

Ars Magica

Hermetic Projects



by Lawford,
Love & Ryan

Hermetic Projects

Credits

AUTHORS: Mark Lawford (Great Tower, Hermetic Shipyard), Richard Love (Burning City, Intangible Assassin), Matt Ryan (Living Corpse, Menagerie)

DESIGN CONTRIBUTIONS: Timothy Ferguson

DEVELOPMENT, EDITING, & PROJECT MANAGEMENT: David Chart

LAYOUT & ART DIRECTION: Michelle Nephew

PROOFREADING & ART DIRECTION ASSISTANCE: Jessica Banks

PUBLISHER: John Nephew

COVER ILLUSTRATION: Grey Thornberry

CARTOGRAPHY: Andrew Smith

INTERIOR ART: Cam Banks, Jason Cole, Keith DeCesare, Alan Dyson, Kelley Hensing, Grey Thornberry

ADDITIONAL ART: Ed. Ernst and Johanna Lehner, *Astrology & Astronomy*; Gustave Doré, *The Doré Bible*; Gustave Doré, *Doré Gallery*; Ed. Carol Belanger Grafton, *Medieval Life and People*; Ed. Carol Belanger Grafton, *Medieval Life Illustrations*; Michael Wolgemut, *Medieval Woodcut Illustrations*; Julius Schnorr von Carolsfeld, *Treasury of Bible Illustrations*

ARS MAGICA FIFTH EDITION TRADE DRESS: J. Scott Reeves

PUBLISHER'S SPECIAL THANKS: Jerry Corrick & the gang at the Source.

FIRST ROUND PLAYTESTERS: Leon Bullock, Peter Ryan, Chris Barrett; Toshi Casey, Erik Dahl, Danielle Goudeau, Theron Goudeau, Thomas Scott, Erik Woodbury; Jason Fryer, Matt Dyson, Emily Dyson; Donna Giltrap, Malcolm Harbrow, Aaron Hicks, Pelle Kofod, Christian Rosenkjaer Andersen; Christoph Safferling, Jan Sprenger; Sean Winslow

SECOND ROUND PLAYTESTERS: Jason Brennan, Justin Brennan, Elisha Campbell, Robert Major; Jason Fryer, Matt Dyson, Emily Dyson; Donna Giltrap, Malcolm Harbrow, Aaron Hicks, Pelle Kofod, Christian Rosenkjaer Andersen; Sean Winslow, John Geck

AUTHOR BIOGRAPHIES

Despite living on England's glorious southern coast, **Mark Lawford** rarely ventures onto the water and considers the geology of the South Downs unsuited to the construction of unfeasibly tall towers. Despite this, he's had a great time trying to think of the kind of effects that just might tempt him to try both. Mark would like to dedicate this book to Erik Dahl, Erik Tyrrell, and the sunny July afternoon spent at The Winchester House.

Richard Love lives on an island peppered with volcanoes and spends far too much time communicating with others through a complex web of intangible tunnels. His partner Paula has a lot of projects for him to work on around their home, which he really should be getting on with.

Matt Ryan lives in the Finger Lakes region of New York State. A significant part of his childhood was (mis)spent reading the EC Comics *Creepy* and *Eerie*, and working on his uncle's dairy farm. Both experiences contributed to writing this book. "The Magical Menagerie" was originally Timothy Ferguson's idea, and Mr. Ryan would like to thank Mr. Ferguson for allowing him to write the chapter.



www.atlas-games.com

Ars Magica players participate in a thriving fan community by subscribing to email discussion lists (like the Berkeley list), compiling archives of game material (such as Project Redcap), maintaining fan-created web sites, and running demos through Atlas Games' Special Ops program. To learn more, visit www.atlas-games.com/ArM5. You can also participate in discussions of *Ars Magica* at the official Atlas Games forums located at forum.atlas-games.com.

Copyright © 2012, 2013 Trident, Inc. d/b/a Atlas Games. All rights reserved. Reproduction of this work by any means without written permission from the publisher, except short excerpts for the purpose of reviews, is expressly prohibited. Printed in USA.

Ars Magica, *Mythic Europe*, and *Charting New Realms of Imagination* are trademarks of Trident, Inc. *Order of Hermes*, *Tremere*, and *Doissetep* are trademarks of White Wolf, Inc. and are used with permission.

Digital Version 1.0

Hermetic Projects

Contents

I. Wonders of the Hermetic World

The Hermetic Projects.....	6
Using this Book.....	7
DESIGNING YOUR OWN	
GRAND PROJECT.....	7
Additional Project Ideas.....	8

II. The Burning City

WHY BUILD IN A VOLCANO?.....	9
VOLCANOES IN MYTHIC EUROPE.....	9
The Greek Volcanic Islands.....	9
Italian Volcanoes.....	10
Volcanoes in Iceland.....	11
Affecting Volcanoes	
with Hermetic Magic.....	12
Effects to Help Find Volcanoes.....	12
Scent of Ash.....	12
Scribe of All That I Can See.....	12
Trail of Ember.....	13
Vulcan's Glass.....	13
Effects to Create Volcanoes.....	13
Tear the Earth Asunder.....	13
Awaken Sleeping Giant!.....	13
HAZARDS OF VOLCANOES.....	13
Lava.....	14
Boiling Mud and Water.....	14
Heat.....	14
Fumes.....	14
Eruptions.....	14
Effects to Protect Characters.....	14
Pitch Brush.....	14
Clowen Hoofed Boots.....	15
Steed of Vesuvius.....	15
Dragon's Blood.....	15
Covenant of the Dragon.....	15
Fumarole Mask.....	16
Effects to Control Volcanoes.....	16
Creeping Earth.....	16
Flame Tongue.....	16
Scorn of Aphrodite's Tears.....	16
Vulcan's Warning Bell.....	16
COLONIZING THE VOLCANIC CRATER.....	17
Effects for Buildings.....	17
Cold Marble Slab.....	17
Fumarole Vent.....	17
Repulsion of Earth.....	18
Seed of Earth.....	18

<i>The Heart That</i>	
<i>Could Move Stone.....</i>	18
<i>Tower of Lava.....</i>	19
<i>Solidity of Stone.....</i>	19
Effects to Live in	
the Volcanic Crater.....	19
Sculpt the Stone Machine.....	19
Stone Harvester.....	19
The Thermal Bath	
of Good Humor.....	22
Well Ever-full.....	23
Effects to Deal with	
Volcanic Inhabitants.....	24
Basalt Cage.....	24
Commune with the Fire Soul.....	25
Ring of Protection Against	
Magical Creatures of Fire.....	25
Sense the Hearts of Fire.....	25
Sublimation of Flame.....	26
The Entrapped Flame.....	26
INCREASING THE LAB TOTAL.....	26
Shape and Material Bonuses.....	26
Laboratory Customizations.....	26
Features.....	26
Dormant Volcano.....	27
Active Volcano.....	27
Mineral Bath.....	27
Volcanic Spirit Forge.....	27
Hell Portal.....	27
Experimentation.....	27

III. The Great Tower

THE TOWER OF BABEL.....	29
MEDIAeval BUILDINGS.....	30
Mundane Architecture.....	30
Construction Techniques.....	31
Raw Materials.....	31
Falsework.....	31
Craftsmen and Artists.....	31
Style, Symbolism,	
and Hidden Messages.....	32
LAYING THE FOUNDATIONS.....	32
Selecting the Site.....	32
The Ruins of Babel.....	32
High in the Mountains.....	33
A Secluded Island.....	34
Regiones and the Magic Realm.....	34
A Symbol of Mundane Power.....	34
Gaining Political Backing.....	34
BUILDING THE TOWER.....	35

Designing the Tower.....	35
Rate of Progress.....	36
Workshops.....	37
Damage and Disrepair.....	38
Fostering an Aura.....	38
The Presence of Angels,	
Demons, and the Fair Folk.....	39
ENCHANTMENTS.....	39
Construction Magic.....	39
Conjuring the Great Tower.....	39
Heights of the Great Tower.....	40
The Quarryman's Gift of (Stone).....	40
The Arms of Hercules.....	40
True Falsework.....	40
The Stonemason's Art.....	41
The Laborer's Rest.....	41
The Water Wheel.....	41
The Flying Buttress.....	41
The Tower's Environment.....	42
The Traveling Laboratory.....	42
Wall Crawler.....	42
The Distant Council Chamber.....	43
Gargoyles and Grottoes.....	44
Capture the Wind.....	45
The Waterfall.....	45
The Endless Well.....	45
Gardens and Orchards.....	46
The Outside World.....	46
Wind on the World.....	46
STORY MAGNITUDES.....	47
Minor Stories: Once Per Year.....	48
Hermetic Visitors.....	48
Accidents.....	49
Mundane Stories.....	49
Significant Stories:	
Once Per Decade.....	49
Beasts.....	49
Crisis in the Region.....	49
The Warping of the Tower.....	49
Life-Changing Stories:	
Once Per Generation.....	49
Hermetic Influence.....	50
The Tower Looking Inwards.....	50
Cataclysmic Events:	
Once In A Lifetime.....	50
Angelic Influence.....	50
The End of the Tower.....	51
Moral Temptation	
and Fortitude.....	51
Faerie Stories.....	51
A Far-off Tower.....	51

IV. The Hermetic Shipyard 53

MEDIEVAL SHIPS AND SHIPBUILDING.....	53
The Medieval Shipwright	55
Ship Construction	55
Centers of Shipbuilding	56
FOUNDING THE SHIPYARD	56
Finding the Location	56
<i>A Season's Inning</i>	56
<i>Follow the Route I Command</i>	57
<i>A Mightier Channel</i>	57
Remote Shipyards	57
<i>The Distant Slipway</i>	58
<i>The Distant Drydock</i>	59
Recruiting and Training a Team.....	59
Building Out the Laboratory.....	59
<i>Establish the Basic Laboratory</i>	60
<i>Equipping the Shipyard</i>	60
<i>Improving the</i>	
<i>Working Conditions</i>	61
<i>Setting the Focus</i>	61
<i>Tools of the Trade</i>	61
<i>Adding the Gallery</i>	62
THE HERMETIC SHIPWRIGHT	62
Mundane Craftsmen.....	63
Craft Magic	63
<i>The Hands of Pherclus</i>	63
<i>The Unseen Shipwright</i>	64
<i>The Conscientious Carpenter</i>	64
Creo Rituals.....	64
<i>Conjuration of the</i>	
<i>Seaworthy Cog</i>	65
<i>Reparation of the</i>	
<i>Wounded Vessel</i>	65
<i>Running Repairs</i>	65
The Mechanics of	
Enchantment	65
<i>Enchanted Items that</i>	
<i>Act Upon the Ship</i>	67
BUILDING THE HERMES.....	67
Constructing and	
Preparing the Vessel.....	67
Enchanting The Hull	68
<i>Shape of the Coastal Buss</i>	68
<i>Magical Ballast</i>	68
Aids to Navigation	69
<i>The Unerring Navigator</i>	69
<i>Follow the Coast</i>	69
Into the Wind.....	70
<i>The Tillerman</i>	70
<i>Man the Sails</i>	70
Outfitting the Ship.....	70
<i>Gather the Wind</i>	70
<i>Cutting the Waves</i>	71
<i>The Ship's Hearth</i>	71
<i>False Fire</i>	71
The Finished Ship	71
OUTLANDISH VESSELS.....	71
Submarine Vessels	71
<i>Poseidon's Chariot</i>	72
<i>The Mermaid's Kiss</i>	72
<i>Catching the Tidal Winds</i>	72
Ships of the Sky	73
<i>The Sky is My Ocean</i>	73
Sailing the Void.....	73

Travel to the Magic Realm.....	74
THE SAILOR'S GRIMOIRE.....	74
Spells to Aid Sailing	74
<i>Sail With the Tide</i>	74
<i>Lifting the Storm</i>	74
Ships Made From	
Unusual Materials	74
<i>The Houseboat</i>	74
<i>The Sandship</i>	75
SUPPORT FROM OTHER TRADITIONS.....	75

V. The Intangible Assassin 77

WHY INVENT THESE EFFECTS?	77
WHAT IS WIZARD'S WAR?	77
TUNNEL SPELLS	78
What is an Intangible	
Tunnel Effect?.....	78
Tunnel Variants	80
<i>The Minute of Reckoning</i>	80
<i>The Cursed Day</i>	80
<i>Wizard's Siege</i>	80
<i>The Evil Eye</i>	80
<i>The Master's Message</i>	81
Manipulating the Tunnel.....	81
<i>Arcane Seal</i>	81
<i>Break the Siege</i>	81
Defending Against	
Intangible Tunnels.....	82
<i>Assassin's Bell</i>	82
<i>Listen to the Bells</i>	83
<i>Eyes for the Lurking Assassin</i>	83
<i>Flesh Crawls at the</i>	
<i>Intangible Touch</i>	83
<i>See the Light of Magic</i>	83
WIZARD'S WAR TUNNEL EFFECTS	83
First-Magnitude Effects	83
<i>Sense of the Lodestone</i>	84
<i>Befuddled Speaker</i>	84
<i>Searing Touch</i>	84
<i>Chill Touch of Exposure</i>	84
<i>Fingers for Eyes</i>	84
<i>Breath of the Sleeper</i>	84
<i>Nails of Iron</i>	84
Second-Magnitude Effects	84
<i>Sulfurous Membrane</i>	84
<i>Claw of the Gladiator</i>	85
<i>Close the Black Gate</i>	85
<i>Snatched Voice</i>	85
<i>Slap of Absent Magic</i>	85
<i>Touch of Falling Feathers</i>	85
<i>Break the Shield</i>	85
Third-Magnitude Effects	85
<i>Trap of Amber</i>	85
<i>Curse of the Blasted Heath</i>	86
<i>Fading Star of Evening</i>	86
Fourth-Magnitude Effects	86
<i>Lungs of Drowning</i>	86
<i>Face of Molded Clay</i>	86
<i>Fist of Crippling</i>	86
<i>Kiss of Aging</i>	86
<i>Paralysis of The Gift</i>	86
GATHERING CONNECTIONS	86
Blood	86
<i>Eyes of the Hawk</i>	87

<i>Licking the Blade</i>	87
<i>Division According to Blood</i>	88
<i>Breath of the Glassworker</i>	88
<i>The Shattered Goblet</i>	88
<i>The Thirsty Dagger</i>	88
<i>Miniaturist of Venice</i>	89
<i>Crystal Rain</i>	89
<i>Glass Broom</i>	89
<i>The Prodigal Returns</i>	90
Books and Laboratory Texts.....	90
<i>Pages of the Unfinished Story</i>	90
Blood Relative	91
<i>Blood of My Enemy</i>	91
Certamen.....	91
<i>Wizard's Breath Stolen</i>	91
Horoscopes	91
<i>Convergence of Birth</i>	91
<i>Convergence of Place</i>	92
<i>Simulacrum of the Spheres</i>	92
Names	93
Signature	93
<i>Dance of the Spidery Ink</i>	93
Symbolic Representation	93
<i>Mirror of the Frozen Scene</i>	93
INCREASING THE CASTING TOTAL.....	93
Vis	93
A War Party of Magi.....	94
The Problem of the	
Aegis of the Hearth.....	94
<i>Absent Mind of the Scholar</i>	94
<i>Guttering of the Home-Fires</i>	94
<i>Removing the Hearth's Keystone</i>	94

VI. The Living Corpse 96

CREATING A LIVING CORPSE	96
A Living Corpse Using Spells	97
<i>Imprison a Ghost in a Vessel</i>	97
<i>Animate the Slumbering Corpse</i>	97
<i>Passing the Reins of Corpus</i>	97
A Living Corpse Using	
Magical Enchantments.....	98
Lesser Enchantments:	
<i>The Walking Centurion</i>	98
Charged Items:	
<i>The Necromancer's Blades</i>	100
<i>Invested Device:</i>	
<i>An Orb and a Crown</i>	101
<i>Invested Device:</i>	
<i>The Necromancer's Grimoire</i>	102
<i>Invested Device: The Lesser</i>	
<i>Necromantic Manuals</i>	104
<i>Talismans</i>	104
A Personal Living Corpse.....	106
THE LIVING CORPSE.....	107
On Ghosts and Spirits.....	107
<i>The Type of Ghost</i>	
<i>a Spirit Becomes</i>	107
Magic Realm Living Corpse... 108	
<i>Magic Might</i>	108
<i>Virtues and Flaws</i>	109
Characteristics.....	109
Abilities.....	110
Magical Qualities	
and Inferiorities.....	111

Personality Traits.....	111
Other Realm Ghosts	111
Divine Ghosts	111
Infernal Ghosts.....	112
Faerie Ghosts.....	112
Life as a Living Corpse.....	113
Advantages.....	114
Disadvantages.....	114
A NECROMANTIC MISCELLANY.....	115
Creating and	
Animating Corpses.....	115
Create a Human Corpse.....	116
Create a Dead Turb	116
Control the Dead Turb.....	116
Conjure a Dead Army	116
Control the Dead Army	116
Conjure the Horde of the Dead ..	116
Control the Dead Army	117
Conjure the Walking Dead	117
Conjure the Colossus	117
Awaken the Colossus	117
Grave Hounds.....	118
The Collar of Charon.....	118
The Wand of Commanding	
Charon's Pack.....	118

VII. The Menagerie	119
of Magical Beasts	
LOCATION AND ESTABLISHMENT	119
Surveying the Lands for Magic... ..	120
The Building Site.....	120
The Wand to Produce	
a Forest Overnight	121
The Buildings	121
Conjure the Mighty Barn	122
The Backers.....	122
LIVESTOCK.....	123
Finding Magical Creatures	124
The Chorus of the	
Distressed Hare.....	125
Creating Magical Creatures ...	126
Conjuring the Magical Wolf.....	126
Fashion the Ancient Worm	127
Capturing Magical Creatures .	127
A Ring to Approach	
Animals Undetected	128
A Net of Immobilization	128
Trap of the Humane Hunter	128
Transporting and Containing... ..	128
The Saddle of Settling	
the Wild Stallion.....	129
Instantaneous Transportation	

of the Captured Beast	129
The Staff of	
Convenient Shipping.....	129
Feeding.....	129
Healing.....	130
The Breath of Life Returned.....	130
Common Creature Diseases	130
Mystical Branding	130
The Brand of Ownership	130
The Brand of the	
Aroused Stallion.....	131
The Brand to Ward off Rustlers..	131
Reproduction	131
Breeding in the Menagerie	132
Breeding Strategies.....	132
Horn of Hearing the	
Cow Laden with Child.....	134
Birthing and Weaning	134
Ease of Birthing.....	134
Taming and Training	135
Staffing a Menagerie	135
HERMETIC RELATIONS	138
Interactions.....	138
Reactions.....	138
OPTIONAL RULES FOR BREEDING	140
Producing Offspring	140
Inherited Traits of Offspring ..	141

List of Inserts

Using Other Supplements.....	6
Story Seeds for	
Mythic Europe's Volcanoes	10
Volcanic Rock as an	
Arcane Connection	13
New Virtue: Volcanic Minerals	19
Story Seed: Tophet's Gate	20
Story Seed: Tophet's Gate (cont'd).....	21
Story Seed: Vulcan's Forge	23
Story Seed: Eternal Spirit of Flame ..	24-25
Story Seeds for Medieval Buildings.....	31
Exempli Gratia: The Thirteenth Tower ..	32
Site Story Seeds.....	33
Babel: Infernal or Divine?.....	33
Seneca's Folly.....	34
Political Story Seeds.....	35
Covenant Boons and Hooks.....	36
De Architectura.....	37
Using Alchemy to Support Craftsmen... ..	38
Hermetic Architecture	38
Tower Environment Story Seeds.....	43
Minor Story Seeds.....	48
Significant Story Seed:	
Where Angels Fear to Tread.....	49
Story Seeds of Moral Temptation	51
Faerie Story Seed: Out of the Shadows ..	51
Far-off Tower Story Seed:	
Spire on the Horizon	52
Ship Damage	53
Ship Sizes and Capacity.....	54
Suggested Shipwright	
Virtues and Abilities	55
Story Seed: Vendetta.....	56
Story Seeds for Finding	
a Shipyard Location	57
The Resting Place of Noah's Ark.....	59
Team Training Story Seed:	
Suspicious Minds.....	59
Laboratory Story Seeds: Far and Wide ..	59
More on Laboratories.....	60
The Shipyard as Mundane Workshop... ..	62
Shipbuilding Story Seeds	64
Support for Mysteries	65
A Comment on Hermetic Architecture ..	66
Shape and Material Bonuses.....	66
Story Seeds for Enchanting the Hull	68
Using Ptolemaic Coordinates	68
Interaction Between	
Navigational Effects	69
Story Seed: The Home of the Winds.....	73
The Art of Binding.....	73
Story Seed: The White Whale.....	74
Story Seed: The Ship of the Damned ..	75
Story Seed: The Demon	
that Stared Back.....	79
Required Laboratory Totals	80
Story Seed: Bridge to the Magic Realm ..	81
Story Seed: Foot-Soldiers of the Master... ..	87
Story Seed: School of Assassins	88
Story Seed: House of the Assassin	90
Story Seed: Vandals in the Library.....	93
The Fleishy Vessel	96
Exempli Gratia: Bonding a	
Ghostly Warder to a Corpse	97
Story Seeds.....	98
Muto Vim Spells and	
Enchanted Devices	99
Spells to Make and Shape	
a Bone Book Cover.....	103
Story Seeds: In the Graveyard	104-105
The Third Method.....	106
Rate of Decomposition	108
Darius as a Living Corpse.....	110
Hermetic Interactions	113
Destroying the Enchanted Device	114
Animated Custos	115
Created Corpse	115
A Walking Colossus	116
Created Revenant.....	116
Grave Hound	118
Can I Make a Magic Lore Roll?.....	120
Story Seed: A Grisly Find.....	121
Integrating Covenants.....	122-123
Magical and Faerie Animals.....	124
Insects.....	124
Bees, a Preferred Stock	125
Story Seeds for Finding	
Magical Creatures.....	126
Optional Grappling Rule	127
Unicorns.....	127
Story Seed: A Curiously Common Bait ..	128
Types of Animals	131
Original Research: Creating	
Inheritable Magical Traits.....	133
Modern vs. Medieval Terminology	133
Magic Might and Maturity.....	134
Powers as Tricks	135
Integrating Lords of Men.....	136
An Animal-Keeper's Library	136-137
Story Seed: An Illicit Love Affair	138
Story Seed: Never the	
Twain Should Meet	138
Shape & Material Bonuses	
of Magical Creatures	139
Story Seed: Enchanting a Live Egg	141

Chapter One

Wonders of the Hermetic World

The magi of the Order of Hermes are among the most powerful practitioners of magic the world has ever seen. They have the power to reshape the land, bind the elements to their will, and hold life and death within their thrall. But while some magi seek to depart from their Hermetic learning by embracing secret mysteries that twist their Gifts, others use Bonisagus' great theory to its full potential and achieve the truly incredible. This book is for those ambitious magi who see the power and wonder in Hermetic magic, as passed from master to apprentice for generations.

This book presents six grand Hermetic projects that magi, councils of magi, or covenants may undertake. The magi undertaking these endeavors need only know the core magical teachings of Bonisagus as presented in the *Ars Magica Fifth Edition* core rulebook. They require no Mystery Cult initiations, no studious original research, and no discovery of ancient lost secrets. The projects are presented in such a way that any magus

inclined to follow them can achieve the intended results.

The Hermetic Projects

The **Burning City** project sees the construction of a covenant in the heart of a volcano. The project moves from setting out to find a volcano to creating Hermetic rituals that transform mountains into new volcanoes, and from ensuring that magi and covenfolk alike can survive in the most inhospitable of environments to spells and devices to control the volcano and its inhabitants, both natural and unnatural.

The **Great Tower** is perhaps the most audacious project that the world has ever seen. It is by turn a celebration of mankind's aspirations, and an arrogant affront to God's Divine order. This project sees the construction of a tower so tall that it might reach into Heaven itself. Angels, demons, passion, and pride all drive this potentially endless project that could consume not just one magi, but generations of them.

The **Hermetic Shipyard** describes the founding and construction of an Hermetic laboratory in the form of a shipyard. The laboratory is described as per the rules in the *Covenants* supplement, and enables the magus to complete the second part of this project: the building of an enchanted ship called *The Hermes*. Effects are described to allow the Hermetic shipwright to build vessels more quickly and more soundly than his mundane rivals. And exotic ships, which are only made possible through enchantment, are also discussed, including ships that sail the skies, that skim the ocean floor, and even those that tack the void between the Magic Realms.

The **Intangible Assassin** project gives the maga the tools she needs to dominate her foes in Wizard's War. The chapter describes effects that gather information about an enemy and provide unseen vectors of attack, discusses how to increase the chances of penetrating Magic Resistance, and, of course, tells how to combat and defend against such attacks.

The **Living Corpse** is the chapter for those magi who see death as something to be cheated and life as a right not to be surrendered lightly. The achievement of immortality is the aim of this Hermetic project. There are Mystery Cults that jealously guard the secret of immortality, but their number is small and their secrets may soon be lost. The effects described in this chapter are open to all magi of Hermes.

The **Menagerie of Magical Beasts** describes a collection of beasts, both mun-

Using Other Supplements

Magi undertaking any of these projects require only core Hermetic magic as described in the *Ars Magica Fifth Edition* rulebook. But the projects also make use of some of the standard techniques and trappings open to all magi that have been explored in later supple-

ments. Rego Craft Magic and laboratory advancement from the *Covenants* supplement are used to support some projects, while others use material from *Realms of Power: Magic, City & Guild*, and *Art & Academe*, all of which are areas open to all Hermetic magi.

dane and magical, and the means to find, ensnare, and contain them. Such a project is both a useful resource for the studious mind and a symbol of great wealth and prestige. This chapter discusses all aspects of maintaining a menagerie, including the acquisition of prized specimens and their accommodation, handling, and domestication. The enchantment of animals through the application of magical brands is also discussed, as is the potential to breed and cross-breed from the menagerie specimens.

Using this Book

For the player, the six Hermetic projects presented in this book are designed for a magus to follow from start to finish. The various spells and devices advance the magus' knowledge and ability and move the project a step closer to completion. But the projects are also filled with story opportunities, whether as a result of certain laboratory work, or as an obstacle to be dealt with before work can continue. Each project is distinctive enough to guide a magus' career through a saga, and some may potentially guide the saga itself.

The items and effects described in each chapter can also be used simply as sources of inspiration. A magus may be looking for a way to entrap a magical beast and find a solution in the Menagerie chapter, while a storyguide may be looking to present the covenant with a deadly Hermetic challenge, in which case the Intangible Assassin chapter will be invaluable to player and storyguide alike.

The spells and devices that build toward each project are fully described in the usual way. However, they also have an additional line that provides the minimum laboratory total required to complete the device in one, two, three, or four seasons. This is to help players plan their approach when following a given project and to weigh up their options; a device described as a Lesser Enchanted Item could instead be created as a standard Invested Item if the magus doesn't

yet have a high enough lab total to complete the work in a single season.

While the assumption is that all of these projects have yet to be undertaken by the Order of Hermes, storyguides may like to use those that their players do not want to pursue as background material for their sagas; no matter who builds the Great Tower for instance, there is drama to be had from the threat of Divine wrath at such Hermetic arrogance.

Designing Your Own Grand Project

The six Hermetic projects presented in this book are just the start of what's possible, and every troupe may develop their own grand projects relating directly

to events, characters, or situations in their own sagas. Developing such a project is not simply about designing a number of related effects. A grand project may occupy the magi involved for a number of years and will present challenges along the way. So here is a walk-through of a project showing the major steps you might want to consider when designing your own project.

First, you need to define what the project is. This will include working out the motivation behind the project and its ultimate goal. This provides the direction and helps to keep the stories, challenges, and laboratory work focused toward the outcome. This is likely to arise from events already underway in your saga.

Exempli Gratia: For the purposes of this walk-through, let's assume that we have a covenant in the turbulent Roman Tribunal, in the wealthy city of Verona. The covenant is beset on all sides by jealous neighbors both mundane and Hermetic. Fearful of an attack on their city, the magi decide to magically fortify it.



Some projects, such as building a covenant inside a volcano, require a specific location. Others can be performed out of the magus' laboratory. So the troupe should decide whether they need to settle in a new location. Finding and securing such a location might present story opportunities as the magi lay the foundations for their project.

Magi undertaking significant projects are rarely able to work independently. They will need assistance, if not from other magi, then from mundanes. The Hermetic shipwright, for instance, needs a team of carpenters and laborers in order to build his ships. Other projects may require the magus to learn specific Arts or spells, and suitable books must be found and bargained for. And then there is the question of how to fund the project, both in terms of silver to pay for supplies and services, and vis for the enchantment of devices.

Exempli Gratia: Following our example, with the magi already based in and wanting to fortify Verona, it is clear that they will conduct their project from the city itself. But while the limited pockets of magical aura have so far been tolerable, the magi search for something larger and more powerful. If they do find a stronger magical aura, there's a risk that something else has already laid claim to it.

All of the covenant's magi have committed to this project, but they decide they have no alternative but to skirt the Code of Hermes and approach the city leaders for support and funding; the magi know they will need to buy vis and other supplies, and for that they will need money.

The troupe should then decide upon the steps toward completing the project. This may, as with the Hermetic Shipyard, include creating a dedicated laboratory. It will certainly include creating multiple spells, rituals, and enchantments. This stage also determines how you know when you've accomplished your goal as each planned part of the project reaches fruition.

Exempli Gratia: The Verona covenant decides that they need to enchant the city gates in order to strengthen them against siege activity. Similarly,

they create a ritual to do the same to the city walls. As they also anticipate magical attacks, they train a group of grogs and appoint a Parma Magica specialist from among the magi charged with protecting these grogs. Further parts of the project see enchanted siege engines being created as well as tall, slender towers within the city, from which all of Verona can be seen. And from these towers, variants of subtle destructive spells, all with Sight range, can be rained down on attacking forces.

And, of course, no long-term project would be complete without story potential. Each stage of the project — finding the location, securing supplies, gaining allies and support, etc. — is an opportunity to make story every bit as important to the project as laboratory time.

Exempli Gratia: The magi of Verona have already had to find a larger and stronger magical aura within Verona, negotiate support from the city itself, and forge links with foreign magi to secure a supply of vis. The city may expect more out of the arrangement than the magi anticipated, or the supply lines with their foreign allies may be interrupted or discovered by their enemies. Nearby rivals and enemies may learn of the fortification and stage preemptive attacks, testing the defenses before they are ready. Or new allies may be found, eager to gain similar defenses against mutual enemies. The culminating story of the project will be in putting the long years of work to the test: an attack on Verona by Hermetic rivals under the cover of a mundane siege. The fate of the covenant — perhaps even Verona itself — is then decided by the years of preparation that came before.

And so the creation of a grand project is not simply a device to account for a magus' time. It provides direction to a magus' study, and can be used by both storyguide and troupe to tell stories that directly relate back to that magus, his covenant, his tribunal, or even the Order.

Additional Project Ideas

For players and troupes looking for even more Hermetic project ideas, here are some brief options.

This book presents a covenant built within a volcano, but other inhospitable places are equally possible. Covenants built beneath the sea or surrounded by desert pose distinct challenges, including securing the covenant from its surroundings, ensuring a means of travel to the outside world, and bringing sufficient supplies to sustain it.

Magi searching for the perfect sanctum and laboratory may decide to build one in other unusual, unnatural, or unconventional places. How might an Auram specialist built a sanctum in the clouds? Would the sanctum be built on the ground and then enchanted to float, or would it be crafted from the clouds themselves? What would the magus need to do in order to harness and control the weather? And what airy spirits might object to this new presence?

A covenant withdrawn from the world may surround itself with woodland, and the magi, who want to protect their home and guard their secrecy, might then attempt to enchant that woodland to redirect travelers harmlessly away; they may command the birds to be watchful for intruders, and the trees themselves to act as guards. And such a place may have need for a turb of magical or unnatural grogs: enchanted devices, summoned and bound spirits, or enthralled and ensorcelled servants that can bear the long years of isolation.

And finally, just as mundane minstrels and troubadours roam Europe and beyond making merry for their patrons, a master of Hermetic entertainments could roam from tribunal to tribunal providing unnatural distractions unmatched by the mundane world: from unearthly music and a troupe of ghostly acrobats to feasts of magical spices, never-ending food, and meats from the rarest of supernatural animals. A master of Hermetic entertainment would find favor in the richest of covenants and the most ostentatious of tribunal halls.

The Burning City

The Burning City project is about constructing a covenant in the heart of a volcano. The effects in this project involve constructing buildings on either lakes of lava or the crater rim, effects to ensure that the magi and covenfolk can survive in this inhospitable environment, and effects to deal with the possible supernatural denizens of a volcano. Effects to find a volcano and to regulate its behavior are also detailed.

Although the Burning City is predicated on an entire covenant constructed within a volcano, there is no need for interested magi in your saga to take this approach. Perhaps your magi are only interested in building a small chapterhouse, or a laboratory, on the lava fields. Alternatively, your magi might not be interested in colonizing the volcanic heart at all — maybe they only want to survive inside a volcano for a particular adventure. In any case, your magi only need to develop the elements of the Burning City project they find useful.

Finally, if the particular effects of this project are not useful in your saga, some of the ideas discussed in this chapter may give the troupe inspiration for the construction of covenants, chapterhouses, or laboratories in the other inhospitable places of Mythic Europe.

Why Build in a Volcano?

Why might magi want to build a covenant inside a volcano? For some magi, merely the challenge and the fact that it

can be done is enough of a reason. However, some other reasons for colonizing a volcano include:

- Living inside a volcano could be a part of a Mystery Cult initiation.
- The heart of the volcano could have a very high magic Aura, which makes the effort of building a laboratory in the volcano worthwhile.
- Laboratories built inside a volcano can be designed to take advantage of the volcano's natural features for a bonus to appropriate laboratory work (some examples are given later in this chapter).
- A magus whose magic suffers from a particularly harsh Necessary Condition or Restriction Flaw (see *ArM5*, pages 56 and 58) may only be able to use his magic within volcanic regions.
- A magus with a Study Bonus Virtue or a Study Requirement Flaw (see *ArM5*, pages 49 and 59) who already has an Ignem Art Score in excess of 35 can only take advantage of his Virtue when he improves his Art (or improve his Art at all, if he has the Flaw) if he studies in an extreme location, such as a volcano's heart.
- The volcanic heart could contain vis sources that the covenant wants to ensure do not fall into the hands of other magi, or other forces beyond the Order of Hermes.
- The volcano's heart could contain an entrance to the Magic Realm, the Infernal Realm, or the Faerie Realm, which the magi want to monitor, control, destroy, or explore.
- A covenant built inside a volcano is likely secure and hidden from mun-

dane interference. Even many Hermetic or other supernatural foes would be reluctant to casually assault a covenant embedded in a volcano.

- A volcanic covenant may be allied to indigenous inhabitants of the volcano. The covenfolk could include fire elementals and other magical creatures, faeries, or humans with lava flowing in their veins (perhaps due to ancestors who were volcanic creatures).

Volcanoes in Mythic Europe

In Mythic Europe most volcanoes are found in Greece, Italy, and Iceland. However, there is nothing to prevent a volcano occurring elsewhere in Mythic Europe, in your saga — especially if the volcano arises due to magic.

The Greek Volcanic Islands

The Greek island groups of Methana, Milos, Nisyros, and Santorini are all volcanic. Each group consists of dozens of islands that have been formed by volcanic activity, and there are further volcanoes beneath the surface of the sea — the activity of these marine volcanoes sometimes causes the sea to boil. Many of the surface volcanic craters have broken their walls and also been flooded by the sea, and

Story Seeds for Mythic Europe's Volcanoes

CREEPING EARTH

At Campi Flegrei parts of the earth frequently creep, causing the earth to rise by 10 to 12 feet over a period of several years. This is fast enough for people to observe, and the inexorably rising earth can cause buildings to collapse and split. This is clearly a supernatural phenomena, and the recent collapse of a small town not long after a new church was constructed has convinced some magi that the creeping earth is the work of a magical spirit at the heart of Campi Flegrei, fighting against the encroachment of the divine on natural places.

POMPEII AND HERCULANEUM

The Roman towns of Pompeii and Herculaneum were destroyed in an eruption of Mount Vesuvius in 79 AD. If your saga follows history, then these towns are buried and their location is not precisely known in 1220. However, the eruption and subsequent destruction was documented by Roman writ-

ers, so magi may decide to search for the towns.

It is possible that the violent eruption caused the towns to fall into a regio, and perhaps the inhabitants, or their descendants, still live within. Maybe there is even still a functioning Temple of Mercury within the towns. The entrance to the regio might be found within the crater of Mount Vesuvius (or even other volcanoes). The townsfolk (who are surely supernaturally changed by their experience) could be recruited as covenfolk by the Burning City. Alternatively, perhaps the towns really are merely buried beneath tons of ash and mud.

In either case, the two towns are now inextricably entwined with volcanism. This means that any artifacts recovered from Pompeii or Herculaneum may be used as a Sympathetic Connection of +1 to aid the Penetration of effects that target creatures that live in volcanoes. Artifacts from Pompeii or Herculaneum also have a +3 Shape and Material bonus for volcanism effects. This Shape and Material bonus is in addition to any other bonuses for the artifact.

there are also a number of hot springs and pools heated by volcanic activity on the islands. There are frequent earthquakes on the islands, and the breaking of the islands by the shifting earth has revealed striking, brightly colored layers of rock deposited by successive eruptions. These layers of volcanic rock are good sources of the exotic minerals that are needed for some Hermetic laboratories.

Fishing villages dot the islands, and the larger islands have substantial towns. Many of the inhabitants use water heated by the volcanoes for bathing, and the island-dwellers could be recruited to act as covenfolk.

Italian Volcanoes

Campi Flegrei, or the Burning Fields, is an area of volcanic activity about five miles across located very near the city of

Naples. There are numerous craters and the last eruption was in the year 1158, in which the crater of Solfatara exploded. Some of the craters have been flooded by the sea, creating harbors.

Mount Etna is one of the most active volcanoes in Mythic Europe. It is almost 10,000 feet high and it dominates the skyline above the Sicilian city of Catania. At the summit of the mountain there are two main craters (Bocca Nova, and Voragine), and together the craters are nearly continuously sending forth showers of ash and molten rock. Every few years there are larger eruptions that cause rivers of lava to flow from the mountain, and there are hundreds of frozen rivers of lava on the volcano's flanks. The last large eruption was in 1194. Exceptionally large eruptions occur every few hundred years, and during these eruptions massive fountains of lava are ejected thousands of

feet into the air. Some legends say that the two main craters are inhabited by separate magical spirits who have trapped several brother-spirits beneath the earth. The escape of one of the brothers could cause a major eruption and the formation of a new crater. Other legends say that there is only a single magical spirit beneath the crater (see *Realms of Power: Magic*, page 111).

Lipari is an island volcano in the Eolian Islands. The volcano has a number of small craters, which have been fairly quiet of late — although there are records of a large explosive eruption several hundred years ago. The island is the pre-eminent source of pumice and obsidian in Mythic Europe. Lipari has been continuously occupied since before Roman times and there are a number of settlements on the island. The largest is the town of Lipari, which is the seat of the bishop of Lipari (which has been a diocese since the fifth century).

Stromboli is another island volcano in the Eolian Islands, with a number of craters. The volcano is nearly constantly active, and most evenings glowing fragments of lava are ejected hundreds of feet into the air from the crater. Although the intensity of this continuous activity varies from week to week, it is fairly predictable and not very hazardous. However, every few years, rivers of lava flow from the volcano into the sea. These outflows can overwhelm the unprepared, but even this hazard does not prevent people settling on the island, and there are a number of fishing villages on the coast. Even more rarely (perhaps once in a generation) a large explosive eruption occurs, which can cause damage within several miles of the volcano.

Vesuvius is near Naples and is, like Stromboli, almost continuously active at a low level, though it sometimes falls almost dormant for periods of about a century. During times of activity, larger eruptions might send fountains of lava into the air, or rivers of lava down the mountain slopes. Vesuvius is also famous for unexpectedly erupting in a massive explosion, typically

following a period of dormancy. The Roman towns of Pompeii and Herculaneum were destroyed in such an eruption (see nearby insert).

Vulcano is formed by two islands in the Eolian Islands: the main island is Vulcano and just north is a smaller island Vulcanello. There are a number of small villages and monasteries on the larger island, and the island is reputed to be a very healthy place to live; many people bathe in hot mud pools on the beach. The rim of the main crater (La Fossa) is constantly blanketed in steam and sulfurous fumes.

Volcanoes in Iceland

Iceland, which was first settled by Vikings in the ninth century, is pockmarked with dozens of active volcanoes.

One of the most active volcanoes is Hekla, which has recently had major explosive eruptions in 1104, 1158, and 1206.

If your saga follows history, then there are subsequent eruptions in 1222, 1300, and 1341. The eruptions of 1104 and 1158 were so vast that debris and ash landed over most of Iceland.

The Ljósufjör volcanic field is a long strip of steaming fissures and craters that covers an area about 30 miles long and 3-6 miles across. The last major eruption occurred in 960.

The Reykjanes volcano is a cluster of small craters. The last eruption was in 1211, and if your saga follows history, it erupts again in 1226. The similar, nearby Krísvík cluster last erupted in 1151 and 1188.

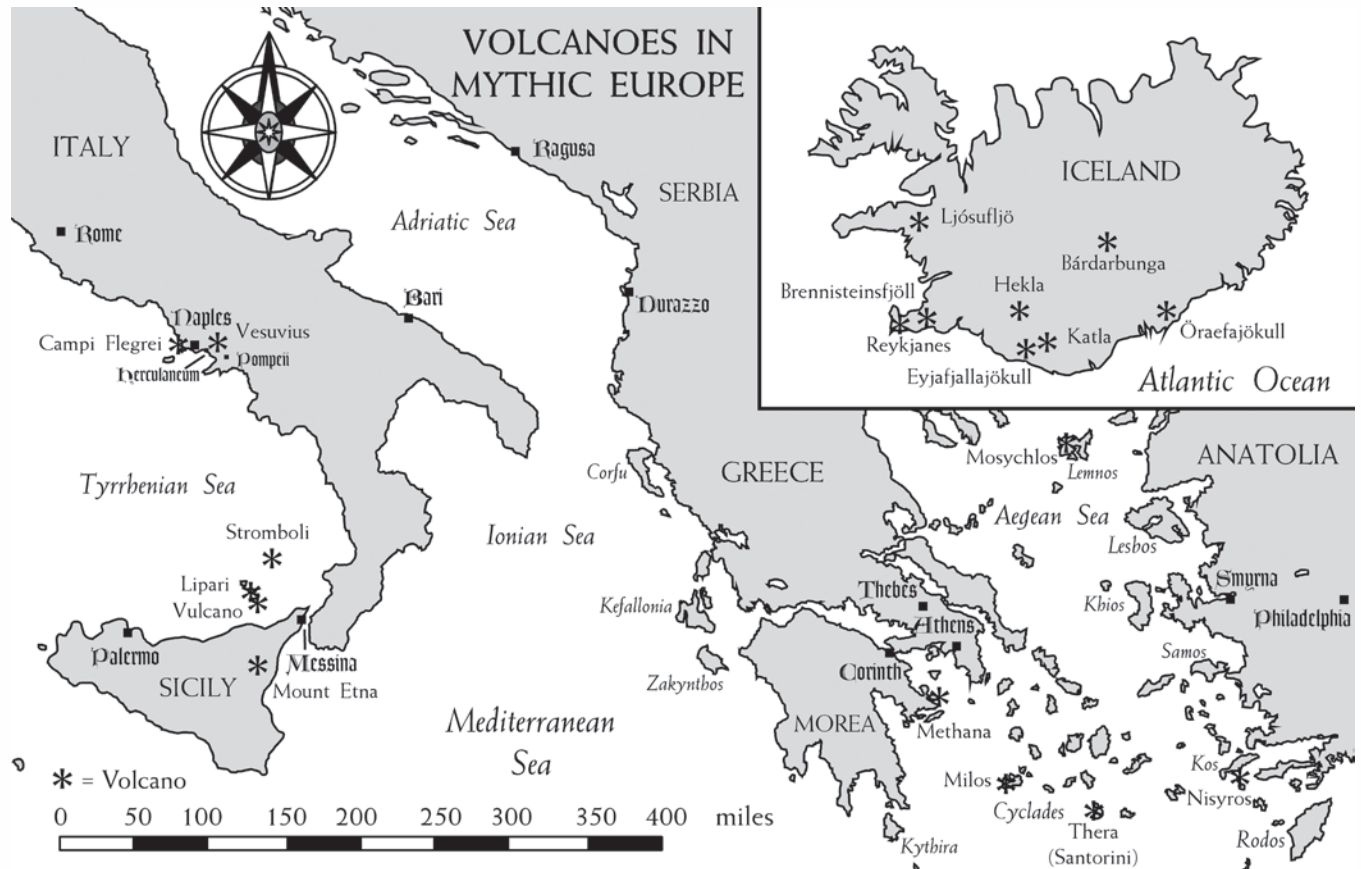
The Brennisteinsfjöll volcano erupted in 1000, 1188, and 1200. The eruption of 1000 occurred at the same time as the Icelandic parliament met at Thingvellir.

Katla is another highly active volcano, although it is usually hidden beneath the Myrdalsjökull icecap. Because of its ice covering, large eruptions from the volcano spew an impressive amount of debris over most of Iceland, and even

the rest of northern Mythic Europe. The most recent large eruptions were in 920, 950, 1150, and 1177. If your saga follows history, then there are subsequent eruptions in 1245, 1262, and 1311. A smaller volcano, Eyjafjallajökull, a dozen miles to the west and likewise beneath an icecap, sometimes erupts in the months prior to Katla; the spirits of the two volcanoes may be somehow related.

Bárdarbunga is a large volcano partially hidden beneath the Vatnajökull glacier. The volcano periodically causes floods of glacier melt, and has occasional large, explosive eruptions. The most recent eruptions were in 1080, 1159, and 1210.

Öraefajökull is the highest peak in Iceland, and beneath it lies a large, dormant volcano. The large central crater (about two miles in diameter) is completely covered by the Vatnajökull icecap. Although the volcano has been quiet for some time (if your saga follows history), it spectacularly erupts in 1362.



Affecting Volcanoes with Hermetic Magic

Volcanoes contain bubbling, liquid lava, volcanic rocks, sulfurous fumes, and clouds of ash, all of which makes it hard to determine which Hermetic Forms should be used to target a volcano. The following guidelines have been used in this chapter to decide which Hermetic Forms are appropriate, and can also be used as a guide to the development of your own spells:

- Create a volcano, volcanic rock, lava, or volcanic ash:** Creo Terram
- Create volcanic fumes:** Creo Auram.
- Control/Cause/Stop the eruption of a volcano:** Rego Terram (Ignem)
- Control the flow of lava:** Rego Aquam
- Change lava:** Muto Aquam
- Move volcanic ash about in the air:** Rego Auram
- Talk to a volcano:** Intellego Terram

For Terram effects, volcanic ash is the same magnitude of effect as sand (which is usually the base magnitude of the effect), and the base Individual is 10 cubic paces of ash. Volcanic rock, and an entire volcano, counts as the same magnitude of effect as stone (which is usually one more than the base magnitude of the effect), and the base Individual is a cubic pace. Lava counts as the same magnitude of effect as a metal (usually two magnitudes greater than base), and the base Individual size is a cubic foot. See *ArM5* (page 152) for details of how the magnitude of Terram effects depends on the type of material being affected.

For Aquam effects, liquid lava counts as a corrosive liquid and the base Individual is a puddle with a volume of about 0.2 cubic feet (which is a pool a foot across, and six inches deep). See *ArM5* (page 121) for details of how the magnitude of Aquam effects depends on the material.

For Auram effects, volcanic fumes and ash both have a base Individual that covers an area with a diameter of about 100 paces.

Effects to Help Find Volcanoes

These effects are used to help find a volcano. *Vulcan's Glass* and *Scribe of All That I Can See* are enchanted items that could be used by a team of grogs to help their master find a volcanic site. *Scent of Ash* and *Trail of Ember* are spells, but, of course, your characters could invent similar effects as items if you wish.

SCENT OF ASH

InAu 15

R: Personal, D: Concentration, T: Smell

The caster can smell and identify, on the breath of the air, the ash that has carried from volcanoes. This is enough information for the caster to determine the approximate direction and distance to each of the volcanoes he detects. A dormant volcano can be detected in this way from within one league (three miles), a volcano that has erupted within the last 100 years can be detected from within seven leagues (21 miles), and a volcano that has erupted in the last season can be detected from within 100 miles. Dormant volcanoes are detectable in this way because ash from their violent eruption is still present in the environment. The ash may have fallen to the ground, but some small (but detectable via Hermetic magic) fraction has been blown up into the air again.

Of course, the huge plume of ash from a large on-going eruption can easily be identified without the aid of magic from many hundreds of miles away.

(Base 4, +1 Concentration, +2 Smell)

Required Lab Total to invent spell: One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

SCRIBE OF ALL THAT I CAN SEE

InTe(Aq)(He) 25

Pen: 0, 1 use per day, item maintains Concentration

R: Touch, D: Concentration, T: Vision

This enchanted quill helps a character to rapidly draw an accurate map of what he can see. The item grants the user special magical senses that allow him to precisely estimate the distance, shape, and relationships among geographical features, and figure out how best to represent this information on a page. This is information that anyone with sufficient skill could determine by merely looking. The quill does *not* draw the map by itself. The character draws the map. The quill only ensures that the subsequent map is accurate and that it can also be very speedily drawn, by providing the character with enhanced information about what he can see.

It takes 1 Diameter to draw what can be seen from a tree-top or church tower, and it takes 3 Diameters to draw what can be seen from a mountaintop, or by a flying character. If what is being mapped includes something complicated (like the streets of a city) it takes an additional 3 Diameters to draw the map.

The map produced with the aid of the quill can be used in conjunction with spells such as *Trail of Ember* and *The Inexorable Search* (*ArM5*, page 131). Having the map also gives a character a +3 bonus to Area Lore rolls made to navigate the terrain depicted.

The character needs to provide parchment and ink (or similar materials), and he must be literate if he wishes to annotate the map. If the map is not annotated it can only be used by a character who successfully makes an (appropriate) Area Lore roll against an Ease Factor of 12. If the map is annotated, it can be used by any character literate in the language of annotation. The character who created the map can always use it, even if it is not annotated.

The requisites are required so that rivers and forests can be mapped too.

(Base 2, +1 Touch, +1 Concentration, +4 Vision, free requisites; + 5 item maintains Concentration)

Required Lab Total to invest effect: One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

TRAIL OF EMBER

InTe 20

R: Arcane, D: Momentary, T: Individual

The caster of this spell throws a piece of volcanic rock onto a map. The rock lands on the location of the volcano it was expelled from. If the volcano's location is not bounded by the map, then the rock rolls off in the direction that the volcano lies.

If the rock thrown onto the map is not volcanic, then it just lands somewhere at random. The caster can confirm this by casting the spell several times: a volcanic rock will always land on the same spot on the map.

Note that a volcanic rock created via *Creo Terram* magic will not reveal what volcano it came from when thrown onto the map with the *Trail of Ember* spell. This is because such a magically created volcanic rock did not in fact come from a volcano.

(Base 4, +4 Arcane)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

VULCAN'S GLASS

InTe 20

Pen: 0, 1 use per day

R: Touch, D: Concentration, T: Vision

This enchanted mirror allows the user to identify the volcanoes in a mountain range. The user turns his back to the mountains, and studies the reflected image of the mountain range in the mirror. The reflected images of the volcanoes glow with a red aura.

This spell works because whether or not a particular mountain is a volcano is a visible property that can be distinguished by someone with appropriate skill. This spell compensates for the lack of appropriate skill in the observer.

(Base 2, +1 Touch, +1 Concentration, +4 Vision)

Required Lab Total to invest effect: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

Volcanic Rock as an Arcane Connection

A volcanic rock is an Arcane Connection to the volcano it came from that lasts for years and gives a +3 Penetration multiplier. Of course, the Penetration multiplier is only relevant in the rare case that the volcano has Magic Resistance, or if the volcano is within an *Aegis of the*

Hearth. A piece of volcanic rock would not usually be an Arcane Connection to any magical spirits, elementals, demons or other creatures dwelling at the heart of the volcano, but it could be used as a +1 Sympathetic Connection to such creatures.

Required Lab Total to invent spell: One Season (130), Two Seasons (98), Three Seasons (87), Four Seasons (82).

Effects to Create Volcanoes

Of course, it might be that the magi cannot find a volcano on a suitable site — perhaps no volcano can be found with a Magical aura, or the volcanoes are far from where the magi want to live. This doesn't have to be a problem: the magi can raise their own fiery inferno from the protesting earth!

TEAR THE EARTH ASUNDER

CrTe 65

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

The caster of this ritual stabs a dagger into the ground: from the wound a volcano rises, and lava and scalding gases erupt. Over a period of a day, the volcano erupts, darkening the sky with plumes of ash, and forming a large volcanic crater.

Obviously, the eruption of the volcano devastates villages, towns, monasteries, covenants, or other settlements built in its shadow. Once the spell has been cast, there is no active magical effect; the eruption is natural and does not need to Penetrate Magic Resistance, and consequent rivers of lava and falling ash can also pass unhindered through an *Aegis of the Hearth*. The caster of the ritual also needs some form of protection to avoid being killed in the eruption.

The volcano region can be up to 20 miles in diameter (though the crater will be a fraction of this size), and the peak can be up to 15,000 feet high (which would make it one of the taller mountains in Mythic Europe).

(Base 3, +1 Touch, +13 Size)

AWAKEN SLEEPING GIANT!

ReTe(Ig) 45

R: Touch, D: Momentary, T: Part, Ritual

This spell is cast in the crater of a dormant volcano, and causes the volcano to erupt into life again. The volcanic crater can be up to two miles across, and the spell has no effect if cast in a location other than a volcanic crater. Obviously, the caster will be caught in the eruption, which may be a problem if he is not protected by appropriate wards.

Once the spell has been cast there is no active magical effect; the eruption is natural and does not need to Penetrate Magic Resistance. The effect is considered "slightly unnatural," as it is natural for a volcano to erupt, but the spell artificially triggered the eruption.

(Base 2, +1 Touch, +1 Part, +8 Size, +1 affect Volcano (same as stone))

Required Lab Total to invent spell: One Season (90), Two Seasons (68), Three Seasons (60), Four Seasons (57).

Hazards of Volcanoes

The hazards of the volcano include lava, heat, noxious sulfurous fumes, and, of course, eruption.

Lava

Molten lava has a base damage of +15. This is the level of damage sustained if a character walks on lava or is splashed by lava. If a character has a limb or more of their body covered by lava, it causes +30 damage. If half or more of his body is covered by lava, then the character suffers +45 damage. Finally, if his entire body is immersed in lava, he suffers +60 damage. The character continues to suffer this damage each round, until he has been removed from the lava. As lava may stick to the character, it may be difficult to naturally remove the lava from a character who has been immersed in a pool of lava. Note that, apart from defining the base damage for molten lava, these rules are not new; they follow the standard rules for heat and corrosion damage on *ArM5*, page 181.

Bonuses to the character's Soak score from any armor he is wearing only apply if the character has less than half of his body covered by the lava. This is because, although the armor provides some protection from splash damage, the lava can flow through and behind the character's armor once he is substantially covered. Bonuses to Soak from Virtues such as Tough, and the natural hide of some characters (such as Bjornaer magi in Heartbeast form), cannot be bypassed in this way. Most magi will also have a bonus to their Soak from their Ignem Form Score (see *ArM5*, page 78), which cannot be bypassed either.

Boiling Mud and Water

Sometimes volcanic activity heats water and mud to scalding temperatures. Bubbling pools of mud and geysers of boiling water trap the unwary. Boiling mud and water both cause +3 damage to a character (+6 damage for immersion of a limb, +9 damage for immersion of a torso, and +12 damage for total immersion).

Of course, mud pools and hot springs of lesser temperature are not dangerous, and some characters frequently bathe in these for medicinal benefit.

Heat

Even characters who are merely close to a volcano can take damage from the heat. Characters who approach within 30 yards of molten lava suffer +3 heat damage each diameter.

Fumes

The noxious fumes from a volcano affect anyone who comes within 15 paces of a crater or river of lava. This has two effects: the fumes are toxic, and the character cannot breathe due to the lack of safe air.

- The lack of air to breathe means that the character must make an air Deprivation check every 30 seconds (5 combat rounds); see *ArM5*, page 180.
- The toxicity of the vapors also poisons the character. Every diameter that the character remains within the vapor, make a Stamina check for him against an Ease Factor of 6. If this is failed, the character takes a Medium Wound.

Eruptions

Characters caught in a volcanic eruption may be swamped by lava, crushed by falling rocks, overcome by fumes, or buried beneath ash.

- The rules just given can be used to cope with the lava and fumes from an eruption.
- Characters who are at peril from falling rocks may take between +5 and +20 damage, or even greater if the storyguide chooses, depending on how close the characters are to the center of the eruption.
- Burial by ash is a particularly insidious danger. There is little danger from the falling ash itself, but ash can sometimes rapidly cover a large area to a depth of dozens of feet. This

causes trapped characters to die from asphyxiation. The character must make an air Deprivation check every 30 seconds (5 combat rounds); see *ArM5*, page 180.

Effects to Protect Characters

These effects are designed to protect characters who either live within a volcano, or are temporarily visiting a volcano.

PITCH BRUSH

ReAq(Ig) 48

Pen: +0, 6 uses per day.

R: Touch, D: Moon, T: Part

This enchanted item is a brush that is used to paint a dark tar infused with volcanic ash onto the hull of a boat. The brush causes the tar to magically seal, and until the effect expires the boat can be rowed or sailed on lava without damage.

Other items, such as oars or even a person, can also be painted in the pitch. Each charge is enough to paint the hull of a small boat or a single person. However, as the effect has a Part target, larger items can be fully protected by painting it with several charges' worth of the pitch. If only the hull of the boat is painted, then other parts of the boat will not be protected if they come in contact with the lava. This might happen if the boat capsizes, for example.

This spell is based on the Rego Aquam guideline to ward against a mundane liquid, and the Ignem requisite prevents the heat damage (with an additional two magnitudes due to the intensity of the heat).

(Base 5, +1 Touch, +3 Moon, +1 Part, +1 Ignem requisite, +2 intense heat; +3 six uses per day)

Required Lab Total to invest effect: One Season (96), Two Seasons (72), Three Seasons (64), Four Seasons (60).

CLOVEN HOOFED BOOTS

MuAq(Te) 24

Pen: +0, constant effect

R: Touch, D: Sun, T: Part

These boots turn the lava directly beneath them into a solid. Although the boots are constantly active, the effect only solidifies the lava that the boots are touching. This means that the character wearing the boots can either walk across or stand still on top of an expanse of lava. However, once the character moves, the solid lava that was beneath him melts back into the bulk of the lava field. Another character *may* be able to quickly follow behind, but this would require a lot of agility.

The Terram requisite is free because it is part of the guideline. Note that this effect does not change the temperature of the lava, so a character using these boots will likely need protection from heat.

(Base 4, +1 Touch, +2 Sun, +1 Part, free Terram requisite; +4 constant effect)

Required Lab Total to invest effect: One Season (48), Two Seasons (36), Three Seasons (32), Four Seasons (30).

STEED OF VESUVIUS

MuAn(Ig) 45

R: Touch, D: Sun, T: Individual

This spell magically transforms a horse so that he is able to gallop across molten lava as if it were a cobbled road. The horse also has no fear of the heat or fumes expelled by the lava, and he does not suffer from the heat of the lava or the toxicity of the fumes. The rider of the horse does not receive any protection from this spell.

When the spell expires, the horse suffers a Long-Term Fatigue level.

The requisite is free because it is part of the guideline and required for the effect.

(Base 25, +1 Touch, +2 Sun, +1 Size, free requisite)

Required Lab Total to invent spell: One Season (90), Two Seasons (68), Three Seasons (60), Four Seasons (57).



DRAGON'S BLOOD

Mu(Re)Co(Ig)(Te) 70

R: Personal, D: Year, T: Part, Ritual

This ritual changes the blood of the caster into lava. This does no harm to the caster himself, and his super-heated blood means that he is immune to any heat-based damage that causes +15 or less damage (which includes lava).

If the character is injured in melee combat, his opponent(s) must make Dexterity rolls against an Ease Factor of 6 to avoid being splattered by hot lava. Opponents who fail take +15 damage. If the caster's melee opponents are unaware of his lava blood (that is, it is the first time they have seen him injured), then the Dexterity roll is made against an Ease Factor of 9.

The Ignem and Rego requisites are required to give the additional protection from heat. The Terram requisite is free because it is required for the effect.

(Base 25, +4 Year, +1 Part, +1 Ignem requisite, +1 Rego requisite, +2 intense heat)

Required Lab Total to invent spell: One Season (140), Two Seasons (105), Three Seasons (94), Four Seasons (88).

COVENANT OF THE DRAGON

Mu(Re)Co(Te)(Ig) 85

R: Touch, D: Year, T: Group, Ritual

This ritual changes the blood of a Group of up to 100 individuals into lava. This has the same effect on each member of the Group as the ritual *Dragon's Blood*. This is an efficient way (in terms of vis) of protecting an entire covenant from the heat hazards of living in a covenant located in a volcano — although each person will take 6 Warping points every year (see *ArM5*, page 168).

(Base 25, +1 Touch, +4 Year, +2 Group, +1 size, +1 Ignem requisite, +1 Rego requisite, +2 intense heat)

Required Lab Total to invent spell: One Season (170), Two Seasons (128), Three Seasons (114), Four Seasons (107).

FUMAROLE MASK

PeAu 34

Pen: +0, constant effect

R: Touch, D: Sun, T: Individual

This mask is made from porous volcanic rock and it destroys the toxic properties of any air that passes through it. This allows the wearer of the mask to breathe without trouble in the heart of a volcanic crater, or on a river of lava. The air affected by the mask tastes slightly unpleasant, but this does not cause any damage to the wearer.

Although the mask is constantly active, once the toxicity of the air has been removed, the air itself is no longer the subject of a magical effect. This means that the air is not resisted by characters with Magic Resistance, so magi can breathe using the mask without lowering their Parma Magica.

Note that Muto effects which change the air to be non-toxic are of little value to magi, as the effect only lasts as long as the spell duration. This means that when the magus tries to breathe the magically changed air, his Magic Resistance will resist the air as it is the subject of a magical effect. So the magus must either asphyxiate or lower his Parma Magica — both options are hazardous.

This spell is based on the Perdo Aquam guideline to destroy a property of a liquid, and applied by analogy to the Auram Form.

(Base 15, +1 Touch, +2 Sun, +4 constant effect)

Required Lab Total to invest effect: One Season (68), Two Seasons (51), Three Seasons (46), Four Seasons (43).

Effects to Control Volcanoes

Vulcan's Warning Bell is an enchanted item that is intended to give the covenant due warning that the volcano is about to erupt. In most circumstances, the warning is sufficient to allow either the covenant to

be evacuated, or (perhaps more usefully) the *Scorn of Aphrodite's Tears* ritual can be cast, which suppresses the imminent eruption. The *Flame Tongue* spell can be used to direct a belch of hot lava at an individual, which can be used as a weapon to discourage invaders. *Creeping Earth* makes the earth rise over the course of a month, seriously damaging buildings.

CREEPING EARTH

ReTe 25

R: Touch, D: Moon, T: Part

The caster of this spell stamps his foot on the ground and a patch of earth, centered on his position and 35 paces across, slowly but inexorably rises up for the duration of the spell. The earth rises at a rate of about one inch per day (up to three feet over the spell duration).

This is fast enough for people to observe if they watch the earth for more than a Diameter, and the movement can destroy buildings and other structures — even the strongest castle walls run the risk of collapse.

This spell only works when cast within a league of a volcano (three miles). This is because this movement is only a slightly unnatural property of the earth in such regions, whereas it is a grossly unnatural property of earth elsewhere.

(Base 2, +1 Touch, +3 Moon, +1 Part, +2 Size)

Required Lab Total to invent spell: One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

FLAME TONGUE

ReAq(Ig) 25

R: Voice, D: Momentary, T: Part

This spell causes a glutinous glob of lava (from a lake or river of magma) to leap out and hit something. The volume of lava moved is about 2 cubic feet, and it can be moved to hit any location within Voice range. Whatever the lava hits takes between +15 and +60 damage, depend-

ing on how much of it is covered by the lava. The lava sticks to whatever it hits and continues to inflict damage each round. It takes several days for the lava to cool naturally.

The heat of the lava is also sufficient to ignite anything flammable that it hits.

Flame Tongue is an Aimed spell, with a +6 bonus to hit due to the size of the volume of lava.

If the caster tries to totally immerse a person with the lava projectile, there is a -6 penalty to the Aiming Roll (effectively canceling the +6 size bonus). There is no penalty to the Aiming Roll if the objective is to merely splash someone. In some circumstances, the storyguide may decide that a missed attack to immerse a character results in a splash.

(Base 10, +2 Voice, +1 Size)

Required Lab Total to invent spell: One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

SCORN OF APHRODITE'S TEARS

ReTe(Ig) 70

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

This ritual is cast when the eruption of a volcano is imminent, and it climaxes with a vial of pure water being poured into the crater mouth. The ritual prevents the volcano from erupting.

The volcano region can be up to 20 miles in diameter (although the crater will be only a fraction of this size), and the peak can be up to 15,000 feet high.

(Base 3, +1 Touch, +13 Size, +1 affect a volcano (equivalent to affecting stone))

Required Lab Total to invent spell: One Season (140), Two Seasons (105), Three Seasons (94), Four Seasons (88).

VULCAN'S WARNING BELL

This enchanted bell is suspended in the vapors escaping from a volcanic crater. It detects when the volcano is preparing to erupt. Normally, the bell gives a

Colonizing the Volcanic Crater

number of days warning equal to 1 stress die. If a 0 is rolled on the stress die, then the number on the botch die represents the number of hours warning. If the botch die is itself a 0 (i.e., a botch), then there is no warning. The variable warning is a feature of the eruption, not the bell; Hermetic magic cannot predict the future directly, so the item must rely on advance signs of the eruption, and they appear at varying times.

Note that if the volcano unexpectedly erupts due to a supernatural effect, there may be considerably less warning.

There are two effects involved — one to detect the imminent eruption and one to ring the bell. Note that it might be possible for a magus to design a single effect that both detects an eruption and rings a bell to convey this information, as a cosmetic effect. That is not the approach taken here.

The Vibration of Anticipation

InAu 19

Pen: 0, Constant Duration Effect.

R: Personal, D: Constant, T: Touch

This effect gives the bell the magical sense to detect the imminent eruption.

(Base 4, +2 Sun, +1 Touch, requisite free; +4 levels Constant effect)

Required Lab Total to invest effect: One Season (38), Two Seasons (29), Three Seasons (26), Four Seasons (24).

Clarion Call

ReTe 17

Pen: 0, unlimited uses

R: Personal, D: Momentary, T: Individual

This effect rings the bell. The frequency of the ringing increases as the eruption time nears, and in the final hours the bell urgently rings every few seconds.

(Base 2, +2 effect metal; +10 unlimited uses, +3 linked trigger)

Required Lab Total to invest effect: One Season (34), Two Seasons (26), Three Seasons (23), Four Seasons (22).

In order to colonize the volcanic crater, your characters need to be able to create solid ground from the lava to build upon. Even if your magi build on the rim of a volcanic crater, the earth may need to be stabilized. In any case, the magi will need to ensure that day-to-day habitation is possible, by cooling the building interiors and preventing the ingress of toxic fumes. Designers must also provide for the feeding and watering of the covenant.

Effects for Buildings

These effects allow the construction of buildings within the volcanic crater, or are required to make the buildings habitable.

One strategy is to create a series of stable islands in the lava (using the *Seeds of Earth* enchanted items), upon which *Mystic Towers* (see ArM5, page 153) can be raised. The towers are cooled by *Cold Marble Slabs*, and *Fumarole Vents* ensure that the air inside the towers is safe to breathe. An alternative approach is to use the *Repulsion of Earth* effect, which causes a tower to float. A tower created near the volcanic crater can then be floated and pushed out over the lava lake; the floating tower will still need to be made habitable by *Cold Marble Slabs* and *Fumaroles*. A third strategy is to create buildings made from molten lava itself, using spells such as *Tower of Lava*.

