

IN NOMINE LIBER DEI NOTI A MITA

STEVE JACKSON GAMES

IN NOMINE



LIBER RELIQUEUARIUM



THE BOOK OF RELICS



STEVE JACKSON GAMES

INFERNAL GADGETS, HOLY RELICS, ARTIFACTS OF THE GODS...

The War between Heaven and Hell has scattered countless relics of divine and infernal power throughout the world. These are not mere "magic items" to be stumbled upon in some celestial treasure trove; each is the personalized creation of an otherworldly power, to be handled with fear and trembling!

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First Edition – Published February 1998.
You will need the *In Nomine* basic rulebook to play.

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WARNING:

This book is intended for mature readers. It contains interpretations of religious themes which some readers may find unsettling.

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1 2 3 4 5 6 7 8 9 10

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LIBER RELICUARUM

THE BOOK OF RELICS

"TA WITH STUPID"4

BY DEREK PEARCY

THE NATURE OF
ARTIFACTS8

BY JOHN KARAKASH

Keeping Control of Artifacts10

SOURCES OF ARTIFACTS11

Artifacts from Attunements12

USING AND SENSING
ARTIFACTS12

Identifying Artifacts13

CREATION14

BY JOHN KARAKASH

CREATING
ARTIFACTS16

Artifact Creation Checklist18

Enhancing Artifacts19

Something for Nothing20

Features (Enhancements
and Limitations)21

Feature List22

Examples of Artifact
Creation24

*Quick Artifacts and
"Game Balance"*26

DAMAGING AND
REPAIRING
ARTIFACTS26

RESOURCES28

BY DAVID EDELSTEIN
AND JOHN KARAKASH

New Skill29

Songs29

Discords33

CORPOREAL
ARTIFACTS34

BY DAVID EDELSTEIN
AND MATTHEW GRAU

Typical Corporeal
Artifacts35

Unique Corporeal
Artifacts37

Typical Corporeal
Artifacts by
Superior38

ETHEREAL ARTIFACTS:
TALISMANS40

BY DAVID EDELSTEIN
AND MATTHEW GRAU

Sample Talismans41

Legendary Talismans45

Typical Talismans
by Superior47

CELESTIAL ARTIFACTS:
RELICS &
RELIQUARIES50

Common Relics51

Bell Blossom Plot Seeds52

Rare and Powerful Relics72

Special Relics82

TAINT SEARCH
Check Digit Results92

Superior Relics93

Relics of the Gods98

"I Want Them Back!"100





LIVING

ARTIFACTS104

- Rikbiel, Angel
of Ascension107
Dream Fiends107

ADVENTURES110

THE NYBBAS

COMPUTER111

BY DAVID EDELSTEIN
AND WALTER MILLIKEN

- Tishbite, Balseraph Baron
of Technology112

THE COLLECTOR113

BY JOHN TYNES

- Background113
Hypatia of Alexandria,
Saint of Destiny115
Plot Hooks119
Michael's Machinations120

SUPPORTING

CAST122

BY LAURA DAVIDSON
AND MATTHEW GRAU

- Foras, Demon
of Mad Science123
Manaxiel, Angel
of Tinkering124
Ilirael, Angel
of Protective Boons124
Senrevah, EloHITE
of Creation125

INDEX127

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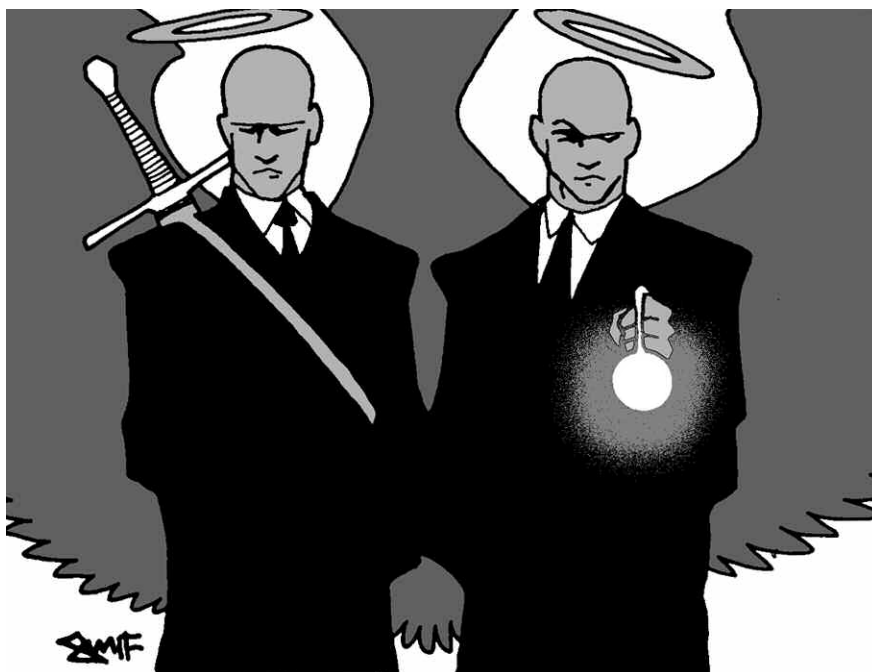
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CONTENTS

"I'M WITH STUPID"

So you know by now that one of the single worst things you can do, apart from anything your Prince said was strictly *verboten*, would be to let anyone, and I mean anyone, know exactly what you're capable of doing. I guess that could also apply to not letting anyone know how serious you are – like, whether or not you're capable of hollowing out a cow and hiding inside of it just to avoid someone you don't want to talk to – but what I'm really getting at is not letting anyone know what your powers are or where they come from, if at all possible.

Beyond your basic demonic (or, for that matter, angelic) powers, there're all sorts of other ways you can screw with people that they'd never expect. You know what I'm talking about; I'm talking about toys. Cool toys. There're so many cool toys in the world, and they do so many cool things, that you'd have a hard time making a list of them all. You've got your basic artifacts, common relics like a Finger of Lady Janice – of which I know I've seen more than ten in my day – or a Midnight Mulcher or a God Gun, or reliquaries like a Tangerian Bible or a Hula-hoop of Hell. Then you have your well-known but unique items, which are like basic relics and whatnot but with little twists on them, like the Beard of Señor Nuñez, or the Guitar Case of St. Stevie. Then you have your really weird stuff, things that people like Eli and Vapula sketched out on a napkin in a bar, left behind in a fit of pique and totally forgot about. Those things are dangerous, but useful.

I used to have one of those dangerous but useful things, a painting. I'll get to that in a minute.

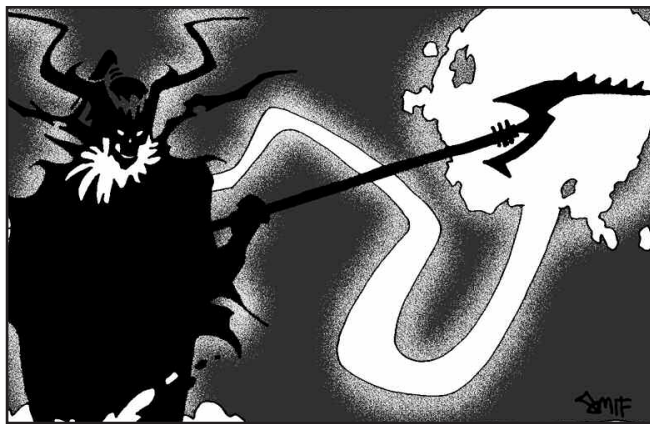
Unlike humans, who love bragging about whatever new Sharper Imagey toys they've gotten recently, celestials are a lot more tight-lipped about their gadgets. It's good not to let others know what you're capable of, the better to surprise them in a pinch.

Now me, I was more than capable of hollowing out a cow and hiding inside of it just to avoid someone I didn't want to talk to. Unfortunately, in the modern age, there's a great dearth of cows just sitting around for the taking. It didn't used to be a problem finding something larger than your average human to carve up and jump into, but I have to keep telling myself that was a long time ago.

The last time I was surprised by a relic, I was hiding out in a fair. I know, you'd think there'd be more than one giant animal to abuse at a traveling county fair, but I guess someone else had gotten there before me – the lion's cage

was empty, though it smelled vaguely of stale animal, and while lots of their railroad cars had dancing elephants painted on the side, I didn't find a single one there. (For the record, I've never carved up an elephant; I mean, they're endangered, right? That would just be wrong.)

I'd been running for days. Hell, after taking a moment to catch my breath and look back on it, I figured out I'd been running for more than a week. My suit was a mess, I'd lost my shirt a couple of days ago, my zombi cat had fallen apart, as zombies are prone to do, so I'd ditched it back at my house, and my chubby goth-chick of a human servant had run off with my ex-girlfriend's human servant. They stole my car and split. I hope they're happy now, because they're not going to be happy when I find them. My ex-girlfriend was an angel (back from when I myself was sort of, you know, an angel) and she of course thought I put my servant up to luring her servant to the dark side. Goddamn paranoid angels.



"Sure," I snarled at her over the phone, "so maybe I put her up to it, but she wasn't supposed to leave me! Now I'm alone! Now what am I supposed to do!" We haven't talked since then. That was two days ago, and I'm afraid she's getting closer. For a couple reasons, she's sort of pissed off. Not to mention the fact that I'm being hunted by my old buddy Charlie for giving him some special lasagna, but that's a whole other headache. Luckily, Charlie's a demon, so he can be reasoned with. An ex-girlfriend – especially one who happens to view herself as the avenging hand of the Lord – cannot be reasoned with, by definition. Don't ever date someone with a personalized license plate that says, "SMITE."

At the time, I figured that how painful the rest of my short life was going to be basically depended on who found me first. If Charlie found me first, he'd probably just break my neck and I'd wake up in Hell. After debasing myself for a couple years, I'd have enough brownie points with my boss, Prince Saminga, to earn a new body and a return ticket to Earth. If Nicole found me first – well, let's just say she probably wouldn't make it a clean kill.

But, I've gotten out of far worse situations. And if I hadn't been surprised by that relic, I would've gotten out of that one. Just for the record, everything turned out okay – it just pissed me off that I got caught. If it hadn't been for that damn relic.

Somebody was after me, right on my tail. I'd been slinking along toward the carnival's rear entrance – no way was I paying five bucks for a ticket. Suddenly, an old Chevy floored it out of the parking lot and set its headlights toward me, brights on. Of course, I bolted. Only two people in the world want to run me down like a dog in the street – or rather, only two people currently on Earth. Okay, only two people on Earth that I'm currently aware of. I have a habit of pissing people off; it's nothing I work at, it's just my nature.

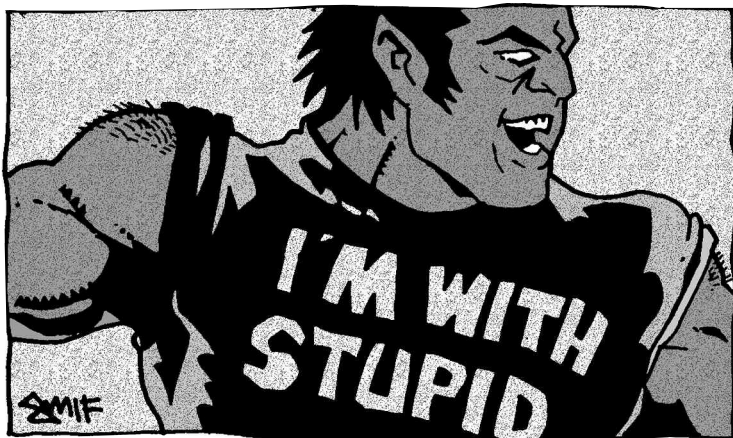
I scurried across the wet grass behind the carnival, where the employees had set up their tents and hammocks. The car followed, running down a tent and a crudely built lean-to. As the Chevy hungrily munched the tent, I heard a dull gong echo through the Symphony – only celestial intervention disturbs reality, so I knew I was being chased by one of my own kind. I couldn't tell if it was an angel or a demon, and frankly it didn't matter. I kept running, headed for where a bunch of blankets and towels had been placed over a series of gooey mud slicks.

The Chevy got stuck in a muddy pothole, grinding its wheels deeper and deeper into its tar-baby trap. My ego wanted me to stay and gloat, but my instincts for self-preservation were far more advanced than they were when I was younger and so I kept running.

I dodged through the fun house, without bothering to disturb the sleeping attendant. I hid in the fun house for a minute, ignoring the kids around me and trying to catch a peek out the front to see what was after me.

It was Charlie. If there's one guy who'll never be able to blend in with a crowd, it's my old pal Charlie. He and I worked for the same guy – Saminga, Prince of Death – and he was supposed to be watching my back. Unfortunately, I felt it was necessary to throw a bunch of hunting angels off my track, so I framed Charlie by giving him some lasagna that had been cooked with the blood of this dead guy. The angels were after the guy who'd killed the dead guy, which wasn't me since I'd been framed for it by some other demons. I figured that

Charlie, being a huge son of a bitch, would be much more capable of handling a couple angels than I ever would be. Unfortunately, my ex-girlfriend, Nicole, had been lying to me about the angels coming after me, and I guess Charlie found out about what I did because he's been after me ever since on general principles. I did split town real suddenly, and I did take a painting with me that I was supposed to hand over to my Prince, but I haven't heard from my Prince in weeks and I thought it'd be cool for me to use it in my own defense in the meantime.



The painting, by the way, was actually an *über* cool relic. Not only that, it was really rare – there're only five or six of them in existence, all owned by Demon Princes or Archangels. These paintings can trap a celestial inside the folds of their paint, which can be good if you're the one holding the painting. As the one holding the painting, I felt good about holding it and wanted to put off giving it to my Prince for as long as possible, especially since I had an ex-girlfriend I wanted to show it to, if you know what I mean.

So Charlie's just standing there, looking like a dork. He's got this ill-fitting T-shirt on, stretched across his massive chest. The T-shirt is one of those old '70s jobs, that says, "I'M WITH STUPID" or some such shit. Of course, it's got an arrow on it. The idea was, you stand next to your friend, with the arrow pointing at him. Ha ha.

Only, the arrow's pointing down and to the right. That's weird. As I watch, my mouth growing dry, the printed arrow swivels around, curling up until it points left, right toward me. This whole time, Charlie's been looking down at the shirt. Without batting an eye, he looks up and starts walking toward me. As he approaches, I see the arrow turning back toward the right again, to assume a perspective shot of an arrow facing forward. Which is to say, right towards me.

Breaking through the back of the fun house, I ran up the hastily erected boardwalk, ignoring the side show barkers and making straight for the big top tent. A show

"I'M WITH STUPID"



was getting ready to start, so I pushed my way through the crowds and headed toward what passed for the backstage area. Most of the performers were already lining up for their entrances, so I had plenty of room to myself. Not to mention that most barefooted and shirtless men in bloody tuxedos get whatever space granted to them that they seem to need.

"Oh man oh man oh man," I muttered to myself, stomping around backstage, looking for another exit. If there'd been a fire, anyone running my way would've fried and died, because it looked like there was no way out.

After a few moments, the only other person backstage with me was the circus geek, chicken at the ready. I pushed him aside every time I passed him, just because it made me feel better about myself.

Then a thought occurred to me, as disgusting as it was. Desperate times do in fact call for desperate measures. I decided I needed to share my epiphany with the geek.

"You know," I said, "human beings exist only to make me feel better about myself." Moments later, Charlie burst into the room.

I stood by the dressing room mirrors, their hot lights burning into the back of my neck. Well, it wasn't really my neck, I was just borrowing it. I smiled and held the chicken forward, like an offering to the dark stranger. The arrow on his "I'M WITH STUPID" shirt swiveled around, from forward to right and back again, indecisive.

Charlie narrowed his eyes and smiled, spying the half-open armoire from which pink fuzzy boas and green rhinestone spandex was spilling out. From the front of his pants, he drew out the largest, nastiest-looking gun I'd ever seen and pointed it at the tall wooden chest. This was the only pistol I'd ever seen whose maker felt the need to add a stubby bayonet to the barrel. Engraved along the blade of the knife with an artist's flourish were the words, "Twice Dead."

I thought about biting into the chicken's neck and spraying blood everywhere, but I was pretty sure the gig was up and saw no need to insult either of our intelligences.

"So," Charlie said, "I've been chasing you for about a week because it's my job, but I'm tired, I'm hot, and I hate circuses. I can start blowing holes in this here cabinet until I hit your body, or you can drop the geek, get back in your own vessel and we can get out of here."

I dropped the geek. It took me almost a full minute to fumble out of the closet – I hadn't had much time to hide after possessing the geek, so I'd shoved my body into the armoire head first, with my feet sticking up in the air. Much to my surprise, Charlie put his gun away and helped me get out.

"You're not going to run again, are you," he asked me. Okay, he didn't ask – like everything that came out of Charlie's mouth, it was a statement and not a question. I shook my head, making big eyes like a scolded schoolboy.

"Cool," he said. The geek stared at us, chicken in hand. I think his only defense mechanism against an incomprehensible reality was to drop into his act, because the next thing I knew he had that chicken's head off, and blood was spraying both from his mouth and from the chicken neck. He was snarling and spitting and hopping and frothing. The chicken's legs twitched a little bit, but not at all like I'd heard newly dead chickens are supposed to kick.

Charlie and I exited the room, disgusted.

"I fear for humanity," he said.

"Yeah," I said, straightening my jacket. "It's like, have some dignity or something."

"So why the hell were you running like that from me," he said, punching me hard in the shoulder. I flinched. Goddamn it, I thought, there'll be a bruise there. I hate bruises.

"Well, you know," I said, shuffling my feet while I tried to gauge how much trouble I was in. "I was kinda freaked out and all. It's been a weird week."

“You were kinda freaked out,” he repeated blankly.

I nodded, beginning to think that I was completely wrong about why Charlie was after me. “That angel, she was my ex-girlfriend. She sorta screwed me over, and it just brought up a lot of issues for me.”

Charlie nodded slowly, his forehead wrinkling. “I’m . . . sorry to hear about that. It’s never pleasant, dealing with people you know – knew – among the Host.”

He whipped around in front of me, grabbed me by both shoulders and shook me firmly.

“But if you ever ditch me like that again without telling me why, I’m going to get upset.” I got the message. Charlie stared me down for a few seconds, just to make sure, then he playfully punched me in the other arm and kept walking.

“At least we got our jobs done,” he said.

“Uh,” I said. “Yeah. At least we got our jobs done. So, you think Saminga’s going to want that painting right away?”

Charlie chuckled. “I think he wanted it yesterday. I say give it to him.”

I frowned, thinking about my servant and her new friend, and what all I’d left in my trunk. “I know where it is,” I said, “but it’ll take a little doing to get it.”

“I’m your man,” Charlie said as he clapped me on the shoulder. So he must not have any idea about how I’d set him up – which was great, since it turned out I’d set him up for nothing, though I still felt a little bad about it. But my relief was nothing compared to the dread I felt thinking about how Saminga was going to act when I told him that I’d had my hands on one of the most valuable paintings in the cosmos, and let some low-grade servants get away with it when they stole my car. I hoped they didn’t know it was there.

“Where’d you get the relic?” I asked him, poking at a marble bicep, hoping to change the subject.

“A friend,” he smiled, flicking chicken blood off his shoulder. “I’d wash it before giving it back, only I’m not sure if washing it will ruin it.”

“If chicken blood hasn’t ruined it,” I said, noticing that the arrow was still locked on to me, “washing it probably won’t do any damage.”

He grunted, rubbing at another blood spot.

“So how did you attune it to me in the first place?” I asked him.

The big demon smiled, digging into a pocket and pulling out a muddy orange cat’s paw.

“Cat!” I shouted, cradling the piece of my noble zombi servant in my hand.

“He’s still alive,” Charlie said. “I’ve got him safe at my home. But this fell off of him. You’d used your own power to animate him in the first place, and it had been recently enough that I was able to attune the shirt to you through the paw.”



“When we get back,” he said, lowering his voice, “I can get your cat healed. He’s a good cat.”

“He’s a great cat,” I affirmed. We walked back through the carnival, side by side, two demonic friends who’d cleared up a misunderstanding.

On the way out, a thin man with a fat wife pointed at me, laughing.

“Hiya, stupid!” he cackled, looking back and forth between me and Charlie’s shirt. Now sure, I was caked in blood and mud, my jacket was torn up and I didn’t have any shoes on, but I hate it when people try to steal my dignity.

“Goddamn bony bastard,” I said later, rubbing my knuckles from the safety of Charlie’s car.

My friend grunted back, gunning the engine.

“But he reminded me that I learned a valuable lesson today,” I told him. “You know what that is?”

“What.”

“Humans exist to make me feel better about myself.”

“I’M WITH STUPID”

THE NATURE OF ARTIFACTS



8

THE NATURE OF ARTIFACTS

Artifacts differ from your typical object in two ways: their link to their owner, and any special ties they have to the Symphony. They are not required to have both (many powerful creations have no owner) but most talismans and relics/reliquaries created by these rules will. Unless otherwise specified, the creator of an artifact is its owner and the way to identify the owner is by the link to the item. (For example, Baal makes a sword and gives it to a loyal Habbalite lieutenant, Quaiel. Until Quaiel buys a link to the sword, he's not truly the "owner." If someone takes it away before then – a difficult task! – Quaiel has no innate way of finding the weapon.)

There are three basic categories of artifacts: corporeal, ethereal (talismans), and celestial (relics and reliquaries). An object can fall into multiple categories and is subject to the rules and benefits of each. The level of the item can be different in all three realms. For example, you can have a sword that is a corporeal artifact/2, a talisman/5 and a relic/3.

Corporeal artifacts are typically just common objects that their owner has "bonded" to. They can have most Features, and they have a link through which their owner can find them. Due to their natural presence in the Symphony, these objects subtract their level from any disturbance caused while using them for any mundane purpose (no more than half the disturbance can be masked in this fashion). So if a demon stabs a human to death (total disturbance of 13 in this case) with a corporeal artifact/3 (dagger), then the final disturbance will be 10. Chipping away at a wall for 8 points of damage (disturbance of 2) would result in a total disturbance of 1 (half of 2). If the dagger was also a relic, the disturbance caused by using the Song within it would *not* be masked.

These items can only exist on the corporeal plane (i.e., Earth) and will remain behind if someone attempts to take them to the Marches, Heaven or Hell. If carried on a vessel, the items vanish when the vessel vanishes and reappear when the vessel reappears. For example, Tahariel the angel goes celestial in preparation for a trip to Heaven. All of his mundane possessions, including any corporeal artifacts, vanish with his vessel and will return the next time he wears *that* body. The only way to retrieve the objects is to use that form again. Don't forget that there is a weight limit, though – anything over (10 times Corporeal Forces) pounds will be left behind; this includes corporeal artifacts!

Ethereal artifacts are a bit more complex. Each one has the ability to enhance a skill for those who possess it. So a talisman/3 containing the Singing skill would give a +3 bonus on all singing attempts by the user. If the user doesn't have the skill, a talisman gives its bonus even to a default roll. A rarer – and typically less useful – talisman is the skill granter. Instead of *adding* to whatever skill the



user possesses, it *gives* the skill at a level equal to the talisman's level. If the user already has that skill, he can choose to use his own skill or that of the talisman, not both. No talisman can both grant and enhance the same skill. These creations do not corrode or rot or get used up, and are immune to the ravages of time. Even a lowly Sword/1 talisman will remain ever-sharp and bright no matter how often it's used.

