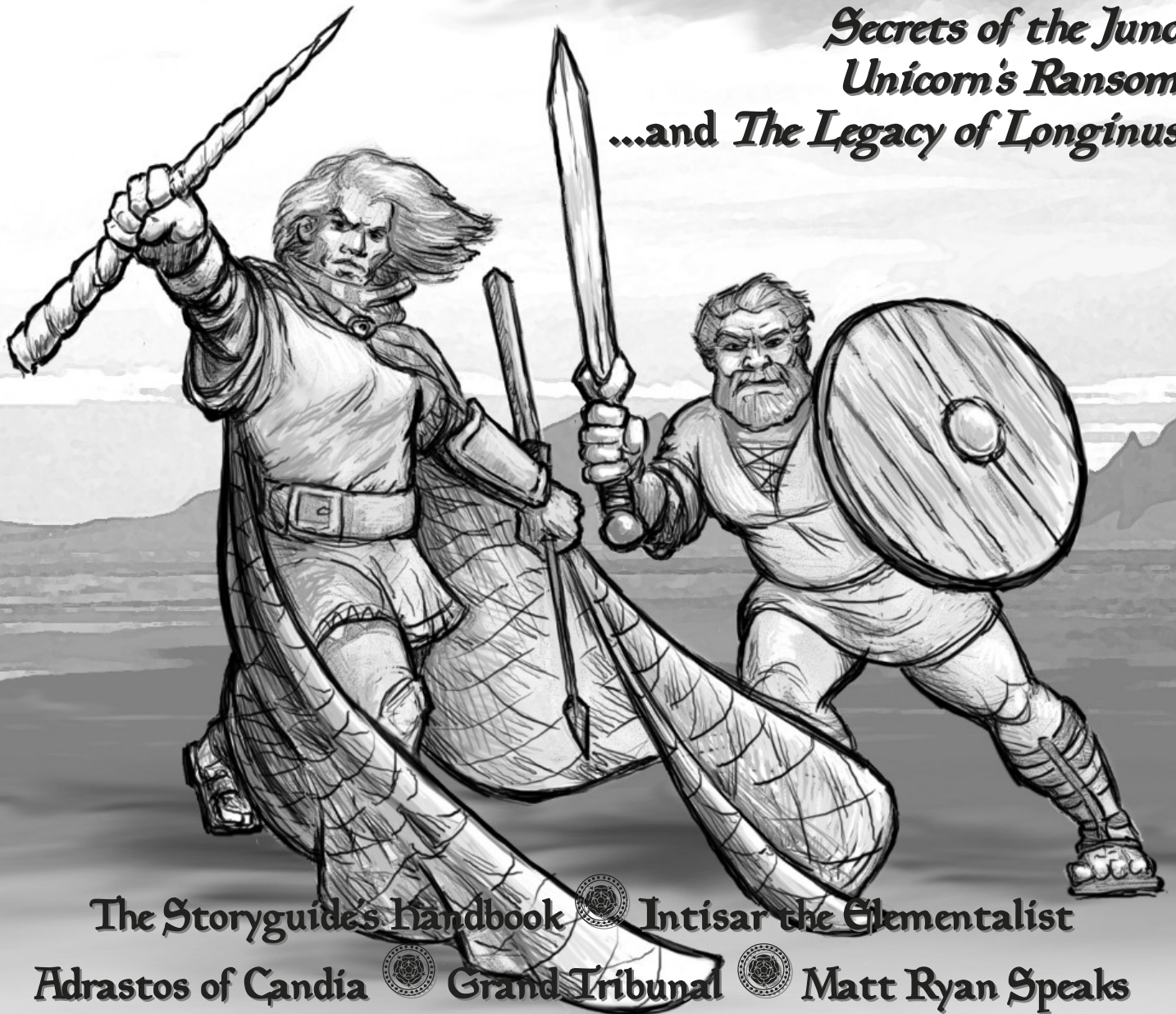


Sub Rosa

The Ars Magica Magazine

Issue 6, December 2010

Adventure Issue!
*Secrets of the Juno
Unicorn's Ransom
...and The Legacy of Longinus*



The Storyguide's Handbook

Intisar the Elemental

Adrastos of Candia

Grand Tribunal

Matt Ryan Speaks

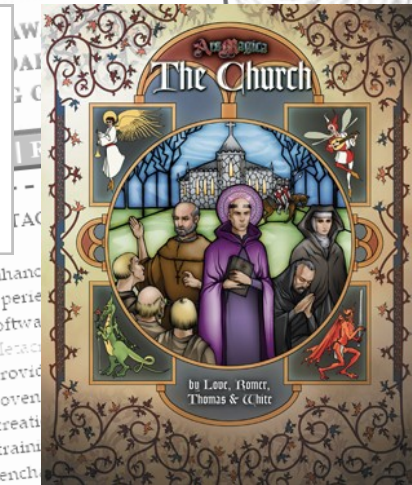


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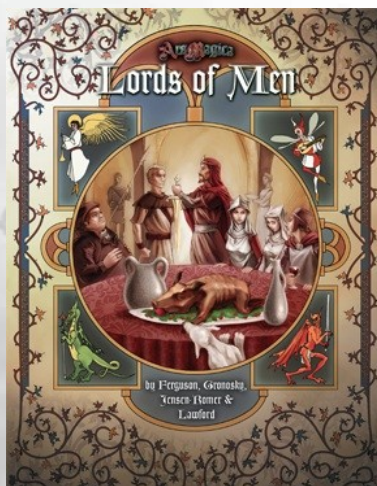
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Sub Rosa



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This issue was laid out using MS Publisher 2010 and makes use of the MagicMedieval and GoodCityModern Plain fonts.

Tweets from the foundation of the Order: **Diedne001**

@TheRealFlambeau Bonisagus says you guys need to actually learn spells and stuff. Dude, really? Why don't you just, I don't know, cast them? **TheRealFlambeau** @Diedne001 Seriously, quit saying that or I will burn you.

Contribute to Sub Rosa

Sub Rosa is made up of fan driven content. Contributors receive a complementary copy of the issue their work appears in.

To contribute articles or illustrations, visit the Sub Rosa website (<http://www.subrosamagazine.org>) and follow the guidelines.

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Sub Rosa



Under The Rose

Welcome back to Sub Rosa.

Let's be honest, it's been a while since we were last here. But we're back now and like a long-forgotten Diedne returned from her grave to wreak a spiteful vengeance on all those who betrayed her House... we have a plan.

We can announce that Sub Rosa will have a new editorial team from issue seven. Ben McFarland and Mark Lawford may already be known to long-term readers of this magazine but they will be taking center stage from here on in. Sub Rosa will remain an eclectic source of Ars Magica content, but we're looking to give each issue more of a theme and the plan is to link each issue in with the books released closest to that issue. So keep reading; there may be the odd exclusive thrown in.

And you'll start to see some more regular features too, such as the Storyguide's Handbook, Companion Piece, and scenarios, as well as some more left-field articles covering more than just the rules of the game.

We're also going to be making much more use of our twitter account (for all you social networkers) to keep you updated, and the subrosamagazine.org web will host web exclusive content.

And this isn't a closed shop. Sub Rosa is looking for submissions from you. If you have something you'd like to share with the Ars Magica community, Sub Rosa wants to help get that out there. The magazine (and now the website) only thrives through the support of the community, so don't hold back. And remember, there is a precedent for writers being noticed through fan publications and then getting the chance to write for the line professionally.

But let's not just conjure up visions of the future (that's a reference to this issue's first article, by the way), let's take some time to enjoy what we have. This issue sees the start of the Storyguide's Handbook; a series of articles that each takes a look at elements of the game that are sometimes overlooked, deemed a little difficult to deal with, or otherwise give storyguides pause for thought. And we have *two* articles in the Companion Piece series; the first describing an elementalistic physician, and the second an Aegean priest searching the west for his lost love.

We also have two very different scenarios from Niall Christie and (competition winner) Darren Miguez, the first drawing the player characters into the search for a powerful relic and the second that puts the life of a king and the fate

of his kingdom in the balance. Matthew Steele brings us the Juno, an interesting supernatural entity with the potential to be both friend and foe.

And as ever, we owe a big debt of gratitude to John and Michelle Nephew over at Atlas-Games for being so supportive of Sub Rosa. And to David Chart for finding time issue after issue to give us news that you won't find anywhere else.

But of course we can't forget Alex White, your outgoing editor. He's done a sterling job pulling together a magazine that firstly engendered such enthusiasm in its readers, and secondly refused to die. We're here only because of the hard work that Alex put in. Thank you, sir.

Now, on with this issue.

Competitions

We have news on two competitions:

Scenario Competition Winner

We're pleased to announce that the scenario competition from issue 5 has been won by **Darren Miguez** for his entry *The Unicorn's Ransom*, which starts on page 27 of this very issue. The Fifth Edition supplement of Darren's choice will shortly be winging its way across to him.

Rival Magic Competition

To win your choice of supplement (*The Church* is nearly here, remember), send in you characters, locations, vis sources, or scenarios designed around the four factions described in *Rival Magic*. The winner will be announced in issue seven.



Contribute to Sub Rosa

As a community magazine, Sub Rosa doesn't exist without its contributors. So if you've designed an item or grimoire, a useful NPC or opponent, a set of house rules, a scenario, or a book review, we're looking for your submissions. Contributing to Sub Rosa is a great way to share your ideas with the Ars Magica community.

We're also looking for comments on *The Sundered Eagle* and *Rival Magic* for next issue, which we're hoping to release alongside *The Church*. And of course, if you did want to tell us what you think of Sub Rosa, we're listening.

Sub Rosa



News From the Line Editor

By David Chart

As these are my first notes from the line editor under the new management of Sub Rosa, the first thing to do is to welcome them, and wish them luck and good fortune in continuing the magazine. *Ars Magica* is very lucky in having sustained a fanzine for most of its existence, and I'm very happy to see that continuing. Mark's is a name you'll be seeing on a lot of *Ars Magica* books in the main line, and Ben's name will also become quite familiar. I'm sure that the zine is in good hands, and I look forward to seeing where it goes in the future.

The next book due out for *Ars Magica* as I write this is *Rival Magic*, but as *Atlas* are supposed to be receiving it at this precise moment (well, today) you may well have it by the time you get to read these words. I'd still like to talk a bit about it.

Rival Magic is, in a way, a companion volume to *Hedge Magic*. The traditions in *Hedge Magic* were supposed to be clearly weaker than Hermetic magic, inferior traditions that could certainly cause trouble for the Order, but which could not be a real threat. The traditions in *Rival Magic* are supposed to be real potential threats, albeit of very different kinds. One group want to end the world in ice and fire, so that's a pretty direct and apocalyptic threat. Another group hate the Order

and want to destroy them, so that one is more personal. A third group simply has goals that conflict directly with what the Order wants; they don't particularly want to oppose the Order, but they will, if the Order doesn't get out of their way. The last group just want to be left alone, but the Order is likely to have trouble standing back. This means that each troupe can pick the group that fits the sort of saga they want to play; if they want a peaceful solution to be a real possibility, then the last two are the best choice, whereas if they want an uncomplicated fight with bad guys, the first is a better fit.

The magic available to the groups has also been designed to be weaker, overall, than Hermetic magic, but stronger in certain, limited, areas. This is necessary to maintain the primacy of Hermetic magic, an important part of the setting, while also making the groups into real rivals. However, there is a risk of making Hermetic magi into a poor choice if you want to play a certain kind of wizard. After all, very few players create pure generalists, and if you want to play a fire magus, you might be happy to play a wizard from a tradition with stronger fire magic but no ability at all with plants and animals. To avoid that, each tradition has a weakness, relative to

Hermetic magic, in its area of strength. The aim, here, is to make either type of wizard a rational choice for someone who wants to have a character with a certain style. In most sagas, the massive problems that would come from not being a member of the Order would tip the balance in favour of Hermetic magi for player characters. The playtesters thought it worked, but the acid test is actual play in the wider community. I'm sure people won't be shy about letting us know whether it works.

There are two groups that do not feature in this book. One is the Order of Odin, the other is the Order of Suleiman. The Order of Odin does not feature because, canonically, it does not exist. Hermetic magi misunderstood the situation in the north, and fabricated an Order like their own. *Rival Magic* does provide the rest of the information on what is really up there, and it's quite bad enough. The Order of Suleiman is a different matter. There's a really, really good reason why it isn't detailed in this book, but I can't say any more than that just yet.

The Storyguide's Handbook: Visions

While Hermetic magic cannot see the future, at least not with any certainty, there are mysteries beyond the Hermetic that can reveal tantalizing and often terrifying visions of things to come.

This article discusses visions, premonitions, and divinations with the aim of making it easier for storyguides and players alike to use them with confidence.

What Are "Visions"?

It might be easier to first think about what visions aren't. Visions do not offer direct answers to direct questions. Nor are they necessarily summoned up like a magus might cast a spell, or a rune smith might consult his runes. So in this at least, they're not deterministic; a character can't usually decide to "have a vision" and receive a concise easily understood answer.

Visions are images, often affecting more than one sense, that occur in the mind of the seer. Sometimes these images have all the clarity and immediacy of a physical event, other times they are obviously separate from the outside world. In either case, elements of the vision may address or interact with the seer. But however the images are felt, they arise in the seer's faculty of imagination, the *vis imaginativa* (*Art & Academe*, page 31), and are initially devoid of intrinsic and emotional meaning. This is why most visions are more easily conveyed through simple images that the seer has knowingly seen before. But as visions often arise from an external source acting upon the seer's imagination, the images can be composites that the seer has never experienced before. Only after the event can the seer use his other faculties (cognition, estimation, etc) to associate meaning to the images he has seen.

Some visions are formed in the seer's faculty of estimation, or *vis*

aestimativa (*Art & Academe*, page 32). Such visions lack images that the seer can interpret. Instead, the visions provide instinctive reactions to a situation, such as the need to be wary of the door in the darkened room. Such feelings can be confusing until the seer comes face to face with the anticipated situation.

Famous Prophets and Seers

Some of the most famous of Biblical visions are those ascribed to Ezekiel, in which the prophet experienced a terrifying and glorious physical encounter with a host of angels and a heavenly chariot bearing God down to Earth.

...visions arise in the seer's faculty of imagination, the *vis imaginativa*, and are initially devoid of intrinsic and emotional meaning...

Writing his prophecies around 500BC, Ezekiel was a priest and exile living in Tel-Abib. He was well known as a prophet and there was no doubt among his contemporaries that his visions came from a Divine source. He was even the channel through which God worked many miracles, including the raising of the dead back to life.

Joseph son of Jacob did not experience visions of his own, but he possessed the ability to interpret dreams. This implies that prophetic visions may

Story Seed: Follower of Joachim

One of the covenant's allies reveals himself to be a follower of Joachim and a believer in the coming of the end of days. But how does the covenant react when he tries to convert them to his cause? And how does the covenant react to finding out that he may actually have been the cause of Joachim's visions?

By Gerald Wylie

be had by all, but their significance may go undeciphered unless an interpreter of dreams is consulted.

Joachim of Fiore (1135 - 1202) was a Cistercian ascetic whose own visions came through the interpretation of Biblical texts, notably the book of Revelations. He saw an end to the present age, heralded by the coming of the Anti-Christ, and the dawn of a new utopian world beginning in 1260. After his death, his ideas gained a strong following in the Joachimites and in time successive Popes were actually identified by them as the Anti-Christ.

Joachim's visions and interpretations were taken on by his followers and took

on a life of their own. But they always concerned the ending of the Christian age, to be replaced by a kind of heaven on Earth, with learning and progress glorified and the institution of the Church vilified.

This kind of tension, driven by a charismatic Joachimite and fuelled by a greedy or arrogant cleric, could have serious repercussions for any covenant caught up in the resulting civil unrest.

Though several centuries after the Ars Magica period, Michel de Nostredame, or Nostradamus to give him his Latinized name, is too useful an example to pass up. Born in 1503, he published hundreds of discrete prophecies that are still popular today. They take the form of four line vernacular French poems or quatrains. They most often concern sudden or cataclysmic events and change in the far future (relative to Nostradamus).



But as well as his more famous apocalyptic visions, he also advised the very highest echelons of the nobility, enjoying the patronage of Catherine de' Medici, Queen Consort to the King Henry II of France. For Catherine, his predictions were more immediate and specific though often couched in the form of a choice between courses of action.

design, and possibly signs of infernal corruption. But he is in agreement with Saint Augustine that God has and will send visions to whomsoever he chooses.

Those with predictive powers mean two things to wealthy patrons; amusement and advancement. One the one hand, the predictions and visions of court alchemists and astrologers form harmless amusements; an accessible science and point of discussion. But in truth, both the gifted and the charlatan

grants (ArM5, page 67) do not necessarily grant visions. Rolled by either the storyguide or the player against an ease factor describing the proximity of a threat, this ability provides a sense of a given danger. While the material in this article may be used for premonitions, especially those for more remote dangers, the essence of the virtue is to provide more urgent and tangible warnings to the character.

It is probably sensible for the player

...feelings of dread are formed in the seer's faculty of estimation, or *vís aestimativa* and lack images that the seer can interpret...

Attitudes to Prophecy

Beyond practitioners of magic, who have their own reasons for trusting or distrusting visions, it is the attitudes of both the Church and the nobility that influence how open a character may be about the visions they experience.

Astrology, an art loosely associated with visions, draws an ambivalent response from the Church. John of Salisbury, in his 1159 work *Policraticus*, decries divinatory arts as originating with the infernal. But he does acknowledge that the celestial bodies exert an influence upon the mortal world as "God creates nothing without its proper use".

John is mocking of the symbology inherent in astrology (the ascribing of human traits to constellations etc.), while at the same time conceding that should God choose, he can and will send forth visions of the future. But it is the assumption that mankind can see a predestined future that elicits the most scorn from him, seeing it as an attack on the doctrine of free will.

John of Salisbury is an influential commentator, but his analysis of astrology isn't a proscription against that art, nor is it taken as outright condemnation of visions or fortune telling as against God's divine order. The message here seems to be that visions sought by an individual at least show arrogance before God's great

alike can fulfil this function.

On the other hand, some visions are to be taken seriously, and those who see glimpses of the future may be employed under retainer or visited frequently by their patron. In this case, the patron is looking for guidance in their political, social, and business dealings. But again, just as a convincing actor may provide amusement under the guise of fortune telling, so a skilled rhetorician may dress up political advice in the clothing of visions.

Rules for Visions In Ars Magica

There are a number of game mechanics in *Ars Magica* that grant characters visions. The most obvious is the minor supernatural story flaw Visions (ArM5, page 60), and where this article refers to this story flaw, the name is capitalized.

There is little guidance in the core rulebook on what Visions are, what they contain, or when they occur. This is probably as it should be as it allows for characters who are stricken with unbidden visions as well as those who actively seek out the experience. And the storyguide retains control throughout the experience.

The Premonitions minor supernatural virtue and the ability it

and storyguide to discuss the form that these premonitions take. And there's no harm in revisiting such a character already in play and looking at whether the troupe is getting the most drama they can from the ability.

The Major Supernatural Virtue Divination & Augury (*The Mysteries Revised Edition*, page 58) provides the Divination ability. This allows character to pose specific questions and attempt to divine the answers through the observation of some medium. These are not necessarily questions about the future and, being character led, will likely concern subjects the character already has a familiarity with. Like Visions, the storyguide may provide cryptic and puzzling responses to the player character, but unlike Visions the scope is usually much narrower and well-defined.

Story Seed: Too Accurate a Seer

A nobleman visits the covenant looking for advice. The astrologer he invited into his household has turned from a harmless amusement to a gifted seer who now holds his family in thrall to his predictions. Is the seer merely a convincing actor or is there something more sinister at work?

The related Major Supernatural Virtues Hermetic Dream Interpreter (*The Mysteries Revised Edition*, page

Story Seed: The False Witness

A Jew asks for sanctuary at the covenant, claiming persecution by a knight of ill repute known to the magi. The knight, a monk riding with him, arrives soon after and demands the Jew be handed to him on grounds of trafficking with infernal spirits. The Jew admits to being an interpreter of dreams called upon by the knight, who now wants to silence him for what he has seen. But who is telling the truth? And does the truth matter when the affairs of mundanes are brought to the covenant?

62) and Dream Interpretation (*Realms of Power: The Divine*, page 136) more closely reflect the Visions flaw as the character is attempting to interpret a series of symbolic images that occur in dreams. As with Joseph son of Jacob, the interpreter does not need to have experienced the dream himself, but must be privy to the details. While the character may seek to meditate on a given subject, the nature of dreams allows the storyguide some leeway in expanding the imagery to encompass larger themes.

The Divine Power of Understanding (*Realms of Power: The Divine*, page 54), can be used to call upon vision-like effects. In fact, the description of the power makes it clear that the information provided is both challenging and hard to understand. Storyguides and players should already be thinking in terms of symbolic imagery when using this power.

The above mechanics are used by players and characters in different ways. As a story flaw, Visions is designed to draw characters into stories through the imposition of outside influence. In practice of course, the use of this flaw goes some way beyond simply introducing stories. They can be used to provide insight into a particular event, highlight themes used across several stories, and/or help tell the wider story of a character, a covenant, or a whole saga. Visions shouldn't give away the plot, but deciphering a vision and applying it to the story should be both enjoyable and rewarding.

Divination and Divine Understanding are both pro-active in that the character performs some action in the assumption that he will gain knowledge or insight. Premonitions occupies a middle ground in that the player performs the action (rolling against an ease factor) while the character receives an unprompted intuition.

However, the lines between the items described above do blur and the material below can be applied to Visions, Premonitions, Divination, and Understanding alike.

Introducing Visions

When a character with Visions is introduced to the saga, the storyguide should discuss with the player how the visions manifest. Primal characters may seek visions in the wilderness, mystical characters in ritual, scholastics in their studies, divine characters in fasting, prayer, or personal trial, and infernal characters in sacrifice or personal sin. Other characters might not seek their visions at all, becoming struck with them against their will. And some might see the experience as intellectually challenging, while others recoil in horror at the strange things they are forced to witness.

The Visions of Others

The use of visions need not be restricted to player characters. The visions of supporting characters offer the same opportunities for play. The

Story Seed: The Message is Not for You

Wheostan, an ancient wizened magus arrives with a dire warning. He shows the magi a crudely drawn picture of a tower struck by lightning, a magus lying prone at its foot. A knife lies by his side, and from the edge of the parchment, a disembodied arm clutches an upright staff. The message, revealed to him in a dream, is a warning of betrayal and a cataclysmic fall. But the warning is not for this covenant but their great political rival. Wheostan gives them the choice as to how to use it.

deranged ramblings of a broken priest, or the considered prophecies of an alchemist both provide the same impetus to story and the same challenge to decode their meaning as player character visions.

And the storyguide has the advantage of retaining control over visions, premonitions, and holy understanding that he loses when these are player character traits.

*...God creates nothing
without its proper use...*

John of Salisbury

In many ways, a character with some flavour of Dream Interpretation provides an easier way to introduce prophetic visions and images into the saga as it opens the possibility of *multiple* characters bringing their dreams to the interpreter. And they'll usually bring stories with them.

A Consistent Language

If visions are to play a strong part in a character's story, and by extension the wider saga, then they should be largely consistent. It becomes frustrating and obviously arbitrary if similar images are re-used but with radically different meanings each time. It is much more useful to develop and use a vocabulary of symbols and apply consistent significance to them.

The benefits are three-fold; firstly, the storyguide has the tools he needs to quickly (and sometimes literally) draw a picture of the vision in the player's mind without having to search for something that "feels about right".

Secondly, over time, the player comes to recognize themes and common images within her visions and appreciate the experience all the more. And the visions of others can also be made consistent and presented as an opportunity for the character to use their

(Continued on page 10)



Images Common to Visions and Prophecies

Image	Meaning
Arch/Door	Passage
	Transition
	Initiation
Book	Knowledge
	Story
	Meaning
Clergy	The Church
	A Specific Minister
Empty Book	An Ending
	A Choice
Bull/Ox	Domestic Animals
	Power
	Potency
	Stability
Cloud	Revelation
	Confusion
	Divinity
Death	Change
	Literal Death
	Transformation
Fire	Creation
	Destruction
Hourglass	Time
	Old Age
Key	Finding
	Knowledge
	Something Hidden
Lightening	A Rapid Change
Lion	Protection
	Royalty
	Strength
	Wild Animals

Image	Meaning
The Magus	The Order
	An Hermetic House
	A Covenant
	A Specific Magus
Man	Mankind
	A Specific Person
The Moon	Power
	Reflection
	Transition From One Phase To Another
The Ram	Leadership
	The Devil
Serpent or Serpentine Features	Evil
	Rebirth
Scale	Balance
	Imbalance
Scroll	Sacred Knowledge
	Wisdom
The Sun	God
	Light
	Heaven
The Sword	Confidence
	Self-Image
Three Women	Fate (as in the Three Greek Fates)
Tree	Life
Touching	A Relationship Between the Things
Tower	Institutions
	Falsehood
Wheel	Fortune
	Luck
	Time



own understanding in a new way.

Finally, by assembling a consistent set of images, the mystical nature of those images and their meanings is emphasized. This gives the player and character a sense of tapping into something far larger than a personal power, which adds a great deal of flavor to the powers used.

Storyguides don't need to have a pre-defined set of symbols to cover all eventualities. It is best to start with some basic images and build up the vocabulary over time. But importantly, record the meanings ascribed to each symbol as it is used.

Decoding The Symbols

Visions are meant to be somewhat cryptic by their very nature and so to support this an image may not be restricted to a single meaning. Fire, for instance, may be used to symbolize both creation and destruction. A sword emerging from flames is an example of fire's creative force, while flames at the

foot of a tree might represent a great threat. This context is all important and changes the significance of the symbol. If we use fire as an example again, a man sitting in a throne surrounded by fire conveys very different meanings depending on whether the figure is descending from the sky or is shown beneath the feet of other characters within the vision.

But visions are of little use to a saga if they are too obscure to be decoded, and for this to happen the troupe must either understand the language being used by the storyguide or be given insight into the language as play progresses. It is for individual troupes to decide how they go about this but one option is to allow rolls against abilities (Artes Liberales, Magic Lore, Divine Lore, Infernal Lore, etc.), with successful characters understanding the symbolic significance of a given image. Using the example of fire above, the storyguide might suggest to the troupe that fire is both a creative and destructive force. Armed with this, the troupe can then make a decision on its significance in relation to the tree.

But the key here is that the meaning behind the vision will normally be challenging enough to discern that the storyguide can afford to be generous in sharing the meaning of the building blocks.

Common Images and their Meanings

The table on the previous page suggests some of the images commonly encountered in visions and the meanings often ascribed to them. Troupes looking to expand the list below might want to look at the Shape and Material Bonuses table (ArM5, page 110) for inspiration. For instance, an image of one magus touching another through an outstretched staff may indicate that the first is controlling the second from a distance. This is in line with the shape bonus associated with a staff. Similarly, a man seen below a knife may be at risk of betrayal.

Deciphering Ezekiel's Visions

"As I looked, a stormy wind came out of the north, and a great cloud, with brightness round about it, and fire flashing forth continually as it were gleaming bronze.

"And from the midst of it came the likeness of four living creatures. And this was their appearance: they had the shape of men, but each had four faces, and each of them had four wings.

"Their legs were straight, and the soles of their feet were like the sole of a calf's foot, yet they sparkled like burnished bronze.

"Under their wings on their four sides they had human hands. And the four had their faces and their wings thus: their wings touched one another; they went every one straight forward, without turning as they went.

"As for the likeness of their faces, each had the face of a man in front; the face of a lion on the right side, the face of an ox on the left side, and the face of an eagle at the back."