In addition, the *Repulsion of Earth* and *The Heart That Could Move Stone* effects could obviously be the basis of a flying covenant. For another technique that achieves the same goal, see the chapter on the Flying Castle of Thomae in *Legends of Hermes* (page 122). If the same method were applied in a volcanic setting, precautions would have to be taken to protect the materials of which the flight disk is comprised.

COLD MARBLE SLAB

PeIg 34

Pen: +0, constant effect

R: Touch, D: Sun, T: Structure

This marble slab, about a pace across, is activated when it is hung above the entrance of a building, and it chills the building. Normally, this would make continued occupation of the building intolerable; however, if the building is in a very hot location (such as a volcanic crater), then the cooling provided by the marble slab cancels out the ambient heat and makes the building habitable. This effect targets a base-sized Structure and is thus sufficient to affect a structure similar in size to a *Mystic Tower* (see ArM5, pages 113 and 153). Larger structures will require a larger *Cold Marble Slab* effect.

The chilling effect is not sufficient to cool anything very hot, such as lava, that happens to be in the building. However, it is sufficient to cool the air that is heated by the lava.

(Base 4, +1 Touch, +2 Sun +3 Structure; +4 constant effect)

Required Lab Total to invest effect: One Season (68), Two Seasons (51), Three Seasons (46), Four Seasons (43).

FUMAROLE VENT

PeAu 44

Pen: +0, constant effect

R: Touch, D: Sun, T: Room

This enchanted item is a vent that is placed over a window in a room. The fumarole vent destroys the toxic properties of the air passing into the room, in the same way that a *Fumarole Mask* does (see earlier). This allows people to freely breathe in a room that is in a building constructed in (or very near) a volcanic crater, or on a river of lava.

As the effect uses the Hermetic target Room, to target the air passing into the room, only one vent is required even if the room has multiple openings. However, if a building has multiple rooms it requires a vent in each room. A version of the vent

with a target of Structure could be invented to protect the entire building.

(Base 15, +1 Touch, +2 Sun, +2 Room, +4 constant effect)

Required Lab Total to invest effect: One Season (88), Two Seasons (66), Three Seasons (59), Four Seasons (55).

REPULSION OF EARTH

ReTe 34

Pen: +0, constant effect

R: Touch, D: Sun, T: Structure

This feather encased in amber is an enchanted item that is activated by being brought over the entrance to a stone building. When active, it causes the stone building to float several paces above the ground. If the effect ends (by the item being removed, for example), then the building crashes to the ground. This may cause significant damage to the building.

A Finesse Roll against an Ease Factor of 9 must be made if the building must be torn from its foundations. If the roll is failed, then any subterranean (i.e., basement) levels of the building are damaged and rendered unusable. This does not affect the upper levels. This effect targets a base-sized Structure and is thus sufficient to affect a structure similar in size to a *Mystic Tower* (see *ArM5*, pages 113 and 153). Larger structures will require a larger *Repulsion of Earth* effect.

Once it is floating, the building can be moved. However, the building is still incredibly massive and so it requires an enormous amount of force (or magic such as *The Heart That Could Move Stone*) to move. The building cannot be pushed by an individual, normal strength man, nor will it blow away in the breeze.

(Base 3, +1 Touch, +2 Sun, +3 Structure, +1 effect stone; +4 constant effect)

Required Lab Total to invest effect:

One Season (68), Two Seasons (51), Three Seasons (46), Four Seasons (43).

SEED OF EARTH

MuAq(Ig)(Te) 59

Pen: +0, constant effect

R: Touch, D: Sun, T: Part

When this small piece of volcanic rock is thrown onto molten lava, it solidifies a portion of the lava, creating a roughly circular island about 80 feet across and 50 feet deep. The seed itself is buried 25 feet down, in the center of the island. As the effect has a constant duration, the island is stable and suitable for building structures upon. If the seed is removed, dispelled, or destroyed, then roll a stress die; this is the number of rounds that the island remains until it dissolves back into the lava. The Ignem requisite is for cooling the island.

(Base 4, +1 Touch, +2 Sun, +1 Part, +6 Size, +1 Ignem requisite, free Terram requisite; +4 constant effect)

Required Lab Total to complete project, as lesser enchanted item: 118

THE HEART THAT COULD MOVE STONE

ReTe 25

R: Touch, D: Diameter, T: Structure

The caster can move stone buildings with incredible force. This usually causes the stone building to collapse, as it is torn from its foundations. Anyone inside takes +10 damage from the falling structure.

However, if the building is floating (through the *Repulsion of Earth* effect, for example), then the character can push the building to a new location. Characters inside the building when it is being moved must make Dexterity rolls against an Ease Factor of 6, each round, or lose their footing. Unless special precautions are taken, laboratories inside the building are disrupted by the movement, which ruins any laboratory activities being conducted that season. It takes a season to reorganize a laboratory disrupted in this way.



(Base 3, +1 Touch, +1 Diameter, +3 Structure, +1 affect stone)

Required Lab Total to invent spell: One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

TOWER OF LAVA

ReAq 50

R: Touch, D: Momentary, T: Part, Ritual

This spell sculpts a tower out of hot bubbling lava. The resulting tower is solid and rigid, but if its foundations remain in lava, then the tower will dissolve back into the bulk within a day. The Part target is required, because the spell does not use all the available lava.

The tower is about the same size and dimensions as the one created by the spell *Conjuring the Mystic Tower* (see *ArM5*, page 153). A Finesse roll against an Ease Factor of 15 is required to ensure that the tower is well made; failure means that the lava takes a solid but malformed shape.

(Base 3, +1 Touch, +1 Part, +6 size, +3 elaborate design)

Required Lab Total to invent ritual: One Season (100), Two Seasons (75), Three Seasons (67), Four Seasons (63).

SOLIDITY OF STONE

MuTe 45

R: Touch, D: Moon, T: Individual

This spell changes a mass of stone so that it has the unnatural property that it does not melt, even when heated to tremendous temperatures. The purpose of this spell is to prevent a building created out of molten lava (like that created by *Tower of Lava*) from dissolving back into the bulk lava.

Obviously, this spell must be cast every month otherwise the tower will melt and collapse.

The stone will still be hot, even if it is solid. So, a building protected like this will need to be cooled (or inhabited by characters immune to heat).

(Base 4, +1 Touch, +3 Moon, +4 size, +1 affect stone)

New Virtue: Volcanic Minerals

Free Laboratory Outfitting Virtue

The laboratory is supplied with exotic minerals from a volcano. The laboratory needs to be regularly resupplied, otherwise this Virtue is lost. There is no benefit in taking this Virtue multiple times — once the laboratory's demands for exotic minerals have been met, additional minerals are of little value. -1 Upkeep, +1 Terram.

Required Lab Total to invent spell: One Season (90), Two Seasons (68), Three Seasons (60), Four Seasons (57).

Effects to Live in the Volcanic Crater

These effects can provide health and wealth to the inhabitants of a covenant occupying the mineral-rich environment of a volcano.

SCULPT THE STONE MACHINE

CrTe 20

R: Touch, D: Momentary, T: Individual, ritual

This ritual creates a machine made of stone that is suitable for use as the invested item *Stone Harvester*. The machine appears to be a large stone beetle about one pace in length. Until it is invested with the *Stone Harvester* suite of effects, the machine is merely a very elaborate statue.

(Base 3, +1 Touch, +3 elaborate design, +1 minimum ritual effect magnitude)

Required Lab Total to invent ritual: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

STONE HARVESTER

This invested item is a beetle-shaped machine that crawls along the rim of the volcanic crater. It collects and sorts the volcanic debris for valuable and exotic materials, which can be used to reduce the Upkeep of Hermetic Laboratories

(see *Covenants*, page 110). Each *Stone Harvester* can provide the Free Outfittings Virtue *Volcanic Minerals* (see Insert) for up to 5 Hermetic Laboratories. Note that the laboratories do not have to be located in the volcano — the minerals can be transported to a remote laboratory.

The *Stone Harvester* is a huge stone device. It requires 20 pawns to open for enchantment (taking one season and a Magic Theory Score of 10). The effects later require 13 pawns of vis to invest into the *Stone Harvester*.

As the *Stone Harvester* is made of stone and only traverses the volcanic crater rim, it does not need any particular protection from either heat or fumes. A version of the *Stone Harvester* that actually enters the lava would obviously require some protection.

Harvest Stone

ReTe 43

Pen: +0, unlimited uses

R: Sight, D: Diameter, T: Part

The *Stone Harvester* uses this effect to collect stone/mineral/metal material of a particular sort that it encounters — the stone is identifying material using the *Stone Wealth* effect. The collected stone is placed in a large stone basket on the back of the *Stone Harvester* which must be periodically emptied by a grog (precisely how frequently depends on the rarity of the collected stone). If the grog fails to empty the basket, the *Stone Harvester* will continue to harvest, but excess stone will fall out of the basket.

(Base 3, +3 Sight, +1 Diameter, +1 Part, +2 effect metal; +10 unlimited uses, +3 linked trigger (*Stone Wealth*))

Required Lab Total to invest effect: One Season (86), Two Seasons (65), Three Seasons (58), Four Seasons (54).



Stone Wealth

InTe 19

Pen: +0, constant effect

R: Personal, D: Sun, T: Smell

This effect grants the *Stone Harvester* the sense to smell whether a particular sort of stone, metal, or mineral is nearby

(within about 5 paces). The *Stone Harvester* contains a small compartment and it targets materials that match the material in the compartment. If there is no material in the compartment the *Stone Harvester* continues to move about the crater rim, but will obviously not find any matching

material. The *Stone Harvester* only identifies Terram based objects, but of course additional effects could be invented to allow the *Stone Harvester* to identify and manipulate Animal, Aquam, Corpus, or Herbam objects.

This sense allows the harvester to smell

Story Seed: Tophet's Gate

Many volcanoes are reputed to be gates to Hell. One well-known incident that demonstrates this occurred when the heretical Ostrogothic king Theodoric died in 526. A jet-black stallion arrived at Theodoric's palace in Ravenna, gathered the dead king's body, and then galloped away to Mt. Etna, straight into the crater and down into Hell.

If there is a hell portal in the volcano, it is likely accessed via an Infernal regio.

For ease, the story seeds that follow refer to a single devil interacting with the covenant. In your saga, a series of demons could interact with the covenant, or one or two powerful demons could take on the role of the devil.

DEALS WITH THE DEVIL

Even if they are not infernalists, the devil may offer the magi power. Of course, dealing with the devil imperils the immortal souls of the magi, but if his help is really needed, then what choice do the magi have?

Some aid that the devil can offer is listed here. The devil may merely wait for opportunities to offer his aid, or he may actively arrange circumstances where his aid is needed. Corrupter demons (see *Realms of Power: The Infernal*, page 48) are the most likely to be involved in stories concerning deals.

The Portal: The magi need to rapidly travel. The devil offers the hell portal, explaining that by traveling through it they can arrive at any crossroads in Mythic Europe.

Vis: If the magi run short of vis, then the devil is able to offer some from Hell's

stocks. Of course, this will be infernally tainted.

Illusions: A foolish magus has committed a crime under the Code of Hermes: perhaps he has endangered other magi by interfering in the mundane, he has scryed upon the secrets of another magus, or he has killed another magus. The devil offers to cover this indiscretion; his illusions cannot be broken by Hermetic magic.

Ward Against Age: If the magi are very elderly, they may find it difficult to create an effective Longevity Ritual. The devil offers a ward against age which will prolong the magi's lives far beyond the capability of Hermetic magic.

SACRIFICES

A portal to Hell is unlikely to remain open without frequent sacrifice. Even if it would, the devil would hardly inform the magi of this fact, as making sacrifices to the devil is a good way to damn your soul. Some stories that might arise from sacrifices include:

Revolt in the Inferno: The magi sacrifice the children of the grogs to the devil by casting them into the volcano. Rego Mentem effects can easily keep the grogs under control in even the most despicable circumstances, but one botched spell by the magi could unravel all their careful plans and throw the covenant into revolt against their infernal masters. The devil might even manufacture circumstances to make this happen — after all, a bloody revolt is sure to

lead to more damned souls, regardless of how it ends.

The Hidden Coven: Although the magi do not make sacrifices to the devil, a coven of infernalists hidden nearby does. The coven infiltrated the ranks of the covenant grogs and secretly cast sacrifices into the volcano heart. Will the infernalists be found out?

The Devil's Henchmen: The magi seek out and assassinate infernalists and devil worshipers throughout Mythic Europe. Where possible they throw the bodies of these executed heretics into the maw of the volcano. The magi argue that they are performing god's work, but on the other hand by executing an infernalist the magi have prevented him from repenting and saving his soul, thus ensuring another damned soul for hell. Are the magi the servants of heaven or hell?

GUARDIANS

The covenant magi might neither worship nor deal with the devil; instead they might guard the hell portal and try to prevent demons from escaping into the world. Destroyer demons (see *Realms of Power: The Infernal*, page 48) are the most likely to be involved in stories where Hell directly attacks the covenant. Some stories that might arise from this are:

Ward Masters: It is well-known in the Order that the covenant guards a portal to Hell. This is considered a worthy duty and many other covenants in the Tribunal send gifts of vis to help maintain a powerful Aegis around the covenant and to assist in the regular

things buried to a depth of about 1 pace.

(Base 2, +2 Sun, +2 Smell, +1 smell through intervening material; +4 constant effect)

Required Lab Total to invest effect: One Season (38), Two Seasons (29), Three Seasons (26), Four Seasons (24).

Stone Crawler Effect

ReTe 14

Pen: +0, constant effect

R: Personal, D: Sun, T: Individual

This effect manipulates the legs of the *Stone Harvester*, enabling it to move around the crater rim. The *Stone Harvester* moves

constantly, at the pace of a walking man, in a clockwise direction around the crater rim.

(Base 3, +2 Sun, +1 affect stone; +4 constant effect)

Required Lab Total to invest effect: One Season (28), Two Seasons (21), Three Seasons (19), Four Seasons (18).

Story Seed: Tophet's Gate (cont'd)

casting of a network of wards that envelope the crater. Re-casting is required as the bubbling volcano regularly breaks the circular wards. The magi of the covenant are also well-known as masters of warding magic and other tribunal magi visit the covenant for instruction and study.

Sunder the Gate: Rumors reach the magi of a ritual that can destroy the hell portal. Chasing leads and researching this project might require travel throughout Mythic Europe, and include many years of work. Of course, there is always the possibility that the rumored ritual is an Infernal plot: maybe the ritual will summon a demonic horde to destroy the covenant, or maybe the rumors are just intended to distract the magi from warding the portal.

Devil's Night: Once a year, the forces of Hell batter against the covenant's defenses. Usually, these efforts are futile, but this year Hell has managed to marshal an army of soldiers led by infernalists in the mundane world, near the covenant. The infernalists plan to attack the covenant in the hope of breaking the wards about the hell portal. As the covenant is more used to dealing with supernatural assaults, there may be unexpected problems in dealing with a large mundane attack.

TRAGIC HEROES

The covenant was founded by a magus whose lover (or beloved friend or family member) secretly turned to infernalism and then died in a state of

unrepentant sin. The magus intends to study and then open the portal to hell, so he can travel to Hell and rescue his beloved from eternal damnation. The magus' plan may actually be the playing out of a stratagem of a Deceiver demon (see *Realms of Power: The Infernal*, page 48).

Some stories that this might inspire include:

Recruitment: The magus tries to recruit a small group of magi to help in his project. Can he trust them? Do they suspect he is an infernalist?

The Devil's Bargain: The devil rises from the hell portal and offers to return the soul of the magus' lover in exchange for the souls of a wealthy family of aristocrats. Is the devil trustworthy? Will dealing with the devil damn the magus himself? (No, and yes, obviously, but the magus might convince himself otherwise.) Can the magus find a way to damn the aristocrats?

Dead Martyrs: Carrying a collection of holy relics will help protect the magus as he walks through the wastes of hell searching for his beloved. The magus can amass relics by raiding churches and monasteries. He might be able to buy relics, too, although he will need to be wary of fakes, and by buying relics the magus will commit the canon law crime of simony.

Heaven's Labors: A saint appears to the magus in a dream and offers to protect him during his journey through Hell. However, before the saint will help, the magus must found a monastery dedicated to the saint on the rim of the volcano. The prayers of the monks in the monastery will aid the magus during his sojourn in Hell.

ACCUSED OF INFERNALISM

A very real danger, of course, from living in close proximity to a portal to Hell is that regardless of the intentions of the characters they are vulnerable to accusations of infernalism. For this reason, the magi may want to keep the hell portal secret. Some possible stories arising from this concern are:

A grog goes missing: Has he merely fallen into the lava, or has he run away? What does he know about the hell portal? Was he a spy from a rival covenant? Can the magi track him down before he reveals their secret?

Visitors: Foreign magi unexpectedly arrive at the covenant. Can the hell portal be hidden from them? Can the visitors be encouraged to leave promptly without arousing their suspicions, or do they already know about the portal? Can the demons on the other side of the hell portal be relied upon to keep quiet?

Framed: Even if the volcano is not really a hell portal, it is common knowledge (right or wrong) that many volcanoes are. This means that a rival covenant might accuse the magi of infernalism, anyway. If the rival covenant is politically well-connected, within the tribunal, the accusation could lead to an investigation by the Quaesitors. Dealing with the investigation could be bothersome and disruptive to laboratory work even if there is nothing for the Quaesitors to find. Of course, a diabolically clever rival could even make their *own* deal with the devil to plant evidence of infernalism in the volcano crater.



Stone Hammer Effect

PeTe 33

Pen: +0, unlimited uses

R: Sight, D: Momentary, T: Part

This effect is activated when the *Stone Harvester* detects that its target material is beneath the surface of the earth. The *Stone Hammer* effect loosens up to one cubic pace of intervening stone or dirt. This allows the target material to be lifted out of the ground.

(Base 3, +3 Sight, +1 Part, +1 affect stone; +10 unlimited uses, +3 linked trigger (*Stone Wealth*))

Required Lab Total to invest effect: One Season (66), Two Seasons (50), Three Seasons (44), Four Seasons (42).

THE THERMAL BATH OF GOOD HUMOR

This invested item is a bath in which the covenfolk (and magi) can bathe in water heated by the volcano. Regular bath-

ing in these waters increases the health of the characters. On the other hand, a version of this bath *The Thermal Bath of Scalded Flesh* could be invented as a sadistic torture device.

The bath is a huge item; if it is made of stone, it requires 20 pawns to open for enchantment (this takes one season and a Magic Theory Score of 10). If the bath is made of metal (iron or copper), it requires 25 pawns to open for enchantment (this takes one season and a Magic Theory Score of 13). The effects later only require 1 and 3 pawns to invest, which means that there is plenty of room in the bath for other effects.

Test the Water's Effect

Inlg 9

Pen: +0, constant effect

R: Touch, D: Sun, T: Individual

This effect determines the temperature in the bath. When the temperature drops below a comfortable bathing tem-

perature, it activates the heating effect *Fill the Bath*. If the bath is intended to be *The Thermal Bath of Scalded Flesh*, then this effect is invented to monitor around (and activate the *Fill the Bath* effect at) the boiling temperature of water.

(Base 2, +1 Touch, +2 Sun, +4 constant effect)

Required Lab Total to invest effect: One Season (18), Two Seasons (14), Three Seasons (12), Four Seasons (12).

Fill the Bath Effect

ReAq 28

Pen: +0, unlimited uses per day

R: Sight, D: Diameter, T: Individual

This effect causes the water in the bath to move through the air, pass over a volcanically heated region, and then back in a circle into the bath. The water travels in its circuit as a gentle stream suspended in the air at about waist height. The water returns to the bath warmed and dissolved in the water are a number of beneficial mineral salts.

If the bath is being controlled to a comfortable bathing temperature, then any characters who bathe once a day for most of the year receives a +1 Living Condition modifier to their Aging Rolls for that year, and a +1 Modifier to any Recovery Rolls they make during the year (see *ArM5*, pages 168 and 179). This modifier cannot be increased by more frequent bathing. These beneficial effects come from the mineral salts that are entrained in the water. The beneficial effects are not magical in origin, and a character who constantly uses the bath in this way does not gain Warping Points. The bath does not need to be able to detect the mineral salts as they are naturally present in the volcano. If for some reason, the mineral salts are lacking from the volcano (which would be highly unusual) then the bath has no beneficial effects on the bather — apart from cleanliness, of course!

If the bath is being controlled to a scalding temperature, then any character immersed in the bath takes +12 damage each round due to the elevated temperature.

The effect requires both the presence of water in the bath and a volcanic region to heat the water within Sight range. If either of these elements are missing the effect does not activate.

(Base 1, +3 Sight, +1 Diameter, +2 very unnatural effect; +10 unlimited uses per day, +3 linked trigger (*Test the Waters*))

Required Lab Total to invest effect: One Season (56), Two Seasons (42), Three Seasons (38), Four Seasons (35).

WELL EVER-FULL

This well is an invested item. It has two effects enchanted in it: one periodically fills the well with water from the sea, the other removes the salt from the water. As both effects are momentary, once the water has been affected it is no longer under a magical effect. The water is thus drink-

able by characters with Magic Resistance. If there is a suitable river or lake near the covenant, then the well could source its water from there, without the need to remove the salt from the water. However, many naturally-occurring volcanoes are located on islands remote from sources of fresh water. River and lake sources can also be problematic as they may not be available year-round (through either evaporation or freezing), and may even dry up completely for years at a time.

As the two effects require 6 and 3 pawns of vis respectively, the well must be opened for enchantment using at least 9 pawns of vis. A well (a huge item made of stone) takes 20 pawns of vis to open for enchantment (leaving room for extra effects to be invested if desired). It takes one season to open the well for enchantment, which requires a Magic Theory Score of 10.

Fill the Well

ReAq 54

Pen: +0, 2 uses per day

R: Arcane, D: Momentary, T: Individual

This effect is triggered every sunrise and sunset. It instantaneously fills the well with water from the sea (which must be within seven leagues).

The effect requires an Arcane Connection to the sea. Any water which remains from the previous triggering of the effect is sufficient for this. However, if the well is ever completely drained of water, it must be primed with a cup of water from the sea. If the well ceases to work (for some reason) for more than a few months, then the well must also be refilled with a cup of water from the sea, as the Arcane Connection to the sea will have expired.

The volume of water that is transported daily into the well is sufficient to supply the water needs of a covenant of several

Story Seed: Vulcan's Forge

The Roman God Vulcan (Greek, Hephaestus) had forges beneath Vesuvius and Vulcano, and possibly other volcanoes too. Many volcanoes thus contain faerie regions that led to Vulcan's court. Of course, whether the Vulcan presiding over this hot and sooty realm is the real Vulcan, or merely a faerie portraying the role, is unclear. Stories that might arise from Vulcan's Forge include:

The Competition: An emissary from Vulcan arrives at the covenant and delivers a challenge. Vulcan claims that the volcano is his forge and will not allow the magi to remain unless they beat him in a series of competitions. The competitions include:

- Forging the strongest sword.
- Creating the sharpest edged blade.
- Smelting the largest amount of iron from ore in one day.
- Manufacturing the most beautiful and delicate copper tiara.

The competition will be judged by Vulcan's wife Venus (Aphrodite). If the

magi refuse to participate then Vulcan will cause the volcano to erupt. On the other hand, as long as the magi perform credibly Vulcan will let them stay, even if they do not actually win the competition.

Forge Companion: Vulcan offers to train a character in the art of metalworking (or the magi request this). The character lives for several years in Vulcan's court and gains an Affinity Virtue with either Craft: Metalwork, Rego, Ignem, or something similar. The years spent in the faerie court are also spent learning Abilities or Arts from Vulcan, working at his forge, or adventuring in the faerie court.

Smith for Hire: Vulcan can make highly complex devices and can find exotic materials. He is willing to work for the magi, but they need to pay him with presents for his wife Venus. Items created by Vulcan are especially useful for magi, as when he uses his forge he automatically prepares the item for enchantment (see

ArM5, page 97). This means that the magi can invest items that are large or made of exotic components, even if they lack the required Magic Theory to prepare the item for enchantment themselves. Items forged by Vulcan are also very cost-effective as invested items — depending, of course, upon what Venus' present costs the magi.

Outside Influence: If it becomes known that the covenant is in contact with Vulcan's court, then representatives of House Merinita and House Verditius are likely to both be very interested. The covenant can expect to be visited by many magi of these Houses, which could lead to competition over local resources, the establishment of a House Verditius-dominated chapterhouse on the very doorstep of a covenant, and legal wrangling at Tribunal over whether anyone is "molesting the faeries" of Vulcan's court. At the very least, many visitors are likely to distract the magi from their own work.

hundred people.

The effect is based on the Rego Corpus guidelines, applied by analogy to the Aquam Form. Note that the water is only transported a distance of seven leagues, so for this to be effective the well must be located with seven leagues of the water source. A version of this effect, using the guideline one magnitude higher, would enable the water to be transported any distance.

(Base 30, +4 Arcane; +3 environmental trigger, +1 2 uses per day)

Required Lab Total to invest effect: One Season (108), Two Seasons (81), Three Seasons (72), Four Seasons (68).

Cleanse the Undine's Tears

PeAq 24

Pen: +0, 2 uses per day

R: Touch, D: Momentary, T: Individual

This effect eliminates the salt in the water in the well. This effect is triggered by the *Fill the Well* power, and is activated one round later.

Note that the salinity of the water will not return once it has been removed. This is because salt is not part of the essential nature of water.

(Base 15, +1 Touch; +3 linked trigger, +1 2 uses per day)

Required Lab Total to invest effect: One Season (48), Two Seasons (36), Three Seasons (32), Four Seasons (30).

Effects to Deal with Volcanic Inhabitants

Volcanoes might be home to a number of supernatural creatures. These effects may help the magi deal with their neighbors.

BASALT CAGE

CrTe 20

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

This ritual creates a large cage made out of basalt stone with a single gate (also made of basalt) that can be opened and shut. The cage is large enough to hold ten man-sized creatures. Individuals in the cage may find it difficult to escape, if the gate is somehow locked or barred. However, the main purpose of the ritual is to create a cage which is subsequently enchanted as an item with the effect *The Entrapped Flame*.

Note that, if your character is talented at Rego magics, he may find it easier to use a Rego Terram craft effect to sculpt such a cage from a hunk of basalt. However, remember to consider that the magus must make a Finesse roll against an Ease Factor of 24 to succeed in casting such a Rego craft effect, as it would be hard for a mundane craftsman to sculpt such an item and it would take him a long time to do so (see *Covenants* page 49).

(Base 3, +1 Touch, +1 Size, +1 complex structure, +2 minimum level of a ritual)

Required Lab Total to invent spell:

Story Seed: Eternal Spirit of Flame

The volcano (or a regio within it) may be inhabited by a powerful magical nature spirit, or possibly a spirit associated with another realm. Once the characters have established themselves in or near the volcano, they can try to contact and commune with this spirit. Alternatively, the spirit may contact the magi itself. Bjornaer and Merinita characters are particularly likely to be contacted, as they are generally the magi most connected with nature, but any character apparently interested in the welfare of the volcano could be contacted.

Communing with the spirit at the heart of the volcano allows the characters to access the Volcano Lore Supernatural Ability (this is a type of Nature Lore; see *Houses of Hermes: Mystery Cults*, pages 102–106, or *Guardians of the Forests: The Rhine Tribunal*, page 37).

The volcano spirit can grant Virtues to characters who are loyal to it. The

basic procedure is that the character performs a quest for the spirit and makes a sacrifice (gains a Flaw) and in return the spirit grants the character a portion of his power (a Virtue). Each quest is a good opportunity for the troupe to tell a story. Some example Virtues, quests, and sacrifices include the following.

VIRTUES

Elemental Magic, *Major Hermetic Virtue* (ArM5, page 41): Many of these projects use elemental Forms with other elemental Forms as requisites. A character with the Elemental Magic Virtue can ignore such requisites, making the projects easier.

Greater Immunity, *Major Supernatural Virtue* (ArM5, page 43), or **Lesser Immunity**, *Minor Supernatural Virtue* (ArM5, page 44): Immunity to lava, heat, or

noxious fumes could be very convenient for living in the Burning City.

Major Magical Focus, *Major Supernatural Virtue* (ArM5, page 45), or **Minor Magical Focus**, *Minor Supernatural Virtue* (ArM5, page 46): A major focus in volcanoes or a minor focus such as ash, fire elementals, lava, volcanic fumes, or volcanic rock.

Mythic Blood, *Major Hermetic Virtue* (ArM5, page 47): The magus could have his blood mingled with that of Vulcan, a fire elemental, or a dragon, and thus inherit useful supernatural powers from this powerful lineage.

Special Circumstances, *Minor Hermetic Virtue* (ArM5, page 49): Your magus gains a bonus to his magic when casting inside a volcano.

Ways of the (Volcano), *Major General Virtue* (ArM5, page 50): Your character gains a deeper understanding of volcanic regions.

One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

COMMUNE WITH THE FIRE SOUL

InTe 30

R: Touch, **D:** Concentration, **T:** Individual

The caster plunges his hands into lava (which will cause damage if he is not protected) and communes with the spirit of the volcano. If the volcano's spirit is a creature with Might, then this spell needs to penetrate its Magic Resistance.

The length of time a conversation with a volcano spirit takes is highly variable, and depends on the activity of the volcano. The spell allows the caster to perceive and participate in the conversation at either great speed or very slowly, as appropriate. A conversation of a few simple sentences with a dormant volcano could take many days, and would therefore require either a spell with a different duration or magical effects similar

to *Maintaining the Demanding Spell* (ArM5, page 162) in order to maintain the Concentration duration. On the other hand, a long multi-faceted discourse with an active volcano can be conducted in a fraction of a round.

(Base 20, +1 Touch, +1 Concentration)

Required Lab Total to invent spell:

One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

RING OF PROTECTION AGAINST MAGICAL CREATURES OF FIRE

Relg 35

Pen: +22, constant effect

R: Touch, **D:** Constant, **T:** Individual

This ring, with an inset ruby, wards the wearer against creatures with an Ignem Form who have a Magic Might of no more than 20.

(Base Effect at level 20, using Sun Duration instead of Ring and Individual Target instead of Circle; +11 penetration

bonus of 22, +4 constant effect)

Required Lab Total to invest effect:
One Season (70), Two Seasons (53), Three Seasons (47), Four Seasons (44).

SENSE THE HEARTS OF FIRE

InIg 30

R: Personal, **D:** Sun, **T:** Vision

The caster detects whether creatures he can see have an Ignem Form Might. This is a magical property of a creature made of flame. It has no effect on creatures that are not made of Ignem, regardless of whether they have a Might or not. Creatures apparently made of flame (creatures of another Form, illusions, or the effects of Hermetic Rego Ignem magic) who do not have an Ignem Form Might are also not detected by this effect.

Obviously, this spell needs to Penetrate the Magic Resistance of the detected creatures.

(Base 4, +2 Sun, +4 Vision)

Story Seed: Eternal Spirit of Flame (cont'd)

QUESTS

Awaken the Sleeper: The spirit of the volcano is lonely, but he has a brother who lies dormant beneath the earth. The character must awaken the brother (cause him to erupt), creating a new volcanic crater.

Blood to Flame: The character must invent, and cast on himself, a ritual that permanently changes his blood to lava.

Cleanse the Slopes: The slopes of the volcano have been colonized by a monastery that rings a bell to the glory of God. Each peal of the bell strengthens the Divine and weakens the magic aura that the volcano spirit feeds upon. The character must silence the monastery bell.

Gather the Embers: The spirit of the volcano has a number of children (fire elementals) that over the cen-

turies have dispersed throughout Mythic Europe. One of his children is trapped in the catacombs beneath a mundane king's castle (the fire elemental is used as a source of central heating for the castle). The character must travel to the castle and rescue the fire elemental from its servitude.

Stoke the Fire: The volcano has been weakened by long centuries of activity. The character must recharge the heart of the volcano by casting a rook of *Creo vis* into the crater heart.

SACRIFICES

Blatant Gift, Major Hermetic Flaw (ArM5, page 51): The character sweats, puffs, fumes, and rumbles like a volcano on the brink of eruption; other characters find him very unusual.

Chaotic Magic, Major Hermetic Flaw (ArM5, page 52): The character's magic becomes like an erupting volcano and difficult to control.

Difficult Spontaneous Magic, Minor Hermetic Flaw (ArM5, page 53): Like a dormant volcano, the character's spontaneous magic becomes difficult to rouse.

Incomprehensible, Minor General (ArM5, page 55): The character's understanding of magic changes and becomes full of allusions to bubbling lava and drifting ash that other magi cannot readily comprehend.

Missing Hand, Minor General (ArM5, page 56): The character cuts his hand off and casts it into the volcanic crater, linking him with the volcano's spirit.

Unpredictable Magic, Minor Hermetic (ArM5, page 60): The character's magic can erupt unexpectedly.

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

SUBLIMATION OF FLAME

Mulg(Au) 30

R: Voice, **D:** Diameter, **T:** Individual

This spell changes a fire elemental (or another creature made of fire) into air for a short period of time. This renders the fire elemental incapable of using many of its powers for the duration of the spell.

If the target is in a well-ventilated area (such as outside), then the air that forms its body disperses. This inflicts an Incapacitating Wound on the fire elemental, and when its body returns to fire, numerous small fires erupt throughout the volume it has filled (about 50 paces across). These small fires cause +3 damage to anyone in the volume, and ignite flammable materials.

If the target is in an enclosed area (such as inside a room), then the air is closely contained, and the creature suffers no damage. When the fire elemental's body returns to flame anyone else remaining within the room immediately takes either +10 or +1 Might damage (whichever is greater) as the elemental's incandescent body of flame coalesces.

This spell must Penetrate the Magic Resistance of the fire elemental. This spell is able to affect creatures of up to Size +6 (this includes fire elementals of up to Might 25)

(Base 5, +2 Voice, +1 Diameter, +2 size)

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

THE ENTRAPPED FLAME

Relg 45

Pen: +22, constant effect

R: Touch, **D:** Constant, **T:** Room

This effect is enchanted into a cage made from basalt stone (see *Basalt Cage*) which is large enough to hold ten man-sized crea-

tures. Creatures with Ignem Magic Might up to 20 cannot escape from the cage.

The cage has a gate, that can be opened and shut by characters who are not affected by the cage. Shutting the gate activates the effect.

(Base Effect at level 20, using Sun Duration, +2 Room; +11 penetration bonus of 22, +4 constant effect)

This item could be invented as a lesser enchanted item. Required Lab Total to invent lesser enchanted item: 90

Alternatively, the item could be invented as an invested item. It takes 20 pawns of vis (huge, stone), one season and a Magic Theory Score of 10 to open the basalt cage for enchantment. Then, invest the effect. Required Lab Total to invest effect: One Season (90), Two Seasons (68), Three Seasons (60), Four Seasons (57).

Increasing the Lab Total

To complete many of the projects that comprise the Burning City your characters might want to increase their Lab Total. These are some strategies that you might like to employ.

Shape and Material Bonuses

Shape and Material bonuses can give your characters bonuses to their Lab Total when inventing item effects (**ArM5**, page 99). Also, if a magus has a Talisman, then its Shape and Material bonuses can be used to give him a bonus when casting appropriate spells (once the Talisman has been attuned, see **ArM5**, page 98).

Some new Shape and Material Bonuses are listed later (the troupe should feel free to devise their own Shape and Material bonuses too). The bonuses written in *italic text*

have been drawn from other books in **Ars Magica Fifth Edition**. The bonuses written in regular text are new suggestions.

Ash (burned debris, not the tree) (+2 burning things, +5 affect things that have been burned, +2 Ignem)

Artifacts from Pompeii and Herculaneum (+3 volcanoes)

Marble (+5 wards, +3 beauty, +3 cold)

Mask (+2 affect wearer's sight, +3 biding, +7 disguise, +2 affect wearer's breathing)

Mirror (+7 illusions, +5 see the truth)

Vent (+7 affect air passing through it)

Volcano (+5 volcanoes)

Laboratory Customizations

Features can be added to a laboratory which add a bonus to certain types of Lab Totals, and elements of the laboratory's structure or location can also be auspicious for some sorts of work. Many of the options presented in *Covenants* (pages 112–121) could help with the Burning City effects. Some new Laboratory Virtues and Flaws include the following.

FEATURES

A Greater Feature is a *Major Structure Virtue* for a Laboratory and it adds +2 Aesthetics and +3 points distributed among the appropriate specializations. A Lesser Feature is a *Minor Structural Virtue* and it adds +1 Aesthetics and +1 in an appropriate specialization.

Fumes: A sphere of glass rests on plinth in the laboratory. Trapped in the sphere are swirling, noxious vapors captured from a volcanic vent. *Specializations:* *Pe, Au, Ig.*

Pool of Lava: The laboratory is either built to enclose a pool of lava or a specially constructed cauldron keeps a sample of lava hot and molten. *Specializations:* *Ig, Te.*



Thermal Spring: A volcanically heated spring bubbles up from the center of the laboratory. *Specializations:* Cr, Aq, Ig.

Volcanic Rock: In the center of the laboratory is a huge slab of volcanic rock. *Specializations:* Mu, Ig, Te.

DORMANT VOLCANO

Free Structure Virtue

The laboratory is located in a dormant volcano crater. +1 Aesthetics, +1 Ig.

ACTIVE VOLCANO

Major Structure Flaw

The laboratory is located in an active volcanic crater. Note that the Safety, Upkeep, and Health factors here assume that this laboratory and the magus are both somehow protected from the catastrophic hazards of being in an active volcano crater. +2 Upkeep, -2 Safety, -1 Health, +1 Experimentation, +3 Ig.

MINERAL BATH

Minor Outfitting Virtue

The laboratory contains a mineral bath that is heated by a volcanic source. The

magus takes frequent baths while contemplating his work. +2 Health, -1 Safety, +1 Aq, +1 Longevity Rituals.

VOLCANIC SPIRIT FORGE

Minor Supernatural Virtue

The laboratory contains a forge that is heated by a volcanic spirit. -1 Upkeep, -1 Safety, +1 Experimentation, +1 Re, +1 Ig.

HELL PORTAL

Major Supernatural Flaw

The laboratory contains a fiery portal to Hell. -2 Safety, +2 Warping, +1 Re, +3 Vi.

Experimentation

Your magus could try to accomplish some of these projects using experimentation (see ArM5, pages 107–109). What follows are some example side effects and modified effects that could result from experimentation on these projects (if a side effect or modified effect is rolled on the Extraordinary Effects table; see ArM5, page 109).

These are only suggestions: your troupe should feel free to modify, or ignore these, or create your own, as necessary.

- The effect only works when the volcano is erupting.
- The effect only works when used within the crater of a particular volcano.
- Tears of lava momentarily flow from either the caster's or the target's eyes. This causes +10 heat damage, and blinds him for one diameter.
- The target (or caster) belches a powerful sulfurous stench. This causes no damage, but it is obnoxious and it draws attention to the character.
- The target (or caster) becomes very hot, and sweats profusely. He must make a Stamina check against an Ease Factor of 6 or immediately lose a Long-Term Fatigue level due to lack of water (the Fatigue level can only be regained by drinking).
- Any flammable items held or worn by the caster (or target) ignite. This usually includes clothing, straps holding armor together, etc.
- Metal objects held or worn by the caster (or target) melt. This causes no damage if he immediately drops the item, although usually it ruins the item. If the character holds onto the item, he takes +12 heat damage. If he is wearing full metal armor, he takes +48 damage; partial metal armor, +36 damage.
- The caster's (or target's) clothing turns to ash. This causes no damage except

Hermetic Projects

to the clothing, but obviously it draws attention to the character. Metal armor and jewelry is slightly singed, but otherwise unaffected.

- Fires within Voice range of the target (or caster) briefly flare up to a brilliant, searing heat and then extinguish.
- Wherever the caster (or target) walks, her footprints burn into the surfaces she walks upon. This leaves a clear trail of scorched earth and ash. This side effect lasts for Sun duration.
- The room briefly fills with toxic volcanic fumes. An immediate Stamina check, against an Ease Factor of 6, must be made for each character within the room. If this is failed the character takes a Medium wound. If the room is normally ventilated, the poisonous fumes disperse within 1 round. However, if the room is sealed, the fumes persist and characters in the room need to take another Stamina check every Diameter. If the effect is cast outside, there is no damaging effect as

the fumes are too quickly dispersed, although characters within Voice range of the caster do smell the fumes before they disperse.

- The humors of the caster (or target) become temporarily unbalanced. Make a Stamina check for the target against an Ease Factor of 6. If this is failed, the character develops a disease due to an excess of hot, dry, yellow bile, which causes a Medium Wound.
- The humors of the caster (or target) become subtly, but permanently unbalanced. This causes no immediate effect, but the character's subsequent Aging checks are made with an additional -1 Living Condition Modifier. Note, that this side-effect only affects the character once, even if he is affected by the spell/item effect multiple times.
- The humors of the caster (or target) are buffered against extreme swings. This causes no immediate effect, but the character's subsequent Aging checks are made with an additional +1

Living Condition Modifier. Note, that this side effect only affects the character once, even if he is affected by the spell/item effect multiple times.

- The outer layers of the target's skin form a hard, black crust. This gives him a +3 bonus to Soak, which lasts for Sun duration. When this side-effect expires, the crust of skin peels off over a period of about one week. This has no game-mechanical effect, but it is visually unappealing: the peeling skin is broken, scabbed, and burnt.
- The caster (or target) is imbued with a warm internal glow. She does not suffer from exposure, hunger, or thirst until the glow subsides, which takes a simple die of Sun durations. This side effect appears to bypass the Limit of Energy, which could make the spell Lab Text an important source of insight for a magus attempting research in this area.

Chapter Three

The Great Tower

Now the whole earth had one language and few words. And as men migrated from the east, they found a plain in the land of Shinar and settled there. And they said to one another, 'Come, let us make bricks, and burn them thoroughly.' And they had brick for stone, and bitumen for mortar. Then they said, 'Come, let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves, lest we be scattered abroad upon the face of the whole earth.' And the Lord came down to see the city and the tower, which the sons of men had built. And the Lord said, 'Behold, they are one people, and they have all one language; and this is only the beginning of what they will do, and nothing that they propose to do will now be impossible for them. Come, let us go down, and there confuse their language, that they may not understand one another's speech.' So the Lord scattered them abroad from there over the face of all the Earth, and they left off building the city. Therefore its name was called Babel, because there the Lord confused the language of all the earth, and from there the Lord scattered them abroad over the face of all the earth.

— *Genesis 11:1-9*

This chapter presents the building of the tallest tower the world has seen since man sought to reach the heavens at Babel. Such a tower goes far beyond a simple conjuration and becomes the object of a life's work, not just for a single magus but for a covenant of magi, or perhaps generations of magi. While a shipyard, the quest for everlasting undeath, and a covenant hidden within a volcano are well-

defined projects that magi and covenants can perhaps cooperate on, the tower provides a setting that grows over time, and against which the troupe can tell stories. The fruits of this project can be harvested throughout an entire saga, and maybe into the next, and become a unique setting in itself.

Such a project and setting also provides an opportunity to inject elements of high fantasy into your *Ars Magica* saga, offering a contrast with the medieval tone suggested for standard sagas. Once the tower is established, it continues to provide troupes with the option for unusual and unique stories: exploration of the forgotten parts of the tower, beasts and spirits of the four realms claiming territory, and different levels of the tower acquiring their own motifs over time.

The material presented here can be used in two ways. The project can be followed from its foundation through to its conclusion. As the tower grows, both in height and in terms of its enchantments, it provides the impetus for new stories. Over time, the tower itself becomes the backdrop against which the saga plays out. But the various enchantments explored later can also be applied to smaller, more conventional, structures, allowing players and troupes to pick and choose the effects they find useful. This helps support magi and covenants who take on the roles or guises of traveling mundane architects and masons, or even magi specializing in building covenants for other members of the Order. The story seeds and suggestions are also optional and troupes should not feel limited in the stories that they choose to tell.

But what kind of magus would dedicate his life to the building of such a vast tower? A Tylalus might enjoy the challenge, not only to his own power and ability, but to the natural order, eager to seek out and confront such supernatural powers as would oppose him. For a Verditius mason, the tower becomes his crowning achievement and perhaps one day hosts the grand competition. For the politically-minded Bonisagus, perhaps the tower can offer a shining example of cooperation among individuals, covenants, and Houses. As a House, Tremere may seek to show leadership and power. Such a tower could reinforce the collective strength of the Order. A Criamon may be more interested in sending the tower through the divide between the mundane and the magical worlds, escaping time, or as an extension of their House motto that "*The World Within is the World Without*". And scholars of magic from any House may look upon the tower as a chance to escape the earthly realm and chart the lunar sphere. But whatever the driving ideology, the magus who controls it essentially rules his own private kingdom.

The Tower of Babel

After the great flood that cleansed Earth of sin, the surviving peoples came together in the land of Sumer and built a great tower at the city of Babel. But this tower was not built for the glory or adula-



Medieval Buildings

Most buildings across Mythic Europe are functional: a cobbler's shop, a farmer's barn, or a serf's home. But castles, churches, cathedrals, and even cities rise beyond simple buildings into works of art. Beyond any functional aspects, such buildings are built for prestige: primarily, the promotion and glory of a heavenly Lord or an earthly one, and secondarily, the promotion and pride of those who commission and build them.

Cathedrals are among the largest and most artistically impressive buildings in Mythic Europe, while castles and city walls, though very large, offer little beyond defense. A particular fondness for the building of towers has grown up in the Italian city-states. These towers often exceed 100 feet in height and can take years to build. Their purpose is primarily as symbols of the importance, wealth, and power of the commissioning family, but they also serve as refuges and defensible positions during the all-too-frequent fighting between rival dynasties.

Mundane Architecture

Any construction is unlikely to succeed unless some kind of basic plan is used. For simple buildings, anything from outhouses to one-room dwellings, the craftsman himself can be assumed to have a sufficient plan in mind to complete the work. Anything larger requires an architect's input.

Architects are most likely educated, with either a Church or vernacular education, and able to read, write, and draft building plans. Their role involves not just the outward design of the building, but also calculating the various stresses upon the structure, determining the best use of space, and ensuring its stability.

As a guideline, assume an architect must work a single season on designing

tion of God. Instead, it was built for the glory of the men who commissioned it and those who built it.

Sources disagree on the fate of the tower itself. While it is clear that the builders had their single language stricken from them, the book of Genesis simply says that building work on the tower stopped. Other sources indicate that the tower was toppled by a great wind, while Jewish tradition has it that the top was burned, the bottom swallowed up into the ground and the middle left to the ravages of time. The story of the tower sets humanity in competition with God, not humble before His wishes. But while the actions of humanity angered God, there is also a story of great cooperation. Could magi of the Order

tread the fine line between exemplifying the best of mankind and transgressing against God's will?

Vestiges of the Tower may be found in the Magic Realm, and maybe in more than one place and in more than one form. Some might reflect the unchecked pride of its architects, others might contain the finished tower as the purest extension of the plan. But aspects of the Tower of Babel are most likely to be found associated with faeries, where the stories of temptation, ambition, and pride feed those faeries with vitality. As such, there may be many faerie towers laying claim to either be the tower of Babel itself or be built from its ruins.

a standard structure, and one additional season for each size magnitude after that prior to building work beginning. So a structure of size +1, a moderate church or a series of town walls, requires two seasons of the architect's time before construction can begin.

Construction Techniques

Construction techniques, like the designs themselves, are being refined all the time, but there are some key constants. Building takes a lot of raw materials, which need to be transported, and those working on the building need the skill and manpower to build towards the target design.

RAW MATERIALS

Despite the army of craftsmen involved in constructing great buildings, the main cost comes from the raw materials, with stone needing to be quarried and transported, wood needing to be felled and prepared, and other materials such as glass expensive in their own right. With this in mind, everything is done to reduce the cost of materials as far as possible. This is why stone is usually shaped and carved at the quarry rather than at the building site, to make transport easier, quicker, and cheaper.

FALSEWORK

Falsework is the term given to all temporary structures used in the construction of buildings. This generally breaks down into three types of falsework: scaffolding, centering, and shoring.

Scaffolding provides temporary elevated platforms, allowing craftsmen and laborers access to raised parts of the building. Scaffolding can be built directly on the ground, extending upwards on rigid frames, or suspended from the building itself, usually through wooden beams extending from planned post-holes in the walls.

Centering consists of strong rigid frames designed in the shape of vaults and arches. They are built or moved into place and the stonework is built around these frames to ensure that the correct forms are achieved.

The last type of falsework is shoring, which consists of temporary supports that bear the weight of a structure, keeping its proper alignment and shape, while the permanent supports are built.

CRAFTSMEN AND ARTISTS

The main craftsman involved in building any tower is the mason. More than just a laborer or worker of stone, he is a learned engineer with knowledge of the *Artes Liberales*, an understanding of his raw materials, and the leadership to organize complex building projects. Masons are members of an international guild that governs their trade, and this guild is

a powerful presence at major works. There is more information on masons in *City & Guild*, page 59.

Supporting the mason is an army of carpenters, joiners, blacksmiths, stone-cutters, brick-layers, plasterers, and other laborers. All of these craftsmen, skilled in their own right, are further supported by local tradesmen selling food, lodging, clothes, tools, and other necessities.

Construction projects of a certain size employ many masons. One of these is considered the master mason and is usually the architect of the project; his Ability scores should be used throughout. Every trade represented in the construction, from blacksmiths to carpenters, stone cutters to glaziers, is led by a master craftsman who is involved in the decision-making at the highest level.

The construction of a building is only part of the project. Whether for the glory of the sponsor or for God, castles and cathedrals are augmented by the

Story Seeds for Medieval Buildings

THE CRACKED STONE

When part of the construction collapses under its own weight, it is discovered that the stones have been intentionally and magically weakened. Construction must stop while the other stones are inspected, costing the project time and money. And with the quarry some miles distant, finding and stopping the culprit is no easy task.

THE APPRENTICE

The master mason who has worked on the great tower for much of his life wants to leave, disillusioned at the endless nature of his allotted task. Facing opposition from the magi, he offers to train an apprentice to take over the work from him. Within the year, he presents his apprentice and leaves. It is only then that the magi discover that the apprentice has neither the abil-

ity nor the leadership to manage the job. Do they go after their old master of works and hold him to his bond, or look elsewhere?

THE WISDOM OF STONE

After a new hall is built to support the prospering covenant, one of the covenfolk becomes obsessed with the edifice. His duties go ignored and, over the course of the season, he becomes more and more distracted and unpredictable. As the magi investigate they begin to see hidden messages within the architecture, messages that convey meaning. Before long, they realize that the entire hall contains knowledge of the Infernal. But to determine its content and purpose, one of the magi must risk corruption and study the building. The most urgent question, however, is who had the messages built into the hall in the first place, and why?

Exempli Gratia: The Thirteenth Tower

In the 35th year of the building of the Great Tower, one of the magi sets the craftsmen to work on a new slender tower constructed out of the Great Tower's side. Under his guidance, the masons and sculptors create depictions of creatures and places the magus has seen in his long travels in the Magic Realm. The measurements, lines, and angles all bear significance for the boundaries and vestiges he crossed, and careful study of these elements, from the gallery that winds its way around the outside of the tower, may even pro-

vide a map of sorts.

The Thirteenth Tower can be studied as a summa on Magic Lore and if the masons and the supervising magus incorporate magical substances, such as vis or items of virtue collected from the Magic Realm, it gains a +3 bonus to quality due to the resonant materials used in its construction. A further +3 resonance bonus for additional components gained through stories, such as the bones of a dragon sought out and slain for the purpose, is also available (see *Covenants*, page 102).

works of master artists. Columns and ceiling vaulting are designed, stained glass installed, frescoes worked onto the walls, great tapestries created, and gold and silver ornaments and fixtures specially commissioned. More information on artists can be found in *Art & Academe*, page 114.

It can take many years to build a castle or cathedral, so masons and artists alike put down roots in a city until the job is done, and then move on to the next city and the next edifice. Master masons are in high demand as every project wants the confidence and prestige of having the best craftsmen available.

The workforce engaged to build a cathedral or castle is made up of around 3000 craftsmen and laborers consisting of:

- 400 masons
- 200 quarrymen and stone cutters
- 50 smiths and carpenters
- 100 craftsmen of other trades such as roofers, glass makers, and sculptors
- 2000 laborers

As with so many activities, building tends to be seasonal work, taking advantage of the longest days and finest weather. Aside from potentially slowing the actual construction through shorter days, the winter months bring the cold and the rain, which prevents mortar from drying

properly. Much of the building work stops during the winter and is replaced with activities that can be performed inside, such as stone carving, carpentry, and outfitting the building.

Style, Symbolism, and Hidden Messages

The masons jealously guard the mysteries of their trade: the secrets of numbers, angles, and proportion that turn a simple building into a work of divine beauty. But these secrets can, by the insightful observer, be decoded and great knowledge gained. The *Covenants* supplement introduces the concept of the Great Work, a building or other construction that can be studied as a summa or tractatus. Any large construction costing 100 Mythic Pounds or more can be used as a Great Work (*Covenants*, page 102).

There are no special rules for investigating a building with knowledge, though a stone mason instructed to create a Great Work needs rudimentary knowledge of the subject matter. A character must be able to spend time at the Great Work, and perceive the medium through which the knowledge is transmitted, in order to study from it.

Laying the Foundations

This chapter makes few assumptions about where the tower is situated, and troupes should pick the kind of location that best supports the stories they want to tell.

Selecting the Site

A tower of unearthly proportions needs to be built on solid ground to support its size and weight. It also needs to be accessible, or made accessible, to the scores of craftsmen needed to build it and the raw materials that they need. Wherever the troupe chooses to erect the Great Tower, there are stories to be told in finding the right location.

THE RUINS OF BABEL

Perhaps the most obvious site for the building of this Great Tower is the site of its inspiration, Babel itself. But to rebuild the tower, its location must first be found. The account of its building places it in the land of Shinar, between the Tigris and the Euphrates, in the Mythic Middle East. Little more than this is known, and magi need to explore if they are to find the ruins.

Finding the ruins is only the start. As the site of a Divine intervention, the power of the Dominion is likely to be strong, both in terms of the aura and, possibly, of the lasting effects of God's miracle. Do the magi find their revered Latin taken away from them, replaced by multiple unintelligible languages? Do the ghosts of those killed by the sundering of the tower still haunt the ruins as a warning to those who would repeat their mistake? Or can those same ghosts be drawn into rebuilding the tower?

And what if the Dominion continues to prevent anything from being built there? Does the mortar refuse to set, do the stones crack and crumble as they are

laid? What do the magi need to do to find an accord with God?

But if the difficulties can be overcome, the ruins of the Tower of Babel could carry immense magical resonance; the site itself may generate an Aligned Aura (*Realms of Power: Magic*, page 15) with bonuses for the art of Terram or the Driven personality trait, or even any magic that assists in the construction of the Great Tower.

HIGH IN THE MOUNTAINS

If the aim is to build the highest tower ever known to mankind, magi could look to the mountains for their site. Already

Babel: Infernal or Divine?

Individual sagas may differ on whether the site of Babel carries an Infernal or a Divine aura, and story-guides are free to choose the one that best suits their needs. As a place where the will of God was made manifest on Earth, the site of the ancient tower may still be infused with God's own presence. The tower, and by extension all of mankind who were responsible for its construction, continues to be used as an example of God's dominion, and it can be expected that the site of the original tower will bear a powerful marker of this. This is the default assumption made in this chapter.

But the alternative is that God's blessing was removed from the site, that the actions of those who chose to build the tower were driven by pride, greed, and all manner of sins. Such a place, cast aside from God's protection, could become a bastion for evil, with ancient sins infused into the ruins of the tower.

In either case, humanity is free to attempt a new construction, whether at Babel or elsewhere. Humanity has free will and God may choose to intervene, or not, at any point in the project. This free will, combined with God's unknowable intentions, sets up one of the central conflicts inherent to this project.

Site Story Seeds

The following story seeds support the suggested location possibilities:

BEFORE THE FALL

God's will is ineffable and his might without limit; there is nothing He cannot do. The magi find the fabled ruins of the tower of Babel. But as they celebrate amid the sand and the stone, they suddenly find themselves at the foot of the tower, stretching into the distant sky. By some miracle, they have been transported to the days before the tower was sundered. Can they stop the tower from falling or is there a more important message to be learned? Are they dreaming, have they been driven mad, or have they been sent back in time? Maybe if they can find the answer, they can get home.

PERSUASION

The most powerful and mystically aligned site for the tower has been found, high in the Alps. But the Tribunal of the Greater Alps is not known for its hospitality or its openness. If the tower is to be built, the Tribunal must be persuaded

one way or another, either from outside or from within.

THE UNDERSEA KINGDOM

A far-off magical island has been found, and the magi have discovered a ruined submerged city capable of feeding their need for stone for decades. But the city is overrun with magical and faerie creatures. An accord must be reached, or a war the magi cannot win must be fought. But if there was a way to set the factions against each other, perhaps the magi could overcome a weakened enemy.

ECHOES OF AN IDEA

The idea of a tower that rises so far that it escapes the mortal world is so powerful that it echoes through the Magic Realm, creating vestiges before the tower itself has even been built. Several magi, recently returned from the Magic Realm, report seeing a never-ending tower, but each in a different place. Seen as an omen, news races through the Order. Could these echoes be used to find the perfect regio in which to house the Great Tower?

THE GHOST OF SENECA

A faerie appears to the magi, claiming to be the ghost of Seneca, bringing warnings of great calamity should the tower ever be built. No matter how effectively the "ghost" is banished, it still finds a way to come back. The magi want to get rid of it, for no other reasons than it's scaring the laborers. Can the magi find another target for the faerie's attentions? Perhaps another ambitious project with sponsors more susceptible to the faerie's prophecies and protestations?

DECISION POINT

The tower has been started. The wealth of the magi has attracted the required workforce, drawing them away from projects sponsored by Church and Crown alike. As the tower grows, the magi face their first great challenge from the mundane world. A delegation of mundane nobles and churchmen demand that the construction be halted. If the magi accede to this demand, the world carries on as before, but ignore the demands and the Order asserts itself as a power in its own right.

Seneca's Folly

It is worth remembering that the building of a Great Tower has been attempted before, by the magus Seneca at Durenmar. Most agree that Seneca was not in full possession of his mental faculties, and all the remaining evidence of his construction suggests that the wooden tower was poorly conceived, with a design that hinged upon Seneca's

mood on any given day. While Seneca's aim may have been to build a colossal tower, records available in the library of Durenmar show that the tower never exceeded Durenmar's other structures in height. However, this does little to reduce the value of the story of Seneca's Folly as a cautionary tale of ambition and hubris outstripping capability.

towering high above sea level and surrounded by raw material that can be used to build the Great Tower, the mountains seem ideal.

But the difficulties are threefold. First, the elements will work against the project. It is hard enough just to survive in some of the higher regions, let alone build a supernaturally large tower. Second, while there may be plenty of stone to hand, the logistics of procuring all the other raw materials needed for the project would be daunting. Third, attracting, supplying, and retaining a workforce would be incredibly difficult, given the remoteness of the location and the harshness of the conditions.

But there are possibilities. There are thriving communities in the mountainous regions of Mythic Europe, and a tower built close to these could draw upon a hardy workforce. And magic can be used to both protect the growing tower from the elements and ensure that supplies are provided despite the difficulties (perhaps using the sky ships discussed elsewhere in this book).

As a further option, Chapter 2 looks at building a covenant within a volcano, a project which could be combined with building the Great Tower atop the volcano itself.

A SECLUDED ISLAND

Magi with such an audacious idea may want to conduct their work away from the scrutiny of the mundane world and the interference of the Order. In that case,

a remote and secluded island may prove attractive. The difficulties here will be in transporting the raw materials and finding the workforce to work on the construction. What's more, a secluded island will only remain so for a short while. Even many miles distant from land, the tower will soon start to become visible above the horizon.

REGIONES AND THE MAGIC REALM

Existing in a layer above the mundane world, magical regiones may present an ideal location for the Great Tower. The aura in a magical regio is likely to be moderately strong, which enhances magical endeavors. The right regio may already be aligned in such a way that it further supports the building work. But the main advantage is that the work can progress and the tower can reach higher into the sky without exposing the mundane world to its ominous shadow. Echoes of the Great Tower are likely to be expressed in the regio levels around it, perhaps in more building work being carried out in the mundane level, and strange ethereal towers as the regiones extend to the Magic Realm.

Of course, there are difficulties with this option. Mundanes are not used to the strange cosmology represented by regiones and this could become disruptive. Also, regiones typically attract magical creatures, most of which are unlikely to take kindly to such an intrusion. The Great Tower itself, though in danger of

warping under its own magic in any case, may become warped through exposure to a high magical aura, as can be found in a regio.

Magi must also consider whether their own efforts are likely to diminish the power of the aura or regio through damaging a site of natural purity or beauty. And what would be the effect of the regio collapsing into the mundane world, taking the Great Tower with it?

A SYMBOL OF MUNDANE POWER

While the other options allow the magi to construct their tower more or less free from mundane scrutiny and jealousy, this option could be seen as a direct challenge to mundane authority. The tower may grow out of a more traditional covenant location, perhaps absorbing or replacing the existing covenant buildings. In this case, the tower has more of an influence on the mundane world with fear, resentment, and affronted pride playing more part in the stories to be told. As it can be construed as a challenge to the mundane order, the Order of Hermes may take a concerned stance, which suggests political stories as the magi seek to continue constructing the tower.

This is also the option that has more chance of changing the dynamic of Mythic Europe, as the Great Tower could become a uniting force that brings potential mundane rivals together in the face of a larger potential threat.

Gaining Political Backing

With a site found and secured, the magi must now turn to their peers and gain sanction for, or at least acceptance of, their plans. The building of the Great Tower is not something that can be done in isolation and without word of it reaching the Order. There must be some kind of accord or else the project is doomed to

failure before it even starts.

This may be easier in some Tribunals than others. The Tribunal of the Greater Alps is tightly controlled by centuries of tradition, and the magi there are unlikely to accept any new magi who cannot prove that they can support themselves. While it may be easier to found a new covenant in Normandy, especially with the support of powerful patrons, the lands of France are the heartland of Mythic Europe. Mundane power rules supreme and a tower the size of a town or city may not be tolerated by the magi of Normandy, for fear of provoking the mundane nobles they share the land with.

The Tribunal of Rome poses different challenges. While magi typically find it easy to establish covenants there, they do so in an unofficial capacity. They find themselves tolerated by the existing covenants so long as they offer no challenge to the convoluted status quo of both open and insidious conflict that reigns there. And magi seeking to build the Great Tower in Iberia will quickly find themselves pressured by both Christian and Moorish

nobles to support one side or the other in controlling the peninsula.

The Tribunals of Stonehenge, Loch Leglean, and Hibernia still hold both ancient magic and remote wilderness. The more distant reaches of these places may hold the key, especially if the Great Tower can be seen as a way to draw those Tribunals towards the center of Hermetic politics and influence. The same can also be said of the more distant reaches of the Order, such as Novgorod or the Levant, especially if the tower can be used to either secure new unclaimed land or to wrest it away from their Hermetic neighbors.

tall and is easily one of the tallest buildings in Mythic Europe. The Pharos lighthouse at Alexandria, fabled as it is, does not pass even 450 feet. To put that in perspective, the tallest peaks in the Alps exceed 15,000 feet, and this Great Tower is designed to exceed even that scale, though perhaps not within the lifetime of any one magus.

Designing the Tower

It is for individual troupes to determine the style and design of the tower they want to create, but the following elements are likely to play a part.

The ritual magic described later, and the assumptions concerning mundane craftsmen, are based on a circular tower structure a little over a mile in circumference, around 2000 feet in diameter, and with individual levels each 20 feet tall.

The foundations are likely to be columns sunk into the earth. These columns would take and spread the weight of the tower, with more pillars being sunk across a wider area as the tower grows in height.

Building the Tower

To give an indication as to how big this tower is intended to be, Lincoln Cathedral, started in 1092 (and not due to be finished until 1311) reaches over 500 feet

These story seeds are concerned with getting support for the project:

THE SHAME OF SENECA'S FOLLY

With word of the intended tower spreading across the Order, the covenant of Durenmar announces that it will finally make its position known. It is an influential voice and one that could end any talk of the Great Tower. Those behind the project must approach Durenmar and persuade the Primus to side with the project.

But it quickly becomes apparent that the shame of Seneca's folly in attempting just such a project still sits heavy with House Bonisagus. The Primus will never allow another tower to be attempted where Seneca, Durenmar, and House Bonisagus failed. But if Seneca's legacy

Political Story Seeds

could be reassessed, perhaps with proof brought before the Order to absolve Seneca and Durenmar of outright folly, then House Bonisagus would be indebted and would be prepared to support the Great Tower.

With the library of Durenmar at their disposal, the magi must find the evidence that House Bonisagus requires, whether it already exists or not.

THE VISION

With a project of this scale, the magus must decide whom to involve in its creation. What if he tells someone who objects on strong religious grounds, seeing the tower as an affront to God's inflexible will? Or perhaps worse, what if he involves a magus with too much zeal for the project, a magus who seeks to control

the project and claim the vision for his own? These reactions give rise to conflict that the magus must address while also building his tower.

SHAKEN CONVICTION

The magus discovers that someone close to him, who has advised him and encouraged him in this project, has been possessed by a demonic spirit of temptation or pride for several years. Called to speak on his behalf at Tribunal, to tell the council what he knows of his friend and his actions, the magus soon finds his intended project the focus of the Tribunal's inquiries. The magus must convince the Tribunal that the Great Tower is not a thing born of corruption, even if it means deserting his long-time friend and ally.

The area between these pillars could be turned into cellars, cisterns, sewers, and crypts, all of which offer atmospheric backdrops to scenes and stories.

As the tower grows in height it also spreads out at its base. Additional pillars, towers, and buttresses need to be built to support the unnaturally tall structure. Given the scale, each of these separate structures could gain its own purpose, perhaps being governed by a separate magus. One way to reduce the amount of building required is to leave a central shaft to run through the center of the tower. It would eventually be criss-crossed with bridges and galleries. For simplicity, these are not taken into account when considering how long the tower takes to construct; they should be used as background flavor as the construction progresses.

Given the immense size of the tower, staging areas may be built every thousand feet. These areas would allow the movement of materials up and down the structure; stone would be lifted from the staging area below before being sent up to the next one. These staging areas would be covered with cranes and windlasses, car-

Covenant Boons and Hooks

If you are using the *Covenants* supplement, the Great Tower naturally provides a number of Boons and Hooks as it grows (pages 6–25).

The *Vast and Labyrinthine* Minor Fortification Boon clearly represents the target state of the tower, with no living person having explored the entire building and discrete communities living almost independently within the tower. The founding covenant may become *Indebted* (as the Major or Minor Resource Hook) due to the huge magical and mundane cost of supporting the ongoing construction. Echoing the idea that communities may divide within the tower, the Major Residents Hooks *Divided Loyalty* and *Fractured Council* may develop as the tower matures. And the *Dedicated Covenant* Major External Relations Boon is certainly appropriate for such a single-minded covenant.

penters, stone-cutters, and all manner of other craftsmen.

The tower would be covered with balconies, some to act as observation platforms allowing magi to observe the heavens and conduct their experiments, others to receive the enchanted crawlers that scale the tower taking passengers from level to level. Some might even be dedicated mooring points for the flying ships commissioned from Hermetic shipwrights.

As the pinnacle of magical achievement, there are bound to be many grand

spaces: halls and cloisters, libraries, and laboratories. If the magi of the tower have pretensions of holding Tribunals, councils, and competitions within the tower, then grand amphitheatres may be built to house them. Conversely, many areas of the tower may eventually be left empty, cold, and silent while life carries on elsewhere. These areas provide quiet and secluded spaces where intrigue can be carried out and powerful unseen beasts may make their lairs.

As the tower approaches the size of a town, it needs to be supplied just as a town would. The tower must find ways to feed its inhabitants, and levels may be turned into gardens, fields, or orchards, with sunlight and rain brought magically from the outside.