A talisman can exist on both the ethereal and corporeal planes, but not the celestial. So if Tahariel's dagger in the above example had been an ethereal artifact, it would have vanished just like the corporeal one; but if he had gone to the Marches, it would have appeared with him there. If a talisman is also a celestial artifact, it can be carried to the celestial realms, but none of its functions as an ethereal item will work there.

A talisman's form on the ethereal plane will match either its corporeal form or its function. Details of its appearance, having no effect on its performance, may be altered on the ethereal plane, but its basic form must be chosen during creation. For example, a sword talisman would usually appear as a sword on the ethereal plane as well. A ring that gives a bonus to the Large Weapon (Sword) skill could also appear as a sword on the ethereal plane. But a Seduction talisman in the form of a ring could not appear as a sword on the ethereal plane, unless the GM wishes to allow this as a Feature (and charge extra points for it).

On the ethereal plane, imagery affects reality; thus, any talisman that takes the form of a weapon on the ethereal plane can inflict ethereal damage there up to its level; roll normally for ethereal combat attacks (see *The Marches*, pp. 81-82) but damage is equal to the check digit or the level of the ethereal artifact, whichever is *lower*. It is the ethereal *form* of the talisman that determines whether it can be used as such, not its normal properties. So a Tactics/3 talisman in the form of a sword can inflict up to 3 points of damage in ethereal combat . . . but a Large Weapon (Sword) talisman in the form of a ring cannot be used as a weapon on the ethereal plane if it takes the form of a ring there, too.

The normal properties of a weapon – size, Power, Accuracy, etc. – are irrelevant in the Marches. The ethereal plane is a place of thought and deed, not impact ratios and sharp steel. Note that celestial artifacts in the form of weapons do not have this same tie to the ethereal plane; they can still manifest there and function normally, but they do not allow ethereal attacks. Also note that a relic with one of the Songs of Dreams or the Ethereal Song of Entropy does *not* give the user the

power to make ethereal attacks as described in *The Marches* (p. 81), though the Ethereal Song of Dreams will work normally, of course.

Celestial artifacts are the most complex and have the ability to make the most profound changes in the Symphony. There are two kinds: relics and reliquaries, though a celestial artifact can be both. Either will generate a disturbance if its Songs or Essence are used.

KEEPING CONTROL OF ARTIFACTS

One of the biggest problems with artifacts, especially the more powerful ones, is that they can take over a campaign. In general, they should be no more than a tool or a useful plot device to drive the story.

Warning signs that an artifact might be too disruptive:

- ✘ High level talismans (especially ones that enhance combat skills).
- ✘ Costs 12 or more points.
- ✘ The item does things that a player character could never do.
- ✘ The item is used in *every* adventure.
- ✘ Any living artifact.

For example, a simple level 6 talisman embodied as a sword should set off alarm bells. This 12-point artifact can take a combat monster (Strength/10, Sword/6) and give him an automatic hit every round with a +10 on the check digit!

Here are some useful guidelines to keep those pesky items under control.

1) Limit their number. Artifacts should be noteworthy, and one of the easiest ways is to keep them rare. Most characters won't have the skill or time to produce them, so this leaves the GM (a.k.a. any particular Superior) as the main source.

2) Limit their power. A motorcycle is a *lot* easier to keep balanced than a Holy Sword of Vengeance. All of the new artifacts and artifact creation rules are optional (including the old rules), so don't feel pressured to include anything unbalancing.

3) Limit their usefulness. Any creation can have little quirks or oddities that makes it less than completely functional:

- ✘ Only works at certain times/certain places.
- ✘ Requires a lot of Essence.
- ✘ Can only be recharged in difficult ways (e.g., once every full moon, must be bathed in the blood of a demon, etc.).
- ✘ Unwieldy size.
- ✘ Limited uses.
- ✘ Only works vs. certain targets.
- ✘ Cannot be used by celestials (this is especially good for powerful items!).
- ✘ Generates dissonance in the user. (Use this Feature with care! It can easily become a "Falling trap" for angels.)
- ✘ Creates a very large disturbance when used (2 to 10 times as much as the Essence spent).
- ✘ Creates disturbance merely by existing.

4) Take them away. Very powerful creations will draw the attention of powerful forces. Perhaps the original designer comes looking for it. Maybe the character's Superior needs it for some other part of the War. Possibly a hit squad from the Other Side decides they want it much more than the current owners. When combined with some of the suggestions above, many players will voluntarily relinquish the troublesome artifact after a time.



Relics contain one or more Songs and grant their possessor the ability to use them. Each Song has an Essence reserve it can use that is equal to the level of the Song in that artifact or the amount the Song is capable of using, whichever is lower. The Songs a relic contains can be of different levels, but none can be at a higher level than that of the relic. Anyone but a mundane can put his Essence into a relic, but Essence in a relic cannot be removed. It must be spent powering the relic's Song.

Reliquaries are Essence-generating and storage devices. Most can store Essence up to their level, and gather 1 point per day at the time their *creator* (not owner!) would regenerate Essence. In some reliquaries this reserve can only be used for Songs in a linked relic, while others allow their Essence to be used for any purpose.

A relic or reliquary exists on all three levels of reality, though the form can differ from realm to realm. A celestial artifact will never age, nor does it ever require fuel or an outside source of power (unless certain Features are taken). It may, on the other hand, require ammunition or other items to function upon. So a relic television wouldn't need any electricity, but it would require a television signal!

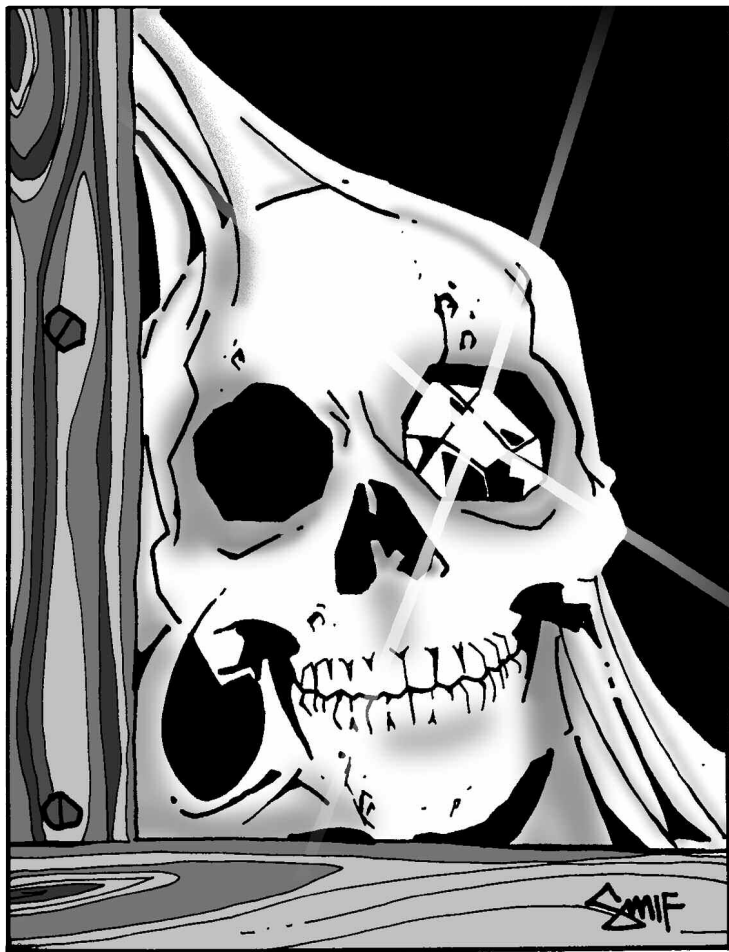
SOURCES OF ARTIFACTS

There seem to be an infinite number of ways to get artifacts, but they break down into three simple categories: Created by player characters, grants from Superiors, and "found" items.

PC-created items are simple from this perspective. The character pays his points and gets an artifact in return. The character points needed and the time it takes to create most powerful items will keep them rare. If a player wants a character that *starts* with a third or more of his initial points in an artifact, the Game Master should examine the concept carefully before allowing it into the campaign!

Grants are "gifts" from a Superior (or other powerful being) to aid a servant or as a reward for a job well-done. Because of this, they can be of a power level that is wildly disparate from what a character could afford. Indeed, it could have Songs and abilities that could not be bought by the player at all. The joy of grants, from a GM's point of view, is that they might turn out to be "loans" and removed by the true owner when their purpose is done (or if they are becoming unbalancing to the campaign). When you get right down to it, the Superior is the ultimate "owner."

Any Superior is powerful enough to make an artifact, quickly and simply. It can take them less than a minute for minor items (Eli can create major relics with a thought)



or a day or more for very powerful artifacts. So why don't they make a bunch and give them to all their best Servitors? For the same reason that a millionaire doesn't answer his own phones. His time is better spent doing things that made him a millionaire, rather than what a secretarial school graduate can manage. Within their Word, some Superiors even grant special attunements for making certain types of artifacts easier for their Servitors.

The most fun, from the player's point of view, is found artifacts. These might be the goal of an adventure, something useful picked up on the way, or an object pried from the cold, dead fingers of a defeated foe. Unless they are very powerful, most of the time the characters can simply keep the items. Otherwise see the box *Keeping Control of Artifacts*, p. 10.

Some very special artifacts are formed spontaneously. Whenever enough emotional energy (i.e., Essence) is spent in a place there is a small chance that an artifact may be created. Places of great destruction, holy (or unholy) places, or objects that have been used for centuries are good candidates.

For example, the McCormack clan has been led by the same family for hundreds of years and the main symbol

ARTIFACTS FROM ATTUNEMENTS

Several Superiors, notably Vapula and Jean, give their Servitors artifacts as part of a Choir/Band or Servitor attunement. It is not necessary to calculate the point value of these artifacts, as they are considered part of the cost of the attunement, and come with all the described Features automatically. However, these artifacts *can* be modified with additional Features (p. 21) if the GM (and the celestial's Superior!) will permit it. This option must be exercised when the character gains the attunement (at character creation, in most cases), and enhancements must be paid for with character points. (Celestials *cannot* gain character points or reduce the cost of an attunement by adding limitations!)

For example, demons of Technology may wish to add the Summonable Feature to their special Band Attunement-artifacts, the better to keep them from being stolen (and inflicting dissonance). Angels and demons alike might want to add a reliquary; this costs as much as any other reliquary, but it has the advantage of being linked to the Superior-granted artifact. And these special artifacts *are* detectable as artifacts to other celestials! Impudites of Technology, in particular, like to add Visibility enhancements to their glasses, making them less obvious while being worn.

If one of these artifacts is lost or stolen, its owner can roll against his Celestial Forces once a day to locate it – treat the artifact as level 0 for this purpose (*In Nomine*, p. 41).



of that leadership has been the McCormacks' sword. It's been used in countless battles and as a rallying point for the hopes and fears of the entire clan. During his last – and greatest – battle, Angus McCormack gave his life to protect his kin from invaders. Since that day, the sword has given any rightful heir to the McCormack legacy the ability to lead men in battle (talisman: Tactics/4, which only functions in leadership situations).

USING AND SENSING ARTIFACTS

Corporeal artifacts are simple to use since they are just regular items with a special link. Ethereal and celestial creations require a bit more explanation, especially with regard to Songs and Essence.

Talismans enhance skills automatically as long as they are carried or worn by their user and have a form appropriate to their function. For example, Boots of Climbing, or a Pocket Protector of Computer Programming, have an appropriate shape. A Hat of Dodging does not! An ethereal artifact without such a form must be visibly held to be invoked, and it must be large enough that there are no penalties to strike it in combat, or it must have the appropriate Features. So in the previous example, if a character wanted a Ring of Computer Programming, he would need the +3 Convenience Feature "Can be worn or carried in a completely hidden way."

Relics and reliquaries are more strict. Without special Features, they must always be handheld, visible when in use, and have no penalties to target them in combat. If it can be worn, put in a pocket, or strapped to something and still be used, it requires a Convenience Feature. Both talismans and relics will normally function only when worn, if they come in a form that is intended to be worn.

Relics have an Essence reserve that can store Essence for the use of the Song (or Songs) that the relic can perform. It is equal to the relic's level or the maximum Essence the Song can use, whichever is *less*. Some Songs have a minimum Essence requirement but no maximum (such as the Song of Thunder) so their reserve is equal to the relic's level. When any Song in a relic is used, the relic automatically expends *all* of its stored Essence. If this isn't enough for the Song, the user can supply more or it can be drawn from a reliquary.

Using a Song in a relic is simple; add the user's appropriate Forces to the level of the Song. This is the target number for the d666 roll (exactly like the regular use of Songs). Because a relic can have multiple Songs at different levels, use the level of the Song being performed (instead of the artifact level) to determine the target number.

While anyone can use a corporeal or ethereal artifact, there are special restrictions on celestial artifacts. Only beings who can control their Essence use can use a reliquary, and only someone that can learn a particular Song can use that Song out of a relic. This includes any powers which require rolling against the wielder's Forces, even if the actual Song contained in the relic is not specified. So an artifact requiring a roll against the user's Celestial Forces, such as the *Fiery Sword* (p. 60) can only be activated by someone capable of performing celestial Songs. Thus, a typical mundane cannot make use of any celestial artifact, a Soldier can use a reliquary or the corporeal Songs in a relic (Dream Soldiers can also use ethereal Songs or the Celestial Song of Dreams), and celestials, spirits from the Marches, Saints, and most undead can use any celestial artifact.

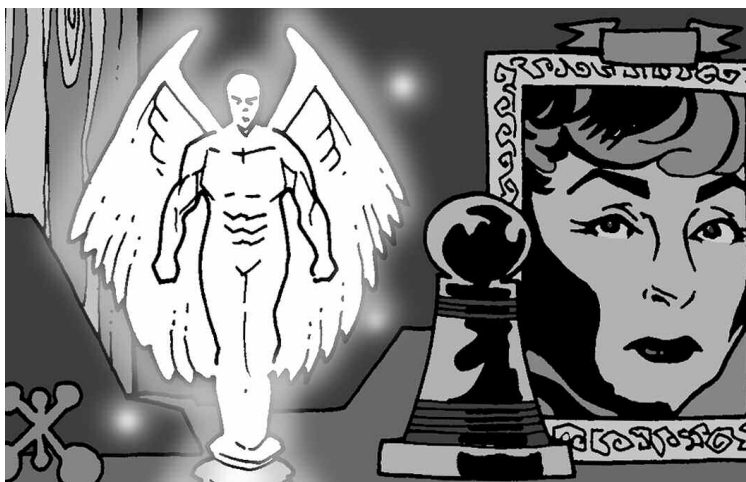
Detecting artifacts is detailed in the main rulebook (*In Nomine*, p. 42), and reprinted in the sidebar, but some clarifications are in order. When in use, most items tend to stand out, especially celestial artifacts! Any use of a relic or reliquary in an obvious fashion allows a Perception roll. Otherwise, a character must touch the artifact or specifically examine it. So if a person's description includes an earring, a celestial does *not* get an automatic Perception roll to detect the earring as an artifact unless the player mentions that he is looking at it.

Sensing items on the ethereal and celestial planes is easier, since the closer to the celestial one goes, the more one's true nature stands out. Any Perception roll to sense an artifact is at +3 on the ethereal plane, and +6 on the celestial plane.

A character can always trace his own items in the Symphony (*In Nomine*, p. 41), but the item can also be used to trace the *owner*! The Song of Affinity (p. 29) can be used to track down the creator of an artifact if a sample of his work is available.

An artifact is automatically linked to its creator. The creator can give it away as long as both the donor and the recipient are willing. It takes Essence equal to twice the artifact's level to break the old bond and establish a new one; optionally, the new owner must spend character points for the new possession. Without this expenditure the artifact still "belongs" to the original owner and the new possessor has no special bond to it.

If the original creator is not available, the process is much more difficult. As long as there isn't a current bond, the current owner can attempt to forge a link to the item. This always costs at *least* the artifact's level in Essence and the same amount in character points. At the Game Master's discretion, it can require other special rituals, expenditures, items . . . or be completely impossible!



IDENTIFYING ARTIFACTS

Artifacts, except for the oldest and most precious, rarely look especially unusual. Any ordinary item can become an artifact, and many do.

Any character except a mundane may recognize an artifact as an artifact when he first sees it. Roll against Perception plus the character's appropriate Forces (Corporeal for a corporeal artifact, and so on). Each character gets another roll, with the same target, on first *touching* the item. The check digit determines how much is learned. (Angels who have an attunement to create artifacts of the same type add 2 to both their Perception and to the check digit.)

- 1 – Yep, it's an artifact all right.
- 2 – You know whether it's Corporeal, Ethereal, or Celestial.
- 3 – You know the above, and its level, and the general nature of the being that created it.
- 4 – You know the above, and its owner (if it's a corporeal artifact); or the skill it contains (for a talisman containing a common skill); or the Song it contains (for a relic that contains a commonly-known Song); and/or the fact that it is a reliquary (if it generates its own Essence).
- 5 – You know the above, and the general nature of what it does, even if it deals with a skill or Song you never heard of before.
- 6 – You know who created it and when, and everything that it does, and the last person who handled it and when.

CREATION



14

CREATION

Eli leaned back in the wicker chair and picked out a few playful chords on the guitar that rested across his lap. A smile crossed his face when he found a combination he enjoyed and the room filled with a delicate melody as he expanded on the theme.

His visitor was notably less relaxed, sitting painfully upright in the clean spot she managed to dig out of one of the chairs in the overfull room. New angels were frequently uptight, Eli had found, which was one reason he enjoyed the company of humans so much. He continued to play while she talked.

"... and so I was sent here to learn how to create artifacts." She was trying, with difficulty, to ignore Eli's behavior, and doubted that there was anything she could learn here. "Jean thought that it would enhance my ability to do my duties on Earth." She cut herself off suddenly when she realized that her voice was falling into cadence with Eli's music. It had taken her six months to track down the elusive Archangel, and she found herself remembering the words of his detractors more than the opinion of her Superior.

"Weheriel, right?" he interjected. His fingers stroked the strings of the guitar until they sang her name, adding to her discomfort.

Weheriel nodded and continued gamely, "So I was thinking we could make a vehicle of some sort, perhaps a motorcycle, or maybe a weapon." Her right hand closed around an imaginary hilt.

"Stop." For the first time his voice had a different tone than the slightly-dreamy, mellow one he had been using. "First you have to know what you want to create; only then can you begin." He finished the song and laid the instrument precariously upon a teetering pile of handwritten books and oddly-carved disks of wood.

"I'd like to make a weapon," she replied quickly. "Something hand-held that can produce explosives on command."

As she spoke, Eli picked up a largish glass and cleaned it out with the tail-end of his shirt that had gotten untucked while he had slouched in the chair.

He held up the glass to an oil lamp and rubbed it some more until he appeared satisfied with its cleanliness. "Strictly a relic then? Nothing fancy with talismans or reliquaries?"

She shook her head, "No, most of my duties will keep me on earth, and my skills are *quite* sufficient so that a talisman will not be necessary."

"What color would you like?" he asked suddenly.

Taken aback she retorted without thinking, "Color? What does *color* have to do with it!"

Eli grimaced as he turned the glass slowly in the light, "If you can't picture what you want well enough to tell me the color, you aren't ready to create it."

Exasperated she replied, "Green, okay? I want green."

Smiling, he nodded and concentrated on the glass. Soon it became apparent that it was glowing on its own rather than reflecting the light in the room.

Weheriel managed to take her gaze off of the glass to look at Eli. He seemed relaxed and yet oddly tense all at once ... and his eyes glowed with the fires of Creation. She shivered internally as she reminded herself that she was in the presence of an *Archangel*; one of the most ancient and respected at one time.

He removed his hand and the glass hung there, suspended by the forces passing through it. It slowly revolved as energies crackled over its surface. Soon it was glowing almost too bright to view and Weheriel turned away.

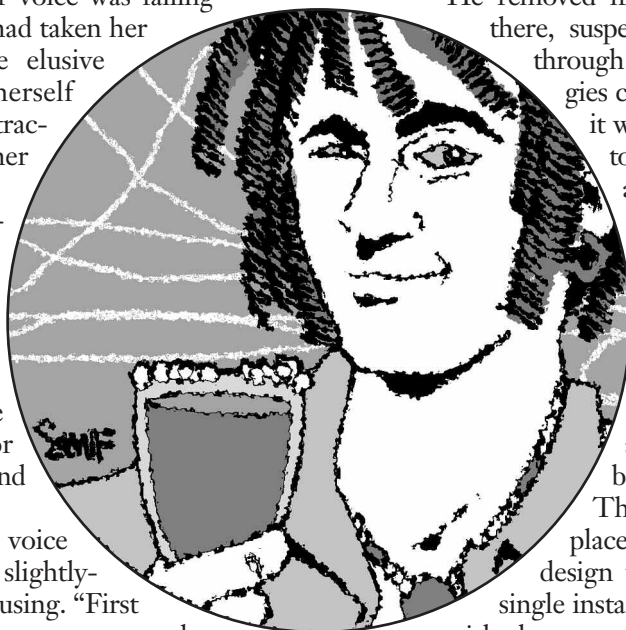
"No! You must watch this." Eli snapped out.

Ashamed, she turned back to the glass and forced herself to watch the process. Though it almost blinded her with its radiance, she saw the power being bound into the artifact. The last strand slipped into place and the intricately beautiful design was whole before her for a single instant before the light was extinguished.

Eli plucked the glass out of the air as it started to fall, a curious smile playing on his face. "Would you like to try it out?" He held out the artifact to her, and she took it instinctively. "Just give it a little juice."

Weheriel swallowed and held the glass between them. She let a bit of Essence flow into the glass and it began to quickly fill with a semi-solid green liquid. Weheriel frowned as she focused on it. The substance was cold enough to already begin chilling the glass and seemed a bit more solid toward the top. Dozens of possible chemicals and explosives flashed through her mind, but none seemed to match the properties. "W-what is it?"

He plucked the glass from her hand, causing her to gasp. She schooled herself instantly. *If it would explode due to shocks like that, he would have told me*, she thought. *That must be why it's chilled.*





The Archangel of Creation poured the liquid into two other containers, while the artifact stayed conveniently full. He handed one of them to her and said matter-of-factly, "It's a margarita."

"A MARGARITA! How can I blow something up with a margarita?"

"Oh, you can't . . . at least, not easily."

"But why did you make *that*?" she asked, obviously upset.

"That," he nodded toward the glass, "is what *I* wanted to make. If you want something, you'll have to make it yourself." He sipped his drink and smiled at the annoyed Malakite.

"It *is* green, though."

Artifacts may play a large or a small part in a campaign, but one must keep in mind that every artifact is unique and special. Boring or mundane creations should be looked at with a jaundiced eye. Does this enhance the game? Can it be made more interesting? If it doesn't meet those criteria it should probably be reworked or eliminated.

The following rules are a much-expanded and more detailed version of the guidelines in the *In Nomine* rulebook. The GM is encouraged to only make use of those parts that would integrate well into his world; artifacts can be quite unbalancing! (See *Keeping Control of Artifacts*, p. 10.) These rules supersede the main rulebook when there is a conflict.

CREATING ARTIFACTS

Creating an artifact is a lengthy and arduous process . . . and not one for the unskilled! These rules can produce items that would be difficult or impossible for player characters to create during a course of a campaign, but they will provide guidelines for Game Masters wanting to introduce unique and powerful items to enhance their game.