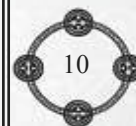
Ezekiel 1:4-10

Looking at the extract from Ezekiel's vision above, we can see the following clear symbols:

- ◆ A fire in the sky
- ◆ Winged creatures in the shape of men
- ◆ Four faces: Man, Lion, Ox, Eagle

The fire in the sky here represents a Divine fire from the heavens, so we know we are in a Divine context. The winged creatures are angels and the four faces show their dominion over all creation: mankind, creatures of the wild, domesticated creatures, and birds. Later in Ezekiel's vision he describes great wheels, each made of intersecting wheels, and a great crystal platform held aloft by the four angels. And upon that platform he describes a throne and a figure bathed in fire. While the wheels and crystal form a holy chariot upon which God himself appears, the wheels also represent planets. This sets out God's dominance over not just all the life on earth but also the heavens too.

Bear in mind that the above forms a very quick analysis of a small part of Ezekiel's recorded visions and this article can't hope to do justice to the original's poetry or complexity. But it serves to illustrate how symbols can be joined together by the storyguide and interpreted by the troupe.



The Legacy of Longinus

By Niall Christie

The Legacy of Longinus is an adventure for four to eight players. Depending on the group, it should take between four and seven hours to complete, and it may be run either as a self-contained adventure or as part of a larger saga; in the case of the latter, guidelines for potential wider implications for a saga are provided at the end. For those who wish to run it as a one-off adventure at short notice or at a convention I have provided a set of

pre-generated characters.

This adventure has been playtested by two groups, and I would like to take the opportunity to thank them for their participation, ideas and suggestions, which were instrumental in this adventure's attainment of its final form. At the covenant of Falcon's Reach: Vladimir Dimitrijevic, Toph Marshall, Greg Martin, Andy Reimer, Cathy Reimer, and Steph van Willigenburg

Required and helpful Resources

To run this adventure, you will of course need the ArM5 main rulebook; you should also have on hand a copy of *Realms of Power: The Divine*. It might also be helpful, though not necessary, to have on hand the relevant sections from the following books: *Houses of Hermes: Societates* (for information on the Milites, Precise Casting, and the spells Ominous Levitation of the Weighty Stone and Invisible Sling of Vilano), *Realms of Power: The Infernal* (information on Infernal Blessings and Witch Marks, and the spell Lash of the Chastened Servant), *Guardians of the Forest* (Durenmar and Dankmar), *The Lion and the Lily* (Dragon's Rest and Orléans), and the Fourth Edition supplement *Blood and Sand: The Levant Tribunal* (Domus Pacis, Damascus, Asia Minor).

(who was particularly helpful when I had "poet's block"); and at Grand Tribunal Berkeley 2008: Jerry Braverman, Paul Briscoe, Mark Faulkner, Sally Hutchinson (thanks especially for the title), Kurt Konegen, Angus MacDonald, Mr. Talkie, Thomas Scott, Eric Vesbit, and Deborah Winslow. I would also like to thank Erik Dahl both for his ideas and for allowing me to run this at the tribunal, and Lachie Hayes for his help with various details. This article is dedicated to Steph van Willigenburg, Erik and Jessica Dahl, and the memory of Chris Van Horn.

Oh, and if you're planning on playing a character in this adventure, you should stop reading now.

I said NOW.

I mean it. Don't make me come and take the magazine away from you...



Background

In 1101 the Seljuk Turks destroyed a crusader army in Asia Minor. The crusaders were carrying the relic of the Holy Lance, which had been discovered by their predecessors at Antioch in 1098, and in the rout the Lance was taken by a minor knight, called Sir Thomas d'Orléans, who fled the battlefield. Sir Thomas hid the Lance in a cave about ten miles north of Iconium (Konya) and then tried to slip past the Seljuk scouts to the crusader Principality of Antioch, hoping to gather a force there with which he could return to collect the relic, but he was spotted and killed by a Seljuk raiding party.

The Lance was later discovered by a coven of diabolists. Realizing what they had stumbled upon, and that they could not hope to destroy it, they moved the relic to a small lake nearby, where they placed it in an Infernal regio on a small island, set under an enchantment intended to keep it from mortal hands, although their spell has a flaw, as will be revealed below. To guard the site, they bound a minor fire demon to the spot, giving it instructions to kill anyone who came to the island.

In the meantime, a Redcap called Aureas of Mercere found Sir Thomas' body and retrieved a letter, written by Sir Thomas to his father, that spoke of the resting place of the Holy Lance. Realizing the implications of his

discovery, Aureas resolved that once he had completed his current round of deliveries he would travel to Durenmar and bring the letter to the attention of the Primus of House Bonisagus. However, on the way he unfortunately had an altercation with the Faerie King of the Nagold Lake, about eight miles to the west of Durenmar. The king drowned Aureas in his lake, and there his body still lies in 1220, as this adventure begins.

Episode 1: The King of the Nagold Lake

It is morning at the covenant of Durenmar, and the characters are summoned, none too gently, by Murion, the prima of House Bonisagus and head of the covenant. Having gathered them together, she presents them with a small, magically-locked chest, an annual tribute paid by the covenant to the King of the Nagold Lake. She instructs the group to take the chest to the lake and give it to the monarch. Octavius and Clothilda may realize (Perception roll vs. an Ease Factor of 6) that this is a task that would normally be assigned to a couple of grogs; Murion is playing power games here, asserting her superiority. Murion makes it clear that she expects the characters to leave straight away.

Storyguiding Tip: At least initially, it can be effective to speak while gargling when you are playing the part of the Dankmar grogs, reflecting the fact that the change in their physiology also gives them “fishy” voices. You should be careful, though, as this can be quite messy, and accidentally breathing water is never a good idea. The author never got further than “We are the servants of the King of the Nagold La-*cough* *splutter*.”

If you are running this adventure as part of your own saga, you will probably need to change the locations and non-player characters in this first scene a bit. Durenmar could of course be replaced with another covenant that has a rival covenant (or a group of mundanes with access to supernatural aid) nearby; the Nagold Lake could easily be any other body of water; and Murion could be any senior magus or a quaesitor, either from the characters' home covenant or visiting it.

If any of the characters attempt to open the chest (and Octavius should at least be tempted), they will find that in addition to a mundane lock, the chest is held shut by a Sun Duration version of the Rego Terram spell Unseen Arm (but with Range reduced to Touch, so still Level 5) that essentially keeps the metal

Storyguiding Tip: If you are using the pre-generated characters, at times you will need to communicate information to Octavius, the diabolist in the group. However, singling his player out for periodic private discussions is of course going to raise the suspicions of the rest of the group. The author found that keeping a pad of sticky notes and occasionally passing out dummy notes to various members of the group (“Hi Jerry! Please smile and nod.”), in addition to the genuine ones to Octavius, helped to avert such concerns. You may be the type of storyguide who likes to pass notes to people for results of rolls against Awareness, Second Sight and the like anyway.



Sub Rosa



30th August 1101

My dear father, it was at this point that the wrath of the Lord descended upon us in truth, for our ranks broke, and soon the accursed Turks were among us, smiting to left and right with their swords and slaying all who stood against them. We scattered like sheep from the wolf, and soon there was no recourse but flight. I happened to be near to Father Gerard when an arrow struck him in the breast, and as he breathed his last the Lance fell from his fingers. I prayed the Lord to forgive me for laying hands upon that most holy object, the spear with which the side of His Son was pierced, and took hold of it, deeming it better that it should be taken away by a miserable sinner such as myself rather than fall into the hands of the filthy pagans.

In the confusion I slipped away, and it was only through the mercy of God that I was able to avoid the scouts that the enemy sent out to hunt for the survivors of our army, for their malice against us was still unassuaged. The Lord's guidance led me to this cave, some ten miles north of Iconium, where I have hidden for three days. I will hide the Holy Lance here, buried in the embrace of the earth, just as it was when the noble Lord Raymond found it in Antioch. I shall seek to slip past the Saracen hunters and reunite with our brethren in Antioch. God willing, the name of Thomas d'Orléans will command enough influence to gather an expedition, so that we might return in force to recover this holy object. Then I shall make the pilgrimage to Our Blessed Lord's tomb in Jerusalem before I return home to Orléans.

May the Lord keep you safe, Father. Please convey my love to my dear Alice, brave Joscelin and little Marianne.

Your ever-faithful son,

Thomas

panels above and below the lock pressed together. Should the characters manage to open the chest or otherwise find out what is inside it, they will learn that it contains a glass vial with human blood in. Whose blood it is, and why the King of the Nagold Lake wants it, is probably best left unanswered, unless you wish to make it a significant component in your saga.

About four miles out from the covenant, the characters are met by six strange creatures, humanoids with the

heads of fish, with axes, heater shields and scale armor that have all been decorated with wave patterns and images of aquatic creatures. They introduce themselves as the "servants of the King of the Nagold River" and say that they have been sent to collect the tribute from the characters. This is a lie; they are actually grogs from Dankmar, Durenmar's rival, sent to intercept the tribute and hence disrupt the good relations of Durenmar and the Faerie king. Their features have been altered by a variant of Disguise of the

Transformed Image (MuCo 15, but with an Animal Requisite), while their weapons and armor have been specifically fashioned for this purpose by mundane means.

If the characters hand over the tribute, the Dankmar grogs initially head towards the lake, but after about half a mile they turn southwest and head for Dankmar. Meanwhile, when the characters return to Durenmar and report to Murion, she will immediately work out what has happened (the King of the Nagold Lake never sends servants to collect the tribute) and wrathfully send the characters out to retrieve it; they have time to catch the Dankmar grogs before they reach their covenant, which is 40 miles to the southwest of Durenmar. Alternatively, the characters may hand over the tribute but send Fryda to track the "servants," in which case they will also quickly learn that they need to retrieve it. Should the characters refuse to hand over the tribute, the Dankmar grogs will make a great show of consulting with each other before allowing them to proceed, then they will attempt to ambush the characters later.

For the Dankmar grogs, use the statistics for the Standard Soldier in ArM5, page 22.

The characters should eventually make it to the lake with the tribute, and as they approach the water begins to churn violently into a whirlpool (this should make Clothilda nervous). Eventually a figure rises from the centre of the whirlpool, a roughly humanoid shape made entirely out of constantly whirling fish. A slit opens, roughly where the figure's mouth should be, and he speaks, introducing himself as the King of the Nagold Lake. Provided the characters are polite and give him the tribute (and he has Faerie Might of 30 and the ability to create Aquam effects up to this level, if they are otherwise), he accepts the tribute and gives them, as a reward for their trouble, the body of Aureas of Mercere, mentioned above. He then allows them to leave.

Aureas' corpse is not a pretty sight, though it is surprisingly well-preserved after a century underwater. The letters in his satchel are completely unharmed

due to an enchantment that keeps the satchel's contents dry. Most of the letters are concerned with tedious minor matters of Hermetic administration, but the characters will also find Sir Thomas' letter, which tells of the location of the Holy Lance. You may wish to give the players a photocopy of the accompanying insert.

This document should arouse some excitement among the characters, and some may be tempted to set off immediately for the Middle East. However, you should remind them that Murion is waiting for them to report back, and also that if they are planning on making a long journey they will need supplies. In addition, it is by no means

Normandy Tribunal, but it will also greatly ease any further travels that they may have to undertake. She dismisses them with a brisk "You leave at dawn."

That night, either in his chamber or, if the characters left directly from the lake without returning to Durenmar, when no-one else is around, an imp delivers a short note to Octavius from his mater, the diabolist Gudrun Tigrina of Verditius (use a standard note for this): Secure the Lance at all costs. Use the other fools to help you obtain it if you wish, but consider them expendable.

The journey through the Mercere Portal is easily achieved, and the

be directed here. Provided that the characters are polite and keep Octavius (or other Blatantly-Gifted characters) out of sight, they are shown in to meet Brother Paul, a Franciscan monk who serves as the school's archivist. He is happy to welcome the characters and conduct scholarly discussions, but if he is asked about Sir Thomas he goes visibly pale and excuses himself temporarily from his study. The characters hear him whispering with someone further down the corridor, then he returns and tells the characters to visit the convent of Ste. Marie, outside the city walls to the south. He also makes it clear that the interview is at an end.

...a figure rises from the centre of the whirlpool, a roughly humanoid shape made entirely out of constantly whirling fish. A slit opens, roughly where the figure's mouth should be, and he speaks...

clear exactly where the Lance is buried, and you should remind them of the potential hazards that might be encountered by a group of obvious foreigners wandering Asia Minor looking for a cave with a Holy Lance in. You might even suggest (after asking for suitable Intelligence rolls) that Orléans might be a better place to start.

Episode 2: The Nun of Orléans

So either the characters have set out for Orléans, or they have reported their find to Murion. If they do the latter, she will command them to go to Orléans to find out what they can about Sir Thomas and his family, with further instructions to follow the trail all the way to the Lance if possible. She emphasizes to them the importance of bringing this object back to Durenmar for the benefit of the Order of Hermes (which really means bringing it back for her to dispose of as she wishes). Murion presents the characters with a document that will give them the freedom of the Mercere Portal network. In the first instance, this will enable them to travel quickly to Orléans via the Mercere covenant of Dragon's Rest in the

characters arrive at Dragon's Rest, where they are greeted by the Redcap Myrina, the Evangelium (an important official position) of the Normandy Tribunal. If they present it to her, Myrina reads the letter from Murion, her eyes widening visibly, before hurriedly re-sealing it and bustling off to make arrangements. She arranges for the characters to travel to Orléans by traveling by boat up the River Seine to Paris, followed by a journey overland in a cart driven by Old Jacques, a dour old man who works in Paris as an information-gatherer for the covenant.

The journey to Orléans is smooth and takes about ten days. When the characters arrive in the city they will need to find accommodation, an issue that may be problematic depending on how they approach it, what precautions they take to minimize the effects of the Gift, and so on. However, they should eventually find something, after which they may make enquiries in the city.

Orléans is a reasonably important urban center in the Middle Ages, including a cathedral, the Cathedral of Ste. Croix, to which is attached a well-known cathedral school. Anyone demonstrating a scholarly mind or an interest in the city's history is likely to

If you need statistics for Brother Paul, use those of the Franciscan Teacher in *Realms of Power: The Divine*, page 96.

When the characters come to the Convent of Ste. Marie, they discover why it is located outside the city walls; it is a leper colony, run by nuns who care for citizens of Orléans suffering from this dreadful disease. The colony takes the form of a simple walled compound with one major two-storey building on the north wall where the nuns live, a small chapel against the east wall, and a variety of dwellings for the lepers huddled against the remaining spaces on the south, east and west walls. The compound is entered by a single gate in the south wall, though when they arrive it is closed and locked. Characters must ingratiate themselves with Sister Louise, the doorkeeper (which is not hard), by whom they are shown in to see the Mother Superior, Yvette. Yvette is at heart a kind soul, but she does not suffer fools gladly and is initially suspicious of the characters' intentions. However, if the characters are polite and honest, she is likely to show them to the chamber of Sister Marianne.

For Sister Louise, use the statistics for the Curious Nun in *Realms of*



Power: The Divine, page 95. For Mother Yvette, use the statistics for the Priest in ArM5, page 23, but make her less immediately compassionate and more formidable; note that she has Sense Holiness and Unholiness, so Octavius risks discovery if he is in her presence.

Sister Marianne is bedridden and visibly immensely old. When the characters enter her chamber, she very slowly opens her eyes and whispers, "At last, I've been waiting for you." She reveals that she is the same Marianne referred to in Sir Thomas' letter; at the time she was two years old, which now makes her 121 years old! In a barely-audible voice she tells the characters that her father never returned from the crusade, but when she was old enough to understand she began to experience recurring visits from her father's ghost, who told her that she would not die until she had passed on a message to a group of people matching the characters' description. Gradually her family died out, until she was the last, but now she looks forward to passing on her message and going to join the rest of her family in Heaven. The message was this: To find the Holy Lance, seek the help of the blind seeress of Damascus, but know that only one like a follower of Christ may take it. Her duty discharged, Marianne's gaze fixes on a distant point, and her face fills with a beautiful child's smile. She whispers, "Papa!" closes her eyes and dies.

All that remains is for the characters to return to Dragon's Rest and seek a way to travel to Damascus. Myrina can assist with this; she directs the characters through a Mercere Portal that leads them to Domus Pacis, in the Tribunal of the Levant.

Episode 3: The Seeress of Damascus

The characters step through the Mercere Portal and find themselves in a small underground chamber lit by candles, while the echo of a bell reverberates in the distance. A few moments later the door of the chamber opens, and they are greeted by Tau of

Only One like a Follower of Christ...

When the diabolists placed their enchantment on the Holy Lance, they left a loophole by which it would be possible for someone to retrieve the relic if necessary. Two of their number, in their regular lives, were fishermen, so the enchantment was adjusted so that they would be able to take the Lance, just in case it needed to be moved again. Thus if you are using the characters provided with this adventure, then Sir Thomas' message refers to Erik, who as a fisherman is both able to exploit this loophole and also like some of the first disciples, who were also fishermen. However, there is the very real possibility that Erik may be dead by the end of the adventure, in which case you will need (secretly) to decide that someone else in the group is the "one like a follower of Christ." You may also simply prefer to allocate this role to a different character. Some possibilities from the characters provided in this article include the following:

Clothilda: Noble, kind and generous, she is like Christ's followers in personality, though why the diabolists would make this sort of person the only one able to take the Lance will take some rationalizing.

Fryda: Innocent and good-hearted, like the disciples, Fryda might be representative of the sort of person whom the diabolists might try to manipulate into taking the Lance, only to glory in corrupting her later.

Frère Michel: Arrogant and arguably a heretic, he shares similarities with diabolists, but at the same time he is like a follower of Christ in as far as he is a member of the clergy, the successors of the early apostles.

Octavius: Possibly the most interesting choice, Octavius is, after all, the Judas of the group, and thus like a particular follower of Christ. The diabolists may have arranged the enchantment so that one only needs to be a diabolist to take the Lance. This can be a good choice if the player running Octavius is having a hard time and you want to give him or her an edge.

If you are using your own characters, you will of course need to decide who in your troupe is the "one like a follower of Christ."

Flambeau, a vigorous, (apparently) 70-year-old magus with silver hair, a goatee beard and laughing eyes. Tau welcomes the characters graciously to the covenant and offers them accommodation for the night. Meanwhile, he leads them out of the portal chamber through a network of underground caves, then up a set of steps into the covenant proper.

Domus Pacis takes the form of a caravanserai on the main highway between Jerusalem and Damascus, about eleven miles north of Jerusalem. It consists of a central courtyard with a high wall around it; against the wall are

two levels of chambers used by the covenant's grogs and covenfolk, as well as by visiting merchants. The underground caves house the chambers of the magi and favored grogs. The characters are given chambers on the ground floor.

If the characters ask Tau about the "seeress of Damascus", he is immediately able to help. If you are playing up Fryda's Curse of Venus, he may seek to bargain for some time alone with her as a "reward". If the characters agree, note that Tau is too honorable to demand more than a chance to spend some time flirting with Fryda, but I leave it up to you as to whether you wish to make that initially clear... Tau tells the characters that the seeress in question is a young lady called Fatima, a Sufi mystic who works in the Great Mosque as a healer, and is said to be a miracle worker. Damascus is about 150 miles away, but Tau can arrange for the

Storyguiding Tip: Tau speaks with a rakish French accent. Go on, you know you want to... He could also take a shine to Fryda and spend her stay seeking to win her affections, if you want to make her uncomfortable (see below).



characters to borrow camels to take them there, and he will also give them supplies to sustain them on their journey.

The following morning the characters have their first encounter with camels. Have some fun with this. Camels are stereotypically bad-

Power: The Divine, pages 118-119.

The Great Mosque in Damascus is easy to find, being the major site of worship in the city. It takes the form of a massive walled rectangular building with three minarets, a central courtyard, colonnaded arcades around three sides, and a large hall on the fourth (southern)



tempered, and they can spit with uncanny accuracy. Aelfric, Clothilda and especially Octavius are likely to have trouble getting the animals to bear them, and when he actually travels on a camel, the rocking motion is likely to make Tomas sick. If you want to rub it in, have Frère Michel's camel be soothed by the faith that radiates from its passenger's back, so that the obese monk, whom one might expect to have trouble, can instead smile smugly from his perch.

The journey to Damascus takes a week, and the characters arrive at the small gate on the southern edge of the city at nightfall, and the guards are just locking up. The characters need, therefore, to persuade the guards to let them in, and they will also have to pay taxes, which will be a matter of some bargaining. Once they have gained access to the city, the characters may also seek out an inn for the night, which again may cause challenges, depending on who does the talking.

If you need statistics for the guards, use the Mamluk Soldier in *Realms of*

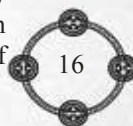
side, airy and open on the inside due to rows of slender columns that support the roof. The whole structure is richly decorated with mosaic and stucco patterns in the form of abstract geometric patterns and vegetal motifs, as well as bands of mosaic showing paradisiacal landscapes with trees, rivers and both Arabian-style houses and rich palaces. On the south side of the main hall are a mihrab (niche showing the direction of Mecca) and a minbar (pulpit), while carpets cover its floor. The whole room is lit with oil lamps.

On the west side of the hall is a small crowd of people gathered around something, and if the characters work their way through the group they realize that the people are grouped around an attractive young woman in simple robes and a headscarf, who reaches out to touch each of them with gentle hands while reciting something under her breath. Characters who know Arabic realize that she is invoking God's compassion on those she touches. The woman is clearly blind; this is evidently

Fatima, the seeress to whom the characters have been directed (see the Sufi Poetess in *Realms of Power: The Divine*, page 120). Only once she has tended to all those around her does Fatima direct her attention to the characters. "Peace be upon you," she says (in Latin; assume that she has a score of 3 in the language), her eyes focusing briefly on each of the characters before they return to their sightless appearance, "I've been expecting you. Please come with me." She reaches out a hand to one of the characters for help and directs them out of the mosque and into the street. Fatima then leads them to a house nearby.

Within the house are two elderly Sufis. Fatima introduces them as Mansur ibn Yahya and 'Ali ibn Ayyub. She explains that she foresaw the characters' arrival and requests how she and her companions can be of assistance. If the characters explain their quest, she asks why she should help them recover a weapon, since the only purpose of weapons is to kill. The best approach here is to emphasize the value of the relic as something that will enable those in need to pray for miraculous help from God. Pointing out that the Lance will be taken to Europe, away from the zone of conflict between Muslims and Christians, will also be of assistance in persuading Fatima to help.

If the characters are successful, she consults briefly with her colleagues for a few minutes. After this exchange she turns back to the characters and explains that they are going to engage in a group dhikr ritual, which will hopefully enable them to gain assistance from God in learning the whereabouts of the Lance (see *Realms of Power: The Divine*, pages 36-37 and 46-56. Two of the characters are required to participate in the ritual (Mansur, who leads the ritual, has a Ceremony score of 5). The ritual, which is based on the Meditation Method and the Understanding Power, takes an hour and has a target level of 30 (receive a vision addressing a specific question, modified to Touch range). The basic bonus that the group has towards its rolls is 24, calculated as follows (scores for Supernatural



Abilities include Specialities):

**Mansur's Intelligence (+2) +
Meditation (3) + Understanding (3) +**

**'Ali's Intelligence (+1) +
Meditation (3) + Understanding (3) +**

**Fatima's Intelligence (+1) +
Meditation (3) + Understanding (2) +**

Local Dominion Aura (3)

Since the ritual is an hour long, each character involved must make six Stamina rolls against an Ease Factor of 6, with each failed roll indicating a lost Fatigue level and a botch indicating that the ritual is disrupted. Fatima's Stamina is 0, while 'Ali and Mansur both have Stamina scores of +1.

Once the Fatigue rolls have been made, modify the group bonus by any Fatigue penalties. Then add the Intelligence of each of the two characters taking part in the ritual and have one of the players roll a simple die, which is also added. If the total is 30 or greater, then the ritual is successful. Mansur reaches out and touches one of the participating characters on the forehead; assuming that the character allows him to bypass any Magic Resistance (such as by suppressing

Parma Magica temporarily), they suddenly know where the Lance is located in Asia Minor.

Episode 4: The Demon of Asia Minor

The journey from Damascus to the resting place of the Lance is about 500 miles by land, which will take about three weeks. This is probably best glossed over, but you may choose to spice it up with an encounter with a Turkish patrol or haggling over supplies with a merchant, if you want to stretch things out a bit. Eventually, however, the characters will come to a small lake (about 50 yards across) about twelve miles north of Iconium, at the center of which is a roughly-circular island, consisting of a raised mound, about 20 yards across, covered with a sparse growth of grass. At the end of the path leading to the lake is a small jetty, to which is tied a rowing boat big enough to carry five people. Characters who cross to the island will find a small, blackened patch on the grass at the center of the mound. This is the mundane manifestation of the resting place of the Lance in the Infernal regio

But isn't the Lancea Longini in Thebes?

Those who have read *The Sundered Eagle: The Theban Tribunal* may note that the Holy Lance of Longinus has been in Constantinople since the eighth century and can now be found in the imperial palace of the Latin emperor. But it is also noted that a second lance was also found in 1098 and that too is a genuine relic. The lance described in this scenario is that same lance. There is little point trying to determine which is the true lance. By God's own ineffable will, they are both the very same lance with which the Centurion Longinus pierced the side of Christ.

All magic used to investigate the lances (assuming access to both) will reveal exactly the same information about both relics. Even their sizes, clearly different to the human eye, are reported as being identical under magical observation. As to their differing Faith Points, who is to say how that will be squared away? That God has the power to place the lance in two places at once should come as no surprise to any God-fearing magus.

...When they find that Abu Lahab has been destroyed and the Lance has been taken, the diabolists will take action to recover it and take revenge on the people who stole it from them...

Storyguiding Tip: A Sufi dhikr ritual usually involves group chanting of names of God and/or invocations to Him. When running the dhikr ritual in this adventure, you may wish to replicate this (in an approximate fashion). Start the chant by saying "Allah" (stretching out the second syllable: "Allaaaaaah"), then have the person on your left repeat after you, followed by the person on their left, and so on. Keep going round the table, getting louder and faster, for as long as you can (or until you think everyone has had enough).

in which it is hidden. The mundane level carries no aura, while the Infernal regio has an aura of 3, so rolls to perceive the regio with Abilities like Second Sight are made against an Ease Factor of 11. Hermetic magi may also cast spells to perceive the regio.

Assuming that the characters spot the regio and move into it, they will find that the atmosphere is oppressive and the mound is blackened and bare. At the center of the island is a hole in the ground, from which a baleful red glow emanates. Do not forget to impose the penalties for the aura on Hermetic magic totals and Supernatural Abilities; see ArM5, pages 189-90. They will be rolling lots of dice in a minute...

When a character approaches the hole, give them enough time to see the Holy Lance, which is a Roman-style pilum from the tip of which blood drips constantly, apparently floating in space just within arm's reach. Then the demon Abu Lahab rises from the hole and attacks the troupe. There are two likely ways that the battle will play out:

1. The characters fight Abu Lahab and destroy him, then worry about how to get the Lance.

2. The characters fight the demon while also trying to get the Lance out of the hole. As indicated above, if you are using the enclosed characters Erik is the only one who can actually break the

Abu Lahab, the Demon

Order: Aerial Powers

Infernal Might: 15 (Ignem)

Characteristics: Int -1, Per +1, Pre -2, Com -1, Str +5, Sta +5, Dex +2, Qik +2

Size: +2

Virtues and Flaws: Simple Minded

Personality Traits: Untameable +5, Vicious +3

Reputations: Wild Warrior 1 (Infernal)

Hierarchy: 1

Combat:

Fiery Tendril (as a Long Sword with Blade of Virulent Flame): Init +4, Attack +12, Defense +9, Damage +17

Soak: +14 (Stamina, demonic armor)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-7), -3 (8-14), -5 (15-21), Incapacitated (22-28), Dead (29+)

Abilities: Athletics 4 (sprint), Awareness 3 (guarding), Brawl 5 (fist), Single Weapon 5 (tendril)

Powers:

Elemental Control of Fire, variable points, Init +1, Ignem: May create non-ritual Creo, Muto or Rego Ignem effects at a cost of 1 Might Point per magnitude, up to a maximum level of 15. Abu Lahab favors a modified Pilum of Fire (CrIg 15, dealing +10 damage), Flash of Scarlet Flames (CrIg 15), and a modified form of Hornet Fire (Mu(Cr)Ig 15, creates the fire in process).