RATE OF PROGRESS

While clearly slower than using magical rituals to create new levels of the tower, mundane craftsmen can be engaged to build the tower. This chapter assumes that a sufficient workforce can be retained and enough materials obtained to keep the building work going in perpetuity. If using the rules on page 68 of *City & Guild*, a mason with a Craft: Mason score of 5 can build one complete level, 20 feet tall, of the Great Tower each season. This means that four new levels can be completed every year. To maintain such a sustained effort, the mason needs sufficient assistants to ensure he is not forced to spend every



season on the project. Given the scale of tower, this is a generous speed and is far quicker than most mundane building work. Individual troupes should feel free to reduce or increase the rate of progress to suit their own play style. For comparison, the Tower of London took around 20 years to complete, and the cathedral at Chartres, started in 1194, will not be completed until 1260.

Allowing a constant rate and no other modifiers, the Great Tower grows by 560 feet between Tribunal meetings and 2,640 feet between Grand Tribunal meetings. However, there are magical effects described in the sections later that enable the mason to complete this work more quickly by providing bonuses to his Craft: Mason ability. When the mason has an effective score of 10, his work rate doubles and eight new levels can be built each year. When he reaches an effective score of 15, 12 levels per year are achievable. The list below describes the rate of progress on a building's height (given in feet) based on varying Craft: Mason scores.

CRAFT: MASON SCORE OF 5
 Progress Per Year: 80 ft
 Progress Per Tribunal: 560 ft
 Progress Per Apprenticeship: 1,200 ft
 Progress Per Grand Tribunal: 2,640 ft

CRAFT: MASON SCORE OF 10
 Progress Per Year: 160 ft
 Progress Per Tribunal: 1,120 ft
 Progress Per Apprenticeship: 2,400 ft
 Progress Per Grand Tribunal: 5,280 ft

CRAFT: MASON SCORE OF 15
 Progress Per Year: 240 ft
 Progress Per Tribunal: 1,680 ft
 Progress Per Apprenticeship: 3,600 ft
 Progress Per Grand Tribunal: 7,920 ft

Storyguides may also wish to slow the rate of construction as the tower grows larger, due to the increased effort involved in supplying the work with raw materials. But the important measure of the tower's progress is the pace of your saga. During the early years, the tower grows

from an idea to an unnatural size. As the saga matures and the magi at its center gain in power, the tower starts to express more of its own character and becomes a thriving community in its own right. And if the story of the tower is due to finish with your saga, then build the tower's final stages into the final stories of your saga. The actual height of the tower is not as important as the stories told throughout its construction.

Workshops

Hermetic magi have their laboratories, and mundane craftsmen have their workshops. The *City & Guild* supplement provides guidelines for these workshops (page 65), and how they allow craftsmen to produce fine examples of their skill. If using the rules in *City & Guild*, treat the entire building operation as the master mason's workshop.

By improving his workshop through

innovation, and finding a supply of superior raw materials, the mason can increase his Workshop Total:

WORKSHOP TOTAL:
Intelligence + Craft: Mason
+ Innovation + Raw Materials

The Workshop Total is then compared against the following Craft Levels to judge the quality of the construction.

Craft Level For Shoddy Items: 3
Craft Level For Standard Items: 6
Craft Level For Superior Items: 12
Craft Level For Excellent Items: 15

Superior and Excellent items provide a bonus toward activities for which the item is designed. In the case of the tower, the troupe may decide that the bonuses apply to living conditions or strength (see stress checks later). Note that only the latest quality is used for these bonuses, as a poor craftsman may introduce defects on top

De Architectura

Tractatus Craft: Mason (Quality 8), Tractatus Artes Liberales (Quality 8), Tractatus Mechanica of Heron (Quality 7)

Author: Vitruvius, a Roman engineer
Availability: Rare and expensive, acquiring a copy is a story event involving wealthy patrons.

Description: *De Architectura* is one of very few surviving texts from the ancient world concerning architecture and engineering. It discusses not just the architecture of individual buildings, but also the planning of whole towns and cities. Entire volumes are also dedicated to smaller engineering tasks, such as water wheels, siege engines, and even automata powered by water, steam, and air. Copies of this text, which consists of ten volumes, are rare. Upon its rediscovery, the original text was taken to the Charlemagne's scriptorium, which then controlled access to it

and any resulting copies. The full text is a mixture of Latin and Greek. In particular, the material concerning automata is written entirely in Greek. The surviving work has very few remaining diagrams. Vitruvius also makes many references to older and now-forgotten architects who came before him and he lists the virtues that buildings should possess as *firmitas*, *utilitas*, and *venustas*, i.e., they must be robust, functional, and attractive.

Special Rule: Owning a copy of *De Architectura* provides a +1 bonus to a Mason's Workshop Innovation Score (to a maximum of +3). Given the significant material concerning hydraulics, pneumatics, and automata, the book can be studied to gain knowledge and insight into the lore of Mechanica of Heron, as described in the *Ancient Magic* supplement (pages 75–88).

Using Alchemy to Support Craftsmen

The learned magicians detailed in the *Hedge Magic Revised Edition* supplement have access to the Mythic Alchemy Virtue (page 81). This allows them to create reagents, as described in *Art & Academe*, that reduce the Ease Factor for crafting Superior and Excellent items (page 74). If using those rules, a Slight Alteration subtracts 1 from the Ease Factor, a Minor Alteration subtracts 2, a Substantial Alteration subtracts 3, and

a Major Alteration subtracts 4 from the Ease Factor. If not using the rules, assume a dedicated season spent by the alchemist is enough to process enough raw material using a Minor Alteration to keep the work supplied.

The magus driving the project may seek out and retain one or more learned magicians schooled in Mythic Alchemy to keep his mason supplied with the best possible materials.

of sturdy work, just as a master craftsman may make good on the flaws and mistakes of his predecessor.

The enchantments that follow list a number of devices that contribute to the mason's Workshop Total.

DAMAGE AND DISREPAIR

If using the damage rules in *City & Guild*, the number of damage levels an item has is dependent on two factors: its quality and its size (page 77). An item of shoddy quality has a base of 1 damage level, an item of standard quality has a base of 2 damage levels, an item of superior quality has 3 damage levels, and an item of excellent quality has a base 4 damage levels. The tower itself has a multiplier of x4 as it is size 10 or greater. This gives the tower 4, 8, 12, or 16 damage levels respectively.

If the tower is built entirely through Creo rituals, assume a standard quality with a base of 2 damage levels if the Finesse roll succeeds, and a base of 1 damage level if any of the required Finesse rolls fail.

As the tower continues to grow, base the total damage levels on the lowest quality work currently represented in the tower. This means that the number of damage levels may decrease as well as increase, representing potential weaknesses introduced into the structure. A season of work by a master mason and his team, dedicated to undertaking repairs and restructuring, can improve a section of tower from shoddy to

standard quality.

Certain events that carry the risk of damaging the tower force a stress check.

STRESS CHECK:

stress die + modifiers vs. Ease Factor 15

The following table lists some appropriate modifiers:

SITUATION	MODIFIER
Craft: Mason	+ Ability score
Previously repaired	-1
Shoddy	-1
Superior	+1
Excellent	+3

Some of the enchantments listed later also provide modifiers to the stress check.

While the Great Tower has fewer damage levels than its great size might suggest,

it only needs to make stress checks during the following events:

- Severe storms and hurricane winds
- Fires both inside and outside the tower
- Earthquakes or subsidence
- Magical or mundane assault

Storyguides may want to assign stress check modifiers based on the severity of the event.

Lost damage levels represent partial collapses somewhere inside the tower, at its outer walls, or even potentially at its foundations. These are significant events and should include story effects. For instance, the covenant's library may be damaged as part of a collapse and the magi and their covenfolk must salvage what they can from the rubble, or race against time to find and rescue the librarian trapped beneath tons of stone.

Damage to the tower can be repaired by the master mason spending a dedicated season for each damage level to be repaired. No other construction work, magical or mundane, can take place during this time.

Fostering an Aura

Magi gain the most benefit from working within Magical auras and will likely seek out a site with an existing Magic aura in which to build their tower, and

Hermetic Architecture

As discussed in Chapter 4, The Hermetic Shipyard, the Hermetic Architecture Virtue can be applied to enchant things too large to fit inside even a hugely modified laboratory (*The Mysteries Revised Edition*, page 97). The tower at the heart of this project is such a thing. While the cost of enchanting the tower as a whole may not in itself be prohibitive (the cost of opening a castle of size +10 made of hard stone (x4) is 40 pawns of vis), it is not viable to build

a laboratory so large that it contains the growing tower. The options are to enchant specific devices that can be used or embedded within the tower, or to use Hermetic Architecture to craft mystically-tied devices that bind their magic to the tower.

This chapter does not explore the effects that Hermetic Architecture might produce, but troupes are encouraged to use that Virtue if they want to enchant the tower as a single device.

the activity of magi can strengthen even the slightest Magical aura. *Realms of Power: Magic* provides rules for strengthening and weakening magic auras (page 10). From those, we can see that the more laboratory work is undertaken, the greater the chance of the aura strengthening. This is further increased by expending raw vis in study, spellcasting, or certamen.

THE PRESENCE OF ANGELS, DEMONS, AND THE FAIR FOLK

While magical activity strengthens the Magic aura surrounding the Great Tower, the motives and secrets of those who live there may attract other powers.

Angels may be drawn to those they must protect, guide, or judge; demons seek opportunities to corrupt and ensnare. Meanwhile, faeries, like moths to a candle, flit around the magi of the tower drawing vitality from their troubles and triumphs. All of these bring the possibility of pockets of foreign auras being created within the Great Tower.

Enchantments

There are three types of enchantment described in this section. The first assists in the building of the Great Tower, providing magical means of speeding up the construction work. The second set of effects represents everyday magic used within the tower, while the third governs the tower's connection to the outside world.

Construction Magic

The most obvious way to begin the construction of the Great Tower is to create a vast tower through ritual magic. The existing *Conjuring the Mystic Tower* ritual (*ArM5*, page 153) widely known across the Order does just this, but the tower it creates is somewhat mundane in its pro-

portions, being only 80 feet tall. To even start the Great Tower, a much more potent ritual needs to be invented, and such a ritual may be beyond the abilities of a single magus to achieve without collaboration. But with that ritual in place, the magus can then invent another ritual to conjure further levels onto the tower. The risks associated with Creo rituals mean that they cannot be used to indefinitely build the Great Tower. In that case, various smaller effects to make the work of mundane craftsmen easier can be created.

Both Creo rituals and Rego craft magic rely on the Finesse ability to ensure the quality of conjured and worked things. Creo rituals always produce items that are at least the right sort of thing and are fit for their intended purpose. The aesthetic quality may be lacking given a low Finesse roll but sections of tower created through Creo ritual magic only fail if the roll botches. A failed Finesse roll creates a section of tower of shoddy quality, while a successful roll creates a standard quality section, which has a bearing on how robust the tower is. See *ArM5*, page 77, for a discussion of Creo magic and Finesse. Magi and their craftsmen alike would do well to learn and practice Finesse, so that spells and enchanted tools can be used to best effect.

Many of the craft magic devices later give the mason a bonus to his Craft: Mason score for determining how long a given level of the tower takes to complete. The bonuses from each device are cumulative, but each type of device can only be counted once, so two chisels enchanted with the same craft magic effect only provide the bonus once. The total bonus received by the mason is capped by his Craft: Mason score.

CONJURING THE GREAT TOWER

CrTe 55

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

This ritual creates the foundations and first two levels of the tower. As the ritual

concludes, the walls of a vast tower rise from the ground, surrounding those taking part in the ritual. The walls are vast, but the real power of the spell is shown below ground. The foundations extend deep into the earth, forming cellars, crypts, and cisterns between the immense stone pillars driven into the ground.

The time taken to develop this ritual is spent not only in learning how to draw the complex magical forces together, but also in designing the foundations and the lowest levels of the tower, which are filled with rooms, cloisters, courtyards, and arcades.

Creo magic that creates artificial things, such as this huge tower, requires an Int + Finesse stress roll against an Ease Factor, in this case, of 12. If the roll fails, the tower is still successfully conjured but may require additional work to improve its appearance or to repair defects introduced by the casting. A failed Finesse roll creates a section of tower of shoddy quality, while a successful roll creates a standard quality section. If the Finesse roll botches, the foundations are not strong enough to support the tower and a stress check against damage is required each year.

The +7 magnitudes for size creates a circular tower of two levels, 2,000 feet in diameter, standing 40 feet above ground level. The high modifier for the elaborate design is required for the precise placement of the foundations, a hugely important factor in a tower this large.

Casting this ritual causes a +1 preternatural tether, as per *Realms of Power: Magic*, page 10. If the site has no supernatural aura, this creates a level one Magic aura.

(Base 3, +1 Touch, +7 size, +4 elaborate design)

Required Lab Total: 1 season (110), 2 seasons (83), 3 seasons (74), 4 seasons (69)

The high Lab Total required to invent this ritual may persuade a magus to invest time in designing a laboratory to help with this and later effects. And even after such bonuses as that provides, experimentation may still be an attractive option. Side effects may include the over-expression of the magus' sigil or per-

sonality in the tower, or the tower may be made of an unknown stone, the properties of which the magus must investigate. They may also make the Finesse roll more difficult as the magical energies strain away from where the magus tries to direct them.

HEIGHTS OF THE GREAT TOWER

CrTe 50

R: Touch, **D:** Momentary, **T:** Individual, Ritual

This ritual conjures four fully-formed levels of the Great Tower, each 20 feet in height and building directly onto the level below, adding 80 feet to the tower in an instant. As with conjuring the foundations, this ritual requires an Int + Finesse stress roll against an Ease Factor of 12. A failed Finesse roll creates a section of tower of shoddy quality, while a successful roll creates a standard quality section. Botch dice on this Finesse roll are equal to 1 + 1 for each other level where the magus failed to meet the Finesse roll (failures should be recorded for future reference). This represents the inherent complexities and dangers of the project.

Botches on this roll should be handled as story events, but clearly a botch in creating and assembling several thousand tons of stone is going to be significant. As the tower grows, the complexity of controlling the magic also grows, as does the risk of disaster, which may act as a limiting factor on the number of levels a magus would feel safe in conjuring.

Note that by increasing the level of this spell by one magnitude, 40 levels of the tower could be produced, and 400 levels could be produced by increasing the spell by two magnitudes. But doing so should have a direct impact on the number of botch dice for the required Finesse roll. For each additional magnitude of size, add +3 to both the botch dice and the Finesse roll Ease Factor.

Casting this spell creates a preternatural tether of 1 and adds +1 to the aura variation modifier.

(Base 3, +1 Touch, +7 size, +3 elaborate design)

Required Lab Total: 1 season (100), 2 seasons (75), 3 seasons (67), 4 seasons (63)

THE QUARRYMAN'S GIFT OF (STONE)

CrTe 35

R: Touch, **D:** Momentary, **T:** Individual, Ritual

Safer than conjuring thousands of tons of stone atop an already growing tower, this spell creates enough stone for quarrymen and stone cutters to keep mundane craftsmen supplied for as long as it takes to build one new level. The amount of stone created is vast, something like ten million tons, or a block of stone 215 paces on each side.

The type of stone created is particular to the ritual's design, so variants must be designed for each of granite, limestone, and marble, for instance.

(Base 3, +1 Touch, +7 size)

Required Lab Total: 1 season (70), 2 seasons (53), 3 seasons (47), 4 seasons (44)

THE ARMS OF HERCULES

ReHe 40

Pen: +0, Unlimited Use

R: Sight, **D:** Concentration, **T:** Group

This large crane is used by mundane craftsmen to raise blocks of stone from hundreds of feet below them to where they need it, solving two problems from which its mundane counterparts suffer. First, it can move the stone from any point that the operator can see to any other such place under the operator's guidance. Second, the crane can effortlessly lift huge weights in a controlled manner where others strain and buckle.

The Arms of Hercules is a huge wooden structure, requiring 10 pawns of vis to prepare it for enchantment. As a crane, it provides a shape bonus of +5 to effects that lift things. This effect only uses four of the available 10 pawns of space in the device.

The Group target, combined with an additional magnitude for size, allows the crane to lift 100 cubic paces of stone blocks with each use.

Use of the Arms of Hercules crane adds +1 to the Mason's Craft: Mason ability for the purposes of determining how long the structure takes to build (*City & Guild*, page 68).

(Base 4, +3 Sight, +1 Concentration, +1 Group, +1 Size; +10 Unlimited Use)

Required Lab Total: 1 season (80), 2 seasons (60), 3 seasons (54), 4 seasons (50)

The crane's shape bonus provides +5 to the Lab Total.

TRUE FALSEWORK

ReHe 30

Pen: +0, 24/day

R: Touch, **D:** Momentary, **T:** Group

A character using this enchanted leather glove is able to build a discrete section of falsework, scaffolding, shoring, or centering in a moment by touching the glove to a pile of wood and rope. Wooden dowels are formed to pin the joints together, which are strengthened with the rope to provide a stable structure. The falsework can be of any design.

The standard Rego craft magic Perception + Finesse stress roll is required against a variable Ease Factor:

FALSEWORK	EASE FACTOR
Scaffolding	9
Shoring	12
Centering	15

Particularly elaborate falsework may have higher Ease Factors.

Having one or more characters use the glove for a year adds +1 to the mason's Craft: Mason score for the purposes of determining how much is achieved during that year.

(Base 5, +1 Touch, +2 Group, +1 flexibility; +5 24/day)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

The Lab Total benefits from a +4 bo-

nus for affecting things by touch, due to its Shape and Material bonus as the effect is enchanted into a glove.

THE STONEMASON'S ART

Re(Pe)Te 15

Pen: +0, Unlimited use

R: Touch, **D:** Momentary, **T:** Individual

Given a single block of stone, this chisel enchanted with a Rego craft magic effect chips away at the stone under the control of its wielder to create the correctly formed shape, be it part of a column, a ceiling rose, or a fully-formed statue.

A Per + Finesse stress roll is required to control this spell against an Ease Factor that increases with the complexity of the piece.

ITEM	EASE FACTOR
An even stone block	9
A column drum	12
A ceiling vault rib	15

Use of this device adds +1 to the mason's Craft: Mason when determining how long construction takes.

The Perdo requisite is required as the spell does not simply process or rearrange components but diminishes the stone, by destroying parts of the block, in order to do its work.

(Base 2, +1 Touch, +1 stone, +1 flexibility, +10 for unlimited use)

Required Lab Total: 1 season (30), 2 seasons (23), 3 seasons (20), 4 seasons (19)

This device is best designed as a lesser enchantment, as even a small iron tool takes 10 pawns of vis to prepare for enchantment. The shape of the chisel provides a bonus of +4 to shape or destroy stone, which means that the magus only needs a Lab Total of 26 to enchant this effect in a single season. Experimentation may help to reach this, in which case the chisel may produce particularly attractive or unsightly work, or may introduce flaws to the stones that may only be noticed when it is too late.

THE LABORER'S REST

ReTe 25

Pen: +0, Unlimited Use

R: Voice, **D:** Concentration, **T:** Individual

This small wooden wand allows the wielder to move blocks of stone with the power of his voice. The blocks are hefted into the air by magical forces, following their master's commands.

Use of this device adds +1 to the mason's Craft: Mason when determining how long construction takes.

(Base 3, +2 Voice, +1 Concentration, +1 stone, +10 for unlimited use)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

The wand provides a +4 bonus to control things at a distance. Experimentation may distort the effect, so that any one stone block can only be targeted once, or the effect might be restricted to certain types of stone.

THE WATER WHEEL

ReHe 44

Pen: +0, Constant Effect

R: Arcane Connection, **D:** Sun, **T:** Group

This water wheel is seeded with arcane connections to other water wheels located elsewhere in the tower. As another water wheel is made, one of the slats of the wheel is processed to make a fixed arcane connection. This arcane connection is then fitted into the central wheel, allowing the device to act over the remote wheel.

As the main water wheel turns, each other wheel to which it has an arcane connection turns at the same pace, as though it was pushed by the same force of water.

By tying the action of the targets to the action of this wheel, the base effect is reduced, from moving the target in an unnatural fashion to a natural fashion, because of the action of the water. In this way, the central water wheel powers grain mills, forges, cranes, and other devices.

Each craftsman that can make use of a wheel gains a +1 Innovation bonus to

his Workshop Total. This cannot take the workshop's total innovation bonus beyond +3.

(Base 3, +4 Arcane Connection, +2 Sun, +2 Group, +1 size; +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (88), 2 seasons (66), 3 seasons (59), 4 seasons (55)

The shape of the wheel provides a +2 bonus to constant effects.

THE FLYING BUTTRESS

ReTe 29

Pen: +0, Constant Effect

R: Personal, **D:** Sun, **T:** Individual

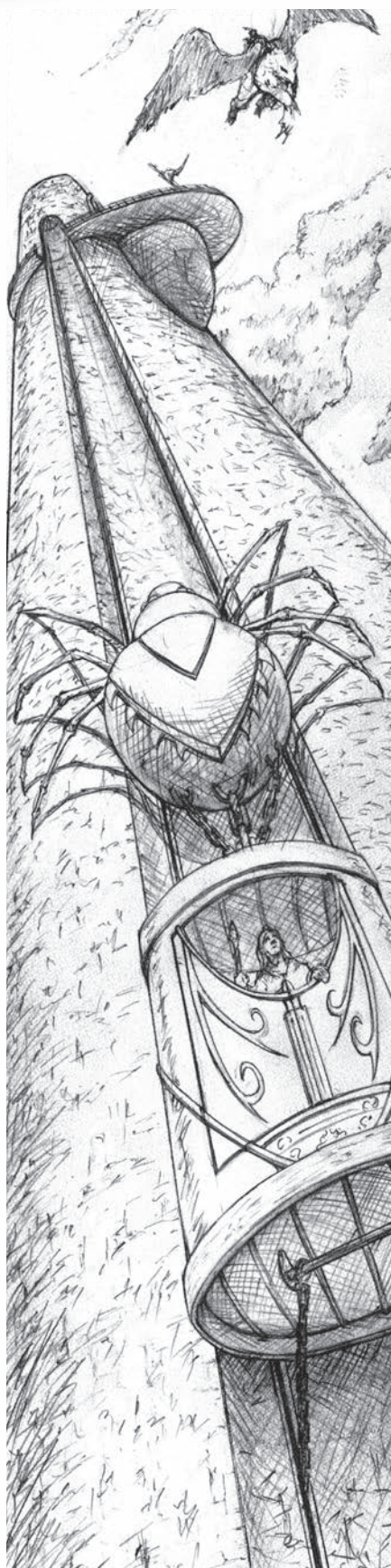
One distinctive feature of cathedrals across Mythic Europe is the set of external supports, or buttresses, that help strengthen and support the structure's walls. These work by distributing the weight, load, and lateral forces placed on the structure by its own mass and, in particular, the roof.

Buttresses in mundane buildings need to be anchored firmly into the ground to disperse the forces, but this is impossible with the Great Tower. In this case, the buttresses must support themselves through Rego magic.

These devices take the form of small pillars external to the Great Tower. They are connected through stonework built out from the tower to the buttress, usually in a sweeping arch, but a straight bridge of stone may be used. Each buttress is enchanted such that the pillar floats in mid-air and resists all attempts to move it from its position. This provides a +1 modifier to stress checks against events that threaten to damage the tower. The Great Tower can benefit from a number of these devices equal to the master mason's Craft: Mason score.

The buttress may be used for other purposes, such as a supporting a watchtower, though building any more than a simple room on top of the pillar detracts from its primary purpose and negates the +1 bonus.

The additional magnitudes for size in



the effect design ensure that the buttress resists the weight of the tower bearing down on it.

(Base 3, +2 Sun, +1 stone, 3 size; +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (58), 2 seasons (44), 3 seasons (39), 4 seasons (37)

The relatively low lab totals required for this device means that it could be enchanted as a lesser device in a single season. The resulting lab text makes subsequent copies easier still.

The Tower's Environment

The following enchantments are used to make life within the Great Tower safer and easier.

THE TRAVELING LABORATORY

This laboratory is designed so that it can be taken down and reassembled in another room. It is specialized to enchant entire rooms, including items and devices installed into rooms; rather than having the thing to be enchanted contained within the laboratory, the laboratory exists within the target device. The laboratory is flexible enough that rooms, corridors, and cloisters can be enchanted, the shape of the laboratory adapting to its target. Any space that meets the minimum size for an Hermetic laboratory can be enchanted.

The central feature of this laboratory is the scaffolding that is assembled along each wall of the target room. This is configured to allow the magus to inspect every part of every wall, and both the floor and ceiling without causing disruption to any part of them. All of the tools, equipment, and materials are suspended on large boards, strung from the scaffolding. To the untutored eye, the laboratory looks like the scaffolding used by artists when painting large frescoes on chapel walls and ceilings.

Designing the laboratory is the work

of a number of seasons but the end result is a laboratory with the following statistics, Virtues & Flaws, and specializations.

Virtues and Flaws: Greater Feature, Highly Organized, Mobile, Elementary, Greater Focus

Characteristics: Size -3 (0), Refinement 0, General Quality -3, Upkeep -3, Safety 0, Warping 0, Health -3, Aesthetics 2

Specializations: +1 Experimentation, +7 Rooms

The Greater Feature and Focus are responsible for the room specialization, while Mobile allows the laboratory to be easily packed up and moved from room to room. The Elementary flaw represents the limited features that the laboratory provides. The laboratory does have the Highly Organized virtue, which it needs to work around some of its limitations.

The laboratory *room* specialization applies to all things that generally make up a room, such as the entire room itself, the floor, ceiling, doors, and windows. Things that could be found in a room, such as chairs, tables, or beds, are not covered by the specialization merely by being within a room; in fact, usually the room must be cleared of all such clutter for the laboratory to be assembled. Devices designed to be installed into a location, such as an enchanted circle or magical window, are covered by this specialization. The General Quality of -3 is applied to all lab activities, including those concerning *rooms*. This makes a net +4 bonus to effects enchanted into *rooms*.

WALL CRAWLER

This device is modeled after a spider of huge proportions, clinging to the outside wall of the Great Tower. Its body is fitted with mechanical, articulated legs and it pulls a carriage slung below it. The crawlers are used to take passengers up, down, and around the tower, coming to rest at special balconies dotted about the walls.

Note, the actual design of the carriage and its spider-like means of locomotion is essentially cosmetic, and the device is not truly mechanical. Once animated through the Rego enchantment, it takes on the appearance of an automaton, but no such mysteries are at work.

The size of the device means that it would be costly to prepare for enchantment. So instead, the magic is enchanted into a small copper spider embedded into the larger mechanical. An alternative is to enchant the mechanical spider itself as a lesser enchanted device, though this still requires a large laboratory.

The Spider's Gift

ReTe 34

Pen: +0, Constant Effect

R: Touch, D: Sun, T: Individual

This is the effect that allows the Wall Crawler both to cling to the wall with no danger of falling, and to move itself under direction from the occupants of the carriage trailing behind the great iron spider.

(Base 3, +1 Touch, +2 Sun, +2 Metal, +2 Size, +1 for 2/day, +3 triggered at sunrise and sunset)

Required Lab Total: 1 season (68), 2 seasons (51), 3 seasons (46), 4 seasons (43)

The shape of the spider provides a bonus of +5 to effects concerning climbing.

THE DISTANT COUNCIL CHAMBER

Magi living in the Great Tower may not necessarily spend their time together as magi in other covenants do, but they must still come together for councils to decide covenant and tower business. To facilitate this, each magus in the tower can create an enchanted wooden circle that is set into the floor of his sanctum or another chamber of his choosing. This forms part of the floor but is well defined through an outer ring.

The wooden ring has an arcane connection to a further remote iron ring set into the floor of the council chamber, which could be anywhere within the

tower. When the magus enters the circle set into his chambers, his image and the image of everything else within that circle is displayed in the remote, central circle. In addition, everything visible within that remote circle is also copied and made visible to the magus. In this way, as magi join the council, they become visible to those already in session.

It is likely that covenants using such a device will use a large circle in each cham-

ber, with each circle containing identical trappings. For instance, members of the covenant may each have a copy of the council room table within their circles, and each magus may have an appointed place around that table.

To secure the arcane connection to the central council circle, a season is first spent magically forging a piece of that central iron circle into an iron nail. This takes the magus a season and a pawn of

Tower Environment Story Seeds

THE FALLEN SPIDER

One of the wall crawlers falls from the tower, something that should be impossible given the enchantment. It falls so far that little but a crater remains. But when the magi investigate, they find human remains, yet no sign of the crawler's control mechanism. Was it stolen or destroyed? Is this a tragic accident or something more sinister? Perhaps communing with what's left of the occupant may shed light on what happened.

THE DEAD WATCHER

When the council is called to order, the magi discover the projection of a dead body in their council chamber. It appears that it is being produced by one of the circles used by each council member, but the body's identity is unknown and all the known circles are accounted for. Who is it? How did he die? Does this mean the council has been spied upon? For how long and by whom? And how did they get the laboratory text and the arcane connection needed to create their own circle?

FICKLE SERVANTS

A flock of magical crows has been persuaded to make the tower their home in exchange for watching the skies for signs of danger. Each year, the crows appear at the ritual casting of the *Aegis*

of the Hearth to be welcomed anew into the covenant. But this year they haven't arrived. Unable to delay the ritual, a search party is sent to find them and bring them with all due haste.

The birds are gone, and all the grogs find is the last remaining crow, deep into her winter, her feathers sparse and her wings weak. She says that her grandsons and granddaughters have all flown away, tempted by a silver-tongued youth who flew on white wings, who offered them all the treasure they could want, if only they came to his tower.

But the fickle crows, in their desire for riches, have been tricked. They have been captured by a wind wizard intent on selling them to a magus who maintains a grand menagerie of enchanted beasts. The crows are locked in cages, their powers suppressed, awaiting such fate as their new masters decide.

A FISH OUT OF WATER?

One of the covenfolk takes a strange fish to her husband, who takes it to the steward, who takes it to the magi. The silver-scaled fish has a long tail, fins that spread like wings, and the appearance of legs at its hind quarters. In fact, it looks very much *unlike* a fish, but it was apparently found in one of the ponds fed by the great waterfall. But what's more strange is that it appears not to be dead, but to be sleeping. What is the creature, how did it get into the pond, and just how do the magi wake it up?

Vim vis, after which the nail becomes a fixed arcane connection to the iron circle. Each wooden circle must then be opened with (2 x 5) 10 pawns of vis and the prepared nail hammered into it. The device is then ready to receive the following enchantment, which uses six pawns of the available space.

Convening the Council

Cr(In)Im 59

Pen: +0, Constant Effect

R: Arcane Connection, **D:** Sun, **T:** Circle

Projects the image, affecting of all the senses, of everything in this circle into another circle to which it has an arcane connection. The Intellego requisite also shows the contents of the remote circle, linked through the arcane connection present in the device, including all magically created species. It operates over all five senses, so that the magus in his own circle can see, hear, touch, smell, and taste everything that is projected into the distant council chamber.

Note, the species given off by the magus in the circle are not encumbered or inhibited by his Parma Magica and can therefore be sent from the local circle to the remote target. This is essentially an application of the common Haunt of the Living Ghost spell (ArM5, page 144) in device form.

(Base 5, +4 Arcane Connection, +2 Sun, +2 for moving images, +1 intricacy, +1 Intellego requisite, +1 for 2/day, +3 triggered at sunrise and sunset)

Required Lab Total: 1 season (118), 2 seasons (89), 3 seasons (79), 4 seasons (74)

The Lab Total benefits from a +2 bonus to constant effects granted by the device's shape, a ring, and a further +4 if the Traveling Laboratory is used to enchant the device in situ.

GARGOYLES AND GROTESQUES

Buildings of status across Mythic Europe are highly decorated, often with intricate stone carvings of allegorical scenes.

These carvings also include gargoyles, statues or spouts that pour rainwater away from the tower, and grotesques, strange twisted demonic forms designed to scare away evil spirits. In the Great Tower, these grotesques could act as watchmen, scanning the skies for danger and reporting it to their masters.

Hermetic magi have many options when providing enchanted watchmen for their tower. These include finding and bargaining with magical creatures, or simply enslaving spirits and binding them into the forms of grotesques. Either of these overcomes the limitations of simple devices, chiefly their lack of thought and will. Particularly adept Verditius craftsmen may know the secrets of building automata and these, again, do not suffer the limitations of simple enchanted stone. Likewise, those who have rediscovered the ancient secrets of Heronic automata may build sentient devices, which can be put to work as guardians.

The following effects can be enchanted into a single stone grotesque, carved independently of the Great Tower, and they allow the statue to act as watchman, alerting the tower inhabitants to approaching danger. Each grotesque holds a small sliver of bronze taken from a mirror kept within the tower. These large mirrors are normally kept together in a viewing chamber, arrayed such that the observer can scan the skies surrounding the tower from the center of the room.

The enchanted grotesques must first be opened with 12 pawns of vis (base 4 for hard stone, x3 for medium size). The effects listed nearby use nine pawns of vis, leaving another three for further effects.

The Stone Watchman

InIm 40

Pen: +42, Constant Effect

R: Personal, **D:** Sun, **T:** Vision

This effect gives an enchanted device the power of sight. The grotesque is carved such that it has discernible eyes and this effect gives it a field of vision

similar to that possessed by a human. As this is magical vision, the effect does need to penetrate the Magic Resistance of anything within the item's field of vision (ArM5, page 114). Entities that resist this effect are not "seen" and do not trigger any effects linked to this. Giving the effect a higher Penetration increases the effect's overall level.

(Base 1, +2 Sun, +4 Vision, +1 for 2/day, +3 triggered at sunrise and sunset, +21 Penetration of 42)

Required Lab Total: 1 season (80), 2 seasons (60), 3 seasons (54), 4 seasons (50)

Projecting the Watchman's Gaze

CrIm 19

Pen: +0, Constant Effect

R: Arcane Connection, **D:** Sun, **T:** Individual

The images detected through the power of sight granted by the previous effect are projected onto the mirror associated with the bronze shard held by the grotesque. The mirror shows exactly what the grotesque "sees" at that moment and the image fills the mirror's surface. There is no restriction on the size of the mirror, and the larger it is, the more detail it displays.

Given the weakness of the stone watchman's vision, potential threats with strong magical resistance will not be relayed to the mirror. But the nature of the magical vision means that a silhouette within the image *will* be apparent, allowing an astute observer to make assumptions about what happens to be there.

(Base 1, +4 Arcane Connection, +2 Sun, +1 for 2/day, +3 triggered by sunrise/set)

Required Lab Total: 1 season (38), 2 seasons (29), 3 seasons (26), 4 seasons (24)

The lab total receives a bonus of +1 thanks to the prior Imaginem effect.

The Restless Watchman

Re(Mu)Te 24

Pen: +0, Constant Effect

R: Personal, **D:** Sun, **T:** Individual

Grotesques are designed to scare away evil spirits and often take the form of winged demonic beasts themselves. This enchantment increases the fearsome effect by giving the stone figure constant motion. The grotesque shifts on its perch, flexes its wings, peers around with its beady eyes, and snatches at imaginary insects with its stone claws.

This has two side effects. The first is that it increases the grotesque's field of vision, increasing the area of sky it observes. The second is that regardless of whether any evil spirits are fooled by the statue, mundane birds will rarely roost anywhere near the constantly moving stone beast.

This effect could easily be enchanted into a separate stone grotesque as a Lesser Enchanted Item.

(Base 3, +2 Sun, +1 Muto requisite, +1 affect stone, +1 precise control; +1 for 2/day, +3 triggered by sunrise/set)

Required Lab Total: 1 season (48), 2 seasons (36), 3 seasons (32), 4 seasons (30)

CAPTURE THE WIND

ReAu 34

Pen: +0, Constant Effect

R: Touch, **D:** Sun, **T:** Group

Enchanted into the arms of a windmill, this effect calms and channels the winds associated with even the strongest storms. This is essential for protecting the Great Tower from powerful winds that could cause the tower to shift and sway.

The base fifth magnitude design controls severe weather phenomena, and the Group target allows it to control and channel 10 individual storm winds. These winds flow around the tower, causing no harm. But sustained storms, either natural or magical, can overwhelm these devices. And of course, these devices have no Penetration, so elemental winds are unaffected.

If using the rules for damaging objects presented in *City & Guild* each of these devices provides a +1 modifier to stress checks caused by storms (page 77).

(Base 5, +1 Touch, +2 Sun, +2 Group; +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (68), 2 seasons (51), 3 seasons (46), 4 seasons (43)

Defects introduced through experimentation may cause the device to fail in certain weather, such as rain or snow, or it may give the effect a Penetration score, which may allow it to capture a small spirit of the air that the magi might need to release.

THE WATERFALL

ReAq 59

Pen: +0, Constant Effect

R: Arcane Connection, **D:** Sun, **T:** Part

Deep underground, amid the foundations of the tower, several great cisterns collect and store the water that runs in from a nearby stream. This device, in the form of constantly turning waterwheel, magically draws water through a channel up into the tower and over the wheel, where it then cascades back down again.

Water can be collected and channeled from both the ascending stream and the waterfall. The constant flow of water helps to freshen the environment, and chambers can be built within the tower to collect the water, allowing small ponds and streams to form.

The wheel's rotation can be stopped, which suspends the effect. This is done so that the wheel can be raised to a new higher position within the tower. This is likely to become an event of some significance, representing as it does not just the passing of time, but also the growth of the tower.

(Base 10, +4 Arcane Connection, +2 Sun, +1 Part, +2 size; +1 for 2/day, +3 triggered by sunrise/set)

Required Lab Total: 1 season (118), 2 seasons (89), 3 seasons (79), 4 seasons (74)

The wheel provides +2 bonus for a constant effect.

THE ENDLESS WELL

ReAq 65

Pen: +0, 24/day

R: Arcane Connection, **D:** Momentary, **T:** Individual

This enchanted bucket draws water from a remote well, by instantly transporting it into the bucket as it is tipped up. Given the height of the tower, it may not be feasible for covenfolk to fetch and carry water between levels, so these buckets replace the need for wells. Such a device may also be useful aboard a ship, where it can reduce the need to carry fresh water, or to those crossing the desert.

This device is first prepared by having an arcane connection to a spring, well, or other body of water fixed into a bucket. A season is spent preparing the bucket in water collected from the well and a pawn of Vim vis. The magus must attend to the activity throughout the season, at the end of which the bucket has become a permanent connection to the well.

It is then opened for enchantment with 10 pawns of vis (base 5 for iron, x2 for medium size) during a second season, and the effect can be enchanted from the third season. Although primarily of wood, the bucket is strengthened with iron straps. It is opened as a compound device, with the iron straps the most expensive part to open.

A base effect level of 40 has been used for this device. The starting point for this is the base effect for "Control liquid in an extremely violent way," as per **ArM5**, page 124, which is then modified based on the difficulty of transporting a Corpus target over a range of distances. Applying one magnitude for transport over five paces, two magnitudes for transport over 50 paces, etc. By following the progression under the Rego Corpus guidelines, we arrive at a base effect level of 40 allowing the effect to transport water to a location defined by an arcane connection.

(Base 40, +4 Arcane Connection; +5 for 24/day)

Required Lab Total: 1 season (130), 2 seasons (98), 3 seasons (87), 4 seasons (82)

As a bucket, the device provides a +5 bonus to transporting water.

Of course, there are alternatives to enchanted buckets or unnatural waterfalls.

WINDOW ON THE WORLD



Devices could be enchanted that transported water less frequently but in greater quantity, in order to refresh cisterns built at intervals as the tower rises.

GARDENS AND ORCHARDS

CrHe 19

Pen: +0, Constant Effect

R: Touch, D: Sun, T: Room

A number of large halls within the tower serve as gardens, fields, and orchards. This effect, enchanted using the Traveling Laboratory described earlier, ensures that the plants grow well throughout the year. The plants still need soil, sunlight, and rain, and this spell has little effect if the plants do not have at least these essentials. But gargoyles can collect rain as it falls and route it to these indoor gardens, and simple magic or large open arcades can provide all the sunlight that the growing plants need.

As the gardens and orchards are sub-

ject to constant magical effects, warping will accumulate at the rate of one Warping Point per year. This means that trees and other plants that remain within the orchards will eventually show signs of warping. This may manifest either as flawed crops, reduced yield, or even a slowly-growing sentience.

(Base 1, +1 Touch, +2 Sun, +2 Room, +1 size; +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (38), 2 seasons (29), 3 seasons (26), 4 seasons (24)

The Traveling Laboratory provides +4 to the lab total.

The Outside World

These effects allow the inhabitants of the Great Tower some connection with the outside world, a place that, as the years advance, becomes ever more distant.

Throughout the Great Tower, there are large circular windows framed with a ring of stone. Some are glazed while others are open to the elements.

These windows normally look out over the sky, offering light to the tower but no connection with the world beyond. But the stone ring is enchanted with two key effects. One effect affords a complete view over a distant place, and another displays that view within the ring.

The Arcane Connection used by the first effect is placed in a small recess next to the window. The effect then shows the scene around the target, maintaining it constantly for as long as the Arcane Connection is active.

A third effect allows the device's user to manipulate remote elements revealed to him by the window.

It takes a lot of vis to enchant these devices. The ring is stone (base 4 pawns) and of a large size, for a multiplier of x5 and a total of 20 pawns of vis to prepare for enchantment. Given this investment, a number of effects are included to make these devices more efficient.

The Traveling Laboratory can be used to enchant these windows in situ and this provides +4 to all lab totals.

Summoning the Distant Senses

InIm 54

Pen: +0, Constant Effect

R: Arcane Connection, D: Sun, T: Special

This effect uses all senses at Arcane Connection range, whether that connection is to a person or a place. All of these senses are gathered from the target area of approximately the same size as the room in which the device is housed. This is accommodated by the Special target, based on Room +1 magnitude. The effect has no particular point of view or field of vision, and species for all senses are gathered equally.

If the target is mobile, then the effect follows the target and the scope of the collected images change as the target moves.

The information gathered is directly accessible to the device's user, but the additional effect described next ensures that all present in the room can also see the remote images.

(Base 5, +4 Arcane Connection, +2 Sun, +3 Special based on Room + 1 magnitude; +1 for 2/day, +3 triggered at sunrise and sunset)

Required Lab Total: 1 season (108), 2 seasons (81), 3 seasons (72), 4 seasons (68)

Experimenting on this effect could reduce the senses that are collected, could distort the images, or the effect could become tied to a single Arcane Connection, unable to change.

As this effect is enchanted into a ring, the Lab Total has a bonus of +2, and a further +4 if the Traveling Laboratory is used.

Sight of Distant Places

Crlm 44

Pen: +0, Constant Effect

R: Touch, D: Sun, T: Room

This effect displays the images gained by the initial Intellego Imaginem effect. The illusion fills the room connected to the window. All of the information gathered by the first effect is reproduced and the user is able to move through the image by walking and turning within the room.

The purpose of this effect is to display the Imaginem information gathered by the first effect. Without this second effect, the images (and sounds, tastes, smells, sensations) are accessible only to the device user, identified as the person who triggered the device by inserting the arcane connection into the receptacle. A variant device could be created that omitted this effect, which would limit the experience to a single user at a time.

(Base 5, +1 Touch, +2 Sun, +2 Room, +2 moving and complex images; +1 for 2/day, +3 triggered at sunrise and sunset)

Required Lab Total: 1 season (88), 2 seasons (66), 3 seasons (59), 4 seasons (55)

As with the first effect, experimentation may result in distorted or deceitful images.

The Lab Total benefits from the +2 ring bonus and +1 for the prior Imaginem effect, and a further +4 if the Traveling Laboratory is used.

The Wizard's Touch

ReTe (AnAqColgHe) 55

Pen: +0, Unlimited Use

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

Through this effect, the magus may manipulate any chosen item within the room or space to which the device has an active arcane connection. In fact, it is more proper to say that the magus may manipulate the room and its contents, but the illusory view of the place allows the magus a degree of control fine enough to identify and affect individual items.

The prior effects enchanted into this device give him the sensory information he needs to be able to lift, turn, inspect, and move objects of size, up to the standard individual of its type. Typically this effect is activated by the magus physically interacting with the illusion of the objects cast around him in his own room. But there are limits to what the magus can do. As the spell has no Perdo requisite, the magus cannot destroy items (for instance, by crushing the illusions in his hands), but he could lift the item into the air and drop it, or throw it against a wall, perhaps causing it to smash.

The effect design has a base Rego Teram level of 3 to control or move dirt in a very unnatural fashion, which allows for fine manual control by the device's user. It also has two additional magnitudes allowing stone, glass, metal, and gemstones to be affected. The requisites listed are free, and simply allow the device to affect non-living objects made of materials covered by those requisites.

Note an Arcane Connection range, not Sight, is required in order to allow the user to manipulate these remote objects. As discussed in *Magi of Hermes*, the species displayed by the device are not sufficient to form a sight-based link between the magus and his target (page 101).

(Base 3, +4 Arcane Connection, +1 Concentration, +3 Special based on Room +1, +2 affect metal and gemstones; +10 Unlimited Use)

Required Lab Total: 1 season (110), 2 seasons (83), 3 seasons (74), 4 seasons (69)

The high level of this device effect may have magi seeking for assistance, preparing to invest more time, experimenting, or reducing the scope of the effect.

Experimentation may introduce a Perdo distortion to the effect such that anything "touched" by the magus is somehow diminished. Or the effect may be limited in what it can pick up, perhaps by form, size, or weight. But given the investment in both time and vis, the risks inherent in experimentation may not be attractive. The most productive option is for the covenant to view this device as an investment and cooperate on the project, producing a Laboratory Text that can be used to create similar devices in the future.

Other than this, the standard +4 rooms bonus is gained if the Traveling Laboratory is used, and a further +1 for any experimentation during the creation of this effect.

Story Magnitudes

With the Great Tower in place as the backdrop for the saga, it is useful to look at the magnitude of stories and decide how frequently stories of a given scale are likely to occur.

Minor events are those notable occurrences that draw magi from their studies, or push companions and grogs beyond their day-to-day duties. They may represent stand-alone episodes in the life of the magus or his covenant, or they may be chapters in a much larger story. In any case, these kinds of stories are likely to occur maybe once a year throughout the life of the tower.

Minor Story Seeds

THE WEARY SCHOLAR

An elderly magus, warped from years of magic and Twilight, from a far-off Tribunal arrives at the Great Tower, keen to study at the highest point in the tower. He offers great wealth in return for being accommodated. But over dinner, he is evasive about his origins, his covenant, and even his House. In truth, he is an accursed magus from the early days of the Order, given a Death Prophecy by a creature of infernal or faerie origin, and warped beyond the capability to use his magic. He has traveled the world, across Mythic Europe and beyond, to find the place where he may "walk among the clouds." Only there, he eventually explains, will he finally die. This tower is his final hope.

Do the magi of the Great Tower help him to reach the highest reaches? Do they try to learn from his obvious knowledge before doing so? And what happens if he doesn't die? Do they turn over part of the Tower to him and just... wait?

WAR COMES TO THE TOWER

A foreign magus seeks to exchange vis for a season spent studying or copying from the Great Tower's library. He's willing to pay a handsome price. But within days, several other magi arrive in pursuit of the visitor. A state of Wizard War exists between them, and these pursuers demand he be turned over to them. If they refuse, it is made clear to the magi of the tower that they will soon be subject to Wizard War themselves.

THE DISAPPEARING TOWER

A magical accident starts a cascade of temporary regiones forming, each swallowing a single room. The magi of the Great Tower are alerted when the kitchens on one level are reported missing along with the kitchen staff. Upon investigating, they find several other rooms and walkways also have disap-

peared, in one case causing part of the upper level to collapse, a demonstration of what could happen if the effect is not stopped. Can the magi reach the center of the phenomenon and reverse it before the whole level disappears and topples the entire tower?

THE STONE MASONS

One by one, the masons working on the tower seem to be going missing. No amount of Intellego Corpus magic is able to find them. The workers are growing restless and are refusing to work any further until their colleagues are found, which is a shame, as the new gargoyles are testament to their skill. But then, nobody can actually remember crafting any new gargoyles. And come to that, nobody has seen the visiting Terram specialist for over a week. He was using a spare laboratory in the upper levels when last heard from, but now even the doorway into that laboratory can't be found. There is clearly a magical effect running wild in the tower, and the magi must rescue both the visiting magus and the transformed masons.

THE FEAST OF STEPHEN

Every year, the masons and their laborers celebrate the Feast of Stephen, patron saint of Masons, on the 26th day of December. Most years, this takes the form of two noisy teams and their appointed champions going from house to house, or chamber to chamber within the tower, collecting items of food and drink with which to make an enormous feast. The feast is prepared for the opposing champion, and the intent is to make a meal so foul that the champion cannot finish it.

But this year, the magi notice that, apparently by accident, the teams seem to be brewing a potion filled with mystical symbolism. Is this an accident or is there some other force at work. And can the magi discover both cause and effect before the potion works its magic on the two champions?

A Significant event, occurring once per decade, sees some change, crisis, or prolonged hardship that the tower and its inhabitants must face. At the resolution of such a story, life may return to normal inside the tower with the status quo largely retained.

There are some stories that leave a lasting effect on the tower and its inhabitants. These Life-Changing events happen once in a generation, and have consequences and repercussions that irrevocably change life within the tower.

The last types of story are those that mark out the life of the tower itself. These Cataclysmic events are experienced only once in a lifetime, and have the potential for repercussions far beyond the tower alone. The founding of the Great Tower is the first such event, and its ultimate fate, for good or for bad, is perhaps the last.

The sections that follow present story ideas that can be threaded through a saga to chart the lives of covenfolk, magi, covenants, and ultimately the Great Tower itself.

Minor Stories: Once Per Year

The story ideas that follow represent the kind of events that are likely to happen each year. You do not have to play these stories each game year, but they certainly represent the most common type of story related to the Great Tower that the troupe may experience.

HERMETIC VISITORS

There are likely to be three kinds of Hermetic visitor to the Great Tower: those who come to study within it, those who come to study the Great Tower itself, and those who come to condemn the Tower and those in possession of it.

Magi coming to the tower to study may be doing so because of a Study Requirement (as per the Flaw) or to gain a

Study Bonus (as per the Virtue). The sheer magnitude of the Great Tower gives it a potent connection with both Terram and Auram. Others may want access to the laboratory texts of the wondrous effects found within the Great Tower, and may come with other items, *vis*, books on the arts, or laboratory texts to trade. But each magus who arrives at the covenant may also bring stories with him.

There are many reasons that magi may condemn the construction of the Great Tower. Some may see it as an affront to the Divine order of the world. Others may see such a project as an overt threat to the mundane authority that the Order is careful to respect. For others still, their motives are filled with jealousy or mischief. Magi with these kinds of motives rarely operate alone and seek to gain political backing for their actions, and this can draw the magi of the Great Tower into conflict with the Tribunal.

Others may simply arrive at the Great Tower, seeking magi of great vision with whom to share their own adventures and tales. Hermetic explorers in flying ships, or perhaps magi determined to seek the center of the Earth, might look for support and inspiration from the magi responsible for such a vast project.

ACCIDENTS

In any given year, with magi working towards their own projects and to progress the Great Tower, magical accidents are a risk, if not caused by the native magi, then possibly their visitors. Such accidents may be contained or channeled by the Great Tower, rooms or entire levels may become lost within regiones, or the laborers continually building at their masters' behest may themselves become statues.

But accidents don't just happen around magic. With so many craftsmen working on the tower, it is only a matter of time before life or limb is lost. The stories here focus on the circumstances of accidents, likely uncovering a nefarious cause.

Significant Story Seed: Where Angels Fear to Tread

The children of the tower have heard stories of a distant and forgotten cellar, deep in the foundations. It is said that no one can spend a night in the cellar without losing their life or their

mind. So of course, several of them decide to prove the stories wrong. But the warped aura preys upon their fears, turning them inwards. Are they strong enough to last the night?

MUNDANE STORIES

Being in a magical tower does not prevent mundane stories from visiting the magi. Nobles may appeal to these legendary masons for help in building their own castles, entire villages may seek sanctuary from a ruthless lord, or that ruthless lord may attempt to take the tower by force of arms. Closer to home, the covenfolk and the craftsmen may have their own festivals that embroil the magi in stories.

Significant Stories: Once Per Decade

More significant stories are those unusual events that help mark time in the Great Tower.

BEASTS

The building of this great artificial mountain may attract beasts traditionally found in the deep and dark places. While less powerful faeries, spirits, and demons may be attracted by the toils of the magi and covenfolk, these stories concern older and more powerful entities. These might include a dragon returning home after centuries away and finding the tower built above her lair, or a pride of griffons trying to nest in the highest reaches, or a faerie king who builds his court around this mightiest of castles.

While the *Aegis of the Hearth* will keep the less powerful beasts at bay, they may

still be drawn to the tower and their presence becomes a menace to those who live in the tower's shadow.

CRISIS IN THE REGION

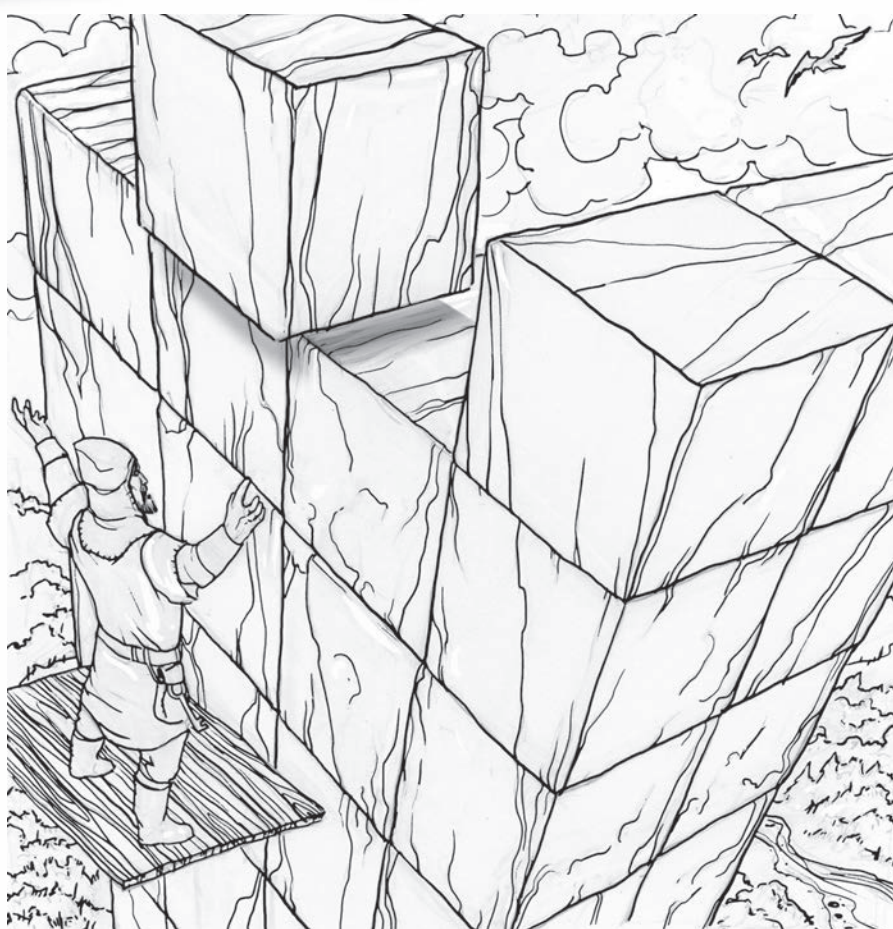
Though the Great Tower seeks to be self-contained, it can never truly deny the outside world, and the troubles of that world are reflected in the tower. War, drought, famine, flood, and earthquake all send envoys to the tower looking for alliance and help. And where the troubles continue, refugees flock to the tower seeking shelter and sanctuary.

THE WARPING OF THE TOWER

The powerful magic used to build and sustain the tower may also start to warp it, changing the aura in places, giving it personality. This may create places within the tower that earn their own stories. Does this warping extend to those who live in the tower? Does it warp to a pattern or is it seemingly random? Is it possible for a magus to take advantage of the warping? Perhaps it is even worth creating a laboratory within these areas. And are there side effects not yet apparent?

Life-Changing Stories: Once Per Generation

Some events bring a lasting change to the Great Tower, or threaten the status quo.



Cataclysmic Events: Once In A Lifetime

The greatest and most profound events happen perhaps once in a lifetime. From the Hermetic perspective, the founding of a new covenant within the tower is something that changes the dynamic, perhaps forever. Suddenly, with the aura growing, the tower more sparsely inhabited, and magical power growing, a new wave of young magi looks to the tower. Perhaps they are the apprentices of the original magi, keen to govern themselves. Or perhaps they are magi with nowhere else to go, looking to the Great Tower for refuge.

Such events may either be the result of, or precipitate, Wizard's War within the tower. The conflicts of magi rarely escalate to violence, but the confines of the tower increase the dangers, as the magi put aside concerns for the structure and its people and seek to destroy each other. And the vendettas carried out by magi of Verditius, though not deadly to the participating magi, pose the same dangers to innocent bystanders as a full-blown Wizard's War.

HERMETIC INFLUENCE

The tower may become a center of Hermetic power, and as such, conflict may arise within the tower as magi vie for dominance. But conflict with Hermetic magi outside the tower is also possible as the Tribunal or individual Houses attempt to claim the tower, taking it away from those who founded and built it.

But not all Hermetic influence is destructive. The tower's spectacle and symbolism may attract great councils of magi, including the hosting of the Verdi contest, the meeting of the Tribunal, or even the gathering of the Grand Tribunal, held outside of Durenmar for the first time in its history.

THE TOWER LOOKING INWARDS

With an army of craftsmen dedicated to the Great Tower, and a community of

covenfolk dedicated to their magi, there is potential for conflict as both sides perceive the other as being favored and being granted undue benefit. One further aspect is the division of the magi. The Great Tower becomes so vast that the magical aura is unlikely to remain constant throughout the structure. Indeed, even where the strength remains constant, the aura may acquire different traits in different parts of the tower, enough to draw the magi apart. Eventually the saga might see them living their own lives with their own separate turbs and covenfolk — a single covenant in name only.

And as the tower grows ever larger, parts of the tower, especially the lower levels, begin to fall into disuse and disrepair. Accidents happen, even those with no supernatural cause, and endanger life and limb.

ANGELIC INFLUENCE

As the tower grows closer to the heavens, encounters with angels become more common and their secrets may start to be revealed. Members of the covenant — magi, companions, or simple grogs — may now throw off their earthly guise and show themselves to have been angels all along, watching from within. Or characters may see increasing opportunities to atone for past sins, as though the world is conspiring to have them confess themselves and be absolved.

But the magi of the tower may discover that the conflict between angels and demons still rages, unseen to those many thousands of feet below. The magi are faced with protecting their tower and their covenfolk from powers they now realize they do not understand.

THE END OF THE TOWER

The last and greatest story of the tower is its ultimate fate. Each troupe must make their own way when introducing the Great Tower into their saga, but the two archetypal fates are the final breach of Heaven by the tower, or its toppling.

What happens when the Great Tower breaks through the earthly sphere, what the magi experience, and what there is to greet or challenge them, is for each troupe to determine. But such events almost certainly mean the end of the project, and the magi, craftsmen, and the covenfolk must find ways to come to terms with that.

But there is a precedent for what happens when mankind tries to build a tower to reach Heaven. The tower at Babel was toppled, its people scattered across the land, and the common language sundered. Babel was founded out of the unity of mankind, and as a result, mankind was fractured. The Great Tower was founded by the ambitions of the Order of Hermes, so will the toppling of the tower also resonate through the Order? Will Divine judgment fracture the Hermetic Arts, scattering the magic of the Order across the land? The magi of the tower must face this possibility. And their choices and their actions, at this point, will decide the fate of the Order.

Moral Temptation and Fortitude

Many of the ideas in the preceding sections concern events that surround characters and draw them into stories, so that some threat or conflict can be resolved. But the magi of the tower, by virtue of pursuing such a daring and bold project, must face events intimately tied to their own choices.

The moral powers of both the Divine and Infernal may bring the magi to account, forcing them to defend their actions and their motives. These stories may become more important as the Great Tow-

er ascends into the sky, getting closer to the heavens. While it is for each troupe to decide whether the tower can ever breach the lunar sphere, the risk of it is present and can be preyed upon by angel and demon alike.

The Great Tower may have an Aegis of sufficient strength and penetration to protect against moderate entities. In that case, the angels and demons that come to the tower will either be powerful examples or will work through proxies and agents. Common tactics may be to manifest in or threaten other places essential to the magi. And if it suits the story, angels are themselves agents of the Divine and their path is always unimpeded should God wish it.

Faerie Stories

The magi of the Great Tower face a number of defining moments through the construction and life of the tower; from the inception of the project, to the first moral sacrifice to preserve it; from the end of the master mason's life when he looks back over his achievement, to the moment the apprentice chooses to leave the only life he's ever known. All of these moments can be interrupted, magnified, and reshaped to feed faeries the vitality they crave.

Faerie Story Seed: Out of the Shadows

An apprentice, of the Order or masonic, faces the decision whether to stay within the Great Tower or leave to find his way in the world. Drawn to this moment, a faerie shows the apprentice the possible roads ahead. The apprentice sees the future of Great Tower without him, and his own life to come both inside and outside the walls.

A Far-off Tower

The Great Tower can also be used as a backdrop for stories, even when your covenant or troupe is not the driving force behind it. The magi of the tower may reach out to new blood to join the effort or to take up residency in the tower. Or the tower could slowly become a threat, turned from its once-noble ambition, and now scouring the land for vis and resources. The presence and growth of the tower could cause concern at both local and Grand Tribunals, and the troupe's magi may be called upon to examine the case or act as impartial ambassadors to the Great Tower.

Story Seeds of Moral Temptation

THE JUDGMENT OF ANGELS

The Great Tower is suddenly turned into an angelic court, with the magi on trial with their lives and their lives' work potentially forfeit. The angels recount the sins of each magus, contesting that the Great Tower is a malign and evil influence, and should be struck down. The angels take them to places within the tower where sins have been committed or plotted, and the magi must face up to these sins and justify their actions to their accusers. To be found guilty could mean the end of everything.

THE TEMPTATION OF DEVILS

A mysterious book is unearthed in the library claiming to reveal the secret knowledge of the masons. It seems genuine, as the master mason working on the Great Tower is keen to take ownership of it. But the book makes mention of rituals and dedications intrinsic to the craft that suggest a darkness within the mason's art. Studying the book corrupts the reader's knowledge, and suddenly the Great Tower is at risk from within.

Far-off Tower Story Seed: Spire on the Horizon

A secretly built tower suddenly looms over the horizon far to the west. The magi are appointed by the Grand Tribunal to make contact with those responsible, find out their intentions,

and ensure that peaceful relations can be established. Or failing that, find the tower's weaknesses and report back to the waiting Tremere council at Coeris.

More worryingly, could there be an Order of wizards unknown to the Order of Hermes who are working on a tower to breach the heavens? Perhaps they believe

it will grant them Divine power. Perhaps it is not just one Order but many, intent on rebuilding the tower in the hope that their disparate magics will be unified in

some way and that they will finally rival the Order of Hermes.

The tower could also provide opportunity for exploration. A failed project without the ongoing protection of an *Aegis of the Hearth* could soon be overrun by supernatural beings. Such a place may attract legend and exaggeration enough to tempt magi from their laboratories. The Order itself may assemble a team of Hoplites and explorers under the leadership of the troupe's magi, so as to reclaim the tower for the Order.

The Hermetic Shipyard

One of the most important and profitable industries across Mythic Europe is shipbuilding. Whether for trade, transport, or war, merchants and princes alike need ships. Ships are vital to the flow of goods and wealth across Mythic Europe, to say nothing of armies and pilgrims.

Given the importance of ships, and the profit to be made in their construction, it is not unusual for Hermetic magi to become involved in the trade. Working shipyards can be used as sources of income (*Covenants*, page 61), and this makes owning and running shipyards attractive to covenants located on appropriate sites. The covenant of Oculus Septentrionalis in the Rhine Tribunal is home to Marcus Navicularius of House Verditius. He is the most accomplished shipwright in Lübeck and has earned his fortune by selling enchanted ships to other covenants. Their bitter rivals at the covenant of Waddenzee also operate a number of magical vessels and have their own shipwright, though his power is far from Hermetic. Additionally, Memnos of Verditius maintains a working shipyard in the Tribunal of Thebes. He has already produced the four enchanted vessels upon which the covenant of Favonius has been founded, and is currently planning the fifth.

This chapter presents the founding of an Hermetic shipyard and the building of its first vessel, *The Hermes*. It takes the project through from start to finish: finding the best location, constructing the basic laboratory, expanding it out to encompass the shipyard, laying *The Hermes'* keel, and enchanting the completed vessel. The construction of the shipyard and all the effects enchanted into the ship use only standard Hermetic magic; no Mysteries or restricted Virtues

are required. The laboratory rules from the *Covenants* supplement are used extensively, but the relevant sections are referenced and, where appropriate, the laboratory totals for all activities are provided. As this is a project inspired by an existing mundane craft, *City & Guild* provides good background information and additional rules that you may find useful. But importantly, while there is an obvious attraction for Verditius magi, magi of all Houses can achieve these enchantments.

Medieval Ships and Shipbuilding

The *City & Guild* supplement provides more information on using ships in your

saga, but the following briefly describes some of the numerous vessels found across Mythic Europe.

River barges are flat-bottomed, low-draft vessels designed to navigate streams and rivers. Barges generally have a single deck on which cargo is stacked. The hull is a blocky vessel, usually as wide as it is tall, again designed for inland waterways, with limited capacity for coastal or seagoing travel.

The cog is a high-sided vessel, mounted on a straight keel and often with a flat bottom designed to settle when the tide recedes. Cogs have a flat stern and it is becoming more common for them to be steered through a central rudder. These vessels are the primary merchant ship of the northern seas. Smaller than the cog, the buss is a round-bodied seagoing vessel, usually put to carrying cargo, though they

Ship Damage

City & Guild provides rules for damage that objects, ships included, can take before breaking (page 77). In brief, the item has a number of Base Damage Levels determined by its quality. This number is multiplied by a modifier determined by its size. For ships, this is listed in the Ship Sizes and Capacity table.

QUALITY	BASE DAM LVL
Shoddy	1
Standard	2
Superior	3
Excellent	4
Supernatural *	5

* Wondrous Items as in *City & Guild*.

Ships normally only take damage from storms, fire, naval combat, and magical attacks. In addition, enchanted items, ships included, gain a bonus to any Stress Checks equal to the magnitude of all invested effects. These things combined make enchanted ships particularly hardy.

If you are not using the *City & Guild* sourcebook, it is enough to remember that enchanted devices are tougher than their mundane counterparts, and the magic invested in them continues to function until the device is completely broken.

Ship Sizes and Capacity

Though there are some variations, given the range of sizes in which some of these ships can be built, the table that follows presents a guide to the size, capacity, crew, cost, and Damage Level Modifier of some typical ships.

SIZE	CAPACITY	CREW	COST	DAM	EXAMPLE
+3	1 ton	2	1/5 pound	2	Small river ferry
+3	8 tons	2	2 pounds	2	Lighter
+4	20 tons	3	4 pounds	2	River barge
+5	20 tons	8	8 pounds	2	Coastal buss, knarr, small cog
+6	100 tons	12	40 pounds	3	Medium cog, large nef
+7	240 tons	18	100 pounds	3	Large merchant cog
+8	800 tons	150	320 pounds	3	Mediterranean grain barge
+9	1200 tons	200	600 pounds	4	Large Mediterranean grain barge

Lateen-rigged ships typically require larger crews than square-rigged ships, adding half as many crew again to the numbers listed earlier. The grain barges described earlier are only found in the Mediterranean and already have the larger crews factored into their descriptions.