Only a being with a sufficiently advanced tie to the Symphony can make such powerful items. Any creature with 6 or more Forces has the basic ability to create an artifact, though the actual practice may be more difficult! The Enchantment skill (based on the Enchanter's Forces in the realm of the item being created, p. 29) is also necessary and it cannot be used as a default.

A basic limitation is that the enchanter cannot imbue an object with skills or Songs which he does not have. Fortunately, the lead enchanter can have a number of assistants up to his Enchantment skill level to provide the necessary knowledge. In fact, most powerful objects will require both the Enchantment skill and several powerful assistants to have any chance at success. The skill or Song imbedded in the artifact can never be at a higher level than that known by the character providing it.

Each assistant, in addition to lending knowledge to the project, can also provide character points or Essence during the final ceremony. In the event that the main enchanter is incapacitated, any of the assistants can take over the ceremony, but the skill roll will need to be recalculated to take the differences in skills into account. The skill roll can never go *up* because of a last-minute substitution!

After designing the artifact, the enchanter needs to gather materials and "bond" to them. Time spent building an object can count for this purpose as well! Gathering materials for a corporeal artifact is relatively simple and takes no time, since all that is required is a suitable object. For ethereal and celestial creations, travel to the appropriate realms for supplies will be necessary. For beings unable to get to the ethereal or celestial planes, this may require bargaining with creatures that can, or tracking down appropriate substances that may have been brought to the corporeal realm in the past. As an alternative, the Game Master may set up adventures to help find the proper items or substances needed. Perhaps that pesky mortal alchemist has a rare element that would greatly speed the process, or an ancient spirit in the Farthest



Marches has a globe filled with the Celestial Fires of Creation. (See *Artifact Creation Checklist*, p. 18 for the amount of time required.)

One of the easiest ways of “gathering” materials is to take over someone else’s nearly-completed project. Sometimes human sorcerers will die before finishing an artifact, or have a laboratory with a variety of suitable materials. Ten to fifty percent of the already-accomplished work might have to be redone (due to spoilage or other factors), but this is a great leg up on what is usually a lengthy process! Likewise, any project that is delayed might have the components degrade over time (GM’s decision).

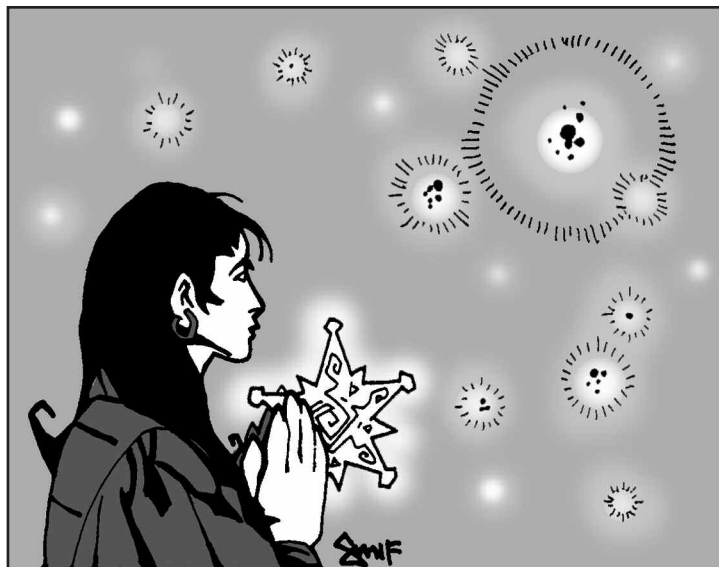
Once everything is together in one place, the final ceremony can commence. In general, the more character points invested in an object, the longer and more elaborate the ceremony. Certain Superiors grant their Servitors bonuses when creating artifacts. Most notably, Servitors of Vapula and Jean have an advantage when creating technological talismans, and all Servitors of Eli (especially Elohim and Mercurians) have a bonus when creating any artifact.

Due to their close ties with invention, servants of both the Archangel of Lightning and the Demon Prince of Technology have an easier time making technological talismans. They may add their level of a single appropriate skill to the enchantment of an ethereal artifact. So an Impudite of Technology with 4 Ethereal Forces, Enchantment/2, and Throwing/4 would have a base roll of 10 to make an Infernal Mortar Launcher (before subtracting the penalties for the number of character points used). On the other hand, Jean *knows* the laws of the universe, rather than having to guess them by experimentation, so his servants can also add their Celestial Forces to the equation. If the celestial above was a Servitor of Lightning with 3 Celestial Forces, the target number would be 13.

Servants of Creation have an intimate attunement for creating things, artifacts included. When calculating their Enchantment skill, they get to *double* their Forces in the appropriate realm. In addition, Elohim of Eli with the *Transubstantiation* attunement do not need to roll at all when creating a relic or reliquary – they don’t even need to know the Enchantment skill. Likewise, Mercurians of Eli are automatically successful when making a talisman. (The Enchantment skill will make them even more adept, however.)

The amount of time required for the ceremony is equal to twice the character points required, in hours. This can be reduced by successful use of the Song of Artifacts (p. 29). Divide the time necessary by the check digit plus 1 if the Song succeeds, or add hours equal to the check digit if the Song fails! Helpers who require

sleep (such as normal humans) begin to nod off after about 24 hours of constant alertness, or they may begin to unconsciously use their Essence to stay awake. Without stimulants or some other means of keeping them awake and focused (such as the Corporeal Song of Sleep, p. 31), half are lost for the ceremony at the end of 24 hours, and another half for every 12 additional hours that go by. E.g., after 36 hours only a quarter of the human helpers would still be awake or aware enough to continue. All participants must be present and awake for the entire ceremony.



Twice the character points in Essence is spent at the very end of the ceremony. This Essence can come from the enchanter, any assistants, reliquaries (up to one for each enchanter and assistant) or from worshippers/helpers. Large enchantments by human cults typically have worshippers trained to lend their Essence to group endeavors. Up to $10 \times$ [Enchantment skill of the enchanter *squared*] helpers can add Essence to the ceremony. On average, every 10 helpers can contribute 1 point of Essence. If they have been specially prepared (for example, they have been meditating for days), or they participate in an appropriate Rite, they can give 2 to 4 times that much. A *very* suitable Rite can grant up to 10 times as much! Anyone who can control his Essence will be able to contribute a maximum of 1 Essence if he is not actually assisting with the enchantment.

Example: A Servitor of Saminga wants to create a relic. He fosters a death cult of fifty people to help with the ceremony. Normally, they would only contribute about 5 Essence, but he had them sleep in a cemetery (the site of the ceremony), and murdered them all with his undead servants at the peak of the ritual. The GM rules that this was worth a total of 50 Essence!



Don't forget that all of this Essence spent will make a *lot* of disturbance in many cases! In order to avoid this kind of attention, many powerful artifacts are created on the ethereal or celestial planes. Keep in mind that only celestial artifacts can be enchanted in Heaven or Hell, and only ethereal or celestial artifacts can be made in the ethereal realms.

Once all the preparations are done, the enchanter rolls his Enchantment skill with any modifiers. Extra Essence can be used for this roll, but due to the difficulty of any enchantment, it takes 5 Essence per +1 bonus. Any Intervention at this time will produce unforeseen powers and abilities or will prove disastrous. Even if the skill use is automatic (target number of 12 or higher) a roll is still necessary to check for Intervention.

ARTIFACT CREATION CHECKLIST

Prerequisites and Notes

- 1) Only beings with 6 or more Forces can create an artifact.
- 2) The enchanter must have the Enchantment skill. (*Exceptions:* Angels with the EloHITE of Creation and *Transubstantiation* attunements who are making celestial artifacts, and angels with the Mercurian of Creation attunement who are making talismans).
- 3) The head enchanter can have a number of assistants up to his level of Enchantment skill.
- 4) Up to $10 \times [\text{Enchantment squared}]$ worshipers/helpers can provide Essence for the final ceremony, in addition to the Essence provided by any assistants.
- 5) Reliquaries (among other things) can also be used to help provide Essence – one per enchanter/assistant.
- 6) Only skills and Songs that the enchanter (or his assistants) know can be put into the item, up to the level that the skill or Song is known.
- 7) Character points can be provided by the head enchanter and any assistants, and the enchanter can choose any one of the participants to receive the link to the item. (Some Game Masters will choose not to charge character points. See *Something for Nothing*, p. 20.)
- 8) Write down the description and what the item should do and give it to the Game Master for approval.

Step-by-Step

- 1) Choose the base level of the artifact (an artifact that encompasses more than one realm, or has multiple Songs, or is both a relic and reliquary, will have to be enchanted more than once). Corporeal artifacts cost 1 point per level, ethereal artifacts cost 2 points per level and celestial artifacts cost 3 points per level.
 - 2) Pick any Features desired on the item.
 - 3) Spend time “bonding” with the object (corporeal) or gathering materials (ethereal or celestial).
Corporeal: Base time = 1 week per level.
Ethereal: Base time = 1 month per level.
Celestial: Base time = 1 year per level (1 month per level if using EloHITE of Eli attunement).
- Every point of Features, either positive or negative, adds 10% to the base time.
- Divide the base time by the creator's Enchantment skill level.

Double the base time for talismans if the creator cannot consciously travel to the ethereal plane.

Triple the base time for relics and reliquaries if the enchanter cannot travel to the celestial plane.

Total time = (Base time + 10% per point of Features)/Enchantment skill.

4) Perform final ceremony.

Essence required = $2 \times$ [number of character points].

Time required = $2 \times$ [number of character points] in hours.

The time for the ceremony can be divided by one plus the check digit of a successful performance of the Song of Artifacts. If the Song fails, add the check digit to the hours required!

Skill Roll = [Forces in the appropriate area] + Enchantment skill, -1 per 5 character points in the artifact.

Each 5 points of additional Essence will add +1 to this roll.

Special cases:

✦ Servant of Vapula creating a technological talisman: + [appropriate skill level].

✦ Servant of Jean creating a technological talisman: + [appropriate skill level + Celestial Forces].

✦ All servants of Eli *double* their Forces for the Enchantment skill.

✦ Those with the EloHITE of Creation Choir attunement and *Transubstantiation* need not roll when creating relics/reliquaries.

✦ Those with the Mercurian of Creation Choir attunement need not roll when creating talismans.



If the ritual fails for any reason (not enough Essence, interruption, failed skill roll) all time and Essence is lost. Around half of the materials for the ceremony will be wasted and have to be regathered. The GM has the option to make all or none (or any amount between) of the components reusable.

If successful, however, a new artifact has been created. The head enchanter decides whether the item will be linked to (owned by) him or one of his assistants. This is one reason few demons trust each other enough to work together on projects like this; who knows what the enchanter will decide to do?

Self-Powered Relics

Most relics require a d666 roll against the user's Forces in the appropriate realm plus the level of the Song to be activated. Some relics are designed to operate independently of the user, however. And an enchanter might wish to make a relic that will usually work even for someone who is deficient in the necessary realm.

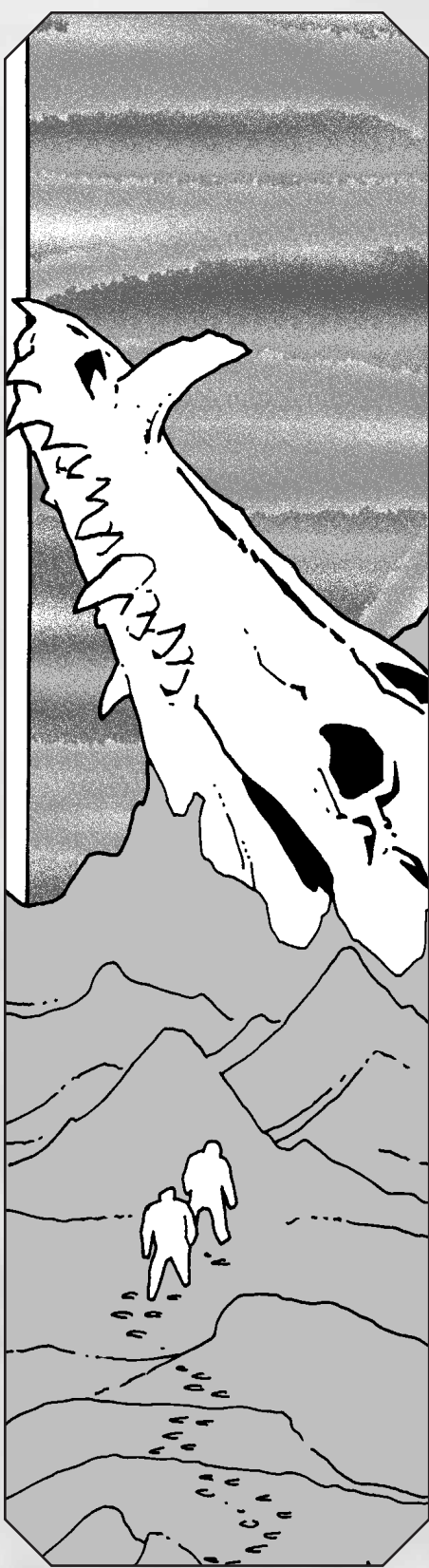
At the creator's option, a relic can be "self-powered." This means that when rolling to activate it, the relic's level substitutes for the appropriate number of Forces, regardless of what the user's Forces are. This option must be chosen *at creation* and cannot be altered later; it will always work this way for *every* Song the relic contains. Wielders of self-powered relics cannot choose to use their own Forces instead, nor do their Forces add to the relic's level. Making a relic self-powered does not affect its cost. All the rules governing who can activate a relic (p. 13) still apply to self-powered relics.

ENHANCING ARTIFACTS

The rules change slightly when an existing artifact is to be enhanced. If the new enchantment is in a different realm (e.g., the character wants to turn his relic into a talisman as well) there's no problem; just use the regular rules. If, however, he wants to add other things, it gets a bit trickier.

There are two main restrictions on this process. One, the level in any realm may never be raised. Two, no new Features can be added. The pattern for the artifact is laid down when it is first constructed and the item would have to be destroyed to make such profound changes. So this means that a corporeal artifact can never be enhanced corporeally, though it could become a talisman, for example. The only exception to this is when a corporeal artifact is made into a talisman, relic or reliquary. The Convenience Feature cost has to be paid if the item is small or easy to carry.

Adding a new skill to a talisman is a simple matter. Use the standard rules for character point cost, creation time



SOMETHING FOR NOTHING

After reading the creation rules, it may seem like an arduous and expensive process . . . especially in terms of character points! It could take several sessions to build up enough to make even a medium-powered artifact. This point cost is a balancing mechanism to stop powerful items from overwhelming the story, but is not appropriate for every Game Master's taste or campaign. Keep in mind that it is always possible to simply "buy" an artifact if the GM is willing to set up the proper circumstances. For example, a character (armed with a lot of character points) might crave a boon from his Superior. It is up to that Superior to decide whether to allow it.

Accordingly, there are several options open. The GM should pick from the options below and make sure the players know it before they start creating any artifacts of their own:

1) Don't charge any character points. This is a simple method and it will make Servitors of Eli much happier. The downside is that if there are long stretches of downtime in the campaign world, the PCs may become quite powerful as they enhance themselves with new items. Special care must be taken with this option and the GM is encouraged to remove artifacts that get out of control. This is an especially good option for items with the Charges Feature (p. 22).

2) A new artifact costs no points, but until they are paid, the item doesn't "belong" to the character and there is no link to let it be traced. This costs 1 point per level of the link desired, up to the level of the artifact. Items with no point investment might become "lost" if the GM considers them disruptive or unbalanced; without a link, they will be quite hard to find! The more points the character pays, the easier the item should be to recover.

3) Charge points, but make it cheaper. An excellent method that requires only a bit of finesse on the GM's part. Help creating an item can be awarded at the end of a scenario by a grateful Superior, or the player characters could find artifacts or substances that "replace" the need for as many character points.

For example, the players want to create a relic with the Corporeal Song of Tongues and a linked reliquary, both at level 6 – a cost of 30 points! The GM gives them the opportunity to find the actual tongue of a long-dead dragon scholar in the Far Marches that is worth 20 points toward the creation of such an artifact. If, on the other hand, they wanted to make a relic/6 with the Song of Possession, the wise Game Master might make them pay full price.

4) Charge full points. With this option, characters will make few items and those are likely to be of lesser power. This is best for campaigns where significant time passes in the game world between sessions (during which a character can be assumed to be gathering components) and where character point awards are high . . . or if the GM simply doesn't want the players making items too often! Because the items are fully paid for, the GM should compensate the characters in some way if it becomes necessary, for game balance, to take the offending creations away.

and Essence required. The new skill cannot be of a higher level than the first, though!

Making a relic into a reliquary is a bit more difficult. The reliquary doesn't have to be the same level as the Song in the relic. (This is an exception to the rule given in *In Nomine*.) The cost is 2 points per level if the Essence in the reliquary can *only* be used by the relic, or 3 points per level if it can be used for other purposes. Remember that the reliquary level cannot exceed that of the relic, nor can it be raised later!

Adding a Song to an existing relic has a cost savings; only 2 points per level up to its level as a celestial artifact. Unfortunately, the Songs use the same Essence reserve. So in *any* use of the Songs, all the Essence is gone. This does not affect Essence held by a reliquary (if the artifact also contains one). For an artifact that has multiple Songs and is also a reliquary, any of the Songs can use that Essence.

Example: Oraquiel, a Servitor of Kobal, has a fake flower that is a reliquary/5, with the Corporeal Song of Attraction/4 and Ethereal Song of Charm/1. Attraction, as the first Song enchanted into the relic, gives all the Songs within the artifact an Essence reserve of 4 to draw upon. But no matter which Song the demon uses, all of this reserve will vanish.

Turning a reliquary into a relic uses the basic item creation rules (except, of course, the relic level cannot exceed the reliquary level). The cost for this is 3 points per level of the Song enchanted.

FEATURES (ENHANCEMENTS AND LIMITATIONS)

This section expands and clarifies the Artifact Limitations box in the main rulebook (*In Nomine*, p. 70). Since "limitations" is a poor word for some of these options, they have been renamed *Features*. Any reference to Features can mean a limitation or enhancement in an artifact.

The Feature List (pp. 22–23) has been broken into several functional areas. In most cases, all items in an area are mutually exclusive and only one can be chosen. Because of all the options available, unbalancing combinations are quite possible. The Game Master should assess any artifact before giving approval! Any artifact that belongs to more than one realm should be calculated separately for each realm.

There are many more reasonable things a character might want to do with an artifact, and these should be judged on a case-by-case basis. For example, Omsia wants a car that turns into a gun. This is almost as good as having a summonable car (plus she'd get two very



different and useful items) so it should cost at least +5 points. The fashionable Lucy, on the other hand, wants a suit of clothes that will change color and style to suit her whim. While convenient, this is hardly unbalancing, so it should be worth +1 or +2.

Except for the Charges Feature, the total cost of an artifact after all Features have been tallied cannot be less than *half* of the base cost (round up). After that calculation, then apply any divisor for Charges.

Example: Ilrael is making a reliquary/3 (base cost 9) that requires an hour of preparation before each use (-3) and is very fragile (-2). This would normally cost 4 points, but half of 9 (rounded up) is 5. If it will only work three times (Charge Feature), then the total cost is 2 (5 divided by 3, rounded up).



FEATURE LIST

(Choose only one from each category, unless otherwise stated.)

Activation Time

- Requires a brief, silent invocation (1 round) . . . +1
- Requires a 5-minute invocation before each use . . . -2
- Requires an hour of preparation per use . . . -3
- Requires a day of preparation per use . . . -4

Charges

- One use (No Essence Regeneration Features allowed) . . . Divide cost by 4
- 2-4 uses . . . Divide cost by 3
- 5-8 uses . . . Divide cost by 2
- 9 or more uses . . . Normal cost
- (Note: Divide *after* all other Features are factored in and round up.)

Convenience

- Essentially immobile . . . -4
- Extremely bulky or heavy (two strong people needed . . . refrigerator) . . . -3
- Heavy or hard to move (one person can move it . . . barely-full steamer trunk) . . . -2
- Bulky, hampers movement, easy to hit (two hands required . . . typical TV) . . . -1
- Easily carried in one hand, must be held visibly to be used . . . +0
- Can be worn, leaving hands free, hard to hit . . . +2
- Can be worn or carried in a completely hidden way . . . +3
- Invisible (special – see *Concealed Weapon*, p. 55) . . . +5
- (Note: All Convenience penalties also apply to the Agility and Strength rolls of anyone carrying the artifact. Also, vehicles are self-mobile so the bulk/mobility Features don't apply to them!)

Disturbance

- Creates disturbance when used . . . -1 per 2 points of disturbance (max -6)
- Creates a continuous disturbance ✖ . . . -1 per 1 point of disturbance (max -6)
- Lessened disturbance when used . . . +2 per point of reduction (may not reduce disturbance below 1)
- Creates no disturbance when used . . . +15

✖ *This does not create echoes – the level of disturbance remains constant, radiating from the location of the artifact.*

Essence Capacity

- Larger Essence capacity . . . +2/+1 extra Essence (May not exceed double the base capacity.)

Essence Regeneration (Reliquaries only)

Time

- Slow regeneration (once every three days) . . . -1
- Slow regeneration (once a week) . . . -2
- Slow regeneration (once a month) . . . -3
- Slow regeneration (once a year or slower) . . . -4
- Regenerate Essence twice as fast . . . +5

Conditions

- Recharging somewhat difficult . . . -1
- (must be submerged underwater, or plugged into a wall socket)
- Recharging difficult . . . -2
- (must be immersed in human blood, only in freezing temperatures)
- Recharging very difficult . . . -3
- (only in a vacuum, only at a Tether of the creator's Superior)
- (Note: *Time* and *Conditions* are considered two separate categories, but the GM should be careful about allowing them to be combined.)

Essence Requirement

- Per 2 points of Essence required . . . -1
- (This is an added cost for *any* use of the artifact, in addition to the normal requirements to activate a Song, etc.)

Fragility

- Easy to destroy (any hit will break it) . . . -2
- Fragile (about half as many hits as normal) . . . -1
- Typical/average . . . +0
- Tough (takes about twice as many hits to destroy) . . . +1
- Very tough (about four times as tough as normal) . . . +2
- Extremely tough (about six times as tough) . . . +3
- Unbreakable except by extreme force/special means . . . +5

(Note: Body hits for the corporeal forms of some common objects can be found in *In Nomine*, pp. 62-63. This Feature only applies to the *corporeal* form of an artifact!)

Frequency Restriction

- May only be used once per day . . . -1
- May only be used once per week . . . -2
- May only be used once per month . . . -3
- May only be used once per year . . . -4
- May only be used once per century . . . -5

Harms User

With every activation of the artifact, the wielder takes damage equal to the check digit (if applicable), or the level of the artifact (chosen at creation).