Recalcitrance, 0 points, Init constant, Vim: Any attempt to control (but not destroy) Abu Lahab with supernatural powers or magic treats his Might as if it were 50% greater (22.5). Likewise, any Ease Factors are raised by 50%.

Blaze of Glory, 0 points, Init +10, Ignem: When he is killed, Abu Lahab explodes! All within 20 paces take +10 damage.

Coagulation, 1 point, Init -1, Corpus: Enables Abu Lahab to take physical form. He uses this as soon as the characters set foot on the island, so he starts the battle with 14 Might Pool.

Obsession, 1-3 points, Init -5, Vim:

Rage. Enables Abu Lahab to impose this Personality Trait on others; see *Realms of Power: The Infernal*, pages 31-32. He is unlikely to use this in this adventure.

Envisioning, 1 or 5 points, Init +0, Mentem: Enables Abu Lahab to inflict visions on people; see *Realms of Power: The Infernal*, page 32. Again, he is unlikely to use this power in this adventure.

Weakness: Abhorrent Material (camomile)

Vis: 3 pawns Ignem, left in the form of bits of charcoal

Appearance: Abu Lahab ("Father of Flame") appears to be a flaming humanoid figure about 10 feet tall. His features flicker and change constantly, though roughly-shaped body parts may be discerned.

Infernal enchantment to do this. If he reaches into the hole, the Lance passes easily into his hand and can be drawn out. Any other character finds the Lance to be constantly just out of reach. Magic will not move the Lance, nor will similar powers from other realms. Characters who jump into the hole will find themselves falling past the Lance (which slips out of their fingers if they manage to grab it); if they do not have some magic or ability to get themselves out of the hole again, then they are out of the game.

If the characters do manage to get the Lance out of the hole, then the battle is likely to be over very quickly. The Holy Lance has a Faith Score of 7, giving it 7 Faith points and a Divine Might of 70; it also may be used to invoke the *Celestial Immunity* Saint Power on the nearest 10 people, at a cost of 15 Might. Remember that relics also have the *Scourging the Infernal* power, so as soon as it is drawn out of the hole, Abu Lahab will be assailed by blasts of divine lightning, causing +70 damage to him, which is likely to end the battle very quickly. On the powers of relics in general and the Holy Lance in particular see *Realms of Power: The Divine*, pages 45 and 79.

Once the demon is defeated and the Lance is recovered the adventure is essentially over, though you may wish to play through the journey back to Durenmar, since getting the relic back unnoticed may require a bit of ingenuity. In addition, if you are using the characters supplied with this adventure, Octavius is likely to try and steal the Lance during the journey, if he has not done so already. Again, the journey may be stretched out with Turkish patrols, negotiations over fares and supplies, and the like.

Long-Term Implications

If you are using this adventure with your own characters, there are a number of factors that you could use to give it a wider impact on your saga:

1. **The Relic:** Possessing the Holy Lance will have a mixed impact on the



covenant. Certainly, an artifact of such power can make the characters a force to be reckoned with, but if the Lance is kept in the covenant it will have a detrimental effect on the Magic Aura there. In addition, if word gets out the characters will find themselves the focus of a constant stream of pilgrims wishing to pay their respects, so that their covenant may become an impromptu shrine. It is also possible that a local bishop may decide that the Lance should be in the hands of the Church, rather than a bunch of (no doubt devil-worshipping, baby-eating) sorcerers. By the same token, there are many members of the Order of Hermes who will be able to think of reasons why they, rather than the characters, should

possess the relic.

2. **The Hounds of Hell:** When they find that Abu Lahab has been destroyed and the Lance has been taken, the diabolists will take action to recover it and take revenge on the people who stole it from them. Exactly what form this revenge takes may vary; you may wish to have the covenant attacked by hordes of warrior-demons, or you may have the diabolists try to corrupt its inhabitants, so that they suffer eternal agony in the next life, rather than brief pain in this one.

3. **The Lost:** If anyone fell into the hole on the island and was not recovered, then discovering the fate of the unfortunate individual in question

could form a story in itself. They could be trapped in an Infernal regio or even in Hell itself! The characters might receive a message, from their companion or another source, that will enable them to attempt a rescue.

Pre-Generated Characters

These are the suggested pre-generated characters for use in this scenario. A set of character sheets for the pre-generated characters are provided at the end of this issue.

The Magi

Clothilda of House Flambeau and Octavius of House Verditius:

Clothilda, filia Titus, of House Flambeau

An unassuming young woman with mousy brown hair and chestnut eyes. You were born at Durenmar to one of the covenfolk. When your Gift became apparent you were apprenticed to a Flambeau magus named Titus. However, towards the end of your apprenticeship Titus was killed in combat against some non-Hermetic magi, and you have sworn to avenge his death. Titus was a member of an organization of Flambeau magi called the Milites, who view themselves as "knightly" magi who uphold chivalrous virtues, and you have also become a member of this group (for more details on this group, see *Houses of Hermes: Societates*, pages 15 and 31). You are an expert in Terram magics but suffer from a curious impediment: your magic will not work if you are wet. Needless to say, you keep this weakness a secret! During the combat between Titus and his enemies you were caught in a magical vortex and received a vision of your future demise: death by drowning. This has made you wary of large bodies of water ever since.

Octavius Artifex, filius Gudrun Tigurina, of House Verditius



You are a scrawny, sinister looking man with blond hair and blue eyes. You were brought to Durenmar as a boy (at the time named Sigurd) by the maga Gudrun Tigrina of House Verditius. You became her apprentice, and soon she introduced you to magic, instilling in you a deep affection for the rush of power that accompanies the process of binding the free elements of magic into a physical form. In time she revealed to you the deeper mysteries of infernal sorcery, showing you how harnessing the power of Hell would enable you to attain greater power than even other members of your house. You have already partaken of some of this power, though it has left you marked, but nothing comes without some necessary sacrifice.

You were accompanied to Durenmar in your youth by your younger brother Aelfric, who even then was a stupid ox and has since grown into a drunken boor, though his brute strength has come in useful at times. You are a collector of supernatural items, and he has helped you to obtain them occasionally.

The Companions

Frère Michel the Franciscan Friar

Rather over-plump, jovial and clearly possessed of superior intelligence, you used to be a popular magister at the university in your home city of Paris until one day you got a bit carried away in your theological speculations in a lecture. This would not have been a problem had the archbishop not been present. However, he was, and soon you found yourself ejected from your position and forced to wander the world looking for another post. After many travels you found yourself at Durenmar, where the magi were pleased to employ you as a scribe, the local people appreciated your pastoral care, and you were free to indulge in your slightly unorthodox theology!

Fryda the Scout

You are a slender woman with dark hair and innocent, wide eyes. No-one

knows where you came from, not even you. However, since you were found in the forest you have been brought up at the covenant. There you found a role as a scout and a hunter, and your efforts seem to be appreciated by the other covenantfolk. However, you have never been able to shake the feeling that they are better than you because they can speak, even though your closest friends say that this does not matter. You feel happiest outside the covenant buildings, preferably roaming the surrounding forests in animal form.

The Grogs

Aelfric Brokenface the Warrior

You are an unusually large, barrel-chested man with blue eyes, blond hair and a bushy beard. When you were young, you fell and landed face-first on some rocks; your cheekbones reset in an ugly fashion, which earned you the nickname that you have borne since then. You came to Durenmar soon after the accident, accompanying your older brother Sigurd (now "Octavius Artifex of House Verditius," whatever that means). While he trained to become a magus you found your place among the covenant's grogs. However, you have always felt strongly connected to your Swedish roots and, to be honest, you are still a bit of a Viking jock at heart...

Bernhard the Turb Sergeant

You are a worn-looking, stocky man with green eyes, red hair and a short beard. Both your hair and beard are neatly trimmed; you don't try to conceal the fact that your left ear is missing. For you this injury is something of an important reminder. You were born and bred at Durenmar, and are a covenant man through and through; however, you spent some time away on crusade, and the experience left you jaded at the atrocities that you saw perpetrated in the name of faith, and confused about your spirituality. You remain Christian at the core, but you are instinctively suspicious of overt displays of piety. You are also extremely pessimistic, firmly convinced that things will work

out for the worst.

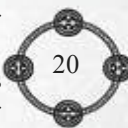
Erik the Fisherman

Small, with grey eyes and sandy-colored hair, your demeanor is perpetually nervous, and rightly so. All you have ever wanted to was fish. Even when you were a small boy, you would take a stick and a piece of string and find a quiet spot by the river running through the covenant, and there is nothing that you like better than a quiet afternoon listening to its rippling waters with a line in your hand. However, your old dad insisted that you join the covenant's turb part-time, a "solid job," as he called it, and now you only get to fish when told to by the covenant autocrat. You have become resigned to the fact that whenever you think that you have got a quiet afternoon ahead, something will happen to snatch it away from you. You almost feel like you have been cursed...

Tomas the Poet(?)

You are a rugged-looking fellow, with black hair, brown eyes and a rakish smile. You were born to one of the covenantfolk at Durenmar, and like all covenantfolk there you are a little...odd. In your case, you are firmly convinced that you are a talented poet, destined for greatness some day. In the meantime, you are only working as a man-at-arms to pay the bills, of course. One day your talents will be recognized and you will be as famous as that well-known playwright. What was his name? You know, the bloke who wrote Beoleopard...

Hand outs for Thomas' letter and the pre-generated characters can be found at the end of this issue.



The Juno: Protector of Women

In Roman Mythology, the goddess Juno was the jealous spouse of Jupiter. She was often known to punish women her husband had dalliance with. In order to protect women from their cheating spouses and other sundry problems, she created a free willed type of spirit, tasked to handle such odious chores.

The existence of these creatures, beyond myth is a secret few have discovered. Those that have discovered them have named them after their creator, dubbing them Juno or Juni. Perhaps during the

nadir of the Cult of Mercury they were more widely known. But, that knowledge has been lost... until now.

One of the best ways to introduce the creature to Magi at large, is to relate the story below. An account I transcribed from an old spinster woman, who claims this to be an accurate telling of her wedding night:

Bethany recoiled to the edge of her marital bed. She had almost awoken the man lying there. She

by Matthew C. Steele

carefully, and painfully crawled from under the linens and moved to the only other room in the newly acquired home. Her broken rib pained her greatly as she moved to the water bowl on the table. "By the spirits, what have I done?" She looked at herself reflected in the bowl. She could just make herself out by the weak candlelight.

Her eye was bruising and nearly swollen shut. Her lip was split and dried blood had adhered itself to the skin below it. Her nose, swollen, didn't seem to lie in the same position it did before. There was a ringing in her ear that reverberated with the pain in her side.

Her new husband had done this. She had spoken "out of turn", expressing the feeling that their new lodgings, a gift from his family, were a little on the cramped side. Perhaps it was disrespectful, but she hadn't meant any offense. He had taken such however. His fists had done all this damage to her. Then he, seeming to enjoy himself, had consummated their marriage in a storm of torn clothing and spattered blood.

She felt betrayed, she felt ravaged, and she felt lost. Long minutes she sat, sometimes crying, sometimes plotting, or sometimes with no thought at all. She saw no way out of her current predicament. Her Mother had taught her a prayer of protection for the female of a household. A prayer to be uttered during good times or bad. A prayer meant for only women. Perhaps that would offer her some smidgen of hope, a spark hopefully brighter than the candlelight she was staring into.

"Hearth, and Home.



Child, and Health.

Juno, come

Be Welcome.

Be Wary.

Be Wrathful."

She had often wondered about the last piece. How could Wrath enter a home, and why would one pray for it. Now she thought she understood.

Bethany, the newlywed, again looked into the bowl. She splashed some of the water on her face hoping to wash the wounds and definitely the blood away. As the water settled, the face that looked up at her was hers, but without wound. The altered image began to speak, "Be at peace child. In the morning light, flee this place to the arms of your Mother. She will be waiting."

In the bedroom, an ogre of a man slept his last bits of life away. The linens moved, seemingly of

their own accord, draping his face and neck. The animated cloth began tightening, constricting until the suddenly choking, confused man awoke and began to flail madly and fruitlessly. A crack resounded through the shanty. His neck had broke.

In the morning when the girl was gone, there would be a fire. The Juno, now present, would gleefully burn this hut to the ground and incinerate the corpse of the abusive man. The Juno giggled, and began to hum.

preface, by Valerius filius Cona
ex Bonisagi.

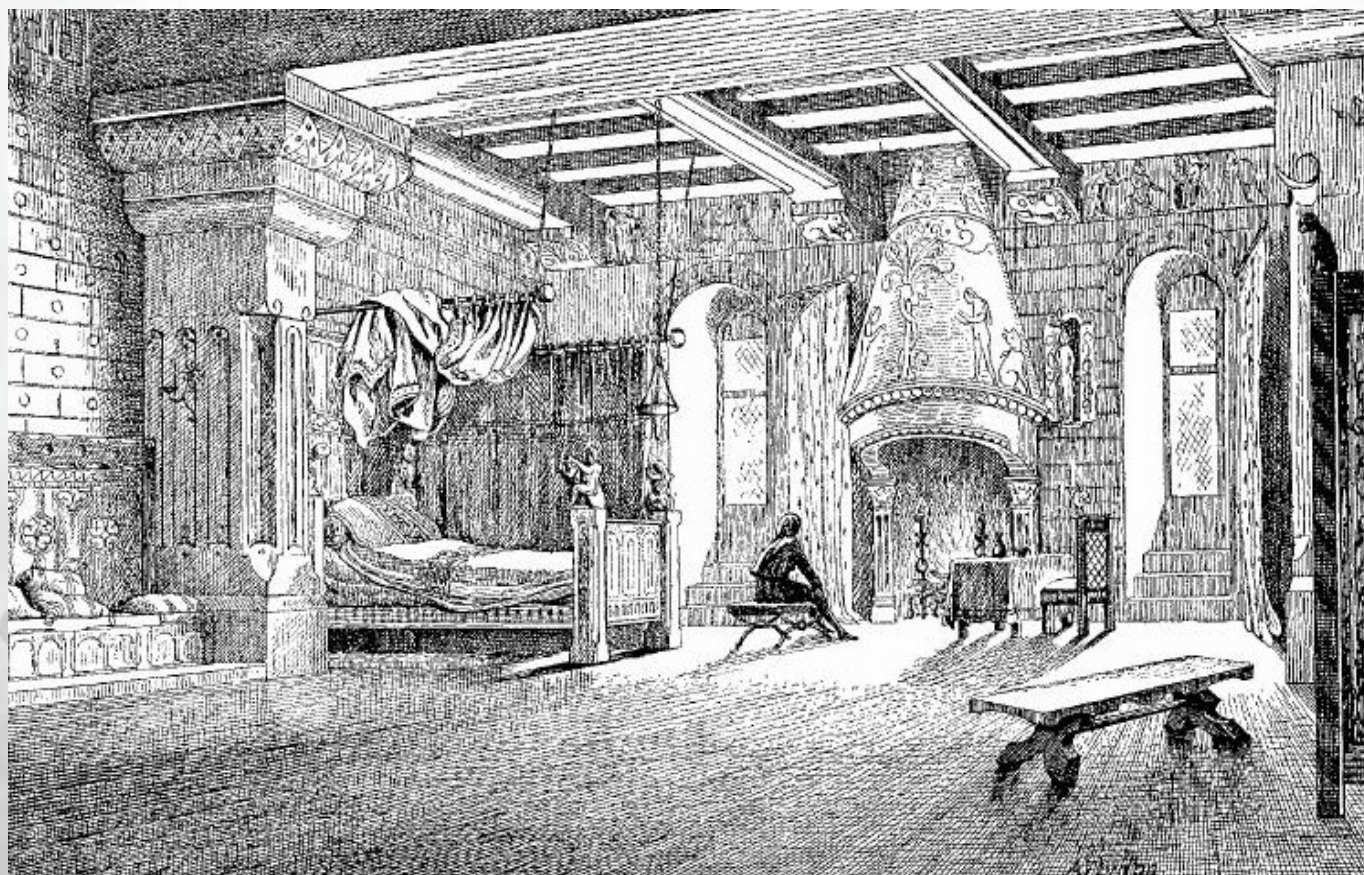
The Nature of the Juno

Juno are spirits that protect women. They are often known to take up residence in an area and ply their trade in the surrounding dwellings or community. The goal

of these spirits is to punish anyone who harms those it protects. They seem to take great satisfaction in their job. Usually the Juni appear to women in various types of distress. A woman being physically abused by a man, especially a husband is a traditional favorite. Another target of the Juno, would be the invading soldier taking their "spoils," if he does not limit this to goods and physical possessions. The husband/offender will not usually survive, and if he does, he won't be in one piece. Not every man need fear the wrath of these feminine protectors. Respect is said to be given to the hard working, kind or fatherly type. Only the abusive or evil need fear them.

These protective spirits have a very vicious nature. They will take possession of a domestic or wild animal and kill the offending party with tooth and claw. Juni have even arranged impromptu hangings from

(Continued on page 24)



A Juno

Magic Might: 20 - 30(Vim)

Characteristics: Int +1, Per +1, Pre 0, Com +1, Str +2, Sta +2, Dex +1, Qik +1

Size: 0

Confidence: 1 (3)

Virtues/Flaws: Magic Spirit; Gentle Magical Air,

Qualities and Inferiorities (Might 30): Focus Power, Greater Power, Ritual Power (x5), Improved Powers (x4), Lesser Power (x5)

Personality: Vengeful +3, Protective +2

Reputation: Respected (Greece) +3, Troublesome Spirit +1 (Europe in General)

Combat:

Thrown items: Init +3, Attack +10, Defense +8, Damage +8

Soak: +5

Abilities: Finesse 3 (Animate Object), Folk Ken 4 (Women), Guile 3 (Peasants), Profession: Housewife 5 (cleaning), Stealth 2 (households), Throwing Weapons 3 (kitchen utensils)

Powers Possessed by All Juno:

Ghost Touch: 1-5 points (by size of object), init (1 minus points spent), Herbam/Animal/Terram (by object material): The Juno can use any object as a thrown weapon with the above combat statistics, or perform jobs that any normal human of strength equal to the Juno. Each five pounds in weight costs one Might Point. (Focus Power)

Donning the Corporal Veil: 5 point, init 0, Corpus: As per the power in Realms of Power: Magic, page 102. This power gives the normally intangible spirit a physical body with the same statistics as described above. The Juno can dissolve this form at any time. (Lesser Power)

Lock Down: 2 points, init -2, Herbam/Terram: The room the Juno is protecting cannot be entered by any normal means; doors and shutters won't open, locks appear unpickable, windows unbreakable, etc. This should not be a real impediment to a Mage. Blowing a hole in a wall, doesn't count as 'normal means.' (Lesser Power)

Additional Powers (possessed by stronger Juno):

Summon Animal: 5 points, init -11, Animal: The Juno summons an animal that will do as it asks, usually carrying a woman to safety or protecting a charge or the Juno itself. The creature disappears at sunrise/sunset. Use of this power has been enhanced through the Improved Power Quality. (Lesser Power)

Summon Animal of Virtue: 5 points, init -16, Animal: The Juno summons a magical animal that will do as it asks, usually carrying a woman to safety or protecting a charge or the Juno itself. The creature disappears at sunrise/sunset. The magical animal must be a creature of magic and has a Magic Might lower than that of the Juno herself. Use of this

power has been enhanced through the Improved Power Quality. The Might Cost of this power is paid through Might Score, not the Might Pool. As such, recovery from casting this spell takes its toll on the Juno. (Ritual Power)

Possess Creature: 5 points, init -9, Animal: This is the method the Juno uses to possess a creature. The creature remains possessed until the Juno wishes to leave. One Juno traveled with a Maga that had befriended the spirit as her horse, for a whole season, or so the story is told. It is also rumored that mundane animals that the spirit possesses sometimes show magical properties afterward. This is unsubstantiated. (Lesser Power)

Only the Strongest Juno Possess these Powers:

Finding the Lost Love: 2 points, init 0, Corpus/Animal/Terram: The Juno may locate anything it desires, whether an item or a person. This power is often used to find the lost love of a woman or a lost family heirloom. This may be limited to only things necessary to fulfill a favor or charge. It might not be able to find a jeweled dagger, for instance. Unless that Jeweled Dagger was needed to save the life of the woman it is currently protecting. This power may be of interest to a Magi, as no Arcane Connection seems to be needed. (Greater Power)

Find the Lost Thought: 2 points, init -15, Mentem: The Juno seems to be able to search for a particular bit of information. The only prerequisite is that the information had to be known by a currently living female, or to one who has died and has not been given Christian burial.

The living cannot have any form of Magic Resistance. This precludes the use of the Juno's power to poach another Maga's secrets. The Might Cost of this power is paid through Might Score, not the Might Pool. As such, recovery from casting this spell takes its toll on the Juno. (Ritual Power)

Vis: 4-6 pawns of Vim in tears and hair

Appearance: Tends to appear as a woman of similar age to the woman being protected, often appearing as a perfect copy. Some Juno also appear as a family member to confuse or mislead those involved. When intangible the Juno can seem almost totally invisible, only truly visible when moving. A typical Juno looks like a regal Roman or Grecian woman in finery.



rafters or a creative castration using household implements. Many of the common accidents around homes are often correctly or incorrectly blamed on these spirits.



These Juni might seem almost malevolent but carpenters and sculptors often incorporate figures honoring the Juno in their works, usually carved into doorways and such. Figurines about fireplaces and wall hangings are not unheard of. The exact numbers of Juno are unknown, but some seem to be able to traverse great distances and others seem bound to areas. Perhaps the shorter ranged spirits may be bound in some way to an item, whereas those able to range abroad are free of such hindrances.

The Juni may be violent, but they protect the household by protecting the matron of the house. Thus, they serve a benevolent purpose, possibly even multiple purposes.

The Juni have been seen with many subtypes:

- ♦ Juno Virginalis (juno of the virgin)
- ♦ Juno Matronalis (of the married woman)
- ♦ Juno Pronuba (of the bride)
- ♦ Juno Iugalis (of marriage)

Each of these may have different powers than the other. The main difference is their general area of influence seems more tightly focused in the designated area. Virginalis will be more interested in protecting virgins, etc. However none will ignore the plight of any deserving female.

Few Magi have been afforded the opportunity to study these spirits. Many things can be gained

from studying or dealing with these spirits. It is especially easy for a Maga to do such, but not impossible for the male Magus. This is due to the palpable distrust most of these spirits harbor towards men. The Juno is known to carry much knowledge relating to the mysteries surrounding females. They seem to have a mystic understanding of what goes through the minds of women. The Magus may be able to find out where a long dead woman might have hidden some valuable object. Finding items is known to be child's play for the Juno. Learning information about progeny or items created by a female is also a gift these spirits are willing to share. All this comes at a price.

Magi who wish to gain the service of a Juno, need only find one and barter. They will make deals involving their charges, knowing this to be a way to extend their effective power. They will trade whatever the Magi wants for a task or favor. For example, the Juno may know that a particular priest has been perpetrating heinous acts against the ladies of his flock. The aura of the church weakens the Juno's abilities. It, however, knows that the Magus may be able to arrange something. Juni don't care how the favors are expedited, with one exception. No women or other innocents may be harmed in the completion of the task. Otherwise anything is fair game.

Story hooks and Ideas Involving the Juno

Knowledge that was thought lost could be found by the Juno. This would be done via the Finding the Lost Thought power. For example: the burial place of some great personage.

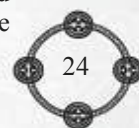
How to create an item that falls within the bailiwick of the Juno (protection of females, household

chores, etc.). This one could be stretched quite far, limited only by troupe approval. This would provide a bonus to item creation in a lab; the bonus being equivalent to the magic theory of the creator minus two.

A Juno could lead a group into a Regio, to rescue one of its charges. This could perhaps be a Divine or Infernal regio, where the spirit itself does not have as much power. Or a place somehow warded against such spirits.

A Juno could be entrapped in an item of Roman or Grecian manufacture that has been procured by the covenant. It wouldn't be able to leave until the item was broken. It could be then trapped inside the Aegis, harassing any men that it finds guilty of harm to women.

An aging Maga, particularly one with a difficult longevity ritual, might seek out the assistance of a Juno. The creature could reward some task, probably difficult in nature, with assistance of some sort. This assistance would provide a bonus to the longevity potion. The amount should be determined by the SG, or Troupe involved. It should probably be commensurate to the difficulty of the task



Grand Tribunal 2011

Since 2007 the Ars Magica community has been served by the Grand Tribunal conventions, originating in the UK but with US conventions every year since 2008.

The Grand Tribunals provide an opportunity to indulge in a full weekend of Ars Magica with freeform and tabletop games, panels with special guests including several of the line's authors, and even David Chart himself. And it has become traditional for the magic of the internet to be harnessed in a live video link-up to bring the Tribunals together.

If you haven't been to one yet, please consider this an open invitation.

As in previous years, there are two Grand Tribunals being held in August 2011 serving both the US and the UK.

Grand Tribunal US

Grand Tribunal America 2011 will take place August 19-21 in Solvang, California, or Mythic New Denmark. Toshi Casey who is organizing the 2011 convention says, "*Solvang California was founded by Danish immigrants who built the city to resemble their home town in Denmark. It's located in California's wine country just north of*

Santa Barbara and it's well known for it's good food and wine, beautiful location and charming architecture.

"It's a fun place and It's going to make a great setting for our convention. Did I mention good food and wine? Oh yeah, and GAMES! If you have a game you'd like to run or if you want to get your gaming fix for an entire weekend, we'd love to have you."

Here are the details:

The early registration fee is \$35.00, which you can pay via pay-pal using directly to uza_ars@yahoo.com.

If you want to arrange a different form of payment, such as via regular post, send Toshi a private message through the Atlas-Games forum (just look for *BellaDonna*).

The convention will meet at the Holiday Inn Express, Solvang and the address is 1455 Mission Dr Solvang CA 93463. The phone number is 805-688-2018.

Rooms are running \$149 to \$159 per night but there is a page on the Atlas Games forum where you look for roommates to help reduce the cost.

Grand Tribunal UK

Grand Tribunal UK 2011 will be held on August 19th-21st 2011, at Murray Edwards College, Cambridge. As in 2009, the Grand Tribunal will be hosted by the BRS Convention taking place at the same time - Consternation II.

We'd like to invite all Ars Magica fans to come to the Grand Tribunal - either in the UK or to our sodales at Grand Tribunal US (held the same weekend - we hope to establish an Intangible Tunnel between the two Tribunals.)

The Grand Tribunal will offer games, talks and panel discussions, and a Charity Raffle of Ars Magica related items. We also hope to run another Ars



Magica Freeform game. If previous Grand tribunal gatherings are anything to go by, we hope to have a number of Ars Magica authors present, too.

Full details can be found on the Consternation II web-site: www.consternation.org.

Membership of Consternation II, which includes membership of Grand Tribunal UK, is available at the early booking price of £17 per head until May 1st 2011; check the web-site for prices after that. If you can't get payment to us before the con, weekend and day memberships will be available on the door.

Age Limits: As the venue includes a licensed bar, and we aren't set up for younger people, we have to require that any members under the age of 18 must be accompanied by a parent or guardian at all times, and pay full membership rates. Babes in arms may be classified as hand luggage, at the committee's discretion.



Accommodation: We will be able to offer a range of rooms in the college at very reasonable prices. We're not taking bookings yet, but we do now have some prices; see the Accommodation page on the web-site. For those who haven't been there before, Murray Edwards is a five minute stroll from the historic centre of Cambridge, with good parking and other facilities.

Signing Up and Payments

If you want to sign up, download and print off our flyer on PDF (<http://www.consternation.org/Flyer.pdf>), fill in the form on that, and send it to the address there with your cheque. We prefer cheques for payment, as we don't pay transaction fees...