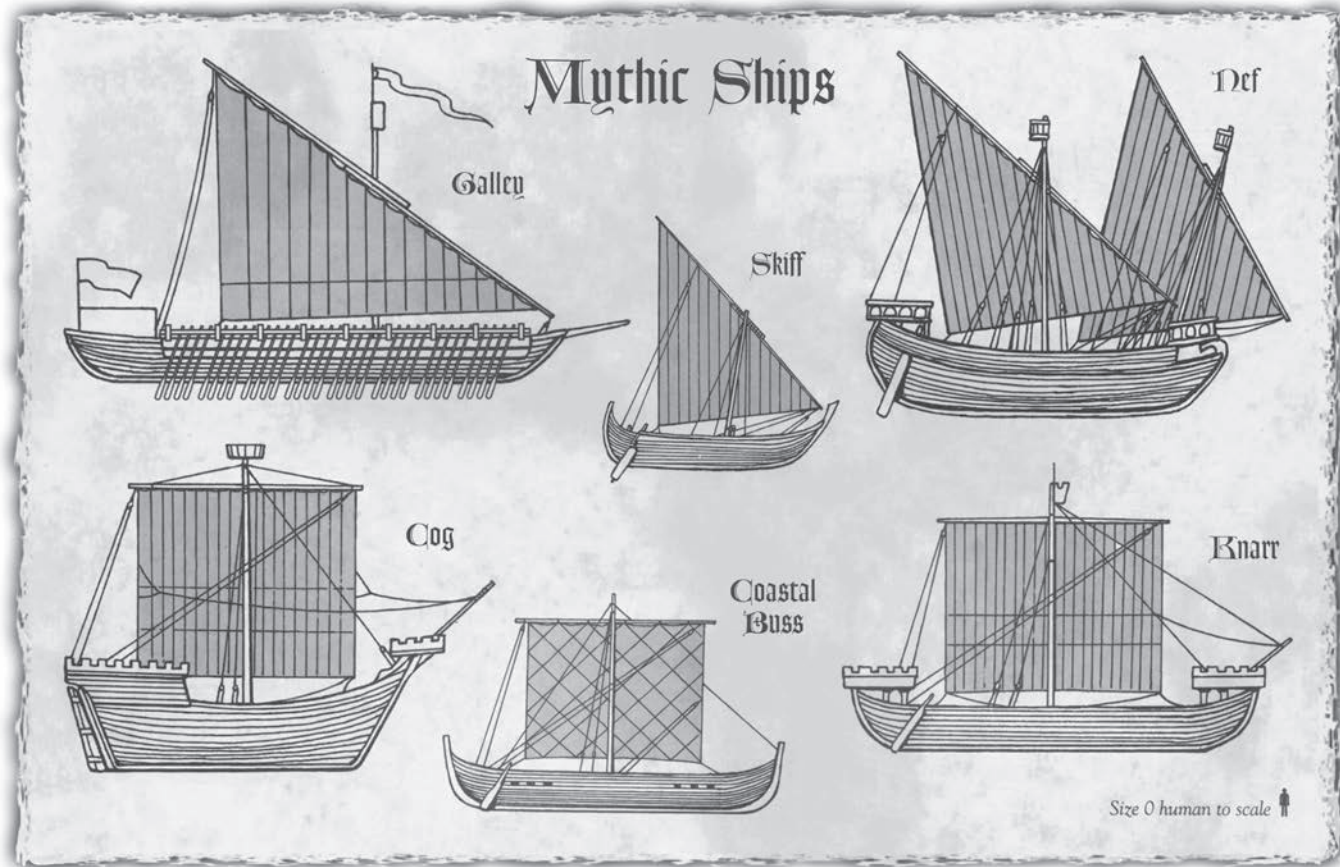
make good fishing boats. Variations on the cog can be found in every sea across Mythic Europe. The nef fills the same role

as the cog and is commonly used in the Mediterranean. This ship has lateen sails and is carvel-built, with the hull planks

laying flush against each other.

Though outdated by the 13th century, the dromon is a long-keeled warship powered by both oar and lateen sail. Designed for speed, the dromon houses a hundred oarsmen arranged in two banks of 25 oars on each side. In addition, the dromon carries armed marines as well as engines to launch stones, arrows, and Greek fire into enemy vessels. The galley is also still in use, especially in Byzantine waters, and like the dromon carries both oarsmen and sails. Unlike the dromon, the galley is a cargo ship with little adaptation to fighting at sea.

The knarr is an open Scandinavian vessel used for long Atlantic voyages, typically taking passengers and livestock to Iceland and Greenland. The knarr travels under sail and is steered through a steering oar at the rear of the ship. With little or no cover, travel in a knarr, especially to cold northern destinations, is a harsh experience.



Ship Construction

Lighters are small vessels designed to take goods from larger ships unable to dock at the quayside. They are typically around 25 feet long and carry around eight tons of cargo.

The Medieval Shipwright

Mundane shipwrights are educated men, able to read and write at least their vernacular language and, more than likely, Latin. They are highly skilled in designing boats and ships and understanding the qualities and properties of materials, and they possess the leadership qualities needed to lead a team of craftsmen and laborers for seasons at a time. The shipwright rarely builds the ship himself, but rather designs the vessel and leads the team of craftsmen who undertake the construction on his behalf.

A shipyard is a large area of land with direct access to a significant waterway, providing space for a range of craftsmen to ply their trade in the building, repair, and decommissioning of ships and boats. Larger yards have dedicated docks and enclosed buildings within which vessels can be worked on. But for the most part, shipyards tend to be a collection of workshops arranged around a series of slipways, allowing vessels to be launched into and/or pulled from the water. Shipyards are busy with carpenters shaping keels, planks, and strakes; blacksmiths sharpening tools and making nails and fittings; and laborers putting the parts together.

There are also likely to be specialist facilities for the making of rope and sails. Ropes are generally made in long buildings called ropewalks, though long stretches of open road are also used, where the hemp fibers are spun and wound together to form ropes of different lengths and weights. Sailmaking is another highly specialized trade and is usually carried out in sail lofts.

There are two types of ship construction: clinker-built and carvel-built. Clinker-built ships have hulls constructed with overlapping strakes, or planks. Clinker-built hulls are able to flex along the length of the vessel, the better to cope with the rough northern waters where they are more common. Carvel-built

ships are more common in the calmer southern waters, and are constructed with the strakes butting against each other, forming a smooth-sided hull. They are generally stronger than clinker-built vessels, allowing for larger ships, but tend to be slower in the water.

Ship builders generally treat the hull as one entity and any upper works, such as fore and aft towers or castles, as sepa-

Suggested Shipwright Virtues and Abilities

HERMETIC SHIPWRIGHT

A mundane shipwright character will need certain academic and professional abilities. The Vernacular Education Minor General Virtue (*City & Guild*, page 109) can be taken, as this grants access to Academic Abilities. It also gives the character 50 additional experience points to be spent on academic and professional abilities. The description of the virtue suggests Profession Merchant, but this can be changed to Profession Shipwright. The points can also be spent on an Organization Lore ability, likely for any guild to which the shipwright belongs.

The Guild Master Minor Social Virtue (*City & Guild*, page 53) also grants access to Academic Abilities and represents the character's freedom to practice his profession under his own name and employ journeymen in his team. Without at least the rank of master, the shipwright will fall afoul of the guild if he openly conducts his trade.

While the business of the shipwright involves large sums of money passing through his hands, the shipwright is as likely to be rich or poor as any other profession, and the Wealthy virtue and Poor flaw can be taken to represent his financial situation.

The core abilities the shipwright needs are: Latin, Artes Liberales, Profession: Shipwright, Leadership, Organization Lore: Shipwright Guild, and Bargain. This gives him the learning that he needs, his proficiency in designing and building ships, and the ability to manage his team, suppliers, and customers.

Of the standard Virtues open to Hermetic magi, affinities and puissance with both Magic Theory and Finesse give extra weight to the shipwright's ability to prepare ships for enchantment and to work Creo rituals and Rego craft magic. And a Major Magical Focus with ships benefits the magus with any effects enchanted into his magical vessels.

The Mysteries, either Cult or House, provide useful additional Virtues. Spell Binding (*The Mysteries Revised Edition*, page 27), allows the magus to bind both a spell and a spirit into a container or vessel, the spirit extending and maintaining the spell indefinitely. Philosophic Alchemy (*The Mysteries Revised Edition*, page 41) allows the magus to extract vis directly into items and reduce the number of pawns needed to fully prepare the device for enchantment. And of course, magi of House Verditius use their Craft Abilities to reduce the pawns they must use to prepare devices for enchantment, which allows them to enchant potentially very large devices.

Note that magi of House Verditius gain a bonus from their Craft Abilities, not Profession. A Verditius shipwright will need *both* Craft: Carpenter and Profession: Shipwright. The first represents his hands-on crafting of the enchanted vessels, allowing him to work his magic into the timbers, and the second represents the managing of the workforce necessary to build ships under his guidance.

Story Seed: Vendetta

A rival Verditius declares vendetta against the Hermetic shipwright, and makes it known that the shipwright's venditor will die before the setting of the next full moon. Is this an idle threat, or has the Verditius already set his plans in

motion? The magus must keep his friend alive against an unknown threat that is perhaps closer than he dares think. See *Houses of Hermes: Mystery Cults*, page 115, for more information on the the culture of vendetta within House Verditius.

rate constructions. Magi can do the same within their laboratory work, treating a ship with a rear castle as a compound device.

Centers of Shipbuilding

Every nation with a coastline has a shipbuilding industry, and even landlocked kingdoms need boats for use on navigable waterways. Portsmouth, Small Hythe on the river Rother, and London are key shipbuilding centers in the Stonehenge Tribunal, with the Thames home to many shipyards, large and small. Lübeck, Bremen, and Antwerp are prominent in the Rhine, while the wider Bruges area and Barfleur support shipbuilding in the Normandy Tribunal.

The major communes of Genoa, Pisa, and Venice in the Roman Tribunal own shipyards dedicated to building and maintaining commune ships, as well as private enterprise. Those in Genoa and Pisa are kept busy by the cities' mutual antipathy and near-constant state of war. It was the Venetian shipyards that supplied the Fourth Crusade with the ships it needed to transport thousands of men to the Holy Land. Further afield, shipyards can be found in any coastal city engaged in trade, mostly undertaking repair and maintenance work on visiting merchant vessels, such as the important shipbuilding port of Kolo ep on the Dalmatian coast. Byzantium in particular, commanding a large coastal domain, is home to many shipbuilding ports.

Founding the Shipyard

In Mythic Europe, it is unlikely that a magus, or even a covenant, can establish a shipyard without the involvement or even permission of certain mundanes, not least the local guild of shipwrights. Swearing an oath to a guild leaves a magus open to accusations of putting himself at the service of mundane powers. A magus swearing such an oath to a guild would be relying on Tribunal support to avoid punishment if discovered, so it is more likely that a magus would work through a proxy. This proxy would perhaps be the official face of the shipyard and act as the mundane conduit through which the Hermetic shipwright would sell his services. This is particularly apt for magi of House Verditius where the mundane shipwright can act as either a forge-companion, contributing to the construction of ships, or a venditor procuring contracts for his magus (*Houses of Hermes: Mystery Cults*, pages 135–136).

Finding the Location

Shipyards need to be located on major waterways: not necessarily on the coast, but on rivers deep and wide enough to support ships. They are often located alongside ports and harbors, as they tend to share a common infrastructure and have similar needs.

The ideal location provides land for a dry dock that is protected from the vagaries of storm and tide, but with easy and

direct access to the water. Shipbuilding is a craft that is both resource and labor intensive, and so relies upon strong supply lines. Huge quantities of wood, iron, canvas, rope, and other materials are needed. In addition, the workforce needs to be housed, fed, entertained, and have their spiritual well-being tended to. This ensures that shipbuilding is located at, or is the catalyst for, large population centers.

As this is a Hermetic shipyard, a Magical aura is advantageous. Magical auras are usually found away from the encroaching influence of man. They are usually sites of secluded natural beauty and primal forces, and often home to supernatural entities. Perhaps more importantly, another member of the Order is likely to have a claim over them. And even if the land can be secured, can the magus claim the whole area as his sanctum? After all, his laboratory will cover the whole shipyard in time, and Tribunals often take a dim view of magi stepping outside what might be considered normal.

Regardless, the following spells may assist in preparing or improving a location.

A SEASON'S INNING

ReTe(Aq) 25

R: Touch, D: Momentary, T: Boundary, Ritual

Some waterways, especially those near estuaries, are surrounded by marshland. However, there are techniques for building up and draining the land. This can take many seasons of work, with a large team of laborers working in very difficult conditions. The draining of marshland through the digging of drainage channels and the building of dykes is known as inning. This ritual allows the magus to drain an area 300 by 300 paces to the point that it is dry and stable, as though a season had been spent inning the land. The Aquam requisite is used to move the standing water outside the spell boundary, which makes the inning work easier than normal.

This spell uses the rules for Rego Craft Magic (*Covenants*, page 49) and as such the

magus must make a Perception + Finesse roll to determine the success and quality of his work. In this case, the Ease Factor is 15 (base 9 + 6 for a season's work). Failure means that, while the drainage ditches may have been dug, they are either too shallow or too few to drain the land. If left, the land is likely to remain waterlogged and building on it is impossible.

(Base 2, +1 Touch, +4 Boundary, +1 Size, +1 Aquam requisite)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

FOLLOW THE ROUTE I COMMAND

ReTe 25

R: Touch, D: Momentary, T: Part

This spell carves a new channel in the ground with both ends connected to an existing waterway. As the spell completes, the water flushes into this new section and the spoil from the work starts to fill the old channel. The magus must be touching the ground that he wants the new channel to pass through.

The movement of a large amount of earth, while time-consuming, requires little skill. A Perception + Finesse roll against Ease Factor 12 is needed. Failure means that the channel is incomplete, or the old route is still flooded. If the Finesse roll botches, the work appears complete but the land is now liable to flooding, causing damage to crops and homes alike.

(Base 3, +1 Touch, +1 Part, +3 size, +1 to affect stone)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

A MIGHTIER CHANNEL

PeTe 25

R: Touch, D: Momentary, T: Part

On casting this spell while touching the river bank, the river is dredged, deepening and widening it as required by the casting magus. A single casting is enough to prepare a small waterway to take a large

river barge, or a larger waterway to take a buss or cog.

(Base 3, +1 Touch, +1 Part, +3 size, +1 to affect stone)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

Remote Shipyards

Some magi or covenants may choose to build or enchant a ship, either without a shipyard or with a shipyard built some

way distant from a waterway. While this makes things more complicated, Hermetic magic can overcome most difficulties.

There are many reasons for building ships away from rivers and the sea. For one, it allows the construction work to be carried out unseen by curious eyes, and for another, the magus is less restricted with regards to Magical auras.

A secluded lake allows the Hermetic shipwright to test the boats he makes, and there are almost certainly streams and rivers that drain the lake that can be

Story Seeds for Finding a Shipyard Location

The following story seeds may be useful when looking to secure a location for a shipyard.

MUNDANE TITLE

Having found the ideal location, the Hermetic shipwright and his agents must secure title to the land. But the monastery that owns the land has discovered the magical truth behind the approach and are now reluctant to sell. The shipwright must find a way to convince the monks of his good character.

HERMETIC NEGOTIATION

The shipyard's future site comes with only one small problem: a vis source contested by two rival covenants. How can the shipwright secure the land without making powerful enemies? Does he petition to join one or other of the covenants, challenge for rights over the site, or look for political leverage to use at Tribunal?

A SUPERNATURAL PRESENCE

The Magic aura is home to a small water dragon, no larger than a hound, that lives and hunts in this stretch of water. It poses little threat to the magus or his shipyard. It could perhaps make

an interesting subject for a magical menagerie, or a familiar for an ambitious Flambeau. It could be bound to some device by a skilled Verditius, or even put to death with little effort and its vis taken. But then its mother awakens from her centuries-long sleep. What is her reaction to how the magus has treated her child?

THE LOVERS PARTED

The magus re-routes the river in a mastery of magic over nature. But in the following weeks, the covenfolk report hearing the sounds of a ghostly weeping coming from beyond the river's new course. What is it that weeps so mournfully, and why? As the sadness spreads across the land, can the magus be persuaded to mend a broken heart at the cost of changing his own plans?

THE HEIR, APPARENTLY

As the spell to dredge the river completes its work, a body bubbles to the surface. It is the remains of a nobleman, unlawfully slain so that his inheritance passes to a treacherous usurper. Do the magi lay the now-awakened spirit to rest, help it find and confront its murderer, or simply send it on its way to do its own vengeful bidding?



used to move the vessels. But while such facilities are less obvious than those by the sea, they still draw at least mundane attention. It is possible to build a shipyard deep within a forest, which allows easy access to raw materials, while being easy to protect by redirecting unwanted visitors. Other magi may choose to site their shipyard high in the mountains, making construction difficult but almost guaranteeing secrecy.

Shipyards that have no easy access to rivers or the sea, or even capable portage routes, need enchantments to launch their ships. A slipway, like the example device that follows, can be enchanted to transport the fully-formed ship and its crew from the site of its construction to any waterway to which the device has an arcane connection. Note that alternatives, such as using the common Hermes Portal ritual, cost 30 pawns of vis to establish a connection for just a year.

THE DISTANT SLIPWAY

This slipway, formed of two long wooden runners secured into the ground and spanned by sleepers angled to take and support a hull, is first prepared by soaking the wooden structure in water from a target distant waterway and processing it with a pawn of vis in order to fix the arcane connection. This takes a dedicated season, after which the device can be opened for enchantment. The large wooden structure provides a capacity of (2x5) 10 pawns. This is sufficient for the version represented here but other parts of the device, such iron fastenings or runners, provide additional capacity.

The arcane connection is fixed into this device for simplicity, as it is designed to send ships to a single remote location, though this detail of the device can, of course, be changed.

Sight of the Distant Slipway

In(Cr)Im 35

Pen: +0, 1/day

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

This effect collects sight and sound from the target arcane connection and projects these senses around the lower end of the slipway, making it appear that the slipway extends out into the remote location. Once activated, the illusion is maintained by the device until canceled.

This effect is similar to the commonly known spell *Summoning the Distant Image*, with an additional Creo requisite to create the appropriate species around the device.

This device effect is required to survey the site before launching the ship to the remote location. This helps to avoid the catastrophic accidents that could occur when blindly pushing several tons of ship into the remote sea.

(Base 2, +4 Arcane Connection, +1 Concentration, +2 Special based on Room, +1 Creo requisite; +5 device maintains concentration)

Required Lab Total: 1 season (70), 2 seasons (53), 3 seasons (47), 4 seasons (44)

Launch the Distant Vessel

ReHe (AnAqCoTe) 55

Pen: +0, 1/day

R: Touch, D: Momentary, T: Structure

This effect transports the target vessel, launched down the slipway, to the distant waterway associated with the arcane connection bound into this device.

Although the intent of the effect is to transport the ship, the effect design is based on the Rego Corpus guideline to transport an individual to a location identified through an Arcane Connection. This base effect is used by analogy to affect the target ship, represented by the Structure target.

Any crew present on board are simply taken with the ship when it is transported thanks to the free requisites. This particular device effect does not have Penetration built in, though others might to allow

ships containing bound spirits or other resident supernatural entities to be transported. Vessels larger than a medium-sized cog will also need a different launch with an additional +1 magnitude to account for the ship's size.

(Base 35, +1 Touch, +3 Structure)

Required Lab Total: 1 season (110), 2 seasons (83), 3 seasons (74), 4 seasons (69)

THE DISTANT DRYDOCK

A similar device can be enchanted and installed at the waterway to allow ships to be sent back to the remote shipyard. The effects are the same, providing a view of the distant slipway and transporting the vessel and its crew, though the arcane connections and triggering actions are different and the ship is deposited on the slipway rather than in the water.

Recruiting and Training a Team

As has been discussed, a magus needs to recruit or attract skilled craftsmen and laborers to his venture. Stories can be told that chart the assembling of his team, perhaps having to battle the fear and distrust that come with The Gift, or offering a skilled journeyman a wondrous alternative to a harsh master.

Building Out the Laboratory

Devices need to be enchanted within a Hermetic laboratory; there are specialist tools to be used, environments to be controlled, and magical forces to be channeled. But the average Hermetic laboratory is not designed to contain large-scale projects such as the building of ships. This project assumes that the ship's keel and/or hull is the focus for the enchantment activity, and if the magus

is going to enchant the ship itself, the laboratory needs to contain the entire ship and is therefore best constructed as a boat yard.

The Hermetic shipwright will need a laboratory modeled after a mundane shipyard. This means one or more central work sheds in which vessels can be constructed or repaired; several outer workshops for carpenters, blacksmiths, and other tradesmen; and storehouses. The site also needs to be on a significant waterway, either the coast or a major river to allow ships to be hauled to and from the main work sheds. At any one time, a dozen or more tradesmen will be within the laboratory itself,

given that it is in effect a large workshop, and provision needs to be made for this activity. A gallery allows the magus both to take an overview of the construction work and show clients his work. All of this makes the laboratory far larger than is normal for a Hermetic magus, susceptible to the elements, and inherently unsafe.

A host of enchanted tools and features are needed to ensure the safety of the workforce and the laboratory itself. Further enchantments make the work of the shipwright and his crew easier and quicker. A magus who builds a Hermetic shipyard is likely to either maintain a separate sanctum or simply be realistic about the status

The Resting Place of Noah's Ark

The resting place of the biblical Ark, built by Noah to God's design, is almost certainly the site of an Empyrean aura (*Realms of Power: The Divine*, page 12). While this would normally hamper the use of magic, it may be within God's choosing that the site

itself provides a bonus to ship-based magic, and far from suppressing magic, may support it instead. If the Ark itself can be found, then its cedar timbers may provide shape and material bonuses for shipbuilding far in excess of natural wood.

Team Training Story Seed: Suspicious Minds

One of the shipwright's workforce becomes unsettled by the frequent displays of magic in his new workplace, and approaches the Church to tell of what he's seen. An inquisitive priest and his entourage soon visit the shipyard,

suspicion on their minds, and condemnation not far behind. Can the magus hide the traces of magic he's worked hard to put in place, pass the priest's inspection, and root out the snitch in the end?

Laboratory Story Seeds: Far and Wide

The construction of the shipyard itself presents opportunities to run stories. The buildings that will contain the magical power to be invested in the boats may require special components, such as wood from a magical tree. The shipyard itself may be plagued by faeries or demons during and after its founding who can perhaps see some ill or good that might come from the shipyard in the future.

Hermetic interest will also be piqued and a magus with the facilities to enchant large devices will draw customers from across his Tribunal and beyond. Covenants and mundanes alike who desire their own magical ships will come calling, or rival Hermetic shipwrights (such as those mentioned in *Guardians of the Forests*) may attempt to sabotage the shipyard and the magus' business.

More on Laboratories

FURTHER LABORATORY OPTIONS

Rather than enchanting the ship's hull, variations might see the ship's mast, sails, or even the ropes used to rig the ship being used to carry the enchantments. These options might influence the type of laboratory that gets created. If the magic is to be contained in the rigging, then the laboratory may be constructed as a rope walk (the long shed housing the ropemakers and their tools), or as a sail loft if the sails themselves are enchanted. But this is down to

the style of the individual magus and this project assumes him to be a fully-fledged shipwright.

LABORATORY RULES

The *Covenants* supplement provides full rules on designing and modifying laboratories. In short, laboratories have a series of Characteristics, Virtues, and Flaws. The characteristics determine how large the laboratory is, how aesthetically pleasing it is, how much it costs

to maintain, and what impact it has on the health of the magus. The laboratory also provides a number of specialties: bonuses to certain Arts or activities. These are usually gained through taking Virtues. Virtues are paid for through spending time (one season for a Minor Virtue, two for a Major Virtue), money, and the acquisition of Flaws to balance the new virtue.

The steps described as follows provide enough information for the magus to follow the project and build an Hermetic shipyard.

of his sprawling laboratory. This laboratory has the Missing Sanctum Marker flaw, as even if the magus was careful to display the sign somewhere in the yard, it can easily be missed.

Note: *Covenants*, page 109, states that a Hermetic laboratory must occupy a single chamber. But in this case, the shipyard encompasses one or more central work sheds and a number of outbuildings. This is represented by the Exposed free structure flaw.

ESTABLISH THE BASIC LABORATORY

A magus can establish a basic Hermetic laboratory by spending two dedicated seasons setting up the workspace. A standard laboratory has no intrinsic virtues or flaws, and characteristics of 0. The default size for a laboratory is a space of 500 square feet housed in a single chamber protected from the elements. But the physical size of the laboratory can be chosen freely when the laboratory is first constructed. The laboratory size chart (*Covenants*, page 110) shows that a laboratory of size +6 provides 2000 square feet of space, a good size for a shipyard. Building a laboratory in the form of a shipyard naturally grants a number of Virtues and Flaws, due to the exposed nature of the space, the proximity to water, and the large area it occupies.

After two seasons of preparing the site and providing laboratory equipment, costing 15 pounds of silver, the new laboratory has the following statistics and requires 3 pounds per year to maintain in good order. The base cost will be used throughout, though heavy usage may increase this. The upkeep sections in *Covenants*, pages 64 and 111, explain these costs.

Virtues and Flaws: Spacious, Exposed, Missing Sanctum Marker, Empty x3, Damp

Characteristics: Size +6 (+1), Refinement 0, General Quality 0, Upkeep +2, Safety 0, Warping 0, Health -6, Aesthetics -5

Specializations: +1 Auram, +1 Aquam

EQUIPPING THE SHIPYARD

With the infrastructure now complete, the magus must equip the many areas of the shipyard. This is represented through acquiring the Greater Expansion Major Outfitting Virtue. Major Virtues take two seasons to gain and the magus spends this time overseeing the construction of outbuildings and providing equipment. All this activity costs 18 pounds of silver to complete.

At the end of this period, the laboratory has the following statistics and requires 21 pounds per year to maintain in

good order. The activity has also removed the Empty flaws that the laboratory had upon its founding. The Greater Expansion also provides two points of specializations, which are used to give a +2 bonus to Ships, used for the enchantment of ships and sailing paraphernalia and the designing of spells concerned with ships and sailing.

Virtues and Flaws: Greater Expansion, Spacious, Exposed, Missing Sanctum Marker, Damp, Empty

Characteristics: Size +6 (+4), Refinement 0, General Quality +2, Upkeep +6, Safety -3, Warping 0, Health -4, Aesthetics -2

Specializations: +2 Ships, +1 Aquam, +1 Auram

At this point, if not before, the purpose behind the construction will become clear. There is little that can be done to disguise a shipyard, and the local shipwrights' guild will become very interested in anyone trying to operate as a shipwright outside of their authority. The Hermetic shipwright now finds that he needs to make an accommodation with the guild in order to operate.

The guild presses for the magus to join, under oath, and submit to all rules and conditions set by the guild. Refusal sees the guild use all its power to prevent the magus doing business. The magus may

see a parallel with the Order's own rarely-used "join or die" mantra, and there is an opportunity to run such events alongside each other during your saga.

IMPROVING THE WORKING CONDITIONS

Being so close to water the laboratory is continually damp and decidedly unhealthy. The following item can help, and as the effect has more than 20 levels, it can be used to improve the laboratory's Health characteristic by +1.

The Soak

ReAq 24

Pen: +0, Constant Effect

R: Touch, **D:** Sun, **T:** Structure

This wooden sewer grate about the size of a large shield is installed in the deepest point of the boat shed. It draws all uncontained water currently within the structure to it, where it falls through the grate and into the sewer to be flushed away. The effect is subtle, so as not to unnerve the craftsmen and laborers who work in the boathouse. The effect is also restricted to the inside of the boat shed so that rainfall is not unnaturally affected.

The device needs three pawns of Rego or Aquam vis and a laboratory total of 48 to complete in a single season as a lesser enchanted device, otherwise the device needs to be opened for enchantment with eight pawns of vis.

(Base 1, +1 Touch, +2 Sun, +3 Structure, +1 subtle effect; +1 for two uses, +3 triggered at sunrise/set)

Required Lab Total: 1 season (48), 2 seasons (36), 3 seasons (32), 4 seasons (30)

The laboratory at this point provides a +1 bonus to Aquam effects, which benefits this device. Experimentation may provide a bonus given that the side effects are likely to be inconvenient rather than dangerous.

At the end of this period, the cost of upkeep has been reduced to 15 pounds

per year and the laboratory has the following statistics.

Virtues and Flaws: Greater Expansion, Spacious; Exposed, Missing Sanctum Marker

Enchantments: The Soak (+1 Health)

Characteristics: Size +7 (+4), Refinement 0, General Quality +2, Upkeep +5, Safety -3, Warping 0, Health -3, Aesthetics -2

Specializations: +2 Ships, +1 Aquam, +1 Auram

SETTING THE FOCUS

As a shipyard, all the activities are geared towards building, repairing, and refurbishing ships. The central boat shed needs to be equipped to handle large vessels, and this forms the central feature of the laboratory.

It takes two seasons to install the necessary winches, cranes, and scaffolding inside the boat shed, and to align them with the magical energies that will ultimately flow through them. This grants the Greater Feature Virtue, which is balanced by taking the Major Focus Flaw. The Upkeep has risen again, meaning the work undertaken costs six pounds of silver and the yearly upkeep now costs 21 pounds of silver.

This gives the shipyard the following statistics:

Virtues and Flaws: Greater Expansion, Greater Feature: boat shed, Spacious; Greater Focus: ships, Exposed, Missing Sanctum Marker

Enchantments: The Soak (+1 Health)

Characteristics: Size +6 (+4), Refinement 0, General Quality 0, Upkeep +6, Safety -3, Warping 0, Health -3, Aesthetics 0

Specializations: +9 Ships, +1 Aquam, +1 Auram

At this point the shipyard provides a significant bonus to all ship and sailing-related magical effects.

TOOLS OF THE TRADE

There are two Free Virtues that the Hermetic shipwright would do well to gain for his laboratory. Given that his shipyard already has provision for external workshops, talented mundane craftsmen should be engaged and retained on-site in order to provide Superior Equipment and Superior Tools (*Covenants*, page 116). As these are Free Virtues, no seasons are spent in acquiring them but they should be the result of a story event:

- Interacting with a guild to find the best craftsman in town
- Appealing to a patron saint of craftsmen for inspiration (Saint Dunstan, for instance)
- Stealing away a famous craftsman from a nearby noble, town, or covenant

If the craftsmen can be brought into the shipwright's covenant, they impose no additional upkeep burden on the laboratory. For the purposes of this laboratory's statistics, it is assumed that this is the case. The bonuses for these Virtues are included in the statistics later.

The craftsmen may become troupe characters and, given their level of ability, the rules in *City & Guild*, from page 63 onwards, are particularly useful. And of course, once the craftsmen have been recruited, they may become targets for other magi also keen to use them.

Much of the work undertaken in the shipyard involves heaving large planks and beams of wood from one place to another, occasionally with some delicacy. The following effect further improves the laboratory by making these tasks easier.

The Wheel

ReHe 30

Pen: +0, Unlimited Use

R: Touch, **D:** Concentration, **T:** Individual

This is a horse-driven wheel connected to a number of chains, ropes, and pulleys that feed into the main boat shed. These ropes can be connected to the vari-

ous cranes and winches that are used to lift and move the great wooden beams from which the ship is formed.

The wheel provides motive power, which allows fewer craftsmen than normal to construct the ship, which in turn adds +1 to the ships specialization, and adds +1 to a Rego specialization. The horse is entirely incidental; it is there simply because mundane visitors would expect it.

(Base 3, +1 Touch, +1 Concentration, +2 size; +5 device maintains concentration, +10 unlimited use)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

Three pawns of Rego or Herbam vis and a laboratory total of 60 is required in order to create this as a lesser enchanted device. The alternative is to open the device for enchantment with eight pawns of vis.

Acquiring the equipment, tools, and installing the wheel device increases the laboratory's Upkeep and costs 24 pounds of silver initially and 45 pounds of silver each year.

The Wheel is installed as a Minor Feature, which gives the laboratory the following statistics:

Virtues and Flaws: Greater Expansion, Greater Feature: boat shed, Lesser Feature: Wheel, Spacious, Superior Equipment, Superior Tools; Greater Focus: ships, Exposed, Missing Sanctum Marker

Enchantments: The Soak (+1 Health), The Wheel (+1 ships, +1 Rego)

Characteristics: Size +6 (+5), Refinement 0, General Quality +1, Upkeep +9, Safety -2, Warping 0, Health -3, Aesthetics 0

Specializations: +10 Ships, +1 Enchanting Items, +1 Rego, +1 Aquam, +1 Auram

ADDING THE GALLERY

The increase in Refinement releases another Virtue slot, which is used to provide a gallery as per the Minor Virtue. The gallery consists of a raised walkway around the inside of the boat shed, high enough that it provides a view over the entire construction. It is separate from the scaffolding that supports the ship while under construction.

After the season spent constructing the gallery and improving the drainage (to remove the Damp Flaw), the laboratory Upkeep has reduced and now costs 36 pounds of silver each year. The laboratory has the following statistics:

Virtues and Flaws: Greater Expansion, Greater Feature: boat shed, Gallery, Lesser Feature: Wheel, Spacious; Greater Focus: ships, Exposed, Missing Sanctum Marker

Enchantments: The Soak (+1 Health), The Wheel (+1 ships, +1 Rego)

Characteristics: Size +6 (+6), Refinement 0, General Quality +1, Upkeep +8,

Safety -2, Warping 0, Health -1, Aesthetics -1

Specializations: +10 Ships, +1 Enchanting Items, +1 Rego, +1 Auram

This is the last stage in the construction of the Hermetic Shipyard, a task that has taken 11 seasons, assuming one each for the Soak and the Wheel, from breaking the ground on the new shipyard to completing the gallery.

The laboratory suffers for its specialization, with penalties to Safety, Health, and Aesthetics, but these could be further improved with additional work. The final build cost for this laboratory is 214 points.

The Hermetic Shipwright

There are three options for constructing the ship prior to enchantment. The first and most straight-forward way of constructing a ship is to rely on mundane skill and labor. A skilled shipwright, leading a team of around 10 craftsmen and laborers, can finish a ship in two seasons. This is based on a shipwright with a score of 5 in the Profession: Shipwright ability. This decreases to a single season when the shipwright gains a score of 10 in the ability. See *City & Guild*, page 68, for further detail.

The second option is to use Rego craft magic (*Covenants*, page 49) to process and assemble the parts of the ship. This approach requires a high Finesse ability, but can reduce the time taken to build a ship. Liberal use of craft magic, to process smaller components, can double the efficiency of the shipwright, effectively halving the time it takes to build a ship.

The third option is to use Creo rituals to conjure the ship. This is clearly the fastest way of "building" a vessel, but again relies upon Finesse and the expenditure of vis.

The Shipyard as Mundane Workshop

While the magus improves his laboratory to enhance its magical qualities, the craftsman improves the mundane aspects of his workshop to improve the quality of his craftsmanship. But a Hermetic shipwright is concerned not only about enchantment, but also about the quality of the vessels his shipyard produces. Ideally, the magus will want to improve both aspects of his shipyard.

As the magus accounts for his time

differently to a mundane craftsman, in seasons of activity rather than Labor Points, it is most convenient to have a mundane shipwright work with the magus. This mundane shipwright can be treated as a specialist supported by the magus or his covenant. The mundane shipwright earns Labor Points as described in *City & Guild*, and the excess, beyond those required to sustain him, can be put to improving the workshop or shipyard in this case.

Mundane Craftsmen

As per the insert in *City & Guild*, page 70, we can expect most enchanted ships to be of Superior or Excellent quality, though this depends on the shipwright's skill. Superior vessels add a bonus of +1 to specific activities, such as navigation or ship-handling rolls. Excellent quality ships may have a higher bonus, which may be applied to the same areas as well as providing the same bonus to laboratory totals for enchanting that device.

If the Hermetic Shipwright is leading the construction of the ship, its quality is based upon his Profession: Shipwright score plus any bonus from the workshop as enhanced by the mundane shipwright (see the nearby insert).

The four ships belonging to the covenant of Favonius, designed by Memnos of Verditius, are of Excellent Quality, giving pilots a +2 bonus to any navigation rolls, and captains a +2 bonus to any ship-handling rolls. The same +2 bonus also applies to laboratory totals for any future effects enchanted into the ships.



Craft Magic

Rego craft magic has one advantage over Creo rituals: it does not require *vis*. But as with Creo rituals used to create artificial items, the results of Rego craft magic are dependent on Perception + Finesse rolls against Ease Factors that increase with the complexity of the task. The creation of complex items that would normally take a season or more to create has a very high Ease Factor. Magi do have ways to help themselves though. Page 68 of *Art & Academe* details the creation and use of Ligatures, small single-use charms based on mundane Artes Liberales, Philosophiae, or Medicine. These provide a small bonus (up to +3) for a single roll, which effectively reduces the target Ease Factor. The *Precise Casting* spell mastery ability (*Houses of Hermes: Societates*, page 34) adds +1 to the caster's Finesse total, which provides a means to reach the high Ease Factors as-

sociated with Craft Magic.

It should be noted by eager followers of Verditius that a ship assembled through Rego Craft Magic does not benefit from a Verditius' craft ability for the purposes of reducing the pawns required to open it for enchantment. The mysteries of the Verditius art cannot be replicated with simple craft magic.

THE HANDS OF PHERECLUS

ReHe(Te) 40

R: Touch, D: Momentary, T: Group

Given enough lumber and prepared iron nails and other fixtures, this craft magic spell constructs an entire ship from the assembled raw materials. The design of the ship can be decided as the magus works the spell, and enough lumber can be controlled by the spell to create a ship of

up to size +8. The free Terram requisite allows control and manipulation of the nails, bricks, and other mineral elements, but it cannot prepare them from raw materials; they must be in the required state.

As with all craft magic, a Perception + Finesse roll is required and, given the difficulty of creating a full vessel in little more than an instant, the Ease Factor is relatively high. Small ships, up to size +5, can ordinarily be built in a single season, while larger ships take multiple seasons. The following table takes this into account and provides a guide to Craft Magic Ease Factors for creating vessels of different sizes:

SHIP	EASE FACTOR
River Barge	15
Coastal Buss	21
Large Cog	27
Grain Barge	30

Hermetic Projects

In the table earlier, building a river barge is a relatively easy task for a shipwright, which is a base Ease Factor of 9, but the construction is likely to take up to a season, which adds +6 to the Ease Factor for a total of 15. Building a Mediterranean grain barge is an impressive feat (Ease Factor 21) and would normally take a shipwright a year (+9), which means a magus faces an Ease Factor of 30 to create such a vessel with craft magic. Given the relatively high Ease Factors involved, this spell is most likely to be used in constructing small vessels very quickly as a means of income for the shipyard.

The spell is named for Phereclus, a master shipbuilder of Greek antiquity.

(Base 5, +1 Touch, +2 Group, +3 Size, +1 intricacy)

Required Lab Total: 1 season (80), 2 seasons (60), 3 seasons (54), 4 seasons (50)

Rego effects designed in the shipyard gain a +1 bonus from the Rego specialization and a further +10 as this is directly related to ships. Experimental side effects may include the design of the ships never quite matching what the magus intended, perhaps taking on a Greek aspect as per the spell's inspiration. Modified effects may provide bonuses or penalties to the Finesse Ease Factors.

THE UNSEEN SHIPWRIGHT

ReHe(Te) 30

R: Touch, D: Momentary, T: Group

The magus selects a pile of wood and formed iron fixtures, and the spell cuts, carves, and joins the wood into the hull of a target ship, repairing splits and holes under the magus' direction. The worst damage is repaired first so that the vessel is always left seaworthy and the repairs are practically seamless.

A Perception + Finesse roll is required against an Ease Factor set by the storyguide. The table on *Covenants*, page 49, is a useful guide, but a rule of thumb is that repairing a small leak or a splintered rudder is a task of average difficulty taking no more than a day for an Ease Factor of 12, while refloating a wrecked ship is almost impossible, with an Ease Factor of at least 27 (plus any modifiers that the storyguide imposes based on how long it might take a mundane shipwright to refloat the vessel).

The magus must have appropriate materials to hand in order to make repairs.

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

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

No shape or material bonuses apply

but appropriate laboratory bonuses can be applied. Experiment side effects might include the repairs being obvious or weakened, or the Ease Factors for the Finesse rolls may be modified.

THE CONSCIENTIOUS CARPENTER

ReHe 30

Pen: +0, Unlimited Use

R: Touch, D: Momentary, T: Group

One advantage of Rego craft magic is that Finesse can be taught to anyone, Gifted or not. This means an enchanted device in the hands of a Finesse-trained mundane craftsman can be put to work as effectively as a magus casting the spell himself.

When touched to pile of wood, this wand cleans, cuts, and shapes the wood into the strakes that make up a ship's hull. The wand is limited to creating strakes and cannot be used to work other parts of the ship.

Use of this wand throughout the building of a ship adds +1 to the shipwrights Profession: Shipwright ability for the purposes of deciding how long the ship takes to complete (*City & Guild*, page 68).

(Base 5, +1 Touch, +2 Group; +10 unlimited use)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

Appropriate laboratory bonuses apply to this effect (+1 Rego) as does a further +4 bonus as the wand is made of wood.

Shipbuilding Story Seeds

THE VESSEL RECOVERED

A ship is found damaged, crewless, and drifting. The captain who found it tows it into dock, looking for someone skilled in the magical arts to repair it, for the ship is obviously enchanted. Very quickly, the Hermetic Shipwright realizes that the ship, the *Paregro Mare*, is the talisman of Maris of Tylalus and it can take little more punishment before it loses all its magic. But where is its owner? What has separated him from his talisman? And what will Maris' reaction be to those who might wish to help

him? See *Magi of Hermes*, page 70, for more information on Maris of Tylalus.

THE UNSKILLED SHIPWRIGHT

After seasons spent experimenting with the creation of spells and rituals to repair and create ships, the magus is visited by a carpenter specializing in the construction of ships. It seems that the magus' experiments have somehow robbed the carpenter of all his skill. Can the magus put the damage right, or is there an even stranger explanation for the carpenter's condition?

Creo Rituals

Creo rituals have the benefit of being more reliable than Craft Magic but at the cost of expending vis on their casting. Artificial items created through Creo rituals require an Intelligence + Finesse roll to determine their quality, as outlined in *ArM5*, page 77. As with *Rego* craft magic, the Finesse rolls associated with *Creo* rituals can be aided through the use of ligatures and spell mastery.

CONJURATION OF THE SEAWORTHY COG

CrHe(Te) 45

R: Touch, D: Momentary, T: Structure, Ritual

This ritual creates a fully-formed cog. The resulting ship is an exact copy of the cog used as a template during the design of this spell, even down to the knots in the hull and the adze marks on the keel. The only difference is that, assuming the magus makes the Intelligence + Finesse stress roll against an Ease Factor of 9, the conjured ship is in perfect condition, as though each part of its construction has only just been finished. Any flaws in the original template are rectified where they would have made the conjured ship weaker or less seaworthy.

A Terram requisite is required to create the bolts, nails, and other fixtures.

Given the nature of the spell, a different ritual is required for each different type of ship that the shipwright wishes to conjure. To achieve this, the Hermetic shipwright must create a new ritual using the existing laboratory text as a guide and apply the principles to a new design.

Unless cast on a waterway, the ritual should be cast within a boat shed prepared to receive the conjured vessel so that it does not topple and damage itself or its surroundings. Making the preparations forms a significant part of the ritual. Botches in casting are likely to conjure the ship in a position the magus did not expect, which could cause significant damage to his laboratory or bystanders.

(Base 3, +1 Touch, +3 Structure, +2 for treated and processed Herbam, +3 intricacy, +1 Terram requisite)

Required Lab Total: 1 season (90), 2 seasons (68), 3 seasons (60), 4 seasons (57)

If designed in the Hermetic Shipyard described earlier, the +10 bonus for ships applies to this laboratory total. Magi may want to experiment to raise their lab totals, in which case the type or size of ship created may be different, the quality of the ship may be worse than intended, or the completion of the ritual may destroy the template ship.

Support for Mysteries

There are magical mysteries used across the Order that make the preparation for enchantment of large devices easier. The Verditius Magic virtue allows the magus to reduce the pawns of vis required to open the ship for enchantment by his Craft: Carpenter score (*ArM5*, page 97). The Verditius inner mystery of Elder Runes allows the shipwright to use a number of pawns of vis equal to his Magic Theory score multiplied by his Philosophiae score (*Houses of Hermes: Mystery Cults*, page 127). The Mystery

of Celestial Magic reduces the number of pawns that must be spent to open the device (*The Mysteries Revised Edition*, page 48). Philosophic Alchemy allows the magus to extract vis from an aura directly into a device. This can be used to part-prepare the device for enchantment. The example on page 41 of *The Mysteries Revised Edition* shows how this can be used to help the magus open devices ordinarily beyond his capabilities. Shipwrights intent on enchanting larger vessels should consider these options.

REPARATION OF THE WOUNDED VESSEL

CrHe(Te) 45

R: Touch, D: Momentary, T: Structure, Ritual

This ritual repairs all the damage to the target ship, restoring all its damage levels regardless of its condition. All components considered intrinsic to the ship are affected by the ritual, including the rudder, masts, castles, sails, oars, and so on. The spell works on any vessel and returns it to the peak of its seaworthiness.

Unless the ship is completely wrecked (having lost all of its damage levels), any Hermetic effects enchanted into the vessel are still retained. Enchantments are only lost where all damage levels have been lost.

A Terram requisite is required to mend or replace bolts, nails, and other fixtures.

(Base 3, +1 Touch, +3 Structure, +2 for treated and processed Herbam, +3 intricacy, +1 Terram requisite)

Required Lab Total: 1 season (90), 2 seasons (68), 3 seasons (60), 4 seasons (57)

The +10 ships bonus afforded by the laboratory applies to this effect. Experimentation may reduce the effectiveness of the ritual, leaving the ship with at least one damage level lost, or in the worst cases put the enchantments at risk.

RUNNING REPAIRS

CrHe(Te) 30

R: Touch, D: Momentary, T: Structure, Ritual

This ritual repairs a single damage level to a vessel, represented by the magus identifying and targeting the damaged area of the ship. This ritual may be cast on a ship that has lost multiple damage levels, but only one of those levels will be repaired. A Terram requisite is required to mend or replace bolts, nails, and other fixtures.

If cast on a ship with at least one remaining damage level, any enchantments in the ship are preserved. If the ship has no damage levels remaining, then the enchantments are lost.

(Base 3, +1 Touch, +3 Structure, +2 for treated and processed Herbam, +1 Terram requisite)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

The Mechanics of Enchantment

Shipwrights consider the various parts of the ship as being separate entities. The keel (where present) and the hull comprise one, the mast makes an-

A Comment on Hermetic Architecture

The Hermetic Architecture Virtue presents a method of enchanting very large objects through the use of mystically attuned proxy devices (*The Mysteries Revised Edition*, page 97). These devices are prepared and enchanted separately and then joined through a ritual with the ultimate target of the enchantment.

This approach has a number of benefits. The proxy devices are small enough that they can be enchanted within a standard Hermetic laboratory under carefully controlled conditions. The devices can be applied to structures of any size. Finally, the Mystery permits Boundary effects to be enchanted into the devices, something ordinary Hermetic understanding does not support.

But the process is both time-con-

suming and vis-hungry. To enchant a wooden ship of size +7 (a large cog), the Hermetic Architect would at minimum need to open seven separate devices with 14 pawns of Vim vis each. Each of these devices would then need to have the target enchantment invested separately. This process is followed by a further ritual of level 40 (assuming an original enchantment of level 30). This is a total of 127 pawns of vis over potentially 14 seasons.

For the Hermetic shipwright, it is preferable to build a large working Hermetic laboratory. The time taken is likely to be less than the 14 seasons needed by the Hermetic Architect and the vis required in the enchantment of the ship is an order of magnitude lower.

other, any upperworks (such as castles at the fore and aft) are separate, as are the sails, rigging, and finally the rudder or the steering oar.

But for the magus, one of the most important questions is one of size: can the magus actually use enough vis in a single season to open the vessel for enchantment? Conventional ships are primarily constructed of wood. Looking at the Material and Size Tables on *ArM5*, page 97, we can see that wood requires a base 2 pawns of vis, but the table only describes items up to the size of a boat or wagon and gives them a size multiplier of x5. Most ships are an order of magnitude larger again, so we should expect a size multiplier of x6 for a moderate vessel and x7 or x8 for a large ship. The largest of all ships have a size multiplier of x9.

The table that follows lists the number of pawns of vis that must be used to open various parts of the ship for enchantment.

Shape and Material Bonuses

Being constructed from wood, effects enchanted into a ship almost certainly benefit from at least the usual +4 bonus to affect dead wood. The type of wood used provides additional material bonuses and different parts of the vessel have different mystical resonances, which provide their own shape and material bonuses.

The table that follows lists the appropriate bonuses according to the shapes and materials commonly used in ship construction. There are also a number of shapes and materials not traditionally associated with shipbuilding that provide useful bonuses and may find their way into enchanted devices.

SHAPE/MATERIAL	BONUS
Agate	+3 air +5 protection from storms
Anchor	+3 prevent movement
Aquamarine	+3 water
Ash	+2 harm people
Bellows	+4 create wind
Beryl	+3 water
Boat	+3 sailing

Crystal	+5 water related effect
Cypress	+3 necromancy +3 spirits
Fan	+4 banish weather phenomena +4 create or control winds
Fir	+3 darkness +1 malicious faeries
Garnet	+2 navigation
Lilac	+2 travel
Mast	+2 protection from temptation
Mercury	+3 Aquam
Oak	+7 protection from storms
Oar	+4 affect currents
Opal	+4 travel
Pine	+3 light +1 friendly faeries
Rope	+4 restraint or binding
Sea Shell	+2 the sea +3 sea creatures
Ship	+5 sailing
Ship's Sail	+4 affect winds +7 sailing
Wood (dead)	+4 affect dead wood +3 affect living wood

COMPONENT	BASE PAWNS	SIZE	TOTAL PAWNS
Hull (huge)	2	9	18
Hull (very large)	2	8	16
Hull (large)	2	7	14
Hull (moderate)	2	6	12
Hull (small)	2	5	10
Keel (alone)	2	5	10
Mast	2	4	8
Rigging	2	5	10
Sails	1	5	5
Rudder/Steering Oar	2	4	8
Castle	2	4	8
Anchor	5	4	20

As described in *Ars Magica Fifth Edition*, on page 97, there are two ways to prepare the vessel for enchantment. The first is to prepare only a part of the vessel, the steering oar for instance. As part of the ship, effects invested in the oar benefit from shape (but not material bonuses) inherent in the ship, but the magus does not have to prepare the en-

tire ship. Alternatively, the ship can be treated as a compound item, in which case the ship can be prepared for enchantment for a number of pawns equal to the highest-cost part, or the sum of all included components.

This means that a small buss with a single mast and a steering oar can be prepared for enchantment with either 10 or 26 (10 pawns for the hull, 8 for the mast, and 8 for the steering oar) pawns of vis. A magus can use twice his Magic Theory score in pawns of vis per season. So in order to prepare the buss for enchantment as a single item with 26 pawns of vis, the magus needs an effective Magic Theory score of 13.

ENCHANTED ITEMS THAT ACT UPON THE SHIP

Enchantments do not necessarily need to be invested into the ship itself. By increasing the range of enchantments to Touch and adding one magnitude to the effect's cost, smaller devices can be installed within the ship to much the same effect. This may limit the interactions between effects, and it increases the risk that any one device might be lost or broken, but it does allow less-skilled magi to create helpful devices for use on board ships.

There are drawbacks to this approach. If lesser enchanted devices are used, the level of their effects is likely to be lower than those enchanted into a ship prepared for enchantment, due to the need to enchant the device within a single season. On the other hand, individual invested devices must be opened for enchantment in their first season, which potentially adds many seasons to the overall project.

While this approach is certainly viable, especially for younger shipwrights as they grow in experience, this chapter assumes the attention of a skilled or knowledgeable magus capable of opening the ship's hull for enchantment.

Building The Hermes

The first vessel to be built at the completed Hermetic shipyard is a large ocean-going cog, *The Hermes*, so named for the Order and for the Greek god in his role as patron of travelers. *The Hermes* is opened for enchantment and invested with a number of effects to make the vessel more manageable and seaworthy. The key enchantment allows the ship to reconfigure the shape of its hull such that it can sail shallow inland waterways, as well as navigating the more challenging northern seas.

This section takes the project from the physical construction and outfitting of the hull to the launching of the completed magical vessel.

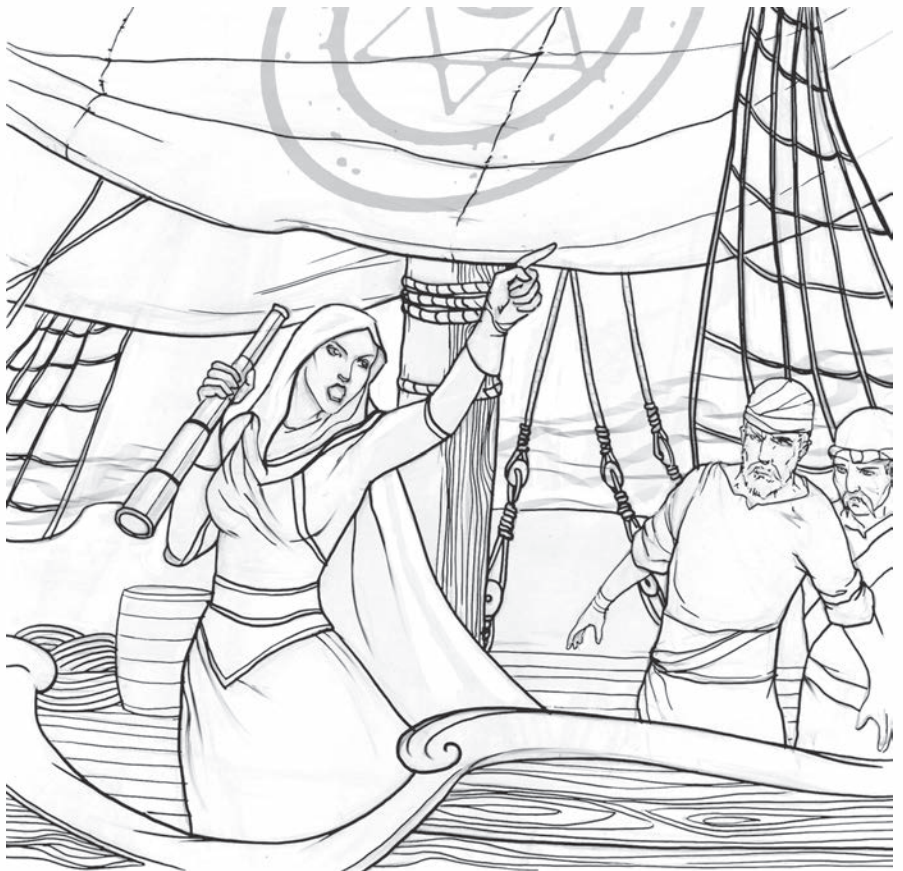
With a shipyard and team of craftsmen and laborers available, *The Hermes* is built

by hand. The quality of the construction has not been factored into the laboratory calculations later as this will be variable according to the shipwright's skill.

Constructing and Preparing the Vessel

Assuming that *The Hermes* is constructed by the shipwright's team with no magical intervention, the ship takes two seasons to complete to seaworthiness. During the second season, the shipwright can prepare the vessel for enchantment, a process that takes a season.

The Hermes is a small merchant cog with a single mast and a castle at the rear of the vessel. It is opened as a compound device: the hull and the castle are treated as separate elements. This takes a total of 18 pawns of vis (10 for the hull and 8 for the castle) and requires an effective



Story Seeds for Enchanting the Hull

THE LOST

Long after *The Hermes* has been launched, the crew loses their most loyal and trusted member at sea. And at that moment, the magic of *The Hermes* stops. None of the effects enchanted into the vessel obey the crew's commands, and not the slightest spark of magic can be found in the ship. Can the ship be mourning her lost crewman? How can she be restored to order? Could the crewman's last words,

concerning a lost son, be the key to this mystery?

THE DOGGED ADVERSARY

Jealous at *The Hermes'* ease of handling, a rival merchant plants a spy aboard the vessel to see how the crew load the ship and how they control her when under sail. But the spy sees more than he bargained for, and the magical nature of the vessel is in danger of being exposed.

Magic Theory of 9, within the reach of an experienced enchanter. Options for reducing the amount of vis required are discussed earlier. This allows for a maximum of 180 levels of effects to be enchanted into *The Hermes*.

Built of oak, *The Hermes* has the following base shape and material bonuses:

SHAPE/MATERIAL	BONUS
Oak	+7 protection from storms
Ship	+5 sailing
Wood (dead)	+4 affect dead wood +3 affect living wood

Enchanting The Hull

The following enchantments are invested into the hull of the ship.

SHAPE OF THE COASTAL BUSS

Re(Mu)He(Te) 43

Pen: +0, 6/day

R: Personal, D: Concentration, T: Structure

This effect allows *The Hermes* to change shape; its keel, deck, and strakes can transform from one design to another, in this case to a coastal buss able to navigate shallower waters and travel further upriver than a cog.

Triggered by the captain or a crewman holding firm to the ship and calling for it to change, the ship reshapes itself, strakes pulling themselves free, decks folding themselves, planks stretching and contracting, and nails loosening themselves before finding new homes. At the end of the transformation the original cog is replaced by a smaller coastal buss. The effect is total, such that, where required, the construction of the ship can also change, from clinker-built to carvel, or vice versa. The ship's rigging is also affected by these shape-changing spells, changing the sails in size and shape where needed.

While the Rego technique governs the movement and control of the component parts, the Muto requisite changes them in size and shape, so that no new material is required and none is lost through the

transformation. *The Hermes* itself maintains concentration on the transformation and the effect is ended either by command or by the vessel taking on another shape.

The transformation is likely to be unnerving to first-timers, but the center of the top deck near to the mast is quite safe. Those at the side of the ship must take their chances.

A distinct effect using the same level is required for each shape that the vessel can take, which means the same laboratory text cannot be used for subsequent shapes.

(Base 5, +1 Concentration, +3 Structure, +1 Muto requisite, +1 intricacy; +3 for 6 uses per day, +5 device maintains concentration)

Required Lab Total: 1 season (86), 2 seasons (65), 3 seasons (58), 4 seasons (54)

The laboratory bonus of +10 for ships applies to this effect, as does the +4 bonus to affect dead wood. While the aim of the effect may be to make the ship easier to sail in certain circumstances, the +5 bonus to sailing does not apply. Magi who experiment in creating this effect may see the effect warped, for instance through the new shape being obviously mystical (perhaps expressing magical symbols in its hull) or they may find the ship's new shape capable of traveling further and faster than anticipated.

MAGICAL BALLAST

ReHe 24

Pen: +0, Constant Effect

Using Ptolemaic Coordinates

The Hesperides chapter in the *Ancient Magic* supplement presents a system of coordinates devised by Claudius Ptolemaeus that can be integrated with Hermetic magic. Ptolemy's system can be used to derive coordinates from a set zero point that then describes a given location. The coordinates work according to the law of Names rather than the law of Contagion, so they do not need to

be collected but can be derived through study, learned from a teacher or a book, or gained through direct observation of the heavens.

The zero point for Ptolemy's system is within the Purple Islands of the west coast of Africa, and searching for their secrets is a whole series of stories that especially fit the captain and crew of an enchanted ship.

R: Personal, D: Sun, T: Structure

Weight and its distribution through the ship is vital to its handling. This effect ensures that *The Hermes* always comes to rest true and level in the water. *The Hermes* is treated as carrying a constant load, evenly distributed across the ship, no matter what cargo it is loaded with. This ensures that the crew can handle the ship as easily fully loaded as they can with an empty hold.

Exceeding the ship's tonnage causes the effect to fail and the ship's handling to degrade, though it reasserts itself when the load has been reduced.

(Base 3, +2 Sun, +3 Structure; +1 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (48), 2 seasons (36), 3 seasons (32), 4 seasons (30)

The +10 bonus for ships and the +1 bonus for Rego from the laboratory both apply. The +5 shape bonus to sailing also applies as does +1 for prior Rego and/or Herbam effects. If the magus experiments while instilling this effect, it could fail when the ship sails under certain conditions, when cargo is loaded into certain areas, or could increase or decrease the ship's base tonnage.

Aids to Navigation

A ship is of little use without a navigator to plot its course. A magical navigator can plot courses with surety, and issues commands directly to the ship to ensure the course is closely followed. The effects that follow present the means by which *The Hermes* plots and tracks its course, as well as providing autonomous control to the ship.

THE UNERRING NAVIGATOR

InTe 40

Pen: +0, Unlimited Use

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

This effect is activated by the ma-

gus or crewman calling for *The Hermes* to find a place represented by an arcane connection. The effect allows *The Hermes* to recognize the direction in which the target can be found. The arcane connection must remain in contact with the ship throughout the effect's duration.

While this effect, on its own, does not provide any bonus toward navigating the ship, later effects invested into *The Hermes* can use the knowledge that this effect provides.

(Base 4, +4 Arcane Connection, +1 Concentration; +5 maintain concentration, +10 for unlimited use)

Required Lab Total: 1 season (80), 2 seasons (60), 3 seasons (54), 4 seasons (50)

Bonuses of +16 apply to this laboratory project: +10 as the ship is enchanted in the shipyard, +5 as it is a sailing effect, and +1 for prior Terram effects.

FOLLOW THE COAST

InTe 30

Pen: +0, Unlimited Use

R: Personal, D: Concentration, T: Vision

Activated by a crewman with clear sight of the coast, *The Hermes* can be commanded to follow the indicated coastline at a given distance. The coast must be sighted initially for targeting purposes,

Interaction Between Navigational Effects

It is possible for more than one navigational effect to be active at any one time. Where *The Hermes* has been commanded both to sail for Constantinople and to follow the coast, these effects are designed to work in harmony to ensure that the ship sails the coastal route to the city. Where there is a clear conflict, the most recent command takes precedence. Any subsequent use of an effect replaces any currently running instance of that effect, so a command to sail for Sicily replaces the command to reach

Constantinople, but the instruction to follow the coast remains in effect.

The ship's crew are not left powerless by such effects. Most of the navigational enchantments on *The Hermes* control the larger-scale movements of the ship, but it is the crew who ultimately control her. Left to its own devices, *The Hermes* may, unless protected, run aground in following the line of the coast. But the crew can steer her through treacherous waters while still benefiting from the ship's enchantments.

but does not thereafter need to be kept in sight by the crewman, as the enchantment grants this limited sensory ability to the vessel itself.

The effect ends either by command by any of the crew or when the ship sails out of sight of the targeted coastline.

The effect works by determining the direction and distance to the coast throughout the effect's duration, which *The Hermes* itself maintains. As a navigational effect, it provides no bonuses or benefit to the crew unless used together with the Tillerman enchantment.

(Base 2, +1 Concentration, +4 Vision; +10 unlimited use, +5 maintain concentration)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

Enchanted in the Hermetic Shipyard, this effect benefits from the usual +10 for ships, and the effect is so closely linked to sailing that the shape bonus of +5 to sailing also applies here. In addition, there are prior effects that include Intellego and/or Terram effects, so the laboratory total gains an additional +2 bonus.

Potential side effects from experimentation might see the effect misjudging the distance to the coast or recognizing only certain types of coastline, such as beaches, harbors, or cliffs.

Into the Wind

There are two primary means by which the ship is controlled: the rudder or steering oar, and the sails. While the rudder controls the direction in which the ship faces, allowing the crew to swing the ship to port or starboard, management of the sails provides the energy to propel the ship forward along its course.

A ship with the wind behind it is said to be running, but sails do not always need the wind behind them for the ship to follow its course. By close-hauling, ships can run diagonally upwind. To stay on course, a ship may tack or turn through the wind; a ship close-hauled on the port side may swing its bow to the opposite side of the wind and close-haul to the starboard side. These maneuvers allow the sails to catch enough wind for the ship to make progress, even against the direction of the wind.

The following effects either aid the crew in sailing *The Hermes* or, in some cases, take over altogether.

THE TILLERMAN

ReHe 25

Pen: +0, Constant Effect

R: Touch, D: Sun, T: Individual

The Hermes is fitted with a large rudder controlled by a sturdy tiller under the rear castle. Ordinarily, the tiller is manned with the tillerman taking commands from the captain or mate forward of the mast. But this effect allows the ship to take control of the rudder.

By default, this effect keeps the tiller in the last position it was manually moved to. But this effect is unusual in that it is linked to and controlled by two other enchantments. The tiller is controlled according to the headings determined by both the Unerring Navigator and the Follow the Coast effects, shifting the rudder to keep *The Hermes* on course to its destination. While the tiller is being controlled by these effects the ship's crew gain +3 to

navigation and/or sailing rolls to reach the specified location, and +1 to navigate in relation to it.

It has been enchanted as a constant effect but the additional control mechanisms have also been accounted for in the effect design.

This effect allows *The Hermes* to sail with a smaller crew than normal without penalty to the ship's handling.

This effect has been enchanted into *The Hermes* as the rudder is often vulnerable and prone to damage in difficult waters. This allows the rudder to be replaced without losing the magic.

(Base 3, +1 Touch, +2 Sun, +1 size; +1 for 2/day, +3 triggered at sunrise/set, +3 triggered by the Unerring Navigator, +3 triggered by Follow the Coast)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

Bonuses of +10 (ships), +5 (sailing), and +1 (Rego) apply to this enchantment, as does a bonus of +2 for prior Rego and/or Herbam effects.

MAN THE SAILS

ReHe 26

Pen: +0, Unlimited Use

R: Touch, D: Momentary, T: Group

When a crewman calls out his commands loudly and clearly, *The Hermes* obeys and draws the sails into the desired configuration. The target of the effect is whatever sails and rigging, treated as a Group, are rigged to the mast. Sails can be raised, lowered, or close-hauled, allowing the ship to tack through the wind. The crewman must make a Perception + Finesse Stress Roll against Ease Factor 6 to complete the action successfully.

Use of this effect allows *The Hermes* to sail with a smaller crew than would otherwise be needed, and makes manipulating the sails quicker than mundane vessels, which also helps to make her more maneuverable.

This effect is also controlled through the two navigational effects described

earlier and the cost of the triggers for both of these are accommodated in the effect design.

(Base 3, +1 Touch, +2 Group; +10 for unlimited use, +3 triggered by the Unerring Navigator, +3 triggered by Follow the Coast)

Required Lab Total: 1 season (52), 2 seasons (39), 3 seasons (35), 4 seasons (33)

Assuming this effect is enchanted within the Hermetic Shipyard, the magus receives the following bonuses to his Lab Total: +10 for ships, +5 for sailing, +1 for Rego, and +3 for prior Rego and/or Herbam effects.

Outfitting the Ship

The following effects are not enchanted into *The Hermes* itself, but are separate enchantments that either act on the ship's environment or provide effects not directly related to sailing.

GATHER THE WIND

ReAu 14

Pen: +0, Constant Effect

R:Touch, D:Sun, T: Individual

This enchanted sail amplifies the force of any wind that touches it, collecting more of the wind than would normally pass across the sail.

An unfamiliar sailor or captain suffers a -1 penalty to any ship handling rolls for the first season working with the device, but once familiarized, he gains a +2 bonus to any sailing rolls and totals for speed. Vessels normally rigged with multiple sails need to be fully rigged with these devices in order to gain the benefit. If they are not, the -1 handling penalty applies.

If using *City & Guild*, these enchanted sails need to be of at least Superior construction to withstand the greater forces to which they are subject. As this effect is third magnitude, it does provide a +3 bonus to all stress checks against storm damage.

(Base 3, +1 Touch, +2 Sun, +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (28), 2 seasons (21), 3 seasons (19), 4 seasons (18)

The sail provides a +4 bonus to effects dealing with wind while the shipyard laboratory adds +1 for each of Rego and Auram.

CUTTING THE WAVES

ReAq 19

Pen: +0, Constant Effect

R: Touch, **D:** Sun, **T:** Individual

This device is a shaped wooden plank, attached to the stem, or leading edge, of the ship. The Rego Aquam enchantment breaks the waves ahead of the vessel, which eases the path of the ship through the water. Each wave is treated as an individual, rather than a part of a larger whole. This is by analogy with Rego Auram, which treats distinct winds as individuals.

The effect, once the captain and crew are familiar with the ship's handling, is to improve its speed through the water. An unfamiliar crew or captain suffers a -1 penalty to any ship handling rolls for the first season working with the device, but once familiarized, they gain a +2 bonus to any sailing rolls and totals for speed.

(Base 4, +1 Touch, +2 Sun, +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (38), 2 seasons (29), 3 seasons (26), 4 seasons (24)

The Hermetic Shipyard provides a +1 bonus to the lab total for each of Rego and Aquam.

THE SHIP'S HEARTH

Cr(Re)Ig 19

Pen: +0, Constant Effect

R: Personal, **D:** Sun, **T:** Circle

All ships have at least one hearth of some kind, and these are usually built into the vessel as it is constructed. Ships need fire for cooking, light, and warmth, but a fire that escapes can ravage and sink a

ship if not contained quickly. This circular hearth, made of fired brick and mortar, creates its own magical fire of +5 intensity. The Rego requisite ensures that no flame or ember can leave the hearth.