- Inflicts Body hits . . . -2
- Inflicts Mind hits . . . -2
- Inflicts Soul hits (down to a minimum of 1) . . . -2
- Inflicts Soul hits (can remove a Force) . . . -4

Summonable

- Summonable for 1 Essence . . . +4 (or more)
- Summonable at will . . . +7 (or more)

Very large or heavy objects should cost *more* to summon than medium-sized ones. Below are some suggested cost increases which should be added to the Summonable Feature:

- Item is man-sized . . . +2
 - Item is car-sized . . . +4
 - Item is truck or boat-sized . . . +6
 - Item is the size of a small house or plane . . . +10
 - Item is the size of a large building or a jumbo jet . . . +20
 - Item is the size of an oil tanker or a skyscraper . . . +30
- (Note: Summonable artifacts appear in the grasp of the summoner or within [level] yards during step 1 of combat without costing an action. The owner must be within the same range to dispel the object. Dispelling does not require Essence. Summonable artifacts cannot take any Convenience Features. Summoning an artifact causes a disturbance equal to the level of the artifact *plus* the extra point cost the GM assigns for its size; summoning a car makes noise . . . summoning a Lear Jet makes a *lot* of noise!)

Tracking

Celestials can use artifact to track the owner as per the Cherubic resonance . . . -2

Cannot trace owner or creator through the artifact, even with the Song of Affinity (p. 29) . . . +3

Use Enhancement

Each Song that can be used by a being that otherwise couldn't use it . . . +1 per Song level

Essence in reliquary usable by a being that otherwise couldn't use it . . . +3

Use Restriction

(The GM should normally allow only one – piling on multiple unrelated Use Restrictions is an easy way to abuse the creation rules)

Requires uncommon substance or moderately difficult action to function . . . -1

(A gold coin, a used Lakers ticket, an Intelligence roll to figure out the proper settings, animal sacrifice)

Requires rare/unusual substance or difficult action to function . . . -3

(A priceless diamond, a handout from a miser, an Intelligence roll and a Precision roll, both at -4, human sacrifice)

Requires extraordinarily rare substance or nearly impossible action . . . -5

(First snowflake of winter, blood of a Demon Prince, a Will roll at -6 with a check digit of 6)

(Note: Depending on the campaign, the difficulty or rarity of these actions and items can vary widely. The GM should carefully monitor any Use Restrictions a player wishes to employ.)

User Restriction

May only be used by humans/ethereals/ celestials . . . +2

May only be used by owner . . . +3

May only be used by servants of a Superior . . . +3

May only be used by members of one Choir/ Band . . . +3

May only be used by angels/demons . . . +4

Visibility

Automatically detectable as an artifact . . . -3

Automatically grants a Perception roll to detect . . . -2

Hard to detect . . . +1 per -2 on any Perception rolls

Impossible to detect in the corporeal realm . . . +5

Impossible to detect anywhere . . . +10

Vulnerability

Ethereal artifact destroyed when corporeal form destroyed . . . -2

Celestial artifact destroyed when corporeal form destroyed . . . -4



EXAMPLES OF ARTIFACT CREATION

The following section presents several relics with the details of their design and creation explained step-by-step. The complete descriptions of the artifacts can be found in Chapter 6.

Bathtub of Youth (p. 72)

Relic/6 (Corporeal Song of Entropy) . . . 18
 Use Restriction: Human sacrifice . . . -3
 Activation Time: Hour of preparation . . . -3
 Fragility: Extremely tough . . . +3
 Convenience: Extremely bulky . . . -3
 Reliquary/1 (only powers artifact) . . . 2
 Essence Regeneration: 1/week . . . -1
 Total cost: 13

Design notes: The Regeneration Feature would normally be worth -2 but since the reliquary is only worth 2 points, the total cost cannot be below 1. Unlike the standard rules in *In Nomine*, the reliquary level and the relic level do not have to be the same; each level of a reliquary that can only be used with the artifact costs 2 points per level, not 3.

This is a relatively complex artifact, so it makes a good example for the creation rules. The base level of the item is a relic/6 and it has 12 points worth of Features (both positive *and* negative). In addition, it is also a reliquary/1 with a 1 point Feature. This makes for two separate calculations since the Essence Regeneration Feature only applies to the reliquary. Let's assume it was created by Garok, a demon with an Enchantment skill of 4 and Celestial Forces of 5.

The base time for a celestial artifact is 1 year per level, + 10% per point of Features. Level 6 with 12 points of Features equals 6 years, plus 120%, for a total of 13.2 years. The reliquary side is considerably easier: one year for a level 1 celestial artifact with only 1 point of Features equals 1 year plus 10%, or 1.1 years. Divide this sum, 14.3 years, by the check digit of a successful Enchantment skill roll: let's assume a check digit of 4, to give a total time of 3.575 years (call it 3 years, 7 months).

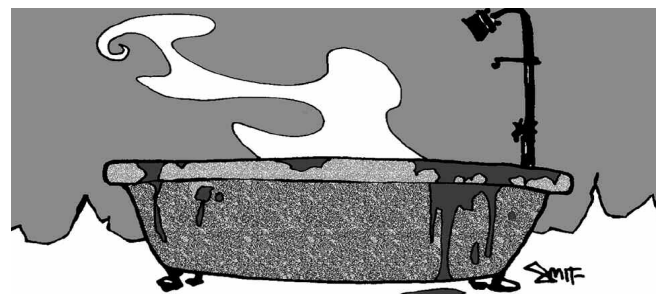
If the creator had been a human, rather than a celestial, this time would have to be multiplied by three since corporeal beings can't go into the celestial realms and gather supplies for celestial artifacts.

When all preparations are done, it's time for the final ceremony. The artifact costs 13 character points, so the ceremony will require 26 hours and 26 points of Essence. Garok knows the Celestial Song of Artifacts at level 3, and successfully performs the Song with a check digit of 1. Because of this, the total time will only be 13 hours (26 hours divided by the check digit +1). This is good, because the demon's human followers will begin to drop off after 24 hours of concentration!

Garok has thirty human helpers and one foul-mouthed Soldier assistant (who will provide Essence and has knowledge of the Song at level 6). The demon could have up to four assistants and 160 helpers, but he doesn't know that many people whom he trusts! The Soldier is providing 5 Essence and normally the helpers would contribute 3, but Garok is a Servitor of Kronos and focuses everyone's concentration with a large metronome. This doubles the amount provided by the helpers, for a total of 6 Essence. The demon provides 6 more from a reliquary and uses 9 of his own to get the 26 he needs.

After 13 hours, it finally becomes time to finish the item. The roll needed is Celestial Forces + Enchantment skill -1 per 5 points in the item. This comes out to [5 + 4 - 3] for a target number of 6. If the demon could find more assistants he trusted, each additional 5 Essence beyond the required would provide +1 to the Enchantment roll.

An EloHITE of Eli (with Transubstantiation) would not even need to roll when making a relic . . . not that they would create such an evil device!



Protection Pendant/Jarien's Love (p. 77)

Relic/6 (Corporeal Song of Shields) 18
Relic/5 (Celestial Song of Motion) 10
Use Enhancement: usable by mortals +5
Visibility: Impossible to detect on corporeal plane +5
Convenience: Can be worn or carried in a completely hidden way +3
User Restriction: Can only be used by someone attuned by a Cherub or Djinn +4
Reliquary/2 (only with artifact) 4
Total cost: 49

Design notes: The Use Enhancement Feature allows humans (and ethereal beings) to use the Celestial Song in the relic. The Visibility and Convenience Features keeps the item from drawing attention to the holder. Because the Pendant can only be used by a very restrictive class of beings, the GM ruled that it was a +4 Feature. Because the Song of Motion is of a lower level than the Song of Shields, it's obvious that Shields came first (because you can never re-enchant an artifact at a *higher* level than it was previously). This is also why Motion's cost is only 2 points per level instead of 3.

Nash Rambler (p. 77)

Relic/2 (modified Corporeal Song of Motion) 8
Talisman/3 (Driving) 6
Activation Time: Silent invocation +1
Fragility: Unbreakable +5
Total cost: 20

Design notes: Because this is a vehicle, there is no Convenience Feature despite its size! The Game Master has allowed a slightly modified version of the Corporeal Song of Motion that fits better with vehicles. Each level of the Song adds 20 mph to the car and allows it to make nearly impossible leaps and perform maneuvers that a vehicle would not normally be able to do. Actual flight is impossible, though! Because the Song is slightly more powerful than the regular version, it costs 4 points per level rather than 3. Notice that the talisman level and the relic level do not have to be the same. Since these are two different realms, they could have been enchanted in either order.

Glass Sword (p. 62)

Relic/4 (Corporeal Song of Charm) 12
Reliquary/4 (only with artifact) 8
Vulnerability: destroyed when corporeal form is destroyed -4
Visibility: Automatically detectable -3
Disturbance: 4 points of disturbance when used -2
Total cost: 11

Design notes: Due to the Vulnerability Feature, the relic will be completely destroyed if its corporeal form is destroyed. Because it's automatically detectable as an artifact, anyone who sees it will know that it's something special. In addition, any use of the Song in the relic will create 4 additional points of disturbance!

Knuckle Duster (p. 77)

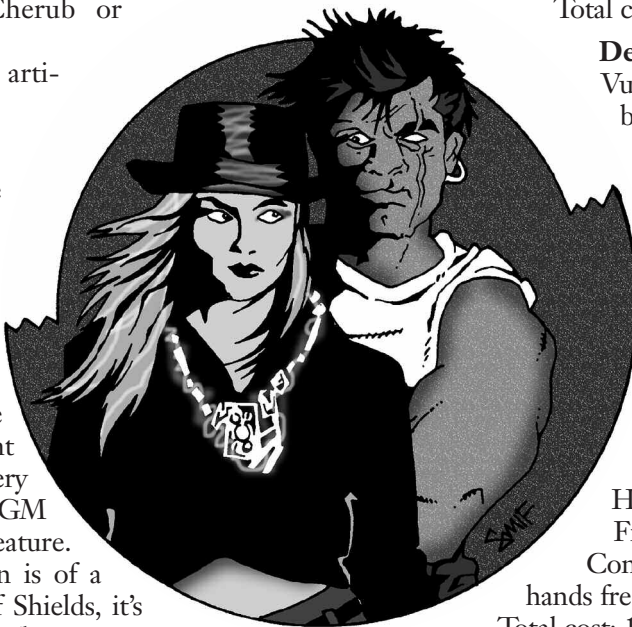
Relic/4 (Corporeal Song of Healing) 12
Fragility: Unbreakable +5
Convenience: Can be worn leaving hands free +2
Total cost: 19

Design notes: A fairly simple artifact. The Convenience Feature allows the Song to be used without taking off the item, and the Fragility Feature makes sure that a Calabite's destructive field won't destroy it!

Temple of Hermes (p. 79)

Corporeal Artifact/6 6
Summonable: At will 20
Use Restriction: Only at noon during new moon -5
Convenience: Immobile -4
User Restriction: Only by servants of Hermes +3
Activation Time: An hour of chanting -3
Total cost: 17

Design notes: Due to the large size of the Temple (when compared to most hand-held artifacts!) the cost to summon it is much higher. This cost is lowered because it can only be summoned rarely and to one specific spot (and will vanish afterwards). The GM added 13 points to the normal Summonable Feature (the Temple is a little larger than a house, and 20 makes a nice round number), so it will create a disturbance of 19 when it appears!



QUICK ARTIFACTS AND "GAME BALANCE"

As always, these rules are just guidelines. *In Nomine* is not a mini-max system; while the Features list attempts to codify some of the more likely modifications to artifacts in a balanced fashion, they are not meant to cover every possibility. Nor can they prevent a player from carefully selecting a list of limitations that will not pose a significant hindrance to his character, and thus purchase a very powerful artifact with a handful of character points. (Be especially wary of Use Restrictions involving characteristic rolls; requiring an Intelligence roll at -4 is much less limiting if the owner has an Intelligence of 12.)

It's possible, even likely, that the players will come up with a combination of Features that will let them make the Ultimate Artifact for only 3 points. In cases like this, the GM should look over the design carefully, compliment the author on his ingenuity, and assign an appropriate cost. It should go without saying (but we'll say it anyway): the GM should *never* allow the argument "The rules say it's legal!" to force him into accepting something he feels is unbalancing in *his* campaign!

Likewise, there are many Songs and other powers that are not listed in the rules and aren't available to players, but are still necessary to make certain artifacts. An artifact may also make use of an existing Song, but the designer wants to alter the exact details of its function slightly from the Song's description. Don't be afraid to improvise, and guesstimate point values! Many of the artifacts in the following chapters have a point cost assigned based on comparisons to similar artifacts, attunements, or just approximations.

For those cases, or when a GM wishes not to use the detailed system, they can refer to the following chart:

Cost per level	Usefulness of the power
1-2	Minor effects, small bonuses, or useful, but limited powers
3-4	Typical powers, on a par with most Songs
5-6	Powerful effects, barely within the reach of player characters
7-8	Very large effects, beyond what a player character could accomplish
9-10	Earth-shaking power/usefulness
11+	The sky's the limit as long as the cost is proportional to the power (as a general rule, powers like this will usually place an artifact outside the normal artifact creation guidelines)



Message Stone (p. 66)

Relic/5 (Celestial Song of Tongues) 15
 Use Enhancement: Song can be used by anyone +5
 Self-powered +0
 Charges: 3 divide by 3
 Total cost: 7

Design notes: This little artifact has only three uses, which brings down the cost a lot. The cost division for Charges comes *after* everything else has been added up and it can bring the cost of an artifact below half price. In essence, just tally up the cost of the item without charges and then apply the Charges Feature. Note that it is self-powered, which does not affect its cost, but means that it is activated as if the user had 5 Celestial Forces (for a base target number of 10), regardless of the user's actual rating in that realm.

DAMAGING AND REPAIRING ARTIFACTS

Just as it is useful to create an item, sometimes it is useful to get rid of it. The toughness or fragility of a item can vary widely, but the typical artifact requires a certain amount of effort to destroy. Note that if an item is not unmade fully, it can be repaired again, but if the physical form is broken, *none* of the special abilities can be used until it is fixed.

Corporeal artifacts are the easiest to damage. Once their physical form is broken up completely, the link is lost forever. An enchanter can guide the process to speed things up, but massive amounts of damage will do the trick in any case.

Talismans require that their corporeal form (if any) be destroyed, and a symbolic ritual be performed for each skill in the creation. This ritual takes a number of hours equal to the level of the ethereal artifact. For instance, a Sword/4 talisman could be eliminated by running a file along its blade, blunting it, for four hours, and then breaking up the rest of the weapon.

Celestial creations have a much more profound tie to the Symphony and likewise require stronger measures to unmake. As before, the physical part of the artifact needs to be broken up. This requires a ritual of at least one *day* per level. As part of the ritual, the destroyer must inflict *Soul* hits equal to twice the artifact's level. Because of this restriction, it's generally easier to destroy relics and reliquaries on the ethereal or celestial planes.

Example: Randolph the Soldier has a drum reliquary that someone has chopped apart. Until repaired, it is useless, but since the attacker didn't complete a ritual or damage it with *Soul* hits, the reliquary will work again if the corporeal item is repaired.

Some items, however, are made of sterner stuff and can only be destroyed in special ways. This is the GM's decision but there are a wide variety of options that can be chosen. Discovering the proper method can be an adventure in itself! Possibilities include:

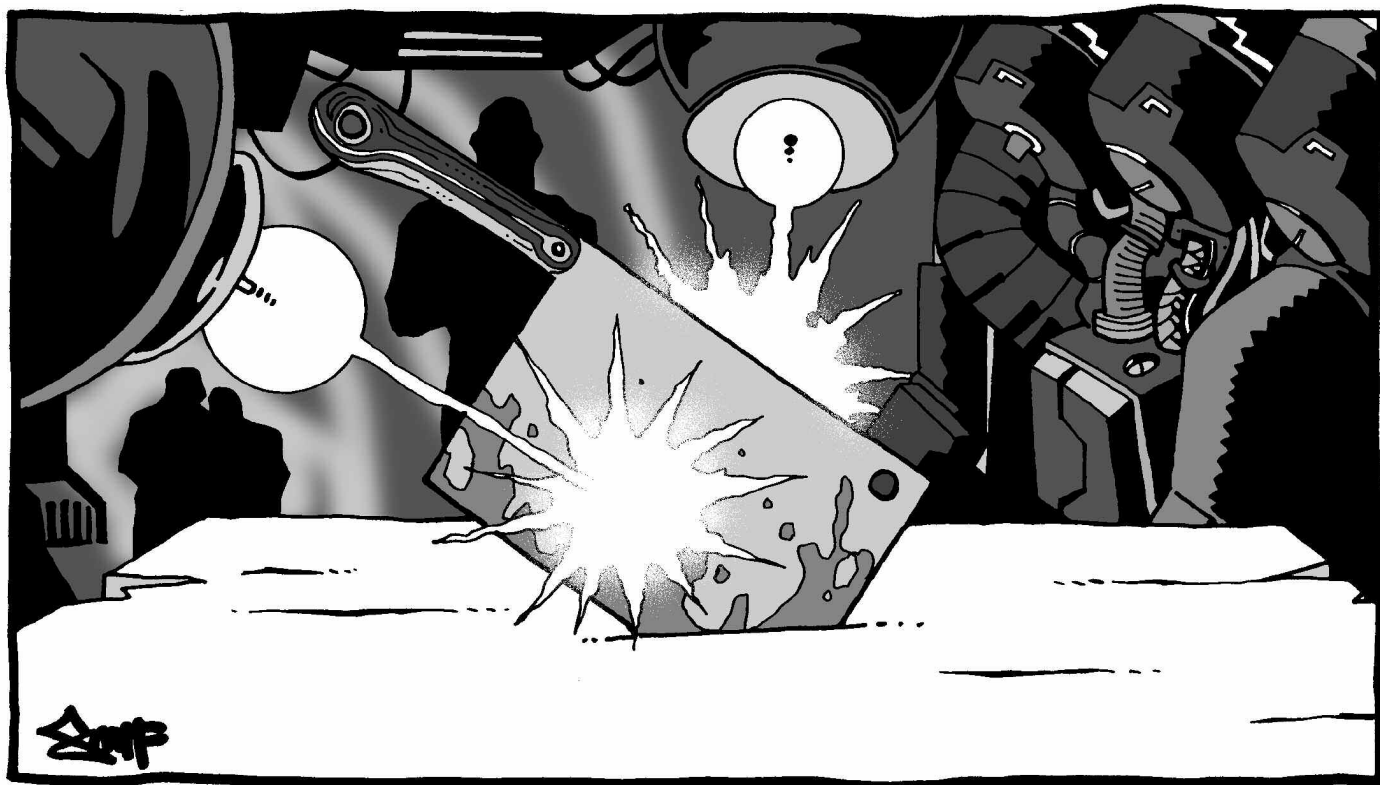
- ✧ Must be destroyed where it was created.
- ✧ Need the blood/permission of the creator.

- ✧ Need all the parts of the artifact.
- ✧ Have to get a human being to sacrifice his life.
- ✧ Can only be done at certain times.
- ✧ A special, and long lost, ritual has to be performed.

Calabim have a special affinity for destroying things and are a great help in this area. They can divide the time they require by their Forces in the appropriate realm (Corporeal for corporeal items, etc.). In addition, they can make a Perception roll upon touching an item to give a clue as to how to unmake it. (Let the check digit determine how much information they get.)

The creator of the artifact can unmake it in 1/10th the normal time. Under special circumstances, and with sufficient care (Game Master's call), some or all of the materials and points invested might be salvageable.

Repairing artifacts is a bit simpler. The various Songs of Healing are required (e.g., a talisman requires the Ethereal Song, etc.) and all parts must be present for the repair to work properly. The exact amount depends strongly on the nature of the item and how much damage it had sustained. Corporeal artifacts can be repaired by any competent person with the appropriate skills! Some creations are more complex and might require lengthy searches for certain materials or expert help. At the Game Master's discretion, any artifact repair might require an adventure to track down the proper items or repairmen!



RESOURCES



The artifact creation rules expand on the abilities described in *In Nomine*, and some of the artifacts in this book make use of Songs which require a more detailed description. (Many more new Songs will be detailed in a future supplement.) The new skills, Songs and Discords presented here appear elsewhere in this book; feel free to add them to your campaign at your discretion.

NEW SKILL

Enchantment (Appropriate Forces)

No Default

This skill allows the character to create artifacts and to coordinate any assistants that will be involved in the ceremony. Instead of being based on an attribute, Enchantment is added to the Enchanter's Forces in the realm of the artifact he is making. Otherwise, treat it as a standard skill.

Divide the time required to gather materials and bond to them by the check digit of a successful Enchantment roll. Also, each level allows the use of one assistant in the final ceremony, and 10 times (Enchantment squared) helps providing Essence. (See p. 17.)

SONGS

Affinity

This Song is sometimes referred to by an older name, the Song of Contagion, that hearkens to a magical law that human sorcerers use: "Once together, always together."

The Songs of Affinity can trace a subject through the Symphony, like the Celestial Song of Attraction, if the performer has part of the subject, or something created by him. Unlike the Celestial Song of Attraction, the person or item sought does *not* have to be present when the Song is used. If the subject is not currently on the same plane of existence as the performer, the Song will reveal that information. The Song of Affinity lasts for a number of hours equal to the check digit of a successful performance, plus the amount of Essence spent.

Corporeal – Using a part of an object, the rest of it can be found. While active, the held piece(s) will pull toward the whole. This Song will not work on living beings, though it *will* work on corpses, including undead . . .

Ethereal – This Song can track a person with part of his body (hair, blood, etc.). Ritually destroyed items cannot be used for this purpose; the most common methods of ritually severing a body part or component involve running water or fire. As with the Corporeal Song, the held item will tug toward the person sought.

Celestial – This Song can find a person by any item they have created. If the item is an artifact, the Song traces its



current owner, and the performer gets a bonus to the roll equal to its level! Lilim can use the Celestial Song of Affinity to locate someone on whom they hold a Geas, with a bonus equal to the level of the Geas.

Essence Requirement: 2.

Degree of Disturbance: the check digit.

Artifacts

These Songs can speed the creation of artifacts . . . especially important when time is of the essence! A successful use of the Song of Artifacts, in the appropriate realm, will divide the amount of time required for an artifact-creation ceremony by the check digit plus 1. A failed roll will *add* the check digit in hours to the ceremony time! Each version of the Song affects a ceremony to enchant the appropriate type of artifact (Corporeal for corporeal artifacts, Ethereal for talismans, and Celestial for relics and reliquaries).

Essence Requirement: 1.

Disturbance: the check digit, plus the level of the artifact to be enchanted.

Essence

Essence is an unlimited resource, and yet celestials on Earth never seem to have enough of it. These powerful Songs give celestials greater control over Essence expenditures. Although the Songs of Essence are well-known, it's not recommended that starting characters be allowed to purchase them. Most Superiors reserve them for Servitors who have earned a special reward.

Corporeal – The Corporeal Song of Essence allows a character to store Essence in an object, turning it into a temporary reliquary. The character must spend 2 points of Essence *plus* the amount he is storing, which cannot exceed his skill at this Song. The check digit determines how many days the Essence will stay in the item; after that, it bleeds off into the Symphony all at once, creating a disturbance equal to the amount of Essence lost.

Objects used to store Essence are not detectable as artifacts, though other means may detect the Essence stored in them (see below). Only the person who put the Essence into an item can take it out again.

Ethereal – The Ethereal Song of Essence allows the performer to sense how much Essence a person or object contains. The performer may look at anything within range and measure its Essence; he may do this for a number of minutes, or examine a number of items/individuals, equal to the check digit – whichever comes *first*. The range is equal to the performer's skill level in yards.