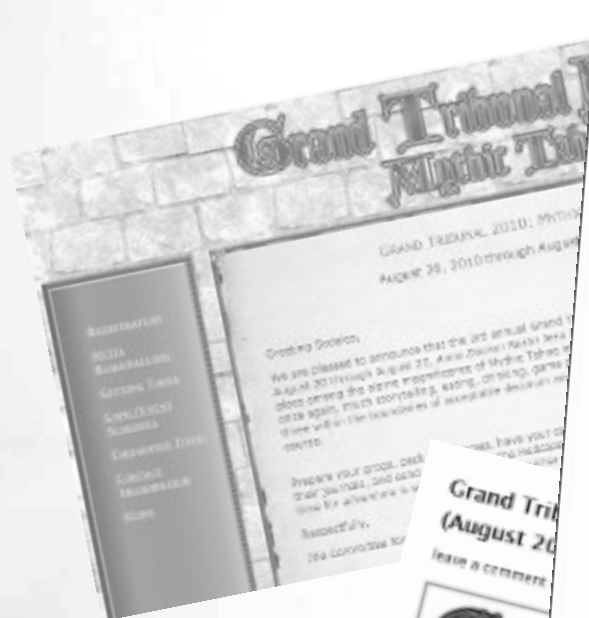
If you lack a UK bank account, you can send your membership details by e-mail to membership@consternation.org, and the membership secretary will get back to you with a Paypal “Request for Payment” - this lets you send us money, even without a Paypal account. (We prefer to avoid Paypal if possible, as they charge transaction fees which reduce our income.)

More Information

The Atlas-Games forum has dedicated sections for both the 2011 US Grand Tribunal (<http://forum.atlas->

games.com/viewforum.php?f=53) and the UK event (<http://forum.atlas-games.com/viewforum.php?f=54>).

You can also find out more about the Grand Tribunal including their origins and the events that have been held so far by visiting the dedicated [Project Redcap](#) page.



The Unicorn's Ransom

This is a story that may force the player characters to choose between two mundane parties seeking the same goal – one of which they should be well-inclined to. Such support of one mundane group over another violates the Code, so players may need to be discrete or prepare persuasive legal arguments if they are worried about violating the laws of the Order.

Precis

The King has been poisoned, and only the power of a unicorn's horn can restore him to health. Guy de Turrene, a man who has dedicated his life to hunting fantastic beasts, has been dispatched to find the unicorn and bring its horn to the aid of the King. But the king's chief rival, the Duke, waits in the wings for the inevitable.

The Duke, however, is not standing idly by. He hopes to find the unicorn first, and if he fails at that, ambush the King's hunt. To this end he has dispatched his bastard son to capture the beast.

Sir Guy wishes to insure his success, and so approaches the local covenant of mages, hoping to entice them to come hunting with him.

Some days distance from the covenant, in a forest vaguely familiar to the mages, the unicorn has been sighted. Sir Guy will journey there with the mages, taking care to keep his men and the mages camp clearly divided due to the tensions of travelling with wizards. Unfortunately, the unicorn has fled into the forest of a giant that, nearly one hundred years ago, was the terror of the countryside.

Dramatis Personae

Sir Guy de Turrene, The King's Master Hunter

"Ah, this reminds me of the stories the locals tell of the King of the Eagles! One day I shall see such a creature!"

Sir Guy is a favorite of the King despite his rise from a rustic family, and is well known for his skill at the hunt. Though he thoroughly enjoys hunting the stag or the wild boar, his true love is the hunting of exotic creatures. He has tracked and slain lesser drakes, a mantichore, and a sea serpent, amongst other creatures. He has captured some of the less dangerous fantastic beasts and displayed them at court. This skill has also attracted the occasional magus, who has inquired with him as to the whereabouts of potential familiars or magical creatures that might be sources of vis. Through this, Sir Guy has gathered a vague understanding of the Order's existence, and in broad strokes its laws and structure. He will happily trade stories and knowledge of unusual beasts with likeminded folk. His great hope is to spend his twilight years compiling a great bestiary, exquisitely illuminated and containing the sum total of his knowledge.

Jean-Claude le Bâtard, The Duke's Son

"Leave the wounded! We must give chase!"

By Darren Míguez

Playtested by Justin Woo
and Daniel Scribner, with
Editing by Daniel Scribner

Jean Claude the Bastard is the Duke's illegitimate son. He longs for recognition, but his sinful nature and baseless arrogance have caused him to repeatedly fall afoul of trouble and temptation. He has slain a man while drunk, stolen when he needed money, and fall into the company of various criminals. He still imagines he will somehow be elevated from this position and be recognized by his father as a legitimate heir if he only serves him well; the Duke knows this, and thus uses Jean Claude to execute foul deeds. He has been called upon to find the unicorn first after the Duke's spies learned that Sir Guy was being dispatched to capture one.

Malmarteaux, the Former Terror of the Countryside

"Feh! Before I met my wife, I would have popped your head off like a plum, good sir knight!"

Almost a century ago, Malmarteaux was a terror, known far and wide across the countryside. He was one of an ancient family of giant tyrants who made their homes in the great castle in the middle of the forest and claimed the land and settlements around it as their own. Over the years, his kin were slain or disappeared, and so he eventually found himself the last of his kind. Every few months, he would go on a great destructive spree, and rampage through villages, stealing cows and gold. He would play cruel and sometimes fatal jokes on those who crossed his path. He slew many a bold knight who came to rid the land of his foul presence.

This all ended when he met his

Adapting the Story to your Saga

The identities of the King and the Duke are left vague to allow Storyguides to tie them into their sagas more easily. All that is required is for "the Duke" to act as rival to "the King", and the magi be more or less well-inclined to "the King". Your "king" could be a baron, an archbishop, or a mayor, depending on the covenant's established relations. The Duke's son can be a relative or favored servant, but is meant to be available as a recurring antagonist who can grow in power and influence. You may already have a recurring antagonist to fill Jean Claude's role. If so, then so much the better!

future wife, Mirabell. After a great deal of courting, he kidnapped a priest (who he then had to apologize to, at Mirabell's prompting) and was married. His life with Mirabell has been quite happy, and he made great efforts to change his ways; thus did his legend slowly fade, and only those well-versed in the lore of the local area might recall Malmarteaux, the Terror of the County. He now lives with a slowly growing fear: he is worried that his wife loves God more than she loves him. This has grown into a great point of contention between the two of them.

Mirabell, the Giant's Wife

"Husband! Such talk is ill-fitting a Christian gentleman!"

Mirabell was always taller than the girls (and nearly all of the men!) in her village. Of the maids in her village, she was both the smartest and the most beautiful. Malmarteaux came to her village to steal some cattle one summer night, and brave Mirabell gave chase to him. She accosted him in his castle after overcoming many dangers. Malmarteaux was made to feel shame by this beautiful young woman, as well as other feelings he had never felt before. Mirabell saw that the giant knew nothing of keeping a household, and offered to help him if he agreed to stop terrorizing her village. He agreed, and slowly a bond grew between the two.



Sir Guy de Turrene

Characteristics: Int 0, Per 0, Pre 1, Com +1, Str +1, Sta +1, Dex +2, Qik +2

Size: 0

Age: 28

Confidence: 1 (3)

Virtues and Flaws: Knight; Wealthy; Improved Characteristics, Puissant Hunt, Student of Magic (Magic Lore: +2); Driven (Hunt unusual creatures), Oath of Fealty; Disfigured (Livid scar on the side of his face)

Personality Traits: Brave +3, Chivalrous +3, Proud +3

Reputations: Loyal to the King 3, Trustworthy 2, Well-known Hunter 4

Combat:

Dodge: Init +1, Atk N/A, Def +4, Dam N/A

Fist: Init +1, Atk +4, Def +4, Dam +1

Kick: Init +0, Atk +4, Def +3, Dam +4

Lance (mounted): Init +3, Atk +14, Def +10, Dam +6

Long Sword & Heater Shield (mounted): Init +3, Atk +15, Def +12, Dam +7

Lance: Init +3, Atk +10, Def +8, Dam +8

Long Sword & Heater Shield: Init +3, Atk +12, Def +9, Dam +7

Soak: +3

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

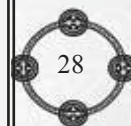
Abilities: Animal Handling 2 (hounds), Area Lore: Local County 3 (unusual creatures), Athletics 2 (running), Awareness

3 (hunting), Brawl 2 (dagger), Chirurgy 2 (hunting accidents), Etiquette 2 (noble), French 5 (hunting terms), Great Weapon 5 (long spear), Hunt 4+2 (unusual beasts), Leadership 4 (hunters), Magic Lore 3+2 (beasts), Order of Hermes Lore 1 (well-known facts), Ride 5 (forests), Single Weapon 5 (long sword), Survival 2 (forests)

Equipment: Heavy Leather Armor

Encumbrance: 2 (3)

Appearance: Sir Guy de Turrene favors simple, practical clothing when not at court, despite enjoying the King's favor. His skin is rough and leathery from an excess of travel and a great many hours spent outdoors. He seems to get along well with common folk. His dark blue eyes are deep-set and brooding unless a hunt is afoot. At such times a piercing intensity and excitement engulfs him.



Eventually, Malmarteaux asked Mirabell to be his wife.

It was at this point that Malmarteaux truly became aware of his future wife's devotion to God. Mirabell demanded a proper wedding. The sacrament of Marriage was something of a foreign concept to him, but to be with Mirabell he was willing to kidnap a priest and go through the Christian Sacrament of Marriage. Marriage brought him closer to Mirabell, and so they were happy. Malmarteaux became less of a savage bully and more a gentleman husband as the years passed, though without her influence he might easily revert to his old ways.

Due to the magic of the giant's regio Mirabell has remained young, and is growing steadily over the years. She is still far from the size of her giant husband, though. This difference in size has caused some problems, and makes their marriage as yet unconsummated.

The Unicorn

The unicorn is fierce and untamable unless in the presence of a maiden, whereupon it may approach and will calmly submit to being touched, or even mounted – though it much prefers to lay its head in the maidens lap and fall asleep.

This particular unicorn has no love

Sub Rosa



Malmarteaux, the Giant

Magic Might: 40 (Terram)

Characteristics: Int 0, Per +1, Pre 0, Com -2, Str +10, Sta +6, Dex +3, Qik +3

Size: +4

Confidence: 1 (3)

Virtues and Flaws: Magic Human; Great Quickness (x2), Great Stamina (x2), Improved Characteristics (x4), Tough, Warrior; True Love, Judged Unfairly

Magical Qualities and Inferiorities: Gigantic (x3), Improved Quickness (x2), Improved Stamina; Improved Soak (x5), Lesser Power (x3), Minor Virtue (x6)

Personality Traits: Wrathful +1, Strives for Love of his Wife +3, Stubborn +2, Jealous +3

Reputations: Terror of the Countryside 1 (a lot higher in his day, this reputation might only be known now by those with Area Lore – especially those who specialize in Legends)

Combat:

Fist: Init +3, Atk +9, Def +9, Dam +10

Bludgeon: Init +3, Atk +10, Def +8, Dam +12

Giant Hammer: Init +3, Atk +15, Def +9, Dam +22

Soak: +21 (includes Tough, Improved Soak, and fur armor)

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: Area Lore: His Forest 4 (pathways), Athletics 3 (striding with purpose), Awareness 2 (intruders), Brawl 5 (fist), Craft: Sculpting 7 (stone), French 5 (course language), Great Weapon 5 (giant hammer)

Equipment: Fur Armor (when hunting in the forest)

Encumbrance: 0 (2)

Powers:

Stoneshaping, 1 point, Init +2, Terram

Malmarteaux can at will shape any stone with his hands or tools as if it were clay. Once he stops shaping the stone, it returns to its normal strength and rigidity, but retains its new shape. Additionally, using this power Malmarteaux can work stone ten times as quickly as a mortal craftsman.

(*Lesser Power*)

Breath of Stony Life, 4 Points, Init +0, Terram

Any stone statue of an animal that Malmarteaux breathes upon is given animating force, able to move as if it were a living being of that type. Such animated statues have the same physical statistics, but none of the powers, Might, intelligence, or cunning of the real thing; their Soak is +5 per point of Size, to a minimum of +5, and they weigh considerably more than real animals of their type. These animate statues will follow the orders of Malmarteaux or his wife and act towards them as if they were loyal and protective pets. Otherwise these animate

statues wander about, roughly approximating the activities of their natural counterparts in a dull fashion. Note that the enchantment allows for the statues to move as their original would (fish statues will be able to swim and not sink, bird statues will be able to fly, etc.). This animating force lasts until the next new moon. The bodies of these stone creatures can be affected by Terram, but the “animal mind” they temporarily possess can be manipulated by Animál magic.

(*Lesser Power* x2)

Vis: 8 Pawns of Terram (Hands)

Appearance: Malmarteaux is a giant who towers over 17 feet tall. His limbs are as thick as tree trunks, his chest as round and wide as a cathedral bell, and his feet are each as large as a knight's shield. Malmarteaux's mouth is wide and filled with many perfectly square teeth. His hair easily becomes disheveled as he wanders the forest, and often tree branches, bird's nests, or spider webs can be seen caught among his brown locks. When hunting in the forest, or exploring beyond it in search of provisions or gifts for his wife, he wears his 'hunting furs' – a great jerkin made from a great many bear hides. At home, Malmarteaux is quick to change into the more civilized clothing fashioned by his wife: a heavily embroidered tunic, cape, and fine shoes that loosely approximate the clothes of a wealthy townsman or lesser noble. He also has his wife comb and braid his hair so that he might be presentable to 'guests.' His eyebrows resist even his wife's attentions however, and are wild, wiry-haired things that hunker down over his small dark eyes.



Mirabell, the Giant's Wife

Characteristics: Int +1, Per +1, Pre +1, Com 0, Str +1, Sta +2, Dex +1, Qik 0

Size: 2

Age: 95 (20)

Warping Score: 5 (75)

Virtues and Flaws: Giant Blood, Venus' Blessing (Bonus: +3 Com and Pre with sexually compatible characters); Lesser Malediction (Ages twice as quickly outside of a Magic Aura.), Compassionate, Poor Memory (Places)

Personality Traits: Devout Christian +2, Kind +3, Loves Malmarteaux +3

Reputations: Legendary Giant's Wife (Local) 1

Combat:

Dodge: Init +0, Atk N/A, Def +1, Dam N/A

Fist: Init +0, Atk +2, Def +1, Dam +1

Kick: Init -1, Atk +3, Def +1, Dam +4

Soak: +2

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-7), -3 (8-14), -5 (15-21), Incapacitated (22-28), Dead (29+)

Abilities: Area Lore: Forest 4 (geography), Awareness 4 (faeries), Bargain 3 (terrified villagers), Brawl 1 (Kick),

Charm 4 (visitors), Chirurgy 4 (cuts and scrapes), Craft: Baking 4 (meat pies), Etiquette 3 (faeries), Folk Ken 4 (giant husbands), French 5 (polite conversation), Guile 4 (white lies to her husband), Profession: Housewife 5 (mending clothes), Profession: Washerwoman 4 (giant clothing)

Equipment: Fine Clothes made by her own hand.

Encumbrance: 0 (0)

Appearance: Mirabell has the face of an angel, surrounded by long hair the color of the sun at dawn. Her eyes are a warm honey-brown. Her skin is without blemish, and her demeanor is genteel and refined. She also stands over seven feet tall, due to the effects of the giant's castle and its magical aura over the course of decades. She dresses the part of a knight's lady, which is how she sees herself, with Malmarteaux as her chivalrous knight.

The Unicorn

Divine Might: 30

Characteristics: Cun +5, Per +3, Pre +4, Com -4, Str +5, Sta +5, Dex +4, Qik +4

Size: +1

Confidence Score: 1 (3)

Virtues and Flaws: Sense Holiness and Unholiness, Long-Winded (Fatigue Rolls: +3), Ferocity (When Cornered)

Personality Traits: Tame (reverse in the presence of a maid) -4, Noble +3

Combat:

Kick: Init +6, Atk +12, Def +12, Dam +6

Horn: Init +9, Atk +17, Def +16, Dam +12

Soak: +9

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-6), -3 (7-12), -5 (13-18), Incapacitated (19-24)

Abilities: Athletics 5 (outpacing pursuit), Brawl 6 (Horn), Sense Holiness and Unholiness 5 (evil)

Encumbrance: 0 (0)

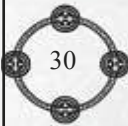
Powers:

Blessing of the Alicorn: 0 points, Initiative +0, Corpus/Animal/Herbam/Aquam

With a touch of its horn, the unicorn removes all poison or impurity from a person, animal, food or drink. Wound levels inflicted due to poison are instantly healed. So potent is this power that the unicorn can cleanse entire streams of poison or impurity, or cause stagnant wells to become fresh and safe to drink. The unicorn's horn retains the ability to remove poison and impurity even if cut from the unicorn and is commonly fashioned into cups by those fearful of poisoning. The ability to heal Wound Levels can only be used on the first poisoned individual the horn touches after the horn is removed from the unicorn.

Vis: 6 Pawns of Creo in its horn.

Appearance: This unicorn has the body of a horse, the feet and beard of a goat, the tail of a lion, and a slender spiraling horn upon its head. Though larger than a man, it is slender and not quite as big as a common horse. Its coat is a bright white that is nearly luminous in full sunlight.



Jean Claude the Bastard

Characteristics: Int 0, Per +2, Pre +2, Com +2, Str +1, Sta 0, Dex +2, Qik +2

Size: 0

Age: 25

Confidence: 1 (3)

Virtues and Flaws: Gossip, Improved Characteristics (×3), Lightning Reflexes, Perfect Balance, Puissant Guile, Puissant Stealth, Social Contacts (The Corrupt and the Criminal), Well-Traveled; Outlaw; Ambitious, Black Sheep, Lecherous

Personality Traits: Arrogant +3, Vengeful +2, Cowardly +1

Reputations: Treacherous Bastard Son 4, Cold-Blooded Killer 2, Repays insults with bloodshed 3

Combat:

Dodge: Init +2, Atk N/A, Def +2, Dam N/A

Fist: Init +2, Atk +2, Def +2, Dam +1

Kick: Init +1, Atk +2, Def +1, Dam +4

Long sword: Init +4, Atk +11, Def +8, Dam +7

Throwing knife: Init +2, Atk +7, Def +6, Dam +3

Soak: 0

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Area Lore: The Duke's Lands

3 (places to hide), Artes Liberales 1 (logic), Athletics 4 (saving his own skin), Awareness 4 (alertness), Carouse 2 (cheating at dice), Charm 2 (first impressions), Folk Ken 2 (women of loose morals), French 5 (poetry), Guile 4+2 (Saving his own skin), Intrigue 1 (plotting against his many enemies), Legerdemain 3 (while people are briefly distracted), Ride 1 (away from danger), Single Weapon 4 (long sword), Stealth 4+2 (hide), Thrown Weapon 3 (throwing knife)

Equipment: Fine clothing, sword, and various concealed knives

Encumbrance: 0 (1)

Appearance: Jean Claude generally wears nondescript clothing, the better to avoid attention that might get him in trouble with the local authorities. He does have a few sets of fancier court clothes that he wears on the rare occasions he is summoned by his father. This more expensive attire he will wear while 'serving his father' on this hunt, and may even be so foolish as to dress in the colors of his father – a particular shade of green and black. His eyes are a pale yellow-green, his hair a lank black, his beard wispy, and his complexion marked by pox and unhealthy living. He should have grown to be a handsome man, but his slouching posture and weasel-like mannerisms convey an unsavory character.

hiring them for aid and assistance. He at first invites them on a hunt, not noting that he works for the King, or that the unicorn's horn is to be used to save the King's life. He states that he assumed a hunt for a unicorn might interest learned folk such as the mages, or whatever else he judges might appeal to them based on his first impressions of them. If questioned, he does not lie, as he does fear the mysterious powers of mages, and confesses the King's dire situation, and earnestly entreats the magi for their help. He offers knowledge of the location of magical creatures, unusual sites he has seen that may be magical, and anything else he thinks might interest a group of magi. He might also, if desperate, offer bits of magical animals (vis), future aid in their own animal hunts, or his future bestiary. If the wizards staunchly refuse to aid him, he possibly inquires if any of the Companion characters present might be prevailed upon to go. He notes that time is of the essence, however, and the hunt for the unicorn must press on.

Sir Guy does all he can to have the wizards transported to the last place the unicorn was sighted – a forest a day's travel distant. He is traveling with a small group of huntsmen who will be leaving on the morrow, and he hopes the wizards will travel with him.

Should the wizards wish to see the King and aid him directly, Sir Guy notes that various local herbalists and monks attempted to aid him, to no avail. He has only a few days to live, and the unicorn is the surest way to save him. If the wizards insist, it may fall upon the Storyguide to have the poison be Infernal in nature, or otherwise "wizard-proof" so that the story might proceed.

Sir Guy leads the mages and his huntsmen to the camp site, where an advance group of huntsmen and dog handlers have been busy preparing for Sir Guy's arrival. One of the youngest

Storyguiding Tip: Running the Hunt

This scenario gives you all you need to run the hunt for the unicorn. But if you have the *Lords of Men* supplement to hand you'll find more rules and guidelines for a structured hunt experience.

for Malmarteaux, who has captured it and kept it imprisoned within his castle's labyrinth. It does bear some affection towards Mirabell, for though she is Malmarteaux's wife, she is a virtuous and kind maiden who has tried to free the unicorn more than once.

Hermes. I am curious if you might join me on a hunt... for a unicorn?"

At their home, or as they travel about, a man in the fine hunting clothes approaches those wizards of the covenant who have the best reputations, or are known as spokespeople for their covenant. He is gracious in his manners, despite the Gift, for this man – Sir Guy de Turrene – believes that the wizards may make the difference between the life and death of the King. Sir Guy is somewhat circumspect in asking for aid, knowing that the wizards of the land are bound by a curious set of laws that interfere with the nobility outright

Expected Sequence of Events

Invitation To The Hunt

"Excuse me good sirs. I know you are learned men devoted to the arts of



The Hunters

"This way, milord! Fresh tracks!"

Characteristics: Int 0, Per +3, Pre -2, Com -2, Str 0, Sta +1, Dex +2, Qik +2

Size: 0

Age: 21

Virtues and Flaws: Warrior; Pessimistic (Or any other Personality Flaw)

Personality Traits: Brave +3, Loyal +1, Cruel +2 (Duke's hunters) or Noble +2 (King's hunters)

Combat:

Dodge: Init +0, Atk N/A, Def +3, Dam N/A

Fist: Init +0, Atk +3, Def +3, Dam +0

Kick: Init -1, Atk +3, Def +2, Dam +3

Short bow: Init -1, Atk +9, Def +6, Dam +6

Long spear: Init: +2, Atk +11, Def +9, Dam +7

Soak: +3

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Area Lore: Local County 3 (game trails), Athletics 2 (climbing), Awareness 3 (forests), Bows 4 (shooting from cover), Brawl 1 (Dagger), French 5 (Hunting), Great Weapon 5 (long spear), Hunt 4 (deer), Ride (forests) 3, Stealth 2 (hunting), Survival 3 (woodlands)

Equipment: Arrows (×20); Heavy Leather Armor; Hunting and Survival Kit; Hunting Horn

Encumbrance: 3 (3)

NOTE: Varlets de Chiens – those huntsmen who handle the hounds, would have Animal Handling (hounds) 5 instead of Great Weapon 5, should this be of import during the adventure.

The statistics should serve for the hunting parties of both the King and the Duke, should they be necessary. In general, like calls to like, and the Duke's men tend to be more cruel than the hunters of the King. Jean Claude's huntsmen may sport criminal brands, and appear more unsavory than Sir Guy's huntsmen.

The King's Hunting Party numbers 18 men, while that of the Duke numbers about 24.

The Hunting Dogs

The statistics for the hunting dogs can be pulled directly from *Lords of Men*, page 50. If you do not have that book to hand, the following statistics should do.

Characteristics: Cun 0, Per +2, Pre -4, Com 0, Str 0, Sta +2, Dex +1, Qik +2

Size: 0

Virtues and Flaws: Improved Characteristics, Long-Winded, Sharp Ears OR Sharp Nose, Reckless

Personality Traits: Loyal +3, Brave +2, Reckless +3 for Alaunts OR Quiet +3 for Lymers

Combat:

Bite: Init +2, Atk +8, Def +7, Dam +1

Soak: +2

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21)

Abilities: Athletics 4 (distance running), Awareness 4 (keeping watch), Brawl 3 (Bite), Hunt 4 (track by scent)

Appearance: These make up the hunting packs of both hunting parties. Among these hounds are the lymer (or scent hounds, having drooping ears, jowls, and a quiet demeanor) as well as the more excitable and rugged greyhound-like alaunt vautre, which are reserved for harrying prey.

huntsmen reports that he has located unicorn tracks, and Sir Guy immediately takes his leave to investigate the truth of this. The mages may go with him, or rest a while and make their own inquiries. The huntsmen in the camp have been warned that these strange folk, though suspicious, are necessary. They may cross themselves when they see magic being worked, but in general, barring exceedingly terrifying works of wizardry, they hold their tongues and only give the wizards disapproving looks.

The tracks are near a small stream some way within the forest, the water cold, sparkling and remarkably refreshing due to the work of the unicorn's horn. Sir Guy notes that the tracks do seem to be genuine, but also notes that there are other tracks of hounds and hunters in the area.

Sir Guy finds himself in a predicament. It seems he is running behind in this hunt, and the unknown hunting party (who he suspects may be working for the Duke) is probably closer to finding the unicorn's lair.

Regardless of how the wizards come to learn of the rival group, they may wish to sabotage the Duke's hunting party and slow them down. Knowing they are nearby, a brief reconnaissance will locate the faint wisp of smoke from their camp. Given the powers of wizards, interfering with the Duke's party should not be too hard, and Storyguides can devote some time to this endeavor. The undergrowth is fairly dense with brambles, and a few well placed Herbam or Terram spells might block off easy access to game trails, significantly slowing down Jean Claude's party. Animál spells can ruin the ability for the hounds to aid in the hunt, and so on in accordance with the magus' particular magical arts and whim. Less directly, a bit of spying (magical or mundane) on the Duke's progress could assist Sir Guy in making up for lost time.

The wizards and their companions can exercise their creativity in this enterprise and should be rewarded with visible signs that Jean Claude's party has been slowed down whether they focus on the camp, or the more difficult



task of tracking down the scattered advance parties that are seeking the unicorn. Blatant attempts to ruin or destroy the rival hunting party may end up drawing the attention of the Order upon the player characters if word of such actions reaches the world at large, though wizards with Code of Hermes Lore or a bit of common sense should be made aware of this consequence.

The Trail of the Unicorn

After the wizards have engaged in sabotage or spying and have enjoyed the fruits of the labor, or if they decide to instead stay with Sir Guy and assist his group in following the trail or making better time in the dense undergrowth that makes travel difficult, a hunting horn can be heard calling out a Parfit – a set of horn calls signifying that the huntsmen are on the right path to their quarry.

Sir Guy, hearing this, and knowing the horn's call did not come from anyone in his party, decides to give

centered upon a cool refreshing spring, two of the Duke's huntsmen are found grievously wounded. Close by the two are a pair of bloody long spears, and two dead alaunts, the jaws of these hounds bloody, even as their sides bear similar unicorn-inflicted wounds. A discerning eye, an educated guess, or the knowledge of Sir Guy notes that the deep thrusting wounds were likely caused by a unicorn's horn. The two huntsmen suffer from a Heavy Wound apiece, while the dogs are beyond help.

The blood of the unicorn, as well as deep unicorn tracks, can easily be seen leading out of the glade. The Duke's hunters can be heard approaching closer and closer by the moment.

At this point the scene may divert slightly. Player characters may wish to aid the hunters, for which they are grateful, though they may still provide Jean Claude with intelligence of these strange folk who are abroad in the forest. They may wish to grab some of the unicorn's blood as an Arcane or

close by.

The unicorn's tracks indicate it moving at great speed into the forest. Its trail is difficult to follow, and should temporarily elude the wizards for an hour or two, varying depending on the characters' Hunt skill or spells cast. Successful attempts to regain the trail of the unicorn should be rewarded with the Duke's party being heard increasingly more distant as the players outpace them. Small tufts of brilliant white unicorn mane and still fresh blood can be found entangled in the brambles by the most persistent player characters, leading them back on the unicorn's trail.