(Base 4, +2 Sun, +1 Rego requisite, +1 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (38), 2 seasons (29), 3 seasons (26), 4 seasons (24)

This device does not benefit from the laboratory bonus to ships, as it is separate from the hull and does not affect the ship itself. But as a hearth, it does gain a +7 to create fire and heat.

FALSE FIRE

Crlg 9

Pen: +0, Constant Effect

R: Personal, **D:** Sun, **T:** Individual

These enchanted lamps shine with an unending inner light equivalent to torchlight. The lamps generate neither heat nor smoke, which makes them ideal for lighting the ship. *The Hermes* has a number of these, as they are cheap and easy to produce, and most magi are able to create multiple lamps in a season, especially given the easily obtainable Laboratory Text.

(Base 3, +2 Sun, +1 for 2/day, +3 triggered by sunrise/set)

Required Lab Total: 1 season (18), 2 seasons (14), 3 seasons (12)

If the effects are enchanted into lamps as described earlier, the project benefits from a +7 bonus to produce light, making the devices very easy to make. Given the low level of the effect, it is recommended that these lamps be lesser enchantments, which avoids the need to open each lamp for enchantment.

The Finished Ship

Though it has taken years and many pawns of vis, with the completion of the final two effects, *The Hermes* is an incredible vessel, able to confidently sail shallow coastal waters and survive the rolling

northern seas. She can sail under heavy load with no loss of performance, and can even chart and sail her own course. Her magically controlled rudder and sails make her faster and more maneuverable than mundane ships, able to outpace her rivals, and the combination of magical effects means she sails with a smaller crew.

And of course, with *The Hermes* now finished, the Hermetic Shipwright has a library of Laboratory Texts that he can employ on his next and possibly more powerful vessel.

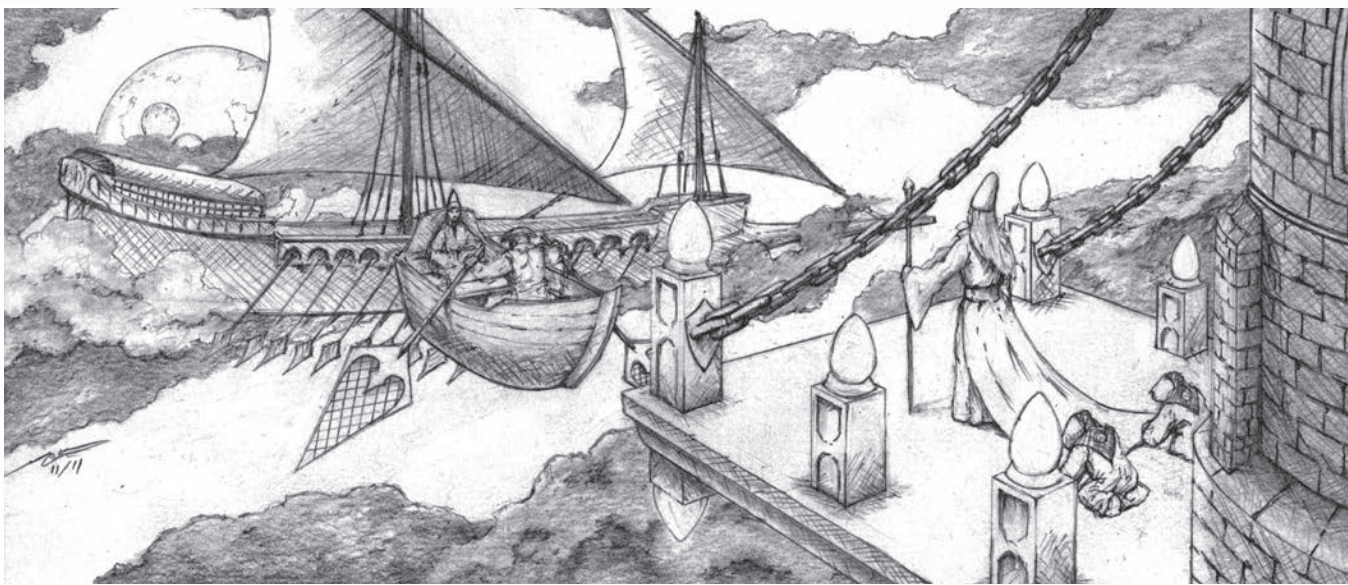
Outlandish Vessels

The Hermes, as enchanted as it is, represents a mundane sailing ship. For all the magic that has been invested into it, *The Hermes* is limited in where it can sail and by what means. But the ambitious magus need not be constrained, and the following sections describe ships that sail above the clouds, beneath the oceans, and beyond imagining in the Magic Realm itself.

Submarine Vessels

Ships are constrained to the surface of the sea, which in Mythic Europe may be considered limiting. There are many sunken cities and faerie kingdoms waiting to be discovered and rediscovered, and a ship that can plumb the depths of the oceans can reap wealth and rewards undreamt of by mundane sea captains.

Three key effects are required: an effect to plunge the vessel beneath the surface and control its ascent and descent, an effect to ensure the crew can breathe underwater, and finally an effect to sail the undersea currents.



POSEIDON'S CHARIOT

ReHe 30

Pen: +0, Unlimited Use

R: Personal, D: Concentration, T: Structure

This effect allows the ship to be commanded to sink into the sea, overcoming its natural buoyancy. The enchanted ship maintains concentration on the effect and keeps the ship at the depth specified by the crew. The effect can be canceled and the ship commanded to rise back to the surface.

(Base 3, +1 Concentration, +3 Structure; +5 maintain concentration, +10 Unlimited Use)

Required Lab Total: 1 season (44), 2 seasons (33), 3 seasons (30), 4 seasons (28)

If enchanted in the Hermetic Shipyard, the usual bonuses apply (+10 ships, +1 Rego), as do +5 sailing and +4 to affect dead wood, which both come from the ship itself.

Experimentation may influence the way in which the ship plunges into or rises from the sea, perhaps violently or even dangerously.

THE MERMAID'S KISS

ReAq 43

Pen: +0, Unlimited Use

R: Personal, D: Concentration, T: Structure

Triggered by the Poseidon's Chariot effect, this effect wards the ship against the intruding ocean. The effect protects all below-decks areas and any enclosed parts of the vessel's structure above deck, such as a castle. All doors and hatches are warded, as are any damaged sites that would normally let in water. The open deck, and in particular the mast and the rigging, is not protected by the ward, as this is considered to be on the outside of the structure.

Crew members needing to go up on deck must protect themselves from the ocean and its currents, and submarine ships should be designed and outfitted with this in mind.

The effect is named after the story that a drowning sailor, kissed by a mermaid, gains the ability to breathe water as though it were air.

(Base 5, +1 Concentration, +3 Structure; +10 Unlimited Use, +5 maintain concentration, +3 triggered by Poseidon's Chariot)

Required Lab Total: 1 season (86), 2 seasons (65), 3 seasons (58), 4 seasons (54)

The Hermetic Shipyard provides bonuses of +10 for ships and +1 each for Rego, Aquam, and Auram. As the ship already has one Rego effect invested, a further +1 is gained.

A submarine vessel is likely to have other devices enchanted with similar ef-

fects, such as boats that can be launched from the ship while protecting their crew, and helmets with variations of Lungs of the Fish (ArM5, page 122).

CATCHING THE TIDAL WINDS

ReHe 33

Pen: +0, Unlimited Use

R: Personal, D: Concentration, T: Structure

This effect propels the ship through the water, riding the undersea currents as though the sails had caught a wind. The movement of the ship is controlled by both the rudder and the sails, allowing the crew to sail the ship under water just as they would on it.

As with the previous effect, this effect is activated when the vessel plunges into the sea under the power of Poseidon's Chariot.

(Base 3, +1 Concentration, +3 Structure; +10 unlimited use, +5 maintain concentration, +3 triggered by Poseidon's Chariot)

Required Lab Total: 1 season (66), 2 seasons (50), 3 seasons (44), 4 seasons (42)

The Hermetic Shipyard provides bonuses of +10 for ships and +1 for Rego. The ship itself provides bonuses of +4 to affect dead wood and +5 for sailing. And as the ship has been enchanted with two prior Rego effects, a further +2 is gained.

Ships of the Sky

Stories of ships that sail the sky have been popular since classical times. Some of these are doubtless idle tales told around hearths to enliven the evening, while some are the work of angels, demons, faeries, and other spirits making their journeys for their own supernatural reasons. But some of these ships may be magical enchantments created by powerful Hermetic magi or even wizards of other traditions.

The creation of a magical sky ship follows much the same pattern as for an ocean-going vessel, but with two key differences: first, it needs an enchantment to loft it into the air, and second, freed from the confines of the ocean its hull can take on any design the magus desires.

THE SKY IS MY OCEAN

ReHe 39

Pen: +0, Constant Effect

R: Personal, D: Sun, T: Structure

As a constant effect, the ship is lifted into the air. The effect is controlled by a modified tiller and rudder mechanism that both controls how the ship rises and falls and how it is propelled forwards. A vessel enchanted with this effect has no need of sails or oarsmen, but without additional means of propulsion, the movement of this vessel is leisurely, as though from a calm and steady breeze.

The high base magnitude allows the ship to remain on a chosen course, with adjustments and corrections being made by the crew.

The effect can be suspended by landing the vessel on the ground, and the ship-

wright would do well to design the ship with legs that can be set down for just this purpose.

(Base 10, +2 Sun, +3 Structure, +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (78), 2 seasons (59), 3 seasons (52), 4 seasons (49)

Story Seed: The Home of the Winds

A magus in possession of a flying ship invites others to undertake a most marvelous journey with him. He claims to have discovered the home of the Four Winds, powerful spirits of Auran. He needs a crew of magi to help

him navigate and sail his ship beyond the clouds. On the way, the ship passes through strange unexpected regions, containing a kingdom ruled by birds and a court of airy spirits planning war against the clouds.

The Art of Binding

Goetic sorcerers, described in *Realms of Power: The Infernal*, page 114, have access to the Art of Binding, which could be used to bind a spirit to a ship. In binding the spirit, any power it uses with a Personal range directly affects the vessel it is bound to. If a magus could find a spirit with the power to enter or leave the Magic Realm at will, and foster a sorcerer powerful enough to bind it, the enchanted ship could travel to and from the void at the behest of its captain.

Note that the Goetic Binding Art is different from the practice of Spell Binding, as described in *The Mysteries Revised Edition*, page 27, widely known across the Order. Spell Binding involves trapping a spirit in a container so that it may power another spell also bound to that container. It cannot force the spirit to express its own powers, nor can the spirit's powers affect the container.

STORY SEED: THE SORCERER'S APPRENTICE

Having learned of the Goetic Arts, the Hermetic shipwright sees an opportunity to use the Art of Binding to directly bind supernatural powers to his ship. But he is so entrenched

in Hermetic magic that his Gift won't bend to accommodate the required learning. There are other ways, however. He hunts down a practitioner of the Goetic Arts and demands that he teach an apprentice that he will then take as his own student, not to learn Hermetic magic, but the art of shipbuilding. How long before the Order discovers this arrangement? Will the apprentice even have the capacity for loyalty once the sorcerer has finished with him? And will the temptation of the Goetic prove too much for the shipwright?

STORY SEED: REUNITED LOVERS

There are tales of two ghosts, the ghosts of lovers who met their ends in a most violent way. They are now cursed never to see each other again, as one only walks the mortal world during the day, while the other only walks abroad at night. It seems that these lovers return to the Magic Realm when their time on Earth is done. If these ghosts could be summoned, captured, or coerced, they could be bound to the ship and their powers controlled. But where can they be found? And under whose curse do they remain?

If enchanted in the Hermetic Shipyard, the usual bonuses apply (+10 ships, +1 Rego), as do +5 sailing and +4 to affect dead wood, which both come from the ship itself.

Sailing the Void

There are places beyond the mortal world, entire realms unseen and untouched by mortal hand.

As described in *Realms of Power: Magic*, page 26, Hermetic magic has not yet tamed the Magic Realm. But a minor breakthrough (see *Houses of Hermes: True Lineages*, page 26) makes a series of new effect

Story Seed: The White Whale

There are tales of a great white whale that swims the frozen seas of the far north. Some say that it lives in the Magic Realm but enters the world of men to hunt. The last known sighting is recorded in the journal of an old Tyta-

lus, now living out his days at Fudarus. The Tytalus is willing to help the magi find the whale, but it soon becomes apparent he has his own reasons, reasons that endanger both the venture and the magi themselves.

guidelines available.

While it may be unlikely that the Hermetic shipwright himself has both mastered the enchanting of ships and made a breakthrough concerning the Magic Realm, two magi may bring these achievements together by working with each other. Either the scholarly magus must teach the shipwright how to affect the Magic Realm, or he must lead the enchantment of the ship, using the shipwright's facilities and his expertise in enchanting large devices.

If a ship could be taken into the Magic Realm, it may need enchantments to enable it to swiftly sail the Twilight Void, that place between places, and further effects to breach the boundaries that separate magical insulae that float within the void.

TRAVEL TO THE MAGIC REALM

If the aim is to take a ship into the Magic Realm, there is another way. Some creatures aligned with the Magic realm have the ability to step directly from the mortal world into the magical, and many are able to take others with them. If such a beast could be found, and bargained with or coerced, then the ship and its crew could enter the Magic Realm.

It is unlikely that the Hermetic Shipwright would have the skills necessary to find and coerce such a beast, but a magus dedicated to finding and keeping magical creatures could be engaged to do this for him.

The Sailor's Grimoire

The following spells are useful for the ocean-going magus and could easily be reworked into device effects and enchanted into magical ships. Additional spells and ideas for maritime magic can be found in *Magi of Hermes*, from page 70 onwards.

Spells to Aid Sailing

These spells were designed to help in sailing a ship.

SAIL WITH THE TIDE

ReAq 35

R:Voice, D:Concentration, T:Part

Ships must usually wait for the tide before they leave port. Waters dangerous at low tide become navigable at high tide, allowing laden ships to leave port safely. This means that there are limited times in the day that ships can enter and leave port.

This spell draws a magical high tide to an area chosen by the caster, which is maintained for as long as the caster concentrates. The swell is enough to float a large ship and the caster is able to move the tide in relation to the ship.

The effect Duration is Concentration, which means the caster may need to maintain concentration for some time, likely an hour or two.

(Base 4, +2 Voice, +1 Concentration, +1 Part, +3 size)

Required Lab Total: 1 season (70), 2 seasons (53), 3 seasons (47), 4 seasons (44)

If designed in the Hermetic Shipyard, this spell benefits from a +1 bonus to the laboratory total for each of Rego and Aquam.

LIFTING THE STORM

ReAu 45

R:Voice, D:Sun, T:Group

Poor weather can keep ships anchored in harbor for weeks, while their captains wait for the weather to turn. This spell controls even the strongest of storms, carving a channel through the weather through which ships can sail.

Note that the spell is powerful enough to lift a storm across a harbor, but the effect is somewhat localized. This means that the weather may still be problematic out to sea, but at least the ships are able to safely leave the more treacherous inshore waters. The Sun duration allows multiple ships to sail under a single casting.

(Base 5, +2 Voice, +2 Sun, +2 Group, +2 size)

Required Lab Total: 1 season (90), 2 seasons (68), 3 seasons (60), 4 seasons (57)

If designed in the Hermetic Shipyard, this spell benefits from a +1 bonus to the laboratory total for each of Rego and Auram.

Ships Made From Unusual Materials

The following effects provide alternatives that allow a magus to conjure a ship out of unusual materials, for use in exceptional circumstances.

THE HOUSEBOAT

Mu(Re)Te(He) 44

Pen: +0, Constant Effect

R:Touch, D:Sun, T:Structure

When hammered into the floor of a freestanding structure, this large iron nail reforms the building into a boat of approximately the same size as the structure, changing the nature of the materials such that stone becomes buoyant. The Rego requisite reshapes the building into a seaworthy vessel. The specifics of the design can be amended with each casting, but the origins of the boat are clear, with the roof turned into a hull, or a chimney stack turned into a mast.

The caster must make a Perception + Finesse roll against an Ease Factor of 9 to produce a seaworthy vessel and the effect is canceled by removing the nail, at which point the structure returns to its natural state, wherever it is.

(Base 4, +1 Touch, +2 Sun, +3 Structure, +1 Herbam requisite, +1 stone; +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (88), 2 seasons (66), 3 seasons (59), 4 seasons (55)

If designed in the Hermetic Shipyard, this spell benefits from a +1 bonus to the laboratory total for the use of Rego, and a further +10 as the spell directly concerns ships.

THE SANDSHIP

Mu(Re)Te 49

Pen: +0, Constant Effect

R:Touch, D:Sun, T:Part

This staff, when struck into the sands of a shoreline, draws up the sand, shapes it, and transforms it into a ship of magical enchanted sand, the mast forming around the staff. The effect draws the sand together, forming a channel from the beach to the sea that this vessel can float down.

The ship's hull, deck, mast, and all other parts of it are made from sand, including the rigging and the sails. The ship maintains the appearance of wet sand throughout, but it is never truly waterlogged. The Art of Muto makes the sand light enough that it can float, ensures that it is non-porous so that water doesn't seep through the hull, and

strengthens the structure to allow a crew to sail the ship.

However, being made from sand, the ship is weak and cannot stand up to damage. If using the damaged goods rules from *City & Guild*, page 77, the ship has three damage levels but has a -5 penalty to any stress check made when the ship is put at risk of damage.

A Perception + Finesse roll against an Ease Factor of 9 is required to make a seaworthy vessel.

The effect is ended by drawing the staff from the ship's mast.

(Base 4, +1 Touch, +2 Sun, +1 Part, +3 size, +2 intricacy; +1 for 2/day, +3 triggered at sunrise/set)

Required Lab Total: 1 season (98), 2 seasons (74), 3 seasons (66), 4 seasons (62)

If designed in the Hermetic Shipyard, this spell benefits from a +10 ships bonus to the laboratory total.

Support from Other Traditions

Beyond the Order of Hermes, there are others who know how to harness and direct natural and supernatural forces. Just as Hermetic magi might apply their skills to the building of ships, so might these other practitioners. In fact, the Hermetic

Shipwright may seek out and work with other traditions, to take advantage of their abilities where his own are lacking. The following presents further options for shipwright characters.

Shipwrights are generally drawn from the learned class, and are able to apply their knowledge of the natural world through experimental philosophy (*Art & Academe*, page 67). But their arts are more inclined to assist individuals, rather than affect the vessel itself. They could be useful to shipwrights, as the charms they make provide bonuses to ability use, but the impact on the ship is likely to be minimal.

Learned magicians (*Hedge Magic Revised Edition*, page 79) with the Mythic Alchemy virtue are able to prepare the raw materials used by craftsmen, so making the creation of superior goods easier. Being drawn from the educated community, such a magician may use his mundane and magical learning to forge a career as a shipwright. The vessels built by such a shipwright would be of the highest quality.

The Vitki (*Hedge Magic Revised Edition*, page 120) are potent runesmiths with the ability to bind magical effects into objects by inscribing runic scripts into them. Viking longships were almost always decorated with runes, and the use of seafaring rune scripts is a common magical focus. The Vitki and related runesmiths can empower vessels without the need for seasons spent in a laboratory as the permanent inscription of runic effects (to calm storms around the ship or to speed the

Story Seed: The Ship of the Damned

Some magi have become so obsessed with death that they immerse themselves in its trappings. As the Hermetic shipwright is not limited in the materials he can use to build ships, a death-obsessed magi, such as the magus who follows the path to lichdom, approaches him to build a vessel to his design.

The ship is to be constructed out of

bones and the sails stitched from skins. The magus also wants a ghostly crew bound to the ship to serve as its captain commands. Does the shipwright take the commission? Where does he get the supply of bone for the ship's hull? What effects does he need to create to make the ship seaworthy? And how does he hide the construction from the mundane world?



Hermetic Projects



ship along its journey, for instance) can be complete in days (see *Ancient Magic*, page 133).

Sorcerers with knowledge of the goetic Art of Binding have the power to bind spirits into devices, ships in this case (see *Realms of Power: The Infernal*, page 117). While Binding is an Infernal power, spirits of any realm may be bound by the sorcerer. While bound, the spirit can use

any of its powers, where those powers affect the spirit itself, even those that allow it to enter and traverse the Magic Realm, those powers also affect the ship. The Goetic Binding power does something that current Hermetic magic cannot, and a Hermetic shipwright may either use this as the basis for original research to expand his own power, or simply call upon the services of a sorcerer to bind ap-

propriate spirits to his vessels. But these powers are Infernal, and magi should be wary, lest they fall to temptation or give their enemies a means to tarnish their reputations.

It is unclear how these exotic magics might interact with Hermetic enchantments, and attempts to do so would certainly mean experimenting within the laboratory.

The Intangible Assassin

The Intangible Assassin project is a series of spells based around effects like *Opening the Intangible Tunnel* (ArM5, page 162). The main purpose of the effects is for the magus to be effective at waging Wizard's War, although of course, this is not the only strategy for excelling at Wizard's War. Many of the components in this project are also useful for gathering information about and attacking opponents other than magi.

A lot of the effects in this project are low level, as one of the challenges encountered in Wizard's War is Penetrating the Magic Resistance of your opponent. Note that this means that although many of the effects might be easily cast spontaneously, it is still worthwhile for a magus to invent the formulaic spells — Penetration is the key to using these spells.

The components of this project can be easily invented by a single magus acting alone, or by a group of magi working together. Of course, magi who work together on this project must trust each other a lot. Naturally, it is not compulsory for a magus to invent all of the effects in this project.

Why Invent These Effects?

The obvious reason for a magus to invent these effects is that he intends to declare Wizard's War on other characters. This reason might especially appeal to magi of House Tytalus and House Flam-

beau, and also to other magi who are heavily involved in political conflicts. Magi who wish to hunt down the enemies of the Order (such as infernalists and those sentenced by a Tribunal for high crimes) might also be interested in developing these effects to attack other magi.

The *Intangible Tunnel* based effects are also useful for dealing with supernatural creatures from the safety of the magus' laboratory. Mundane characters, such as princes, bandits, or even lowly peasants can also be attacked, helped, or manipulated via the use of *Intangible Tunnel*-style effects. *Intangible Tunnel* effects are particularly useful for attacking mundane rulers because (unless the court employs a magus as a court wizard) there is little evidence that can be pinned on the Order of Hermes, and the death of the mundane ruler may appear to be due to "natural" causes such as an accident or disease.

Intangible Tunnel effects are good for attacking characters who are located within urban Divine auras (such as mundane rulers, or magi who have sought sanctuary on church grounds). This is because an attacking magus can cast spells such as the *Intangible Tunnel* from the safety of his Laboratory, within a Magic aura. Thus, he does not suffer from the casting penalties (or risk the botch die) associated with the Divine aura surrounding the target. The target still receives a bonus (or penalty) to his Magic Resistance based upon the local aura, but this only matters if the character has a Magic Resistance score at all.

A magus might also invent these effects because he fears that others will declare Wizard's War on him. This could

be because he has resources he suspects others desire, or because he is embroiled in political conflict within the tribunal. Alternatively, the magus could merely be paranoid.

If the magus is worried about others declaring Wizard's War on him, then he might choose to publicize some of these effects (by submitting the Lab Texts to the Great Library at Durenmar, for example). The reason for publication is that, by demonstrating his possible competence at Wizard's War, the magus might dissuade others from declaring Wizard's War on him. Another strategy he might adopt is to invent some of these effects, and then demonstrate his efficacy (without revealing too much of his methods) by declaring and prosecuting Wizard's War on another (politically unconnected) magus. Of course, this is quite a sociopathic strategy which may cause other magi in the tribunal to view the magus with suspicion and fear — although that is partly the intent.

What is Wizard's War?

Wizard's War is the ultimate conflict between two magi. Hermetic Law allows Wizard's War to be declared for any reason, and there can be no Tribunal sanction against a magus for killing or otherwise harming his foe during a justly declared and executed Wizard's War.

A formal Wizard's War is initiated by the delivery of a declaration (usually via a

Redcap messenger) on the night of the full moon. The Wizard's War itself begins one month later, on the night of the next full moon, and lasts for one month (until the rise of the next full moon after that).

Wizard's War is usually fought for political gain, to settle personal disputes, or to capture resources. Sometimes a magus declares Wizard's War merely to force his opponent to cower within the sanctuary of his covenant, rather than as a serious attempt to cause direct harm. This might occur when one magus is wanting to prevent another weaker magus from attending some event, such as a Tribunal or a Mystery Cult activity like the Gathering of Twelve Years. Declaring Wizard's War for these reasons can be risky, as the supposedly weak target of a Wizard's War may have unexpected allies who could counter-declare against the aggressor magus.

As declarations of Wizard's War must be delivered on the night of a full moon, the earliest that counter-declarations can

be made in response to a Wizard's War is one month later, on the eve of the original War, and these declarations will not have legal effect until the close of the first Wizard's War.

Magi often use the month of grace after receiving a declaration of Wizard's War to organize their defenses. There is not usually enough time for a magus to research or learn any new spells, so often his preparation consists of traveling to a place of safety (perhaps one of the major covenants of Mythic Europe which are protected by high magnitude *Aegis of the Hearth* rituals), gathering vis, and casting defensive spells that he already knows. A particularly devious magus might try to prevent his foe from preparing, by surreptitiously attacking and killing his foe *prior* to the declaration of Wizard's War. Necromantic magic can then be used to keep the death from being discovered until the legitimate Wizard's War period. Clearly, such a plan would be a Hermetic crime, but it is one that a well-prepared magus might feel he

can get away with, particularly if his foe has a reputation for reclusively working long hours in his laboratory.

Sometimes an individual declares Wizard's War on many individuals, such as everyone living at a particular covenant. This strategy prevents a magus from being prosecuting for causing damage to the persons or property of the sodales of the true Wizard's War target. Groups of magi might also declare Wizard's War on an individual or another group, such as another covenant. This allows the legal use of spells such as *Wizard's Communion* when casting *Intangible Tunnel*-style effects. If an entire covenant of magi declares Wizard's War on an individual or another covenant, it is a good idea for one of the magi to refrain from declaring Wizard's War on their enemies, and remain uninvolved. This tactic offers the aggressors' own covenant some legal protection from counterattacks during the Wizard's War, as the uninvolved magus' life or property cannot legally be damaged.

More general information about Wizard's War can be found in *Houses of Hermes: Societates*, pages 22–25, and *Houses of Hermes: True Lineages*, pages 47–48.

Tunnel Spells

The essential ingredient for waging Wizard's War in this manner is the spell *Opening the Intangible Tunnel* (ArM5, page 162). A few variations on this spell, and ways to manipulate the tunnels, are described here.

What is an Intangible Tunnel Effect?

Intangible Tunnel effects are all Rego Vim effects. These effects all create a mystical conduit, a tunnel, between the caster and the target. The following general rules apply to these tunnels.



- Both the caster and target can cast spells through the tunnel.
- The caster and target are considered to be within Touch range of each other.
- The tunnel only allows spells of a particular level (and lower) to be cast through it (see individual tunnel descriptions).
- Any number of spells (that are each individually of the permitted size) may be cast through the tunnel, as long as it is open. For example, in a single round, three multi-cast *Searing Touch* (each level 5) and a Fast Cast *Claw of the Gladiator* (level 10) could all be cast through a tunnel that accepts spells up to level 10.
- Spells cast through the tunnel must target the original target of the tunnel (or the original caster, if cast in the other direction). It is not possible to cast, say, a *Demon's Eternal Oblivion* effect through the tunnel to target a demon standing near the original target. It is, however, possible to target other characters in addition to the original target. For example, it is possible to cast a spell with a Group target through the tunnel to affect the original target and his companions. Touching a member of a Group is sufficient to affect the whole Group. It is also possible to cast a sense spell to see the location of the target, which might also reveal information about other characters. It is possible to cast spells through the tunnel that affect the Room, Structure, or Boundary that the target is in, as touching a thing in a Room, Structure, or Boundary is sufficient to affect the entire Room, Structure, or Boundary. Of course, if the target is not actually within a Room, Structure, or Boundary, such spells will be ineffective.
- Other magi can also cast spells through the tunnel (from either end) on either the target or the caster. The effective range is the range to the local end of the tunnel.
- Any spontaneous, formulaic, or ritual Hermetic spell that is at least Touch

Story Seed: The Demon that Stared Back

It is not possible for non-Hermetic powers to be used through an *Intangible Tunnel*-style effect. This means that a "safe" way to hunt infernalists (and hedge wizards) is to employ grogs to hunt down Arcane Connections to the quarry, which can then be safely eliminated via an *Intangible Tunnel* from the sanctuary of the magi's laboratory.

Within the tribunal, there is a secret group of demon hunters who slay infernalists using this strategy. The group is secret because collecting Arcane Connections to infernalists is considered highly suspicious and likely evidence of infernalism itself. Unfortunately, the demon hunters stumble upon a infernalist who is accompanied by a demon

who recognizes the tunnel and can, in fact, use his powers back through the tunnel. Another possibility is that the demon manages to open a similar tunnel straight back to the magi, and then disguises his parallel tunnel with impenetrable diabolic illusions. Either way, the demon has managed to control the minds of some of the demon hunters, and sets about using these pawns to corrupt the Order.

The player characters might be caught up in the machinations of the demon-controlled demon hunters. Alternatively, they could be uncorrupt members of the secret group of demon hunters who gradually come to realize that their allies have been corrupted.

range and does not exceed the permitted level may be cast through the tunnel. Spells do not have to be specially designed to work with the tunnel. Touch range spells may be used through the tunnel by both the caster and the target. Voice range spells may be used through the tunnel by anybody within Voice range of their local tunnel end. Sight range spells are usable by anybody within Sight range of their local tunnel end. Remember that such spells must target either the original target of the tunnel, or the original caster, as described earlier.

- Anybody using the tunnel must first sense it. Only the caster automatically senses the presence of the tunnel. Other characters (including the target) must use Intellego Vim effects (or similar) to detect the tunnel. Note that a Hermetic magus with sufficient Magic Theory may well be able to infer the presence of a tunnel, but this does not by itself allow him to cast spells through the tunnel.
- The tunnel does not provide the caster or target with any sense impressions of their opposite, although obviously spells that provide sensory information may be cast through the tunnel.
- The tunnel spell must Penetrate the Magic Resistance of the target. All other spells cast through the tunnel must also Penetrate the Magic Resistance of whomever they target, as normal.
- The caster and target (and other magi using the tunnel) receive bonuses or penalties to their Magic Resistance and Casting Total, depending on their local aura. The caster and target could obviously each be in auras of different level and type.
- Tunnel spells, and spells cast through tunnels, interact normally with the *Aegis of the Hearth* ritual. If either the target (or the caster) are standing within an *Aegis*, then any incoming spells must Penetrate the level of the *Aegis*, unless the caster of the spell either participated in the *Aegis* casting or has a token to the *Aegis*. Outgoing spells do not need to Penetrate an *Aegis* that protects the caster. However, note that if the target or caster is standing within a hostile *Aegis*, then his Casting Total will be reduced by half the level of the *Aegis* (as is normal).
- The tunnel remains in place for the duration of the spell that created it, unless it is dispelled or similar. Spells cast through the tunnel with a dura-

Required Laboratory Totals

A number of spells in this chapter, including the *Intangible Tunnel* variant spells, are general spells. Depending upon the level of the spell desired the following Lab Totals are required to invent each spell.

LEVEL 5 LAB TOTALS

One Season (10), Two Seasons (8), Three Seasons (7), Four Seasons (7).

LEVEL 10 LAB TOTALS

One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

LEVEL 15 LAB TOTALS

One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

LEVEL 20 LAB TOTALS

One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

LEVEL 25 LAB TOTALS

One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

LEVEL 30 LAB TOTALS

One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

LEVEL 35 LAB TOTALS

One Season (70), Two Seasons (53), Three Seasons (47), Four Seasons (44).

LEVEL 40 LAB TOTALS

One Season (80), Two Seasons (60), Three Seasons (54), Four Seasons (50).

tion that exceeds that of the tunnel continue to have their effect after the tunnel closes and expire normally. The exception is spells that require Touch range to be maintained. The troupe will need to decide on a case-by-case basis whether a spell requires Touch range to be maintained; many Touch range spells do not.

- It is possible to use Hermetic effects in items or talismans through a tunnel.
- It is not usually possible to use non-Hermetic magic, creature powers, or Supernatural Abilities through a tunnel, although your troupe may, of course, rule that a particular non-Hermetic power is an exception. Most magi would be very surprised if non-Hermetic magic were used through an *Intangible Tunnel*. However, Hermetic effects that incorporate exotic ranges, durations, targets, or guidelines — Merinita Faerie Magic, or the result of integration of a hedge tradition, for example — can be used through a tunnel.
- Although the target and caster are mystically considered within Touch range of each other, they are not literally within Touch range. The tunnel is intangible. It is not possible, for example, to attack with melee weapons through the tunnel.

Tunnel Variants

These spells are all variants on the *Opening the Intangible Tunnel* spell (ArM5, page 162).

THE MINUTE OF RECKONING

ReVi Gen

R: Arcane, D: Diameter, T: Individual

This spells opens a magical tunnel between the caster and the target. Spells cast through this tunnel can be up to the level of this spell.

Unlike the *Opening the Intangible Tunnel* spell, the caster does not need to maintain concentration on this spell; this spell has

duration of Diameter. This has advantages (the caster doesn't need to maintain concentration) and disadvantages (the tunnel cannot be swiftly closed by ceasing to concentrate).

Note that, despite the name of this spell, a Diameter duration spell actually lasts for two minutes.

(Base effect, +4 Arc, +1 Diameter)

Required Lab Total to invent spell: depends upon level (see insert).

THE CURSED DAY

ReVi Gen

R: Arcane, D: Sun, T: Individual

This spells opens a magical tunnel between the caster and the target. Spells cast through this tunnel must be at least one magnitude less than the level of this spell.

This spell has duration of Sun.

(Base effect, +4 Arc, +2 Sun)

Required Lab Total to invent spell: depends upon level (see insert).

WIZARD'S SIEGE

ReVi Gen

R: Arcane, D: Moon, T: Individual

This spells opens a magical tunnel between the caster and the target. Spells cast through this tunnel must be at least two magnitudes less than the level of this spell.

This spell has a duration of Moon. A confident magus might cast this spell immediately after the Wizard's War begins.

(Base effect, +4 Arc, +3 Moon)

Required Lab Total to invent spell: depends upon level.

THE EVIL EYE

ReVi Gen

R: Sight, D: Diameter, T: Individual

Sometimes a magus cannot acquire an Arcane Connection to his quarry. This spell opens a tunnel between the magus

and any target within Sight Range.

The advantage of this is that it lowers the effective range between the magus and the target — which means that lower magnitude effects can be used on the target, which should increase the effective Penetration Total.

Effects cast through *The Evil Eye* tunnel can be up to one magnitude greater than the magnitude of *The Evil Eye* spell.

(Base effect, +3 Sight, +1 Diameter)

Required Lab Total to invent spell: depends upon level.

THE MASTER'S MESSAGE

ReVi Gen

R: Touch, D: Moon, T: Individual

This spell opens a tunnel between the magus and a character that he touches.

Once it is cast, the tunnel remains in place, even if the characters break contact. The purpose of this spell is to enable the magus to open a tunnel between himself and a grog. The grog can then depart on a mission, and the magus is able to monitor his progress and cast spells through the tunnel as required.

Even if the grog character has no Magic Resistance, it is a good idea to record the Penetration of this spell, as the grog may try to pass through a hostile *Aegis*.

Effects cast through *The Master's Message* tunnel can be up to one magnitude greater than the magnitude of *The Master's Message* spell.

(Base effect, +1 Touch, +3 Moon)

Required Lab Total to invent spell: depends upon level.

Manipulating the Tunnel

The *Intangible Tunnel* and similar spells present the caster with a problematic vulnerability: the target can use the magical tunnel to cast spells back at the caster. A conventional *Intangible Tunnel* is a Concentration duration effect, so it is relatively easy for the caster to close the magical tunnel if events go awry by merely ceasing

Story Seed: Bridge to the Magic Realm

The player characters discover a covenant (or maybe the laboratory of a sodales) seemingly overrun with magical creatures, and the magus missing. The remains of the magus' laboratory notes indicate that he was experimenting with variants on *The Intangible Tunnel*. Can the player characters find the missing magus, and deal with the magical creatures?

One possible explanation for the magus' disappearance is that, when an *Intangible Tunnel*-style of effect is botched, one possible result is the brief creation of a tunnel to the Magic Realm. This tunnel opens for only

a fraction of a round, but if it does happen, then characters within Voice Range of the botch may be drawn into the Magic Realm. Avoiding this is similar to avoiding Twilight (see *ArM5*, page 88). If the characters do not avoid being drawn into the Magic Realm, then they must find another way back to the mundane world. It is possible that creatures from the Magic realm may also find their way back along the bridge. The magnitude of the Might of such creatures cannot exceed the magnitude of the botched spell. The Magic Realm is described in *Realms of Power: Magic*, pages 17-28.

to concentrate on the tunnel. However, the more flexible variants presented here have long durations and thus cannot be simply stopped. The following spells can be used by the caster to control when the *Intangible Tunnel*-style effects are open.

In addition, the spell *Unravelling the Fabric of Vim* (*ArM5*, page 161) may be used to collapse a tunnel from either end. However, note that only the original caster of the tunnel spell can easily destroy the tunnel in this way. Other characters (including the target of the tunnel) must first use some sort of magical sense (usually Intellego Vim magic) to detect the tunnel spell. Alternatively, a Room or Structure variant of *Unravelling the Fabric of Vim* would not require the actual tunnel to be detected, as long as one of the ends of the tunnel were within the Room or Structure. Of course, unless he is excessively paranoid, a character still needs to somehow infer that a tunnel is (or might be) present.

effect, because this spell uses the "suppress own spell" guideline (see *ArM5*, page 161).

The tunnel is sealed for the duration of this spell, and spells can no longer be cast through the tunnel in either direction.

When this spell expires, or it is ended some other way, the tunnel may be used again (if it has not expired in the meantime). This spell may be used to seal *Intangible Tunnel* type effects of a level up to one magnitude less than this spell. The seal itself appears as a Hermetic sigil emblazoned in the air.

Note that the seal itself is a spell, and so can be dispelled. However, the seal is only present at the caster's end of the *Intangible Tunnel*. There is nothing to dispel at the other end.

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

Required Lab Total to invent spell: depends upon level.

BREAK THE SIEGE

ReVi Gen

R: Voice, D: Sun, T: Individual

This spell suppresses a magical tunnel created by Hermetic Vim magic, if the level of the magical tunnel creating spell is less than or equal to half the level of this spell + 1 magnitude. For the duration of this spell, spells can no longer be cast

ARCANE SEAL

ReVi Gen

R: Touch, D: Sun, T: Individual

This spell can be cast on a magical tunnel created by an *Intangible Tunnel*-style of effect, but it may only be cast by the magus who originally cast the *Intangible Tunnel*



through the tunnel, in either direction. When this spell expires, or it is ended some other way, the tunnel may be used again (if it has not expired in the meantime).

It is a good idea to master this spell taking the Fast Casting mastery (ArM5, page 87).

This spell can be cast at either end of the magical tunnel. However, note that, without the aid of magical senses, only the original caster of the magical tunnel can target it. Of course, the *Break the Siege* effect is a spell, and can be dispelled itself. However, the *Break the Siege* spell is only present at the end which it was cast at. There is nothing to dispel at the other end.

(Base effect, +2 Voice, +2 Sun)

Required Lab Total to invent spell: depends upon level.

Defending Against Intangible Tunnels

The obvious way to defend against *Intangible Tunnel*-style effects is to dispel the tunnel, using an effect like *Unraveling the Fabric of Vim* (see ArM5, page 161). Of course, to do this, the character needs to know that an *Intangible Tunnel* is present. For this purpose a device like the *Assassin's Bell* can be invented. An effect like *Eyes for the*

Lurking Assassin is still required in order to actually target the tunnel.

Some magi also learn an *Intangible Tunnel*-style of spell and then master it taking the Magic Resistance mastery (ArM5, page 87). This works because all of the *Intangible Tunnel*-style effects are similar spells, and it considerably reduces the magus' vulnerability to all such spells. However, as this usually occupies at least two seasons (one to learn the spell, another to master it), many magi do not take this precaution, being too busy with their own projects. Note that this spell mastery only protects a magus against the casting of an *Intangible Tunnel*-style spell; it does not give any extra protection against spells cast through an *Intangible Tunnel* once it exists — regardless of who cast the *Intangible Tunnel*.

ASSASSIN'S BELL

This invested item is a copper bell. It is designed to be hung in a magus' sanctum. A magus might even carry this bell with him at all times during a Wizard's War. The copper bell is a small base metal object, which requires 10 pawns of vis to open for enchantment. This requires a Magic Theory of 5 and one season. The bell has two effects that require 5 and 2 pawns of vis to invest respectively.

Hearing the Tearing

InVi 49

Pen: 0, constant effect

R: Personal, D: Sun, T: Hearing

This effect enables the bell to hear when an *Intangible Tunnel*-style of effect is within Hearing distance (about 15 paces), which easily encompasses a normal-sized laboratory.

Note that this spell requires no Penetration as an *Intangible Tunnel* does not have any Magic Resistance.

This effect triggers the *Clarion Call* bell-ringing effect.

(Base 5, +2 Sun, +3 Hearing, +3 detailed information, +4 constant effect)

Required Lab Total to invest effect: One Season (98), Two Seasons (74), Three Seasons (66), Four Seasons (62).

Clarion Call

ReTe 17

Pen: 0, unlimited uses

R: Personal, D: Momentary, T: Individual

This effect rings the bell continuously, if the *Hearing the Tearing* effect detects an *Intangible Tunnel*.

(Base 2, +2 effect metal, +10 unlimited uses, +3 linked trigger)

Required Lab Total to invest effect: One Season (34), Two Seasons (26), Three Seasons (23), Four Seasons (22).

LISTEN TO THE BELLS

InTe 30

R: Touch, D: Diameter, T: Individual

The caster of spell holds a bell and he can sense whatever the bell can sense with its magical senses. Usually a bell has no magical senses, but this spell is useful if the bell has been enchanted with some, as is the *Assassin's Bell*.

In the case of the *Assassin's Bell*, using the bell's senses provides enough information to use or target tunnels that the bell can hear.

(Base 20, +1 Touch, +1 Diameter)

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

EYES FOR THE LURKING ASSASSIN

InVi 45

R: Personal, D: Diameter, T: Vision

This spell detects the presence of an *Intangible Tunnel*-style tunnel, and reveals its sigil. This is sufficient information to use the tunnel or target the tunnel itself with spells.

Note that a general Intellego Vim spell to detect magic might be used to provide similar information. This spell, however, specifically detects only *Intangible Tunnel* effects. This is useful because, as a magus is likely to be often among a lot of magical effects, he does not want to take time to scan his surroundings individually identifying specific effects as he searches for an *Intangible Tunnel* (see *See the Light of Magic*). This is important because, if the magus suspects he is under attack by an *Intangible Tunnel*, he may only have moments to react.

(Base 5, +1 Diameter, +4 Vision, +3 detailed information)

Required Lab Total to invent spell: One Season (90), Two Seasons (68), Three Seasons (60), Four Seasons (57).

FLESH CRAWLS AT THE INTANGIBLE TOUCH

InVi 30

R: Personal, D: Diameter, T: Touch

The caster feels his skin crawling when he is the target of an *Intangible Tunnel*-style tunnel. This provides sufficient information to use the tunnel or target the tunnel itself with spells.

However, note that this only works if the caster is himself the target of the tunnel. It does not work on tunnels that are cast on other characters. As with *Eyes for the Lurking Assassin*, a general detection spell might be useful too, but would perhaps make it more difficult to rapidly identify the tunnel in an emergency situation.

(Base 5, +1 Diameter, +1 Touch, +3 detailed information)

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

SEE THE LIGHT OF MAGIC

InVi 30

R: Personal, D: Diameter, T: Vision

The caster can detect all active magical effects. Spells appear as glowing lights with a brightness proportional to their magnitude. This spell provides sufficient information to target the sensed magical effects, but the magus does not receive any information about the magical effects, and therefore he does not know which effect is which, if he is looking for a particular one. However, if the caster has used this spell previously, he can identify the presence of a new effect. If there is a large number of effects present, the troupe may rule that a Perception + Awareness roll is required to notice this detail — the Ease Factor should be modified by the total number of effects the caster can perceive and the magnitude of the new effect (relative to the other effects).

There may be a large number of magical effects active within the vicinity of the magus — Parma Magica, longevity rituals, *Aegis of the Hearth*, familiar bonds, enchanted items, and of course, any active spells will all be detected. Active, non-Hermetic, but magical, effects are

also detected.

(Base 5, +1 Diameter, +4 Vision)

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

Wizard's War Tunnel Effects

These effects are designed to be cast through *Intangible Tunnel*-style effects. They are grouped according to magnitude. As these effects are low magnitude, a magus may be tempted to attempt these effects as spontaneous spells. However, if the target has a Magic Resistance (as most magi do, due to the Parma Magica) then the caster will be able to Penetrate much more easily with a formulaic effect.

A character truly proficient at Wizard's War would likely learn several of these effects. This is because many magi are unusually resilient against particular Forms (due to both the Form bonus to Magic Resistance and special Virtues, such as Immunity). Spell masteries, such as Multiple Casting and Penetration (see *ArM5*, page 87), can make some of these spells delivered via *Intangible Tunnels* much more effective.

If a character has a high Parma Magica (or is sheltering within a high-level *Aegis of the Hearth*), then it may only be possible to affect him with the lowest-level effects. One possible strategy is to use low-level effects, such as the *Chill Touch of Exposure*, to render the magus unconscious. He can then be easily dispatched with mundane means, such as a knife to the back.

First-Magnitude Effects

These effects have the lowest magnitude, and thus the highest Penetration.

SENSE OF THE LODESTONE

InCo 5

R: Touch, **D:** Concentration, **T:** Individual

The caster senses the distance and direction to the target. The caster must have an Arcane Connection to the target.

A Momentary duration version of this spell would actually be sufficient to determine the distance and direction of the target. However, by concentrating for several rounds, the caster can also use this spell to estimate the speed and direction of the target (if the target is in motion).

(Base 3, +1 Touch, +1 Concentration)

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

BEFUDDLED SPEAKER

ReCo 5

R: Touch, **D:** Sun, **T:** Individual

The target stutters and slurs. Communication rolls made for the target are at -3, and he has a -6 penalty to spoken spell-casting (and an additional botch die).

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

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

SEARING TOUCH

CrIg 5

R: Touch, **D:** Momentary, **T:** Individual

The caster's fingers burn the target, leaving a brand in the shape of the caster's hand. The target takes +5 damage. Note that if this spell is not cast through an *Intangible Tunnel*, the caster will receive damage too.

(Base 4, +1 Touch)

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

CHILL TOUCH OF EXPOSURE

PeIg 5

R: Touch, **D:** Momentary, **T:** Individual

The target shivers like an unwanted baby left alone in a cold and frosty dell, losing a Fatigue level. Repeated casting of this spell can cause the character to eventually become unconscious; this usually takes 5 castings. Mastering this spell with the Multiple Casting mastery can reduce the time that this takes. Once the target is unconscious, additional castings of the spell increase the length of time that the target naturally remains unconscious (see *ArM5*, page 179)

If the target is unconscious at either sunrise or sunset, then his *Parma Magica* will go down.

(Base 4, +1 Touch)

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

FINGERS FOR EYES

InIm 5

R: Touch, **D:** Diameter, **T:** Room

The caster can see the Room that the person he touches is in. The spell can be used by a blind magus to "see," by moving around with his hand on the shoulder of a servant. It can also be used to see the location that an *Intangible Tunnel*-style effect terminates in.

This spell only works if the person touched is actually in a Room. This spell must Penetrate in order to sense creatures with Magic Resistance.

(Base 1, +1 Touch, +1 Diameter, +2 Room)

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

BREATH OF THE SLEEPER

InMe 5

R: Touch, **D:** Momentary, **T:** Individual

This spell detects whether the target is asleep or not.

(Base 4, +1 Touch)

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

NAILS OF IRON

PeVi 5

R: Touch, **D:** Momentary, **T:** Individual

The touch of the caster tears at the fabric of stories. The target faerie is weakened and loses 10 Might Score. This must Penetrate the faerie's Magic Resistance. If the faerie is reduced to 0 Might it is destroyed.

Note that this spell is of little use in a Wizard's War. However, it is a good way to attack a faerie if the magus has discovered an Arcane Connection to it (and can therefore open an *Intangible Tunnel* to the faerie). Similar spells can be used to attack creatures of other realms.

(Base 4, +1 Touch)

Required Lab Total to invent spell: One Season (10), Two Seasons (8), Three Seasons (7).

Second-Magnitude Effects

While these effects have a slightly lower Penetration, they are substantially more effective.

SULFUROUS MEMBRANE

MuAu(Co) 10

R: Touch, **D:** Sun, **T:** Part

This effect transforms the air entering the character's lungs into a noxious sulfur vapor that causes +1 damage each round.

(Base 1, +1 Touch, +2 Sun, +1 Part, +1 Corpus requisite)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

CLAW OF THE GLADIATOR

PeCo 10

R: Touch, **D:** Momentary, **T:** Individual

This spell opens a bloody wound on the target, which serves as a Light Wound. (Base 5, +1 Touch)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

CLOSE THE BLACK GATE

PeCo 10

R: Touch, **D:** Momentary, **T:** Individual

This spell destroys a corpse, turning it into a black pool of sticky, viscous liquid. This effect can be used to stop the sodales of a Wizard's War victim from using a *Whispers Through the Black Gate* to ask his ghost how he was attacked.

Obviously, there are other techniques for communicating with a ghost. However, *Whispers Through the Black Gate* is the most common such spell in use in the Order.

(Base 5, +1 Touch)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

SNATCHED VOICE

PeIm 10

R: Touch, **D:** Diameter, **T:** Individual

The target loses the ability to make sound. If she is a maga and attempts to cast spells, she suffers the penalties for silent casting.

(Base 3, +1 Touch, +1 Diameter, +1 changing image)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

SLAP OF ABSENT MAGIC

PeMe 10

R: Touch, **D:** Diameter, **T:** Individual

The target forgets how to consciously use one Form for the duration of the spell. This includes casting spontaneous, formulaic, and ritual spells of the Form. It also includes spells that use the Form as a requisite. Unconscious use of the Form (for example, the Form bonus to Magic Resistance) is unaffected.

When this spell ends, the target recalls how to use the Form.

(Base 4, +1 Touch, +1 Diameter)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

TOUCH OF FALLING FEATHERS

ReMe 10

R: Touch, **D:** Diameter, **T:** Individual

The target rapidly falls into a deep sleep. As the spell has a non-Momentary duration, the target cannot be naturally wakened until either this spell is dispelled, or the duration expires.

If the target is asleep either at sunrise or at sunset, then his Parma Magica will go down.

(Base 4, +1 Touch, +1 Diameter)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

BREAK THE SHIELD

PeVi 10

R: Touch, **D:** Momentary, **T:** Individual

This spell dispels the Parma Magica of the target. The target's Parma Magica Score must be less than (25 + stress die) divided by 5. The target can, of course, recast his Parma Magica in subsequent rounds, but the target may not notice that his Parma Magic has been dispelled until it is too late.

Obviously, this spell is only really useful for attacking other magi. Thus, some tribunals may view magi who are known to have invented this spell with suspicion. On the other hand, there are

legitimate reasons for knowing this spell — prosecuting Wizard's War and hunting Marched magi are entirely legal and uncontroversial pursuits.

Like all spells, this spell must Penetrate to be effective.

Higher-level versions of this are possible for attacking targets with greater Parma Magica scores.

Note that this spell uses the Perdo Vim guideline, which dispels magic effects of a specific type (ArM5, page 160). Parma Magica is an example of a magical effect of a specific type, which all Hermetic magi are familiar with. This is why *Wind of Mundane Silence* (ArM5, page 161), which dispels *all* magical effects is effective against Parma Magica. This spell does not dispel Magic Resistance generated via other sources, nor is this spell effective against any other sorts of magic.

(Base 5, +1 Touch)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

Third-Magnitude Effects

Although the level of these spells may make their Penetration a bit too low, the use of sympathetic connections to boost Penetration totals can make them very effective.

TRAP OF AMBER

ReCo 15

R: Touch, **D:** Diameter, **T:** Individual

The caster freezes the target in place for the duration of the spell. As well as being unable to move, the target can neither speak nor use gestures in spell casting, and he takes the appropriate penalties if he does try to cast spells regardless.

(Base 5, +1 Touch, +1 Diameter)

Required Lab Total to invent spell: One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

CURSE OF THE BLASTED HEATH

PeHe 15

R: Touch, D: Momentary, T: Part

This spell destroys all wooden items that the target is carrying. Note that many magical items and talismans are made of wood or have wooden components.

(Base 5, +1 Touch, +1 Part)

Required Lab Total to invent spell: One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

FADING STAR OF EVENING

CrVi 15

R: Touch, D: Momentary, T: Individual

This spell causes wild, uncontrolled magic to course through the target. He gains two Warping Points, and if he is a magus, he must check to see whether he enters Twilight.

(Base 10, +1 Touch)

Required Lab Total to invent spell: One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

Fourth-Magnitude Effects

These are the highest-level effects that really make sense for Wizard's War. Any higher, and if the magus can muster the necessary Penetration, he is most likely overwhelmingly more powerful than his opponent.

LUNGS OF DROWNING

CrAq(Co) 20

R: Touch, D: Diameter, T: Part

This spell fills the target's lungs with water, causing him to experience the sensation of drowning. The character begins to suffer deprivation due to lack of air (see *ArM5*, page 180), but as the spell only lasts for Diameter duration (two minutes), the character is unlikely

to die unless the spell is repeatedly cast on him.

(Base 4, +1 Touch, +1 Diameter, +1 Part, +1 Corpus requisite)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

FACE OF MOLDED CLAY

Mu(Pe)Co 20

R: Touch, D: Sun, T: Part

The caster molds the target's face into a horrific and ugly visage. The destruction of the character's features cripples his senses and makes others unable to understand his speech. It is obvious to all who see the character that he has been cursed by some magical effect.

The target has a -3 penalty to all speech (including spellcasting) due to his malformed mouth, and a -3 penalty to sight, smell, and hearing based rolls.

(Base 3, +1 Touch, +2 Sun, +1 Part, +1 Perdo requisite)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

FIST OF CRIPPLING

PeCo 20

R: Touch, D: Momentary, T: Individual

This spell inflicts a Heavy Wound on the target.

(Base 15, +1 Touch)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

KISS OF AGING

PeCo 20

R: Touch, D: Momentary, T: Individual

The target instantly ages five years. If the target is age 35 or older for any of these accelerated years, immediately make an aging roll for each such year as normal.

(Base 15, +1 Touch)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

PARALYSIS OF THE GIFT

PeVi 20

R: Touch, D: Diameter, T: Individual

The target feels The Gift becoming dull and moribund. Reduce all the Casting Totals of the target by 10.

(Base effect, +1 Touch, +1 Diameter)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

Gathering Connections

In order to wage an effective Wizard's War, the caster must have an Arcane Connection to his quarry. This is true even if the caster is not using an *Intangible Tunnel*-style effect to target his quarry, as most effects that are worth using in Wizard's War must either Penetrate the Magic Resistance of the target, or pass through a hostile *Aegis of the Hearth*. The effects listed here are various strategies that can be used to gather an Arcane Connection.

Some Tribunals may consider the use of these techniques to be scrying or deprivation of magical power. This may make a magus hesitant to use some of the more dramatic and obvious of these effects until after Wizard's War has been declared.

Blood

This suite of spells — *Breath of the Glassworker*, *Crystal Rain*, *Division According to Blood*, *Eyes of the Hawk*, and *Licking the Blood* — are intended to make the

target bleed by catching them within a hail of glass and then collecting the spilt blood in a glass phial for use as an Arcane Connection.

An alternative strategy is to create, with the ritual *The Thirsty Dagger*, a dagger with a special reservoir in its hilt to store the blood. The dagger is then thrown at the victim (or he is stabbed with the dagger), which is then returned to the hand of the magus with the spell *The Prodigal Returns*. The blood stored in the hilt can then be used as an Arcane Connection.

Of course, an ordinary sword or thrown weapon can be used injure the victim, and either the bloodied weapon or the spilt blood can be gathered by the caster.

Recovering blood from weapons is a good way to gather Arcane Connections (which can then be fixed) a long time prior to any declaration of Wizard's War. A patient magus may find many opportunities to gather Arcane Connections without revealing himself to his targets. Many magi surreptitiously collect blood from their apprentices, just in case their apprentices turn against them in the future. Likewise, many Mystery Cults collect blood from members — indeed, many Mystery initiations involve blood — in case a member betrays the cult at a later date.

EYES OF THE HAWK

MuCo(An) 4

R: Personal, D:Sun, T:Individual

The caster gains the eyes of a hawk, which allows him to clearly see for vast distances.

(Base 2, +2 Sun, free requisite)

Required Lab Total to invent spell: One Season (8), Two Seasons (6), Three Seasons (6), Four Seasons (5).

LICKING THE BLADE

ReCo 40

R: Sight, D: Momentary, T: Individual

Story Seed: Foot-Soldiers of the Master

If the magi of a saga invent the *Intangible Assassin* effects, then many good stories can be told about the adventures of the trusted grogs and companions who are sent out to recover Arcane Connections for their masters:

"WE ALWAYS GET THE GOOD JOBS"

A team of grogs are sent to sneak into the middle of an enemy covenant to recover Arcane Connections to the enemy magi. Can the grogs avoid the mundane and magical protections of the covenant?

THE SLEEPER AWAKES

A grog character has his memory altered and is then put into a situation whereby an enemy covenant recruits him. Sometime later, the grog regains his memory. Having remembered it, he can now begin to complete his mission: to collect some Arcane Connections and escape back to his original covenant. A good way for this story to begin is with the grog slowly regaining his original memories while he is working inside the enemy covenant.

THE WANDERING SCRIBE

A magus and his grog scribe spend a season in Durenmar copying spell texts. The scribe is nominally making copies of books for his magus, but has instead been secretly tasked with sneaking around Durenmar, collecting Arcane Connections to the other magi visiting the covenant.

THE HUNTERS IN THE WOODS

A band of grogs is sent to lurk in the forests near an enemy covenant. Their task is to trail magi approaching and leaving the covenant, and attempt to recover Arcane Connections from their campsites and trails.

SEDUCTION

The grogs are sent to a town near the enemy covenant. Their mission is to befriend or seduce the enemy grogs when they visit the town. The plan is to then take advantage of this friendship to recover Arcane Connections to the enemy magi.

When casting this spell, the caster holds a glass phial in one hand. When cast, the spell instantly transports a quantity of spilled blood that the caster can see and is within one league (3 miles) into the phial. The blood can be used as a +3 Arcane Connection to the character(s) from which it came. The Arcane Connection lasts for years (see *ArM5*, page 84).

If the blood comes from a mixture of individuals, it must be sorted using a spell such as *Division According to Blood* before it can be used as an Arcane Connection. The exception is that the unsorted blood can be used as an Arcane Connection for effects that use a Group target to affect the entire group from which the blood came.

This spell works because once the blood of a character has been spilled, it does not inherit the character's Magic Resistance. Versions of this spell that instantly transport the blood a shorter (or longer) distance can obviously be invented. The blood might be spilled by a spell effect such as *Crystal Rain*, or it might be spilled via mundane means such as a sword blow or a punch in the face.

The caster may require some sort of enhancement to his senses (such as *Eyes of the Hawk*) to target the spilled blood at the extremes of the range of this spell.

(Base 25, +3 Sight)

Required Lab Total to invent spell: One Season (80), Two Seasons (60), Three Seasons (54), Four Seasons (50).

DIVISION ACCORDING TO BLOOD

Re(In)Co 25

R: Touch, D: Momentary, T: Part

To cast this spell, the caster holds a glass phial in each hand. One phial contains blood which may come from a mixture of sources. The other phial is empty. Upon casting the spell, *all* the blood from one individual only (in the first phial) is instantly transported into the second phial. By repeatedly casting this spell (and having a sufficient quantity of empty phials available), the caster may separate out the blood from a number of individuals. If the first phial contains only blood from one individual, then all of it will instantly transport into the second phial.

The Intellego requisite is required to distinguish between the different sorts of blood in the phial. The target is Part because only a fraction of the blood (that belonging to one individual) is instantly transported into the second phial.

(Base 10, +1 Touch, +1 Part, +1 requisite)

Required Lab Total to invent spell: One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

BREATH OF THE GLASSWORKER

CrTe 15

R: Touch, D: Sun, T: Individual

The caster of this spell makes an "O" shape with his thumb and index finger, into which he then blows. This forms and inflates a small glass phial. The phial only lasts for a day, but this is often long enough to hold a sample of some substance until it is either used or taken to the magi's laboratory and repackaged.

(Base 3, +1 Touch, +2 Sun, +1 elaborate shape)

Required Lab Total to invent spell: One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

THE SHATTERED GOBLET

CrTe 20

R: Touch, D: Momentary, T: Group, Ritual

At the conclusion of this ritual, the caster throws a glass goblet onto the ground which splits into thousands of sharp glass shards, with many times the

volume of the original goblet (about 1,000 cubic paces).

If spread about on the ground, the glass shards cause +5 damage to anyone who walks over the ground, but this damage can be totally avoided by wearing hard-soled boots or shoes. The glass can cover an area about 60 paces across in glass 1 foot deep.

The glass shards are intended to be used with the *Crystal Rain* spell. The glass shards can be reduced in size to be more easily carried, using the *Miniaturist of Venice* spell.

(Base 3, +1 Touch, +2 Group, +2 Size)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

THE THIRSTY DAGGER

CrTe 20

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

This ritual creates a metal dagger. The blade contains cleverly designed gutters that feed into a reservoir in the hilt. This means that if anyone is injured by the dagger (takes a Wound), then a sample of their blood is collected in the dagger's hilt. A version of this ritual could be created with as a spell with a duration (such as Sun) for use in emergency circumstances. However, the dagger created with the ritual is not magical, so it does not need to Penetrate Magic Resistance to harm a target (which a spell with a non-Momentary duration would need to do).

The dagger can be used as either a thrown or melee weapon. It is less useful in Defense than a normal dagger, and less aerodynamic than a throwing knife. In both cases, this is because *The Thirsty Dagger* is oddly weighted due to the blood reservoir. The dagger's weapon characteristics are:

Ability: Brawl, Init: +0, Atk: +2, Dfn: -1, Dam: +3, Str: -1, Load: 0

Ability: Thrown, Init: -1, Atk: 0, Dfn: -1, Dam: +2, Str: -1, Load: 0

Story Seed: School of Assassins

What if a group of magi cooperate to develop this project?

SCHOOL MASTER

House Flambeau contains a number of schools dedicated to using magic in combat. However, none of the schools concentrate on the use of *Intangible Tunnel*-style effects. So, the characters are approached by senior magi of House Flambeau who invite them to join House Flambeau as the masters of a new fighting school. Do the characters accept? How do the characters go about teaching these techniques without compromising their own safety from the attacks of ambitious students? What do the characters' current House(s) and political allies think?

AN ARMY OF WIZARDS

A cadre of characters (perhaps within House Tytalus or House Tremere) develop the *Intangible Assassin* effects. This cadre and their powers could be a powerful weapon in the event of a new war within the Order of Hermes.

WAR OF THE ASSASSINS

The magi cooperate together to develop these *Intangible Tunnel*-style effects, but then, in a fit of paranoia, start hunting each other down. This could be a good idea for a very short player versus player saga that only lasts for the duration of the month of bitter Wizard's Wars.

(Base 5, +1 Touch, +2 elaborate design)

Required Lab Total to invent spell: One Season (40), Two Seasons (30), Three Seasons (27), Four Seasons (25).

MINIATURIST OF VENICE

MuTe 50

Pen: 0, constant effect

R: Touch, **D:** Sun, **T:** Group

This spell reduces 100 cubic paces of glass into a small volume, about 1 cubic foot. The shrunken glass can be more easily transported.

When the spell ends, the glass bursts back into full size. Anybody within 9 paces of the shrunken glass takes +10 damage from flying shards of glass. Bursting back in this manner breaks any complex glass objects.

The spell is based on the Muto Terram guideline that increases the volume of an object by 8, but instead is used to decrease its volume by a factor of 8.

(Base 4, +1 Touch, +2 Sun, +2 Group, +1 Size, +1 affect glass, +3 increased shrinking effect)

Required Lab Total to invent spell: One Season (100), Two Seasons (75), Three Seasons (67), Four Seasons (63).

CRYSTAL RAIN

ReTe 30

R: Sight, **D:** Momentary, **T:** Group

This spell causes a vast cloud of sharp shards of glass fly to a point in the sky, and then fall to the earth. From a distance, as the light refracts through the plunging glass, it looks like a curious sort of localized rain. The area covered by the falling glass is about 10 paces across, and anyone in (or passing through) the area takes +10 damage. If a wound is caused, blood from the victim falls onto the earth.

This is an Aimed spell that consequently bypasses Magic Resistance, and there is a +12 bonus to the Aiming roll to hit due to the number of glass shards

(see *ArM5*, page 86). This Aiming bonus is for a cloud of shards that contains 100 cubic paces of glass. If the cloud of shards contains only 10 cubic paces of glass, the Aiming bonus is reduced to only +6. Remember to count Defense bonuses because of shields.

This spell requires that the caster has large collection of sharp glass shards, which need to be mundane in order to bypass Magic Resistance in this way. The shards could be created using a momentary *Creo Terram* ritual (such as *The Shattered Goblet*), or they could be acquired from a mundane craftsman, although this is probably more expensive and inconvenient for most magi. As long as the fallen glass shards remain within Sight range of the caster, the same shards can be used to cast the effect again in a subsequent round.

(Base 3, +3 Sight, +2 Group, +1 Size, +1 affect glass)

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).

GLASS BROOM

ReTe 30

R: Sight, **D:** Concentration, **T:** Group

This spell moves a lot of glass objects around. The spell can be used to move around glass created by *The Shattered Goblet*. It can also be used to move other glass around.

If a Finesse Roll against an Ease Factor of 9 is failed, then the glass is broken during transit (which is not a problem if the glass is just glass shards).

(Base 3, +3 Sight, +1 Concentration, +2 Group, +1 affect glass)

Required Lab Total to invent spell: One Season (60), Two Seasons (45), Three Seasons (40), Four Seasons (38).



THE PRODIGAL RETURNS

ReTe 25

R: Sight, **D:** Concentration, **T:** Individual

This spell causes a metal weapon (such as a sword or dagger) to fly through the air, safely returning to the outstretched hand of the caster.

(Base 3, +3 Sight, +1 Concentration +2 affect metal)

Required Lab Total to invent spell:

One Season (50), Two Seasons (38), Three Seasons (34), Four Seasons (32).

Books and Laboratory Texts

A book or Lab Text is an Arcane Connection (worth a Penetration Bonus of +2) to the scribe who wrote it. The Arcane

Connection only lasts for weeks after it is written (see *ArM5*, page 84), so most magi keep their texts for a month or so before lending it or submitting it to a library, such that at Durenmar. Alternatively, they can destroy the Arcane Connection with a *Perdo Vim* spell.

Nonetheless, acquiring a newly written book or Lab Text, or even one that is still being written, is a good strategy to gathering an Arcane Connection to a character. One strategy is to gather a sample of the quarry's writing (by finding a Lab Text or book at Durenmar or a similar library). The magus can then use a spell, such as *Pages of the Unfinished Story*, to gather more recently written material from the covenant of the author. This recently-written material can then be used as an Arcane Connection.

Story Seed: House of the Assassin

It becomes well known within the Order that the character has considerable expertise in prosecuting Wizard's War. Some stories that might arise from this include:

ASSASSIN FOR HIRE

The character is approached by another magus who will pay him handsomely to fight Wizard's War on his behalf. Accepting this commission could embroil the character in the political intrigues of the Tribunal.

OFFICER OF THE TRIBUNAL

The character is charged by the Tribunal with eliminating magi who have been Marched, and the character may be invited to join the ranks of the Quaesitors as a recognition of his role. There is considerable potential power in this role, as by choosing how enthusiastically he prosecutes a March, the magus can allow a Marched magus time to flee. The assassin magus could even conspire with a Marched magus to fake the death of the Hermetic outlaw. Of course, the assassin magus will need to be very careful and very confident, as abusing the trust of the Tribunal in this way is itself a Marchable offense. However, the magus' political alliances, Mystery Cult allegiances, or whatever the Marched magi pay could make the risk worthwhile.