Celestial – The Celestial Song of Essence can combine Essence from two or more sources into a single action! The performer must sing this Song while either giving Essence to another, or receiving it. The number of additional people who can contribute Essence is equal to the check digit; if the performer gets a lower check digit than the number of people who were trying to combine Essence, he chooses which ones are included (this must obviously include the character actually performing whatever action the Essence is being spent on, if it's not the performer). The performer must contribute a minimum of 1 point of Essence himself, in addition to the 2 points which must be spent on the Song.

Essence Requirement: 2.

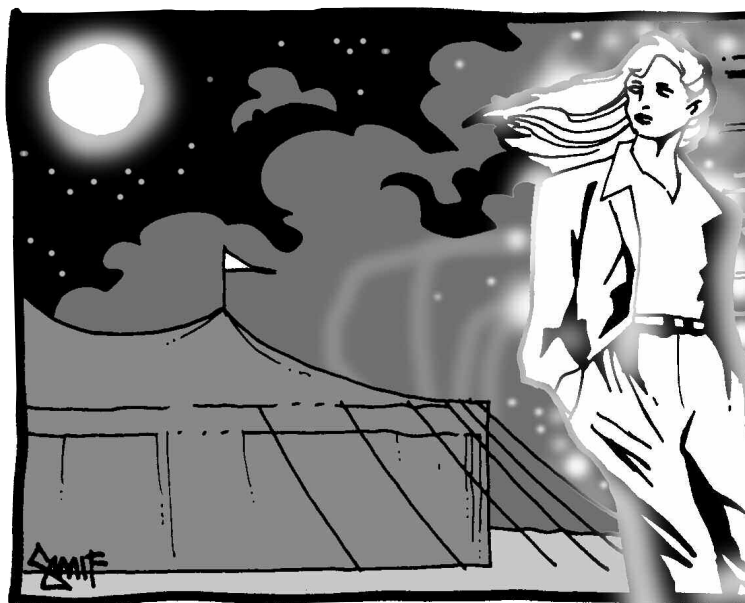
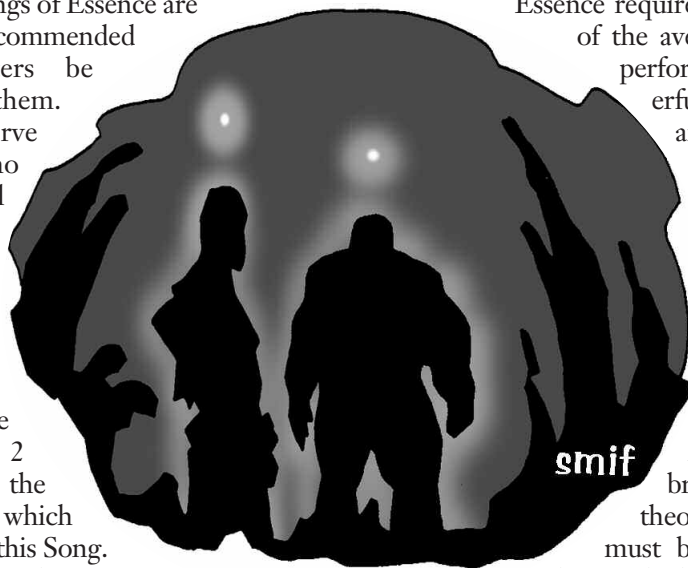
Degree of Disturbance: the check digit plus the performer's total Forces.

Location

The Songs of Location are extremely powerful . . . Superiors rarely grant them, both because they want to keep them out of their Servitors' hands, and because the

Essence requirements are beyond the capacity of the average celestial. Those who can perform these Songs are usually powerful Word-bound Servitors, who are dispatched as part of a major strategic operation.

The Songs of Location have an effect similar to the Celestial Song of Motion on a larger scale, but they do not really *move* things; they create a temporary "bridge" within the Symphony, allowing individuals to travel instantly from one end of the bridge to the other. There is no theoretical range limit, but the Song must be performed at *both* locations before the bridge will form. The duration is equal to the *lowest* of the two check digits rolled, in hours. The two ends do not *have* to be created at the same time – once one end of a bridge is created, the check digit determines how many hours it will remain. Once the second end has been created, the bridge will last for hours equal to the lowest check digit, minus the interval between when the Songs were performed. This may result in a bridge which vanishes as soon as it comes into existence! A celestial could theoretically create an endpoint, travel by other means to the second endpoint, and perform the Song a second time there.



The amount of Essence spent determines how much mass can move through the bridge. Each point of Essence gives the bridge a “capacity” of 1 Force, or 50 pounds of inanimate material, so it takes at least 9 Essence to create a bridge that will allow one 9-Force celestial to cross at a time. *Both* performers must spend this amount of Essence (if one spends less, the lower amount will determine the bridge’s capacity). Anyone can use a bridge created by the Song of Location – it requires 1 Essence to “step across,” or to push the bridge’s mass limit in inanimate objects across. You must be able to see it before you can use it, though; spotting the endpoint of a Song of Location requires a Perception roll. (Those who performed the Song can perceive it automatically.)

Once performed, the Song of Location creates a disturbance at both ends each time someone passes across the bridge, equal to the Forces (or 1 per 50 pounds of inanimate material) that cross.

The three realms of the Song of Location determine where an endpoint may be located:

Corporeal – The Corporeal Song of Location can conjoin two locations anywhere in the corporeal realm, or anchor the corporeal end of a bridge to the Marches or the celestial plane.

Ethereal – This version of the Song allows a “bridge” to be created with one endpoint on the ethereal plane.

Celestial – The Celestial Song of Location creates a sort of temporary Tether! The other end may be on any plane, as long as the appropriate version of the Song is performed at that end. Yes, you could theoretically create a bridge between Heaven and Hell, but if this Song is performed anywhere within an Archangel’s Cathedral



and/or a Prince’s Principality, the Superior(s) will know instantly, and most assuredly react!

Essence Requirement: 6

Degree of Disturbance: the check digit *multiplied* by the Essence spent – calculated separately at each end.

Example: A Kyriotate in Tibet and a Cherub in New York both perform the Corporeal Song of Location at a prearranged time, to connect with one another. Both are successful, and both spend the minimum of 6 Essence; the Cherub gets a check digit of 3 (creating a disturbance of 18 in New York), the Kyriotate gets a check digit of 6 (creating a disturbance of 36 in Tibet!). The bridge between Tibet and New York will last for the next 3 hours. Because they each spent only 6 Essence, only 6 Forces (or 300 pounds of inanimate matter) can cross at a time. Thus, the Cherub cannot use it – but the Kyriotate can, sending as little as 1 Force across (and paying 1 Essence however many Forces he sends at a time). Once he has Forces in both locations, the Kyriotate can shift them back and forth at will, as usual.



Sleep

The Songs of Sleep can be used for good or ill, but their effects are very powerful. Blandine and Beleth are the most likely to give these Songs to their Servitors; they are less common among the Servitors of other Superiors, and every Superior requires a specific reason why the celestial needs the Song of Sleep.

The range is equal to the performer’s skill with the Song plus the amount of Essence spent, in yards. Multiple targets can be affected at a penalty of -1 each.

Corporeal – The Corporeal Song of Sleep controls the subject’s ability to fall asleep. It is most useful to Soldiers, who use it on themselves to stay awake longer. When performed successfully, it has a duration in hours equal to the check digit multiplied by the amount of Essence spent. The subject can ignore missed sleep for the duration – however, he will also take 1 Mind hit with each



application of the Song, which can *only* be recovered by a full eight hours of normal sleep *per* point of damage inflicted. A mortal who is kept awake long enough to fall to 0 Mind hits will fall into a coma from which he may never awaken (GM's option).

Unfortunately, this also has the effect of preventing the subject from sleeping even if he wants to! For the duration of its effects, a target of this Song – mortal or celestial – must subtract the number of Essence spent on the Song from any Will rolls to fall asleep.

Ethereal – The target is overtaken by lassitude and must make a Will roll to remain conscious. Penalize the target -2 or more if he is already predisposed toward sleepiness or boredom. Under certain circumstances, the Singing skill can also be used to lower the target's resistance! (GM decides if the situation is appropriate; if so, apply the check digit of a successful Singing roll as a penalty to the Will roll.) If the target fails to resist, he will sleep normally until awakened by some means, or after a number of hours equal to the check digit of a successful performance. The subject automatically travels to the singer's side of the Marches – if the performer is a pagan or an ethereal spirit, he will bring the subject to the Far Marches, unless he is allied with Blandine or Beleth.

Celestials add their Ethereal Forces to the Will roll to resist, and if they fail, the duration is measured in minutes, rather than hours; sleep is not a natural state for celestials, so it is more difficult to force them into it.

Celestial – The Celestial Song of Sleep enhances the soothing, restful effects of sleep. It can only be performed on someone who is already asleep, and the subject must sleep a full eight hours to benefit from the Song's effects. On a successful performance, the subject will heal Body and Mind hits as if he had actually slept for extra days equal to the check digit. This does affect celestials, and it has the additional effect that it counts for purposes of speeding a celestial's recovery from Trauma; e.g., the check digit of a successful performance will

count for the subject as extra days between recovery rolls.

Essence Requirement: 2.

Degree of Disturbance: the number of people who resist the Song (successfully or not).

Symphony

The Songs of Symphony are very powerful, but very subtle; each performance is sung as a question, and if performed successfully, the Symphony will echo back with an answer! Because it is so potent, Superiors usually grant this Song only as a great reward, on a par with a Distinction. Interpreting and regulating its effects requires quite a bit of discretion on the part of the Game Master.

The realm of the Song determines what sorts of questions may be asked; the check digit of a successful performance determines how precise the answer is (and how complicated a question it may answer; a check digit that is too low for the question asked results in a vague, less than helpful answer). The GM should roll the d666, otherwise players will gain too much information. Certain questions are always beyond the scope of the Song of Symphony; this includes anything involving direct intervention by God or Lucifer, or anything which would require knowing what is in the mind of a Superior. The Game Master is also fully within his rights to rule that the Song simply does not work – for reasons beyond the character's fathoming – when used to ask questions that would spoil an adventure or give away secrets the GM does not wish revealed. This Song is tapping into powerful forces within the Symphony, and the results are never predictable! Attempts to weasel around the Song's limitations with cleverly-worded questions should be ruthlessly squashed . . .

Song of Symphony Check Digit Results

- 1.... The Song will give a "yes" or "no" answer.
- 2.... The Song will give "yes" or "no" answers, and can qualify them to a limited degree ("Yes, mostly"; "No, with an exception").
- 3.... The Song can give answers with general degrees of probability ("probably"; "extremely unlikely"; "even odds"; etc.)
- 4.... The Song can give a one- or two-word answer ("angry"; "Pittsburgh"; "returning home").
- 5.... The Song can give a complex answer, up to an entire phrase or short list
- 6.... The Song can give a lengthy answer, in as much detail as the GM is willing to provide.

Corporeal – The Corporeal Song of Symphony allows questions about earthly matters. It can only ask questions about the present, only about subjects that are on the corporeal plane, and it *cannot* ask questions about ethereal or celestial beings. (If asking about a Role, or about someone the performer does not know is a celestial, it will either give an answer appropriate to the celestial's corporeal existence, provide a vague answer, or just fail.)

Ethereal – The Ethereal Song of Symphony can ask questions about the past and future. It only provides answers about the *current* future, absent any celestial intervention (so “When will this mortal die?”, on a successful performance, can provide a date . . . but any celestial can change it with his actions). Like the Corporeal version, it cannot ask questions about celestials.

Celestial – The Celestial Song of Symphony can ask questions about the past, present or future, but *only* about celestials; this Song will provide answers that do not take into account the presence (and possible intervention) of mortals!

Essence Requirement: 1.

Degree of Disturbance: the check digit x 2.

DISCORDS

Covetous (Celestial)

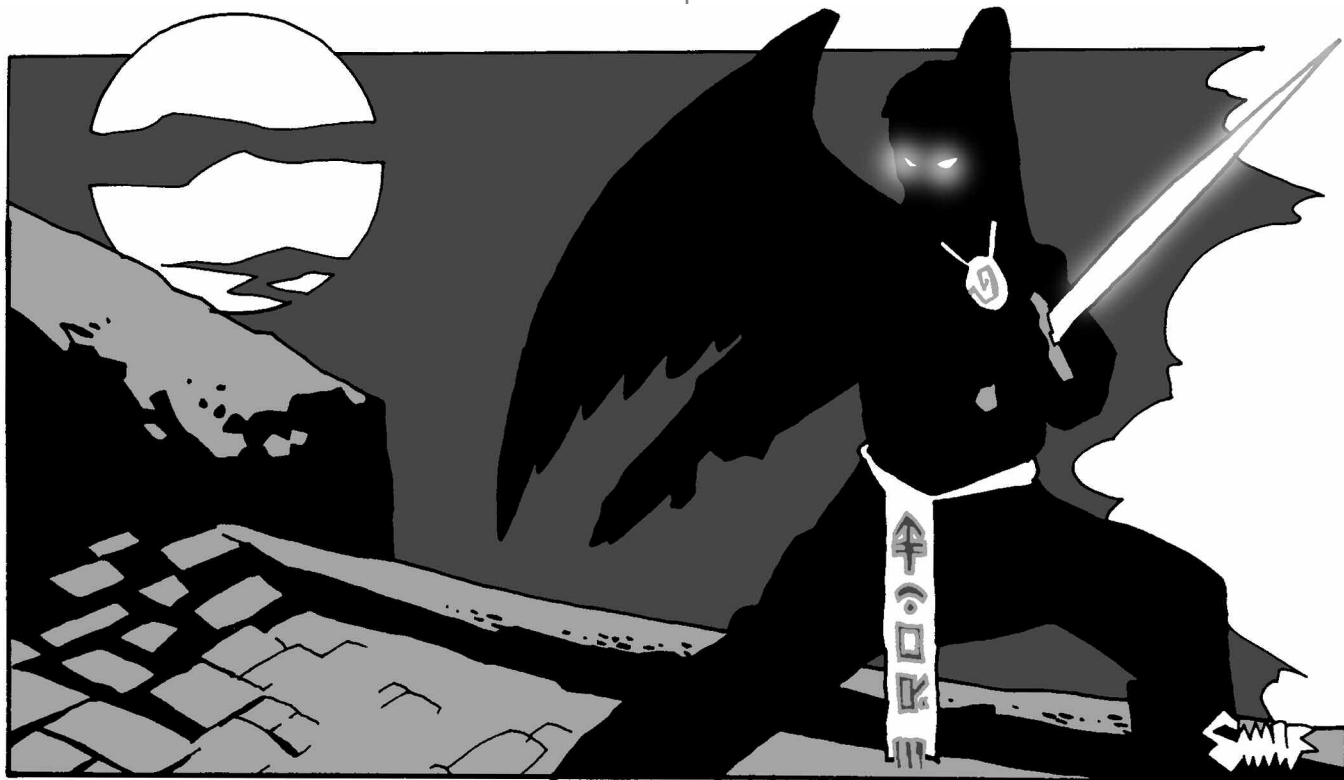
This Discord is like Greedy (though it can involve Lustful as well), but the character is intensely desirous of

something *specific*, usually something that someone else possesses. It may be a particular object, or a position, or someone else's wife . . . The character must make a Will roll, at a penalty equal to the level of Discord, whenever he has an opportunity to do something that might bring him closer to obtaining the object of his desire. The character will contemplate anything from theft to murder in order to obtain it.

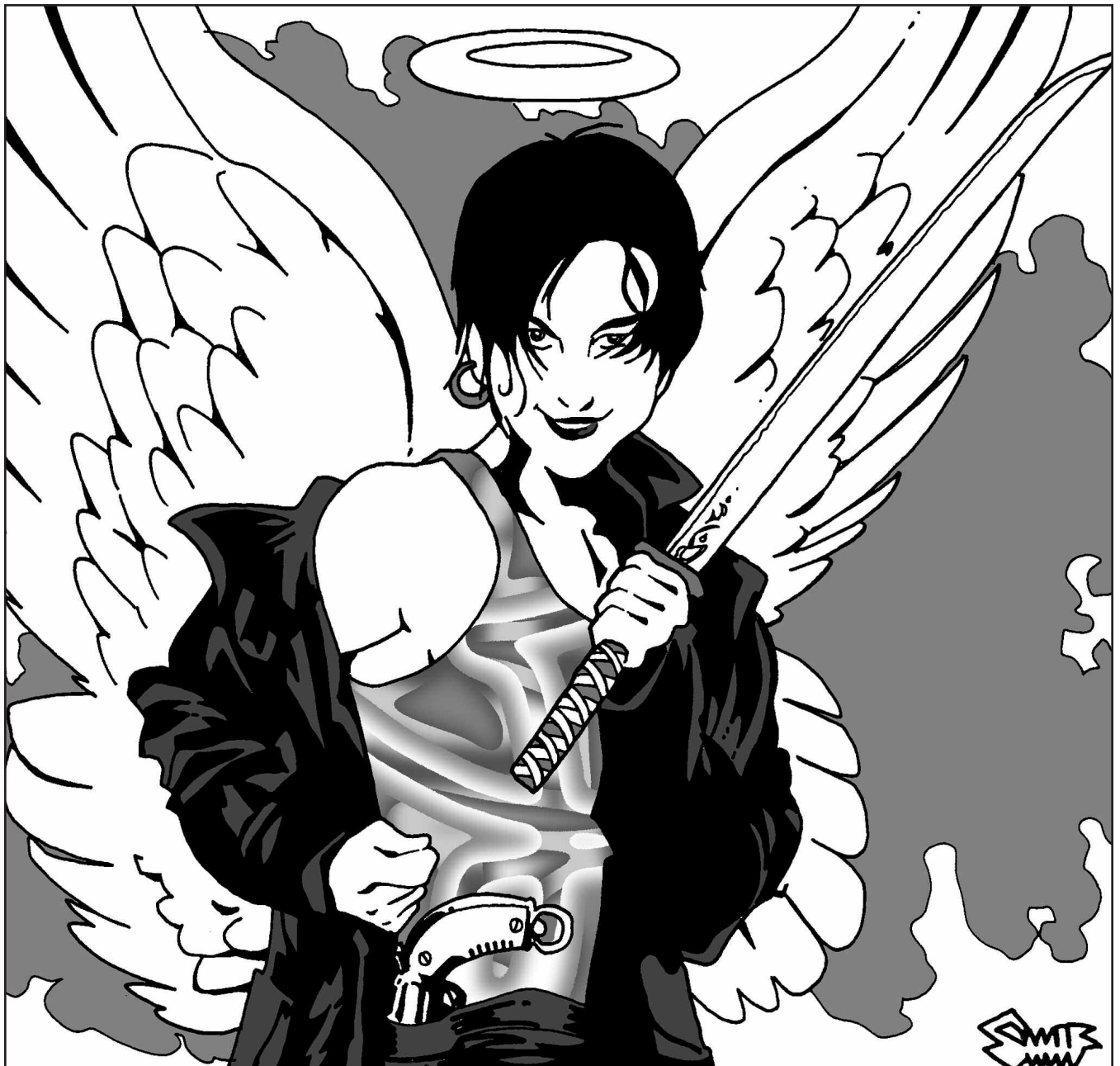
If the character should gain what he covets, then he will become obsessed with keeping it, and suspect others of wanting to take it away from him. Treat this as Paranoia, at the same level as his Covetous Discord.

Nocturnal (Corporeal)

This Discord is often associated with vampires and other supernatural creatures, but it is actually a physiological impairment that can afflict mundanes as well. Nocturnal beings have difficulty rousing themselves during the day; their natural tendency is to sleep during the day and become active at night. A Will roll, at a penalty equal to the level of the Discord, will allow a Nocturnal being to act normally during daylight hours, for a number of hours equal to the check digit. On a failed Will roll, the person can still remain active during the daytime, but *all* characteristics are reduced by the level of the Discord until sundown! If any characteristic is lowered to 0, the character is incapable of doing anything but lying in a stupor.



CORPOREAL ARTIFACTS



In the face of other, more impressive artifacts, strictly corporeal ones are often overlooked. Compared to the skill bonuses, Songs, and Essence reserves that talismans, relics and reliquaries provide, corporeal artifacts appear downright mundane. And since a celestial can acquire a mundane item without paying for it as a corporeal artifact, it may seem that they aren't worth the time and effort (or character points) to create.

Corporeal artifacts deserve a little more consideration, though. They have several benefits, including convenience, smaller disturbances and cheaper costs. The advantage of owning a corporeal artifact – as opposed to the mundane item – is that the owner always knows where the object is and its current status. But more important, turning an item into a corporeal artifact makes it a part of the character; the Game Master should take this investment into account. When a corporeal artifact is taken away during the game, there should be a plot reason, whereas any mundane item can be made unavailable at the GM's whim.

TYPICAL CORPOREAL ARTIFACTS

While any object can become a corporeal artifact, there are several categories which are most common. Following is a list of the most frequently encountered types of corporeal artifacts.

Personal Weapons

Binding oneself to one's "signature" weapon has always been popular among celestials, though less so in modern times – somehow, it's harder to get attached to a gun than to a finely crafted piece of hand-forged steel. A few mortals – Soldiers usually, but occasionally mundanes – have also been known to become so attached to a particular weapon that it becomes a true corporeal artifact. The special feeling an uninitiated mortal has for the item to which he has bonded may lead him to believe his weapon is actually magical.