The Unicorn Captured

The trail leads the group to a mossy grotto. A character with Hunt, a good Awareness, or some Intellego magic, can note the unicorn's steps seem to falter here, perhaps from fatigue or the effects of its wounds. A large impression in the moss, next to a pool of fresh, clear water (made instantly so by

Mirabell knows where the key is, but she won't help unless the magi are forthcoming on just what they want with the unicorn.



chase. Regardless of what tactic the magi choose, it is likely that they will find themselves faced with the following scene.

As they race to the sounds of the horn, with distant sounds of hounds and halloos echoing across the otherwise silent forest, there comes a loud strangled yell, the sound of dogs yelping in pain... and then silence. A minute later, another horn call sounds, this time the Forlonge, signifying that the unicorn has outdistanced the hunters and the hounds.

The player characters, with or without hunting party in tow, find a scene of bloodshed in the lair of the unicorn. Within this peaceful glade – which possesses a Divine Aura of 3 –

Sympathetic Connection, or they might want to set up yet more obstacles for the Duke, or work to hasten the progress of the King's men if they did not travel with the player characters. In the end, it is assumed they will return to following the trail of the unicorn, with the Duke's men hot on their heels or waylaid by player contrivance, and with or without the King's party in their company. Allow the player's earlier actions at Jean Claude's camp to decrease the number of rival huntsmen who are approaching, or if they spent time aiding Sir Guy, have his party manage to be

the unicorn's horn) shows the beast came to rest here, likely to drink and regain its strength after its flight.

Here the trail of the unicorn ends. No cloven tracks leave the mossy place of the unicorn's repose, nor is any blood seen or hanks of unicorn hair to be found. There is, however, another set of tracks, made by massive bare feet the size of a knight's shield. They enter this mossy area, approach the pool of the unicorn's rest, and then depart again into the forest. Those who have traveled by air or otherwise gathered a better understanding of the forest's geography will note that these tracks are headed towards the lake that lies yet deeper in the forest. The giant's footsteps will

eventually lead to the well-worn path on the lake's shore.

Investigating the Castle: The Stealth Approach

They might use magic, familiars, or nimble companions to investigate the castle by way of stealth, gaining entrance through the windows that enter into either of the rooms on the second floor. They may note that from the upper floor, a great snoring can be heard: Malmarteaux, after imprisoning the unicorn and arguing with his wife, has decided to have a nap.

Mirabell, his annoyed but devoted wife, is busy cooking lunch in the kitchen: two roast boars on a spit. Even engaged in household chores, she is a vision of loveliness - though a somewhat strange one owing to her great height. As she works, she may mutter to herself angry musings on her

husband's stubborn nature, his inability to respect God's creatures, and other bits and pieces an angry wife might say of her husband.

Should the players wish to solve the situation with stealth, they note that the unicorn is nowhere to be seen in the castle. Use of Intellego magic of various sort, perhaps aided by an Arcane Connection to the unicorn, could determine that there is another level of the regio beyond the door at the back of the castle. Intellego Terram magic might also reveal how this level of the regio is accessed, though the golden key that unlocks this door is firmly clenched within the mouth of the stone lion head that decorates the top of the door's arch, some twenty feet above the floor of the castle. Unlocking the door through magical means causes it to open and reveal the castle's wall beyond. Unlocking it with the golden key allows the door to open upon the labyrinth, wherein the unicorn is kept.

The key can be pried from the lion's

jaws with a momentary Rego Terram effect of level 4, assuming the wizard touches the lion's head. Alternately, a Rego Animal effect of level 4 would also cause the lion head to open its mouth due to the 'animal mind' that Malmarteaux's magic creates within the stone animates. Also, as the lion head reacts in the same way a lion would, pouring pepper on its nose or tickling it with a feather, among many other stimuli, could cause it to drop the key, with appropriate dice rolls added if you wish to add tension. Note that lingering near the lion head after it has dropped the key will provoke a nasty bite from the lion: Initiative: +1, Attack +13, Damage +9. If it does manage to bite an adjacent party, it will clamp its jaws down and refuse to release the thief. Of course, moving out of bite range of a lion head carved into a wall is an easy thing to do. If no opportunity to bite someone presents itself, the lion will then roar, likely rousing the giant.

Assuming the group avoids detection by Mirabell as she putters around the castle, gain the golden key, and do not startle the lion into roaring, they can then unlock the door to the labyrinth. If the party is caught at any point in their attempt to steal the unicorn, Malmarteaux angrily accosts them, hammer in hand. Begging for mercy is one good way to stay his hand, as he is given to understand that mercy is a very Christian thing to show someone. He loudly notes that prior to his marriage, he would rip the thieves apart, but for now he will only throw them into the lake. Quick and persuasive explanations or appealing to Mirabell for aid can stop the giant short of carrying out these threats.

Calling Upon the Giant: The Social Approach

Some groups, after cursory investigation of the castle, may wish to take the direct approach and simply ask for the unicorn.

Knocking on the door summons the lovely Mirabell in short order, who is surprised to have visitors who are not

Mirabell's Conversation: Things that Might be Learned

Mirabell happily relates how she met her husband. She has quite lost track of time, and even what year it is now. Her memory of places and place names is also terrible, due to the effects of the Aura and Warping upon her, but her first meeting with Malmarteaux can be narrowed down to about the year 1130 or so "when Louis the Fat was on the throne."

She dearly loves her husband, though they do argue occasionally.

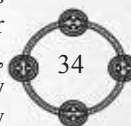
Her husband has a temper, though he is no longer the savage he was when she met him. She has been a good influence, and has done her best to lead him to a virtuous life.

Malmarteaux brought her the unicorn to impress her, after catching it in the forest. Though she did think it was pretty, she said it was one of God's blessed creatures, and should be free. Malmarteaux said to her if it was one of God's creatures, God should look after it better, and it was Malmarteaux's now.

The unicorn is kept in the labyrinth. Mirabell tried to free it recently, but her husband caught it again and now he has hidden the key to the labyrinth where she cannot get to it. When he discovered she had freed "his unicorn" he was quite angry. She knows where the key is, but does not volunteer this information unless the wizards are forthcoming with why they want the unicorn. The labyrinth is nearly impossible to navigate, though she and her husband can find their way through it. She does know the quirk of the regio that allows those who have dined with the giant to navigate the maze.

Her husband can breathe life into stone and all of the decoration of the castle is his handiwork.

If queried about her happiness as the wife of a giant, Mirabell notes that she is indeed happy, but does wish her husband understood her more. If pressed, she gestures to the cross upon the wall of the kitchen, and notes that Malmarteaux does not precisely understand God as she does. She grew up with church, and the bible, and the village priest as part of her everyday life. Malmarteaux knows nothing of these things, and she fears for his soul and the weight of the sins he carries with him from his savage days before he met Mirabell. (In truth, the more she speaks of God, the more Malmarteaux becomes jealous, despite the fact that they were married by a priest, at Mirabell's insistence.) She fears that Malmarteaux does not see that loving God does not get in the way of Mirabell loving Malmarteaux - and that in fact God's love makes their marriage possible.



faeries or giants. She invites the party within, picking up Malmarteaux's fallen hunting jerkin with a shake of her head. The hunters, if present, may wish to stay outside rather than tempt the giant's wrath, though mild coaxing by the wizards should be enough to convince them to follow inside, if they wish it.

Inside, Mirabell serves bread and cheese to all present, and if anyone is wounded she fetches her honey salve from upstairs. She notes that her husband is taking a nap upstairs after wandering about the forest. There may be a slightly annoyed tone to her voice. If engaged in conversation Mirabell talks freely, as she seldom entertains guests, least of all human ones. She responds with a blush and sharp rebuke if anyone outright flirts with her, but simple flattery provokes laughter and a gentler blush.

If the group proves itself well-mannered, she invites them to stay for dinner, to be served "as soon as the boar is done." She happily talks to them as she cooks.

If the player characters do not wish to meet with the giant, and want to press his wife for access to the unicorn, they can call upon her virtuous nature as a Christian woman to aid the poisoned King, or they can come up with some plan to introduce her husband to the blessings of the Church – for she would dearly love to attend church services with him, but his size and history prevent this. Given a likely plan, Mirabell happily tempts her husband's wrath and lead the wizards to the key's hiding place. Perhaps the promise of an enchanted item to allow Malmarteaux to shrink down to Mirabell's size (assuming the wizards are not lying or Mirabell does not note such dishonesty), or a particularly open-minded religious acquaintance with the patience and charm to introduce a giant to the Church and perform the sacraments for the giant and his wife. A creative group can likely come up with other means to introduce the giant to Christianity, or otherwise expose him to the positive aspects of the Divine. Perhaps the peace of a strong Divine Aura, or even Malmarteaux speaking to a Guardian Angel about "God's intentions towards my wife"

Dinner Conversation With The Giant: What Malmarteaux May Say or Do

Malmarteaux loudly notes, if he is asked for the unicorn to save the King, that he "does not give a witches' tit who the King is". His wife rebukes him for his coarse language, which leaves him looking abashed for a brief moment, but does not sway him.

When he acts or speaks virtuously or graciously of his own accord instead of acting as a giant would, he is often quite proud of himself, and slyly looks to his wife for her approval.

If addressed by anyone styling themselves a knight, Malmarteaux subtly heckles them, noting that armor is not that strong, swords don't actually hurt that much, and he has slain plenty of knights in his time, etc. Mirabell coughs politely, and Malmarteaux notes that he was perhaps speaking a bit uncouthly and beg his guests' forgiveness.

The unicorn is Malmarteaux's. He caught it. It's his. His wife should not have let it go, even if he *did* first catch it to please her with its beauty. She did like it, in fact, thanks for asking. All this talk of the unicorn being God's is foolish. God apparently needs to get a better stable for his unicorn. In fact, if God asked, Malmarteaux would be quite happy to help him with building a better stable or unicorn cage. It would probably be a very Christian thing to do for God, now that Malmarteaux thinks about it.

Anyone who seems to be paying special attention to his wife, or any man with Venus' Blessing begins to irritate the giant, and not receive much in the way of good treatment from the giant. They likely get the worst cut of meat, even though there may be plenty of boar left on the platter. His wife always gets the first and choicest cut of meat.

Threats, especially towards his wife, anger Malmarteaux. Mirabell demands that their guests leave if conversation reaches such a point. She knows her husband is quick to anger.

Malmarteaux loves his wife dearly, despite their differences. He does wish she was his size though, as he is often afraid he will accidentally hurt her, and he wishes he did not have to make two different sizes of chair and bed, and so on.

If a familiar is among the party, Malmarteaux takes a stone plate and using his magical powers proudly forms it into an animate stone duplicate of the familiar present.

might help him overcome his issues with the Divine, and cause Malmarteaux to relent on his stubborn keeping of the unicorn to spite his wife's love of God. Note that this approach runs the risk of the giant chasing the characters across the forest if his wife cannot stay his hand and explain how the couple might benefit.

If conversation with Mirabell seems to come to an impasse, or the players simply wait for the dread Malmarteaux, then following a tremendous thump from above, and a small shower of dust from the ceiling, Mirabell notes that her husband is awake, and it would be best if she made him presentable for company.

She leaves for a few minutes, then returns saying that her husband will be down shortly.

A few moments later, the sound of the giant's weighty tread can be heard approaching down the stair, and he enters the kitchen. He is a tremendous

sight, standing nearly three times the height of a man, with a grinning mouth full of oddly square teeth, his eyes betraying a hint of wildness despite his braided hair and fine clothes. Malmarteaux speaks more coarsely than his wife and also much more directly and belligerently, as if challenging the wizards and their companions to insult him or act against him. He does not cross the line to acting aggressively first, however, as that is not "Christian," and he also affirms the offer to eat at his table, for "Charity is a virtue, is it not, wife? This is charity, eh? To give bread to your fellows?" Malmarteaux's speech is peppered with mild derision towards Christian virtues, despite the fact that he tries to emulate them for his wife's sake.

Mirabell pronounces the dinner ready soon after her husband arrives, and Malmarteaux removes the boar from its spit as his guests are shown to the table. Mirabell then says grace before the meal, asking the player characters and her begrudging husband



to join her, or one of the visitors if they appear to be a priest, etc. Malmarteaux carves the boar and serves his "brothers" at the table.

If asked for the unicorn in exchange for something else, Malmarteaux notes that he really needs nothing more than what he has. He is quite happy with his castle and his wife.

A persuasive character could convince Malmarteaux that if he really is happy with his wife and his castle, then why keep the unicorn? Does he love the unicorn as much as his wife? Would it not prove his love more to get rid of the unicorn since he only needs his wife's love to be happy? Such lines of reasoning might make him more inclined to bargain away the unicorn.

This is not to say that Malmarteaux could not be offered something he wants more than the unicorn. An enchanted item that let his wife grow to his size would be very welcome, though Malmarteaux is not smart enough to think of this himself. He would also begrudgingly accept magical pants or some similar enchanted item that shrink him down to his wife's size, though he'd prefer it if his wife could grow – Malmarteaux likes being a giant.

Malmarteaux might agree to give up the unicorn if the wizards agree to bring back something even more beautiful, though what fits this bill is up to the wizards.

If Mirabell has been offered some means to introduce her husband to the Church, she argues in favor of that, and after much disagreement, she likely wins out. Malmarteaux himself is shyly curious about such offers. In general, though Malmarteaux is not stupid, he has all the understanding of Christianity of a bored child forced to listen to a sermon. If he actually experienced the positive power of the Divine, or had an articulate and learned man of faith explain the precepts of the Church, he might be more inclined to try and grasp the things his wife loves about the Church and understand her relationship with God, and wish to affirm one of his own.

Killing the Giant and Taking his Stuff: The Martial Approach

For whatever reason, wizards may decide to slay the giant and take the unicorn. He is initially napping on his bed, which provides a good time to pursue such bloody-minded goals. If not slain in one strike, however, he will awaken and fight his assailants vigorously, calling his stone animals to him.

The beasts continue to pursue and harass the wizard's party, even if the giant is slain, until the next full moon.

Climax: Leaving the Castle of Malmarteaux

If the characters manage to arouse the giant's wrath, they may find themselves running through the forest pursued by Malmarteaux. Run this scene as you see fit, with a potentially large body count amongst hunters and grogs if Malmarteaux's superior knowledge of the land allows him to ambush the characters or otherwise get within hammer's reach. The players could find themselves momentarily confronted by Jean Claude, demanding the unicorn, while a few moments later an enraged giant crashes into the area and a general melee ensues.

If the characters leave in peace with the giant's blessing, they will have the unicorn in tow. If it can be communicated with, and told that it is free now, it may out of gratitude or noble nature agree to aid the King. If the wizards can calm the unicorn with a maiden, be it Mirabell or a chaste maga or nun, they can lead it to the King, where it will instinctively purify his poisoned body.

If they cannot calm the unicorn, Malmarteaux happily animates a dragon of stone, affixes the unicorn's chain to it, and has the dragon drag the unicorn to the King to cure him.

Of course, the wizards can also slay

the unicorn and cut off the horn for the sake of expediency and portability.

If a final climactic scene is desired, as the characters leave the island with unicorn or horn, they are accosted by Jean Claude and his remaining men, who demand the beast. A brief skirmish involving magic will bring Jean Claude's cowardly nature to the fore, and he will flee, only to avenge himself by having his men set fire to the brambles along the path the wizards and the unicorn are taking. This can lead to a frantic escape from the forest, with ambushes by the Duke's bastard and his huntsmen here and there to add spice to the scene. Be sure to add falling burning trees, escape routes suddenly closed by roaring flames, and panicked forest creatures (boars, wolves, etc.) getting in the way of both parties and whatever else makes the flight from the burning forest exciting and enjoyable. Perhaps the unicorn miraculously leads the group through the fire, unharmed, while Jean Claude's men fall victim to falling brands and smoke when they give chase.

Locations

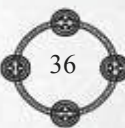
The following locations will be explored through the course of the story.

The Forest of Malmarteaux

Magic Aura 6

The forest is a dark and tangled affair, and possesses a Magic Aura of 6. Colors seem more vivid within the forest, and flowers and fruit seem to grow slightly larger than normal, and in great numbers. Within the forest are wild strawberries, cherry trees, walnut, elm, and a profusion of blackberry bushes that occasionally make ground travel difficult, among many other trees and flowers.

Wizards who choose to fly or spy about may note another camp a few miles distant. This is the camp of Jean-Claude, the Duke's bastard. It is already firmly established, while Sir Guy is still assembling his men. Sir Guy is unaware that Jean Claude is in the field, seeking





to deny him the unicorn, though Sir Guy (and anyone else with Area Lore who makes a 9+ roll, keeping in mind Jean Claude's reputations) does indeed know of Jean Claude by reputation. A character with Hunt who observes the camp would know that Jean Claude's camp seems to have already penetrated the forest, and discovered the unicorn's trail.

Another thing that flying or magic might reveal is the presence of a small lake deeper within the forest. It seems that neither hunting party has delved this far yet.

It should be noted that though Jean Claude le Bâtard is spoken of by the men in his camp, it may be better for the sake of the story if he is already in the forest with his men. This allows for him to appear at the climax of the adventure,

instead of spending the day turned into a toad (or worse yet, a unicorn) due to a wizard's desire to remove him from the day's hunt.

The Forest Lake and the Giant's Causeway

Deep within the forest is a small, seemingly empty lake, the waters unusually sparkling and clear. Though the lake appears empty, the giant's home – a castle upon a small island – exists hidden within a regio in the middle of the lake.

There are two ways to gain access to the island of Malmarteaux without using Second Sight or magic.

On the shore of this lake, hidden beneath a large bush, are a pile of rocks

hand-formed by Malmarteaux's magic; indeed, they bear his very handprints upon them, showing that he cupped the stone between both palms to shape these roundish lumps of natural granite. He uses them to gain access to a magical causeway that links the shore to the island regio. This pile and their obscuring bush sit close to a path well-worn by Malmarteaux's feet that leads right up to the lake's edge. His footprints can be noted as not entering the lake itself.

Standing at the end of Malmarteaux's path and throwing a large stone into the lake with sufficient force will cause ripples to strike the shore of the lake and the boundary of the regio on the island's shore (a distance of about 100 feet), magically revealing the causeway of basalt



columns that allows access to the hidden island. The causeway fades from view after a diameter. Clues to this means of access can be seen by those who look beneath the crystal clear waters of the lake, or use Intellego magic to learn about the area: a scattering of stones from Malmartaux's previous crossings, all roughly centered on the same point, is visible on the lake's bottom.

Smaller or less forceful impacts from rocks or other items only reveal a small part of the causeway, which is quickly hidden as the ripples subside. The causeway only truly exists within the regio. A momentary Aquam effect of level 5 should easily provoke the appearance of the causeway by rippling the water where the causeway exists

...wandering among the trees and foliage are three stone unicorns animated by Malmartaux's magic ...

within the regio. Other spells (Circle of Protecting Winds, etc.) should reveal part of the causeway by agitating the surface of the water, and clue players into its existence and how to make it appear.

If the causeway is fully revealed, the hidden island will also become visible as if through a mirage, the surface of the lake sparkling brightly. The castle of Malmartaux covers almost the entire island.

Another way to gain entrance is to be standing on the giant's path when the sun touches the tops of the forest's trees. At this moment, if it is a sunny day, the island and castle will shimmer into visibility, along with the causeway, until night falls. During this time, the castle may be visible over the nearby trees, and observers may have a chance to get to the causeway and cross over if access has thus far vexed them.

While the forest's magical aura is 6, the aura of the island and the castle is 7. One particular aspect of the regio is that mundane folk do not age as long as they live within the regio's boundary, but eventually gain a Flaw that causes them to age twice as fast outside the regio.

The Giant's Castle

Magic Aura 7

The castle, though large on the outside, is built to the scale of Malmartaux, and for him it is little bigger than a modest manor house.

The Castle Grounds

When the wizard's party solves the secret of the causeway, or simply uses magic to pass into the regio, they will find themselves outside of the great, white-stoned castle of Malmartaux.

The exterior of the modest castle is richly decorated with Malmartaux's handiwork: statues, gargoyles, alto-relievo, and other examples of decorative stonework. The castle is

made from white stone and shines in the sun. Its door towers a full twenty four feet high, with handles placed to give a good idea of the owner's great height. A few great windows and a balcony dot the exterior. The "castle" itself is some eighty feet tall from doorstep to rooftop.

The grounds are full of bountiful fruit trees, all bearing fruit that is noticeably larger than the norm.

A survey of the island shows that it is only a little bigger than the castle that sits atop it, and there is only one door into the castle.

Wandering among the trees and foliage are three stone unicorns animated by Malmartaux's magic and modeled after the unicorn currently held captive by Malmartaux. Malmartaux had hoped to entertain his wife with these faux unicorns, but she has instead had them removed to the grounds.

They are a medium gray in color all over, and seem to be made of a stone akin to slate upon close inspection, though those seeing them briefly may be fooled into thinking them the real thing – a real possibility if Sir Guy and his hunters are present. The stone unicorns have the physical prowess and demeanor of the unicorn, but none of its mystical powers. Their stone nature

grants them +5 Soak (for a total of +14). They will not be well inclined to those who approach them, and will defiantly run off, only attacking if given no choice. Alaunts might, in a fit of canine bravado, attack these faux unicorns, much to the detriment of their teeth.

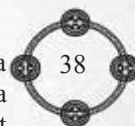
At this point, the wizards and those accompanying them will have to choose how to proceed.

The Entry hall

Malmartaux's hunting furs are likely on the floor by the front door. Mirabell will hang them back on the stone hook that protrudes from the wall if she answers the door, gently chiding her husband as she does so. Handmade by Malmartaux, the fur could be an Arcane Connection to him. Exits lead to the Dining Hall on the left, the Closet on the right, and Labyrinth at the rear of the entry hall – though only if the golden key is used to unlock that particular door. One flight of stairs in the left corner of the entry hall leads up to the Lord and Lady's Chamber. Another unusually human-sized flight on the right leads up to Mirabell's chapel tower; the archway to this staircase is surmounted by a stone cross.

The Dining hall

Here is a great long table, with a huge stone chair at one end and a smaller chair with steps leading up to it for Mirabell, crafted by her husband. Both chairs are designed in a similar style, with a great many decorative animals adorning them. A fireplace is found along one wall, and upon its mantle is a stone cross, made for Mirabell by Malmartaux. Several similar crosses are found throughout the castle, in areas Mirabell commonly works or spends her time. A number of other seats and benches of varying sizes are found along the long table, and they should suffice to seat the mages and all of their company, should they enter the castle and be invited to dine. In general, the giant and his wife only entertain local fairies and visiting giants or similar supernatural beings. A great tapestry hangs on the wall opposite the fireplace, and was a gift from a faerie. It is magical, and the images upon it



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Sub Rosa



(showing what looks to be the giant and his wife) periodically change with the seasons and moods of the couples. Currently, they show them holding hands, but oddly not facing one another. The tapestry's threads contain 5 pawns of Imaginem vis.

The Kitchen

Mirabell's domain, the kitchen is slightly larger than human scale. A spit large enough to roast two boars (and in fact, currently doing so) is found along one wall. In the larder are a number of bottles of fairy wine. Each bottle of the six found here contains a pawn of Vim vis. If imbibed they grant Second Sight 1 temporarily, as well as the flaw No Sense of Direction until the sun next comes up. Mirabell does note the wine is a fairy vintage when she offers it to guests.

The Entrance to the Labyrinth

This door should open to the rear of the castle, but anyone who has surveyed the castle would be aware that there is no backdoor there. This is the entrance to the second layer of the island's regio – a labyrinth that Malmarteaux populates with stone animals, and within which he keeps the unicorn. Above the door is carved a lions' head, which Malmarteaux's magic has animated. Hidden within its stone mouth is found the key to this door. Only using this key allows the door to open up onto the labyrinth.

A Closet

Good for hiding in and full of giant-sized things. Malmarteaux still keeps the shields from knights he bested prior to meeting Mirabell in the back of this closet, as well as other interesting things he finds when he wanders the forest. If your game tends to feature a lot of vis, you might place any number of vis laden bits and pieces here. Items or plot devices that you wish to feature in a future story could also be found within the giant's closet: magic swords, strange runes, faerie items, and so on.

The Bed Chamber of the

Giant and his Wife

A few bits of magical interest are found here around the huge bed of the giant couple, amidst their everyday household items and clothing. A fine golden mirror, another fae gift, produces light upon command, and if melted down the metal contains 6 pawns of Ignem vis. A magical comb untangles any hair it passes through, and is used by Mirabell on her own hair as well as the unruly mane of her husband

The Lord and Lady's Chamber

Here the couple sits and enjoys each other's company when not otherwise engaged with other matters. Two great chairs of appropriate size are placed next to a great fireplace. Malmarteaux usually has a few chunks of interestingly colored rock here that he works his magic upon. A songbird of some pinkish river stone currently sings from the fireplace's mantle. Mirabell has her spindle and other items used in the making of the couple's clothes arrayed around her smaller chair. She also has some thread for embroidery and

various stone needles that Malmarteaux' magic has crafted for her. Of particular note are twelve pots of salve she has stored in a small chest next to her chair. A daub of this salve, which she receives from the King of the Bees for services Malmarteaux performs for him, can instantly heal a Light Wound, while two daubs can heal a Medium Wound (though this latter application will inflict a point of Warping). Each pot contains two daubs, and Mirabell will gladly bring this salve down to aid any wounded visitors. The chamber opens out to a balcony that overlooks the front of the small castle.

Mirabell's Chapel

The only part of the castle that Malmarteaux did not create to his scale as he does not wish to be seen showing an interest in worshipping God, this chapel is built solely for Mirabell's use. She routinely prays here, often praying that Malmarteaux will one day have a chance to confess his many sins. The chapel is found up a flight of stairs by the entrance hall, with a cross above the entry and exit to the staircase. The stairs lead to a small stone tower that serves as



a rudimentary chapel. A small window in the chapel overlooks the causeway.

The Labyrinth

Magic Aura 8

This regio is a great labyrinth leading away from the giant's castle. It is walled, and beyond it is an endless lake – the only way out of the regio is via the door to the castle and then to the causeway. The labyrinth is full of green grass, artfully arranged fruit trees and hedges full of flowers, and great stone walls that extend away into the misty distance, forming a maze. The sky is always sunny, and Malmarteaux and his wife often picnic here, attended by all manner of stone animals that wander here in great number. Those who live within the castle, or who have received the hospitality of those who live there, can navigate the maze with ease. However, those who have never received hospitality, or whom the giant

or his wife declare unwelcome in their home, are subject to a powerful mystical effect that baffles those who enter it.