KING-MAKER

The character has a nephew (or other relative) who is a minor noble. The character uses mundane spies to gather Arcane Connections and *Intangible Tunnel*-style effects to wage war on the other nobles within the Tribunal, and slowly his relative rises to become a king (or a duke or earl). Although this is clearly interference with the mundane, it could be quite difficult for other magi to detect as the work of a fellow magus — investigating magi would have to actually have an interest in the deaths of nobles, and would need to be present in the noble courts to detect the spell traces of the *Intangible Tunnel*. The unlucky noble families would have almost no way to connect the deaths in the courts to the Order of Hermes. So, although this is a risky endeavor, a very careful magus may be able to avoid the censure of the Tribunal. A similar story could be told about a magus arranging for a relative to rise in the ranks of churchmen, perhaps even becoming pope.

SCAPEGOAT

The character becomes so well known for his proficiency at assassination that other magi invent *Shroud Magic* effects that make their own *Intangible Tunnel* effects appear as if cast by the magus assassin. He must defend himself in Tribunal against numerous accusations of murder. Note that the presence of *Shroud Magic* can be detected.

PAGES OF THE UNFINISHED STORY

Re(In)An 45

R: Touch, **D:** Momentary, **T:** Structure

This spell requires a piece of parchment written on by a character, such as a page of Lab Text or part of a tractatus. The caster holds the piece of parchment against the wall of a structure (such as a tower), and all pages of parchment written on by the same author, in the last week, within the tower instantly transport into the caster's hand.

Most authors would immediately notice that their work has been stolen when they return to their writing table. If more than two weeks' writing is stolen through successive castings of this spell, any Laboratory work on which the author is working will be interrupted.

This spell uses the *Rego Corpus* guideline to instantly transport a body, by analogy, to transport animal products.

Note that who wrote the text on a piece of parchment is a part of the history and origins of an animal product (the parchment), which can be detected with an *Intellego Animal* effect. This is why an *Intellego* requisite is required.

This spell only gathers material writ-

ten by the same character who wrote the sample. Thus, if the sample piece was in fact written by a scribe, instead of by the expected magus, then this spell will collect work written by the scribe.

An equivalent Herbam spell could be used to gather text written on paper or papyrus, but parchment (which is made from animal hide) is the most common form of writing surface used in the Order of Hermes.

(Base 20, +1 Touch, +3 Structure, +1 Intellego Requisite)

Required Lab Total to invent spell: One Season (90), Two Seasons (68), Three Seasons (60), Four Seasons (57).

Blood Relative

Being a blood relative of a person gains the caster a +1 Sympathetic Connection. The spell *Blood of My Enemy* can be used to temporarily create such a blood connection. Of course, this is risky, as being a blood relative can be used as a Sympathetic Connection for spells cast in either direction.

BLOOD OF MY ENEMY

MuCo 10

R: Personal, **D:** Sun, **T:** Part

The caster of this spell eats a small piece of bread dipped in the blood of another character, although any Arcane Connection to the other character will work. The spell changes the blood of the character so that he becomes a blood relative of the character from whom the consumed blood came. This effect only lasts for the duration of this spell. This does not stop the character from also being a blood relative to his natural relations. Being a blood relative is worth a +1 Sympathetic Connection (**ArM5**, page 84).

This spell is possible because, although being a blood relative is a part of a character's essential nature, Muto spells can violate a character's essential nature (turn a man into a wolf, for example); the

character's true essential nature merely returns when the Muto spell ends.

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

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

Certamen

Certamen can be used to gain an Arcane Connection in two ways. First, a character can challenge another character for some item that can be used as an Arcane Connection. Examples of this could include:

- A claim that the book a character is writing is plagiarized. Certamen is fought for possession of the manuscript. The manuscript is a short-lived Arcane Connection to the writer.
- A claim that a character's favored eating knife is stolen. Certamen is fought for possession of the knife, which is an Arcane Connection to the true owner.

Of course, such Certamen challenges are likely to be considered vexatious by the Tribunal. However, Tribunals only occur once every seven years, by which time the Wizard's War may well have been fought. In this case, paying a small *vis fine* to the estate of the victim to compensate for injudicious use of Certamen is not too troubling — assuming the case is ever brought to the Tribunal at all.

The other, less controversial use of Certamen to gain an Arcane Connection is the "free" spell a victor may cast on the unconscious loser, which bypasses the loser's *Parma Magica*. Of course, for this to be successful the character must win the Certamen match, without his opponent withdrawing prior to total defeat. In addition, as the Technique and Form of the "free" spell must match those with which the Certamen match was fought, the Certamen match must be fought using a suitable Technique and Form combination to allow the harvesting of an Arcane Connection. A possible example is the *Wizard's Breath Stolen*.

WIZARD'S BREATH STOLEN

ReAu 4

R: Touch, **D:** Momentary, **T:** Individual

This spell traps the breath of a character and seals it into a glass phial held by the caster. The target's breath is a short-lived Arcane Connection to him (lasts hours; **ArM5** page 84), but if the caster can quickly get to a Laboratory, he can fix the Arcane Connection.

This spell must Penetrate the Magic Resistance of the target to be effective.

(Base 3, +1 Touch)

Required Lab Total to invent spell: One Season (8), Two Seasons (6), Three Seasons (6), Four Seasons (5).

Horoscopes

The horoscope for a target (either his horoscope for today or his nativity horoscope) can be used as a Sympathetic Connection to increase the Penetration multiplier bonus of an Arcane Connection. The following spells can be used to help prepare horoscopes.

Some of these spells require an Arcane Connection to the target, which is required to make use of a Sympathetic Connection anyway. It may seem that these spells are pointless, but spells such as *Convergence of Place* and *Convergence of Birth* can be used to gather Sympathetic Connections that can then be used to boost the Penetration of higher-magnitude spells to finally attack a victim.

CONVERGENCE OF BIRTH

InCo 10

R: Touch, **D:** Momentary, **T:** Individual

This spell, which can use an astrolabe, determines the birth place and time of the target. This is sufficient information to calculate the nativity horoscope of the target, for a +2 Sympathetic Connection, **Int** + **Artes Liberales** (astronomy) roll against an Ease Factor of 9 (see **ArM5**, page 84). Calculating the horoscope itself takes a day.

Hermetic Projects

This spell must Penetrate the Magic Resistance of the target to be effective. This spell is intended to be cast through an *Intangible Tunnel*.

(Base 5, +1 Touch)

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

CONVERGENCE OF PLACE

InCo 4

R: Touch, D: Momentary, T: Individual

This spell, which can use an astrolabe, determines the current celestial location of the target. This is sufficient information to calculate a daily horoscope for the target, for a +1 Sympathetic Connection;

Int + Artes Liberales (astronomy) roll against an Ease Factor of 9 (see *ArM5*, page 84). Calculating the horoscope itself takes an hour.

This spell must Penetrate the Magic Resistance of the target to be effective. This spell is intended to be cast through an *Intangible Tunnel*.

(Base 3, +1 Touch)

Required Lab Total to invent spell: One Season (8), Two Seasons (6), Four Seasons (5).

SIMULACRUM OF THE SPHERES

This invested item is a rock crystal, set in a complex mesh of metal wheels that

are inscribed with astronomical signs. The device senses the motions of the planets and other celestial bodies, and moves the wheels to indicate the state of the heavens. The device can be used as an astrolabe, and it is so accurate it gives a +3 bonus to the calculation of horoscopes (*ArM5*, page 84) and astrological inceptions (*Art and Academe*, page 73). In order to use the astrolabe, a character must have an Artes Liberales of at least 1.

The invested device (the rock crystal) is a tiny semi-precious gem and so requires 12 pawns of vis to prepare for enchantment. This requires a Magic Theory Score of 6 and one season of work. The two effects, *Sense the Heavens* and *Move the Wheels*, require 3 and 4 pawns of vis to invest respectively.

Sense the Heavens

InIm 24

0 Pen, constant effect

R: Personal, D: Sun, T: Hearing

This effect gives the device the sense to listen to the barely-perceptible sounds of the celestial bodies in motion (see *Art and Academe*, page 16).

(Base 3, +2 Sun, +3 Hearing; +4 constant effect)

Required Lab Total to invest effect: One Season (48), Two Seasons (36), Three Seasons (32), Four Seasons (30).

Move the Wheels

ReTe 37

0 Pen, constant effect

R: Touch, D: Sun, T: Group

This effect is triggered by the *Sense the Heavens* effect, and constantly moves the wheels in a way that represents the movement of the celestial bodies. This allows a character with an Artes Liberales Score of at least 1 to read the astrolabe.

(Base 3, +1 Touch +2 Sun, +2 Group +2 affect metal; +4 constant effect +3 linked trigger)

Required Lab Total to invest effect: One Season (74), Two Seasons (56), Three Seasons (50), Four Seasons (47).



Names

The birth or nickname of a character can be used as a +1 Sympathetic Connection. The secret ritual name of a character can also be used as a +1 Sympathetic Connection. It is relatively easy to discover the nickname of a character, but a Christian magus is often careful to ensure that his nickname is his baptismal name. This is because a baptismal name cannot be used as a Sympathetic Connection.

A spell like *Posing the Silent Question* (see *ArM5*, page 149) might be used to lift the birth or secret ritual name of a character from either his own mind or the mind of others who know him well.

Signature

A character's signature can be used as a +1 Sympathetic Connection. It is relatively easy to gain the signature of most magi, as many magi sign the Laboratory Texts that they deposit at the various libraries of the Order of Hermes (such as that at Durenmar). This is because most magi deposit Lab Texts at such repositories to enhance their personal reputation as a worthy magus, and an anonymous text does not enhance reputation.

A spell such as *Dance of the Spidery Ink* can be used lift a signature from a text. This could allow a character to steal a signature from Durenmar without damaging the original Lab Text.

DANCE OF THE SPIDERY INK

Re(Mu)He 15

R: Touch, D: Momentary, T: Part

This effect causes a small quantity of text (up to a page) to form into a spidery creature and walk from one piece of paper or vellum to another. The two pieces of paper or vellum are held in either hand of the caster. Casting the spell transfers the text to the second piece of paper or vellum.

Note that this spell does not attempt to understand the moving text in any way.

Story Seed: Vandals in the Library

The librarians at Durenmar have spells that can test for the completeness of texts (see *Covenants*, page 100). A routine audit reveals that several books are

apparently missing content.

The player characters may either be responsible for this vandalism, or called upon to help find the vandals.

In order to preserve the sense of the text, the caster must make a Dex + Finesse roll against an Ease Factor of 9 (if he understands the text) or 12 (if he does not understand the text).

For this spell to work, the ink must be made of a plant product (which is common). A similar spell designed with an Animal, Corpus, or Terram Form will be needed if the ink is an animal, human, or mineral product.

Similar spells with longer durations and a Group target could be invented to transfer the entire text from a large work. For a Lab Text, for every magnitude of effect (level divided by 5), it takes one hour to move the text. For a summa or tractatus, it takes one hour to move the text per point of Source Quality. Note that this only moves the text from one place to another; it does not create a copy of the text.

The Muto requisite is required to make the ink stick to the new piece of parchment.

(Base 5, +1 Touch, +1 Part, free requisite)

Required Lab Total to invest effect: One Season (30), Two Seasons (23), Three Seasons (20), Four Seasons (19).

This enchanted item is a mirror. When the device is activated, the image reflected on the mirror surface is frozen until the effect duration ends. This frozen image can be used as symbolic representation of anyone or anything depicted for a +2 Sympathetic Connection.

As the reflected image of a character is a species, this spell does not need to Penetrate the Magic Resistance of the depicted characters.

Note that strictly the mirror actually creates an image that depicts what it "saw," rather than truly freezing an image.

(Base 1, +2 Sun; +5 24 uses)

Required Lab Total to invest effect: One Season (16), Two Seasons (12), Three Seasons (11), Four Seasons (10).

Increasing the Casting Total

Gathering more powerful Arcane Connections and a suite of Sympathetic Connections is one method of increasing the Penetration Total. Another method is to increase the Casting Total directly.

Vis

Spending vis on spell casting is a good method of increasing the Casting Score for a single spell casting (see *ArM5*, page 82). A moderately experienced magus with a lot of vis to spend could easily get a Casting Score bonus of 20 to 40, depending on his Art Scores.

On the other hand, if the caster wants

Symbolic Representation

A symbolic representation of a target can be used as a +2 Sympathetic Connection.

MIRROR OF THE FROZEN SCENE

CrIm 8

Pen: 0, 24 uses per day

R: Personal, D: Sun, T: Individual

to cast a group of spells at high Penetration (an *Intangible Tunnel*-style effect, and then several damaging effects through the tunnel), then using vis is unlikely to be a sensible course of action, as each spell will require vis.

A War Party of Magi

A group of magi acting together can use *Wizard's Communion* (see ArM5, page 160) to cast high magnitude *Intangible Tunnel*-style effects with high Penetrations. The *Wizard's Communion* can also be used to cast effects through the tunnel.

For example, 4 magi who each know *Wizard's Communion* of at least level 10 work together to cast a level 20 *Intangible Tunnel*-style effect. Only one of the magi needs to actually know the *Intangible Tunnel*-style effect. When that magus casts the *Intangible Tunnel*-style effect the Penetration is calculated as if the effect was only level 5.

Using *Wizard's Communion* combined with *Intangible Tunnel*-style effects is a good strategy for members of the Tribunal to take when trying to eliminate a magus who has been Marched. Groups of magi can also work together in this way to prosecute a *Wizard's War*, although to be strictly legal, all the magi involved in the *Wizard's Communion* must declare *Wizard's War* on the victim.

The Problem of the Aegis of the Hearth

The *Aegis of the Hearth* ritual that surrounds most covenants can be used by a magus for shelter during *Wizard's War*. A young magus (with a low Parma Magica score) gains the most benefit from cowering in this way within an *Aegis* cast by his more competent sodales. The *Aegis of the Hearth* is often of less importance in *Wizard's War* between experienced magi. This is because their Parma Magica scores may provide much more effective protection

than the *Aegis*. Nonetheless, the following spells could be invented for interacting with an *Aegis*.

One high-risk strategy a character can use is to secretly lower an enemy's *Aegis of the Hearth* via the *Guttering of the Home-Fires* effect, and use the opportunity to cast spells within the enemy's covenant to recover Arcane Connections to the quarry of the *Wizard's War*. Once the *Aegis* is raised again, the character can use the harvested Arcane Connections to open high penetration, low magnitude, *Intangible Tunnel*-style effects to his *Wizard's War* target.

Another strategy is to completely destroy an *Aegis of the Hearth* via the *Removing the Hearth's Keystone* effect. The magus can thus attack his target before the *Aegis* is recast by the covenant inhabitants. A clever magus could even contrive to secretly participate in the recasting of the *Aegis*, perhaps by magically disguising himself as another magus.

Under most circumstances, destroying an *Aegis of the Hearth* is likely to be considered deprivation of magical power by a Tribunal. However, by declaring *Wizard's War* against an entire covenant, the aggressor magus is protected against such concerns. Of course, fighting *Wizard's War* simultaneously against several foes is its own problem. Destroying the *Aegis of the Hearth* is also quite difficult, and is probably best achieved by several magi acting together (using *Wizard's Communion*). Obviously, to be strictly legal, all the participants in the *Wizard's Communion* need to have declared *Wizard's War* on the magi affected by the dispelling of the *Aegis*.

ABSENT MIND OF THE SCHOLAR

MuMe 10

R: Touch, D: Sun, T: Individual

This spell changes the target's memory so that he believes that *Wizard's War* was declared on him one month prior to when it actually was.

The intent is that this spell is cast via

an *Intangible Tunnel*-style effect while the *Wizard's War* is legitimately in progress, and the target (believing that the *Wizard's War* occurred during the previous month) stops taking protective measures, and leaves the sanctuary of the *Aegis of the Hearth*. Obviously, this strategy will fail if the target is convinced by another character that their memory is in error. However, it might be very difficult to convince a magus that their memory is incorrect, and to be effective this strategy only requires the magus to make a single absent-minded mistake, such as briefly leaving the *Aegis of the Hearth*.

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

Required Lab Total to invent spell: One Season (20), Two Seasons (15), Three Seasons (14), Four Seasons (13).

GUTTERING OF THE HOME-FIRES

ReVi Gen

R: Touch, D: Diameter, T: Individual

This spell temporarily suppresses an *Aegis of the Hearth* effect. The *Aegis of the Hearth* effect must be less than half the level of this spell + 3 magnitudes. The known Lab Texts of this spell incorporate a side effect: while the *Aegis of the Hearth* is lowered, the temperature within the affected boundary is lowered slightly, which sensitive characters might notice.

This spell must penetrate the *Aegis of the Hearth* effect, of course.

Note that if the *Aegis of the Hearth* is of a high level, then this spell may need to be a ritual.

(Base effect, +1 Touch, +1 Diameter)

Required Lab Total to invent spell: depends upon level (see insert earlier).

REMOVING THE HEARTH'S KEYSTONE

PeVi Gen

R: Touch, D: Momentary, T: Individual

The caster dispels an *Aegis of the Hearth* effect. There is no other evidence that the *Aegis* is absent, but alert magi crossing



Hermetic Projects



the supposed boundary of the *Aegis* may notice that they do not feel the characteristic tingle which indicates the presence of an *Aegis*.

The *Aegis of the Hearth* effect must be less than the level of the *Removing the Key-*

stone spell + 3 magnitudes + stress die. This spell must penetrate the *Aegis of the Hearth* effect, of course.

Note that if the *Aegis of the Hearth* is of a high level, then this spell may need to be a ritual.

(Base effect, +1 Touch)

Required Lab Total to invent spell: depends upon level (see insert earlier).



Chapter Six

The Living Corpse

Wizards have long sought to cheat death, to avoid the reaper's blade through cunning art and powerful invocations. Hermetic magi have only a few options to successfully become immortal, options that are restricted to initiates of a handful of Hermetic Mystery Cults. Frustration awaits the magus who desires immortality but is excluded from these secret and esoteric rites. Human life cannot be created or indefinitely retained by Hermetic magi.

But the components of life, the shell of the body and the animation of the spirit, can be manipulated. Several Hermetic spells can already accomplish these ends; spirits can be summoned, bound, and coerced into compliance, and a human body can be created, preserved, and controlled. Successful castings of these necromantic spells are only limited by their duration, but even this obstacle can be overcome. A spell will naturally cease, but an enchant-

ed item can maintain a similar spell-like effect forever.

Combining necromantic spells with enchanted devices, a magus can create a human corpse and unite a ghostly apparition with the corpse to form a semblance of human life. Called a **living corpse**, such a creature is beyond the limitations of death, and can serve the magus for eternity. With careful preparation and painstakingly enchanted magic items, a necromancer can create a personal living corpse and achieve eternal existence.

Creating a Living Corpse

To create a living corpse, the magus needs to bind a ghost to an ani-

mated corpse. The magus must create a spell that animates a corpse, a spell that summons a specific spirit, a spell that anchors the spirit to the corpse, and a spell that allows the spirit to control the corpse. The magus must decide how he will make these spell effects permanent, and a constructed enchanted item is the most obvious.

A magus who knows the Minor Hermetic Virtue: Spell Binding could summon other spirits to maintain the spells, creating a small group of inanimate objects to sustain the spells and linked spirits (*The Mysteries Revised Edition*, page 27). While common, and reportedly widespread throughout the Order of Hermes, not every magus knows how to bind spells. But every magus does know how to enchant magic items, which means that a living corpse is attainable to all who seek to be one.

The Fleeshy Vessel

Hermetic magi know that ghosts can be bound to places, things, events, and passions, each somehow providing a supernatural tether connected to the spirit. The common magic of spell binding (*The Mysteries Revised Edition*, page 27), requires that the magus use an "inanimate physical" container as a vessel to imprison the ghost, but this is an anchor for a second spell as well as the spirit, whose bound essence empowers the spell indefinitely. The Rego Mentem spell *Imprison a Ghost in a Vessel* is more relaxed concerning the actual container housing the bound

ghost. The container does not have to be a hollow vessel: a book, rock, or corpse all count as containers.

Like spell binding, however, if this container is broken, the spirit is released. A magus creating a living corpse therefore selects a specific part within the corpse to house the ghost. If he chooses the entire corpse, any scratch, wound, or puncture counts as breaking the vessel. A clever magus binds the ghost to the corpse's liver, stomach, heart, or skull. This ensures that the corpse can sustain considerable

damage without releasing the ghost, as long as the specified container remains whole.

If the magus chooses a body part as the vessel, that part needs to be available for the spirit-binding, either by sight or by touch, depending on the Range of the spell or spell-like effect. It is impossible to enchant a spleen to bind a ghost, if the spleen remains hidden in the body. This can be difficult if the necromancer decides he wants to self-transform into a living corpse.

Exempli Gratia: Bonding a Ghostly Warder to a Corpse

A magus wants to bind a weak ghost to a corpse. He has an arcane connection to a ghostly warder (ArM5, page 193) and has a fresh corpse. He first summons the ghost, using a variant of the ritual spell *Incantation of Summoning the Dead* (ArM5, page 152), with Duration Diameter instead of Duration Concentration. This Rego Mentem level 40 spell must penetrate the 10 Magic Resistance of the ghost. Once summoned, the magus casts the level 25 Rego Mentem spell *Imprison a Ghost in a Vessel*, which must also penetrate the ghost's Magic Resistance. The magus forces the ghost into the corpse, which acts as the vessel. The magus then casts *Animate the Slumber-*

ing Corpse (ReCo (Me) 30), and finally *Passing the Reins of Corpus* (MuVi 35). The magus has successfully created a living corpse that will stay active until sunset, when both *Imprison a Ghost in a Vessel* and *Animate the Slumbering Corpse* spells end (Duration: Sun).

The living corpse has all the abilities and powers of both the ghostly warder and the corpse. It is not under any compulsion to follow the magus' commands, although it can be compelled to obey through magic (*Coerce the Spirits of the Night*, for example). When the spells end at sunset, the corpse flops to the ground and the ghost is released.

(Base 5, +2 Voice, +2 Sun)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

ANIMATE THE SLUMBERING CORPSE

ReCo(Me) 35

R: Voice, D: Sun, T: Ind

A variant of *Awaken the Slumbering Corpse* (ArM5, page 134), this spell allows a caster to control a corpse through mental, rather than verbal, commands.

(Base 10, +2 Voice, +2 Day, +1 Mentem requisite)

Required Lab Total: 1 season (70), 2 seasons (53), 3 seasons (47), 4 seasons (44)

PASSING THE REINS OF CORPUS

MuVi Gen

R: Touch, D: Mom, T: Ind

Cast at the same time as another spell, this spell lets the caster pass control of the

A Living Corpse Using Spells

A living corpse combines the physicality of an animated corpse with the mental aspects of an attached spirit, magically joining that which death has pulled apart. A ghost is bound to a magically animated corpse, then given control of the spell that animates the corpse, letting it control the body. The simplest example is a living corpse created by casting spells; the most complicated example is a personal living corpse, one that a magus designs for himself using enchanted items that activate upon his death. Both creation processes use variations of three spells, in addition to others specific to the creation process. Those three spells are as follows:

IMPRISON A GHOST IN A VESSEL

ReMe 25

R: Voice, D: Sun, T: Ind

This spell forces a ghost into a container of some type. The spirit remains bound within the vessel for the duration

of the spell. While the spirit cannot affect its prison with magic to force its release, its powers are not otherwise limited.



KAD

Story Seeds

AN INNOCENT INTRODUCTION

During some routine task, a grog finds a young boy hiding on the covenant's grounds. Frightened and dirty, the boy clutches a large tome. He says that he stole it from his master, who was using it to cast unholy spells and incantations on him. The boy is taken to the magus, who ascertains that the boy is an apprentice and holds a collection of Hermetic Lab Texts. The spells are not infernal, but necromantic. Legally, the magus should return the text and apprentice to the owner. This story seed could serve as a simple in-game introduction

to the manufacture of a living corpse, or could set up a rivalry between the finder and the owner. An insidious complication would be if the book states that the owner plans to slay the apprentice to see if the spell for summoning a ghost works. While not an infraction of the Hermetic Code, it could raise moral objections in a compassionate reader.

INTERVIEW WITH BALENTO

A recently acquired magic item that casts *Ignem* spells bears the sigil of Balento, a famous Verditius magus

who made many such devices during the Schism War. Magical investigation shows that the item isn't that old, constructed just five years ago. Is it possible that Balento is still alive, working away somewhere and still making items of fiery destruction? The annals of the war state that Balento was almost 200 years old during the conflagration. If he is still making magic items, he must be more than 400 years old, an unheard-of feat in the Order of Hermes. Curious characters might attempt to locate Balento, perhaps by following his selling agent, and discover that the magus is a living corpse.

first spell to another person. The level of the affected spell must be less than the level +1 magnitude of *Passing the Reins of (Form)*, and it only works on spells with Duration longer than Momentary. The spell does not change the target of the affected spell. As with other Muto Vim spells, the caster must succeed at an Intelligence + Concentration roll against an Ease Factor of 9 (*ArM5*, page 159).

(Base effect, +1 Touch)

Required Lab Total: Dependent upon level of spell

A Living Corpse Using Magical Enchantments

The longest a living corpse can remain using Hermetic spells is one year, the maximum duration of Hermetic formulaic spells. This serves for some purposes, but if a magus wants to create a longer-lasting living corpse, he must create enchanted items that can maintain their spell-like effects indefinitely. He still needs to personally cast the spell that summons the ghost, because *Incantation of Summoning the Dead* is a ritual spell, and ritual spells cannot be instilled into enchanted items.

Just like any enchanted item, the magus must decide the physical shape and material of the enchanted item and the type

of enchanted item to construct: invested device, lesser enchantment, charged item, or talisman. Lesser enchantments and charged items work well on others, and are a good choice if the magus wants to create living corpses as henchmen and staff members. A lesser enchantment necessitates high Lab Totals in the required Technique and Form combinations. Charged items don't cost vis and allow for lower Lab Totals, but have a limited number of uses before the magic is exhausted. Lesser enchantments and charged items must be created in a single season, and both types of enchanted items can only have a single power. A Muto Vim spell-like effect can be instilled in an enchanted item, but to be useful, the effect must be instilled in the same enchanted item with the other effect it is intended to affect.

Invested devices can be created over several seasons and can hold multiple enchantments, including linking trigger enchantments that can activate other powers. This combination of linking triggers activating other spell-like powers is especially important if the magus wants to become a living corpse without the aid of an assistant (see *Personal Living Corpse*, later). While he could rely on someone else to activate the magic, using an assistant or collaborator to activate an enchanted item means trusting that person

to complete the task. If the assistant fails, there is little that the magus can do about it, since he will be dead at the crucial time of activation. A talisman is a good choice for the necromancer who is determined to become a living corpse, since it can hold many more powers than an invested device, and its total allotment of powers is not limited by its shape or form.

LESSER ENCHANTMENTS: THE WALKING CENTURION

Of the four necessary spells to create a living corpse, lesser enchantments can be used for two: the ghost-binding spell and the corpse-animating spell. A spell to summon a ghost cannot be instilled in a lesser enchantment — or any enchanted device — because it is a ritual spell. A Muto Vim spell cannot be instilled in a lesser enchantment because it must be instilled with the power it is working with, and only one power can be put into a lesser enchantment. Two examples of lesser enchantments are listed later. After constructing the two lesser enchantments, the magus is ready to make a living corpse. He first provides a fresh corpse for the ghost's attachment. He places the Denarius to Hold the Recalled Centurion on the floor and the Greave of Reveille

on the corpse. He might encircle the area with a *Ring of Warding Against Spirits* to make sure the summoned ghost does not immediately flee.

After summoning the ghost using the regular Hermetic spell, *Incantation of Summoning the Dead*, the necromancer speaks the command word for the Denarius,

which binds the ghost to the coin. He then speaks the command word for the Greave and at the same time casts the spell *Passing the Reins of Corpus*. Because he

Muto Vim Spells and Enchanted Devices

Muto Vim spells affect other spells, as described in the Muto Vim Guidelines (ArM5, page 159). Muto Vim spells can also affect spell-like effects instilled in enchanted devices, as long as certain conditions are met. Some of these conditions are explicitly stated in the Muto Vim Guidelines, and others have to be interpreted. To avoid confusion, they will be made explicit here.

A Muto Vim effect can be put into a magical item, as long as it affects another power instilled in the item. If spell-like powers in a magical item can be manipulated by Muto Vim effects, then spell-like powers can also be manipulated by Muto Vim spells. The reverse is not true; a general purpose Muto Vim spell-like effect cannot be instilled in a magical item with the intent to affect spells that the wielder desires to target. Muto Vim spell-like effects can only affect other spell-like effects in the same magical item.

If the magus casting the Muto Vim spell is the same person activating a magical item, then the standard rules for casting a Muto Vim spell apply (page 159). The caster must succeed with an Intelligence + Concentration roll against an Ease Factor of 9.

If the magus is not the same person activating the magical item, the rules governing a Muto Vim spell cast on another magus' spell apply. If an ally activates the magical item, and the magus and item-activator have worked out the timing issues before hand, the two are considered to be cooperating. The caster must succeed with an Intelligence + Concentration roll against an Ease Factor of 9.

If the caster and the item-activator have not worked out the timing issues beforehand, then they are not cooperating. An enemy using a magical item falls into this category. In this case, the magus must fast cast the Muto Vim spell.

He must also beat the magical item's Penetration with his Muto Vim spell's Penetration. Because Muto Vim spells are Form specific, he must also correctly identify the Form of the device's spell-like effect. Use the Determine Form of Magical Effect formula (ArM5, page 83) to determine whether the magus is successful. If the magus correctly identifies the Form, succeeds with a fast cast defense roll against the item-activator's Initiative roll, and casts his spell with higher Penetration than the device's Penetration, his Muto Vim spell affects the device's spell-like effect.

All other Muto Vim spell rules apply. The magical item must be Hermetic. The Muto Vim spell can have Range Touch if the magus is holding the magical item, but must have Range Voice if someone else is holding the magical item or he triggers it from a distance.

AMULETS, PHYLACTERIES, AND TEFILLIN

Personally worn items are ideal for creating a living corpse because they can operate at Range Touch. This keeps the level of the effect manageable, and circumvents the problems involved with higher-magnitude ranges. Voice and Sight, for example, are difficult to use when the enchanted item has neither a mouth to speak, nor eyes to see. These difficulties can be overcome, but doing so adds magnitudes to the spell-like final effect of each enchantment. Managing the final level of effect reduces the cost of the vis necessary for each instilled power, maximizes the magus' Lab Total to allow him to instill additional level of Penetration, and decreases the time required for enchanting each effect.

While rings, necklaces, earrings, and other personal items will suffice, there

are certain worn items that are more appropriately thematic for necromantic purposes. These have a long history of use in pre-Hermetic magic traditions and have remained popular among magi with necromantic persuasions. An **amulet** is an engraved gem, coin, figurine, or pendant, popular since the time of Pliny's *Natural History*. A **hamsa**, or "hand of Fatima," is a popular palm-shaped amulet used in Arabic lands. A **phylactery** is a small container or box worn strapped to the arm, used in various Greek traditions of magic. A **tefillah** (plural: tefillin) is a small leather cube tied to the arm or forehead, used by Jewish holy men and magicians.

PERTINENT MATERIAL AND SIZE TABLES

Derived from the regular Material & Size Tables chart (ArM5, page 97), the following table lists the final number of points for specific items useful for necromancers. This number is both the pawns of vis needed to open the item for enchantment, and the maximum number of pawns of vis that can be instilled in the device to empower spell-like effects. The material is the determining factor rather than the actual item; for example, an amulet made out of bone has the same points as a figurine made from bone.

ITEM	POINTS
Amulet, bone	3
Amulet, precious engraved gem	15
Amulet, semi-precious engraved gem	12
Coin pendant, gold	10
Coin pendant, silver	6
Hamsa, clay	3
Phylactery, iron	5
Phylactery, wood	2
Tefillah, leather	2

is activating the lesser enchantment at the same time that he is casting the *Muto Vim* spell, the player must make an Intelligence + Concentration roll (see insert). Because the necromancer is not holding the lesser enchantment, the Range of the *Passing the Reins of Corpus* spell must be Voice. Against its will, the ghost is bound to the silver coin and given the ability to command the animated corpse. The ghost is not immediately forced to follow the necromancer's commands. A few hectic seconds may ensue before the necromancer can command the ghost, using *Coerce the Spirits of the Night*. Note that while the spell-like effects of the Denarius and the Greave can last indefinitely, due to the Constant Effect duration, the spell *Passing the Reins of Corpus* has a much shorter lifespan, depending on the Duration chosen when the necromancer invented the spell.

The Denarius to Hold the Recalled Centurion assumes that the ghost is weaker than Magic Might 20. A more powerful ghost would require that the device have a higher Penetration. The Greave of Reveille does not need Penetration because the corpse it targets does not have Magic Resistance. The coin and leg armor are merely examples of items that could hold these instilled powers, ones that a magus with antiquarian Roman affectations might use.

A Denarius to Hold the Recalled Centurion

ReMe 44

Pen: 20, Constant Effect

R: Touch, D: Sun, T: Room

An antique Roman silver coin, a denarius, is instilled with the spell *Imprison a Ghost in a Vessel*, which forces a ghost inside the silver coin. The silver coin is placed on the floor of the room in which the ghost is present, and once the command word is spoken, the magic targets the room and the enclosed ghost.

(Base 5, +1 Touch, +2 Sun, +2 Room; +1 frequency, +3 environmental trigger, +10 penetration.)

Required Lab Total: 1 season (88), 2 seasons (66), 3 seasons (59), 4 seasons (55)

This effect costs 5 pawns of vis.

The Greave of Reveille

ReCo(Me) 34

Pen: 0, Constant Effect

R: Touch, D: Sun, T: Ind

This iron leg armor is instilled with the spell *Animate the Slumbering Corpse*, which will animate the non-magical corpse wearing it. The command, "Stand at attention," is issued as soon as the magic activates.

(Base 10, +1 Touch, +2 Sun, +1 Mentem requisite; +1 frequency, +3 environmental trigger)

Required Lab Total: 1 season (68), 2 seasons (51), 3 seasons (46), 4 seasons (43)

This effect costs 4 pawns of vis.

CHARGED ITEMS: THE NECROMANCER'S BLADES

A magus who wishes to use charged items to create a living corpse still needs to cast spells to start and complete the creation. Charged items can only perform half of the necessary spells, the ghost-binding spell and the corpse-animating spell. The benefits of using a charged item are two: a magus' Lab Total only has to be greater than the calculated total spell-like effect level, not twice that amount, and a charged item does not require vis to instill the spell-like effect. Like lesser enchantments, charged items must be created in a single season.

The following charged items are a pair of daggers made by a necromancer who desires a large following of weak living corpses. Having first summoned a ghost, the necromancer points the Blade of Lead at the ghost and imprisons it in a small clay pot that he has conveniently brought with him. He then opens the corpse's torso and encloses the clay pot within the cadaver's chest cavity. Finally, he animates the corpse with the Blade of Amber and at the same time casts *Passing the Reins of Corpus* to the



ghost. Because these charged items are ultimately disposable, the necromancer purposefully uses ghosts with a Magic Might of 10. For this example, the necromancer's *Passing the Reins of Corpus* spell has a Duration Moon. Since the living corpse ends when this spell expires, there is no point in having either charged item's spell-like effect last longer than a month.

The Blade of Lead

ReMe 36

Pen: 12

R: Voice, D: Moon, T: Ind

This lead dagger is instilled with the spell *Imprison a Ghost in a Vessel*, which forces a ghost inside a container selected by the wielder at the time of activation. Lead grants a +3 Lab Total bonus for binding ghosts.

(Base 5, +2 Voice, +3 Moon, +6 penetration.)

Required Lab Total: 1 season (36, plus 1 charge for every 5 points above 36)

The Blade of Amber

ReCo(Me) 40

Pen: 0

R: Voice, D: Moon, T: Ind

This dagger made of amber is instilled with the spell *Animate the Slumbering Corpse*. Because the corpse does not have Magic Resistance, the spell-like effect does not need Penetration.

(Base 10, +2 Voice, +3 Moon, +1 Mentem requisite)

Required Lab Total: 1 season (40, plus 1 charge for every 5 points above 40)

INVESTED DEVICE: AN ORB AND A CROWN

Because the magus may not always be on hand to speak the command word, he may want to instill linked triggers in the devices to activate their powers. Even though a linked trigger is attached to another power instilled in an item, it is still a second effect, requiring the construction of an in-

vested item. An invested item is not limited by the number of powers it has, but by its shape and material. Several of the necessary effects for creating a living corpse can be instilled in the same invested item.

These two sample devices contain all the spell-like effects necessary to create a living corpse, except for the ritual spell that is required to summon the ghost. The gold orb binds the summoned ghost within it. The crown animates the corpse and passes control of the animated corpse to the bound ghost. Both invested devices have a magically linked trigger, so that the primary effect can be activated through conditional factors rather than by a spoken command word. As they are designed to capture and bind a more powerful ghost, the Penetration has been increased accordingly. The two devices detailed here might be enchanted by a magus with an egotistical personality, fashioning the living corpse as the king of the dead.

An Orb for the Spectral Sovereign

ReMe 52

Pen: 30, Constant Effect

R: Touch, D: Sun, T: Room

A hand-sized gold globe is instilled with the spell *Imprison a Ghost in a Vessel* (see earlier), which captures a ghost inside it. The power activates when triggered by the linked spell, *Detect the Presence of the Spectral Sovereign*.

(Base 5, +1 Touch, +2 Sun, +2 Room; +1 frequency, +3 environmental trigger, +3 linked trigger, +15 penetration)

Required Lab Total: 1 season (104), 2 seasons (78), 3 seasons (70), 4 seasons (65)

This effect costs 6 pawns of vis.

Detect the Presence of the Spectral Sovereign

InVi 49

Pen: 30, 2 uses per day

R: Touch, D: Sun, T: Room

This effect detects the presence of a specific ghost, which is determined during

the creation of the invested device. Every sunrise and sunset this power activates, constantly scanning the room the invested device is touching for a specific ghost. If the spell-like effect detects the ghost and penetrates its Magic Resistance, this effect activates the device's primary power and binds the ghost within the gold globe.

(Base 5, +1 Touch, +2 Sun, +2 Room; +1 2 uses per day, +3 environmental trigger, +15 penetration)

Required Lab Total: 1 season (98), 2 seasons (74), 3 seasons (66), 4 seasons (62)

This effect costs 5 pawns of vis. Combined with its primary power, these effects costs 11 pawns of vis. A hand-sized gold orb can hold a maximum allotment of 20 pawns of vis (gold material 10 x 2 Size small).

A Crown for the Sovereign's Host

This gold crown rests atop the corpse's head. It has three powers, *The Rising of the King*, *The Anointing of the King*, and *Perceive the Presence of Magic*.

The Rising of the King

ReCo(Me) 37

Pen: 0, Constant effect

R: Touch, D: Sun, T: Ind

When activated, this spell-like effect causes the corpse to stand, using the spell *Animate the Slumbering Corpse*. The effect's default command is, "Stand up."

(Base 10, +1 Touch, +2 Day, +1 Mentem requisite; +1 frequency, +3 environmental trigger, +3 linking trigger)

Required Lab Total: 1 season (74), 2 seasons (56), 3 seasons (50), 4 seasons (47)

This effect costs 4 pawns of vis.

The Anointing of the King

MuVi 48

Pen: +30, 1/day

R: Touch, D: Mom, T: Ind

This effect casts *Passing the Reigns of Corpus*, which allows the ghost to control the animated corpse.

(Base effect 25 (to affect a level 30 Corpus effect), +1 Touch, +3 linked trigger, +15 Penetration 30)

Required Lab Total: 1 season (96), 2 seasons (72), 3 seasons (64), 4 seasons (60)

This effect costs 5 pawns of vis.

Perceive the Presence of Magic

InVi 24

Pen: 0, Constant effect

R: Touch, D: Sun, T: Room

This spell detects if magic of the sixth magnitude or higher (level 30) has recently been cast in the targeted room. Its intent is to notice when the spell-like effect, *An Orb for the Spectral Sovereign*, is activated, at which point it will activate its two linked powers in the crown. There is a chance that it notices other spells. If so, it activates its linked powers and the corpse is again animated. Since the corpse is already animated, there is no visible effect.

(Base 3, +1 Touch, +2 Sun, +2 Room; +1 frequency, +3 environmental trigger)

Required Lab Total: 1 season (48), 2 seasons (36), 3 seasons (32), 4 seasons (30)

This effect costs 3 pawns to instill. Combined with the previous two powers, it costs 12 pawns to animate the corpse. A gold crown has 20 available slots for vis (gold material [10] times small size [2]).

All five spell-like effects could be instilled within a single item, which would need to be able to contain 23 pawns of vis. Remember that the previous examples will work against a ghost whose Magic Might is lower than 30. A more powerful ghost will require a binding spell with higher Penetration, which will increase the number of pawns needed to enchant the device.

INVESTED DEVICE: THE NECROMANCER'S GRIMOIRE

Another example of an invested device combines all the necessary enchantments into a single item. At first glance, a Nec-

romancer's Grimoire looks like any other large tome in a Hermetic library, big and heavy and filled with pages of parchment. Closer inspection reveals a more gruesome construction. The front cover is fashioned from a human skull and decorated with an amber gem and a turquoise stone, two reputedly sinister gemstones popular with necromancers.

Human skulls are not hard to find for Hermetic magi, even those who live in the center of society, surrounded by opulence and grandeur. The two main sources for skulls are cemeteries and battlefields. Finding a fresh battleground could be a challenge or trivial, depending on where the magus lives and how close he is to marcher lands or other violently disputed areas. Most human settlements have cemeteries, on the other hand, and a magus might not even have to leave his covenant to mine the soil for skulls. However, it might be a better idea to raid a cemetery a few villages away, since the deceased's relatives will certainly mind if their loved one's skull is exhumed from its eternal rest. The cover's gems can be acquired from a reputable jeweler, although the turquoise stone is rarer than the amber gem. Turquoise stones are more common in the East than in the West.

The Necromancer's Grimoire is first prepared as a compound item, as explained in *ArM5*, page 97. Each of the three components must be enchanted to grant the associated shape and material bonuses to the magus' Lab Total. The front cover requires 9 pawns of vis to be prepared for enchantment (human bone [3] x medium size [3]). A magus must expend 12 pawns of vis to open the amber gem for enchantment (semi-precious stone [12] x tiny size [1]), and the same number of pawns for the turquoise stone (semi-precious stone [12] x tiny size [1]). Like any compound invested device, the magus must then decide to prepare the invested device using either the sum of the component parts (33 pawns of vis) or the highest required single component (12 pawns). In this case, merely preparing the device with 12 pawns of vis doesn't allow enough room for the

necessary enchantments, which require 27 pawns of vis to instill.

Preparing this compound invested device for enchantment is truly a feat, especially considering that, in a single season, a magus can only use a number of pawns of vis equal to his Magic Theory times two.

Once the physical book is constructed and its component items are prepared for enchantments, the magus instills the following spell-like powers.

The Turquoise Stone-Soul

ReMe 63

Pen: 52, Constant Effect

R: Touch, D: Sun, T: Room

The book is instilled with *Imprison a Ghost in a Vessel*, which captures the ghost inside the turquoise gem that adorns its cover. The book must be placed face down, so that the turquoise gem can touch the floor.

(Base 5, +1 Touch, +2 Sun, +2 Room; +1 frequency, +3 environmental trigger, +3 linked trigger, +26 penetration)

Required Lab Total: 1 season (126), 2 seasons (95), 3 seasons (84), 4 seasons (79)

This effect costs 7 pawns of vis.

Detect the Presence of the Specter

InVi 60

Pen: 52, 2 uses per day

R: Touch, D: Sun, T: Room

This is the same linked trigger used previously. A specific ghost must be selected as the target of this effect.

(Base 5, +1 Touch, +2 Sun, +2 Room; +3 environmental trigger, +26 penetration)

Required Lab Total: 1 season (120), 2 seasons (90), 3 seasons (80), 4 seasons (75)

This effect costs 6 pawns of vis.

Rousing the Receiving Fleishy Host

ReCo(Me) 42

Pen: 10, Constant effect

R: Touch, D: Sun, T: Ind

This instilled effect casts *Animate the Slumbering Corpse*. The book must be touching the corpse. The effect needs Penetration because the target is not a regular corpse, but a revenant with a Magic Might of 9 (see "A Necromantic Miscellany," later). Although the revenant is already animated, moving under the control of its own animating spirit, this effect will override the revenant's animating spirit and place the bound ghost in charge. The effect's default command is, "Stand up."

(Base 10, +1 Touch, +2 Sun, +1 Mentem requisite; +1 frequency, +3 environmental trigger, +3 linking trigger, +5 penetration)

Required Lab Total: 1 season (84), 2 seasons (63), 3 seasons (56), 4 seasons (53)

This effect costs 5 pawns of vis.

Grant Control to the Ghost

MuVi 59

Pen: +30, 1/day

R: Touch, D: Mom, T: Ind

The spell-like effect, *Passing the Reigns of Corpus*, is instilled to allow the ghost to

control the *Rousing the Receiving Fleshy Host* spell-like effect.

(Base effect 25 (to affect a level 30 Corpus effect), +1 Touch, +3 linked trigger, +26 Penetration 52)

Required Lab Total: 1 season (118), 2 seasons (89), 3 seasons (79), 4 seasons (74)

This effect costs 6 pawns of vis.

Perceive the Presence of Magic

InVi 24

Pen: 0, Constant effect

R: Touch, D: Sun, T: Room

This is the same linked trigger described previously. The power *The Turquoise Stone-Soul* will activate this effect, which will in turn activate both *Rousing the Receiving Fleshy Host* and *Grant Control to the Ghost*.

(Base 3, +1 Touch, +2 Sun, +2 Room; +1 frequency, +3 environmental trigger)

Required Lab Total: 1 season (48), 2 seasons (36), 3 seasons (32), 4 seasons (30)

This effect costs 3 pawns to instill. The total cost of all five spell-like effects is 27 pawns of vis.

After the book is enchanted, the necromancer creates a revenant using a ritual

spell. He ties the book to the revenant and commands it to lie on the floor facedown, so that the book touches both it and the floor. He then summons a specific ghost. As soon as the ghost enters the chamber, the linking trigger *Detect the Presence of the Specter* detects the ghost and activates *The Turquoise Soul-Stone*, which imprisons the ghost in the turquoise gem. *Perceive the Presence of Magic* detects the activation of the effect *The Turquoise Soul-Stone*, and activates *Rousing the Receiving Fleshy Host* and *Grant Control to the Ghost*.

Once completed, the living corpse is a combination of the summoned ghost and the revenant. The living corpse's Magic Resistance is the ghost's. Both ghost and revenant have Magic Resistance prior to combining the two into a living corpse, but after the living corpse is created, the ghost's Magic Resistance supersedes the revenant's Magic Resistance. The ghost is bound in the Grimoire, so its Magic Resistance protects the book, just like a magus' *Parma Magica* protects his clothes and worn personal items. Because the revenant is wearing the book, it too is covered by the ghost's Magic Resistance. If the living corpse detaches the book, the revenant is

Spells to Make and Shape a Bone Book Cover

BEQUEATHING SALOME'S REQUEST

CrCo 20

R: Touch, D: Mom, T: Part, Ritual

This spell creates a human head, complete with skin, eyes, teeth, and hair. The particulars of the head's appearance are up to the spell's inventor. Castor of Sicily's version of the spell makes created heads look like his own. The spell is named after Salome, the stepdaughter of King Herod, who asked for and received the head of John the Baptist, according to Biblical history.

(Base 5, +1 Touch, +1 Part: however the lowest level a ritual can be is 20)

Base Level Interpretation: According to *Magi of Hermes*, page 84, the base level to create part of a corpse is the

same as the base level to create the whole corpse, adjusted by the increased Target: Part.

Required Lab Total: 1 season (40), 2 seasons (30), 3 seasons (27), 4 seasons (25)

FORGING THE BONE COVER

MuCo 5

R: Touch, D: Conc, T: Ind

This spell changes the inelastic nature of bone, making it elastic and able to be reshaped under pressure. The skull becomes as pliable as clay for the duration of the spell. Once this spell is cast, a human skull can be pressed into a book-shaped wooden frame. When the spell ends, the skull reverts to its inelas-

tic property, but retains its new shape. If later used in an enchanted item, the reshaped skull still gives the magus the same Shape & Material bonus (*ArM5*, page 110).

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

Base Level Interpretation: A base level 1 Muto Terram spell will change one property of dirt. The base level to create dirt is *Creo Terram 1*, and the base level to create stone is base level 3. A base level 3 Muto Terram would change one property of stone. Bone is harder than dirt but softer than stone, so a base level 1 would not be enough, but base level 3 would. Thus: Muto Corpus base level 3, change one property of bone.

Required Lab Total: 1 season (10), 2 seasons (8), 3 seasons (7), 4 seasons (7)

no longer protected by the ghost's Magic Resistance. Note that once the living corpse is created, the book does not have to touch the revenant to allow the ghost to control it.

INVESTED DEVICE: THE LESSER NECROMANTIC MANUALS

These books are similar to the Necromancer's Grimoire in appearance and function. Each is also a compound item, but with only two elements: a lead cover and a turquoise stone for adornment. The stone costs 12 pawns to prepare for enchantment (semi-precious stone [12] x tiny size [1]) and the lead cover costs 15 pawns (base metal [5] x medium size [3]). Most magi

will prepare the item for enchantment by only paying the most expensive cost (15), which requires a Magic Theory of 8.

Two books are necessary. The first is instilled with *The Turquoise Stone-Soul* and *Detect the Presence of the Specter*. Together these powers cost 13 pawns of vis. The second volume is instilled with *Rousing the Receiving Fleshy Host*, *Grant Control to the Ghost*, and *Perceive the Presence of Magic*. These three powers cost 14 pawns of vis to instill. A pair of Necromantic Manuals will achieve the same effects as the Necromancer's Grimoire.

TALISMANS

If a necromancer wants to become a living corpse, he can instill the necessary

spell-like effects into his talisman. Unlike other types of enchanted devices, a talisman is not restricted in the number of powers, it can hold by its shape and material form. Rather, the sum of the magus' highest Technique and Form determines the talisman's maximum capacity of pawns of vis, which in turn determines the number of instilled powers the talisman can hold, and the limit increases as the magus improves his Arts. A second benefit of using a talisman is the Range of the instilled powers. Because a talisman is considered part of a magus, the spell-like effects can be instilled with Personal Range. This decreases the final spell-like effect total by a magnitude and bypasses any residual *Parma Magica* the magus may have (see "A Personal Living Corpse," later). Two example talismans

Story Seeds: In the Graveyard

At some point in a necromancer's life, he will probably go rooting around in the local graveyard, looking for material components or a supply of corpses. While it's easy enough with Hermetic magic to create corpses, it costs vis to make them permanent. Most magi find it easier to send a group of gogs out on a rainy night to retrieve various charnel bric-a-brac from a nearby graveyard. In medieval parlance, a "graveyard" or "boneyard" is an enclosed space lying adjacent to a church. It is not interchangeable with "cemetery," which refers to a subterranean burial crypt like the catacombs found beneath Rome.

In many parts of Mythic Europe, the graveyard is surrounded by a stone wall to discourage vagrants and body snatchers, who retrieved corpses for natural philosophers and other more nefarious clients. A graveyard has an obvious opening, primarily to allow easy access to religious processions for feasts and ceremonies. Several graveyards in England have a "lych-gate," a roofed entrance where the priest and mourners gather before a body's internment. A notable feature of French graveyards is a *lanterne des morts*, a

20- to 30-foot-high stone monument resembling a lighthouse with a lantern at its top, which is lit for important vigils and feasts. Like most of medieval society, a graveyard is segregated according to status. Ranked nobility and clergymen are buried near or even in the church, with elaborately carved stone headstones and funerary arrangements. Cheaper headstones exist for those who can afford them, and blacksmiths will fashion iron crosses for those who can't afford stone. Even the destitute are buried with a wooden cross to mark their grave.

Built on consecrated ground, most graveyards have a Divine aura. While not as strong as the aura in the church itself, the graveyard's aura likely stays positive day and night. Because of this holy atmosphere, many Infernal, Magic, and Faerie denizens avoid a graveyard. If the Divine aura is low, however, powerful creatures will not shy from the graveyard. In society, graveyards are often a place for the local population to gather, and though it is frowned upon by the upper echelons of the church, weekly markets and holiday festivals are sometimes held in graveyards.

The best supernatural protection a graveyard offers is to the soul of the departed, for if he was buried with the proper Christian rites, his soul and spirit are immune to magical tampering. However, his body is not, and his parts and remains may prove useful to necromancers. A skull taken from consecrated soil provides the same Shape and Material bonuses as one found on a battlefield or conjured in the laboratory.

AN EXTRAORDINARY COINCIDENCE

On the night that a band of gogs is dispatched to retrieve something from the graveyard, another group of shadowy figures is exhuming a body when the gogs arrive. None of the figures are recognizable, especially the leader, who stands apart, hidden under the folds of a black cloak. Is he an infernalist, stealing corpses for his foul masters? Is he another magus, directing his turb of gogs in the same mission as the watching gogs? Maybe he is a priest and has decided that the body does not deserve religious burial, and is thus directing its removal

are the Hand Mirror of Circe and the Staff of the Witch of Endor.

The Hand Mirror of Circe is a small, silver mirror with a shaped skull handle and decorative amber and turquoise stones set around the mirror's face. This collection of materials provides several Shape and Material bonus for the talisman's enchantments. A mirror provides a Shape and Material bonus of +3 for both summoning and controlling ghosts. Instead of shaping a human skull into a book cover, it is shaped into a handle, which provides a +3 bonus for corpses. A turquoise gem grants a +4 bonus for necromancy, and an amber stone provides a +3 bonus for corpses. A magus might also want to invent effects that make the item more durable. Circe was the most powerful necromancer in the Classical Greek myths, having taught



Story Seeds: In the Graveyard (cont'd)

from consecrated ground. As the grogs ponder their predicament, one of the diggers spies them and raises the alarm. What will they do?

AN UNFORTUNATE WITNESS

While prowling the graveyard for a corpse, the assigned grogs hear a commotion coming from the nearby mortuary chapel. The door opens and a woman departs, after giving the resident priest a lingering goodbye kiss. The woman is recognized as the wife of a prosperous local merchant. An hour later, when the grogs are truly engaged in grave robbing, a second woman arrives in the dead of the night and knocks at the priest's door. She is also a wealthy merchant's wife. What's going on? Necromancers are notorious for casting love spells. Is the priest really a necromancer who has put the village's affluent women under his control?

AN UNEARTHLY SURPRISE

The magus wants a human skull, and the grogs have selected a fresh grave.

Bodies are not buried that deeply in the Middle Ages, and the grogs get suspicious when they keep digging and don't unearth the corpse. The soil is easily removed, as if it has been recently disturbed beneath the sod covering. Suddenly, the pit collapses and the grogs tumble into an underground tunnel. Has some horrible beast been tunneling under the graveyard, snatching corpses from below the earth's surface? The dark tunnel yawns in both directions, and recent rumors of a burrowing dragon frighteningly rise up in the grogs' heads. Their master has sent them to the graveyard because he does not want to be interrupted. Does this bear mentioning, or should the grogs investigate without his prior approval?

A DIVINE INTERRUPTION

Midway through their nocturnal excavations, a silver-gray wolf leaps the graveyard's wall and intrudes on the grogs' grave robbing. The grogs have inadvertently selected the grave of a hermit, whom the wolf, Lupersus, was charged to protect. Despite the hermit's

demise, Lupersus still views itself as a protector, and spontaneously decides to protect all those buried in this consecrated ground. Will the grogs slay a Divine creature to continue their mission?

MYSTERIOUS GRAVE GOODS

The practice of burying a corpse with personal goods is diminishing in the 13th century. The Church frowns on this because it is reminiscent of pagan practices, and secular rulers have found that burying people without possessions cuts down on grave robbing. Unearthing a corpse and finding personal artifacts is the exception, rather than the rule, and it should surprise even the most dull-witted grog when he finds a gold rod clasped in the hands of the corpse he has just exhumed. Later, laboratory investigation triggers a curse, and the magus realizes that he holds one of the rare enchanted items crafted by Himinis the Mad (*Houses of Hermes: Mystery Cults*, page 122). Who was this man buried with such a device, and will clues to his identity lead to the hidden sepulcher of Himinis himself?

Ulysses enough necromantic lore to journey to Hades.

The Staff of the Witch of Endor is carved from a cypress tree. Cypress provides a Shape and Material bonus of +3 for necromancy, which would cover all the necessary instilled effects. It is not uncommon for a wizard to have a staff, and few would suspect that a living corpse's staff is actually keeping him whole. Whereas Circe is the most famous pagan necromancer, the witch of Endor is the most famous necromancer in the Christian tradition.

A Personal Living Corpse

A necromancer who wants to become a living corpse has two options. The easiest is to ask a trusted associate to perform the living corpse operation after the necromancer's death. The necromancer constructs the required enchanted items, instilling as much Penetration as possible. Once complete, he entrusts the enchanted items to a second magus, who promises to summon the necromancer's ghost after death. The magus needs to provide a fresh corpse for the ghost, and affix the enchanted items to it. If the necromancer is particularly fond of his own body, he could

insist that his compatriot use it, instead of another. The necromancer might wear the enchanted items in anticipation of becoming a living corpse. Needless to say, the necromancer must trust this assistant implicitly, literally placing his un-life in the second magus' hands. If the magus refuses to summon the necromancer's ghost, then all is for naught.

Not every necromancer has such a trusted friend. Because summoning a ghost is a ritual spell, and ritual spells cannot be put into enchanted devices, it would seem that an assistant is mandatory. There is a way around this, however, for the few daring enough to undertake it: ritual suicide. The idea is simple. When a person dies, his soul and spirit depart his body, rushing off to whatever destination awaits them. While manipulations of the soul are beyond Hermetic magic, containing the spirit is not. The plan is for the necromancer to kill himself and trap his departing spirit so that it cannot escape. The ghost's presence triggers a cascade of spell-like effects emanating from a previously prepared enchanted device, whose effects bind the ghost, animate the corpse, and pass control of the corpse to the ghost.

Once decided, the necromancer casts as powerful a *Ring of Warding Against Spirits* as he can, keeping in mind that the spell must Penetrate the Magic Might of the forthcoming spirit. Primarily designed to

keep spirits out, the ward can also keep spirits in, barring a spirit's passing from one side to the other. The necromancer places the various enchanted devices about himself, on the floor, on his body, depending on how he has designed them. Without further ado he kills himself. Drinking hemlock has a certain philosophical flair, and cutting one's throat is dramatic, but any method that culminates in death works. When his heart beats its last, the spirit departs, to be barred by the *Ward Against Spirits*. The necromancer's enchanted devices activate, grabbing the spirit and forcing it into a container, animating the necromancer's corpse, and binding the two together.

Becoming a living corpse unassisted is not a guaranteed process, and there are many complications. Most importantly, it is probable that a magus' spirit will become a ghost, but not automatic. Hermetic magic can affect ghosts in many ways, but it cannot create a ghost, and no existing Hermetic process gives even the slightest chance of doing so. If a ghost does result, it could be aligned to any of the four supernatural realms, depending on the nature and prior experiences of the magus. Because Hermetic magic must be realm-specific, the ward and devices will have to target the realm that the ghost is actually aligned with. An overly cautious magus could cast four *Wards Against Spirits*, to anticipate all four possibilities, and create four binding devices. If a ghost results from the suicide, and if the necromancer has correctly anticipated to which realm the ghost is aligned, he should become a living corpse.

If any of these falls short — the ghost flees, the spell-like effect is targeting a ghost from a different realm that it was designed for, or the effect fails to Penetrate — the process fails. Timing can be important. If the process works, the ghost is still stopped by the *Ward Against Spirits*. The necromancer must calculate how long he wants the ward to last, compared with when his device to bind the ghost will trigger. Using the Orb for the Spectral Sovereign example (see earlier), the

The Third Method

Not every magus is prohibited from instilling Ritual spell-like effects into enchanted devices. The Minor Mystery Virtue: Hermetic Empowerment (*The Mysteries Revised Edition*, page 64) allows this very activity, and a magus privy to this secret lore can create an enchanted device that can summon a ghost. The frequency — or even existence — of this Virtue depends on your troupe and the saga you are playing. It might not exist. If it does it should be rare, like the other Mystery Virtues, and difficult to acquire. Because it is

so rare and not generally available for the typical magus, this chapter will not deal with it other than to mention its existence. After reading this chapter, it should be relatively easy to create your own spell-like effects to incorporate Hermetic Empowerment, if it exists in your game. A necromancer could construct a single enchanted device that summons a ghost, binds it to a vessel, animates a corpse, and passes control of the animated spell to the ghost through a series of linked triggers and cascading effects.

necromancer must ensure that the ward lasts past sundown, when the orb's linking trigger activates the primary power, but ends afterwards. Using standard Hermetic Durations, this means that the ward must have a Duration: Moon, giving the living ghost plenty of time to acclimate to his new condition. Another solution would be to create a *Perdo Vim* device that the living corpse could use to remove the ward.

The Living Corpse

If everything works as planned, the character — presumably a magus — becomes a living corpse, and the player needs to redo his character sheet. He must remake his character and, while he has some latitude, other choices will already be fixed by choices made in the character's life. *Realms of Power: Magic* is an essential tool for creating the living corpse character.

On Ghosts and Spirits

Spirits are the overall rubric used to describe immaterial supernatural entities. They are "a mind, memory, image, or idea somehow brought to life" (*Realms of Power: Magic*, page 45). **Genius** spirits are those that are created as such, and **animus** spirits are those that were once material but ceased to be. Ghosts fall under this second type of spirit. Hermetic theory catalogues three types of ghosts: **apparitions**, **shades**, and **specters**. Apparitions have the most memories of their life and specters the least, with shades falling somewhere in the middle. An additional subclass of ghosts is the animating spirit that controls a revenant, one of the walking dead. Much weaker than even a specter, this animated spirit is intricately entwined with the corpse that it controls. Ideally,

the necromancer wanting to become a living corpse hopes his ghost becomes an apparition, to retain the highest degree of memory. Coming back from death as a shade will severely limit his capabilities, and returning as a specter is little better than the animating spirit that controls a shambling corpse.

Theologians are unanimous in stating that a living person has both a soul and a spirit, and that both reside in the whole body. There is less agreement on what differentiates the spirit from the soul, but all agree that both exist within man. While alive, a man's spirit and soul reside within him, and after death his soul travels to whatever destination has been ordained for it. Academics debate what happens to the soul, some claiming it goes straight to Heaven, Purgatory, Hell, or another destination. Ideas are more mixed regarding the spirit's fate. Does it follow the soul or take a separate route to another supernatural location? Hermetic scholars agree that a spirit separated from its material form often exists in one of the supernatural realms, or an aura aligned with that realm, and while attached to its material form it resides in the material form. It makes sense that at death, when the material form ceases to function, the spirit quickly changes locations. It is during this change, this transition from material-attachment to solo supernatural existence, that a spirit can be trapped.

THE TYPE OF GHOST A SPIRIT BECOMES

When creating a non-personal living corpse, a necromancer has a good chance of summoning the type of spirit he wants to inhabit the corpse. Researching ghosts, he'll find one from the realm he desires and with a Might score he can handle. If he is summoning the ghost of a lost friend or companion, he might not know the Might of the ghost or which realm it is aligned to, and will have to make a calculated guess. If he is performing a personal living corpse transforma-

tion, he hopes his spirit becomes a ghost affiliated with the Magic realm, which is far from automatic.

Hermetic magic has no control over what type of ghost a spirit becomes, or even if a spirit forms into a ghost. The spell *The Shadow of Life Renewed* shows the difficulties Hermetic magic has in delving into the area of spirits and reattaching them to a material form. To determine how successful that spell is, the player must roll a simple die, and a higher roll produces a more cognizant revived person. The random result of this spell is problematic because few other Hermetic spells have a random effect; the vast majority of spells do what they are designed to do. Is the random result due to the nature of the spell, or because the spell is affecting a difficult and perhaps undecided medium? Perhaps the player must roll to see what type of spirit comes back because spirits are undecided things and, during its transition from material attachment to immaterial separation, a spirit undergoes many changes. Instead of stating *de facto* the metaphysical rules of spirits and ghosts in Mythic Europe, this chapter instead offers two options for troupes to choose from. These options are only relevant in this specific application: the magus is trying to capture his fleeting spirit in a ward spell and the troupe needs to determine what type of ghost the spirit becomes.

Option One: Random Chance

Being affiliated to the Magic realm — possessing the Gift — has absolutely no bearing on what type of ghost a magus' spirit becomes. The instant a magus dies, roll on the following chart to see if an immaterial ghost manifests from the spirit.

ROLL	RESULT
1	No spirit remains — there is simply no spirit to summon, now or in the future.
2	The spirit becomes an Infernal, Divine, or Faerie ghost, whichever best suits the magus.
3	The spirit is mindless and passion-

Rate of Decomposition

Bodily decomposition is easy to prevent with Hermetic magic; a mere second magnitude *Creo Corpus* spell averts human putrefaction. Without such effects, however, a body decomposes fairly rapidly. It may be the case that a necromancer is animating a corpse not recently deceased. Perhaps he is animating a companion who has lain dead for a week, or tearing one from a month-old grave mound. Using the original stats of the animated character, adjust them accordingly to the time between death and reanimation.

Mental faculties fade immediately, and an animated corpse automatically has "n/a" in all four Mental Characteristics. Physical Characteristics decompose slowly. Reduce each Physical Characteristic by -1 for each day after the

character's death. Characteristics linger at -5 for a year, at which point they too change to "n/a." If animated after a year dead, use the animating wizard's Finesse score in place of any formula that would require a physical Characteristic on the animated corpse's part.

This rate of decomposition assumes that the corpse is buried in a coffin in the ground, and different environments affect the rate at which the corpse putrefies. Tropical temperatures and remaining above ground quicken decomposition, and storyguides should increase the time it takes for the body to rot, for example, reducing physical Characteristics by one each hour. Cold or dry environments lengthen the time taken for decomposition, and periods of putrefaction should be extended.

character becomes a living corpse, and the players must decide what type of ghost his spirit becomes, use the listed options but ignore any mention of shades and apparitions. Unless he has supernatural Abilities affiliated with the Magic realm, an unGifted character always becomes a specter, if he becomes a magic ghost at all.

Magic Realm Living Corpse

The most common type of spirit attached to an animated corpse is a magic spirit. Not that the Magic realm has more ghosts than the other realms — it may or may not — but magi, being already associated with the Magic realm, usually use spirits from that realm. Because a Hermetic necromancer is more inclined to use magic ghosts — he has sworn an oath not to meddle with Infernal spirits — magic ghosts get more coverage than their other realm counterparts.

MAGIC MIGHT

The living corpse's Magic Might starts at 0, as described by the Major Supernatural Virtue: Transformed (Being) (*Realms of Power: Magic*, page 47). A player may change this by buying Magic Qualities that increase Might and paying for them with Magic Inferiorities. Because a magus is already affiliated with the Magic realm, a Gifted living corpse character may start with a Magic Might higher than 0, depending on the option the troupe used to determine if the magus' spirit became a ghost. Such a character's starting Magic Might depends on the power-level of the saga and the type of magical ghost it became: specter, shade, or apparition. Use the following guidelines when determining starting Magic Might.

POWER	SPECTER	SHADE	APPARITION
Low	0	5	10
Medium	3	10	20

- less, with a Magic Might of 0 and no magical powers.
- 4-5 The spirit is a simple animating spirit, similar to one that exists in a revenant.
- 6-7 The spirit becomes a magic ghost specter.
- 8 The spirit becomes a magic ghost shade.
- 9-10 The spirit becomes a magic ghost apparition.

The results mirror those possible when casting *The Shadow of Life Renewed*. The statistical ramifications of the different types of magic ghosts will be explained later.