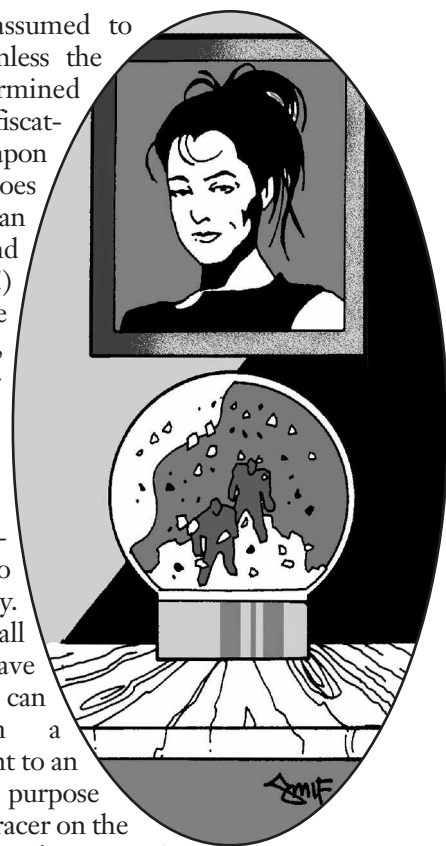
Although making your favorite weapon a corporeal artifact does not make it more potent than a normal weapon of its type, there are several reasons a celestial might wish to do this. First, corporeal artifacts are firmly a part of the Symphony, almost as if they had a "Role" of their own. This reduces the amount of disturbance a weapon creates during its use (p. 9). Second, it means that the owner always knows where his weapon is. more important, it means he always knows he *has* one. The GM is within his rights to make things difficult for PCs who want to arm themselves on the spur of the moment; unless it's already been established that a character is carrying a pistol, it may take some effort to find one. But a

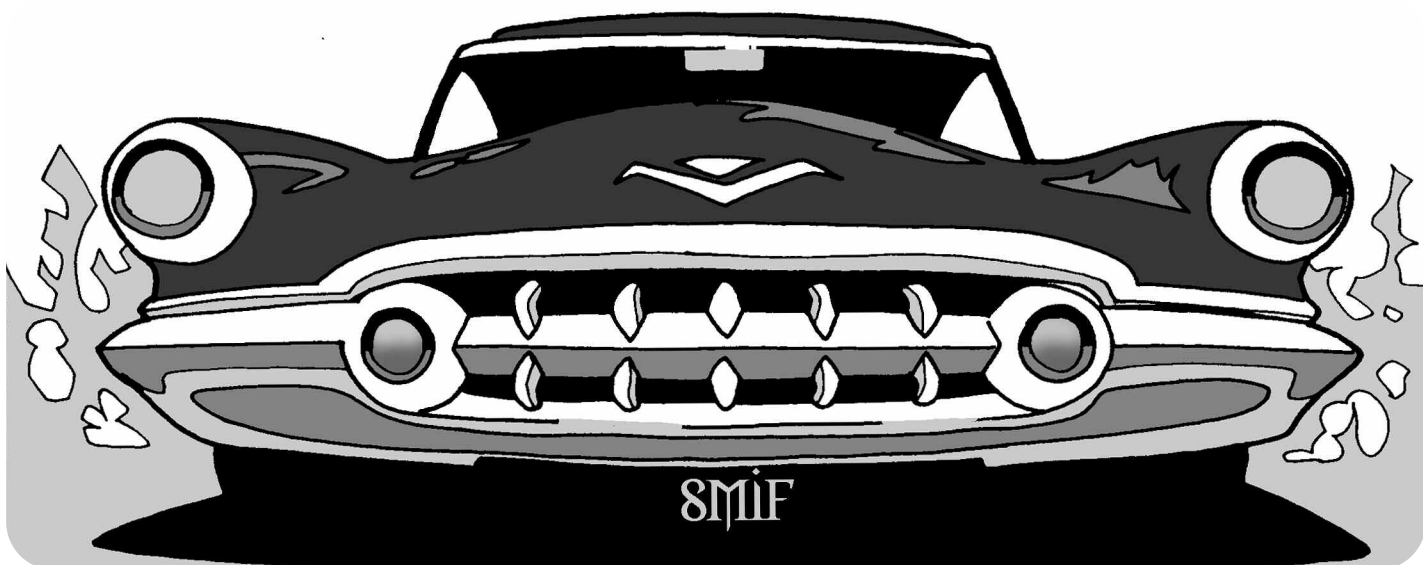
corporeal artifact is assumed to always be available, unless the GM specifically determined that it was stolen or confiscated. (The fact that a weapon is a corporeal artifact does *not* mean the owner can freely carry it around wherever he goes!) Corporeal artifacts are "part" of their owner, which should be reflected by the convenience they afford.

Tokens

A "token" can be anything a celestial bonds to and then gives away. Typically they are small items intended to have sentimental value, and can be anything from a Christmas tree ornament to an engagement ring. The purpose they serve is to act as a tracer on the recipient of the gift; as long as it's something the recipient is likely to keep on his person or in his home, the celestial has an easy way of finding him. Obviously, giving a token to someone who will only throw it away is a waste of character points, so celestials don't scatter these around indiscriminately, and the token must be tailored to the recipient. Still, they're a cheap and easy way to want to keep tabs on someone, without going to the trouble of using Songs or a Cherub or Djinn attunement, so they're quite popular among angels and demons alike. (Remember: a celestial can recognize a token like any other artifact.)

A particularly benign, or nefarious, kind of token (depending on who is giving it away) is the stuffed animals given to children by Servitors of Blandine and Beleth. Such tokens are carefully chosen in the hopes that they will hold a special place in the child's heart, and more important, a permanent place next to the child's pillow. Not only will this make it easier for the celestial to find the child in the Marches, but often this beloved companion will become a part of the child's dreams. If this happens (GM's discretion), then as long as the token is an element in the subject's dreams, the celestial may add the level of the artifact to the check digit of any Songs of Dreams used on that subject! (This trick can also be used on adults too, of course, but it's usually much easier to make specific inanimate objects part of a child's dreamscape.)





Vehicles

Next to personal weaponry, vehicles are probably the most popular type of corporeal artifact. Of course, smaller, common vehicles have the most utility, including bicycles, motorcycles, and cars, although helicopters and boats are not unheard of.

In addition to providing a reliable and personal method of transportation, vehicles which are corporeal artifacts have another useful feature which is often overlooked. Most vehicles are weapons in and of themselves! Vehicular homicide is just as effective as any other kind of assault; not only can it be masked as an accident, but the disturbance to the Symphony is reduced! (And remember that if a celestial crashes a mundane vehicle, damage to the *vehicle* also makes a disturbance . . .)

Information Systems

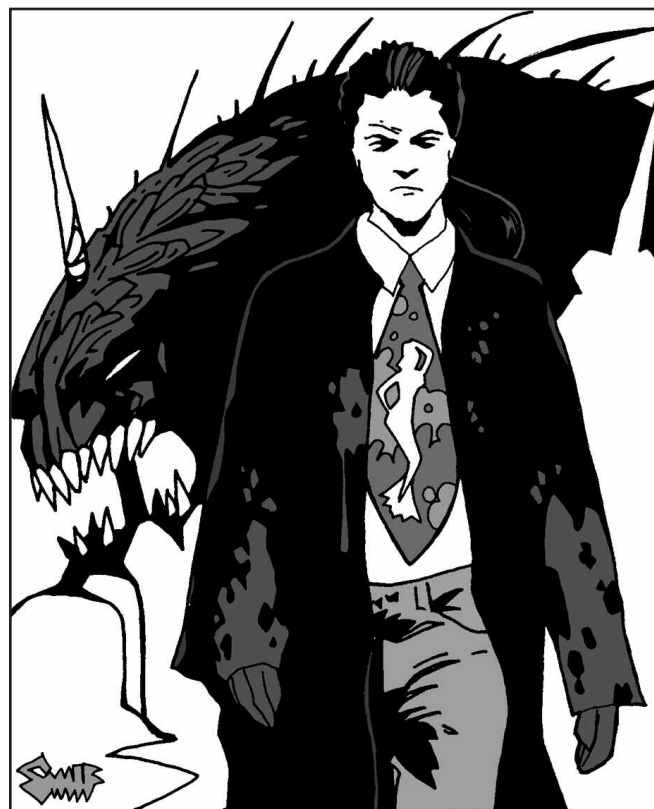
Any item dealing with the transfer or storage of information is an excellent candidate to become a corporeal artifact. Cellular phones are very popular, especially if the only individuals to hold the number are other celestials. Computers are likewise useful, especially to Servitors of Jean or Vapula, for their capacity to store, retrieve and transfer useful information. In all cases, the owner probably considers the information they contain proprietary and confidential; the User Restriction Feature is popular.

Items of Knowledge

Items which hold important knowledge are common corporeal artifacts, especially among Servitors of Yves and Kronos. Such items might be books, business or governmental documents, or electronic storage media. If the information contained within is critical, it is useful to always know who holds that knowledge.

Mundane Items

For whatever personal reasons, celestials sometimes hold mundane and apparently useless items as corporeal artifacts. Such items might include musical instruments, favorite clothing, pets, and the like. These types of corporeal artifacts are the most widely varied, and usually only the individual celestial can explain the rationale behind bonding to an ashtray or a favorite tie. Djinn are particularly prone to bonding to strange things . . .



UNIQUE CORPOREAL ARTIFACTS

These corporeal artifacts have gained legendary status. They are all quite ordinary objects . . . but they are well known either because of their owners, or the way in which they were used, and some celestials might value a famous artifact more than a much more powerful relic.

The Baphomet Cigar Case

This rather dated item is a polished wooden cigar case, with a gleaming silver Baphomet symbol inlaid on the lid. (The Baphomet symbol is the stylized pentagram used by the Church of Satan, and adopted by Satanist-wannabes everywhere.) It has fallen into human hands many times over the years, but it was originally crafted as an affectation for a Servitor of Belial. The Baphomet Cigar Case is a "token" corporeal artifact.

As its design suggests, only a person of a particularly dark nature, or a complete poseur, would own the Baphomet Cigar Case. A human who brandishes it with style may attract demons seeking to recruit a new Soldier. Posturing idiots, however, mark themselves for death at the hands of a demon of Fire.

Galen's Purifier

No one knows what happened to the Malakite named Galen, but his famous weapon still appears from time to time on the corporeal plane. Rather than hunt demons, Galen specialized in the eradication of mortal Hellsworn.

Since Soldiers of Hell are still humans, he needed a "mundane" weapon which would cause a smaller disturbance in the Symphony. Thus, the Purifier was born.

The Purifier is a personally-crafted Desert Eagle .50 caliber. This hand-cannon is made of highly polished black gunmetal, and is engraved with both Galen's name and its own along the barrel. The sides of the grip are open, exposing the clip underneath. The Purifier is a beautiful piece, worthy of any collector's case.



The House of the Holy

This house is in fact a very large corporeal artifact. Originally created by Zadkiel, the Archangel of Protection, the House of the Holy is an inviting two-story Victorian home in the Capitol Hill district of Seattle, Washington. It is well known as a refuge for those who have nowhere else to go.

Because of its unique nature, the keeper of the House, currently a Cherub known as Mrs. Hamish, can not only divine the status of the house, but the status of anyone dwelling within.

Whip of Thomas of Psentalet

Thomas of Psentalet was martyred after revealing a whip with which he struck the governor of Alexandria. The original artifact has probably long since been lost, but similar items are quite common. The Whip was simply an ordinary corporeal artifact with the "Concealed Weapon" Feature (p. 55).

TYPICAL CORPOREAL ARTIFACTS BY SUPERIOR

Celestials can choose virtually anything they want as corporeal artifacts; Archangels and Demon Princes usually don't even think about these trivial items. But there are some items that fit certain Words, and are favored by the celestials who serve those Words. These are the corporeal artifacts a Superior is most likely to hand out as a casual gift to a Servitor.



Archangels

Blandine: The Archangel of Dreams favors tokens in the form of beloved children's stuffed animals or security blankets, to keep better track of her Servitors' charges.

David: Melee weapons, shields and armor, so his Servitors can better and more quietly defend while within the corporeal realm.

Dominic: Ropes, chains, collars and other kinds of restraints are very useful to Servitors of Judgment; they are unamused by the snickering that goes on behind their backs when they show off their favorite pair of cuffs . . .

Eli: The Archangel of Creation thinks any kind of corporeal artifact is cool, since its mere existence supports his Word.

Gabriel: Angels of Fire like tokens; they give them to their prey so they may be tracked later.

Janus: Without a doubt, Servitors of the Wind favor fast vehicles, particularly motorcycles, but convertibles are also popular, especially with the Summonable Feature (p. 23).

Jean: The Archangel of Lightning likes modern vehicles, so his angels may more quickly carry out his will. He also favors information systems such as cell phones, for which only he holds the phone number, to better keep tabs on his Servitors.

Jordi: The Archangel of Animals rarely has much use for corporeal artifacts (or any kind of artifact, really). However, using the normal rules for bonding to a corporeal artifact, his servants frequently attune themselves to animals. Such "artifacts" are not the same as true living artifacts (p. 104), and they may or may not also be servants (*In Nomine*, p. 45), but they are useful aids for his Soldiers, and for celestials in human form.

Laurence: Swords, obviously!

Marc: Laptop computers, with modems (to track stock quotes) and presentation software are common nowadays. But Marc also originated the idea of the lucky penny, and it's not uncommon for his Servitors to attune themselves to a coin or a bill, just to watch how it circulates through the economy.

Michael: The Archangel of War favors weaponry, although unlike Laurence, he is equally pleased with any weapon as long as it does its job.

Novalis: Angels of Flowers often give out lots of tokens; flowers don't usually last

(unless they're dried), but a lovely vase or flowerpot might be just the thing to brighten someone's home.

Yves: The Archangel of Destiny favors items that may both help someone towards their Destiny, and record it; many of his angels keep diaries, and encourage mortals to do the same.

Demon Princes

Andrealphus: Exotic clothing, especially lingerie, makes a lovely gift.

Asmodeus: The Demon Prince of the Game likes dice, chessboards, and other gamepieces, as well as lawbooks. Like angels of Judgment, Servitors of the Game frequently attune themselves to tools for capturing and restraining; some also become sentimentally attached to instruments of torture.

Baal: Demons of the War like to have a weapon always close at hand. More than a few also have uniform fetishes.

Beleth: Stuffed animals are popular with Beleth's Servitors, just as with Blandine's. Unfortunately, there is no way to tell whether that adorable plush toy is a beacon in the Marches for Servitors of Nightmares, or Dreams.

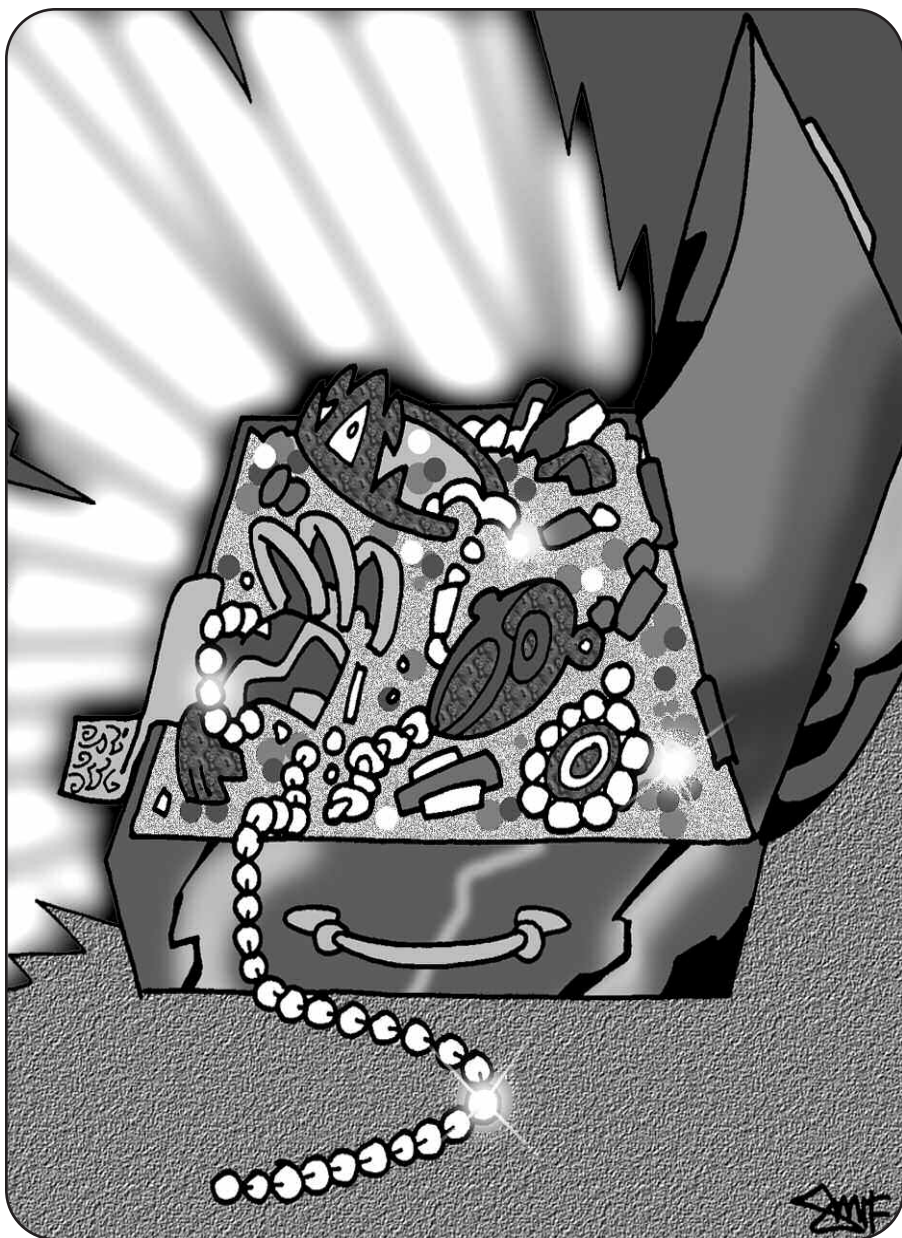
Belial: Anything that starts fires . . . whether it's a matchbox, a cigarette lighter, or a flamethrower.

Haagenti: Food is too perishable to make a good corporeal artifact, but that doesn't stop some Servitors of Gluttony. (Their Christmas fruitcakes are infamous.) Many also have favorite pieces of cookware, of course.

Kobal: Any mundane item, and the more useless it seems, the better. (Who'd have thought people would pay money for pet rocks?) Servitors of Dark Humor love giving away tokens which inspire sentimental attachment in the recipient, and ridicule for that attachment in others.

Kronos: The Demon Prince of Fate favors items containing important knowledge which is pertinent to an individual's Fate, be they books, documents, tapes, or photographs. Mind you, this knowledge need never be true . . .

Lilith: Servitors of Freedom favor no particular form of corporeal artifact; in fact, becoming too attached to a physical object is a very minor form of bondage, and Lilith discourages it.



Malphas: Expensive, opulent items which will inspire jealousy and desire.

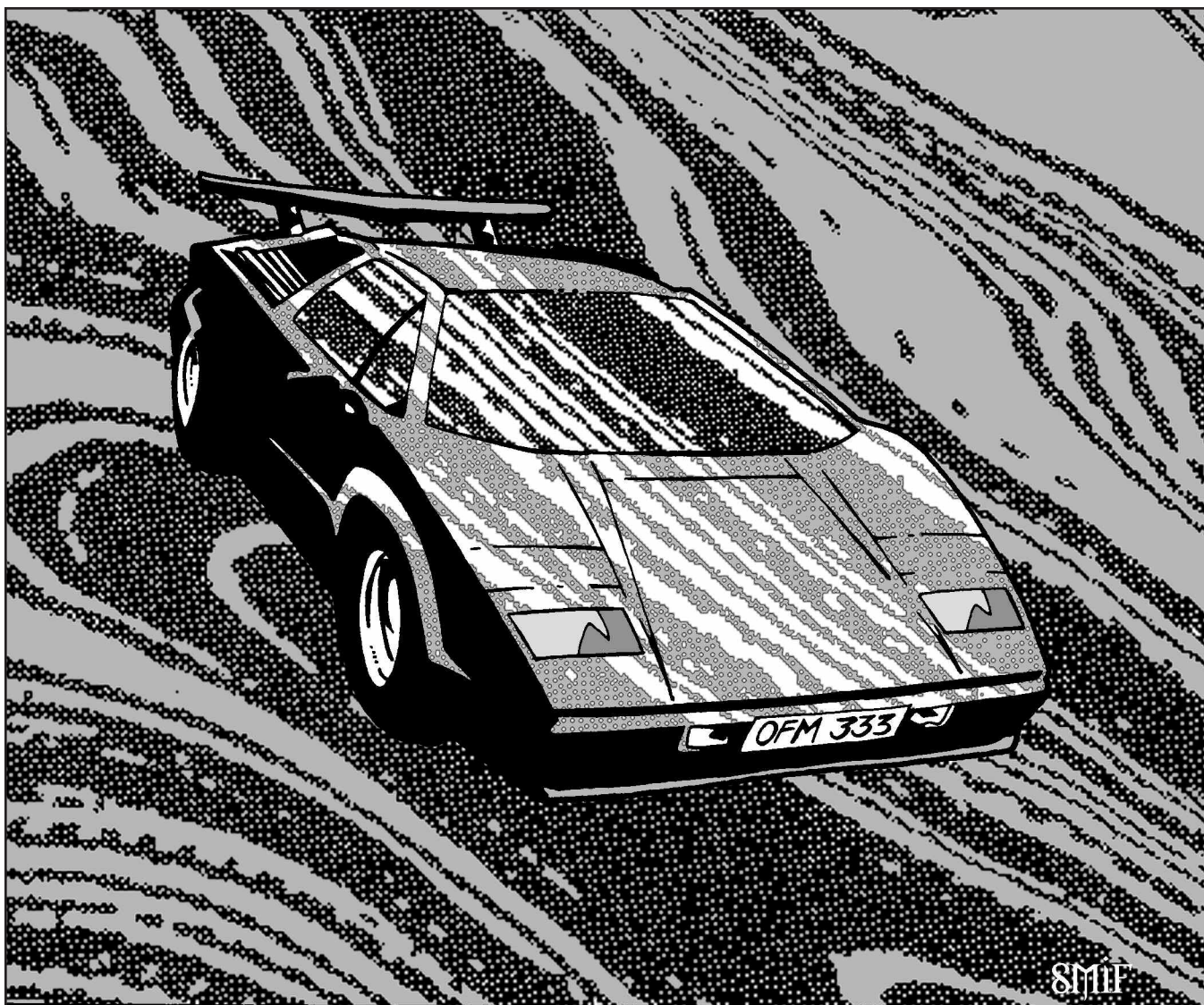
Nybbas: Servitors of the Media often attune themselves to computers, cameras, and other recording devices, and they like any token they can get a celebrity to carry and popularize.

Saminga: The Demon Prince of Death favors weaponry, though some of his Servitors also like coffins . . .

Valefor: Like their divine counterparts, demons of Theft love fast vehicles, especially motorcycles.

Vapula: The Demon Prince of Technology favors information systems, such as laptop computers, which his Servitors can use to pass on infernal information to corruptible scientists.

ETHEREAL ARTIFACTS: TALISMANS



40

ETHEREAL ARTIFACTS

SMIF

Ethereal artifacts, also known as talismans, are very popular among Soldiers and celestials alike. They function both in the corporeal realm and in the Marches, providing their owners with either a skill or an enhancement to an existing skill. Their utility and relatively inexpensive cost, compared to relics and reliquaries, make them highly useful to any character. Remember that talismans *can* effectively boost a skill above 6!

SAMPLE TALISMANS

Presented here are some typical talismans for use with any game. Although the examples describe the form of the talisman, this does not mean these are the only forms they can take; many different objects are appropriate for some skills. These ethereal artifacts all come in levels 1 to 6 (costing 2 points per level), and may have any additional Features the GM permits. Some of these talismans normally come with one or more Features; these are listed in italics at the end of the item's description.

Blessed Weapons

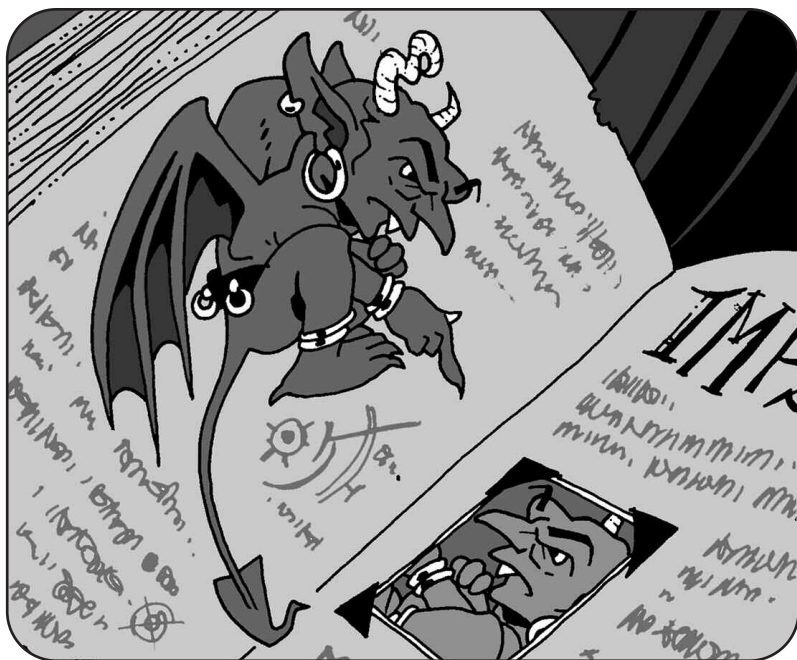
Possibly the commonest of all talismans are weapons with the appropriate combat skill, from brass knuckles that enhance Fighting to guns enhancing Ranged Weapon. The most powerful ones typically have Features making them usable only by celestials of the same side as the creator, or by the owner only.