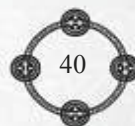
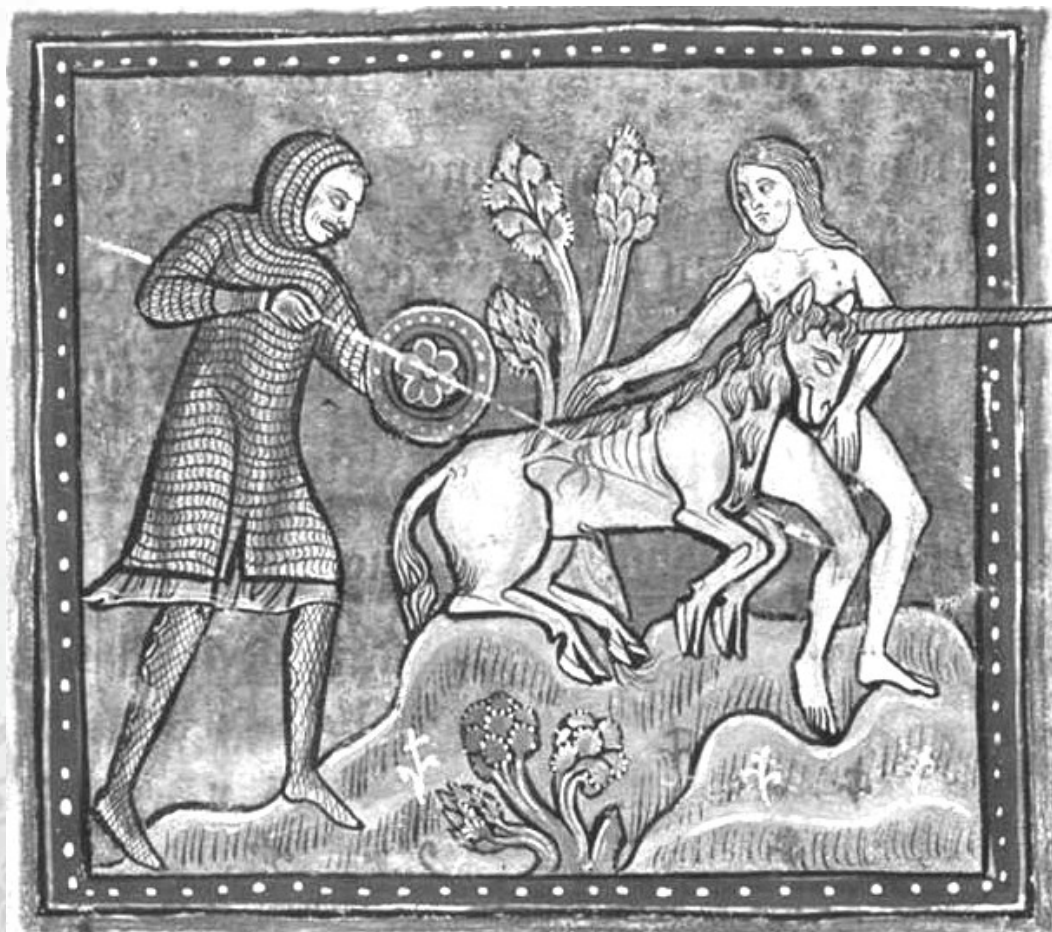
The wizard's group, with or without Sir Guy's hunting party, can choose to navigate the labyrinth stealthily, or fight their way past the stone beasts who will resent intruders and attack them. The Storyguide may wish to throw in unusual stone animals in the labyrinth, based on strange beasts the wizards have encountered in the countryside nearby, and assume that at some point Malmarteaux has seen the same or a related dragon, griffin, padfoot, scitalis, etc. Otherwise, throw in some stags, bears, wolves, boars, etc. to populate the labyrinth to meet your group's combat desires.

The magic of the labyrinth hides the unicorn's location, so that flying above the labyrinth and looking for it avails a seeker not at all. Mages with Enigmatic Wisdom can discern the true path

amidst the many passages and corners with a roll of Intelligence + Enigmatic Wisdom + Stress Die vs. a Difficulty of 9. A botch results in being led into a great grouping of stone animals, with more animals following behind. Success leads to the unicorn. They are not affected by the labyrinth's magical power of befuddlement.

The labyrinth is a puzzle to navigate, but it must be navigated in order to find the unicorn unless a mage has a Mentem Parma Magica total of 45.

Those with Arcane Connections to the unicorn picked up while following its trail can attempt to use magic to guide them to it, despite the magical effects of the labyrinth. The unicorn's Divine Might of 30 hampers this, but the unicorn's blood can give a +3 multiplier to Penetration, while its hair can give a +2 multiplier. A momentary Intellego Animal effect of level 15, with enough penetration to beat the unicorns



Sub Rosa



divine might can give a momentary idea of what direction to go, and eventually lead to the unicorn. Enough of these, or level 20 effects with the same penetration but Concentration or Diameter as durations can allow the group to thread their way through the maze.

Lastly, a mundane means of finding the unicorn might be to listen for the sounds of the unicorn struggling to escape the chains that bind it within the labyrinth, and travel in that direction. This should call for a few Awareness rolls, and perhaps some tense moments with stone animals barring the path.

Alternatively, those individuals who wish to destroy the magical effect of the labyrinth upon them may use a Perdo Vim effect of level 20 to stop the labyrinth destroying their mental faculty for navigating it.

Regardless of which means used to locate the unicorn, it will be found chained to a wall of the labyrinth. Despite its many wounds, it throws itself against the bonds that seek to constrain it. It suffers from two Medium Wounds.

Once the unicorn is free, there is the matter of either slaying it or capturing it so that its horn might be used to save the King, or convincing it by way or Animál magic, Animal Ken, trapping it, or having a maid pacify the unicorn so that it might be led to the King for its blessing. As a note, Mirabell is a maid, albeit an unusual and not necessarily willing one. Freed by the group, it will likely bolt. Healing it will make it more easily persuaded to aid the group, perhaps following them if food is offered. The means to communicate exactly what the group needs from the unicorn may require creative use of

magic or skills, but kindness and nobility of spirit shown towards it will be enough to make the unicorn manageable temporarily, though it still is skittish and wild at heart.

Freeing the unicorn will of course anger the giant. He might chase the wizards and their retinue through the forest, or send stone animals far and wide seeking those who stole from him, and eventually seek them out so that they might answer for their theft.

Rewards and Consequences

Confidence should be awarded to those who discover means to enter the regiones, as well as whoever convinces the giant or his wife to release the unicorn; alternately, anyone who navigates the maze should receive a confidence. In general, 5 to 10 confidence should be gained by the group depending how many sessions the adventure took and what goals were met.

If the group enables Sir Guy to save the King with the aid of the unicorn, he is forever in the debt of the wizards and soon finds himself a Count. He gladly shares knowledge of magical creatures, places, and other oddities. He is also willing to teach what he knows of Magic Lore to any who ask.

Seven years later, the covenant receives a fully illuminated Bestiary, written by Sir Guy de Turrene. This is a Summa on Magic Lore (Quality 7+1 from illuminations, Level 5) that notes the hunt that the author went on years previous.

The King himself is inclined to aid the covenant, and should be able to

provide occasional favors or support to it, though this may need to be discrete.

Upon Count Guy's death, 30 years after the adventure, a tapestry is sent to the covenant, depicting the most exciting event of the adventure, and including not only the figure of the unicorn but also recognizable figures of the wizards and companions involved. This was Sir Guy's prized possession, now bequeathed to the covenant.

The Duke seeks to undermine the covenant if their involvement becomes known to him. Jean Claude becomes a vengeful thorn in their side. If the Duke's attempt to capture the unicorn is noted to the King, it increases animosity between them, but no more.

If Jean Claude is captured and forced to confess his father's involvement in the King's poisoning, or the group finds written instructions in Jean Claude's tent stating that the Duke wants the King dead, then the King's vengeance is swift—the Duke is accused of treason. The Duke becomes a much greater enemy of the covenant, should he survive the King's ire.

Malmarteaux becomes a friend of the covenant if the mages manage to improve his marriage. If they stole the unicorn, or hurt Mirabell, he is more likely to wish them harm. If Mirabell is slain for whatever reason or ends up leaving Malmarteaux, the giant returns to rampaging across the surrounding area.

Slaying the giant turns Mirabell against the characters. Though not likely to fight against wizards, she is quite well-regarded by many local faeries and magical beings, and might poison their minds against the covenant as the years pass.



Companion Piece: Intisar abd al-Quadir Fazim, the Elemental Healer

The Companion Piece series provides detailed characters ideal for use either as companions to individual magi, important nonplayer characters within the saga, or as associates to entire covenants. This article presents a member of the western Mediterranean seeking his fortune in a world disintegrating around him.

Intisar of Palma

The third son of a wealthy merchant from the city of Palma in the Balearic Islands, Intisar has never truly wanted for anything. His uncle, Akram, a member of the Tulab Ibn Sina and a capable physician, recognized Intisar's inner spark of Elemental Summoning and encouraged his brother to find schooling for the boy. Akram's connections through the courts of the Almohads and networking through fellow physicians from the school of Salerno provided excellent tutors. A very calm lad with a slight frame, Intisar was not a man built to help hold the Caliphate.

By the time Intisar was a young man, Akram arranged for Intisar to

travel to the coastal city of Salerno, in the central region of the Roman Tribunal and live with him while he taught there. Intisar was accepted as a student and completed physician's courses at the fairly tolerant and renowned school. When he had finished and began considering the next step in his career, Akram offered an unexpected opportunity. He felt Intisar would make an excellent member of the Islamic fraternity of physicians known as the Tulab Ibn Sina (*Hedge Magic*, pg 30) and suggested his nephew explore his profession through the organization. Intrigued, Intisar agreed, and the pair returned to pursue his training at the family home in Palma.

For five years, while also assisting the family business and allies, but never fully becoming involved in operations despite his brother's desires, Akram educated, mentored and initiated Intisar. He even went so far as to arrange the attack that allowed Intisar to fulfill the Quest and Ordeal necessary for Intisar's initiation through the Ritual of *Discovering a Physician's Humor*, which demanded he suffer an injury and be healed through the treatment only the poor receive. Attacked while traveling the pilgrim routes, he recovered in Provence in the Hospital of Aubrac.

This experience cemented Intisar's faith and belief in the brotherhood of the Tulab Ibn Sina, and the physician now searches for a student to train and mentor, shunning the place held for him in his father's trade business. His dedication has been so great as to prevent him from finding a wife and establishing a family, but these are certainly things Intisar would like to one day have.

The troupe might meet him on the road, doing good deeds,

By Ben McFarland

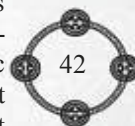
returning from the south of France, to the Balearic Islands to see his immediate family, or visit his mentor and uncle in Valencia.

Companion Material

Intisar's value is obvious as a physician, apothecary, and surgeon. His elemental hedge magic becomes an added bonus likely to make magi salivate at the idea of adding his skillset to the covenant.

His virtues and initiation within the Tulab Ibn Sina provide a route to magi seeking to expand their understanding of elemental magics, an additional source of vis and a skilled physician who creates his own supplies and speeds recovery of patients. His elemental refinement art offers a powerful method for improving ability scores and a valuable, though likely short-term, alternative to Hermetic longevity potions without sterility—possibly an important point for magi seeking to establish a blood legacy of Gifted children. Intisar's proper education also means he can teach many initial skills to potential apprentices. His proficiency with six languages and familiarity with several regions makes him an excellent translator and guide.

His cult affiliation provides several hooks for stories, as do his arts and skills. Considered by itself, Intisar's vow to seek out a student to further the teachings of the Tulab Ibn Sina could be the source of a story arc stretching across several nations.



The Physician's Craft

Intisar is a capable physician and enjoys his craft, believing the body to be divine and his personal duty is to maintain it as best he can. He rarely denies care unless the person is patently wicked and Intisar has seen evidence of this behavior. Instead, he tends to speak about the benefits of faith and healing, the importance of balanced humors in conjunction with balanced spiritual life, and the need for devotion and pious behavior.

Intisar may use Aquam vis to assist him, receiving a +2 bonus to his rolls per pawn, but no more than his Elemental Water score. Common results of his powers, as described in *Hedge Magic*, pages 22-26 include:

Medicinal Summoning Total:

Stress die + 2 (Sta) + 9 (Summoning) + 3 (Elemental Water) + aura, or 14 + aura + Stress die

Medicinal summoning may be used to cure diseases and resolve crises. The Summoning Total determines the strength of the disease cured. Certainly, Intisar's skill could be used to cause disease, but he would never do so. Reviewing the list of diseases from *Art & Academe*, page 46-51, severities run from 6 to 15 in increments of three — with 6 generally representing a minor disease, 9 is serious, 12 is major, and 15 is critical. For a patient of size 0, a Summoning Total of 15 cures a minor disease, 20 cures a serious malady, 25 and 30 affect major and critical sicknesses.

Intisar is limited to using his Medicinal Summoning on diseases of a phlegmatic nature like the Ague (Severity 14), Bloody Flux (Severity 9), Coryza (Severity 4), The Falling Evil (Severity 16), Phthisis (Severity 17), Pneumonia (Severity 9), Quinsy (Severity 9), and Stones (Severity 11).

Medicinal Divining Total:

Stress die + 1 (Per) + 8 (Divining) + 3 Elemental Water + aura, or 12 + aura + Stress die

Medicinal Divining administered over the course of a patient's recovery period allows Intisar to provide a bonus of (Divining

Total/5) to the target's recovery roll as magical aid (ArM5, page 179)

Medicinal Refining Total:

+2 (Int) + 4 (Elemental Theory) + 7 (Refining) + 3 (Elemental Water) + aura, or 16 + aura

Medicinal Refining can permit Intisar to produce 2 pawns of Aquam vis a season ($16/10=1.6$, rounded to 2), a potion granting a +3 to aging rolls (requiring age/5 pawns of vis), or a potion which can increase a target's Intelligence, Perception, Strength or Stamina three levels, but to no higher a value than +1 (16 Refining Total/5 levels, no higher than 3 Water/2).

Mundane Treatment

When treating diseases as a mundane physician where his Elemental Medicinal Summoning cannot aid him, Intisar has the following totals:

Prognosis:

+2 (Int) + 6 (Medicine) + Patient's Diet Modifier (-1, 0, or +1 plus Living Conditions Modifier) + Medication modifier* + Surgery modifier (Surgery Roll + Chirurgery, max +3), or 14 + Diet Modifiers

The Ease Factor is the Severity of the disease.

(* Dependent on Theriac, *Art & Academe*, page 77 + Profession: Apothecary, max +3)

Disease Recovery:

Target's Stamina + 5 (Medicine) + Recovery Modifiers + Magical Aid (See Medicinal Divining) + Stress die

(as per ArM5, page 179, *Art & Academe*, page 54)

Medication Lab Total:

1 (Int) + 5 (Medicine) + 5 (Shape & Material Bonuses) + any Lab Bonuses, or + any Lab Bonuses to generate a Theriac

(as per *Art & Academe*, page 77)



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Sub Rosa



Introducing Intisar

There are a couple of ways a Storyguide might introduce Intisar into the saga.

- ♦ **Rescued on the Road:** Bandits, brigands, thieves, crusaders, or some other unsavory, but regular, villain for your saga chases Intisar with terrible intentions. In the process of defeating his pursuers, members of the turb are injured and in gratitude, Intisar offers to stay and ensure the recovery of his savior.
- ♦ **Contested Soul:** While seeking an apprentice, a

magus finds Intisar's current prospective student to be Gentle Gifted. Confident in his ability to demonstrate the value of his teachings, Intisar proposes a challenge. Intisar will return to the covenant with the child. The magus and Intisar will split teaching duties for the child's education, alternating seasons. Once fluent in Latin, the child may decide which path to follow—either the Tulab Ibn Sina, or the Order of Hermes. How will this influence the magus' treatment of the potential apprentice?

♦ **Persona Non Grata:** The

magi encounter Intisar clandestinely departing from the court of local nobility. Called too late to help the patient, Intisar failed to save the unfortunate soul from their malady, and the family of the deceased is considering revenge. Intisar asks for sanctuary, appealing to the covenant as fellow scholars, perhaps offering proof that this was a murder, rather than illness.

Stories for Intisar

Once established within the saga, what sort of stories might focus on Intisar, but still provide

for the inclusion of the rest of the covenant?

Rescuing Akram

Word might arrive via one of Intisar's relatives—his Uncle Akram is the hostage of the Reconquista, and Intisar has been chosen by the family to deliver the ransom, as the most appropriate (expendable?) emissary. The trip to the captors' encampment in Iberia might be rife with Muslim pirates, Sahirs looking for an opportunity to strike at the Reconquista, and double-crossing soldiers hoping to take both the ransom and Intisar hostage. How does the journey affect Intisar's beliefs and faith?

Needs of the Tulab Ibn Sina

A letter from a more senior member of the Tulab Ibn Sina arrives, requesting Intisar's assistance. Nearby, a Muslim or former Crusader of some importance has fallen ill, and the Tulab Ibn Sina owes a past debt—perhaps many fellow members were spared on the sick man's word. This patient has called for repayment, and Intisar has been asked to attend to his needs. What is the source of the sickness? Does a demon stalk this man? Is there a conspiracy afoot? Will it target the newly arrived physician as well?

Seeking Enlightenment

Intisar may decide it is time to further explore the mysteries of the Tulab Ibn Sina and initiate the Ritual of Opening the Mind, or require further texts to expand his arts. Finding authoritative texts or performing the Ritual requires a trip to Hamadan, the former capital of the Seljuk Turks in the Atabeghlik of Ildeniz, to the Tomb of Ibn Sina. Once there, he must spend a season fasting through daylight hours, meditating and praying. At the end of the season, he must succeed in a Stamina roll



against an Ease Factor of 9, modified by any Personality Traits which would encourage or discourage righteous behavior. Once successful, he may return to spend a season being instructed by (a possibly very old) Akram and gaining Premonitions 1, and the Flaw Visions. He may not succeed until his Artes Liberales, Philosophiae, and Theology have scores of 5 or greater.

To Fulfill a Promise

News of Akram's recent or impending death arrives, and a letter from his uncle implores Intisar to find an acceptable student and fulfill his vow to further the legacy of the Tulab Ibn Sina. The quest for such an individual might take Intisar to Muslim Iberia, the Maghreb, the Levant, the lands of the Seljuk Turks in Sultanate of Rum (once known as Cappadocia), or Egypt, and it would not be without its dangers for the physician. For magi, such a quest might coincide with a need to visit such locations for research or to seek out a lost fellow of the Order,

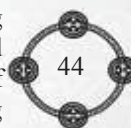
or it might simply provide an excuse to explore Mythic Europe.

Using Intisar as an NPC

A wandering physician seeking to help others in a foreign land presents a good story seed even if your troupe does not want to bring Intisar into the saga as a player character. He might provide them with a way to assist a sick or injured party who refuses the magical care of a magus, but accepts the renowned physician of Salerno.

Intisar's background in the Balearics, Provence, and Valencia provide a gateway to the aftermath of the Albigensian Crusade in Provencal or the ongoing Reconquista of the Iberian Tribunal. His faith and origin might also help characters seeking adventure in the Maghreb or attempting to find passage through the Straits of Gibraltar.

And of course, the story regarding Intisar's own search for a



suitable student may coincide with the magi's desire to find an apprentice — creating a conflict of interest, or, if the magus is willing to share the young individual, a situation where the physician offers a moral counterpoint to the lifestyle of the Order of Hermes. Should the magus act ruthlessly, Intisar might serve as an object lesson as to the unfortunate fate of hedge wizards

who cross Hermetics. A rival of a player magus might seek to bring Intisar into the Order of Hermes afterwards to fabricate charges against character at Tribunal or conduct a Wizard's War by proxy.



Intisar of Palma

The statistics for Intisar show him well-established as an Elemental Healer and member of the Tulab Ibn Sina long enough to have traveled from Iberia to the troupe's play location.

Characteristics: Int +2, Per +1, Pre +1, Com +2, Str -2, Sta +2, Dex 0, Qik -1

Size: 0

Age: 40 (40)

Decrepitude: 0

Warping Score: 0 (1)

Confidence Score: 1 (3)

Virtues and Flaws: Merchant (Physician); Medicinal Summoning, Wealthy; Elemental Medicine, Elemental Water, Medicinal Divining, Medicinal Refining, Physician of Salerno, Privileged Upbringing; Black Sheep, Outsider, Restriction (cannot affect self), Study Requirement; Cabal Legacy (Tulab Ibn Sina), Small Frame, Vow (must seek out student)

[Intisar may have two more minor Virtues and two more minor Flaws. For games set in Moorish lands, replace Outsider with Overconfident]

Personality Traits: Pious +2, Helpful +1, Phlegmatic (Easy Going) +1

Reputation: Effective +2, Physician of Salerno +2, Reliable +2

Combat:

Dodge: Init +0, Attack N/A, Defense +4, Damage N/A

Soak: +0

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Arabic (conversational) 5, Area Lore: Western Mediterranean 2 (geography), Area Lore: Provencal 1 (Aubrac), Area Lore: Local Area 1 (geography), Artes Liberales 4 (grammar), Charm 2 (first impressions), Chirurgy 5 (sword wounds), Elemental Theory 3 (extracting vis), Etiquette 2 (court behavior), Folk Ken 3 (patients), Guile 2 (hostile people), Greek 4 (written texts), Islamic Law 3 (interaction with non-Muslims), Italian 4 (conversational), Latin 5 (Galen), Medicine 5 (Diagnosing diseases), Occitan 3 (related to travel), Organization Lore: Tulab Ibn Sina 4 (initiations), Persian 4 (conversational), Philosophiae 4 (nature of disease), Profession: Apothecary 1 (administering medications), Teaching 1 (medicine), Theology 3 (Islam)

Arts: Divining 8 (36), Refining 7 (29), Summoning 9 (45)

Difficult Arts: Elemental Water 3

Equipment: Walking cane, fine traveling clothes, Koran, physician's tools and theriacs, vials containing 9 pawns of Aquam vis in purified water and tonics.

Encumbrance: 0 (1 from the tool bag)

Appearance: A well-dressed man bearing a shoulder bag and a dark, cedar cane, Intisar is a small man with a carefully maintained goatee and a ready smile. His hands are smooth, betraying the fact he has never been truly forced to perform manual labor. Devout but not zealous, he has a calm and pleasant demeanor with a soothing, deep voice. Intisar favors shades of blue, and enjoys candied pears.



Matt Ryan Speaks: The Sub Rosa Interview

By Mark Lawford

Sandwiched between the release of *The Sundered Eagle: The Theban Tribunal* and *Rival Magic*, Sub Rosa caught up with Matt Ryan on a cold November evening via the wonders of modern technology for a quick chat about beavers, time-bombs, and evil twin sisters.

Sub Rosa: Matt Ryan, thanks for taking time out to answer a few questions for Sub Rosa.

Matt Ryan: Happy to help and grateful to be asked.

SR: Easy ones first. What was your first piece for the line and how did it come about?

MR: I answered the open call for *Living Lore*, in 2004 I think. I honestly don't know why I did it, but I did. I sent Mr. Chart two or three submissions and he accepted them. All of them. Beowulf's tomb, St Kevin's Fruit, a woman with big feet... Can't remember exactly. Not because it wasn't cool but because I forget more than I remember.

SR: So you were an avid player before writing for the line?

MR: A rabid player. I played D&D with my two brothers and a gang of other thugs growing up. In college I didn't play at all. After college, my younger brother introduced me to *Ars Magica* second edition. I made my first character; Malcolm the Necromancer. He had three Flaws and three Virtues, and his first opponent was a beaver. I can't remember if beavers are European animals or not [*they are, Castor Fiber: Ed*]. I think not [*no, they really are: Ed*]. But back then, we didn't care. I loved that Malcolm could cast certain spells again and again and again, unlike the wimpy D&D wizard who casts one or two spells then maps the dungeon and throws darts. Funny, how stuck with the "throw things if a spell doesn't fit" concept I am. Every wizard I make as a

player character still gets Thrown Weapon (rocks). If I don't know what to do in a combat situation I often have my magus throw rocks.

We started playing right as the second edition changed into the third edition. Two other friends joined us and we played every Saturday for years.

SR: You and *Ars Magica* go way back then.

MR: I can never remember the date, but it was right before the third edition came out. Early 90's? I could google it [*no need, it was indeed 1992: Ed*], but the point is that it's been a while.

"What would a magus who spends all his time in the workshop be like? Santa Claus, maybe, but I didn't want Santa Claus magi."

Matt Ryan

SR: You mentioned that you played second edition, then moved on to third, and finally contributed to fourth. So what's the story been since then?

MR: Since then I've regularly had something brewing. Editions changed right after my first bit (*Living Lore*) and I had to postpone a supplement I originally wanted to do in 4th edition and am now again working on.

SR: Are we allowed to ask what that is?

MR: I can't answer, no. So since *Living Lore* I got "Bonisagus" [in *Houses of Hermes: True Lineages*]. Here's a story for you: I submitted the concept of House Bonisagus to David Chart and he liked it. We made a couple quick revisions on a few points and I started writing. My original draft was awful. David said that I was "writing beyond my capabilities." Ouch. He was right, of course, and I started from

scratch, re-working the draft into what it eventually became. I'm not a writer, as anyone who has read my stuff can tell you, I'm a gamer.

SR: But a gamer who can write, we'd suggest.

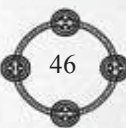
MR: The point is that if Matt Ryan can write supplements, anyone can. David was a huge help, telling me what worked and what didn't and helping me figure out the original research rules. Truman Capote once said of someone's writing: "That's not writing, that's typing." That's what I do. When I sit down to work on something I say to myself, Just type. It takes some of the pressure off.

Sub Rosa takes a moment to take in the wisdom of that...

SR: You were lucky enough to have had the opportunity to redefine House Verditius for the Fifth Edition. And I think you put the craft rules together for *City & Guild*. And then you described the new Verditius Domus Magnus (Ingasia) for *Sundered Eagle*. There seems to be a theme there. Is that conscious? Is there a frustrated craftsman in there somewhere?

MR: Here's a funny story. I told you I can't remember things very well. We spent several weeks and thousands of words working on Thebes, when late in the game CJ remembered that I'd put the new Domus Magna of House Verditius in the tribunal. Talk about an "oops" moment. David and the lads had some fun at my expense, rightfully so.

I never like the idea of House Verditius as merchants. I don't remember anyone in legends making magic items to then sell them. I liked the idea of a crazy crafter who doesn't want to let go of his creations. He loves



them like his children.

As a keen Verditius player, Sub Rosa is sagely nodding at this point

MR: I also don't think magi are nice people. I think they get along because they have to, not because they want to. What would a magus who spends all his time in the workshop be like? Santa Claus, maybe, but I didn't want Santa Claus magi. As I worked on the House I read the old Germanic and Norse legends of Wayland smith, and it's something else. Wayland kills his children, or someone's children (the memory thing) and hides their bones under the floorboards. Or makes them into magic items. One or the other. Still, it's raw and cool and I like it. I combined the Greeky Hephaestus stuff with the Wayland Smith stuff.

Then I made the man Verditius a Venetian, who are famous for vendettas, and the chapter really wrote itself. I love that I murdered him in the House History.

So, when City & Guild came around, I realized I'd already done the craft research but hadn't used it. I researched guilds, which was fun and frustrating, and went from there. I did make the craft rules, and they are probably suspect. I don't think I'm very good at the rule-making part of the process. I'm better at the fluff.

SR: We'll be the judge on the rules... Come to think of it, the forum has probably passed judgement already. So just why did the Domus Magna move? Was there an out of game reason?

MR: I wanted to make it dynamic. That was it, really. Lots of stuff is static: here is the House, here are the rules, here is what they like to do. I did that, sure, but I wanted to put a time-bomb in there. Not a bomb in any sense of the word, but something that moves the saga forward. A loaded spring. "This is happening and the House is divided. What happens in your world?"

SR: You know that there's a big fandom out there that have marched with torches aflame for less. Were you

concerned that removing Verdi's importance to the House might cause a bit of backlash?

MR: Not really. I didn't think of it. If it was a huge turd in the punchbowl I'm sure David or one of the playtesters would have screamed at me.

SR: You seem to have gotten away with it though. So far. Well, until Sub Rosa now draws attention to it. We know that *Ars Magica* doesn't really have any notion of ongoing narrative or meta-story. So these touches are meta-story by the backdoor?

MR: Well, I don't know. It was really just to make it dynamic. I don't think I succeeded, since no one screamed. But it's alright.

"Truman Capote once said of someone's writing: 'That's not writing, that's typing.' That's what I do. When I sit down to work on something I say to myself, Just type. It takes some of the pressure off."

Matt Ryan

SR: But *Sundered Eagle* is a full-on Tribunal book though and not just concerned with Ingasia. What makes Thebes different from the Rhine and Normandy Tribunals that have also been published for Fifth Edition? What do troupes get by playing there that they don't get elsewhere?

MR: I didn't work on either of those except for Thebes, so I don't know if I'm qualified to answer. Byzantium is cool. Constantinople is cool. All those Greek myths are fantastic. It's different. It's weird.

SR: And we have *Rival Magic* coming up next [*it should be published in December if the current schedule is maintained*: Ed], so what can you tell us about your involvement?

MR: Not sure what I can say at this point. I did Amazons, which are both classical and medieval. Lots of medieval stories mention Amazons (don't ask me which ones, I'd need to be in my library). And I got to add Viea, which is just splendid. I got to make Trianoma's

evil twin sister. And she's still alive.