Option Two: Magic Has Impact

Being affiliated with the Magic realm indicates a distinct possibility that the magus' departing spirit will become a magic ghost. When the character dies the players rolls a stress die + Magic Lore + Vim Form bonus + aura. The storyguide rolls a stress die (no botch) + the absolute value of all the character's Personality Traits + Divine, Infernal, or Faerie Lore (whichever

is highest). The character's Personality traits indicate how firmly attached he is to the world and other human affairs, something that creatures from the Magic realm have no interest in. If the storyguide's roll is higher, the spirit becomes a ghost affiliated with another realm (whichever Lore score the storyguide used). If the player botches the roll, the spirit does not become a ghost. If the player rolls equal to or higher than the storyguide, the spirit becomes a magic ghost. If the player's roll is three higher than the storyguide's, the ghost is a specter; if it is six higher, the ghost is a shade; and if it is nine points higher, the ghost is an apparition.

PLAYER'S DEATH ROLL:

AURA + Magic Lore + Vim Form bonus + stress die vs. Storyguide's death roll

STORYGUIDE'S DEATH ROLL:

Absolute Value of all Personality Traits + Divine/Infernal/Faerie Lore + stress die (no botch)

These options should only be available for Gifted characters, those already associated with the Magic realm. If a non-Gifted

High	5	15	30
Legendary	10	25	50

To increase the character's Might, the player must purchase the Minor Magic Quality: Improved Might, which increases the character's Magic Might by one point each time it is purchased. A character can have the same number of Qualities and Inferiorities as he had starting Virtues and Flaws (not counting the Free Virtue every magus starts with due to his House).

You must also select the Form that the spirit character is associated with. For a magus, this could be his highest Form. For an unGifted character, the Form will likely be Mentem, the Form most magic ghosts are connected to.

A side effect of possessing Might is that the character now has raw vis circulating inside of him, like other magical creatures. If slain, this vis can be harvested. The spirit has one pawn for every five points of Might, rounded up, of the Form that it is associated with.

The ghost has Magic Resistance that is equal to its Might. If the ghost is bound within a vessel inside the corpse, the corpse has the same Magic Resistance as the ghost.

VIRTUES AND FLAWS

As soon as a magus becomes a living corpse, the character replaces the Special Virtue: The Gift with the Special Virtue: Magic Spirit. If the character did not have The Gift, he still gains the Magic Spirit Virtue. He also gains the Major Supernatural Virtue: Transformed (Being) and the General Major Flaw: Magical Air. Transformed (Being) counts against the total number of Virtues and Flaws the character can have, but Magical Air does not. If the magus had the Gentle Gift, the living corpse does not receive the Magical Air Flaw. If the magus had the Blatant Gift, the Magical Air Flaw is intensified to the Major Supernatural Flaw: Blatant Magical Air. In this case, Blatant Magical Air replaces Blatant Gift and counts

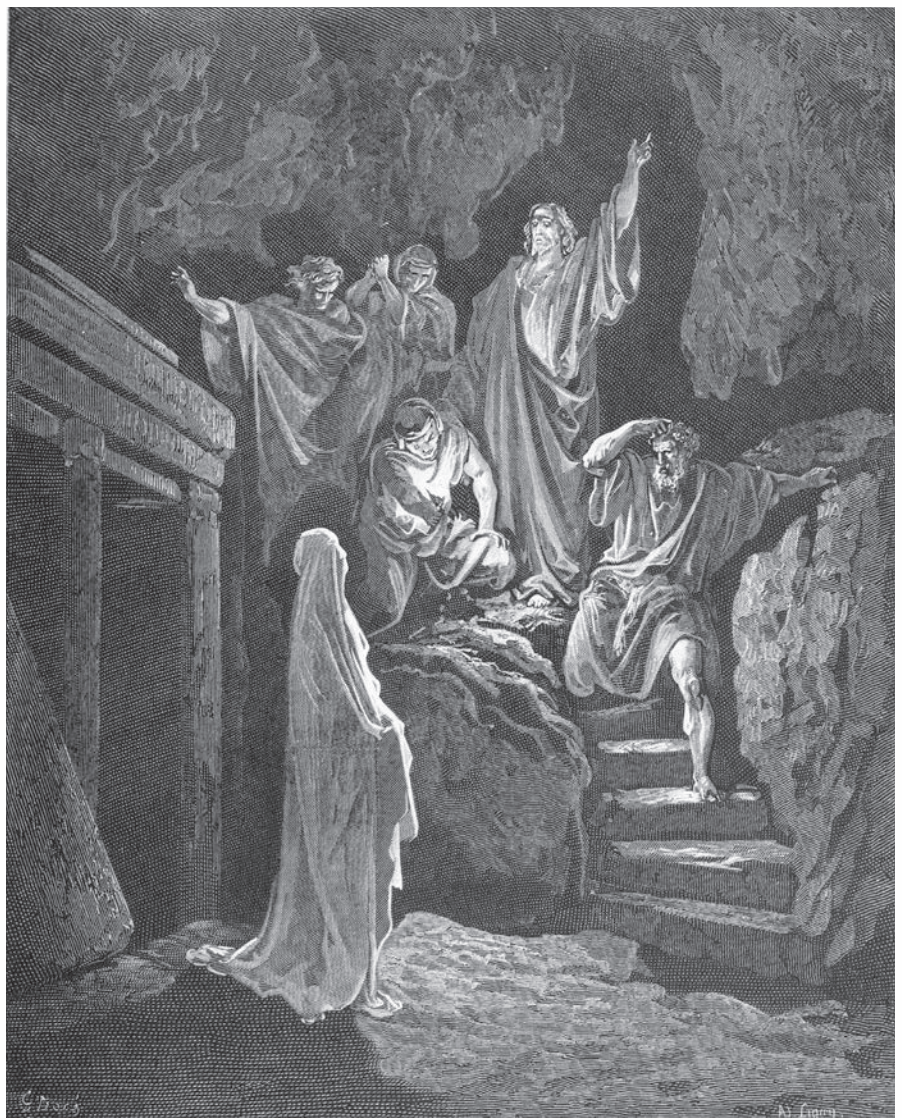
in the total balance of Virtues and Flaws. Essentially, being a living corpse is just as socially problematic as being a magus, and to the same degree.

The player must next repurchase any Virtues and Flaws the character had in life, adhering to the maximum number of Virtues and Flaws allowable by the character type. It is not necessary to purchase a Social Status Virtue or Flaw because a living corpse does not fit into any imaginable social framework. Virtues and Flaws must balance at the end of the process. There is a possibility that some Virtues and Flaws may be lost; the player must select those that are most important to keep. No new Virtues or Flaws may be selected; only those that the character had in life are ac-

ceptable choices.

CHARACTERISTICS

The living corpse has the same Characteristics that the character had while living. Physical Characteristics will only be necessary if the spirit can take material form, but since it is bound to a corpse, becoming material isn't necessary. Players should use the corpse's Physical Characteristics in place of the character's when the corpse is doing physical things, which will be most of the time. Both sets of Characteristics, the ghost's and the corpse's, should be retained on the character sheet. Aging Points can be ignored,



Darius as a Living Corpse

This example takes Darius of House Flambeau (ArM5, page 34) and recasts him as a living corpse. It assumes that he constructed a Necromancer's Grimoire as a talisman, the ritual suicide worked in creating a ghost, and his ghost was bound to a fresh corpse. Speculating that Darius' saga is Medium Powered and that he became a shade at death, he begins with a Magic Might of 10 and 720 experience points to repurchase Abilities. He has 10 additional Qualities that are balanced with a like number of Inferiorities. He has magically created a fresh corpse (see stats listed later) for his ghost to control.

Magic Might: 21 (Corpus)

Spirit Characteristics: Int +3, Per +1, Pre -3, Com -1, Str +2, Sta 0, Dex +1, Qik +2

Corpse Characteristics: Int -2, Per -2, Pre 0, Com -2, Str +3, Sta +3, Dex +1, Qik 0

Size: 0

Confidence Score: 1 (3)

Virtues and Flaws: Hermetic Magus, Magic Spirit, Transformed Spirit, Enduring Constitution, Hermetic Prestige, Second Sight, Strong-Willed, Blatant Magical Air, Driven (Hunt Enemies of the Order), Disfigured (horrific appearance).

Qualities and Inferiorities: Focus Power (Master of Corpus), Greater Power (x2), Improved Might (x11), Major Flaw (Hunger for Corpus Magic), Temporary Might, Limited Speech, Minor Flaw (Weak Sight), Minor Flaw (Sensitive to Heat), Reduced Fatigue

Personality Trait: Dedicated to Cause +6

Reputations: Dedicated Hoplite +3 (Hermetic magi)

Combat:

Fist: Init +0, Attack +5, Defense +4, Damage +3

Soak: +3

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

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

Abilities: Artes Liberales 2 (grammar), Athletics 2 (running), Awareness 3 (alertness), Bavaria Lore 2 (geography), Brawl 3 (fist), Civil and Canon Law 1 (local customs), Code of Hermes 3 (Wizards' Marches), Concentration 3 (spells), Dominion Lore 2 (divine creatures), Faerie Lore 2 (faerie forests), Finesse 4 (precision), Folk Ken 2 (peasants), German 4 (merchant slang), Guile 3 (fast talk), Hunt 2 (tracking), Infernal Lore 2 (demons), Intrigue 3 (plotting), Latin 4 (Hermetic), Leadership 3 (intimidation), Magic Lore 2 (creatures), Order of Hermes Lore 4 (criminals), Penetration 6 (Perdo), Philosophiae 2 (moral philosophy), Second Sight 3 (invisibility), Stealth 2 (shadowing), Survival 1 (forests)

Powers:

Clenching Grip of the Crushed Heart, 2 points, Init -2, Corpus: This power mimics the spell of the same name, one of Darius' favorites in life. Because it is a magical power, the spirit's Quickness was used to calculate the power's Initiative.

Grip of the Choking Hand, 0 points, Init +4, Corpus: Mimics the spell of the same name. Mastery points reduce the cost to 0 and increase the Init.

Master of Corpus, variable points, Init (Qik - Might cost), Corpus: Duplicates any Perdo or Muto Corpus effect. The effect level must be lower than Darius' Might. This power costs one Might point per magnitude of the effect.

Equipment: Former robes and his Necromancer's Grimoire talisman

Vis: 4 pawns of Corpus vis

Appearance: A dull-eyed corpse clad in Darius' ominous robes, with his talisman tied to his chest.

As a newly created living corpse, Darius has lost several Abilities and a handful of Virtues. His new powers and Magic Might barely compensate for his lost Arts, spells, and Parma Magica. He will surely want to increase his Might and gain new powers.

but the possibility of putrefaction still exists (see insert).

ABILITIES

A spirit is a shadowy fragment of the former magus, and does not have all of the Abilities and memories that the magus had in life. To determine what Abilities are retained, the player must buy them again. To determine how many experience points the character has for repurchasing Abilities, the troupe will have to decide what Season the spirit is. Season is a new Characteristic described in *Realms of Power: Magic*, pages 33-34, and is used to describe the age of a magic creature. If the ghost was summoned by another necromancer and bound to a living corpse, it could be any Season. If the necromancer has succeeded in killing himself and trapping and binding his spirit, it could be a Spring ghost. On the other hand, if it is an archmagus doing the ritual suicide, the ghost could be a Summer or an Autumn spirit. There is a loose correlation between the type of the spirit and its associated Season, but this is not definitive. Ultimately the troupe makes this decision.

TYPE OF SPIRIT	SEASON	EXPERIENCE
Animating Spirit	Spring	120
Specter	Summer	360
Shade	Autumn	720
Apparition	Winter	1200

Like Virtues and Flaws, the player can only buy Abilities for the living corpse that the character had in life. Supernatural Abilities are allowed only if the living corpse retained the associated Supernatural Virtue. If the living corpse does not have enough experience points to buy all the Abilities that the character had while living — and most won't — the player has to choose which are most important. The player can always select the Minor Magic Quality Improved Experience Points and gain 50 experience points for each time he

buys that Magic Quality.

There is a possibility that the attached ghost will have some of the same Abilities as the corpse. In this case, use the ghost's Ability instead of the corpse's Ability. If an activity calls for an Ability that the ghost doesn't have but the corpse does, use the corpse's Ability, since it is being controlled by the ghost.

MAGICAL QUALITIES AND INFERIORITIES

Spirits have magical powers, which are represented by Qualities. A living corpse character, like other magical creatures, may have as many Qualities as he has points of Might. He does not have to buy off these starting Qualities with Inferiorities. As a player character, a living corpse may buy additional Qualities as long as they are paid for by Inferiorities. He may have as many additional Qualities as he was allowed Virtues. Just as Flaws must balance with Virtues, Inferiorities must balance with additional Qualities. A player may select Qualities from the list on pages 36–41 in *Realms of Power: Magic*.

Perhaps the best use of Qualities is selecting Powers. A newly transformed living corpse has no Powers, and the player can only gain magical powers by purchasing them with Qualities. A second good use of Qualities is to increase Magic Might, especially if the character started with Might 0. Most powers cost Might Points to invoke, and a ghost with powers and no Might is rather flaccid in play. Ghosts of magi do not have Arts nor do they know any spells. Instead they mimic their former Hermetic spell casting by using innate magical powers that mirror spells they once knew. The most useful Qualities in this regard are Crafter of (Form), which allows the living corpse to mimic any non-Ritual Creo or Rego effect for the chosen Form up to a level equal to the spirit's Might or 25 (whichever is lower), and Master of

(Form), which allows the spirit to duplicate any non-Ritual Muto or Perdo effect (again with the same limits). Both are Major Qualities.

PERSONALITY TRAITS

A magus has a variety of Personality Traits, indicative of the complexity of the human psyche. A ghost does not; it has one overriding Personality Trait that consumes its thinking. The character's highest Personality Trait becomes its sole Personality Trait, and its value is doubled to reflect the passion and directness of purpose of a returning spirit. In the case of a tie, the player may choose the ghost's Personality Trait.

Other Realm Ghosts

Spirits from other realms besides the Magic realm can be summoned and bound to a living corpse. If a magus is making a living corpse instead of becoming one, he can decide which type of ghost to summon, bearing in mind that spells and devices must be realm-specific. For example, if he wants to summon and bind a Divine ghost, spells and enchanted devices must be invented to target Divine spirits. All such spells will still be Rego Mentem spells, but a Rego Mentem spell designed to summon a ghost affiliated with the Magic realm (Magic Might) will not work on a ghost affiliated with any other realm.

A necromancer attempting to become a living corpse without assistance also faces the possibility that his spirit will not become a ghost connected to the Magic realm. If his spirit becomes a Divine or Infernal ghost, the enchanted devices he constructed to trap and bind the spirit will not work, unless he has had the foresight to instill powers aimed at a creature of those realms. Because suicide is a sin, it is highly unlikely that a necromancer's spirit will become a Divine ghost, but anything

is possible in the ineffable machinations of the Divine.

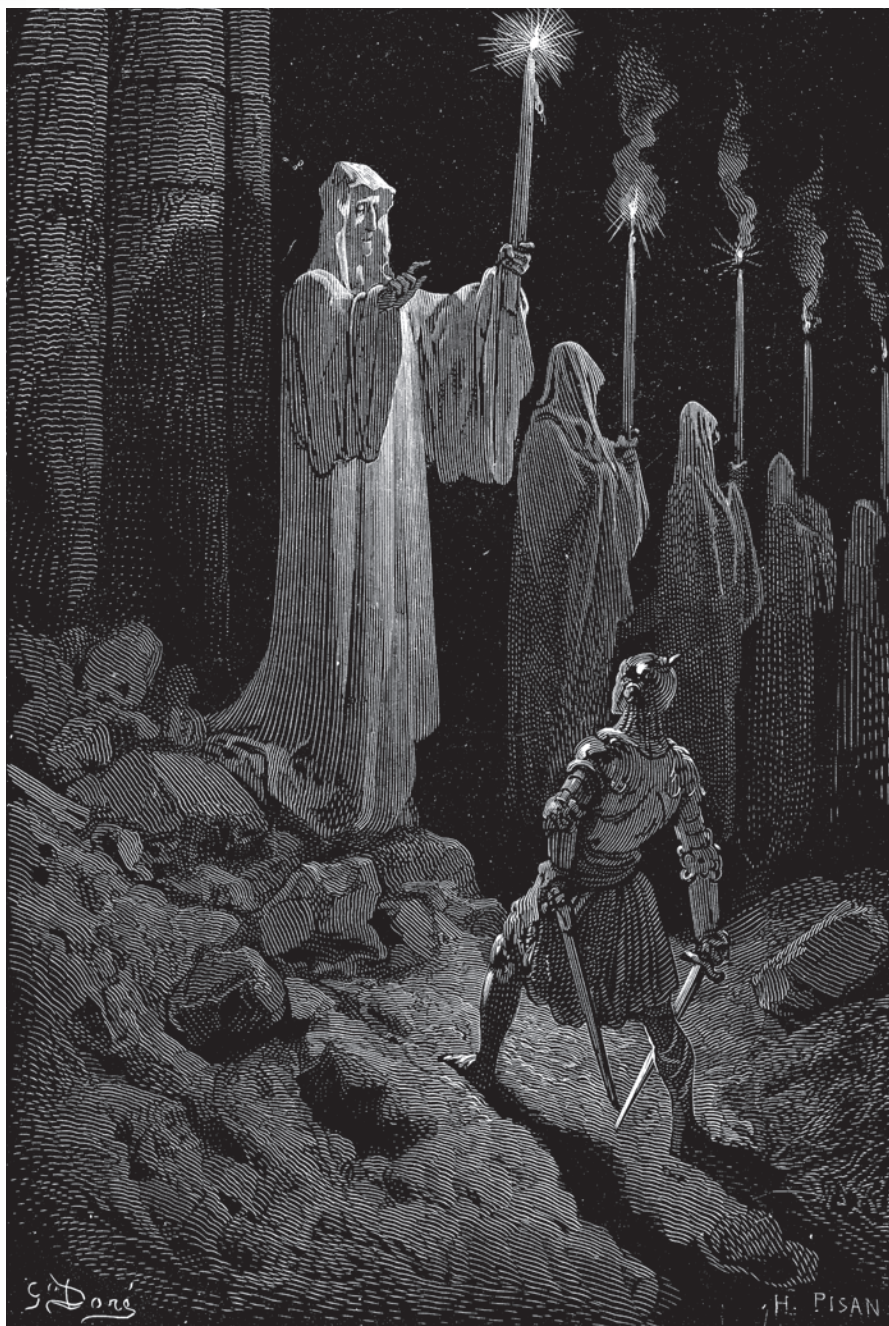
Specific mention must be made of Faerie ghosts, which are not exactly ghosts but faeries occupying the role of a ghost. Made of glamour, like other faeries, such an entity is not made of the same immaterial substance, whatever that substance is, as other ghosts. It is more theoretically likely that a necromancer's spirit would change into a true ghost — Magic, Divine, or Infernal — than into glamour that then assumes the role of a ghost. But Mythic Europe is by nature mystical, and it could be possible within its ambiguous cosmology for a spirit to change into glamour. Such decisions must be determined by individual troupes, taking into account the nature of the necromancer character.

DIVINE GHOSTS

Classifying Divine ghosts is difficult. They are neither angels nor saints, nor can any theologian state definitively how they fit into the celestial hierarchy. In medieval stories, Divine ghosts often take the form of holy men, which further blurs the distinction between them and saints. While a Divine ghost is not a saint and is not venerated, it usually has similar powers.

A Divine ghost typically can recall all of its former memories. Rather than revolving around an ideal, specific memory, or tragic reenactment, a Divine ghost is usually created to advance God's plan. The most common example is a Divine ghost warning its former loved ones against some evil or impending doom. A player character Divine ghost won't have this heavenly foresight, and may instead act as wise companion or spiritual guide to his former friends and sodales. Due to his Divine nature, he is unable to commit an evil or selfish act.

Use the method described previously to determine the Divine Might of the ghost, cross-referencing the character-level



el-role that the ghost will play against the power-level of your saga. Unlike a Magic ghost, a Divine ghost is not able to augment its Might through additional Virtues or Qualities. A Divine Ghost's powers are similar to a saint's and created the same way (*Realms of Power: The Divine Revised Edition*, page 89). Select powers whose total point cost equals the ghost's Divine Might divided by five.

INFERNAL GHOSTS

An Infernal ghost is a damned soul whose spirit is allowed to wander the material world. Its essence is the same immaterial substance that other realm ghosts are made from, not the "invisible smoke" that makes up a demon's spiritual form. While not originally demons, Infernal ghosts fit within the same Infernal hierarchy and must occupy one of the nine Infernal orders described in *Realms*

of Power: *Infernal*.

An Infernal ghost has all of the memories and passions that it had in life, allowing the player to utilize every Personality Trait of the character. Unless otherwise commanded, however, an Infernal ghost can only act on the evil Personality Traits, or use his passion to commit evil deeds. This could be a difficult role for a player, who cannot aid and assist his former allies directly, although a clever player could calculate methods to indirectly aid his companions. Being evil doesn't necessarily dictate that the ghost isn't civil, and he could maintain a degree of social interactivity with other magi.

If you need to create an Infernal ghost, determine its Might the same way you would for a Divine ghost. You must then assign the ghost to one of the nine orders; the troupe will need to determine which order best suits the necromancer's ghost, based on the character's past and personality. A wicked magus might fall under the order of the Vessels of Iniquity, a necromancer trying to mimic God's miracles — like creating a type of life — might become a Deluder, and an exceptionally violent necromancer might become a Fury. An Infernal ghost automatically receives the Obsession power (*Realms of Power: The Infernal*, pages 31–33). Additional powers depend on the ghost's order, including any additional Virtues and Flaws that order may include.

FAERIE GHOSTS

As mentioned, there is no such thing as a "faerie ghost," only a faerie occupying the role of a ghost. Because faeries are near-perfect actors, this distinction is as immaterial as the faerie itself. A faerie ghost anchors itself around a particular story of the necromancer's past, continually replaying the story for new audiences and hoping to pull participants into the yarn. More cognizant faeries, those who know that changing the story allows them to change, eventually aug-

ment the favorite tale to allow for personal growth.

Even though this is a faerie and not a ghost, it is still bound by the Hermetic enchantments that bind it to an animated corpse, provided that those enchantments are designed to target Faerie realm spirits. A faerie ghost's Form should be Mentem, so the enchantments described previously will still work.

Creating a faerie ghost player character is exactly the same as creating a faerie player character, and the player will need to use the rules provided in *Realms of Power: Faerie*. A player character faerie's Might always starts at 5; ignore any rules given in this chapter for determining the Might of a ghost. The faerie must take the Flaw Intangible Flesh, but other Virtues and Flaws can be selected as desired. Pretenses and powers should be designed that aid the faerie in the particular tale it wants to re-enact, and the player may fo-

cus on certain Abilities and spells that the necromancer had in life, which are now mirrored and amplified with faerie Pretenses and powers.

Life as a Living Corpse

The living corpse transformation completely changes the necromancer, with physical, mental, and spiritual consequences. Physically, he retains a semblance of life and may pass for one of the truly living. Not every living corpse looks like a rotting, shuffling dead man. Hermetic spells and magical powers can easily alter the appearance of the host, disguising putrefaction, coloring pallid flesh, and growing lost hair. A living corpse is mentally impaired; at best, he retains many of his memories but not all, a condition that leaves him emotionally temperamental, probably unhinged, and

potentially volatile. A living corpse has a single, intensified Personality Trait that overrides his thinking, coloring every decision he makes. Spiritually, a living corpse is lost. The connection that bound soul to spirit is severed, and however a soul and spirit are connected in a living man, they are forever separated in an undead man.

Although it can no longer cast spells, a living corpse has magical powers, many of which copy favorite spells the character could cast during life. A former magus who becomes a living corpse might try participating in Hermetic society. Many wizards are secretive, sanctums are private places, and Temporary Twilights leave scars from Warping. A living corpse may not seem that weird when compared to other, older magi. If he is only seen occasionally, the living corpse might continue to fool his sodales into thinking he is alive. If he is careful, other magi will not

Hermetic Interactions

A living corpse is rare; canonically, there isn't a single example of one. Hence, there are no Hermetic legal provisions that pertain to an undead magus. The assumption that a magus is no longer covered by the Code of Hermes after he dies may be false. Those looking for a precedent will find one in the Rhine Tribunal, which does not recognize magi entering Final Twilight as dead, merely retired, and their sigils are still available (*Guardians of the Forests*, page 16).

The Code of Hermes probably won't change. Instead, each tribunal will have to make rules in its own Peripheral Code to govern a living corpse. House Tylalus excels in debating new additions to the Peripheral Code, and rules governing such debates can be found in *Houses of Hermes: Societates* (pages 90–92). Nothing stops a living corpse from arguing the case himself, adding another interesting story to the saga of a living corpse character.

As a creature with Magic Might, an *Aegis of the Hearth* that the living corpse

did not participate in may prevent it from entering, depending on how powerful both the *Aegis* and the ghost are. While wards present a greater obstacle, a living corpse can be invited into an *Aegis*, after which its magic is uninhibited. If a magus becomes a living corpse after participating in an *Aegis* ritual, he is still considered a participating member and so can enter and exit the *Aegis* at will.

CHANGING CORPSES

A player may decide that he wants his living corpse character to be contained in another corpse, rather than the one that currently houses him. Regardless of whether the ghost's vessel is an interior organ or the entire corpse, this is not easy to do. A more powerful Rego Mentem binding spell needs to be cast, one that can overpower the spell currently imprisoning the ghost to the corpse, and bind the ghost to another vessel. Bound to a new vessel, the ghost

has to animate the new corpse, not a difficult task, but one that the ghost will need Powers to perform rather than spells. If successful, the ghost retains all the advantage of being a living corpse, but with a new body.

Doing this does not cancel the effects maintained by the enchanted device that made the living corpse in the first place. Once the new binding spell ends, the ghost falls back under the magic that bound it to the original corpse. A living corpse can use this to his advantage. For example, he could hide his vessel, corpse, and enchanted devices in a distant location, and when he wants to travel, bind his ghost to another corpse. He is then bound to the new corpse for the duration of the new binding effect. Once this ends, the ghost is pulled back to the original vessel by the first binding spell. If this second corpse is damaged, breaking the vessel containing the ghost, the magic of the original enchanted device takes over and pulls the ghost back to the first vessel.

Destroying the Enchanted Device

Keeping the enchanted device that empowers the living corpse intact is of prime importance. According to the Damaged Goods rules in *City & Guild*, pages 77–79, an item that is physically damaged must make a Stress Check to avoid losing Damage Levels, which operate much like Fatigue Levels. Hermetically enchanted items have a bonus to this check, equal to the total number of magnitudes invested in them.

When the enchanted device is threatened with physical harm, the player rolls a Stress Check to avoid losing a Damage Level. Whatever actual shape the enchanted device takes, it has 5 Damage Levels, based on the Item Quality (Supernatural) and its Size (–5 to +1).

STRESS CHECK:
stress die + modifier vs. 15

A damaged enchanted device can be repaired only by a Verditiu magus who knows the Minor House Mystery Virtue: Reforging Enchanted Items (*Houses of Hermes: Mystery Cults*, page 125). It seems logical that a destroyed enchanted device, whose destruction signals the end of the living corpse character, could be put back together and, once so reforged, would again create the living corpse.

know he is undead and may treat him as they always have.

A living corpse gains a host of new advantages — primarily that he no longer has to fear the ravages of time. But new concerns become paramount, and just as many disadvantages come along with the benefits.

ADVANTAGES

The primary advantage of becoming a living corpse is eternal life. The living corpse does not eat, sleep, or even breathe, and is immune to aging. The player no longer has to make annual Aging rolls for the character. Affiliated with the Magic realm — or one of the other supernatural realms — a living corpse is immune to Warping and Final Twilight. As long as the magic that holds the living corpse together persists, the entity exists.

Physical afflictions are a thing of the past. A living corpse is not as hindered by damage and disease as living things. Physical wounds still provide a penalty for physical activities, but the living corpse cannot be Incapacitated. He literally needs to be hacked to bits to be destroyed, but even dismemberment can be remedied. A disease still inflicts a Disease Penalty (see *Art & Academe*, page 45), but this only reduces physical rolls that the damaged corpse must make. Die rolls that the ghost half of the living corpse charac-

ter makes are not affected, examples being Lore, Folk Ken, and other mental or social Ability rolls. A living corpse can ignore the rules for Activities While Wounded (*ArM5*, page 178).

If your troupe is using the Wealth and Poverty rules from *Covenants* (pages 56–70), a living corpse costs 0 points of inhabitants. Although still living in his sanctum and laboratory, a living corpse cannot undertake Hermetic lab work. His lab needs to be financially maintained if he is keeping up the façade of a living magus, though, using materials and supplies and making the covenant pay for them. This cost isn't mandatory, but if the magus stops buying candles and parchment, the covenant's staff and magi may become suspicious.

DISADVANTAGES

The two biggest concerns of a living corpse are its vessel, which must be preserved and protected, and the enchanted device that holds the living corpse together. It is debatable which is more important, for the destruction of either causes the living corpse to disassemble. Constant protection of the two are the order of the day, and a living corpse who ignores sound precautions will not be a living corpse for long.

For the combined spirit-corpse to properly function, the vessel must be kept whole. If the living corpse is unlucky

enough to have the entire corpse as the ghost's vessel, he should shy from any activity that could damage the body. The ghost cannot voluntarily leave its vessel unless it has Powers that it can use to temporarily bind to a different vessel. If the vessel is substandard, attaching to a second is not easy. If the fleshy vessel is permanently destroyed, the character is merely the ghost of a magus. What happens next is up to the storyguide and the troupe, although in most cases the ghost will depart. A storyguide may allow a player to have a ghost character, but in most cases the ghost is whisked to the supernatural realm it is affiliated with, and removed from play.

Protecting the enchanted item or items is equally as vital as protecting the vessel. If the item is destroyed, the body collapses, the ghost cannot control it, and the ghost is no longer bound to it. Perdo Vim magic that cancels the magic without destroying the device can also bring ruin upon the living corpse. As soon as the ghost is unbound from the vessel, either because the vessel is broken or the magic that connects the two ends, the ghost departs. If the Perdo Vim magic that canceled the enchanted item's effects is not permanent, the enchanted item might activate its spell-like effects if the linking triggers' conditions are met. However, the ghost is most likely not in proximity, and the enchanted item will not be able to target the ghost.

Ghosts themselves are susceptible to

Perdo Vim magic that destroys Might, and the living corpse is no exception. Might destroyed by Perdo Vim spells is permanently lost, and the living corpse also loses Qualities equal to the number of lost points, further decreasing its power. If the living corpse's Magic Might is reduced to 0 through Perdo Vim spells, the ghost is permanently destroyed, erased from the supernatural fabric of Mythic Europe.

Rego Vim and Rego Mentem spells are also problematic, although not as dangerous as Perdo Vim spells. Rego Vim and Rego Mentem wards prevent a living corpse from entering (or exiting), provided the spells are strong enough and carry enough Penetration to affect the living corpse. Because a living corpse is a combination of ghost and corpse, Mentem spells that summon and bind a ghost are also a threat. It is possible that a Rego Mentem spell more powerful than the one initially used to bind the spirit could control a living corpse.

Death severs the magus-familiar

Created Corpse

<p>Characteristics: Int n/a, Per n/a, Pre n/a, Com n/a, Str +3, Sta +3, Dex +1, Qik 0</p> <p>Size: 0</p> <p>Combat: Fist: Init 0, Attack +5, Defense +4, Damage +3</p> <p>Soak: +3</p> <p>Fatigue Levels: OK, 0, -1, -3, -5, Unconscious</p> <p>Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)</p> <p>Abilities: Brawl 3 (fist)</p>	<p>Equipment: None</p> <p>Encumbrance: 0 (0)</p> <p>Appearance: The appearance of a newly created corpse is up to the magus. It could appear as a leathery, bloated corpse, or as fresh as a sleeping man.</p> <p>A magically created corpse has the same stats as a revenant (<i>Realms of Power: Magic</i>, page 98), minus Magic Might, Mental Characteristics, Virtues & Flaws, Magical Qualities & Inferiorities, Powers, and Vis.</p>
---	--

bond, and if the living corpse had a familiar prior to his transformation, he loses his connection to the beast. If the familiar survives the sundering of the bond at the magus' death, which it may not, its powers may diminish. Furthermore, it will inherently loathe the magus' ghost.

A story could revolve around a vengeful familiar seeking a player character living corpse's destruction.

Advancing Abilities, increasing Magic Might, and learning new powers are difficult. Like other magical creatures, it must undergo a transformation to learn new things (*Realms of Power: Magic*, page 52), and even then, the only new things it can learn must be represented as Magical Qualities.

Animated Custos

<p>Characteristics: Int n/a, Per n/a, Pre n/a, Com n/a, Str +1, Sta +1, Dex +2, Qik +1</p> <p>Size: 0</p> <p>Virtues and Flaws: Covenfolk, Affinity with Single Weapon, Puissant Single Weapon, Warrior; Afflicted Tongue (stammer), Obsessed, Poor Communication</p> <p>Combat: Axe & Heater Shield: Init -1, Attack +16, Defense +14, Damage +7</p> <p>Soak: +8</p> <p>Fatigue Levels: OK, 0, -1, -3, -5, Unconscious</p> <p>Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)</p> <p>Abilities: Area Lore 3 (warriors), Athletics 3 (running), Awareness 4 (in combat), Bargain 2 (weapons), Bows 1 (short bow), Brawl 5 (dodging), Carouse 1 (drinking), Living</p>	<p>Language 5 (talking about fighting), Single Weapon 7+2 (Heater Shield)</p> <p>Equipment: axe, heater shield, full scale armor</p> <p>Encumbrance: 3 (4)</p> <p>Appearance: A day spent dead makes a telling difference. The corpse is pallid and slightly bloated, although this might not be instantly apparent when he is wearing his armor. His movements are stiff and jerky.</p> <p>The animated custos is an example of a slain grog character, animated to continue serving the magus. Based on the Specialist grog template, a common sample shield grog (<i>ArM5</i>, page 21), the example character has lain dead for an entire day before being animated. Without preservation magic, putrefaction will continue to reduce the corpse's physical Characteristics.</p>
---	---

A Necromantic Miscellany

A Hermetic wizard's necromantic interests will likely spill over into other areas tangential to summoning ghosts and animating corpses, and it is reasonable to assume that he will have a collection of spells and magic items pertaining to this predilection.

Creating and Animating Corpses

Creating a human corpse and animating it is easy and hardly needs a specialist magus. Those who do specialize in necromantic magic may desire more complex spells, and there are a variety of useful spells available.

The standard spell to create a corpse is a level 20 *Creo Corpus* ritual. The standard

spell to control a corpse is a level 25 *Rego Corpus* spell. Variations of these might include some of the following examples:

CREATE A HUMAN CORPSE

CrCo 20
R: Touch, **D:** Mom, **T:** Ind, Ritual
 This ritual creates a human corpse. The lowest level a ritual spell can be is 20. (Base 5, +1 Touch)

Required Lab Total: 1 season (40), 2 seasons (30), 3 seasons (27), 4 seasons (25)

CREATE A DEAD TURB

CrCo 20
R: Touch, **D:** Mom, **T:** Group, Ritual
 This ritual creates ten human corpses. (Base 5, +1 Touch, +2 Group)
 Required Lab Total: 1 season (40), 2 seasons (30), 3 seasons (27), 4 seasons (25)

A Walking Colossus

A colossus is simply a giant corpse, which uses the same stats as a regular animated corpse, adjusted for its increased size.

Characteristics: Int n/a, Per n/a, Pre n/a, Com n/a, Str +11, Sta +3, Dex +1, Qik -4
Size: +4
Combat:
Fist: Init -10, Attack +5, Defense +4, Damage +11
Soak: +3
Fatigue Levels: OK, 0, -1, -3, -5,

Unconscious
Wound Penalties: -1 (1-9), -3 (10-18), -5 (19-27), Incapacitated (28-36), Dead (37+)
Abilities: Brawl 3 (fist)

The colossus is not a subtle creation. Standing over 15 feet tall and weighing around two tons, it will be difficult not to notice it. A magus who wishes to keep his necromantic proclivities secret should opt for another type of corpse minion. An egotistical necromancer need not worry about such things.

Created Revenant

A created revenant has the same stats as a revenant found in the field. Add the following information to the stats for the Created Corpse.

Magic Might: 9 (Corpus)
Characteristics: Int -2, Per -2, Pre 0, Com -2, Str +3, Sta +31, Dex +1, Qik 0
Confidence Score: 1 (3)
Virtues and Flaws: Magic Human
Magic Qualities & Inferiorities: Greater Power, No Fatigue, Improved Soak (x4); Baneful Circumstances (in daylight)
Personality Traits: Vengeful +6
Combat:

Fist: Init 0, Attack +7, Defense +4, Damage +5
Soak: +11
Fatigue Levels: None
Powers:
Breath of Corruption, 1 point, Init +2, Auram. The revenant's foul breathe can infect a person within 2 paces with a disease (Ease Factor 9 effect as Medium Wound).
Rise from the Grave, 1 point, Init -, Terram. The revenant can cause the earth over its grave to open for one Diameter so it may enter or leave. The ground then seals, leaving no trace of the revenant's passing.
Vis: 2 Corpus in eyes.

CONTROL THE DEAD TURB

ReCo 40
R: Voice, **D:** Sun, **T:** Group
 A group of ten corpses animate and follow the caster's verbal commands. Individual commands cannot be issued to a particular member of the group; every corpse follows the caster's command. While they each perform the same task, they are not considered a trained group for combat purposes. (Base 10, +2 Voice, +2 Sun, +2 Group)
 Required Lab Total: 1 season (80), 2 seasons (60), 3 seasons (54), 4 seasons (50)

CONJURE A DEAD ARMY

CrCo 25
R: Touch, **D:** Mom, **T:** Group, Ritual
 This ritual creates 100 corpses. (Base 5, +1 Touch, +2 Group, +1 for larger group)
 Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

CONTROL THE DEAD ARMY

ReCo 45
R: Voice, **D:** Sun, **T:** Group
 This spell causes 100 corpses to animate and follow the caster's verbal commands. Individual commands cannot be issued to a particular member of the group; every corpse follows the caster's command. While

they each perform the same task, they are not considered a trained group for combat purposes.

(Base 10, +2 Voice, +2 Sun, +2 Group, +1 for larger group)

Required Lab Total: 1 season (90), 2 seasons (68), 3 seasons (60), 4 seasons (57)

CONJURE THE HORDE OF THE DEAD

CrCo 30

R: Touch, **D:** Mom, **T:** Ind, Ritual

This ritual creates 1,000 corpses.

(Base 5, +1 Touch, +2 Group, +2 for larger group)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

CONTROL THE DEAD ARMY

ReCo 50

R: Voice, **D:** Sun, **T:** Group

This spell causes 1,000 corpses to animate and follow the caster's verbal commands.

Individual commands cannot be issued to a particular member of the group; every corpse follows the caster's command. While they each perform the same task, they are not considered a trained group for combat purposes.

(Base 10, +2 Voice, +2 Sun, +2 Group, +2 for larger group)

Required Lab Total: 1 season (100), 2 seasons (75), 3 seasons (67), 4 seasons (63)

CONJURE THE WALKING DEAD

CrCo 50

R: Touch, **D:** Mom, **T:** Ind, Ritual

Req: Auram, Terram, Vim

This ritual creates a revenant — one of the magical walking dead. Different from an animated corpse, a revenant is a malefic creature with a Magic Might of 9. While it is lacking intelligence, a revenant possesses a violent personality and, if not immediately magically controlled, it attacks

the nearest living creature. The Auram and Terram requisites are necessary for instilling the revenant's magic powers.

(Base 45, +1 Touch)

Base Level Interpretation: A level 10 Creo Animal spell creates the corpse of a mundane animal, while a base level 5 Creo Corpus spell creates a mundane human corpse. A level 50 Creo Animal spell will create a magical beast, meaning that a level 45 Creo Corpus spell will create a magical human.

Required Lab Total: 1 season (100), 2 seasons (75), 3 seasons (67), 4 seasons (63)

CONJURE THE COLOSSUS

CrCo 20

R: Touch, **D:** Mom, **T:** Ind, Ritual

This ritual creates a huge human corpse of Size +4. It is similar to a regular conjured corpse in every way except size. Spells designed to control a colossus must also take into account its larger Size.

(Base 5, +1 Touch, +1 Size increase, min level 20 for a Ritual)

Required Lab Total: 1 season (40), 2 seasons (30), 3 seasons (27), 4 seasons (25)

AWAKEN THE COLOSSUS

ReCo 35

R: Voice, **D:** Sun, **T:** Ind

This spells causes the Size +4 colossus corpse to animate and follow the caster's verbal commands.

(Base 10, +2 Voice, +2 Sun, +1 Size increase)

Required Lab Total: 1 season (70), 2 seasons (53), 3 seasons (47), 4 seasons (44)



Grave Hounds

Dogs are popular companions and guardians. But living dogs must be fed and maintained, and shy from a Gifted magus. Dead dogs provide similar services without daily upkeep, or balking at a magus' Gift.

THE COLLAR OF CHARON

ReAn 29

Pen: 0, Constant Effect

R: Touch, **D:** Sun, **T:** Ind

This effect animates a dead animal. The animal can be Size +1 or smaller.

(Base 10, +1 Touch, +2 Sun, +1 frequency, +3 environmental trigger)

Base Level Interpretation: Rego Corpus base level 10 animates a corpse.

Required Lab Total: 1 season (58), 2 seasons (44), 3 seasons (39), 4 seasons (37)

Grave Hound

Despite its name, a grave hound is simply a dead dog animated by Hermetic magic. A grave hound is not a magical beast and does not have a Might score or powers. Because the grave hound is not a Magical Animal but merely an animated corpse, it does not have mental Characteristics. Its physical Characteristics and Abilities assume that it is either recently dead or has been magically preserved from putrefaction. As a dead thing, a dead dog does not have Fatigue Levels. Similar to revenants, a dead dog cannot be Incapacitated.

Characteristics: Cun n/a, Per n/a, Pre n/a, Com n/a, Str 0, Sta +2, Dex +1, Qik +2
Size: 0

Virtues and Flaws: Improved Characteristics, Sharp Ears, Reckless

Personality Traits: Loyal +3, Reckless +3, Savage +3

Reputations: Loyal 2 (local)

Combat:

Bite: Init +2, Attack +8, Defense +7, Damage +1

Soak: +2

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

Abilities: Athletics 3 (distance running), Awareness 3 (keeping watch), Brawl 3 (bite), Hunt 4 (track by scent)

Appearance: Depending on how long the dog has been dead, it looks very much like a live dog. Closer inspection will reveal its glassy, opaque eyes and fetid breath.

THE WAND OF COMMANDING CHARON'S PACK

ReAn 39

Pen: 0, 12 uses per day

R: Voice, **D:** Sun, **T:** Ind

When pointed at an animal and the command word spoken, the animal will follow the orders of the wielder. Once so enchanted, the animal will follow the commands of the wielder until the effect expires. Multiple animals may be commanded individually or as a group, at the discretion of the wielder.

While designed to allow the wielder to command dead dogs, animated by Collars of Charon, the wand affects living beasts just as easily.

(Base 15, +2 Voice, +2 Sun, +4 frequency)

Required Lab Total: 1 season (78), 2 seasons (59), 3 seasons (52), 4 seasons (49)

The Menagerie of Magical Beasts

Medievals loved their animals, as is obvious from their ornate bestiaries to their legendary animal tales. The rich and powerful would maintain menageries — collections of exotic animals kept for enjoyment and prestige. Forerunners of the modern zoo, menageries were not open to the public and were accessible only by the owner and his select friends.

A magus might also desire a menagerie, but no collection of mundane beasts, however exotic, would satisfy his arcane proclivities. His affiliation with the Magic realm would demand that he keep magical animals, since no mere lion, camel, or leopard would tickle the fancy of his sodales. Perhaps his motivation is mercantile, not simply aesthetic, and he wishes to collect and breed magical animals for the Hermetic society. The demand for magic beasts is high, after all — for familiars, for novelties, and for their vis. Managed correctly, a magical menagerie could be a profitable investment, reaping large sums of vis for relatively little work.

Easy to imagine, a menagerie is difficult to actualize, and several stages of development must be successfully completed before conception becomes reality. Magical animals must be found, captured, and transported. In captivity, they must be fed and safely contained. If sold as pets, they must be tamed and trained, and if sold as livestock, they must be bred. Once available on the market, the maga must circumvent any legal or

personal obstacles that may spring to life. No maga will be able to manage a sizable operation alone, and she will need a loyal staff trained in the intricacies of handling magical animals.

Many of the stages of running a magical menagerie can be accomplished by magic, but achievement shouldn't depend upon Lab Totals and casting totals. Adventures should be the building blocks of success, and a working menagerie should be founded, fueled, and finalized by stories played by the troupe. A storyguide should consider each stage of the project a story seed, and a player whose magus desires a menagerie should expect — nay, *insist* — that a story be had to determine how successful each step of the venture is.

Location and Establishment

Whether a maga wants a private menagerie or a magical animal stud farm, the location of the final venture is important. Only the smallest, most personal menagerie will fit in her sanctum; if she has any ambition, she will need a larger space. The location of the wild animals is also important, since few magical beasts will be found within walking distance. She will need to visit many distant sites to find her

four-legged, winged, or finned treasures, and have a notion as to where she wishes to keep them.

The first consideration is the Magic aura of the location. Few magi can adjust an aura, and while some Hermetic mystics claim this power, the safer bet is to find an aura powerful enough to serve as a location site. Besides the assistance in casting spells and creating enchanted items, a Magic aura will also provide the magical essences necessary for magical animals to live. A maga must carefully consider the Magic Might of the beasts she wishes to contain, for the more powerful they are, the higher the Magic aura will need to be to avoid Acclimation, the process by which magical creatures lose Might when deprived of a Magic aura (*Realms of Power: Magic*, page 52).

The second reason locations are important is because that is where the wild magical animals are. Often, the hunt for a magical beast will begin with the search for its habitat. Bestiaries can offer valuable insight about a creature's lair, and while this isn't always specific, it will narrow the field. The indication that the "boa is an Italian snake" aims a search at the Roman Tribunal, and knowing that a mantichore is a beast "born in the Indies" means searching outside of the geography of the Order of Hermes.

Powerful magic auras are hotly contested by magi in most Tribunals, and only in the more rustic tribunals — Hibernia, Novgorod, and perhaps Transyl-

SURVEYING THE LANDS FOR MAGIC



vania — might one expect an excess of unclaimed auras and regiones. But this expectation could easily prove false, and it is up to your troupe to decide how available a powerful magic site is in any given area. Pockets of them might exist under the very nose of the Order, located

in hidden valleys and winding streams of the Rhine and Normandy tribunals. Weak magic auras are fairly common throughout Mythic Europe, and depending on the ambition of the maga and the scope of the project, a weak aura may prove sufficient to the task.

InVi 20

Pen: 0, 1/day

R: Touch, **D:** Sun, **T:** Vision

Instilled in a small rock crystal (+5 shape and material bonus to Lab Total), this effect grants the holder the ability to detect magical auras through his vision. Similar devices must be constructed to detect other types of auras (i.e., Divine, Infernal, and Faerie). Any seen location with a magic aura will appear as if covered by a shimmering violet veil.

(Base 1, + 1 Touch, +2 Sun, +4 Vision)

Required Lab Total: 1 season (40), 2 seasons (30), 3 seasons (27), 4 seasons (25)

The Building Site

Besides the strength of the magic aura, the acreage of the potential site is also important. Creatures need space, and the more room an animal has to move around, the happier it will be. The more closely the containment site mirrors a creature's natural habitat, the more likely it will be to breed. The spot selected for the menagerie should closely resemble the area the creature is used to. If a maga plans an assortment of livestock, he might have to make many changes to the menagerie's landscape if she wishes to house all of her

Can I Make a Magic Lore Roll?

Magic Lore covers knowledge of "magical creatures, areas, and traditions," and the prospective menagerie manager's player will want to make Intelligence + Magic Lore rolls to discover where to begin his search, as well as to find answers to a great many other questions. A storyguide must be careful how much information a successful Magic Lore roll reveals, always mindful that a good roll should propel a story forward, not circumvent the session's adventure with an easy victory. The following guidelines may help a storyguide

determine how successful a Magic Lore roll is when asked about an area and a magical creature.

Magic Lore Ease Factor: 6+

Habitat Query: Preferred climate

Creature Query: Basic information (e.g., winged carnivore)

Magic Lore Ease Factor: 9+

Habitat Query: The type of terrain (e.g., swamp)

Creature Query: Creature's diet and natural enemies

Magic Lore Ease Factor: 12+

Habitat Query: Specific geographical features

Creature Query: Creature's general Personality Traits

Magic Lore Ease Factor: 15+

Habitat Query: Approximate strength of preferred aura

Creature Query: Approximate Might of the creature in magnitudes

creatures in the same area.

Hermetic magic is a very powerful tool for landscaping, and nearly any feature can be molded, changed, or created at the maga's whim. Trees can be grown or removed, hills leveled or piled, rivers diverted, and ponds created in an instant. Created features, using *Creo* ritual magic, will need *vis* to make the changes permanent, but *Rego* and *Muto* magic easily accomplish many of the same feats without the need for *vis*. *Rego Aquam* spells with a *Terram* requisite can divert a river, and if the water still runs downhill, it will remain in the new shape after the magic of the spell ends. *Muto Terram* can level the ground by changing it all into water, letting it settle, then canceling the magical effect. Trees, brambles, and unwanted shrubs can be removed with *Perdo Herbam* magic, but this type of magical destruction always leaves a mess behind. On the other hand, *Perdo Aquam* spells are perfect for draining swamps and drying out marshes. Naturally, steps will have to be taken to prevent the ground from become waterlogged by whatever natural processes created it in the first place.

A cautious magus should avoid damaging any existing tethers, which draw mystical energies to create the magic aura. Preternatural tethers are usually safe from Hermetic landscaping, but too much alteration may destroy a natural tether. Tethers are explained in *Realms of Power: Magic*, pages 8–10.

THE WAND TO PRODUCE A FOREST OVERNIGHT

CrHe 45

Pen: 0, unlimited uses

R: Touch, D: Sun, T: Ind

Instilled in an oak wand, this effect matures a plant in about two hours. Typically, a person carries the wand and a sack of live acorns. Pushing the acorn into the ground, he then touches it with the wand, speaks the command word, and gets out of the way. This enchanted device is not limited to oaks and acorns,

Story Seed: A Grisly Find

The characters are charged with visiting a *Verditius* magus who has lost touch with the Order, perhaps as a common courtesy, or on important covenant business. Traveling to a distant location, the magus' last known residence, they find an abandoned building hidden in a regio. The interior is moldy and dusty, and the characters accurately surmise that no one has lived within for several decades. In the sanctum, they find several rotting skeletons, one human and the rest goats. Locked in a stall in the rear of the sanctum are two living goats, one male and one female, who bleat angrily. Reading through the available laboratory notes, the characters discover that the

Verditius magus was breeding the goats and then siphoning off the Magic Might of the young to empower his enchanted devices. The cracked skull of the human skeleton suggests that perhaps one goat victim overcame its captor. With a little work, the building could be restored, with the added bonus of a ready pair of magic goats.

Unfortunately, the ghost of the *Verditius* magus still haunts the sanctum, determined to slay the creatures that brought about his demise. His powers are ineffectual against the goats, so he contents himself with pestering and harming human workers who hope to restore the building.

however, and will mature any plant from a seed to full growth.

(Base 20, +1 Touch, +2 Sun; +10 unlimited uses)

Required Lab Total: 1 season (90), 2 seasons (68), 3 seasons (60), 4 seasons (57)

The Buildings

"The stables for the livestock will be such as not to be affected by either cold or heat. For the draught animals there should be a double set of stalls for winter and summer; for the rest of the livestock that belongs within the farmstead there should be paddocks surrounded by a high wall to prevent attacks by wild beasts, and with a roofed part where the animals can rest in winter and an open part for the summer ..."

— Columella, *On Agriculture*

While it's common for peasants to live with their livestock, sharing a single-room hovel with the family ox, few magi will want to share their laboratory with a wild animal. Even a tamed animal is problematic, sure to cause unintentional mischief and trouble. Outbuildings are the solution, their size and structure dependent upon the desires of the maga. Besides a

barn, a menagerie might need granaries to store feed, aviaries to house birds, or apiaries to keep bees. Aquatic beasts need ponds or cisterns.

A stud farm needs several barns, as each breed requires a specific barn, separate pastures for males, females, and young, and secure paddocks for breeding and birthing. A personal menagerie needs separate pens for the various curiosities, comfortable lounges for viewers, restricted areas for livestock management, and living quarters for the staff. Fresh air and water must be provided, as well as protection from the elements and any unwanted visitors that may wander past. Pens have to be mucked out, and accommodations for feeding must be included. Breeding rooms should be private enclosures so as to not rile up other beasts, and rooms must be set aside for healing and medical needs. The opulence and grandeur of the structure is another consideration. Since appearance is everything, the architecture must match the prestige of its occupants.

If the presiding maga wants to engage in any seasonal arcane activities while on site, she needs a laboratory. A menagerie's laboratory would have several unique features: a larger room, if lab activities include large beasts; access to pens and oth-

er containment units, stalls and bindings to keep animals immobile, and a variety of enchanted items to assist the magus.

The complete set of buildings should be arranged in a pleasing and auspicious manner. For example, Palladius writes that the granaries should be placed in the north of the farm and ox-stalls in the south. A garden is a nice finishing touch, providing a pattern to the completed menagerie. Popular from one end of Mythic Europe to the other, a garden should be landscaped with trees, shrubs, and flowers, interwoven with idyllic paths and manicured groves. Exotic magical birds could live in the flora, augmented perhaps by a handful of unique magical herbivores. A small pool serving as a centerpiece can contain magical fish, amphibians, or reptiles.

CONJURE THE MIGHTY BARN

CrHe 25

R: Touch, D: Mom, T: Ind, Ritual

This spell creates a large barn con-

structed entirely of wood, including paddocks, stalls, and a loft. The barn is 100 paces long and wide, and twenty feet high. The interior's design is determined by the caster.

(Base 3, +1 Touch, +3 size, +2 elaborate design)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

The Backers

Constructing a menagerie takes considerable time and resources, and not every magus will have the wherewithal to accomplish the goal alone. Those with an entrepreneurial spirit may seek out backers, magi of means willing to finance the operation in return for future benefits. The initial investments vary: vis is always appropriate, money can pay the staff and provide supplies, land allows for building sites, or personal magical assistance can help with specific magical requirements. A maga could, for example, agree to donate

one season of lab work a year, in return for annual payouts.

The scale of the backers' investment depends on the final vision of the menagerie. A small-scale menagerie, holding only a dozen exotic animals, might be intended solely as a meeting place for Hermetic gatherings, and a backer who supplied a rook of vis for its start-up might be able to use the facility for one weekend a season. A menagerie that produces magical offspring might be required to give the backers one magical animal a year. A large-scale stud farm might be required to pay the backers back in vis, perhaps ten percent of their initial outlay in perpetuity. It all depends on what the backers are willing to give, and what the menagerie manager is willing to give back.

There are no mechanical rules for backers, how many any player character needs or what type of resources each has to give. A backer exists primarily to drive stories, as his wants and demands have an impact on the functioning menagerie. Backers have a variety of motivations for

Integrating Covenants

A menagerie could be designed as a covenant, and a covenant could be designed to include aspects that lend themselves to a menagerie. If you are in the position of designing a covenant and wish to include features earmarked for a menagerie, the following suggestions might be useful. All page numbers refer to the *Covenants* supplement.

Site Boons (page 6) are of primary importance. An Aura (Minor) would allow a section of the covenant grounds to have a higher magical aura, which would be good for magical beast containment. Fantastic Environment (Major) could conceivably contain a specific type of exotic beast. A Regio (Major) could act as an anchor point to a path to the Magic Realm, which some magical beast regularly travels. It could also serve as a hidden nook to keep a menagerie in, available to the magi's guests but away from the prying eyes of mundane visitors.

The Major Boon Aura could increase the entire covenant's aura, allowing a menagerie to be placed anywhere within it. A Mystical Portal (Minor) could draw roaming magical beasts. Vast Aura (Minor) is good for stud farms that contain a large number of beasts, granting winter, summer, and spring pastures that all fall under the magical influence of the aura.

Site Hooks are equally valuable (page 9). A Monster (Major) would be an interesting addition to a menagerie if it was a magical beast. A Road (Major) explicitly states that mystical creatures "often turn up at the covenant." While these all won't be magical beasts, some will be. A hidden Regio (Major) would allow access to the covenant that the player characters can't control, perhaps allowing magical creatures to invade at random. Resident Nuisance (Minor) could be magical beasts. Corraling them should be exceptionally difficult. Perhaps they breed at

an alarming rate, or have magical means to escape capture. Warping to a Pattern (Minor) would always grant the Minor Supernatural Flaw: (Form) Monstrosity to the covenant's animals, providing a steady supply of Transformed Animals.

Under Fortifications (page 11), a dedicated barn is a free choice, which can be improved or denigrated by additional Fortification Boons and Hooks. Vast and Labyrinthine (Minor Boon) would allow space for a planned but not yet existent menagerie. Outbuildings (Minor Hook) are good spots to place a stud farm, especially if escaping beasts or invading creatures are going to be a focus of the saga.

A covenant with a Right (Minor Resources Boon) to fish a specific stream or hunt a forest might come across magical creatures as it reaps the benefits of the land. The Residents free choices would include all of the types of manpower

becoming involved, some altruistic, some financial, and some insidious. Backers do not have to be storyguide characters; a player character could willingly finance another player character's menagerie, and if the storyguide can encourage such behavior all the better.

Potential backers might be:

- A magus' parens donates two pawns of vis a year and asks nothing in return.
- A magus' parens reluctantly gives three pawns of annual vis for ten years, with the agreement to receive two pawns of annual vis for the next twenty years.
- A Bonisagus magus offers to donate a season of lab work a year in return for the opportunity to experiment on one of the livestock for one season every other year.
- A Tytalus magus offers ten Mythic Pounds a year to pay for the staff if the menagerie owner agrees to capture every magical hawk he sees (naturally, there is a specific hawk the magus has in mind).
- A Verditius maga offers to make three items of enchantment in return for a magical hedgehog aligned with Teram (a future familiar).
- A Verditius magus offers to make six lesser enchanted items for the menagerie, in return for six magical animals of any type (he only wants them to drain their Magic Might to empower his magic items).
- A Criamon maga offers a large patch of land with a magical aura in the Alps, in return for thirty pawns of vis over fifteen years.
- A Jerbiton magus offers a large patch of land in the Alps, in exchange for a painted picture of the menagerie (the land is plagued by an Infernal beast that the Jerbiton accidentally released).
- A Tremere magus offers a magical wolf protector, in exchange for constant visiting rights (because a menagerie is a new idea, he wants to keep tabs on how powerful the captured beasts become).
- A Mercere redcap offers his assistance

every Spring for ten years, in return for a magical, talking horse (he leaves as soon as he gets his horse).

- A Flambeau magus offers ten pawns of vis annually for ten years, in return for the chance to battle every dragon the menagerie owner finds (he'll start demanding that the owner find him a dragon after the second year).

Livestock

The vast majority of magical animals are Beasts of Virtue, described in detail in *Realms of Power: Magic*, pages 55–66. Beasts of Virtue are exemplary versions of the mundane kinds, so much so that they gain Magic Might and often magical powers. A Beast of Virtue does not simply pop into existence, but is derived from the mundane line, much like a magus has a mundane, unGifted mother and father. Hermetic magic cannot create a Beast of

Integrating Covenants (cont'd)

needed to manage a menagerie, but the players will still need to spend covenant build points on specialists (see Staffing, later). Several of the other Residents choices include magical beasts as steeds (Magical Soldiers) or magical animals (Inhuman Residents). Prestige (Minor External Relations Boon) could be a consequence of a magical menagerie at covenant start-up, or a Boon that crops up once the menagerie is established. A covenant with Hermetic Services (Major External Relations Hook) could be bound to provide magical animals to other magi as familiars or vis sources, meaning that maintaining the menagerie is of primary importance. Mystical Allies (Major Surroundings Boon) could provide a source of livestock if the allies are magical animals. Harvesting the herd might, however, affect the ally relationship. A Chase (Minor Surroundings Boon) is a mundane breeding farm that

could serve as a prototype for a magical stud farm, or if combined with another Boon or Hook that allows an aura in the chase, be the actual magical menagerie.

If you are detailing the wealth and poverty of your covenant (pages 56–71), you will need to specify the expenditure cost of the menagerie's animals and handlers. Regular staff cost the same number of expenditure points as Other Covenfolk on the Points of Inhabitants table (page 63), and the overseer specialists count as Specialists. To determine the inhabitants points of each animal, compare it to a horse (1 point). The typical covenant horse is Size +3. For each Size smaller than +3, double the number of animals that cost 1 point. Two Size +2 animals, four Size +1 animals, and eight Size 0 animals all cost 1 point. For larger animals, double the number of points for each Size increase. A Size +4 animal costs 2 points and a Size +5 animal costs

4 points. For carnivores, double the point cost. Keeping a pack of 12 wolves, for example, could cost 3 inhabitants points. A wolf is Size 0. Eight Size 0 herbivores cost 1 point, so four Size 0 carnivores cost 1 point. Thus, 12 1-point carnivorous wolves cost 3 points.

A menagerie could also be used as a realia, a collection of magical examples of typically mundane things (creatures) used for study. Like books, whose author cannot study the book he writes, the collector cannot study the collection. To determine the Quality of the realia, count breeds instead of individual animals, so that a collection of 30 magical horses of 2 breeds counts as a tractatus of Quality 2. A menagerie realia usually provides study only in Magic Lore; however, a collection of several different types of magical animals, all connected to the same Form, could allow study of that Form.

Magical and Faerie Animals

Ars Magica Fifth Edition draws a clear line between the nature of magical and faerie creatures. In essence, magical creatures are perfect examples of a particular group and have no need or concern for human interaction. Faeries, on the other hand, need human interaction for healthy existence, and are made manifest by stories, passions, and recurring events. Yet within this distinction, ArM5 has not officially categorized supernatural creatures, allowing us to decide if a creature is magical or faerie, depending on the motivations and natures of our stories. It is entirely possible that both versions exist, and that within your saga players could find magical and

faerie dragons, cats, hippocampuses, eagles, and whales.

Maintaining a menagerie of magical creatures is eminently possible; maintaining a menagerie of faerie creatures is far more difficult. Faeries do not breed, nor can they be bound as familiars by the majority of Hermetic magi. Most faeries are locked within their stories, few of which pertain to menageries. Escaping from a menagerie might be part of a faerie's story, or avoiding capture for one, but the faerie needs to repeat the story to maintain its vitality, meaning that the escape or capture cycle needs to be re-enacted again and again.

Insects

In his *Natural History*, Pliny divides animals into four categories: land animals, creatures of the sea, birds, and insects. ArM5 lists four categories of animals as well: birds, fish, hoofed beasts, and clawed beasts (*Houses of Hermes: Mystery Cults*, Appendix: Mundane Beasts, pages 38–43). The division of land animals into hoofed and clawed is a useful distinction for generating game statistics. Because magical animal stats are based on mundane animal stats, it is difficult to assign stats to a magical insect, without rules for mundane insects. This insert offers information for creating insects, following the guidelines set forth in *Houses of Hermes: Mystery Cults*.

- Insects are Size –15, although larger and smaller types may be encountered. An Ethiopian Ant of Virtue is as large as a dog (Size –1), for example.

- An insect's Mental Characteristics are as follows: Cunning –1, Perception –1, Presence –6, and Communication –4.
- Physical Characteristics are bought with 7 points, similar to human characters. Once Physical Characteristics have been assigned, add twice Size (usually –30) to Strength and subtract Size (usually +15) from Quickness, making insects exceptionally weak and exceedingly fast.
- A mundane insect's basic Abilities are Brawl 2 (bite or horn or dodging), Survival 3 (home terrain), Awareness 3 (food), and Athletics 5 (flying or hopping or scurrying).
- An insect's Natural Weapon is either a bite (Teeth) or a stinger (Horn).
- Virtues & Flaws and Qualities can be selected from those mentioned in *Houses of Hermes: Mystery Cults*.

EXAMPLE PHYSICAL CHARACTERISTICS OF INSECTS

TYPE	SIZE	STR	STA	DEX	QIK	EXAMPLE
Aggressive Flier	–15	–30	+1	+3	+15	Wasp
Non-Aggressive Flier	–15	–29	0	+2	+17	Butterfly
Aggressive Crawler	–13	–26	0	+3	+14	Ant
Non-Aggressive Crawler	–15	–30	+2	+1	+17	Dung Beetle

Virtue, just as it cannot instill someone with The Gift. Beasts of Virtue can breed, however, and it is the breeder's wish that its inherited Virtues and Flaws will pass on to its offspring. It is not clear to Hermetic magi if Beasts of Virtue are immortal. Like starvation and breathing, some Beasts of Virtue are susceptible to these deprivations, while others are immune. Aging may fall under a similar category, relevant to each Beast of Virtue on a case by case basis.

A second type of magical beasts is Beasts of Legend, which includes the many sorts of creatures associated with the Magic realm. Unlike a Beast of Virtue, which must be a superior version of its mundane brother, a Beast of Legend can be anything: exemplars, perversions, chimeras, and utterly fantastic. The mirmicoleon, catoblepas, leucrota, charadrius, griffon, phoenix, roc, kraken, basilisk, manticore, and dragon are all Beasts of Legend, but so too are the magical lineages of the Founders' cats and the birds of Nephelococcygia. If an animal has Magic Might and is not a Beast of Virtue, it is by default a Beast of Legend.

The least, and most tainted, type of magical beast is Transformed Animals, creatures warped by powerful magic. A Transformed Animal does not have Magic Might, nor will it reproduce a second version of itself. Without Magic Might, it would live in a menagerie only as a curiosity. However, a Transformed Animal offers good practice for staff members, who can learn to deal with a weak magical beast before being charged with the care of a proper magical animal.

Finding Magical Creatures

Magical creatures need magical auras, but they are not specifically bound to particular areas, nor do they need to spend their entire lives in them. Hunting for populated auras and regiones is a good start, but often the trail begins in rumors,

hearsay, and legend. Some creatures have a Reputation score to aid the seeker, but these are usually local reputations that don't spread far. Nor does a Reputation automatically include details of a creature's lair, although it might. In the many wild patches of Mythic Europe, any clue is a good beginning.

Bestiaries sometimes include a description of an animal's location, but even these are general and encompass a great expanse of territory. Methods of narrowing down larger areas into smaller ones are preferred, allowing the seeking maga to continually narrow her search until it proves fruitful.

Different types of terrain allow for different types of searches.

Flying is always useful. The flying magus can cover ground quickly, and has a better vantage point to view likely quarry. Flying works particularly well over meadows and open grasslands, but is less successful over dense forests and overgrown marshes. Swimming and breathing underwater is almost required for any aquatic livestock the maga wishes to find. Despite the advantages of magic, many searches boil down to a group of trackers and beaters combing an area, searching for spoor, tracks, and possibly finished kills.

Having the creature come to the magus is another preferred method, and baiting an animal with its favorite food can draw it out of its hiding place. During mating season, tethering a fertile female to an area might attract a rutting male. Capturing an aroused male is another story. Clever magi can also create scents and sounds to attract magical animals.

Some creatures are readily recognized as magical, such as griffins, manticores, and rocs. Others are not, especially from a distance, and a magic hawk might look like a mundane hawk. Hermetic magic can detect magical animals. Intellego Vim spells can be designed to indicate that a target creature is magic. Such a spell must Penetrate the target to reveal any information. However, a spell failing to Penetrate a targeted creature usually means that the creature has some sort of Magic Resistance, as every creature with a Magic Might has. Creatures of other



Bees, a Preferred Stock

Bees are universally held in high acclaim. They are mysterious, intelligent, and holy; their wax is used to make church candles, and their honey is one of the few sweeteners available in the Western medieval diet. Many people, from rich to poor, desire bees and subsequently know a lot about them. Bees must be informed of all goings-on of the household or they will depart. They easily take offense at rude words or loud arguments, and many people claim they have heard bees hum hymns on Christmas and other holy holidays. Bees mimic the natural order of man, with the king leading the hive, the knights protecting the hive, and the many workers happily providing the food.