Celestial Encyclopedia

Each volume in this infinitely large set grants a single Knowledge skill to whomever holds it. The user must spend at least a few minutes consulting the Encyclopedia before benefiting from its effects. The specific Knowledge is predetermined when the artifact is created. *Activation Time: Requires a 5-minute invocation (-2).*

Colt .45 Avenger

This highly polished silver handgun is finely crafted, with a no-slip handgrip, an easy-sliding clip, and a wide ejection port to reduce jamming. Both the safety and the clip release are easy to reach. The weight of the gun and its sights are perfect for whomever uses it. These talismans, which enhance the Ranged Weapon (Pistol) skill, are often custom-made for a single owner, adding the +3 Feature "May only be used by the owner." Holy/Unholy Pistols (p. 63) are often enchanted to be ethereal artifacts of this sort also.



Comedy/Tragedy Earrings

This set of silver earrings consists of a tragedy theater mask for the left ear and a comedy theater mask for the right. Both earrings must be worn to receive the talisman's benefits. They enhance the Lying skill; they are very popular among Kobal's Servitors. *Convenience: Can be worn (+2).*



The Compleat Emily Post

The trade paperback containing the annotated works of etiquette mistress Emily Post is often enchanted to become a Savoir-Faire talisman. Despite any punishment the book may take, it always appears clean and crisp, just the way Emily would want it. The owner must be carrying the book to receive its benefits, but he doesn't have to have it out or opened. *Convenience: Can be carried hidden away (+3).*

Deer Heart

The Deer Heart is a bit grotesque – it is simply the desiccated, leathery heart of a common deer. However, anyone holding it gains a bonus to his Running skill.

Fuzzy Dice

Often mistaken for Demon Dice (p. 56), these crimson rear-view mirror decorations are merely Driving talismans – though some Demon Dice are this as well.



Cuda Goggles

This mirrored set of swimming goggles makes the wearer look as if he had bulbous, fishy eyes. They fit well on anyone, and never leak water. (As a Swimming talisman, it has a form appropriate to its function, and so does *not* require a Convenience Feature.)

Gentleman's Cane

Sword-canes are obsolete in modern society – but some old-fashioned celestials still like them. This talisman is an ordinary disguised weapon (Accuracy +0, Power +2), which grants a bonus to the Small Weapon (Shortsword) skill.

Inertial Pendulum

This knick-knack appears to be a normal well-balanced pendulum, one that takes days for its motion to stop completely. It is most often found on office desks or in classrooms. The person who starts it swinging gains a bonus to the Engineering skill, as long as he works with the Pendulum on his desk.

Johnson's Professional TV Repair Kit

This talisman appears to be a normal television repair kit. However, it always seems to have the right tool for any electronics repair or tinkering job. It gives a bonus to the Electronics skill. The tools are well-worn, but still in excellent operating condition.

Linguistic Hearing Aids

This talisman appears to be a set of tiny hearing aids. In reality, each set of hearing aids is enchanted to provide comprehension of a single language.

Unlike most talismans, this is usually a skill granter, rather than an enhancer. *Use Restriction: Only enhances listening comprehension, not reading, writing or speaking ability (-2).*

Lucky Rabbit's Foot

These fuzzy talismans really do bring their owners good luck – they are Dodge enhancers! The fad for rabbit's foot keychains actually originated with these ethereal artifacts that have been popular in celestial society for centuries. Don't let a Servitor of Jordi catch you with one, though . . . *Convenience: Can be carried hidden away* (+3).

Lustii

At first glance, this talisman appears to be a high-priced bottle of designer perfume or cologne. The scent itself is very appealing, albeit quite subtle. The bottle is vaguely phallic-shaped. The user must wear Lustii in order to receive its Seduction-enhancing effects, but the bottle never seems to run out. (Only one person can benefit from this talisman at a time, of course, and the cologne *is* detectable as an artifact while worn!)

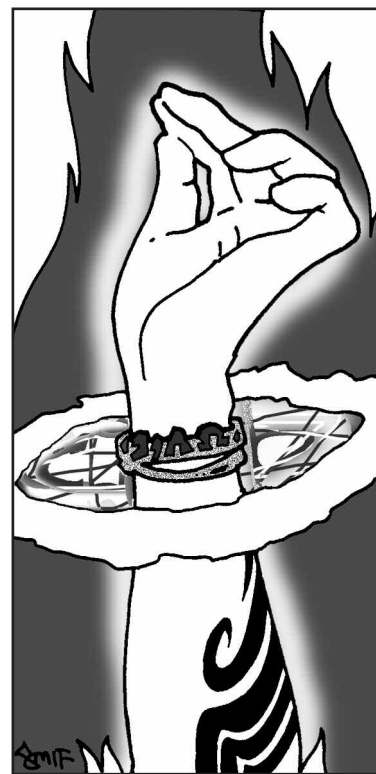


Illuminator's Drafting Set

This professional-quality set of drafting pens, complete with five different tip sizes and four colors of ink (black, blue, red, and green), is an Artistry (Drawing) talisman. They write more smoothly than any other pen and their tips never clog, whether or not they are regularly cleaned.

Muse Bracelet

This stunning silver woman's bracelet is a beautiful piece of art, with Greek inscriptions and tiny Muses engraved around its edge. It fits tightly on the wrist, clasp-ing on the bottom. Those who wear it receive a bonus to the Singing skill. *Convenience: Can be worn* (+2).



Musings of the Bard

The most popular form of this artifact contains many of William Shakespeare's more expressive and poignant moments. It appears to be a normal, leather bound book, with simple gold lettering on the cover, although the credits for the book are curiously missing. It gives a bonus to the Emote skill, but only when displayed with flair.

Nocturne Labs Home Laboratory

This Chemistry talisman appears to be a fairly complete home lab set, containing burners, beakers, tongs, chemicals, and the like. It is also accompanied by a rather large tome covering most chemical equations used in both inorganic and organic chemistry.

OS/19

OS/19 comes in the form of a floppy disk or a CD-ROM. Inserted into any appropriate drive, it creates a phenomenally user-friendly interface, regardless of the operating system, with helpful "wizards" that Microsoft can only dream of. The disk, of course, is a Computer Operation talisman. (It *cannot* be copied or installed onto a system, though it's rumored that there is a relic that can do this, effectively turning any computer into a talisman.)

Polarizing Shades

These round sunglasses work best when worn at night. They lighten in dim areas and darken in bright light, and give the wearer a bonus to the Move Silently skill.

Convenience: Can be worn (+2).

Pugilist Gloves

The Pugilist Gloves are a normal pair of leather gloves, with reinforcements around the back of the hand and knuckles. They are highly resistant to wear and tear, and the reinforcements help protect the user's hands from bruising during fisticuffs. These Fighting talismans have odd slits at the fingertips (to be used with the Claws Numinous Corpus).

when checkers sets were imbued with the same properties, and Servitors of War have been known to ritually burn those versions built into a popular family board game . . .

Shur-Grip Gloves

At first glance, this talisman appears to be a normal pair of black leather gloves, with a Velcro tightening strap at the wrist. Upon closer inspection, one will find that the fingers and palms are covered with gripping rubber knobs, granting the Climbing skill.

Silver Knuckles

These knuckle guards are similar in form and function to a normal set of brass knuckles, except that they are made of silver. They function as normal brass knuckles for combat, with a Power of -1 and an Accuracy of 0. However, due to their superior fit and negligible weight, they utilize the Fighting skill (which they enhance) instead of the Small Weapon skill.

Silver Tongue Pendant

This silver jacket pendant looks a bit odd, being in the shape of a forked human tongue. The pendant itself is only an inch long and always retains the highest shine. It gives a bonus to the Fast-Talk skill. *Convenience: Can be worn (+2).*

Skeleton Keys

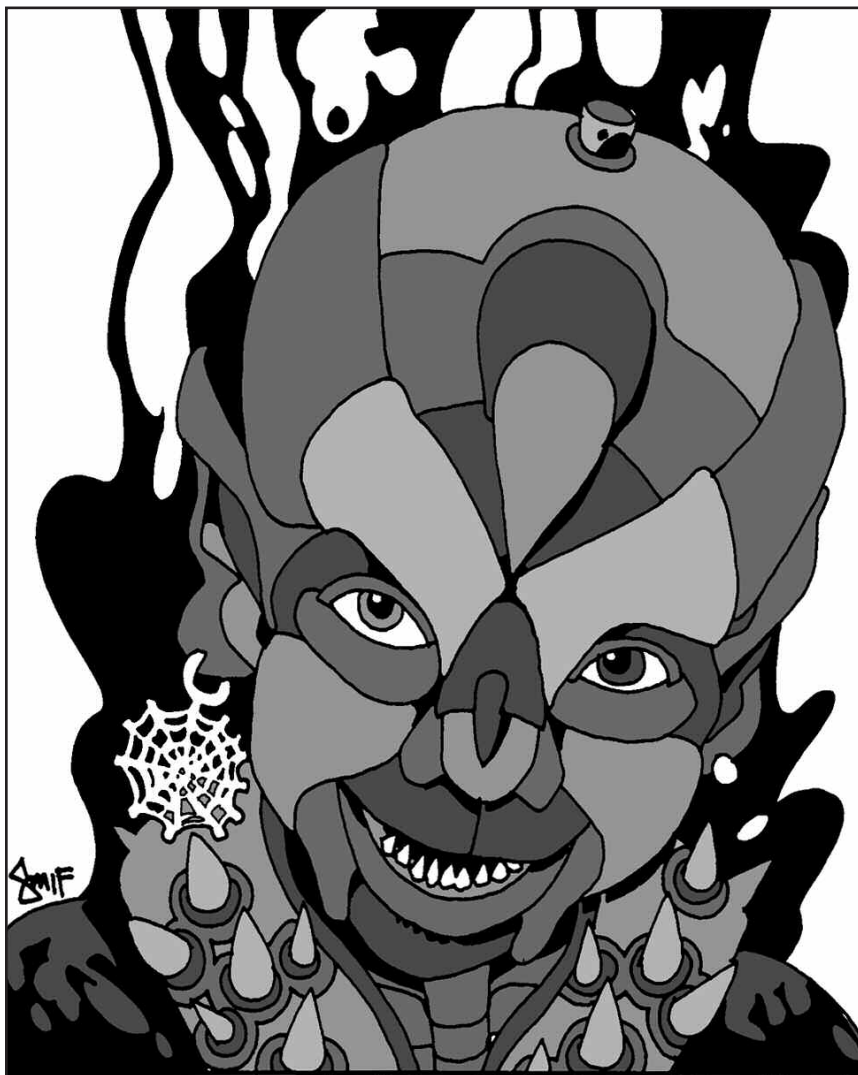
These antiquated skeleton keys on a brass ring have tarnished surfaces, testifying to their long usage. Strangely enough, one of the Skeleton Keys often seems to fit whatever lock the user desires, giving a bonus to Lockpicking skill.

Smelling Salts

This bottle of smelling salts is used to clear the nasal passages and the head. They also allow the user to heighten his sense of smell for a time, giving a bonus to Tracking skill.

Spider's Web Earrings

This set of gold earrings is fashioned to look like miniature spider webs. They are larger than most earrings, and easily noticed. They quiver, as if a fly was caught in the filigree webs, when the wearer hears a lie (bonus to Detect Lies skill). *Convenience: Can be worn (+2).*



Risk – The General's Edition

There are older versions of this Tactics talisman built into chess services – purists thought it was blasphemy

Squirrel's Tail

This talisman is, in fact, a dead squirrel's tail, meant to be hung from a jacket, belt, or hat. Actually, it's stiff and pretty ugly, but it enhances the Acrobatics skill. *Convenience: Can be worn (+2).*

Stunt Cycle

What is it about celestials and motorcycles? In particular, Calabim, Malakim, and Servitors of Janus, Jean, Valefor and Vapula love cycles. With Driving skill and a stunt cycle, you can ride like a demon (or whatever). (Most cycles have the +1 Feature "Requires a brief, silent invocation to start" – much more secure than a key!)

Tartan Kilt

This talisman is a genuine tartan plaid kilt. Many jest that in order for it to be effective, one may not wear underwear underneath the kilt, but this is not true. The Tartan Kilt gives an enhancement to the Throwing skill. *Convenience: Can be worn (+2).*

Thorn Ring

This talisman is a ring fashioned out of a single, mammoth thorn. The ring itself is smooth, and the wearer is in no danger of being pricked by the thorn. Anyone wearing the Thorn Ring receives an enhancement to the Survival skill. *Convenience: Can be worn (+2).*

Twain Sword

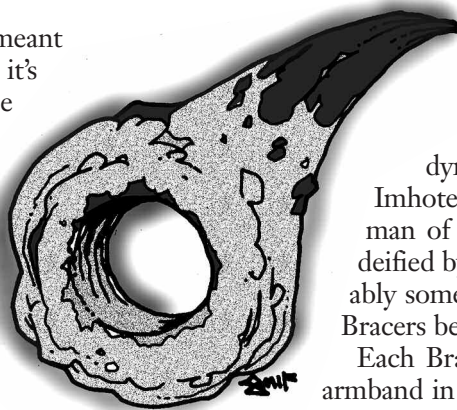
A bastard sword worthy of any collector, the Twain Sword's center is open, leaving the steel to form the blades from a triangular outline. The pommel is covered in black leather and the cross guard is engraved with ornate, but indecipherable symbols. This is one of the more popular designs for Large Weapon (Sword) talismans, though not the only one.

Victorian Doctor's Bag

Despite its antique appearance, the tools in this black doctor's bag are far from antiquated, and are of the highest quality and technological caliber. The bag grants a bonus to the Medicine skill.

LEGENDARY TALISMANS

Over the millennia, several ethereal artifacts have stood out, both in history and in power. These talismans are all unique (which is not to say that similar ones might not exist).



Bracer of Imhotep

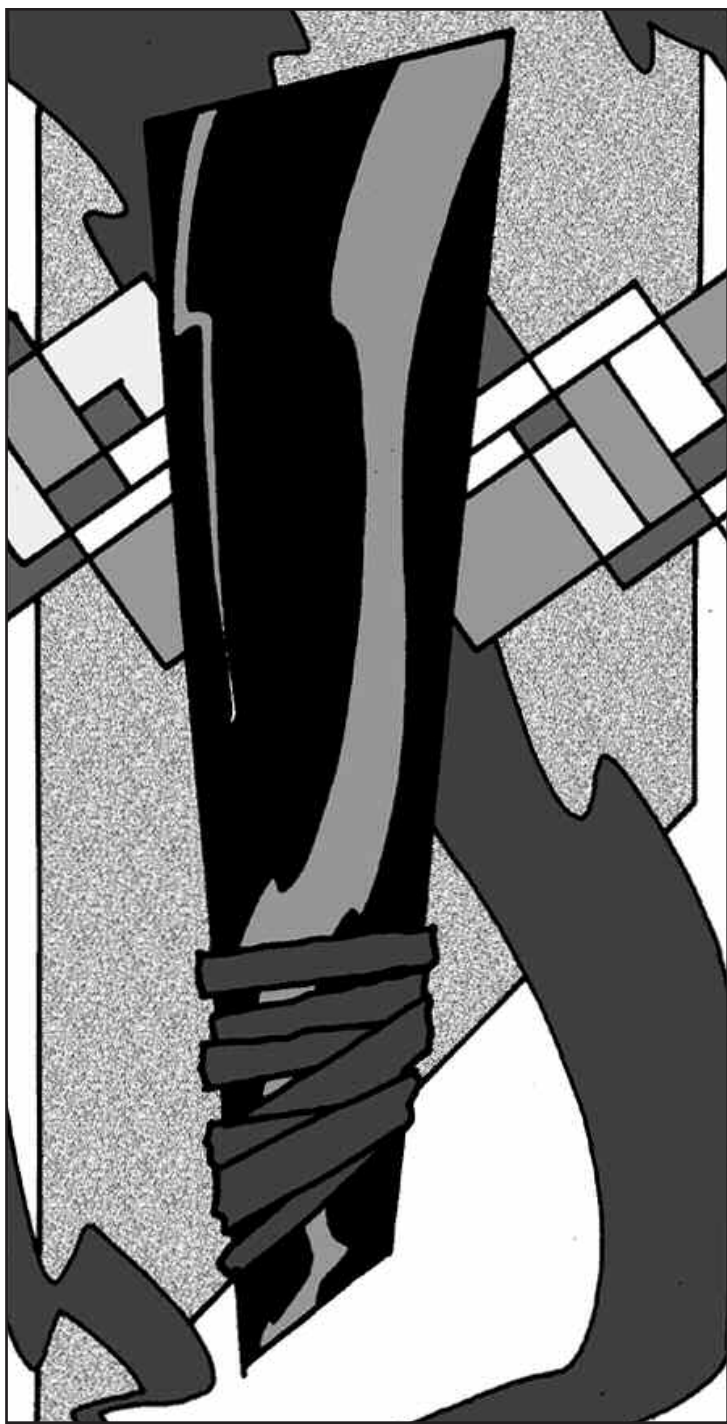
An Egyptian priest and vizier, Imhotep served as architect and court official to King Zoser of the 3rd dynasty, from 2628-2614 B.C.

Imhotep was highly regarded as a man of great wisdom and was later deified by the Egyptians. It was probably sometime after his death that his Bracers became artifacts.

Each Bracer of Imhotep is a golden armband in a style typical of the period. Anyone wearing one receives a +3 bonus to Artistry (Painting), Knowledge (Architecture), Knowledge (Ancient Philosophy), and Medicine. The Bracers of Imhotep may only be used by humans; wearing both Bracers (assuming both could be found) would give a +6 bonus! (This is a special case – normally, two talismans with the same skill are *not* cumulative!)

Cost: 28 points each.





Iouliel's Blade

A Malakite known as Iouliel was among the first angels sent to Earth to fight the infernal threat. Iouliel was an archetypal Malakite, a fierce, merciless, and unrelenting warrior, dedicated to the eradication of all things evil. Everywhere he went, he was known by his chosen weapon – an ornate, tri-cornered dagger made of a strange black metal.

Unfortunately, Iouliel was finally overcome and destroyed in a treacherous ambush which forced him to assume his celestial form. His dagger was thought lost forever. Millennia later, Iouliel's Blade appeared from nowhere in an exhibit at New York City's Metropolitan Museum of Art. No one knows how it reappeared or where it came from, but the divine cause promptly "reacquired" the blade for the war against Hell.

Besides being an ordinary dagger (Accuracy +1, Power +0), Iouliel's Blade enhances the wielder's Dodge, Move Silently, and Small Weapon (Dagger) skills by +5. The blade may only be used by angels.

Cost: 34 points.

Keys of Houdini

A young Hungarian named Ehrich Weiss captured the imagination of the world in the early 1900s. While few know the name Ehrich Weiss, everyone knows his stage persona: the magician Harry Houdini. Houdini has been proclaimed as the greatest magician who ever lived, and tricks such as "walking through a brick wall," or "the vanishing elephant" are still attempted by magicians today.

One of Houdini's tools was a small ring of skeleton, handcuff, and padlock keys. Due to his impact on the populace at large, the Keys of Houdini became enchanted. As part of their function, the Keys of Houdini grant the Escape skill at level 6.

Few mortals realize that Houdini was also a relentless exposé of false mediums and the like. After World War I, many people sought the guidance of these people in an effort to contact dead loved ones. Houdini did his best to "debunk" false spiritualism. As another part of their function, the Keys of Houdini grant the Detect Lies skill at level 4.

Cost: 20 points.

The Monocle of False Virtues

This antique monocle is thought to have been a toy of Lucifer's at one time. It is of the finest craftsmanship, and easily fits in anyone's eye. The glass itself is tinted a crimson red. It alternates between sitting in the vaults of Hell and circulating on Earth.

A demon who wears the monocle can see those things which will most easily sway or confound a victim. The Monocle of False Virtues enhances the wearer's Fast-Talk, Lying, and Seduction skills at a level of 5. The Monocle may only be used by demons.

Cost: 36 points.

Paints of Michelangelo

When Michelangelo Buonarroti painted the ceiling of the Sistine Chapel between 1508 and 1512 A.D., the raw power and emotion of both his act and the place enchanted his palette of paints. They have been blessed ever since, and hold great power.

When found, the Paints of Michelangelo appear to be an ancient painting palette with dried globs of paint still attached. If wetted, these ancient paints are still usable and allow the painter to create amazing scenes. The Paints of Michelangelo enhance the Artistry (Painting) skill with a level of 6. In order to be effective, the user must utter a 5 minute prayer asking for God's guidance. The Paints of Michelangelo may be used by human beings or angels, but not demons.

Cost: 14 points.

The Ring of King Wenceslas

King Wenceslas I was the ruler of the Bohemian kingdom from 1230-1253 A.D. Under his rule, Bohemia enjoyed prosperity as Austria was added to the kingdom and German colonists flocked to the country. All was well until the Mongols attacked Moravia during the 1240s.

Fortunately, the armies of Bohemia repelled the Mongol horde. His legend relates that during tactical meetings, King Wenceslas would constantly and unknowingly twist his simple golden ring, one given to him by his father. The Ring of King Wenceslas is now a talisman, enhancing a user's Charisma by +2 and the Tactics skill by +4.

Cost: 14 points.

The Shaman's Head

This artifact is a shrunken head, from the Jivaro Indians of Ecuador. Legend has it that this highly decorated artifact is the head of a powerful shaman, slaughtered by his own people for his evil heart.

The artifact itself pulsates with evil for those who are sensitive. Whoever owns the Shaman's Head is granted Chemistry/2 and Enchantment/4. It may only be used by demons or Soldiers of Hell.

Cost: 16 points.



TYPICAL TALISMANS BY SUPERIOR

Celestials can and do use all sorts of talismans, regardless of their Superior. However, each Superior has certain preferences, which will affect what sorts of ethereal artifacts are likely to be enchanted by their Servitors.

Archangels

Blandine: Angels of Dreams like talismans that will help them in the Marches; interpersonal and combat skills are common. They usually care little for an artifact's practical applications in the corporeal realm, and its form there may have nothing to do with its function on the ethereal plane.



David: Servitors of Stone favor weapons, especially stone weapons.

Dominic: The skill most commonly found in talismans belonging to Servitors of Dominic is, without a doubt, Detect Lies. Some angels of Judgment like traditional props, like a set of balance scales or manacles; others use something much more sensible like a pair of earrings.

Eli: The Archangel of Creation creates talismans everywhere he goes; anything Eli touches is likely to become an artifact of one sort or another. His Servitors create talismans of all kinds, naturally, but they especially like enhancing Artistry and Knowledge skills.