SR: Evil twin sisters are the best! ...Changing tack quickly, you managed to get over to the UK as honored guest of the Grand Tribunal UK a couple of years back. Any plans to head to Solvang or Cambridge in 2011? Your public want you.

MR: You are too kind. Personally, and not to offend anyone, I like England better than California. That's all I'll say. California is cheaper, however, and Mr. Dahl is a very, very nice man and it would be good to see him again.

SR: Sub Rosa can confirm: Mr. Dahl is indeed a true gent. Okay, last question. You're cast away on a desert island with a bunch of guys, paper, pencils, a stack of Dee-Tens, and the *Ars Magica* rule book. You're allowed one other supplement. Which one do you take and why?

MR: One supplement. Hmm. That's a good question. Probably not any of the House books. Probably not a tribunal book, but I don't know. If I had to answer I'd say maybe *Hedge Magic [Revised Edition]*. It's got several complete systems and you could really run a *hedgie* saga with just those two books. Of course, my current saga is moving in that direction so my judgement is colored. I'll know the perfect answer later tonight. I promise to call you when the revelation hits! [*as publication looms, Matt Ryan is still deep in thought*: Ed]

SR: I lied. There is one more question. Are you working on anything exciting right now?

MR: Easy to answer. Yes!

SR: Matt Ryan, thank you.

MR: Thank you. It's been a pleasure.

Both *The Sundered Eagle: The Theban Tribunal* and *Rival Magic* are out now at your favorite local games shop.

Living Lore is now available as a PDF file from Warehouse 23:

(www.warehouse23.com/item.html?id=AG0272).

From the Journal of Vulcanis Argens

Being the journal of Vulcanis Argens of House Verditius, discovered during the Vernal Inquisition after the fall of Donum Chanuti. Let its secrets inform the Order:

For half of my life I lived on the island and looked back to the priory. I even wondered what the monks could have done all day without being able to study, practise and use the Arts. I knew some of the monks by name of course as they came over to the covenant on errands, messages, requests or sometimes instruction for my master and the other elder magi. But I never did ask them how they spent their day, what things they discussed and kept safe. My discretion was partly born from fear; after all, the covenant was bound by its strange forcing together of the true Faith and the pagan ways maintained by Charonicus and his followers. But mostly, I knew the power of secrets.

Secrets can be imagined to be like armour. Some are slight and a man might be wounded regardless of those secrets. Others offer greater protection and an assailant seeing his victim swathed in tempered secrets thinks twice before driving his attack home. Or search for some approach that is not covered by the mail of uncertainty. But strip a man, or a place, or a family of his secrets and a weakness is exposed.

How then will the Quaesitor fare in a place like Donum Chanuti?

For three days I stayed in the priory, overlooking the Isle of Oxney, looking over at my former home of fifteen years. I had stayed so long before taking the small

ferry across as I was waiting for the others who had elected to revitalise the covenant.

Valeria of Guernicus was the second to arrive after myself. She was comely enough and seemed confident, but she was a Quaesitor. It is her duty to expose secrets, strip them away and use them against their keepers. She will have to be watched, perhaps even tutored; shown the error of her ways. Benedic ex Miscellanea arrived later the same day. He was clearly pagan, perhaps even of a similar faith to those already at Donum Chanuti.

We waited in vain for a Bonisagus who was due to join us but on her second day the Quaesitor took the decision that we should strike on. The ferryman covered up his deformity, gained through years of living at Donum Chanuti, and said little. Whether he recognised me or not I could not tell.

Landing on Oxney, we were met by Bernard. He was one of the men loyal to my master in the years before he died, though later that day Bernard suggested that Antigonus might yet be alive — I took it for wishful thinking or an attempt through subterfuge to appear more useful to me.

Being but a few days before Spring officially started, according to Donum's timekeeping, the village was preparing for the tourney which traditionally marks the start of the year. Though, as we soon discovered, the preparations had stalled. A youth from the upper village had been found murdered in the woods to the west. It seemed that those from the upper village blamed those from the lower village.

As though I could forget how a single village had, over the course

of generations drifted apart and fractured. It had happened slowly of course. Each year, perhaps a family or two would build a new home, and perhaps another family would leave the home they already occupied. However it happened, soon enough the village was split with those of the same persuasion as Legalitus and, arguably, Antignous, occupying the southern end of the village, which, for some reason lost to me, was still called the *upper* village. A swathe, broken only by stables and, when I last called Oxney home, barracks, separated the Christians and the pagans.

Of course, separation by so short a distance bred suspicion and scorn. As it was with the magi of the covenant so it was with the covenfolk. Each magus soon maintained his own turb and the covenant functioned as a single whole in only one respect... And we are yet to learn the truth behind that.

It was Steven the younger who had been killed and while the three new arrivals agreed that we should, for the sake of making the best impression, investigate, it was soon apparent that the Quaesitor held very different views to those I held.

The facts of the case were as follows. Steven the younger was found in the woods, a large wound to the front of his head and in his hand a strip of black cloth (of the type worn by the pagan followers of Charonicus, still led by Publius — known as "the Black" by some in the upper village). Steven of course was the son of Steven the elder, master blacksmith on the island. I also discovered part of a dress, dirtied with blood, buried near to where the body was placed.

Aside from the three new magi and Bernard there were but two



guards who were witness to what went on at the site, and this was to be key to our resolution.

Valeria is clearly an accomplished shape changer (for there is no better way to break the very rules others would be condemned for bending) and used a variety of shapes to investigate Steven's body.

Publius the Black was insistent that none of his people could have killed the boy and I promised to look elsewhere for a killer before returning to speak to his people. I gained some measure of assurance that if I felt it necessary to return that he would provide assistance. I will need to watch him though; he is a man set to agree with a thing one day and deny it the next.

I went to speak to the boy's father, a man as cold to his son as his forge was hot to the iron. I confess, I thought him responsible for the crime. But importantly, I discovered that Steven the younger was not well liked, being disposed to violence and mischief.

We knew from the dress that a woman or a girl was involved. We knew from the black cloth that a pagan was involved. Valeria's animal senses told us that the cloth and the dress were owned by the same girl.

Straw was also found with the body. That is what led us to the stables. Benedic had already discovered the route across the tourney field where the body had been dragged.

Benedic and Valeria discovered blood in the stables, pointing to the scene of the crime. Valeria spoke to Legalitus' horse and then to the stable boy whereupon it was discovered that Humbert, son of the steward Huw, was involved the killing, as was Cornelia, daughter to Publius.

Valeria clearly felt the kill closing in and it was all I could do to persuade her of other options. She couldn't see how fractured the

island was. She couldn't see the knife edge on which the covenant balanced. To reveal that the children of the steward and the chamberlain were both involved in murder would have been akin to soaking the village in oil and setting flame to the oil.

The Quaesitor sought justice and truth and honesty and openness. But does a surgeon pull open a wound and expose it? No, the surgeon closes the wound, conceals the rawness within and allows time to heal it.

The power of secrets; it was that with which I started this entry and it is with secrets that I finish it. So far as the upper and lower villages were concerned, Steven had been up to mischief in the stables and had been killed by the horse. The stable boy, fearing for the horse, cleaned up and took the body away. There were no others to be brought to account. We knew the truth, the killers knew the truth of it, the stable boy and Bernard knew the truth and we all decided to keep it secret.

Of course, I took a horseshoe from the stables on my way out. One day, Humbert and Cornelia may need reminding of the secret they think they hold and I intend to be the one to remind them.

Extract from the journal of Vulcanis Argens:

After nearly a year back here on the Isle of Oxney we at last discovered that which we were brought to do: *the ritual*.

Of course, I was used to the celebrations that always took place after the ritual had been performed but I was never, despite being apprenticed to the Princeps, allowed to take part. This year I am a Magus of the Order and I am not only allowed to take part but I am needed. We all are.

The Mithraic stone at the centre of the shrine (for want of a better word) had been prepared, though

very little by way of ritualistic trappings were evident. After the sacrifice of the bull, the resulting blood was ladled into the hollow at the top of the stone. We were then instructed to cast whatever magics we could at the stone or the blood. It seemed not to matter what Form or Technique we chose, the power of the place was such that the stone seemed to touch each of the forms, each of the different aspects of reality.

My own magic was Terram and clearly compatible with the stone. I confess I forced the magic through me with a little too much vigour, ignoring the warnings my old master used to give me. I tasted blood in my throat at the end of the casting, but at least none visibly escaped my nose. Loyal Tostig waited outside the shrine and sat me down where I could catch my breath.

I do not remember the Arts used by the other magi.

Still, with a restorative fixed for me by one of the servants, I feel much better and able to write this entry. But tonight is the celebratory feast.

Extract from the journal of Vulcanis Argens:

I have just returned from the feast. Miracles will never cease. Despite my omitting for the space of a year to seek out and recall Conrad to my side, despite the year I have spent deep in study with an avowed intention to pass without notice, Brother Conrad of Pevensey, my old Master's Venditore, has returned to Oxney.

I cannot put into words my thoughts on once again hearing his ever-cheerful voice and feeling that hearty slap on my back. My heart wells with the thought that his loyalty means I have his companionship to look forward to for the rest of my days. Or his. Whichever I can arrange the sooner of.



Companion Piece: Adrastos of Candia

The Companion Piece series provides detailed characters ideal for use either as companions to individual magi or as associates to entire covenants. Inspired by *The Sundered Eagle: The Theban Tribunal*, this article presents a native of the Theban Tribunal seeking his lost love in the western lands beyond his home.

Adrastos of Candia

Born on the island of Candia, where the Aegean Sea meets the Mediterranean, Adrastos is a married priest of the Eastern Church. As a boy, he was fortunate to have been educated by his parish priest but initially followed in his father's footsteps as a fisherman. This ended when his father died; Adrastos took up his true calling and took holy orders, becoming a priest.

As expected of the "white" clergy, Adrastos married a local girl, Eleni, and settled down to tend his home parish. The marriage was soon blessed with a son, Xuthus, and life was good; he lived in a large home with his mother, Eleni's parents, his devoted wife and their son. He served his parish and was loved by his family and parishioners alike.

But tragedy struck. While walking the shore with the infant Xuthus, Eleni was kidnapped by coastal pirates, leaving her son behind. By the time Adrastos and the village had discovered the events the pirates were long gone and Eleni with them.

Distraught and powerless, Adrastos railed against God for allowing his wife to be taken from him, and for allowing her to be subjected to such a fate. But, while all was crumbling around him, when his family needed his strength the most, he received a Divine revelation; Eleni was not dead. As Adrastos stood atop a cliff, looking over the edge at his doom below, Mary mother of God appeared to him and told him that his fate was not to take his own life but to seek and find Eleni. When he awoke, he

found a small silver locket in his hand. Opening it he saw a dazzlingly beautiful image of Mary and the infant Christ. This *eikon*, a Divinely created relic, has been with him ever since.

This direct connection with the Divine left Adrastos changed. His faith became unwavering. He resolved to find Eleni and bring her back to those who love her, whatever the cost. Adrastos left his son in the care of the boy's grandparents and set out to find Eleni. For the last two years, he followed tales of the pirates and a beautiful Greek woman held prisoner, all without success.

In those two years, he met Icarius, a merchant who promised to send back whatever money Adrastos gave him to the priest's family on Candia and to relay word of them.

Today, he travels Europe looking for Eleni, earning his keep where he can as a laborer, carpenter, fisherman, or woodworker, giving Icarius money to send back to Xuthus. And this is where the troupe meets him; on the road, doing good deeds, and asking of a beautiful dark-haired Greek woman called Eleni.

Companion Material

Adrastos is a useful character in several ways. First, his True Faith makes him a conduit into the Divine. While he does not currently have any Holy Methods and Powers (*Realms of Power: The Divine*, Chapter Three) or any Supernatural Abilities, he can invoke the aid of saints and even beseech God for direct intervention. His True Faith also gives him limited Divine Resistance, which improves when in the Dominion. Importantly, his True Faith provides the player with the opportunity to gain and use Divinely-influenced Supernatural Abilities during play. By not giving Adrastos any Divine abilities at this stage, the player is free to explore their options during the course of the saga.

By David Agnew

The Linguistics Virtue makes him skilled with languages, and allows him to learn languages quicker than normal. He already knows a little Latin and the colloquial local language. As a native Greek speaker, he can act as a translator for those traveling his homeland or those requiring the translation of passages from Greek texts. Many covenants find forgotten knowledge within such books, but they tend to lack a translator so far from Greece.

As a native of the Theban Tribunal, the character suggests the opportunity to visit the magi of Thebes. By providing an experienced guide to Thebes within the player covenant, a barrier to exploration is removed. Providing Adrastos reasons to return home means the magi or other companions might accompany him.

From a play perspective, Adrastos helps incite stories. His ongoing quest to find Eleni takes him away from the covenant from time to time, investigating sightings or rumors. These ventures can lure the other player characters to travel with him as they support their friend.

Introducing Adrastos

Adrastos and his quest are inseparable. Any first encounter with Adrastos should reveal his quest, if not caused by it. The following story hooks suggest ways to introduce Adrastos.

- ◆ Having heard of a sorcerer besotted by a beautiful exotic woman, Adrastos seeks out the magi intent on confronting them. On discovering that his beloved Eleni is not at the covenant, he must convince the magi to help look for the sorcerer. When they find the suspect, they discover a faerie queen held slave to his magic. But all is not as it seems.



Sub Rosa



Is it the queen who truly wields the power? And does she really know Eleni's true location?

- ♦ A demon of sloth captures the player characters, including Adrastos, to dissuade them from continuing their own individual aims. As the demon's powerful influence drains the resolve from all but one of the characters, Adrastos' True Faith and strong will come into play. Can he help the magi rediscover those things that drive them? Can the magi, along with this new ally, destroy the source of the demon's power before it is too late?
- ♦ A foreign beggar seems to be

watching and following one of the recently recruited grogs. Fearful this spy may be more interested in the magi than their warrior, they confront this man, who turns out to be Adrastos. In truth, he knew nothing of the magi and sought only the grog, a former member of a pirate crew which sailed the Aegean. What does this grog know of Eleni's fate?

Stories for Adrastos

Having left home to search for Eleni, stories designed around Adrastos fall into several broad categories: searching for his wife, tests o explorations of faith,

interacting with Icarius, and ultimately finding Eleni then returning home.

Searching For Eleni

Adrastos, though using the covenant as a temporary home, intends to find Eleni. While frequently away from the covenant, he serves as the archetypical stranger entering a troubled town and staying to make a difference to the lives he touches. In this respect, Adrastos is an ideal vehicle for either one-to-one sessions with just the storyguide and a single player, or a change of pace where a number of players take on the roles of the put-upon townsfolk that Adrastos finds himself helping.

The friends Adrastos meets on his

Adrastos of Candia

The statistics for Adrastos show him a couple of years into his search for Eleni, long enough to have traveled from Candia to the troupe's play location.

Divine Resistance: 10

Characteristics: Int +1, Per +1, Pre +1, Com +2, Str 0, Sta 0, Dex +1, Qik 0

Size: 0

Age: 33 (33)

Decrepitude: 0

Warping Score: 0 (1)

Confidence Score: 1 (3)

Faith Score: 1 (2)

Virtues and Flaws: Priest; True Faith; Educated, Inspirational, Linguist, Relic, Strong-Willed, Well-Traveled; Compassionate, Poor, True Love; Driven (Find Eleni)

Personality Traits: Pious +3, Loyal +2, Helpful +1

Combat:

Dodge: Init +0, Attack N/A, Defense +4, Damage N/A

Fist: Init +0, Attack +4, Defense +3, Damage +0

Bludgeon: Init -1, Attack +6, Defense +3, Damage +2

Knife: Init +0, Attack +5, Defense +3, Damage +2

Soak: +0

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Area Lore: The Aegean 2 (geography), Area Lore: Local Area 1 (geography), Artes Liberales 3 (grammar), Brawl 3 (Dodge), Carpentry 3 (repairing furniture), Charm 4 (invoking saints), Church Lore 2 (local diocese), Civil and Canon Law 1 (the eastern Church), Concentration 1 (prayer), Dominion Lore 1 (saints), Etiquette 2 (Church), Fishing 3 (sea fish), Folk Ken 3 (people he knows very well), Greek 5 (preaching), Intrigue 2 (parishes), Latin 4 (the Bible), Leadership 4 (holy influence), Living Language 3 (related to travel), Theology 2 (eikons), Woodworking 3 (repairing utensils)

Equipment: Silver eikon to the Holy Virgin and Christ. Simple traveling clothes. A small workman's bag containing a few wood-working tools. A bible in Greek.

Encumbrance: 0 (1 from the tool bag)

Appearance: Athletic and bronzed by his Mediterranean upbringing, Adrastos has dark naturally-curly hair which hangs loose, uncut through his travels. He wears a beard as befits his calling as a priest, but tends to cut it short. His clothes are usually those of an itinerant laborer, but when he needs to and has earned the money he does ensure that his shoes at least are decent and fit for the road. Those observing him closely may catch a glimpse of the silver locket he wears beneath his shirt.

As a former fisherman, Adrastos is not afraid of hard work. Although ever mindful of his quest, he recognizes the need to play his part in the world and he works his way from village to village, stopping here to fix a cartwheel in exchange for some food, or helping plow a field in the hope of a room for the night. And all the while, he's listening for rumors of his lost love, asking those he meets whether they have heard of Eleni.

journey may send word to the covenant should they hear anything, which might send the covenant searching for Adrastos to relay the news, or even investigate on his behalf. His absence becomes part of the story.

And any arc involving the search should include numerous leads which turn out to be wishful thinking; perhaps a woman from Greece finds herself indentured to a roguish noble and maybe she needs rescuing... but she isn't Eleni. Not this time.

But slowly and surely, Adrastos must inch closer to his prize.

Temptation, Fall, and Redemption

Given his True Faith, Adrastos is particularly suited to stories where his faith is tested and one possible character arc might involve a fall from grace. This may involve turning away from his quest, witnessing the consequences, and then taking up the search once more.

Adrastos has a soul that hell would treasure. Even to break his faith and lure him to sin, no matter the eventual fate of his soul, might be mischief enough for some. So hell may offer inducements to Adrastos to stray from the path. His kind heart may be played upon by a woman seemingly in need of help. Could the infernal use her to persuade Adrastos to stay, to banish thoughts of his lost wife and of his family back on Candia? Can he be lured to her bed? And what if he fathered her child?

Or more directly, what if the infernal offered Adrastos knowledge of his wife's whereabouts? Would Adrastos take this shortcut and could he ever trust what he finds there?

But not all such stories need to concern Adrastos' fall. As a moral character, he can be used as the counterpoint to the fall of another. He is the path of light to another character's descent into darkness. Many sagas will see one or more of their magi tempted by the easy gains inherent in the infernal, either as part of an explicit diabolic sub-plot or as casual abuse of power. The troupe can use Adrastos to hold a mirror to such actions and

hopefully provide another character with their own epiphany.

Touching the Divine

Ars Magica typically concerns itself with the magic realm for fairly obvious reasons. But a character like Adrastos opens up a way to explore the Divine. He has clearly been chosen for a purpose and that purpose may become clear over time. His True Faith allows him to learn supernatural abilities associated with the divine realm, and this suggests contact with teachers and a process of study.

Such teachers need not be mundane. Angels and other divine creatures can provide tuition in addition to others of faith and this broadens the landscape against which the saga is played.

And while magi may venture to magic or faerie regiones, Adrastos can be used to introduce and explore the divine equivalent, especially the less common Empyrean Auras and Celestial Regiones (*Realms of Power: The Divine*, pages 12 and 14).

These stories allow the troupe to broaden out their play experience by providing hooks into the realm that is often the most overlooked.

The Duplicitous Merchant

Adrastos promised to send money home to his family, even while he searches the world for their lost daughter and mother. So he must return to Icarius, who maintains a warehouse somewhere near the player covenant, every season to give the merchant the funds to be sent home.

But of course, Icarius the merchant is lying to Adrastos. While he seems personable and concerned with the security of Adrastos' family on Candia, he keeps the money Adrastos gives him and, maybe even worse, he fabricates stories of Adrastos' son and mother, feeding him tales of worsening poverty and hardship to entice Adrastos to give him yet more money.

Icarius' motivation may be the result of Infernal corruption; the presence of a greedy demon persuading him to take the money and keep it for himself.

Icarius might be somehow connected with Eleni's disappearance and knows more than he's letting on. Icarius may actually be some form of faerie drawing vitality from Adrastos' continued search. Or he could simply be a callous excuse of a man with no compassion for Adrastos' suffering.

Whatever the reasoning, revealing the deception then drives Adrastos to return home and discover the true condition of the family he left behind.

Finding Eleni

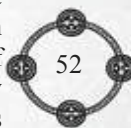
Adrastos' story comes to a natural conclusion when he eventually finds Eleni. But there are many ways in which this can play out. There are no assumptions about where Eleni is, who she is with, or what state she is in. She may be a slave in the Far East. She may be dead and buried in a Normandy graveyard. She may be living as a noble barely two hundred miles from where she was taken. Each troupe is free to decide Eleni's fate and the journey she took to reach it, but it is important for the character's arc that her fate is defined, as this brings closure to Adrastos' story.

The vision he received must mean something to ensure it receives a dramatic pay off. This does not mean Eleni must be alive at the conclusion of the story. Adrastos might pull his family out of perpetual poverty through his journey. Adrastos may receive the quest in order to come to terms with his loss and understand the world goes on. Remember, he was saved from a suicidal act. Does this quest prove Heaven still needs Adrastos in the world?

The Journey Home

Adrastos' discovery of Eleni, eliminates his reason for staying away from his family, allowing him to return home.

This is likely the last story Adrastos participates in, so it is worthwhile to work out if Eleni goes with him, how he arrives, whether his friends accompany him, and what he finds upon reaching home. This could be the opportunity to finally confront the coastal raiders who



took Eleni, providing the chance for dramatic justice to be meted out.

But this can also be a metaphorical homecoming. If Adrastos is away from Candia for any length of time (as is likely in an *Ars Magica* saga), his infant son will become a man without seeing his father. There is no guarantee as the kind of man he will become but there is the chance that he would set out on his own quest to find Adrastos.

Could he become eager to join his father's search? Would he seek to take over the quest and allow his father to return home to Candia to rest? Or would he be resentful of having been left behind? After all, Adrastos is not the first husband and father to endure injustice and loss—others remained strong for their families rather than run to the ends of the Earth.

Using Adrastos as an NPC

A wandering priest looking for his wife in a foreign land presents an excellent story seed even if your troupe does not want to bring Adrastos into the saga as a player character. It provides an opportunity to play out a search-and-rescue story while exploring a little of the culture of the Eastern Empire at the same time.



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Troupes can go further, as Adrastos is a conduit to the Theban Tribunal, a guide who will exchange his time for help finding his lost wife.

True Faith is rare; Adrastos may be part of some grand Divine plan, and as such he can represent the Divine within the context of a wider story. He has no evidence his wife is alive, but he has faith and it is this faith which pushes him onward. Such faith demonstrates a good example when a magus or the covenant seems intent on casting aside former goals.

And of course, Adrastos' own search may coincide with one undertaken by the magi, thereby adding an emotional depth to an otherwise straightforward story.

The Eikon

The eikon carried by Adrastos is a gift from heaven, one of the archeipoieta, or divinely-crafted icons. Its origin is not known to anyone other than Adrastos. The locket, exquisitely crafted, has an Aesthetic Quality of 15, which provides a +3 bonus to seeking the intervention of the Holy Virgin's and for invoking God's aid (*Realms of Power: The Divine*, pages 87 and 41).

See *The Sundered Eagle: The Theban Tribunal*, page 133 for more information and rules concerning eikons and their uses.

Treated as a relic, the eikon has one Faith Point, which provides the usual effects described in *Realms of Power: The Divine*, chapter three. It also has two powers:

The Lord Stands Watch While You Sleep

The bearer of the eikon is awoken when a stranger, or one known to the bearer but harboring ill intent, approaches. Adrastos has been thankful of this power (although he does not realize that it is dependent on the relic) on more than one occasion as he slept under the stars.

Never Shall This Stray From Your Side

Adrastos has been robbed on his journey more than once, but the locket always finds its way back to him. If taken from Adrastos, fate conspires to put it back within his reach. For example, a robber may experience overwhelming dread until he returns the locket to its owner. Or it might fall from a pouch and lay undiscovered until Adrastos passed by, whereupon a breeze might blow away the leaves that cover it.



30th August 1101

My dear father, it was at this point that the wrath of the Lord descended upon us in truth, for our ranks broke, and soon the accursed Turks were among us, smiting to left and right with their swords and slaying all who stood against them. We scattered like sheep from the wolf, and soon there was no recourse but flight. I happened to be near to Father Gerard when an arrow struck him in the breast, and as he breathed his last the Lance fell from his fingers. I prayed the Lord to forgive me for laying hands upon that most holy object, the spear with which the side of His Son was pierced, and took hold of it, deeming it better that it should be taken away by a miserable sinner such as myself rather than fall into the hands of the filthy pagans.

In the confusion I slipped away, and it was only through the mercy of God that I was able to avoid the scouts that the enemy sent out to hunt for the survivors of our army, for their malice against us was still un-assuaged. The Lord's guidance led me to this cave, some ten miles north of Iconium, where I have hidden for three days. I will hide the Holy Lance here, buried in the embrace of the earth, just as it was when the noble Lord Raymond found it in Antioch. I shall seek to slip past the Saracen hunters and reunite with our brethren in Antioch. God willing, the name of Thomas d'Orléans will command enough influence to gather an expedition, so that we might return in force to recover this holy object. Then I shall make the pilgrimage to Our Blessed Lord's tomb in Jerusalem before I return home to Orléans. May the Lord keep you safe, Father. Please convey my love to my dear Alice, brave Joscelin and little Marianne.

Your ever-faithful son,

Thomas



Sub Rosa



Clothilda, filia Titus, ex Flambeau

Characteristics: Int +2, Per +2, Pre -1, Com -1, Str +1, Sta +1, Dex +1, Qik 0

Size: 0

Age: 25

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: 2 (5)

Virtues and Flaws: The Gift; Hermetic Maga; Death Prophecy (drowning), Flexible Formulaic Magic; Enduring Constitution, Fast Caster, Mastered Spells, Puissant Terram*, Self Confident; Enemies (non-Hermetic magi), Restriction (when wet); Higher Purpose (promote good and oppose evil), Miles (member of the Milites, see below), Oversensitive (challenges), Weird Magic

Personality Traits: Adventurous +1, Brave +3, Noble Spirit +3

Reputations: Acclaim 1 (House Flambeau)

Combat:

Fist: Init 0, Attack +4, Defense +3, Damage +1

Quarterstaff: Init +2, Attack +7, Defense +6, Damage +3

Soak: +1 (Stamina)

Fatigue Levels: OK, 0, 0, -2, -4, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Athletics 2 (running), Artes Liberales 1 (logic), Awareness 2 (details), Brawl 2 (fist), Chirurgery 1 (bind wounds), Code of Hermes 1 (renounced magi), Concentration 2 (ignoring distractions), Finesse 2 (Terram), Folk Ken 1 (magi), Great Weapon 2 (quarterstaff), High German 5 (Durenmar), Hunt 1 (tracking), Latin 4 (Hermetic), Magic Theory 3 (inventing spells), Order of Hermes Lore 1 (House Flambeau), Parma Magica 1 (Aquam), Penetration 1 (Terram), Rhine Valley Lore 2 (mountains), Survival 2 (mountains)

Arts: Cr 3, In 3, Mu 3, Pe 3, Re 5, An 0, Aq 1, Au 1, Co 0, He 0, Ig 1, Im 0, Me 0, Te 12+3, Vi 0

Twilight Scars: None

Equipment: Travelling clothes, quarterstaff

Encumbrance: 0

Spells Known:

Seal the Earth (CrTe 15) +20, Mastery 1, Precise Casting *

The Crystal Dart (Mu(Re)Te 10) +21, Penetration, Multiple Casting

Pit of the Gaping Earth (PeTe 15) +20, Mastery 1, Precise Casting *

Cloak of Duck's Feathers (ReAq 5) +7

Invisible Sling of Vilano (ReTe 10, see below) +22, Mastery 1, Precise Casting *

Ominous Levitation of the Weighty Stone (ReTe 15, see below) +23, Mastery 2, Multiple Casting, Precise Casting *

The Earth's Carbuncle (Re(Mu)Te 15) +20, Mastery 1, Precise

Casting *

Hands of Grasping Earth (Re(Mu)Te 15) +19

Crest of the Earth Wave (ReTe 20) +21

* Precise Casting: +1 bonus to Finesse when aiming, -1 Botch die; see Houses of Hermes, page 33.