Because of their small size (-15), magic bees can be extremely potent

(Magic Might 25, if taken as a result of the Virtue: Magical Animal Companion). The drawback is that magical bees are Intelligent, not Cunning, and cannot be tamed or trained, but must reside in a state of friendship or mutual benefit. Capturing a live hive and putting it in an apiary might work for mundane bees, but magical bees will surely depart if the proscribed conditions aren't met. Friendly bees will let a magus draw off some of their honey (which might be raw vis) and even provide a companion or two, but they cannot be coerced into this behavior. Because of their Magic Might, bees need a high Magic aura to prosper.

A magical bee would make an interesting companion-level character, or even a magus-level character in a low-powered saga.

realms have Magic Resistance as well, so a spell failing to Penetrate may only mean that the beast is supernatural, not specifically magic (i.e., possesses Magic Might). Remember that Intellego Vim spells are realm-specific. A spell designed to tell if a creature is magic will not reveal whether the creature is a faerie.

THE CHORUS OF THE DISTRESSED HARE

Crlm 9

Pen: 0, 2/day

R: Per, D: Conc, T: Ind

This effect, instilled in any small device, produces terrified rabbit shrieks upon com-

mand. Such noise is very effective in drawing curious predators, especially those that eat rabbits. Because the device maintains concentration on the spell it can be commanded to stop, which lets it be set and used in two different locations in a day. The created species of sound need not penetrate a magical creature's Magic Resistance to be heard.

(Base 1, +1 Concentration +1 clear sounds; +1 frequency, +5 maintains concentration)

Required Lab Total: 1 season (18), 2 seasons (14), 3 & 4 seasons (12)

Creating Magical Creatures

The Order of Hermes has spells that create magical animals, causing the lazy-

minded to think that finding a magical animal is a needless bother. Correct to a degree, the rub is that such rituals are always high-magnitude ritual spells, and the time spent researching and inventing one of these rituals could be spent gathering a multitude of different types of creature. These rituals are creature-specific, in that a *Creo Animal* spell with an *Ignem* requisite designed to create a salamander will not create another magical beast that may also be aligned with *Ignem*. Besides creating a specific creature, the ritual also creates a pre-designed gender for the created beast, meaning that one ritual will not create both a male and a female. A second ritual will need to be invented if the maga wants to ultimately breed her created creatures, otherwise she will have to find a partner for the creature she created.

A spell that creates a magic animal is always a ritual, and cannot be instilled in an enchanted device. For the magical animal to have magical powers, requisites need to be included, based on the Form of the individual powers, and *Vim* is always a requisite. If the beast is intelligent — having an *Intelligence* Characteristic instead of *Cunning* — the ritual needs a *Mentem* requisite. According to the definition of requisites (*ArM5* page 114), the *Vim* requisite shouldn't add magnitudes to the spell (it allows the ritual to have an effect), but other Form requisites should (they add effects to the ritual, such as magical powers to the created beast).

CONJURING THE MAGICAL WOLF

CrAn(Me, Vi) 60

R: Touch, D: Mom, T: Ind, Ritual

Story Seeds for Finding Magical Creatures

THE BOTTOMLESS POOL

A grog hears of an accident in the local village. A villager's hay wagon overturned and fell into a stagnant pool. Efforts to retrieve the wagon failed, and divers reported that it had disappeared entirely. Nor could they discover the bottom of the pool, which seemed to go on forever. A local wise woman says that the pool, ignored by the populace, is magical; legends differ as to its inhabitants. Some say a treasure is submerged below, others claim an entire village lies at the uncharted bottom, while tales from a generation past say that a dragon used to live below its brackish surface. What magus could resist?

Any and all of the legends may prove true. Alternatively, the player characters could find something completely unexpected. According to bestiaries, swallows hibernate underwater, and instead of finding a reptilian monster, the characters could discover sleeping swallows, tucked in the nooks and crannies of the pool's walls. A Swallow of Virtue's powers are left to your storyguide to develop, but even this happy coincidence

could prove problematic. The village has always been noted for its large flocks of swallows, and many see this as a sign of good fortune. Taking the swallows could remove the village's luck, and the villagers will react negatively to those trying to take away their good luck charms.

FISH FALLS

Rumors say that a town in a distant part of the tribunal has had repeated rainfalls that leave live fish in their wake. Thinking that such a supernatural weather condition must produce magical fish, the characters rush to the town to retrieve living samples. In actuality, it is a miracle of the local saint, who produces a rain storm that leaves edible fish on her feast day. Each fish has a Divine Might of 1 and, when eaten, provides a +1 aging bonus to a character's annual Aging roll. The townsfolk know that their saint is responsible for this miracle, and fear that refusing to eat the fish might result in her displeasure. There is no way they will allow a foreigner to take any living fish from the town.

THE SPRING HUNT

One of the covenant's grogs knows of a curious superstition of a nearby village. On the first day of spring, the villagers gather in a meadow, armed with hats and sticks, and search out the season's first butterfly in an effort to kill it. A white butterfly signifies good luck for the village's harvest, while a black butterfly indicates difficulties. The dead butterflies of years past are all saved by the village elder, and magical investigation of these corpses reveals that each is worth a pawn of *Imaginem vis*. Scouring the meadow reveals small pockets of Magical auras, none especially large or powerful, but a great number of isolated auras in a relatively small field. Could a magus capture the butterfly, which is surely magical, and produce a stock of these magical insects? A clever ruse will have to be concocted. The villagers will not let a Gifted stranger and his men participate in the event, nor will they willingly forego their annual ceremony at the request of a wizard.

This ritual spell creates a magical wolf, as described in *ArM5*, page 193. Once created, the wolf is not naturally friendly with the caster, and instantly reacts according to its own motivations.

(Base 50, +1 Touch, +1 Mentem requisite)

Required Lab Total: 1 season (120), 2 seasons (90), 3 seasons (80), 4 seasons (75)

FASHION THE ANCIENT WORM

CrAn(Co, Ig, Me, Vi) 80

R: Touch, D: Mom, T: Ind, Ritual

This spell creates a dragon, which has the same statistics and powers as *Stellatus* (*ArM5*, page 194). This dragon is not actually *Stellatus*, who is an individual, but the creature mirrors his powers and Abilities.

(Base 50, +1 Touch, +2 Size increase, +3 Corpus, Ignem, and Mentem requisites)

Required Lab Total: 1 season (160), 2 seasons (120), 3 seasons (107), 4 seasons (100)

Capturing Magical Creatures

"It is strange that most animals know why they are hunted, and almost all of them know what to be on guard against."

— Pliny, *Natural History*, Book VIII

Once found, a creature will have to be captured, and people have historically used many clever methods for trapping various creatures. Snares are a favorite for small animals, but they have to be checked regularly to make sure a captive animal hasn't chewed its own leg off to get out of the snare. Larger animals are often chased to exhaustion and then lassoed. Fish can be caught using hooks and lures, nets, and sometimes underwater traps. Birds are usually captured while young, before they can fly, although elaborate wooden traps can also be erected and sprung once the bird has flown inside. Larger animals might be driven into concealed cages or prepared pits in the ground.

Optional Grappling Rule

Grappling is a type of non-lethal combat, described in *ArM5*, pages 174-175. Using the rules as listed allows a character to wrestle a beast to the ground, provided of course that the character's martial skills are up to the job. The difficulty is that the grappled character (or beast, in this instance) never tires, and the two can keep grappling all day and all night without penalty. For players interested in grappling live beasts to capture them, an optional addition to the regular grappling rules

is offered.

Every time a grappled character attempts to break free from his attacker and fails, he must make a Stamina + stress die roll against an Ease Factor of the Grapple Strength. Failure results in the loss of a Fatigue Level. Botching this roll costs two Fatigue Levels, with additional Fatigue Levels lost for additional zeros on the botch dice. Most animals will not wrestle themselves into Unconsciousness, and cease struggling when they are reduced to Dazed.

Unicorns

First described by the Greek *Cresias* in the fourth century B.C., the unicorn is an Indian beast as large as a horse, with a white body, red head, and blue eyes. Its foot-long horn is also tri-colored: white at the base, black in the middle and bright red at the tip. The unicorn is uncatchable, swifter than any other animal and extremely fierce. Described again in the *Physiologus* (Naturalist), a third century collection of animal descriptions compiled in Alexandria, the unicorn is only the size of a young goat and completely white in color. This unicorn is also swift and fierce, regularly killing elephants and other dangerous beasts. Rather than one description being false, in Mythic Europe these texts describe two breeds of unicorns, one Western and the other Eastern.

Symbolic of military prowess and purity, unicorns are highly desired by princes and knights. Because of the magical properties attributed to its horn,

a unicorn is also universally sought by magi and physicians. A magus who can breed and provide unicorns will be revered far and wide, and will be wealthy beyond imagination. Analogous to its status in legend, a unicorn is terribly difficult to capture, and the only known method is to bait the creature with a virgin, leaving the maiden to sit in a glen in the beast's environs. Authorities differ in what happens next. Some suggest that the unicorn arrives and lays its head in the girl's lap, remaining docile as long as the maid is in proximity. Others provide more lurid details. A Syrian bestiary says that the maiden "offers [the unicorn] her breasts, and the animal begins to suck the breasts of the maiden and conduct himself familiarly with her." Whether this tale is true or merely a shocking suggestion is up to you. In either case, it might not be easy to find a virgin willing to act as a lure.

Beasts can also be lassoed from a distance with rope, and then held until they have exhausted themselves struggling to escape. Lassos are not common to most of Mythic Europe, and are generally only used in northern lands (Finland) and by people of the Near East (Mongols and Turks). To lasso a beast, make a Thrown Weapon attack that grapples rather than does dam-

age. Once the initial attack succeeds, the beast is roped and begins struggling to escape. The attacker may make additional attacks, as per the grappling rules, but these attacks are not new ropes thrown around the animal; rather, they represent pulling the already attached rope. If the animal beats the Grapple Strength of the attack, it breaks the rope and is free. A lasso has

TRAP OF THE HUMANE HUNTER



ReAn 57

Pen: 30, 3/day

R: Sight, D: Sun, T: Ind (up to Size +3)

Instilled in a wand or a staff tipped with a topaz (+5 Shape and Material Bonus to Lab Total), this effect paralyzes an animal when the command word is spoken. The effect must Penetrate the target's magic resistance to work. Care must be taken when used on birds and fish, because sudden paralysis will affect their means of locomotion and could cause injury. This effect will not prevent a magical animal from using its powers, which it can invoke without any necessary physical activity.

(Base 5, +3 Sight, +2 Sun, +2 Size, +2 frequency, +15 Penetration)

Required Lab Total: 1 season (114), 2 seasons (86), 3 seasons (76), 4 seasons (72)

the following stats: Ability: Thrown, Init 0, Atk +1, Def 0, Dam n/a, Range 5, Str -1, Load 0, Cost Inexp.

A RING TO APPROACH ANIMALS UNDETECTED

PelM 14

Pen: 0, Constant effect

R: Touch, D: Sun, T: Ind

This lesser enchanted device is a ring (+2 shape and material Lab Total bonus) that destroys the wearer's scent, allowing easier access when sneaking up on animals.

(Base 3, +1 Touch, +2 Sun, +1 frequency, +3 environmental trigger)

Required Lab Total: 1 season (28), 2 seasons (21), 3 seasons (19), 4 seasons (18)

A NET OF IMMOBILIZATION

ReAn 39

Pen: 30, Constant effect

R: Touch, D: Sun, T: Ind

This simple device is a net (+5 Shape and Material Bonus to Lab Total) that paralyzes any animal caught in it. The target is immobilized until the following sunrise or

sunset after the net is removed, which may aid transportation depending on its Size. It is ideal for capturing smaller animals.

(Base 5, +1 Touch, +2 Sun, +1 frequency, +3 environmental trigger, +15 Penetration)

Required Lab Total: 1 season (78), 2 seasons (59), 3 seasons (52), 4 seasons (49)

Transporting and Containing

Once captured, the bound beast needs to be moved back to the menagerie and kept. After capture, beasts often

Story Seed: A Curiously Common Bait

According to several bestiaries, cow's milk is one of the most desired food substances of many magical animals. Many creatures delight in climbing a cow at night and supping from her udder, including snakes, bats, and hedgehogs. A bestiary's more fantastic tales usually recount the behavior of a magical Beast of Virtue instead of mundane examples of the breed, making a maga think that any animal that follows such behavior must be magical. A common ploy is to leave a cow unattended in a field all night and wait for a magical animal to appear for dinner.

Any animal so situated, however, is universally regarded by superstitious peasants as evil or, at the very least, an

ill omen. Discovering that a magus is baiting such animals will not bode well, and the neighbors will seek to stop the efforts by any means possible. There is nothing wrong with the cow, so stealing it is always an option. What peasant doesn't need an extra cow? Chasing off the watching grogs is another option; if no one sees an adder suck from the cow, maybe it didn't happen. Hungry animals won't drink from a dead cow's udders, so slaying the bovine will also stop the threat of summoning bad luck. But theft or violence isn't the only way to stop such a dangerous practice, and villagers may instead contact their local priest or secular authority to order the wizard to cease.

need to be moved again, from summer pasture to winter, one pen to another, and from owner to buyer. Magic can greatly assist this operation. A maga can create spells and devices that shrink, immobilize, or instantly transport beasts from one place to another. Besides magic, several mundane means will also transport beasts. Wheeled cages can be drawn by oxen, sacks and barrels will hold smaller quarry, and docile beasts can be driven or pulled by a leash.

Transportation stories allow the storyguide to highlight the nature of travel in Mythic Europe, including the problems and poor travel conditions that regularly occur. The caravan leader should expect washed-out roads, fallen bridges, flooded river fords, and ever-present gangs of bandits, to name the mundane troubles that lie ahead. Magical nuisances, including faeries, demons, and other magical beasts may be drawn to the travels, interested in the rarity of hauling a griffin, Beast of Virtue, or other exotic creature.

Once at its destination, a beast needs to be contained. Hopefully, the maga has had the foresight to construct an appropriate building (see earlier). If not, or if she has captured a creature she didn't anticipate, the beast will need to be held in a makeshift pavilion or ad hoc pen until an adequate structure is built. Magical wards are invaluable for keeping creatures, provided the beast can be held in check until the ward is finished. Delays and unforeseen events are always good targets for stories.

THE SADDLE OF SETTLING THE WILD STALLION

ReAn 44

Pen: 30, constant effect

R: Touch, **D:** Sun, **T:** Ind (up to Size +3)

When placed on an animal's back, this saddle calms the beast, allowing it to be easily handled and even ridden.

(Base 4, +1 Touch, +2 Sun, +2 Size increase; +1 frequency, +3 environmental trigger, +15 Penetration)

Required Lab Total: 1 season (88), 2 seasons (66), 3 seasons (59), 4 seasons (55)

INSTANTANEOUS TRANSPORTATION OF THE CAPTURED BEAST

ReAn 60

Pen: 30, 24/day

R: Touch, **D:** Mom, **T:** Ind

Instilled in a shepherd's crook, this device instantly transports an animal to anywhere that the wielder has an arcane connection to, typically a predetermined pen or cage. The wielder holds the arcane connection against the crook's shaft and touches the animal. Once the command phrase is spoken, the animal is transported away.

(Base 35, +1 Touch; +5 frequency, +15 Penetration)

Base Level Interpretation: Rego Corpus base level 35 instantly transports the target to a place that the caster has an arcane connection to, and the Rego Animal guidelines explicitly state that the Rego Corpus guidelines can be used for animals.

Required Lab Total: 1 season (120), 2 seasons (90), 3 seasons (80), 4 seasons (75)

THE STAFF OF CONVENIENT SHIPPING

This staff has two powers. It shrinks an animal to a more easily managed size, and then changes it into a crate. These small crates can then be stacked and shipped, allowing easy transport of large orders.

Shrinking to the Convenient Size

MuAn 60

Pen: +30, 24/day

R: Touch, **D:** Moon, **T:** Ind

This power shrinks the animal 4 Sizes. It will not affect animals that start at greater than Size +7.

(Base 4, +1 Touch, +3 Moon, +2 additional Size reduction, +2 Target Size adjustment; +5 frequency, +15 Penetration)

Required Lab Total: 1 season (120), 2 seasons (90), 3 seasons (80), 4 seasons (75)

Changing to the Convenient Shape

MuAn(He) 55

Pen: +30, 24/day

R: Touch, **D:** Moon, **T:** Ind

This power turns an animal into a crate for a month. The animal does not need to eat, sleep, or breathe while under this effect.

(Base 15, +1 Touch, +3 Moon; +5 frequency, +15 Penetration)

Required Lab Total: 1 season (110), 2 seasons (83), 3 seasons (74), 4 seasons (69)

Feeding

A cow can eat up to 30 pounds of grass in a day and a wolf can gobble down 20 pounds of meat in a single meal. But more important to *Ars Magica Fifth Edition* stories are the type and availability of a beast's food, rather than how much of it is necessary for survival. Magical animals do not need to eat, although most enjoy it. Magical creatures that are starved will not die, but will desperately desire to escape, be more prone to violence, and will refuse to reproduce. Providing adequate food and water can be one of the many challenges that hinder developing a menagerie.

Feeding captured animals is the most labor intensive part of the operation. There are no holidays from feeding livestock, and a magus who personally manages his menagerie needs to spend part of each day feeding his creatures. A kind storyguide will allow such a magus a regular laboratory season, counting the ten days that any magus can miss without decreasing Lab Totals as the time spent tending the animals. Any other sort of mishap or distraction will count as missed time and affect a Lab Total. A less kind storyguide might impose an automatic penalty to Lab Totals, depending on the number of creatures the magus needs to feed, balancing the character's score in Animal Handling against the number of animals.

Oats, grains, and raw meat can usually be acquired easily, although a story

could be derived from a lack of adequate food stocks. Magical animals should have other dietary staples as well; a griffin eats gold, a Siberian six-legged antelope eats bark from a sacred birch tree, and a roc eats an entire elephant once a month. Finding exotic foodstuffs is an adventure in itself, and maintaining the supply will be a challenge. Adequately feeding a roc might mean maintaining and breeding a herd of elephants.

A magical alternative is to create foodstuffs using appropriate Creo spells. Nutritious food can only be created using rituals spells. Formulaic spells will create the food, which the animal will eat, but will not provide the same satisfaction as permanent food. Non-permanent food is better than no food, but will still leave the animal agitated and temperamental.

Healing

Just like humans, magical creatures are susceptible to ill health, the most common cases being either trauma (injury) or disease. Both are treated the same way for creatures as they are for humans (*Art & Academe*, pages 56–61), and both can be remedied by Hermetic magic. The main distinction is that the only necessary Ability for treating both trauma and disease is Animal Handling. Medicine and Chirurgy are ineffectual when used on animals and are solely used for curing human beings.

Another difference from human patients is that animals can be returned from the dead with Hermetic magic. The animal must have died due to trauma, disease, deprivation, or starvation. Those that are slain must be put back together first. Unfortunately for the menagerie owner, only mundane animals can be automatically raised from the dead.

THE BREATH OF LIFE RETURNED

CrAn 80

R: Touch, D: Mom, T: Ind, Ritual

This spell returns a mundane animal of up to Size +1 to life.

(Base 75, +1 Touch, Ritual)

Required Lab Total: 1 season (160), 2 seasons (120), 3 seasons (107), 4 seasons (100)

COMMON CREATURE DISEASES

The following are ailments that creatures are susceptible to.

Gingivitis

Minor Sanguine Disease, Severity 7

Stable: 6, Improve: 12, Interval: Month

Gingivitis is a very common ailment for large herbivores, often the result of too much stored grain as food and not enough living grass. If left untreated, gingivitis causes tooth loss.

Symptoms: Swollen gums, odorous breath, loose teeth

Hoof and Mouth

Mild Phlegmatic Disease, Severity 9

Stable: 4, Improve: 18, Interval: Week

While not fatal, this disease spreads quickly among the herd, primarily cows, sheep, and goats, and is difficult to cure. Hoof and Mouth disease causes extreme discomfort in the animal and ultimately reduces milk production.

Symptoms: Lesions on the hoof and ulcers in the mouth

Rabies

Serious Choleric Disease, Severity 13

Stable: 9, Improve: 18, Interval: Week

Rabies is detailed in *Art & Academe*, page 49, and only the statistical information is repeated. This animal disease can also affect humans.

Spavin

Minor Melancholic Disease, Severity 12

Stable: 12, Improve: 18, Interval: Season

Spavin is the hardening of the cartilage in a quadruped's joints, causing

stiffness and hampering mobility. Once inflicted, this disease is nearly impossible to remove.

Symptoms: Spavin is very difficult to diagnose because the symptoms are not easily noticeable. Sometimes a joint will appear swollen, but usually only over a very long time.

Mystical Branding

Just like a tattoo on a Criamon magus, an animal's brand can also be enchanted as a magical device. After being branded, the animal will need to be kept in the magus' laboratory for a season or more, depending on what type of enchanted device the magus is creating. A brand has a material score of 2, multiplied by the size modifier. A regular brand, about the size of the magus' palm, has a multiplier of 2. Larger brands have a larger multiplier, but cause the animal increased discomfort. A brand that covers an animal's haunch has a multiplier of 3, and a brand that covers its entire back a multiplier of 4. The instilled effect will cause Warping on a mundane animal, since it is either a constant or powerful mystical effect (depending on the magnitude of the spell). Magical creatures are immune to such Warping. In fact, constantly being under the effect of an enchanted brand may help prevent Acclimation points (*Realms of Power: Magic*, page 52).

Animals may have multiple brands, limited only by the size of their hide.

THE BRAND OF OWNERSHIP

CrIm 30

Pen: +30, unlimited uses

R: Touch, D: Dia, T: Ind

This brand creates an illusory image of the beast's owner, sitting atop or standing next to the creature. The illusion looks like the owner and announces his name repeatedly until the effect ends. It is activated whenever anyone touches the beast. The owner should be aware that

this brand is a blatant display of magical power, and might not work in areas where subtlety is preferred.

(Base 2 (create an image that affects two senses), +1 Touch, +1 Diameter, +1 for clear words; +10 frequency, +15 Penetration)

Required Lab Total: 1 season (60), 2 seasons (45), 3 seasons (40), 4 seasons (38)

THE BRAND OF THE AROUSED STALLION

ReAn 35

Pen: +20, 1/day

R: Touch, D: Sun, T: Ind (up to Size +2)

This brand arouses the creature as a prelude to mating, usually used on the lead stud of the herd, or a male with highly desired physical characteristics. It works on the animal's emotions and is much more helpful for males than females, whose bodies might not be in season despite the sudden mental urge to procreate. The brand is triggered by a command word spoken by a trainer or groom. Once activated, the animal becomes increasingly aggressive and might prove dangerous to its handlers.

(Base 5, +1 Touch, +2 Sun, +1 Size modifier; +10 Penetration)

Required Lab Total: 1 season (70), 2 seasons (53), 3 seasons (47), 4 seasons (44)

THE BRAND TO WARD OFF RUSTLERS

CrMe 25

Pen: 0, unlimited uses

R: Touch, D: Sun, T: Ind

The brand protects a beast from a mundane thief. When a human hand touches the beast, the brand creates an overpowering fear of the beast in the person's mind, hopefully causing him to flee. The effect has no penetration, so that the maga can easily handle the animal herself when necessary.

(Base 4, +1 Touch, +2 Sun; +10 frequency)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

Reproduction

"In every kind of quadruped it is a male of fine appearance which is the object of our careful choice, because the offspring is more often like its sire than its dam."

— Columella, *Rei Rusticae*

Beasts in the wild naturally reproduce, following God's commandment to be fruitful and multiply (Genesis 1:22), but those in captivity are less happy to capitulate. Animals that have long been domesticated more readily reproduce in captivity, but those new to it actively resist producing young. Herders and animal handlers have learned several methods to induce reproduction, and many of these work on newly acquired magical creatures. Hermetic magic is helpful, but not a guarantee.

Breeding is the act of pairing animals in captivity to producing offspring. Animal breeding was studied by a handful of Greek and Roman authors, whose insights allowed the Roman Empire to produce quality livestock. Most of that knowledge has been lost in the 13th century. That which exists is applied only to dogs and horses, seemingly the only animals that matter to the wealthy nobility. The majority of domesticated livestock — cows, sheep, and pigs — are not subjected to supervised breeding programs.

The biology of animal breeding is

somewhat understood, and is similar to the way that a man and a woman reproduce. Both male and female have semen, and this semen must be released and combined for reproduction to occur. The exact method that a female uses to release semen is a mystery, but breeders know that it is released from some interior organ to another chamber, the uterus, where her semen mixes with the male semen. Other factors contribute to conception, for not every mating guarantees offspring, but breeders are at a loss to explain why coupling sometimes fails. Like in humans, breeders speculate that temperature, temperament, and other factors contribute to successful reproduction.

Animals that aren't considered "prime stock" are allowed to breed however it is convenient. Generally a cow herder doesn't care how or when the cattle mates, as long as it is not inconvenient to his overall enterprise. He keeps them together in a herd and lets nature take its course. Breeders use selective breeding and crossbreeding in animals with more valuable characteristics. A maga interested in magical animal breeding would use available breeding practices in the animals that interest her. It is perfectly understandable for a maga to use selective breeding in her magical hares, even though no one else would ever think of paying that much attention to the mating of such lowly animals.

Some animals don't breed but reproduce through simpler generation, as explained in *Art & Academe*, page 30. Such animals are called worms, from the Latin

Types of Animals

Of the different types of animals — birds, fish, hooved beasts, clawed beast, insects — each type has several **kinds** or groups. Lions, tigers, wolves, bears, and dogs are a few of the kinds of clawed beasts. Many kinds are again divided into **breeds**, lineages distinguished by particular physical qualities. The Norman destrier, the Irish hobby, and the Spanish jennet are all

breeds of horses, and the greyhound, alaunt, and mastiff are all breeds of dogs. Lions have two breeds, according to bestiaries: short lions with curly manes, and tall lions with straight manes. The number of breeds of any kind of creature is entirely up to you, and in Mythic Europe there can be a variety of breeds of griffins, unicorns, or hedgehogs.

vermes, and include such creatures as mice, frogs, eels, spiders, centipedes, and beetles. Most insects are worms, as are small to medium-sized fish and some smaller rodents. If the beast is a pest, to humans, beasts, or agriculture, it is likely a worm. Magical species of worms can exist, as do versions of such beasts from the other realms. A maga could encounter an Infernal spider, a Faerie ant, or a Magic fly.

BREEDING IN THE MENAGERIE

The inclination to reproduce in captivity depends mostly on the nature of the beast. Onagers (wild asses) are notoriously over-sexed, while lions only breed in captivity once every seven years. Randy males merely have to be introduced to ready females, but reluctant reproducers need more encouragement. Diet, habitat, and proximity to fellow creatures all play a part, as does temperature, human involvement, and privacy. Healthy, happy ani-

mals reproduce more readily than anxious, angry animals in ill health.

Males are separated from the females in both summer and winter, and are only combined when mating is desired, typically in the spring. A ratio of one male to ten females is standard in hoofed and clawed animals, with the ratio for the other types of animals standing at one-to-one. Once a hoofed or clawed male has covered a female, he is again separated from her. The female continues to stay with the other females until her time of birthing draws near, at which point she is isolated. Reptiles have been known to devour their own young, so the fertilized eggs are removed from the breeding pool and put in another pool to spawn. Birds remain paired, for both male and female will take turns incubating the eggs, but they are isolated from other birds. The procedure for legendary beasts is left up to the troupe's imagination. A hippogriff, for example, might have the mating strategy of a hoofed beast and the incubation strategy of an eagle. Do not

feel bound by any mundane measure of animal reproduction.

In Mythic Europe, the male's hereditary traits dominate the females, and nine times out of ten the young will inherit the male's Virtues and Flaws over the female's (*Realms of Power: Magic*, page 55). Magic Might is usually inherited, although there are cases where the offspring's Might is not as great as its sire. Powers are generally inherited and Characteristics are influenced by the father, but are not usually exactly the same.

External factors also influence breeding: the wind, the direction the female is facing, and the proximity of nearby objects. The most famous story is that of Jacob's sheep in Genesis 30: 31–43, in which Jacob produces speckled and spotted goats and sheep by having them face peeled rods of poplar, hazel, and chestnut rods. The hidden virtues, qualities, contagions, affinities, and sympathies of things affect animals just as they affect humans, although not always in the same way, and if a breeder knows that a certain plant, stone, mineral, or astrological conjunction will enhance reproduction he will use it. Unfortunately, most of this lore has been lost, and is only recently being rediscovered by academics, who use this knowledge on humans rather than animals. That doesn't stop a menagerie owner from making her own investigations. Treat such activities as ligatures, as explained in *Art & Academe*, page 68. Mechanically, ligatures allow a bonus for a single die roll. Using ligatures to breed animals will only be relevant if you use the optional breeding rules found at the end of this chapter.

BREEDING STRATEGIES

There are two types of specialty breeding used for animals that count as preferred stock. **Selective breeding**, or "breeding for the best," is the mating of closely related animals in the same breed to enhance and strengthen particular traits. Most animals are measured by various categories. A horse, for example, has



four categories: shape, color, merit, and beauty. These qualities are specific to region; Normans like their horses large, so breeders use the larger specimens of the herd instead of the smaller specimens during the breeding season. Animals that matter, those that have a social value beyond the simple value of their meat, milk, or wool, are bred for the best. The best specimen male is bred with the best specimen female. If long-necked camels are deemed more valuable than short-necked camels, the breeders pair the male with the longest neck with the female with the longest neck. When breeding magical animals, the breeder uses the best examples of the beasts that she has on hand. The goal is to reinforce specific desired physical traits. There is a slim chance that the magical offspring will develop a better Virtue (Minor into a Major or a new Minor), higher Might, and as a result, another power (since Might determines the number of Qualities a creature may have). There is also a chance that none of this happens, and since magic by its very nature is quixotic, there is a chance that the offspring gains a new Flaw.

Crossbreeding, or "breeding for the beast," is the process of mating two creatures from different breeds to produce a new type of breed or to induce physical traits from one breed into the other line. In a menagerie, a magus might want to cross a timid, short-maned magical lion with the

fierce long-maned breed, trying to generate a medium-maned lion with an even keel. Because the male's inherited traits usually suppress the female's, the breeder must wait for the rare occasion when the male's traits augment existing traits instead of overriding them. Crossbreeding also includes breeding different kinds of creatures to make a third; a horse and a donkey can crossbreed and produce a mule. While many breeds can generally crossbreed, most kinds of mundane animals cannot. A mundane wolf cannot crossbreed with a mundane bear.

With mundane creatures, breeding for the beast is most successful in certain kinds of animals, namely horses and dogs. Breeding for the magical beast can follow similar lines. Success is possible only

with a Norman horse, for example — is still focusing on the desired physical qualities. When crossbreeding along kinds, a medieval breeder would say he is breeding mules, referencing the final product as a name for the activity. If, in your saga, a magical female horse could breed with a magical male eagle and produce a hippogriff, the breeder would call it "breeding for hippogriffs," rather than "crossbreeding" a horse with an eagle.

in specific kinds of magical animals. In Mythic Europe, however, it might be possible to crossbreed different kinds of animals. A griffin is an amalgamation of a lion and an eagle, and as well as mating a pair of griffins, it might be possible to produce a griffin by mating a magical lion with a magical eagle. One of the Inner Mysteries of House Bjornaer allows a Bjornaer magus to create an inner heartbeast chimera that is a hybrid of more than one mundane animal (*Houses of Hermes: Mystery Cults*, page 31). This suggests that creating chimeras (hybrids of two or more animals) might be possible through breeding for the beast.

Breeding for the beast also refers to the practice of breeding a magical beast with a mundane beast of the same type, hoping that the offspring will be magical or that a

Original Research: Creating Inheritable Magical Traits

The most common way for a magus to make a mundane animal magical is by giving it Warping Points and hoping for the Supernatural Flaw: Monstrosity of (Form) to result. In this case, the consequential Power received from the Flaw is not part of the creature's essential nature, meaning that the beast cannot pass it on to its offspring. Creating spells that change a target's essential nature is considered impossible; Hermetic magic cannot permanently affect a target's essential nature, and the spell must be continually

powered to remain in effect. However, since this magical trait is received from Warping Points, an industrious maga could challenge the Limit of Warping, a lesser limit that could theoretically be changed with a Hermetic Breakthrough. If Warping could be affected by Hermetic magic, then maybe the traits gained through Warping could be passed on.

Using the rules in *Houses of Hermes: True Lineages*, a character would need to experiment with spells that resemble this effect, succeed with the experimen-

tation process, and collect 60 Breakthrough Points to create inheritable magical traits. Qualifying spells would be those inflict Warping Points and somehow specially change the beast, the most likely combination being the Arts of Creo, Muto, Animal, and Vim.

Various legends from the East tell that Persian wizards knew how to do this, and could create and breed magical animals from mundane livestock. Whether this is true, or just another tall tale from the Orient, depends upon your saga.

mundane offspring will inherit some type of magical trait. If both sire and dam are magical animals, the offspring will also be magical, but if only one parent possess a Magic Might, it is exceptionally rare for the offspring to be a magical creature. Because Hermetic magic is ineffectual in permanently changing the essential nature of a beast, a magus' spells have little effect in this process. But that shouldn't stop a magus interested in breeding magical creatures from trying. Possible solutions include feeding a mundane female vis during her pregnancy, penning the female in a field with a powerful magical aura, or developing spells that maintain a magical trait or feature in the female during pregnancy.

Breeding can be assisted by magical spells and enchanted devices. Rego Animal spells can induce mating, and Creo Animal rituals might ensure successful mating, although some trial and error would need to be involved. Intellego Animal spells can tell if an animal is capable of mating, or if copulation has been successful.

HORN OF HEARING THE COW LADEN WITH CHILD

InAn 25

Pen: 30, 24/day

R: Touch, D: Mom, T: Ind

This hollowed-out cow horn, placed against an animal, will indicate to the holder if the targeted animal is pregnant. The intent is for the animal handler to use this on a female after mating to see if conception occurred.

(Base 4, +1 Touch, +5 frequency, +15 Penetration)

Required Lab Total: 1 season (50), 2 seasons (38), 3 seasons (34), 4 seasons (32)

Birthing and Weaning

In *Ars Magica Fifth Edition*, birthing a beast follows the same rules as birthing a child, as detailed in *Art & Academe* (page 62). Essentially, treat the female as if she had a Medium Wound and make Recovery Rolls at regular intervals. For a Size 0 and smaller beast, make the roll every two hours. For larger beasts, double the interval for every Size category earlier 0. If she recovers, she delivers. A character skilled in Animal Handling can add her score to the recovery roll. This only applies to live births: hooved beasts and clawed beasts. Animals that hatch survive on a Stamina + Survival + stress die vs. 9. As in live births, a trained handler can add his Animal Handling score to hatching young.

The type of beast determines what a maga should do with the newborn off-

spring. For fish, the maga should remove the offspring from the birthing pool immediately, for nothing is as appetizing to a hungry fish as its own young. For birds, the offspring should stay with the parents, who feed it and zealously defend it if it is approached. Magical insects generally disregard their young, who are born with the skills and instincts to survive. For hooved and clawed beasts, the young should stay with the mother for at least a year, but the male should be separated from the young.

Birthing is generally not hazardous for a helping handler because the mother becomes exhausted in the process. Of course, this is dependent on the kind of creature and its Personality Traits. A birthing manticores might be even more dangerous than it usually is.

Weaning is the process of removing the young from the mother's care. Some beasts are removed immediately from parental care, but others must be weaned. This is one of the more dangerous tasks for handlers, as even the most docile mother resists being deprived of her young.

EASE OF BIRTHING

CrAn 39

Pen: 20, Constant effect

R: Touch, D: Sun, T: Room

Instilled in a small wooden statue, this effect grants a mammal a +9 Recovery bonus to delivering its young. It is usually placed in a stall or pen, and the animal must spend the entire delivery period in the room to receive the benefits of the statue. Created to aid magical beasts, who are immune to Warping, it can be used on mundane animals, but will inflict a Warping point because it is a powerful mystical effect.

(Base 4, +1 Touch, +2 Sun, +2 Room, +1 frequency (2 uses per day), +3 environmental trigger, +10 Penetration)

Required Lab Total: 1 season (78), 2 seasons (59), 3 seasons (52), 4 seasons (49)

Magic Might and Maturity

Is a magical animal born with its full Magic Might score, or does it increase during the animal's youth, reaching its maximum value when the animal reaches its maturity? *Realms of Power: Magic* does not answer this question, but does state that it takes many magical animals five years to reach full maturity, at which point they should have all their required Ability scores. The griffins described in *Legends of Hermes* do gain in Might as they grow in years; a mature male has a Magic Might of 30, while a hatchling

has a Magic Might of 5. We suggest that other magical animals follow suit.

A rough rule of thumb to determine its Might during its early years is to divide the adult creature's Magic Might by 5. If a creature matures sooner, say after 3 years, divide its adult Might by 3 to determine its Might at birth and in its juvenile stage. Your storyguide is the final arbiter. A magus interested in taming a magical animal will find it easier to train a youngling than an adult specimen, which makes a certain amount of sense.

Taming and Training

It is much easier to deal with a tamed beast than a wild one, and easier still with a trained animal. A magus who seriously contemplates creating a menagerie will probably take the time to tame the lead animals. Taming and training magical animals is covered in detail in *Realms of Power: Magic* (pages 81–82); these rules are repeated here for ease of play. Once captured, taming a beast is usually a matter of time. It is a laboratory activity, in which the magus generates a Lab Total based on his Rego plus appropriate Form and compares it to the beast's Magic Might score. The Lab Total must be greater than the animal's Might, and excess points accumulate. Once the accumulated points equal or exceed the creature's Might, the beast is tamed.

MAGUS TAMING POINTS

ACCUMULATED EACH SEASON:

Re(Form) Lab Total – Creature's Might

Magical and mundane trainers can also tame beasts. A magical trainer is a character with the Minor Supernatural Virtue: Master of (Form) Creatures (*Realms of Power: Magic*, page 46) and a Might score.

MAGICAL TRAINER TAMING POINTS

ACCUMULATED EACH SEASON:

Might + Animal Handling
– Creature's Might

If the magical trainer's Form is the same as the Form the beast is connected to, double the trainer's Might for the earlier calculation. A magical trainer without a Might score substitutes his Magic Lore Ability score for his Might score. A mundane trainer must rely upon his Intelligence rather than his non-existent Might score or his knowledge of the Magic realm.

MUNDANE TRAINER TAMING POINTS

ACCUMULATED EACH SEASON:

Int + Animal Handling
– Creature's Might

Powers as Tricks

Commanding a magical creature to perform one of its Powers is exactly like commanding a tame animal to perform a trick, as described in *Realms of Power: Magic* (page 82). The character issuing the command makes the following roll:

COMMAND BEAST:

Presence + Animal Handling
(or Ride or Magic Lore) + stress die
vs. Ease Factor

The Ease Factor depends on the cost of the Power. Creatures naturally conserve their energy, using it only when necessary. For example, a deer only runs when threatened, and a lion only runs when hunting or attacking. Since Powers cost Might Points, it stands to reason that cheaper Powers tax the animal less

than costly Powers. The Ease Factor is three, plus three times the point cost of the Power.

EASE FACTOR:

3 + (3 x Power's Cost)

In the wild, a magical beast totally depletes its Might Pool only in the most dire situations. Saving its life is one example. Because of this tendency to reserve Might, each magical creature has a threshold of its Might Pool that it resists being commanded to perform. This threshold number is the absolute value of the beast's Cunning Characteristic. Commanding a beast to perform a power when its Might Pool is below this threshold doubles the Ease Factor.

Only magical creatures with Cunning can be tamed and trained. Intelligent creatures are too smart to be bound so, and so a character must create another type of relationship with an Intelligent beast if he wants to include it in his menagerie. Keeping an intelligent beast in a menagerie is not universally praised, though, and some magi even liken it to keeping slaves or prisoners.

Taming is not essential in breeding beasts, and the proprietor of a magical menagerie could certainly succeed without training a single individual. It all depends on how he wants to profit from his stock. If he wants to offer domesticated magical creatures to fellow magi, he might want to train it to do a few tricks. If he is merely basking in the glow of having these creatures live captive in a zoo, or breeding them for vis, simply containing and managing them will suffice.

Staffing a Menagerie

The list of necessary helpers is extensive for maintaining a menagerie, and includes beaters, feeders, handlers, and

herders. By her own efforts, a maga will only be able to manage a small number of magical beasts, depending on the amount of time she wishes to invest and the type of beast(s) in her menagerie. If she has larger aspirations, she needs help.

Each aspect of a menagerie needs someone to oversee it, supported by enough people to adequately complete the job. Consider that a medieval worker's scope is rather narrow, and managing livestock is a specialized field. Rarely will one man know how to manage every sort of animal. Most will specialize in the care necessary for a single breed. A small menagerie could have a person in charge of the grounds, another overseeing the hunt, a third in charge of feeding, and a fourth in charge of breeding. Much depends on the creatures involved. One man might be able to take care of a dozen magical dogs of different breeds, but perhaps only if all the dogs are hunting dogs and require the same diet and type of boarding. This same man might be at a loss when managing a lapdog. The larger the facility, the more diverse breeds involved, the larger the number of people needed to care for it all. Spe-

Integrating Lords of Men

Lords of Men lists the capacity, maintenance cost, and staff size for kennels, stables, and mews in the "Running an Establishment" section (pages 58–61). While these tables are aimed at mundane beasts, they can also be used for magical beasts. As a rough rule of thumb, reduce the capacity by 10 percent (rounded up), and increase the maintenance cost by 10 percent for any kennel, stable, or mews that houses magical dogs, horses, or raptors. If the beasts in question are especially magical, with a high Might and several powers, further reduce the capacity and increase the maintenance cost as you see fit. For example, a horse that can breathe fire will require more care than a horse that can run over water. The exact percentage adjustments are up to you.

For magical animals besides dogs, horses, and raptors, you can also make adjustments for the tables provided in *Lords of Men* to roughly determine the size of staff for the number of animals. For small herbivores, double the capacity listed for kennels. Continue increasing the capacity for even smaller animals, remembering that herbivores are easier to care for than carnivores. For horse-sized carnivores, halve the capacity listed for stables, and for those bigger than horses, further reduce the capacity as you see fit. For an aquarium, double the capacity used in the mews table. Make further adjustments on the mews table for herbivores (double capacity) and the creatures' Size (larger than raptors, decrease capacity; smaller than raptors, increase capacity).

and often dangerous, activities involved in tracking, capturing, and transporting wild creatures.

It is difficult to estimate how many animals a single character can manage. Much of it depends upon the Size of the beast and its temperament. A single grog could oversee a herd of 25 magical goats without too much trouble, depending on the goats' exact powers, but an aggressive magical male elephant might require three or four men. Historically in the 13th century, a family of four Mongols could manage 30 mares and 3 stallions. Rather than Leadership, you should use a character's Animal Handling score to determine how many beasts he can effectively manage. A simple guideline is that an animal handler can manage 10 domesticated herbivores for every point the character has in Animal Handling. Divide this number by half if the animals are carnivores, and divide again by five if the animals are wild. This rough rule of thumb will need to be adjudicated by the storyguide on a case-by-case basis.

Perhaps the most valuable Virtue for a

cialized training is also a factor. It doesn't require much skill to move manure or stand in a driving line, beating the for-

est floor. Breeding and birthing magical creatures in captivity requires great skill, as do many of the more complicated,

An Animal-Keeper's Library

Animal Handling is the preeminent Ability for a character who hopes to raise animals. Several ancient authors have written books about the subject, starting with the Philosopher himself, Aristotle. Many of the texts focus on breeding and maintaining horses, with only a few commenting on other livestock. In either case, the knowledge is broad enough to cover other quadrupeds. The texts that are most readily available in the 13th century are listed first, followed by those harder to acquire. Animal Handling is the subject of every text.

Historically, such information was only used in regard to animals owned by the privileged: horses and dogs. The selective breeding and maintenance programs that the Romans applied to other livestock ended when the empire fell. In the 13th century, no one ap-

plies these principles to cows, sheep, goats, or swine. Consequently, those breeds have shrunk and become homogeneous. Cows, sheep, goats, and pigs exist in uniform populations with little variation, depending upon location. The average height of a 13th-century cow is approximately 110 cm at its withers (approximately three and a half feet). Selective breeding wasn't applied to other livestock until the 14th century. This doesn't mean that your covenant cannot apply these methods to other animals, being slightly anachronistic and ahead of the historical curve is all well and good for magi.

Historia Animalium was written by Aristotle and translated into Latin by Michael Scot around 1217. It is a tractatus Quality 10.

Georgicon, written by Virgil around 19 B.C., is a widely distributed tractatus of Quality 9.

Naturalia Historiae is a massive encyclopedia written by Pliny in 77 A.D. Sections of Book Eight can be read as a tractatus, Quality 7.

Hippiatrica is a veterinary treatise that was written by Hierocles in the mid-10th century. The complete book is unavailable, but sections survive which can be read as a tractatus, Quality 6.

Opus Agriculturae is a popular work, written by Palladius around 350 A.D., and is a tractatus, Quality 7.

Rei Rusticae, written by Columella around 53 A.D., is a tractatus, Quality 6.

Res Rusticae was written by the Roman Varro, and is the basis for Columella's work. It is a tractatus, Quality 6.

companion or grog-level animal handler is the Minor Supernatural Virtue: Master of (Form) Creature (*Realms of Power: Magic*, page 46), because it allows this character to efficiently train magical beasts. Remember that the Virtue is limited to one of the ten Forms, and a character with Master of Terram Creatures cannot train a creature aligned with Ignem, for example. This Virtue may be selected several times for a character, so it is possible to create a companion-level character who can train beasts aligned with every Form (ten selections of this Virtue). While such a character may be invaluable in the training yard, he could be next to useless anywhere else. A storyguide could stipulate that such a character must be a player character and not bought as an NPC specialist.



As characters with vocations, a menagerie's staff needs to spend half of the year working, with the other half open for training, teaching, adventures, and other departures. Since maintaining a menagerie is a daily affair, this is an abstraction. If a character actually leaves the menag-

erie for a season or more, he needs to be replaced. During this off-time, many staff members develop their vocational skills, either through training or teaching, and magi often make this a rewarding proposition with wage increases, better living

conditions, and other perks. Training and teaching are effective ways to increase the skills of younger staff members, and study is advantageous for older, more experienced crew.

An Animal-Keeper's Library (cont'd)

All of these books are in Latin. *Historia Animalium* and *Hippiatrica* were originally written in Greek, and if a character can find a Greek copy, the Quality increases by 1.

The *Kitab al-Hayawan* (The Book of Animals) is an Arabic translation of three of Aristotle's works: *Historia Animalium*, *De Partibus Animalium*, and *De Generatione Animalium*. Like the Latin translation mentioned earlier, each of the three parts can be read as a tractatus of Quality 10. In 1220, copies of this text are only available in the Levant and parts of Spain.

A magus may find this collection more useful to his staff than himself, and may require grooms and animal handlers to read certain books. To read

a book for retained knowledge — allowing it to act as a Source Quality for advancement — a character must be able to read (Artes Liberales 1) and be fluent in the language in which it was written (Latin 4). In the overall scheme of things, it would make sense for a magus or scribe to translate these texts into the staff's vernacular language, removing the obstacle of knowing Latin. Rules for translating texts can be found in *Art & Academe* (page 87).

Bestiaries are extremely popular, and any good library will have a lion's share of them. Unlike the previous texts, bestiaries do not instruct in the care and management of beasts, but rather describe their fantastic nature, magical sympathies, and theological correspondences. At the storyguide's discretion, a good bestiary could serve as a tractatus on Magic Lore,

since every beast described is a Beast of Virtue rather than a mundane specimen.

Roman de Renart is a popular cycle of poems written in the French vernacular by several anonymous authors. The poems recount the adventures of Renart the Fox and include a cavalcade of characters: King Noble the lion, his wife Queen Fiere, Tibert the cat, Bernart the Donkey, and Renart's ever-popular foil Isengrin the wolf. The tales describe several moralistic and clever episodes, highlighting the particular character's personality and habits, and can be read as a tractatus on Magic Lore, Quality 4. Versions exist in German, *Reinbart Fuchs*, and Italian, *Rainardo e Lisengrino*, but it has not been translated into English in 1220. No Latin copies of the poem exist.

Story Seed: An Illicit Love Affair

One of the grog handlers of the menagerie has been making secret, nocturnal visits to the daughter of a nearby village mayor. He has already been warned to leave the woman alone, but neither he nor she has abided the father's commands. Lately, he has been telling the woman to sneak into the menagerie at night, where they meet in the unoccupied lion's garden. One day, the grog in charge of putting the lion in its cage at night forgets and leaves the beast in the garden. The woman climbs over the wall but, instead of

meeting her lover, is devoured by the lion. Her paramour discovers the grisly remains and panics. Perhaps he flees in the night, leaving the dead woman as a mystery for the magi to solve. Perhaps he frees the lion, later claiming that the beast prowled the village and returned with the woman already dead. Or, consumed by grief, the grog attacks the lion and is also slain. In the morning, the magi find a dead animal handler, a partially eaten woman, and an angry mayor and his thugs beating on the front gate.

Story Seed: Never the Twain Should Meet

Two elder magi admire a maga's menagerie and want to visit. Both are politically powerful enough to suggest when they will come and, unfortunately, both select the same week to visit. The problem is that the magi hate each other, and have a history of declaring Wizard's War against each other. They have declared

so many Wizard's Wars, often not doing anything besides declaring, that the maga is not even sure if one is currently underway. Regardless, the maga must somehow decline one invitation, which will surely lead to resentment and reprisal, or manage to host both magi and somehow keep them apart.

it is more likely that a magus will want to purchase an individual beast, rather than mimic the entire operation. Visits are rarely single-day events, and a magus with a menagerie might want to have rooms and suites available for those who anticipate a week-long visit.

Since the majority of magi will view a menagerie as a notable venture, the owner should gain a good Reputation for his efforts. The owner gains experience points that build toward this Reputation. The storyguide will fine-tune the amount of experience points gained for specific activities to match this saga. Some suggestions are: 1 experience point for every 10 visitors; 1 experience point per magnitude of captured animal's Might; 1 experience point for every year that the menagerie continues past the first; or 1 experience point per animal sold to another magus. As the owner's Reputation grows, more social events could take place at the menagerie. If it is attached to a covenant, it could become the new site of tribunal meetings. Newly gauntleted magi might petition for membership, and elder magi might ask if they can retire at the covenant. Indeed, an exceptional menagerie could result in a never-ending stream of visitors.

Once a maga starts successfully breeding magical animals and offering them for sale, the demand for her creations could grow exponentially. Small animals that perform one or two useful tricks might be in higher demand than larger, more powerful animals. If the demand grows greater than the supply, a waiting list will form. While this might ensure future profits, it will certainly lead to politicking, favoritism, and bribes, as magi further down the queue try to jump ahead.

Hermetic Relations

Once operational, a menagerie draws visitors and a stud farm requires buyers. While mundane guests might occasionally partake of these services, the majority of clients will be other magi and their associates. Because these are grand undertakings, requiring the efforts of many people, it is difficult to keep a large menagerie secret, and curious admirers are almost guaranteed. Many will want to see the curiosities displayed and several may wish to purchase magical beasts for themselves. But negative responses will mix with the positive, and some might clamor for the release of captured beasts, the cessation of the operation, or even

a formal reprimand for the owner of the menagerie.

Interactions

Like most people in the 13th century, most magi view beasts as inferior creatures, and are not opposed to seeing captured animals. Viewing a caged lion thrills rather than repels, watching an Eagle of Virtue hunt provides a delightful afternoon, and observing a blindfolded basilisk prowling around its pen fills a watcher with spine-chilling glee. Many of the magi of the tribunal in which the menagerie resides will want to visit, viewing the displayed beasts and chatting with the owner about the creatures' magical natures and proclivities. A small few may want a menagerie of their own, but

Reactions

Not every magus is going to congratulate a menagerie's owner. Driven by jealousy, revenge, ill-temper, past slights, or other resentments, some magi may despise the menagerie and its owner. The degree to which such a magus acts against

the menagerie varies. A magus mindful of his Hermetic Oath will do nothing more than slander the owner, unless he is willing to declare Wizard's War. Legally, a magical menagerie should be considered the property of the owner and protected by the Code of Hermes. Tampering with a menagerie is a crime. However, magical menageries are likely a new idea in most tribunals, and few have enough experience with them to have legal precedents. While protected, the question is to what degree. Is stealing a magical chicken as legally wrong as stealing a maga's chicken familiar? Probably not. The punishment could be no more severe than a slap on the wrist.

For those willing to illegally interfere, there are many ways to wreak ruin on a menagerie, and every step that the owner undertook to construct a menagerie can be undermined. Barns can be burned, livestock let loose, feed fouled, and pets poisoned. An enemy does not have to act personally; staff can be bribed to do great damage without the magus ever setting foot in the menagerie. Considering the time and stories necessary to construct a menagerie, the storyguide is almost guaranteed that some magus somewhere feels slighted or threatened by the menagerie, and his revenge could be the source of many stories.

A magus who wishes to remain within the law can always declare Wizard's War against the menagerie's owner. His intent could be to destroy the menagerie, instead of killing the owner. If the maga is weak and unable to stand against the attacking magus, she will be hard-pressed to protect her menagerie. In a Wizard's War, her property is a fair target. She could ask for help. Will other magi be willing to step in and assist her, willingly placing themselves between the menagerie and a legal attacker? Attacking the attacker is a breach of an ally's Oath of Hermes. How does an ally manage helping the maga and not break his Oath? Perhaps the maga decides to go into hiding for the length of the Wizard's War and take her menagerie with her. A storyguide could

construct a story that revolves around the maga leading her herd of magical animals in a desperate escape from a more powerful Hermetic aggressor.

It is true that magi are individuals, and their behavior is not determined by their House. With that in mind, here are some suggestions on how some magi might react, deriving their response from their House, rather than their personalities:

- A Tytalus magus considers it a supreme challenge to create a persona so convincing that he can freely mix with the menagerie staff, and ultimately fool the magical beasts themselves. Taming and training a magical beast under the very nose of its owner is his goal.
- A powerful Merinita archmagus takes

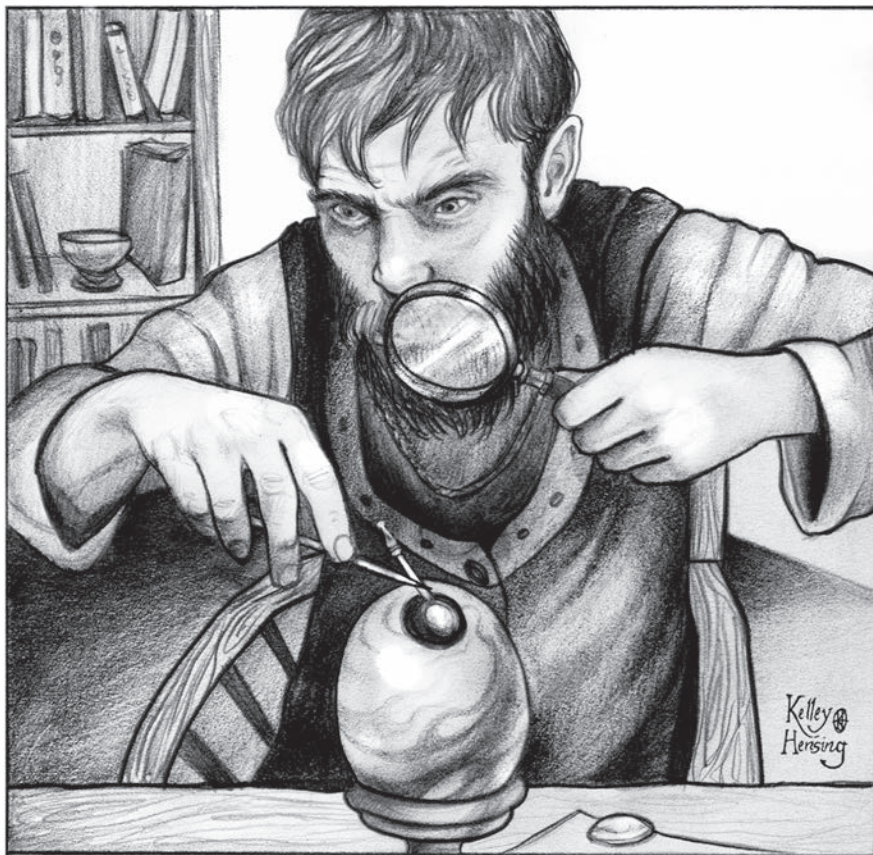
great affront at the sale of magical animals for familiars, saying that it perverts the emotional bond between magus and beast, decreasing the beast's honor and heightening the magus' weak character for refusing to find his familiar in the wild.

- A trio of Flambeau hunters sees the menagerie as depleting the stock of their favorite quarry, and wants the animals released immediately. They promise to take matters into their own hands if their demand is not granted.
- A confraternity of Verditiis magi claims that the sale of a certain beast that mimics the enchantment of their preferred magical devices is threatening their livelihood, and promise to take the claim to the next tribunal if

Shape & Material Bonuses of Magical Creatures

Another reason a magus might want to breed magical beasts is the Shape & Material Bonuses their parts lend to laboratory activities. Because these beasts are rare, the bonus provided is quite high. While stocking and breeding a rare beast makes it more common (for the right buyer), it does not diminish the high bonus. Most of the listed creatures are legendary beasts. Shape & Material Bonuses for Animals of Virtue can be derived by using the suggestions found in *Realms of Power: Magic* (pages 66–68).

SHAPE/FORM	BONUS		
Basilisk eye	+8 kill at a distance	Hippogriff liver	+6 flying, +5 freedom from restraints
Catoblepas esophagus	+7 kill or harm humans	Hydra teeth	+8 regeneration, +6 Creo spells
Chimera tongue	+8 create fire	Leucrota tongue	+6 mimic human voices
Dragon eye	+8 protection against ghosts	Manticore teeth	+5 swiftness, +4 ferocity
Dragon heart	+7 Intellego magic	Myrmecoleon exoskeleton	+6 deprivation and starvation
Dragon teeth	+6 invisibility	Panther of Virtue's hide	+6 song and melodious sounds
Griffin feather	+6 flying, +5 strength	Pelican of Virtue's beak	+8 healing and nurturing
		Phoenix ashes	+11 rejuvenation and regeneration
		Remora of Virtue's fins	+7 slow or halt a moving object
		Salamander of Virtue's skin	+8 extinguish fire
		Siberian six-legged antelope hoof	+6 speed, quickness
		Unicorn horn	+11 fertility, +10 detect poison, +8 healing



Producing Offspring

Breeding is a seasonal activity that involves both the act of the male covering the female, and the fertilization that leads to successfully producing offspring. As mentioned, animals in captivity are reluctant to breed, so breeders take great pains to assist their captured beasts. If a male and a female are put together in the same pen, the player may make a Breeding Roll to see if they produce offspring. This Breeding Roll is modified by several conditions.

BREEDING ROLL:
stress die + modifiers vs. 9

If the Breeding Roll is successful, the animals produce offspring. If the roll fails, they do not, and if the roll botches, something bad happens. Either one or the other escapes (one botch), is actually sterile (two botches), is harmed during mating (three botches), or worse. The offspring must still survive birth, as detailed in the Birthing & Weaning section, earlier. The number of offspring should be appropriate for the type of beast, with equal chance that any individual offspring is male or female — roll a simple die for each, with evens being male and odds being female.

CONDITION	MODIFIER
Adequate diet	+1
Aggressive	– Ferocity Personality Trait
Agreeable environment	+1
Appropriate Hermetic spell	+1 per 2 magnitudes of effect
Carnivore	–1
Competent handler	+1/5 lead handler's Animal Handling (rounded up)
Enlightened handler	+1/5 lead handler's Magic Lore (rounded up)
Herbivore	+1

the owner does not stop breeding and selling the beasts. While there is no legal precedent for their claim, they persist. As they prepare for tribunal, they attack caravans transporting sold animals to their new owners.

- The prima of House Mercere demands that the menagerie owner breed and sell magical horses that can walk on water, saying that the horses would be ideal for many of her House's redcaps. Unfortunately, the menagerie is comprised of magical birds, and retooling it for horses would be a vast undertaking, even if the owner knew where such horses could be found. Yet the weight of the prima's requests is staggering, and refusing it could lead to political consequences.
- The Bjornaer magi of Clan Ilfetu worry that one or more of the captured beasts in the menagerie is a descendent of an ancestor spirit. Rather than investigate, and deal with the ambiguity that could lead to, they make midnight sorties into the menagerie in heartbeast form to free

the captive beasts. Acting on principle, they continue the conflict well after the initial livestock is freed, doing their best to prevent the owner from rebuilding his menagerie. An added complication would be if the beast actually is a Great Beast. Are the Bjornaer magi in the right in freeing the beast?

Optional Rules for Breeding

The success of any breeding strategy should be decided by the storyguide, with troupe input, and the sorts of stories that the group will enjoy in the future. Rolling dice takes a certain narrative emphasis away from the situation, but there may be times when the troupe would rather delegate the outcome to luck rather than the storyguide. These rules are provided for such situations.

Hermetic Projects

Inadequate diet	-2
Magical Creature	- Magic Might (in magnitudes)
Only beast of its kind besides mate	-3
Similar animals in proximity	+1
Tamed animal	+3
Unsatisfactory environment	-2

Inherited Traits of Offspring

Besides merely producing more beasts, breeding can breed for the best (selective breeding) or breed for the best

(crossbreeding). The outcome depends on what breeding strategy the menagerie owner used.

If breeding within the same breed, breeding for the best will usually result in an offspring identical to the parents. However, there is a chance that the inherited trait of the parent will become more dominant in the offspring. Roll a stress die and consult the following chart. Ignore the addition of Supernatural Virtues and Flaws if the beasts in question are not magical.

ROLL	BREEDING FOR BEST RESULT
Botch	Major Supernatural Flaw or Magical Inferiority gained
0	Minor Supernatural Flaw or Magical Inferiority gained

1-3	Offspring is weak (Stamina reduced by -1)
4-12	Offspring resembles parent
13-15	Offspring is exceptionally hardy (Stamina increased +1)
16-17	Minor Supernatural Virtue or Magical Quality gained
18+	Major Supernatural Virtue or Magical Quality gained

At the storyguide's discretion, another physical Characteristic can replace Stamina in the preceding chart. If an animal is known for speed, for example, a storyguide can replace Stamina with Quickness for the weak and exceptionally hardy results.

A breeder can also use the hidden virtues, sympathies, and affinities of various

Story Seed: Enchanting a Live Egg

Rather than gamble on the whimsical process of breeding for the best, a magus might want to instill magical effects into an unborn magical creature while still in its egg. Success would mean that the creature will have additional powers beyond those native to its kind. Magi cannot instill powers in living magical mammals because they need to touch and manipulate the fetus during the season, which will usually terminate it or its mother. Eggs and their living occupants could be manipulated, however, without fear of destroying the subject. Such an operation would be a Minor Breakthrough, using the rules found in *Houses of Hermes: True Lineages*.

Once the breakthrough is achieved, the complicated process has several preliminary steps. First, the maga must sense the unborn creature before her magic can affect it. Intellego Animal spells allow sight through the shell. Secondly, the length of time spent enchanting must coincide with the length of incubation for the creature being instilled. A raven's egg hatches in just under four weeks, which means a severe penalty to the maga's Lab Total if she wishes to instill an effect in 1/3 the standard time. Reptiles remain in

the shell longer; for example, a crocodile hatches in 90 days (1 season). Since the magus wants to enchant the baby, not the egg, he must make tiny incisions periodically throughout the process, using Muto and Rego Animal spells to briefly open the egg during certain procedures. Lastly, the Material and Size tables need to be consulted. The closest appropriate Material match is bone (3 base points) of Size: tiny (modifier x1), meaning that only effects of level 30 or lower may be instilled.

If the maga has the capacity to perform the necessary spells during the enchantment, and has a high enough Lab Total to instill the effect within the limited duration of incubation, she should succeed. The storyguide should roll on the Experimentation: Extraordinary Results chart (ArM5, page 109) because of this unorthodox procedure. If the magus augmented his Lab Total by experimenting, two rolls are warranted. If everything worked, the hatchling has an additional power over and above those commonly inherited, granting the creature a free Magical Quality. Determine the Might Point cost of the power by dividing the creature's Magic Might by the frequency

determined while instilling the effect. For example, if the instilled effect has a frequency of 1 use per day, and the beast has a Magic Might of 10, the power costs 10 points of Might to activate. If the instilled effect has a frequency of 3 uses per day, it would cost the same animal 4 points of Might to use (10 divided by 3, rounded up).

THE LENS OF AVIAN INSPECTION

InIm 23

Pen: 30, Constant effect

R: Touch, D: Sun, T: Ind

Instilled in a clear glass lens (+5 Shape & Material Bonus), this effect lets a viewer see through an egg's shell and view its interior. Using the same principle as the spell Prying Eyes, the lens allows the viewer to inspect the developing chick inside the egg. The lens must touch both the egg and the viewer at the same time.

(Effect: Base 1, +1 Touch, +2 Sun, +1 frequency, +3 environmental trigger, +15 Penetration)

Required Lab Total: 1 season (46), 2 seasons (35), 3 seasons (31), 4 seasons (29)

Hermetic Projects

substances to influence the outcome of breeding. Use the rules for ligatures found in *Art & Academe* (page 68). If the breeder is breeding supernatural animals, the player may substitute an appropriate Lore Ability for the Academic Ability. A successful ligature must be applied to the creature for the entire period of gestation to affect the creature's offspring.

The stress die roll to determine the offspring is modified by the following conditions, which usually pertain to the mother during gestation.

CONDITION	MODIFIER
Adequate diet	+1
Agreeable environment	+1
Appropriate Hermetic spell	+1/magnitude
Inadequate diet	-2
Ligature	+1 to +3
Unsatisfactory environment	-2

If breeding for the beast, in hopes of creating a new line, roll a stress die on the following chart, applying the same conditional modifiers to the die as when breeding for the best. The possibility of two different kinds of animals breeding is up to the troupe and, ultimately, the storyguide. No die roll will force the storyguide to decide that one kind of animal can successfully breed with another kind.

ROLL	BREEDING FOR BEAST RESULT
Botch	Offspring dies days after birth
0	Offspring is weaker than male parent (reduce Stamina or increase the cost of one power)
1-12	Offspring resembles male parent
13	Offspring resembles female parent (if female, this beast will provide a +3 bonus to future crossbreeding rolls)

14	Offspring resembles male parent and has one Minor Virtue or Quality of the female parent
15+	Offspring resembles male parent and has one Major Virtue or Quality of the female parent

Try our
best-selling
card games
today!



... and
our newest
releases



Once Upon a Time: AG1001 • ISBN 1-887801-00-6 • MSRP \$20.95 US
Let's Kill: AG1270 • ISBN 1-58978-082-5 • MSRP \$19.95 US
Lunch Money: AG1100 • ISBN 1-887801-47-2 • MSRP \$19.95 US
Gloom: AG1250 • ISBN 1-58978-068-X • MSRP \$24.95 US
Dungeoneer: AG1240 • ISBN 1-58978-018-3 • MSRP \$19.95 US
Ren Faire: AG1320 • ISBN 1-58978-109-0 • MSRP \$24.95 US
Mad Scientist University: AG1310 • ISBN 1-58978-099-X • MSRP \$24.95 US

**ATLAS
GAMES**

www.atlas-games.com

A TRANSPARENT CARD GAME FROM ATLAS GAMES

REN FAIRE

GET YOUR GARB ON.



You and your friends are newbies at the Renaissance faire. But in a crowd of buccaneer hats and faerie wings, you're the only ones in shorts and t-shirts. You have one afternoon to assemble the ultimate Renaissance costume, but you're low on cash and the only way to earn more is to perform for the crowd!

In the *Ren Faire* card game, your goal is to outfit your Character card with Costumes whose icons fill the slots on it. To do this, you play Performance cards that award you coins for doing silly stunts, then buy the transparent Costume cards that stack above your Character card.

Ren Faire features an innovative transparent card design, and Performance cards that are sure to keep everyone enjoying the game!



WWW.ATLAS-GAMES.COM/RENFAIRE



Available from Atlas Games NOW!

Stock No. AG1320 • ISBN 1-58978-109-0 • MSRP \$24.95 US

©2009 Trident, Inc. d/b/a Atlas Games. All rights reserved.