Sigils: A layer of dust on the target. You vote at Tribunals with your quarterstaff.

Appearance: An unassuming young woman with mousy brown hair and chestnut eyes

Notes: You were born at Durenmar to one of the covenfolk. When your Gift became apparent you were apprenticed to a Flambeau magus named Titus. However, towards the end of your apprenticeship Titus was killed in combat against some non-Hermetic magi, and you have sworn to avenge his death. Titus was a member of an organization of Flambeau magi called the Milites, who view themselves as "knightly" magi who uphold chivalrous virtues, and you have also become a member of this group (for more details on this group, see Houses of Hermes: Societates, pages 15 and 31). You are an expert in Terram magics but suffer from a curious impediment: your magic will not work if you are wet. Needless to say, you keep this weakness a secret! During the combat between Titus and his enemies you were caught in a magical vortex and received a vision of your future demise: death by drowning. This has made you wary of large bodies of water ever since.

Roleplaying Tips: You are noble, kind, honorable and generous. Seek to bear this in mind in your interactions with others.

Clothilda's Grimoire

Invisible Sling of Vilano

ReTe 10

R: Touch, D: Mom, T: Ind

Hurls a stone, no larger than one that might be thrown from a sling, at a target, striking it as a non-magical projectile. An aiming roll is required to hit the target. Damage is +5 and range increment is 20.

See Houses of Hermes: Societates, page 38.

Ominous Levitation of the Weighty Stone

ReTe 15

R: Voice, D: Conc, T: Ind

Moves a stone through the air as fast as a bird flies. As soon as the caster stops concentrating, the stone falls, causing non-magical impact damage as long as an aiming roll is successful. One round is required to move the stone, a second to aim and release it. Damage is +5 for a fist-sized stone, +10 for a building stone, +21 for a large boulder.

See Houses of Hermes: Societates, page 38.



Octavius Artifex, filius Gudrun Tigurina, of house Verditius

Characteristics: Int +3, Per +2, Pre -2, Com 0, Str -2, Sta +1, Dex +2, Qik 0

Size: 0

Age: 27

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: 1 (4 (Infernal Blessing))

Magic Resistance: 15 (Infernal Blessing)

Virtues and Flaws: The Gift; Hermetic Magus; Greater Immunity (steel), Major Magical Focus (demons); Infernal Blessings (Infernal Protection, Infernal Confidence; see *Realms of Power: The Infernal*, page 86), Puissant Craft (Blacksmithing), Puissant Vim, Strong Willed, Verditius Magic*; Blatant Gift, Dark Secret (diabolist), Driven (Major, collect supernatural items); Witch Marks (on chest; see *Realms of Power: The Infernal*, page 90)

Personality Traits: Greedy +3, Proud +1, Scheming +3

Reputations: None

Combat:

Fist: Init 0, Attack +4, Defense +2, Damage -2

Dodge: Init 0, Attack n/a, Defense +3, Damage n/a

Soak: +1 (Stamina)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Artes Liberales 1 (astronomy), Awareness 1 (ambushes), Bargain 1 (iron), Brawl 2 (dodge), Concentration 1 (resisting pain), Craft: Blacksmithing 2+2 (steel), Charm 2 (being witty), Dominion Lore 1 (relics), Finesse 1 (precision), Folk Ken 2 (peasants), Guile 2 (quick lies), Infernal Lore 2 (demons), Intrigue 1 (plotting), Latin 4 (Hermetic), Magic Theory 4 (enchancing items), Norse 5 (Swedish), Order of Hermes Lore 1 (diabolists), Parma Magica 1 (Corpus), Penetration 2 (Perdo), Philosophiae 1 (ritual magic), Stealth 1 (sneak), Sweden Lore 1 (legendary items)

Arts: Cr 0, In 0, Mu 0, Pe 10, Re 0, An 0, Aq 0, Au 0, Co 5, He 0, Ig 0, Im 0, Me 0, Te 0, Vi 10+3

Twilight Scars: None

Equipment: Wizard's robes, casting tools

Encumbrance: 0

Spells Known:

The Thousand Cuts (PeCo 25, see below) +16

Grip of the Choking Hand (PeCo 25) +16

Spasms of the Uncontrolled Hand (ReCo 5) +6

Pit of the Gaping Earth (PeTe 15) +11

Winds of Mundane Silence (PeVi 15) +24

Lash of the Chastened Servant (PeVi 15, see below) +34

Demon's Eternal Oblivion (PeVi 20) +34

Sigils: The shadows around you seem to deepen momentarily.

You vote at tribunals with an amulet.

Appearance: You are a scrawny, sinister looking man with blond hair and blue eyes.

Background: You were brought to Durenmar as a boy (at the time named Sigurd) by the maga Gudrun Tigurina of House Verditius. You became her apprentice, and soon she introduced you to magic, instilling in you a deep affection for the rush of power that accompanies the process of binding the free elements of magic into a physical form. In time she revealed to you the deeper mysteries of infernal sorcery, showing you how harnessing the power of Hell would enable you to attain greater power than even other members of your house. You have already partaken of some of this power, though it has left you marked, but nothing comes without some necessary sacrifice.

You were accompanied to Durenmar in your youth by your younger brother Aelfric, who even then was a stupid ox and has since grown into a drunken boor, though his brute strength has come in useful at times. You are a collector of supernatural items, and he has helped you to obtain them occasionally.

Roleplaying Tips: Needless to say, you should conceal your true affiliations from the rest of the group and the people that you encounter. A lot can be explained away if you tell people about your Blatant Gift, but avoid situations where you might risk detection. Maintaining a pleasant demeanor should also help you to manipulate your companions for your own ends, but should it prove necessary all are disposable, even Aelfric.

Octavius' Grimoire

The Thousand Cuts

PeCo 25

R: Voice, D: Mom, T: Group

As *The Wound that Weeps* (ArM5, page 133), but with Group Target.

Lash of the Chastened Servant

PeVi 15

R: Voice, D: Sun, T: Ind

If it penetrates Magic Resistance, this spell strips 5 Might from a demon in an extremely painful fashion. This makes it useful as a magical "whip" with which to force obedience. See *Realms of Power: The Infernal*, page 122.



Fryda the Scout

Characteristics: Int 0, Per +2, Pre 0, Com -3, Str +1, Sta +2, Dex +3, Qik +2

Wolf Form: Int 0, Per +2, Pre 0, Com -3, Str 0, Sta +3, Dex +3, Qik +2

Falcon Form: Int 0, Per +3, Pre -1, Com -3, Str -5, Sta 0, Dex +3, Qik +6

Size: 0 (-1 as wolf, -3 as falcon)

Age: 19

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: n/a

Virtues and Flaws: Custos; Shapeshifter; Faerie Blood (Bockmann, -1 Aging, +1 Dex), Keen Vision, Puissant Hunt, Puissant Stealth, Second Sight, Wilderness Sense; Curse of Venus, Low Self Esteem, Mute; Fear (enclosed spaces)

Wolf Form: Improved Characteristics x2, Keen Vision, Long Winded, Puissant Hunt, Second Sight, Sharp Ears, Wilderness Sense; Curse of Venus, Low Self Esteem, Mute; Compulsion (killing), Fear (enclosed spaces), Infamous

Falcon Form: Keen Vision, Puissant Hunt, Second Sight, Wilderness Sense; Curse of Venus, Low Self Esteem, Mute; Fragile Constitution, Fear (enclosed spaces)

Personality Traits: Brave +2, Free Spirit +3, Shy +1

Reputations: None

Combat:

Fist: Init +1, Attack +6, Defense +5, Damage +1

Dagger: Init +1, Attack +7, Defense +4, Damage +4

Short Bow: Init 0, Attack +10, Defense +6, Damage +7

Wolf's Teeth: Init +2, Attack +12, Defense +9, Damage +1

Falcon's Beak: Init +6, Attack +8, Defense +9, Damage -4

Falcon's Talons: Init +5, Attack +8, Defense +12, Damage

-3

Soak: +3 (Stamina, Quilted Leather Jerkin; +4 as wolf, 0 as falcon)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wolf Form: OK, 0/0, -1/-1, -3, -5, Unconscious

Falcon Form: OK, 0/0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Wolf Form: -1 (1-4), -3 (5-8), -5 (9-12), Incapacitated (13-16), Dead (17+)

Falcon Form: -1 (1-2), -3 (3-4), -5 (5-6), Incapacitated (7-8), Dead (9+)

Abilities: Athletics 2 (sprint), Awareness 2 (traps), Brawl 2 (fist), Bows 3 (short bow), Chirurgy 1 (wounds from animals), Concentration 1 (long periods), Faerie Lore 1 (forests), Folk Ken 2 (peasants), High German 5 (peasant), Hunt 3+2 (tracking), Latin 3 (Hermetic), Rhine Valley Lore 2 (forests), Second Sight 3 (faeries), Shapeshift 2 (wolf), Stealth 3+2 (sneak), Survival 1 (forests), Swim 2 (rough water), Wilderness Sense 2 (forests)

Wolf Form: Athletics 5 (distance running), Awareness 3 (smell), Brawl 5 (teeth), Hunt 4+2 (track by smell), plus human Languages and Lores

Falcon Form: Athletics 5 (swift flight), Awareness 4 (spot prey), Brawl 2 (talons), Hunt 4+2 (game birds), Survival 3 (cold climates), plus human Languages and Lores

Equipment: Dagger, short bow and ammunition, quilted leather jerkin

Encumbrance: 1 (0 in animal form due to dropped equipment)

Appearance: You are a slender woman with dark hair and innocent, wide eyes.

Background: No-one knows where you came from, not even you. However, since you were found in the forest you have been brought up at the covenant. There you found a role as a scout and a hunter, and your efforts seem to be appreciated by the other covenantfolk. However, you have never been able to shake the feeling that they are better than you because they can speak, even though your closest friends say that this does not matter. You feel happiest outside the covenant buildings, preferably roaming the surrounding forests in animal form.

Roleplaying Tips: You are a little shy, especially around the opposite sex, some of whom seem to like you more than you would like. However, usually you can overcome your shyness. You like to be helpful after all. Also, try to use sign language as far as possible when speaking in character.



Sub Rosa



The Legacy of Longinus

Frère Michel the Franciscan Friar

Characteristics: Int +3, Per +2, Pre +1, Com +2, Str 0, Sta +2, Dex -2, Qik -4

Size: 0

Age: 40

Decrepitude: 0

Warping Score: 0 (0)

Confidence Score: 1 (3)

Faith Score: 1 (1)

Magic Resistance: 10

Virtues and Flaws: Magister in Artibus, Mendicant Friar; True Faith; Arcane Lore, Clear Thinker, Well Traveled; Monastic Vows, Proud (Major); Infamous (heretic), Obese, Poor Quickness, Weakness (entertaining theological debate)

Personality Traits: Arrogant +3, Jovial +3, Unorthodox +2

Reputations: Heretic 4 (Christian clergy)

Combat (including penalties for Obese Flaw):

Fist: Init -5, Attack 0, Defense -3, Damage 0

Dodge: Init -5, Attack n/a, Defense -2, Damage n/a

Soak: +2 (Stamina)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Arabic 3 (eloquence), Artes Liberales 5 (rhetoric), Awareness 3 (moods), Bargain 3 (merchants), Brawl 2 (dodge), Byzantine Empire Lore 2 (nobility), Carouse 2 (staying sober), Charm 3 (first impressions), Chirurgy 3 (diagnose disease), Civil and Canon Law 3 (heresy), Concentration 2 (reading), Dominion Lore 3 (relics), England Lore 2 (geography), Etiquette 3 (clergy), Faerie Lore 2 (religions), Folk Ken 3 (clergy), France Lore 3 (nobility), French 5 (Orléanais), Germany Lore 3 (geography), Greek 3 (eloquence), Guile 3 (elaborate lies), High German 4 (colorful phrases), Intrigue 3 (church), Latin 5 (church), Leadership 3 (preaching), Levant Lore 2 (geography), Magic Lore 2 (magic items), Magic Theory 1 (Arts), Order of Hermes Lore 2 (structure), Philosophiae 3 (natural philosophy), Profession: Scribe 2 (speed), Spain Lore 2 (nobility), Teaching 3 (large groups), Theology: Christianity 4 (debates), Theology: Islam 1 (views of other faiths), Theology: Judaism 1 (views of other faiths)

Equipment: Monk's robes, assorted writing materials, healing supplies

Encumbrance: 0

Appearance: Rather over-plump, jovial and clearly possessed of superior intelligence.

Background: You used to be a popular magister at the university in your home city of Paris until one day you got a bit carried away in your theological speculations in a lecture. This would not have been a problem had the archbishop not been present. However, he was, and soon you found yourself ejected from your position and forced to wander the world looking for another post. After many travels you found yourself at Durenmar, where the magi were pleased to employ you as a scribe, the local people appreciated your pastoral care, and you were free to indulge in your slightly unorthodox theology!

Roleplaying Tips: You are an educated scholar and strongly aware of the fact, but you are also a friendly sort. Try to be both friendly but also a bit over-proud of your intellectual abilities. "Quote" philosophers, historians, holy text and the like in your conversations, and never let others doubt your brain-power, in a friendly fashion, of course...



Sub Rosa

The Legacy of Longinus



Aelfric Brokenface the Warrior

Characteristics: Int -1, Per -3, Pre -1, Com -2, Str +3, Sta +3, Dex +2, Qik +2

Size: +1

Age: 23

Decrepitude: 0

Warping Score: 0 (0)

Virtues and Flaws: Custos; Large, Reserves of Strength; Disfigured (badly broken facial bones), Offensive to Animals, Overconfident

Personality Traits: Brave +3, "Jock" +3, Loyal +2

Reputations: None

Combat:

Fist: Init +2, Attack +7, Defense +7, Damage +3

Short Spear: Init +4, Attack +10, Defense +8, Damage +8

Short Spear and Round Shield: Init +4, Attack +10, Defense +10, Damage +8

Soak: +6 (Stamina, Partial Leather Scale Armor)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-6), -3 (7-12), -5 (13-18), Incapacitated (19-24), Dead (25+)

Abilities: Athletics 2 (endurance), Awareness 2 (ambushes), Brawl 4 (fist), Carouse 3 (drinking songs), Chirurgy 1 (bind wounds), Folk Ken 2 (peasants), High German 2 (peasant), Hunt 2 (tracking), Latin 3 (Hermetic), Norse 5 (Swedish), Rhine Valley Lore 2 (forests), Single Weapon 5 (short spear), Survival 1 (forests), Sweden Lore 2 (forests), Swim 2 (rough water)

Equipment: Short spear, round shield, partial leather scale armor

Encumbrance: 0

Appearance: You are an unusually large, barrel-chested man with blue eyes, blond hair and a bushy beard.

Background: When you were young, you fell and landed face-first on some rocks; your cheekbones reset in an ugly fashion, which earned you the nickname that you have borne since then. You came to Durenmar soon after the accident, accompanying your older brother Sigurd (now "Octavius Artifex of House Verditiis," whatever that means). While he trained to become a magus you found your place among the covenant's grogs. However, you have always felt strongly connected to your Swedish roots and, to be honest, you are still a bit of a Viking yob at heart...

Roleplaying Tips: Imagine that you walked out of a bad Viking movie and behave accordingly. In particular, remind "Siggi" of embarrassing moments from his youth from time to

time; he was always a scrawny weakling, even when you were young.

Bernhard the Turb Sergeant

Characteristics: Int 0, Per +1, Pre -1, Com +1, Str +2, Sta +2, Dex +1, Qik -1 (with 1 Aging Point)

Size: 0

Age: 43

Decrepitude: 0

Warping Score: 0 (0)

Virtues and Flaws: Custos; Warrior, Well Traveled; Arthritis, Missing Ear, Pessimistic

Personality Traits: Brave +3, Jaded +3, Loyal +3

Reputations: None

Combat:

Fist: Init 0, Attack +7, Defense +5, Damage +2

Axe and Round Shield: Init -1, Attack +11, Defense +7, Damage +8

Axe: Init -1, Attack +11, Defense +5, Damage +8

Throwing Axe and Round Shield: Init -2, Attack +9, Defense +6, Damage +6

Throwing Axe (melee): Init -2, Attack +9, Defense +4, Damage +6

Throwing Axe (thrown): Init -2, Attack +9, Defense +5, Damage +8

Soak: +8 (Stamina, Partial Chainmail Armor)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Animal Handling 2 (horses), Arabic 2 (Holy Land), Athletics 3 (running), Awareness 3 (ambushes), Bargain 2 (food), Bows 5 (short bow), Brawl 5 (fist), Byzantine Empire Lore 1 (Constantinople), Carouse 2 (staying sober), Chirurgy 2 (bind wound), Etiquette 3 (soldiers), Folk Ken 3 (soldiers), French 2 (Provençal), Guile 2 (quick lies), High German 5 (giving orders), Hunt 2 (trapping), Latin 4 (Hermetic), Leadership 3 (in battle), Levant Lore 2 (Holy Land), Rhine Valley Lore 3 (Durenmar), Ride 2 (in battle), Single Weapon 5 (axe), Survival 2 (forests), Swim 2 (long distance), Teaching 2 (Martial Abilities), Thrown Weapon 5 (axe)

Equipment: Hand axe, throwing axe, round shield, partial chainmail armor

Encumbrance: 1

Appearance : You are a worn-looking, stocky man with green eyes, red hair and a short beard.

Background: Both your hair and beard are neatly trimmed; you don't try to conceal the fact that your left ear is missing. For you this injury is something of an important reminder. You

were born and bred at Durenmar, and are a covenant man through and through; however, you spent some time away on crusade, and the experience left you jaded at the atrocities that you saw perpetrated in the name of faith, and confused about your spirituality. You remain Christian at the core, but you are instinctively suspicious of overt displays of piety. You are also extremely pessimistic, firmly convinced that things will work out for the worst.

Roleplaying Tips: If the other players start calling you "misery-guts," then you've got it right.



Sub Rosa

The Legacy of Longinus



Erik the Fisherman

Characteristics: Int 0, Per +1, Pre -2, Com -2, Str +2, Sta +2, Dex +2, Qik +2

Size: -1

Age: 33

Decrepitude: 0

Warping Score: 0 (0)

Virtues and Flaws: Custos; Lesser Immunity (drowning), Wilderness Sense; Compulsion (fishing), Lesser Malediction (trouble finds you), Small Frame

Personality Traits: Brave -2, Fatalistic +3, Loyal +1

Reputations: None

Combat:

Fist: Init +1, Attack +6, Defense +6, Damage +2

Dodge: Init +1, Attack n/a, Defense +7, Damage n/a

Short Spear: Init +3, Attack +9, Defense +7, Damage +7

Short Spear and Round Shield: Init +3, Attack +9, Defense +9, Damage +7

Soak: +5 (Stamina, Partial Leather Scale Armor)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-4), -3 (5-8), -5 (9-12), Incapacitated (13-16), Dead (17+)

Abilities: Athletics 3 (jump), Awareness 3 (while fishing), Bargain 3 (fish), Brawl 4 (dodge), Chirurgy 2 (bind wounds), Concentration 3 (long periods), Folk Ken 3 (peasants), Guile 3 (quick lies), High German 5 (peasant), Hunt 2 (trapping), Latin 3 (Hermetic), Legerdemain 2 (filching), Profession: Fisherman 5 (with line), Rhine Valley Lore 3 (rivers), Single Weapon 4 (short spear), Stealth 4 (sneak), Survival 3 (river valleys), Swim 3 (rough water), Wilderness Sense 3 (rivers)

Equipment: Short spear, round shield, partial leather scale armor

Encumbrance: 1

Appearance: Small, with grey eyes and sandy-colored hair, your demeanor is perpetually nervous, and rightly so.

Background: All you have ever wanted to was fish. Even when you were a small boy, you would take a stick and a piece of string and find a quiet spot by the river running through the covenant, and there is nothing that you like better than a quiet afternoon listening to its rippling waters with a line in your hand. However, your old dad insisted that you join the covenant's turb part-time, a "solid job," as he called it, and now you only get to fish when told to by the covenant autocrat. You have become resigned to the fact that whenever you think that you have got a quiet afternoon ahead, something will happen to snatch it away from you. You almost feel like you

have been cursed...

Roleplaying Tips: You are not brave, and yet you always seem to be the one chosen to go along as a bodyguard on the madcap expeditions that the magi seem to be so fond of. Still, maybe if you avoid attracting attention to yourself you will be able to slip away for a bit of quiet fishing from time to time.



Tomas the... Poet?

Characteristics: Int -2, Per -2, Pre +1, Com 0, Str +2, Sta +2, Dex +2, Qik +2

Size: 0

Age: 31

Decrepitude: 0

Warping Score: 0 (0)

Virtues and Flaws: Custos; Luck, Tough; Delusion (talented poet), Motion Sickness, No Sense of Direction

Personality Traits: Brave +2, Conceited +3, Loyal +2

Reputations: None

Combat:

Fist: Init +1, Attack +7, Defense +7, Damage +2

Short Spear: Init +3, Attack +10, Defense +8, Damage +7

Short Spear and Round Shield: Init +3, Attack +10, Defense +10, Damage +7

Soak: +8 (Stamina, Partial Leather Scale Armor, Tough Virtue)

Fatigue Levels: OK, 0, -1, -3, -5, Unconscious

Wound Penalties: -1 (1-5), -3 (6-10), -5 (11-15), Incapacitated (16-20), Dead (21+)

Abilities: Animal Handling 3 (horses), Athletics 4 (running), Awareness 1 (ambushes), Bargain 2 (food), Brawl 4 (fist), Carouse 2 (staying sober), Chirurgy 3 (bind wound), Folk Ken 3 (magi), High German 5 (colorful vocabulary), Hunt 3 (tracking), Latin 3 (Hermetic), Rhine Valley Lore 3 (forests), Single Weapon 5 (short spear), Survival 3 (forests), Swim 2 (rough water)

Equipment: Short spear, round shield, partial leather scale armor

Encumbrance: 1

Appearance: You are a rugged-looking fellow, with black hair, brown eyes and a rakish smile.

Background: You were born to one of the covenfolk at Durenmar, and like all covenfolk there you are a little...odd. In your case, you are firmly convinced that you are a talented poet, destined for greatness some day. In the meantime, you are only working as a man-at-arms to pay the bills, of course. One day your talents will be recognized and you will be as famous as that well-known playwright. What was his name? You know, the bloke who wrote Beoleopard...

Roleplaying Tips:

You're a terrible poet, although you don't know it,

So you speak in rhyme, all of the time.

It's actually annoying, and almost quite cloying.

You simply can't halt, but it's not your fault.



Mappa Mundi

With the internet such a valuable resource, we thought it worth a quick round up of web links that support our favourite game:

Ars Magica Essentials

The **Atlas Games home page** (<http://blog.atlas-games.com>) is the source for official news on releases both for the main fifth edition line and for PDF re-releases like the recent *Tribunals of Hermes: Iberia* book for the Third Edition.

The dedicated **Fifth Edition product page** (<http://www.atlas-games.com/arm5/index.php>) is a real treasure trove. If you haven't checked this page out in a while it's probably about time you reacquainted yourself. As well as character sheets and the link to the official errata you can find pre-generated Fifth Edition characters, part of the fully-detailed sample covenant of *Semita Errabunda*.

The **Atlas Games forum** (<http://forum.atlas-games.com/viewforum.php?f=4>) is the place to go to discuss all things Ars Magica and beyond. As well as official announcements the forum also hosts play-by-post games and dedicated pages for the Grand Tribunal conventions.

Project Redcap (<http://redcap.andrewgronosky.us/page/overview>) is the new incarnation of a site that has been going probably for as long as any of us can remember. It provides information on just about every aspect of the game including dedicated pages for the Order of Hermes, Mythic Europe, the four Realms, and the rules of the game. You can also find a pretty comprehensive internet site index (http://redcap.andrewgronosky.us/page/internet_site_index), which is as near as definitive as it's possible to get.

Ars Magica Fourth Edition is still available as a free downloadable PDF. A great resource for those looking to try the game out (<http://e23.sjgames.com/item.html?id=AG0204>).

Metacreator by Alter Ego Software (<http://www.alteregosoftware.com>) is a character generation and maintenance tool with extensive plugins to support Ars Magica. This, to many, is as essential as any supplement. It provides support for the core rules, each of the *Houses of Hermes* books, *Covenants*, *Guardians of the Forests*, *The Mysteries: Revised Edition*, and *The Lion and the Lilly*. Alter Ego are currently working on a new expansion supporting the *Realms of Power: Magic* book.

Fan Sites

If you're reading this then you're clearly open to the idea of fanzines. Before Sub Rosa there was **Hermes Portal**, a magazine that enjoyed a run of 15 issues over five years. And

the entire run is now available for free download (<http://styren.pagesperso-orange.fr/hermesportal/hermes1.htm>). Issues 14 and 15 in particular are really worth downloading as they have Christopher Gribbon's nicely written and very impressive write-up of the Isle of Man, situated between Stonehenge and Hibernia.

Sanctum Hermeticum is another site that seems to have been around since the "www" became the prefix it is today. The site has built up some fantastic articles in its time, including a Fifth Edition build of a magical archer that's just crying out to be used, a means to build extraordinary effects into the lab texts bought at covenant creation, and a discussion on the presence of evil within the Order. There's also a really nice list of real-world in-period texts that have been fully described and statted out ready for use in Fifth Edition. You can find the site here: <http://shrenewed.wetpaint.com>.

Authors

Blogging seems to be what all the hip young things are doing these days. We don't understand a word of it so we're happy to leave it to the youths. Among them are David Chart, Timothy Ferguson, and CJ Romer.

Where would we be without **David Chart**? His blog (<http://www.davidchart.com/>) — more of a site really, but we'll keep with the theme — doesn't just cover Ars Magica but also has some original fiction that's easily worth a bit of internet time on.

Timothy Ferguson has only recently started his blog but it provides a fantastic insight into the creative process. His site (<http://timothyferguson.wordpress.com>) already hosts the collaborative *Tin Islands* project, and it's well worth a look.

CJ Romer is another prolific author who seems to find more time than all of us to not only chase ghosts about, but write about them too. He's even had time to take a picture of Cheltenham under snow... and then add more moving snow into it. Where does his time come from? Perhaps the site (<http://jerome23.wordpress.com/>) will eventually reveal his secret.

So there you are, a quick tour of some of the most important, useful, and just plain interesting sites connected with Ars Magica. But this is by no means an exhaustive list. If you have any particularly useful sites that you'd like to mention, please send them in to *Mappa Mundi* and we'll put the word about.



In the Next Issue

The Storyguide's handbook: The Enemy Within

The next part of the storyguide's handbook investigates one of the most frightening of hell's weapons. We look at the possession power as presented in *Realms of Power: The Infernal*, and explore the ways in which storyguides can leverage it and players can protect against it.

Nelda's Lament

A young girl and her lover flee the wrath of her enraged father, but this is a story that has been played time and time again. The magi find themselves involved yet again but this time there may be a chance to profit from the affair.

Beyond the Fields We Know: The Rubezahl

Timothy Ferguson details the Rubezahl, a Bohemian faerie inhabiting the roles of storm god *or* king of the gnomes.

The First Age: Playing Ars Magica First Edition

Going back to the very beginning, we follow a troupe as they play the first edition of the game for the very first time. From *rolling* their characteristics and starting age to *casting* Parma Magica, we explore what makes this edition absolutely Ars Magica and how things have changed since 1987.

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