Gabriel: Angels of Fire like weapons in their campaign to stalk and punish the cruel. Besides combat skills, they often make Move Silently and Tracking talismans.

Janus: The Wind wants to be free to move about, and angels of the Wind favor Acrobatics, Dodge, Driving, Escape, Lockpicking, Lying, Move Silently, Running, and Swimming skills in their talismans.

Jean: Jean's angels frequently use talismans to enhance their Computer Operation, Electronics and Engineering skills . . . but Jean frowns on allowing any humans to benefit from these artifacts!

Jordi: Surprisingly enough, Jordi's Servitors make frequent use of talismans. In the wild they have little need of them (nor can they easily carry them around), but skill-granting talismans can be very useful when they must make forays into the unfamiliar cities.

Laurence: Obviously, Laurence's Servitors produce many talismanic swords. They also like Tactics enhancers, though.

Marc: The Archangel of Trade favors talismans which enhance interpersonal relations, including the skills of Detect Lies and Savoir-Faire.

Michael: Servitors of War like talisman weapons, of course, but Michael also favors talismans which help his warriors survive; Dodge and Escape can both be very useful for this purpose.

Novalis: Angels of Flowers rarely use talismans, but they like Artistry enhancers, and they have made quite a few "green thumb" artifacts (Knowledge (Horticulture)).

Yves: Any Knowledge skill might be found in an artifact possessed by Servitors of Destiny.

Demon Princes

Andrealphus: Demons of Lust favor talismans which help them sway individuals – Seduction primarily, but also Fast-Talk and Lying. Many of their talismans come in rather naughty shapes . . .

Asmodeus: Like his divine counterpart, the Demon Prince of the Game likes his Servitors to be readily able to Detect Lies, and they care much more about function than form. Emote and Lying are also useful talismans for undercover agents.



Baal: Anything to do with War, such as weapon skills or Tactics, is useful to Baal's Servitors. Most of them consider anything else a waste of enchantment.

Beleth: Servitors of Nightmares like talismans that are useful in the Marches, and which help them inspire fear in the waking world . . . especially items that trigger phobias.

Belial: Belial likes any talisman that starts fires, no matter what skill it contains. His Servitors are likely to make cigarette lighters that grant Tactics, or flamethrowers that enhance the user's Move Silently skill.

Haagenti: Fast-Talk, Lying, and Seduction are all useful skills to get people to consume – so is Knowledge (Cooking). Culinary implements, of course, are the usual form of Gluttony's talismans.

Kobal: Servitors of Dark Humor aren't partial to any skill in particular, but they like "gag" artifacts, or else those which have a sense of irony to them (such as the pack of cigarettes that grants Running skill, or the champagne glass that enhances Singing . . . or Driving!).

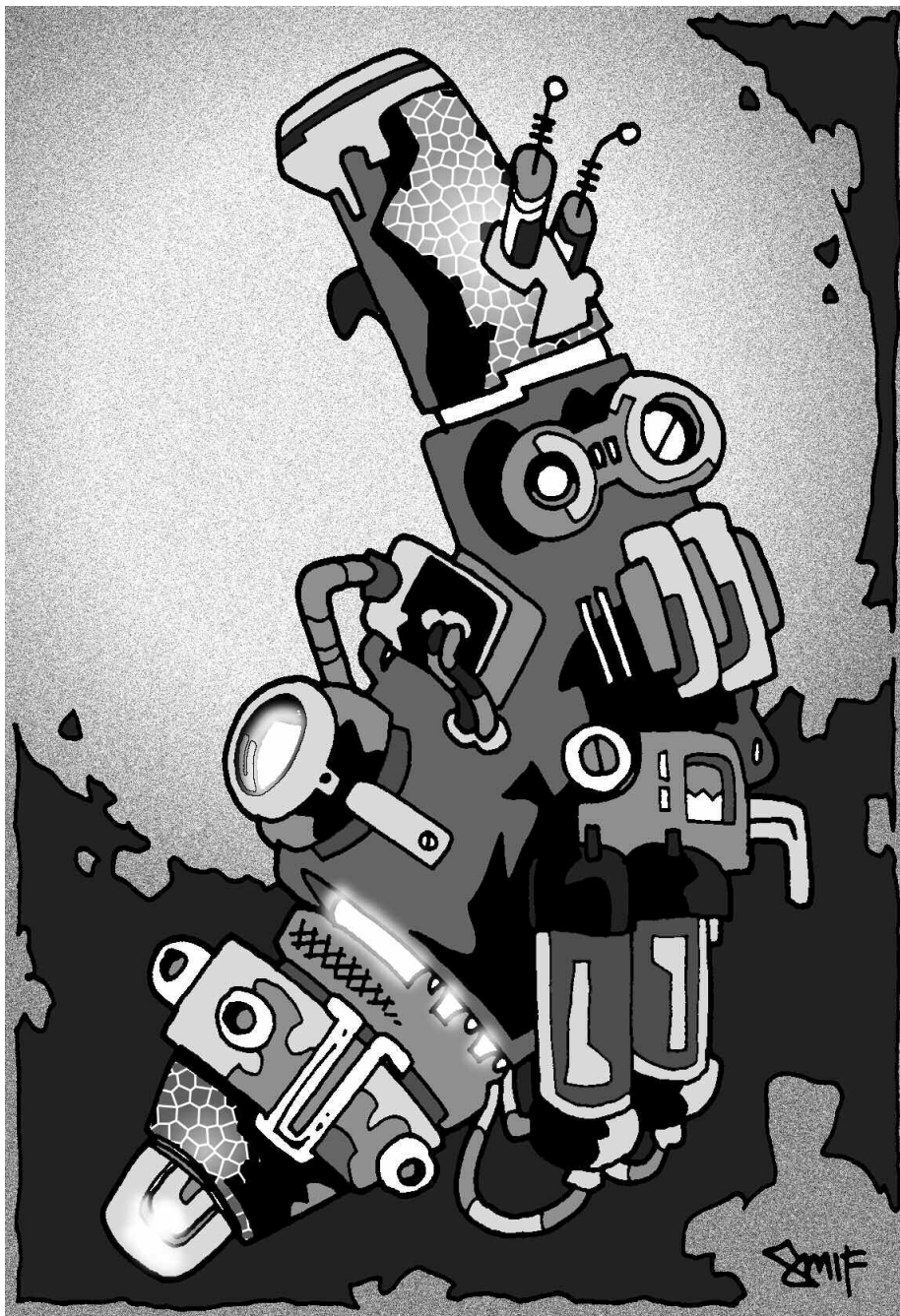
Kronos: Knowledge skills, and Lying (both used to provide information, as the demon sees fit) are common among talismans used by Servitors of Fate.

Lilith: Lilith cares little about artifacts one way or the other, except perhaps Lockpicking talismans. Her Lilim do prefer talismans that can be worn, either in a completely hidden way, or as part of their apparel.

Malphas: The Demon Prince of Factions favors talismans which allow his Servitors to better insinuate themselves into others' lives. This includes items which enhance the Emote, Fast-Talk, Lying, Savoir-Faire, and Seduction skills.

Nybbas: Cell phones, facsimile machines, camcorders, television sets, anything which will make people feel more competent only when surrounded by organs of the media . . . his Servitors make heavy use of Emote and Lying talismans.

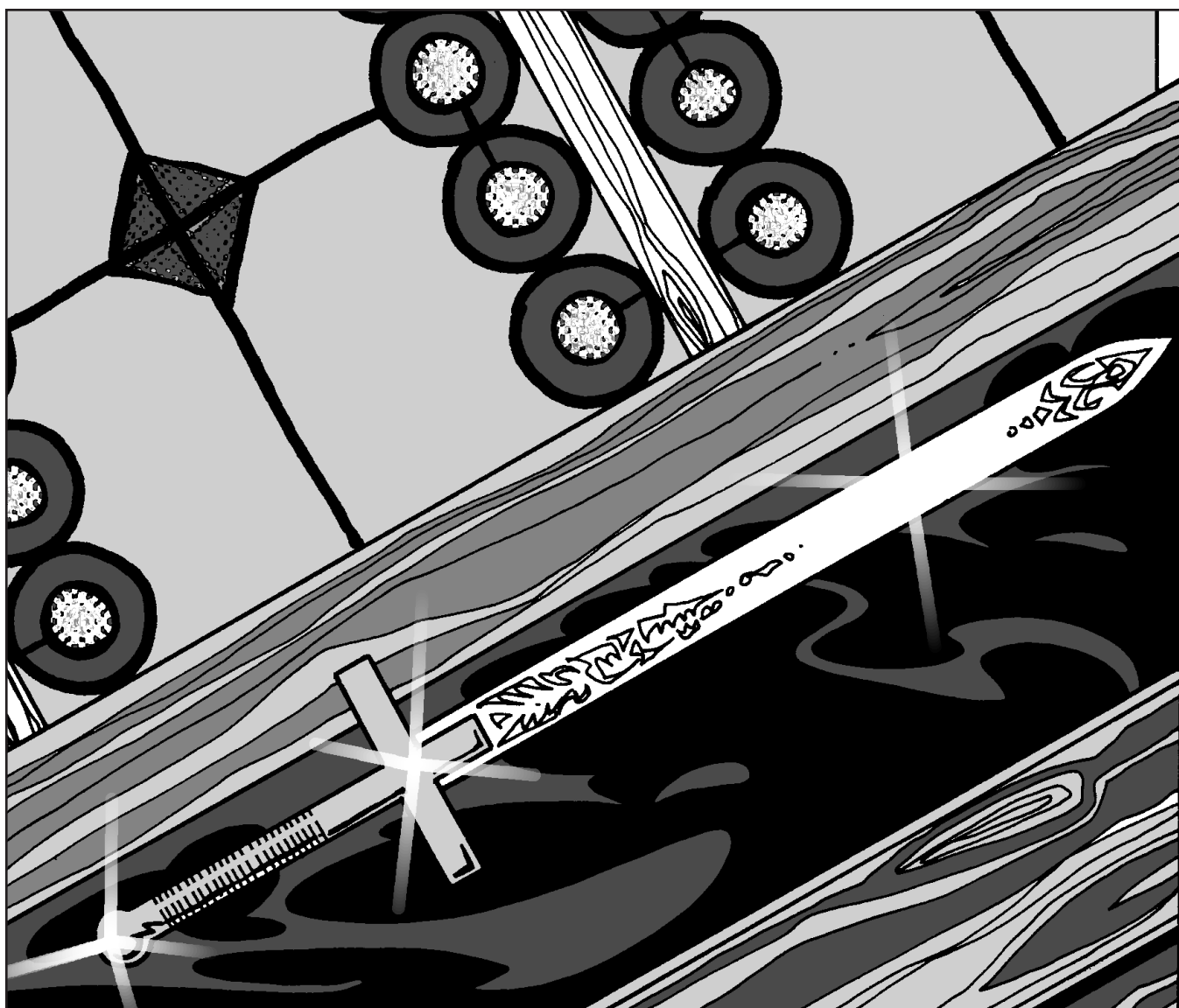
Samanga: If it kills people, it's good . . . usually this means weapons. But parts of dead bodies always please the Prince of Death.



Valefor: Servitors of Theft want to be free to move about; they like talismans with Acrobatics, Dodge, Driving, Escape, Lockpicking, Lying, Move Silently, Running, and Swimming.

Vapula: The Demon Prince of Technology favors talismans which enhance his Servitors' knowledge and technical skills, including, but not limited to, Chemistry, Computer Operation, Electronics, and Engineering. Some talismans are quite plain and efficient-looking, some are futuristic, and some are just plain *weird* . . .

CELESTIAL ARTIFACTS: RELICS & RELIQUARIES



50

CELESTIAL ARTIFACTS

Of all artifacts, relics are the least common, hardest to make, and most desirable. While corporeal and ethereal artifacts can be very useful, only celestial artifacts can be truly *powerful*. Of course not every relic is of legendary proportions. Some are minor items in frequent circulation among Soldiers and low-ranking celestials. Others are too potent to be allowed on Earth at all. No celestial artifact can truly be called “ordinary,” though; even the least of them requires a significant effort to create, so they won’t be found just lying around. On the following pages are many sample relics and reliquaries, from the trivial to the apocalyptic. Use them carefully in your campaign – celestial artifacts should never become so commonplace that the characters take them for granted. Each relic has an **Activation** entry; all references to Forces mean the user’s Forces, while “None” means no activation roll is required (though the relic may have other requirements to function). All normal rules for activating celestial artifacts apply, unless stated otherwise in the relic’s description.

COMMON RELICS

The vast majority of relics are simple items containing a single commonly-known Song. This does not make them any less valuable, but most of the relics in this section are familiar to the average celestial. They’re relatively plentiful on both sides, and numerous variations exist. Most of these artifacts should be acceptable for purchase by starting characters, though the GM always has the right to disallow any or all of them. Unless stated otherwise, all of the following relics exist in levels from 1 to 6, and can be modified with any appropriate Features. (But remember that no Features can lower the cost of a relic below half its base cost, except Charges!) They may also be connected to a reliquary.

Aura Glasses

These cool wrap-around mirrorshades reveal a glowing, colored aura around all living things. The brightness gives a rough indication of the number of Forces of one type for each subject in view. (The GM should roll one die: 1-2, the Force estimate is one level too low; 3-4, the estimate is correct; 5-6, the glasses overestimate the Force by one.)

Unfortunately, the *type* of Force detected in a given subject is completely random. (Roll a die to determine which Force is detected: 1-2 = Corporeal, 3-4 = Ethereal, 5-6 = Celestial.) Worse, the glasses always show the *same* Force for a particular individual. (The color is also random, again constant for each person – it may just mean something trivial, like their favorite color.) Worst of all, the glasses themselves have the Aura Discord: the glasses are always immediately noticeable as an artifact (think

flashing neon arrows), *and* give the user a temporary Aura Discord equal to the relic’s level. (There are no benefits from higher levels, other than the possible psychological effect of “if it’s a higher-level artifact it must be better” . . .)

While superficially useless, the glasses do have *some* value. For one thing, there’s a decent chance of spotting a Remnant – anyone with no aura at all is likely to be a Remnant. Or perhaps someone with only 1 Force of some type. Or maybe an undead (the GM may decide that undead do not have auras, any more than a toaster normally does). Also, the glasses are useful for spotting Kyriotates, since any robin with 3 Forces of any type isn’t your average bird . . . and a toaster with an aura is sure to be a Kyriotate of Lightning. Clever PCs may find other uses.



Do we need to mention who made this item . . . ? A small number of experimental, alpha-test Aura Glasses have recently become available in Hell, usually for bargain-basement prices. Heaven has no equivalent yet, and doesn’t even know this artifact exists. (Jean will certainly want to get his hands on a pair, once he finds out. Novalis or Eli might like a pair too, just because the colors are pretty . . .)

The experimental Aura Glasses described here are worth 1 point, regardless of level. If Vapula can eliminate the Discord effect and improve the accuracy (accurately reading the Force level), the cost would rise to 3 points per level, with the level affecting the range (2 yards range per level). A version that could determine the level of a specific Force, or give a readout of all Forces, would be an item of such value that it should only be given as an exceptional reward, and not be purchasable with character points.

Activation: None.

BELL BLOSSOM PLOT SEEDS

Curing the Symptoms: A Tether of Blandine is in a small private garden, planted with the sleep-inducing variety of Bell Blossom. The flowers are developing odd black speckles, and some angels, including a Servitor of Novalis, are called upon to try to cure the plant sickness. The secret? The Seneschal is a Kyriotate who is in danger of Falling, and the Bell Blossoms are turning sickly from drinking his Essence. Can the PCs stay awake long enough to follow the problem to its source?

Hell Blossoms: A Servitor of Vapula has acquired a cutting of Bell Blossom and is considering some novel applications of genetic engineering. The new hybrids seem to require just a little more than a point of Essence a month . . .

The Potted Plant: A young woman has been thrown out of her father's house after becoming pregnant, and her boyfriend is married and has no intention of leaving his wife. She is living in a miserable apartment and scraping a living just above the poverty line. The only thing she owns that she values is a small potted plant that was given to her, for no reason, by someone she once sat next to on a bus. It's the only thing that listens to her whispered misery. Novalis sends some Servitors to help her sort out her life and decide what to do about her baby . . .

Beard of Señor Nuñez

The Beard of Señor Nuñez is actually a unique relic, but it's representative of a class of very common ones. If you don't already have a beard, you can put this on – male or female – and be mistaken for a heavy, jovial Hispanic man in his late 40s. This kind of relic makes use of the Celestial Song of Form to permit an instant, pre-set disguise which lasts up to a number of hours equal to the relic's level. The Beard (or similar relic) only allows *one* specific disguise.

Cost: 3 points per level, +2 for *Convenience: Can be worn*.

Activation: Celestial Forces + level.

Bell Blossoms

Also known as Breath-of-Eden (old form), this plant is a “natural artifact”; it can't be made, only cultivated. The Bell Blossom plant is a hardy annual which resembles a miniature rhododendron, with dark green leaves and long, bell-shaped purple flowers. They have no scent. Bell Blossoms require regular watering and plenty of sunlight, but in order to awaken the plant's other

properties, they need to be fed 1 point of Essence per month (often a celestial owner waters it with his/her tears – mortal owners are usually instructed to talk to the plant frequently and cherish it). A typical Bell Blossom, kept as a house plant, will produce 2d flowers yearly.

To make use of its properties, pluck a blossom, hold it over the nose and mouth, and inhale deeply. If the activation roll is successful, it grants the ability to a mortal (human or animal) to breathe underwater or in any other hostile environment for 12 hours. This includes immunity to airborne drugs, such as cigarette smoke, and diseases for that time. The blossoms will remain useful for up to a day after being picked, then they fade and lose their power. After having been used, a Bell Blossom fades to a dull gray-pink color.

There are said to be other varieties of Bell Blossoms which have an anesthetic or soporific effect, but only angels of Flowers know how to cultivate them. All forms of Bell Blossom add 1 to the chance of invoking Novalis.

Relic Level: 1 for a single flower, 2 for a cutting the size of a houseplant, more for a larger version.

Activation: Corporeal Forces + level.

Bell of Exorcism

A Bell of Exorcism can remove an ethereal or a celestial from his host, if rung properly. It has a range of 1 yard per level of the relic. The ringer does not have to *know* that there is a spirit within range, but the bell must be rung deliberately for the purpose of invoking its power. If more than one ethereal or celestial is within range, the ringer may choose which one to target; otherwise whomever has the least Celestial Forces is affected. The target may resist with a Will roll. If he fails, or if the bell-ringer gets a larger check digit, the possessor is expelled from his host instantly, and treated as if he had failed the possession in the first place.

Cost: 3 points per level.

Activation: Celestial Forces + level.

Bible of Tangiers

This copy of the Bible is exceptionally holy; it has a *very* limited printing. The reason is that Tangerian Bibles are really divine reliquaries; the Essence contained in them can be used by anyone – including mortals – but only by those on the side of Heaven. It is only as durable as a normal book; ripping it apart or burning it will destroy the reliquary.

Cost: 3 points per level, plus 3 (+3 for being usable by mortals, +4 for only being usable by angels or Soldiers of God, -4 for *Vulnerability: Celestial artifact destroyed if its corporeal form is destroyed*).

Activation: None.

Bleeding Blade

One of Baal's infernal weaponsmiths can take credit for the first forging of this nasty relic. Now they are quite popular with demons – a few Malakim use them too, but it's frowned upon. A Bleeding Blade is usually a normal sword or dagger (though more powerful versions exist) with an enchantment that causes wounds inflicted by the blade to bleed profusely. *Each* wound inflicted by the Bleeding Blade will bleed for 1 Body hit of damage every round thereafter. The victim must roll against his Strength, at a penalty equal to the artifact's level, at the beginning of each round. If he succeeds, a number of wounds equal to the check digit will stop bleeding; otherwise he takes damage for each wound. A successful use of the Medicine skill will stop *one* wound from bleeding, but only if the check digit is equal to or higher than the Bleeding Blade's level.

Cost: 3 points per level.

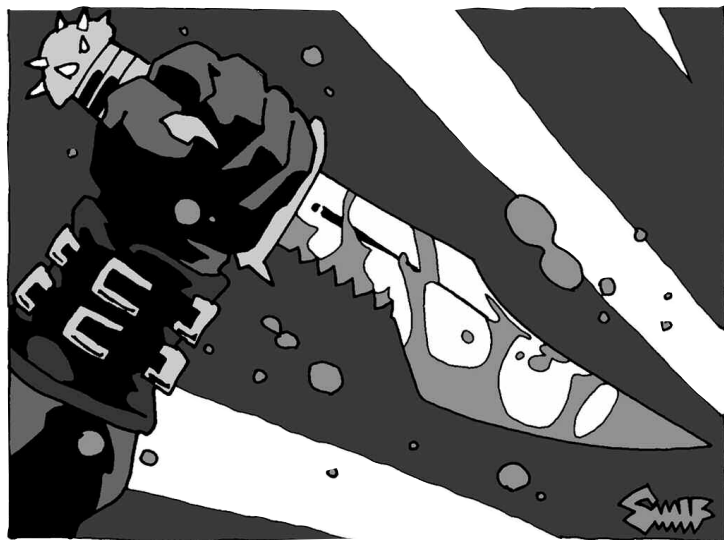
Activation: None.

Body Bag

This item is usually a black canvas bag, but can have many other forms (coffin, large clay jar, shoebox, and so on). It allows a celestial to climb inside, assume celestial form (leaving his vessel in the bag) and manifest in any other vessel he owns. The "bagged" body remains in stasis, undamaged by outside forces (though destruction of the bag will kill the body as well). If the user's current vessel is killed while he has a spare in the bag, he will not return to the celestial realm or suffer the Trauma of death (*In Nomine*, p. 67) – nor will a Heartless celestial be sent to Limbo (*Heaven and Hell*, p. 79). Instead he'll wake up in the bagged body. Vessels removed from the bag will seem like freshly-dead, room-temperature bodies, and if not replaced within 5 minutes, they'll *be* dead. Body Bags have no effect on mortal bodies (living or dead) placed within them.

Note that without certain Features, any celestial can use a typical Body Bag. So if a thief dumps a vessel from a bag and puts his own into it, then he is the one that will gain the benefit of its use. The owner of the bag doesn't automatically get to inhabit the thief's vessel! The vessel within the bag has a Will of 0 against any possession attempt, such as the Kyriotate/Shedim resonances or the Song of Possession. If the possessed vessel is not back in the bag when the possessor leaves it, then it will vanish back into the Symphony and be available for use again by the true owner. While possessed, the original owner of the vessel *cannot* inhabit it unless he too has the appropriate resonance or Song to take it back!

The Body Bag acts as a reliquary, drawing Essence from the Symphony to support itself, but this Essence is not available to anyone else.



A Body Bag can contain a vessel or vessels of levels equal to its own. Multiple vessels can belong to the same or different owners. If a celestial has a choice of vessels (i.e., he has multiple Body Bags in use or multiple vessels in one bag) the closest or largest vessel is usually the one entered (GM's option – but allow the celestial a Perception roll to choose which one he goes to).

Cost: 3 points per level.

Activation: None.

Bookmarks of Babylon

The first Bookmark of Babylon was invented by a Balseraph of Factions; that Servitor of Malphas was promoted to a Baron for this ingenious creation and the trouble he was able to cause with it. Since then, Malphas has freely distributed the knowledge of how to make this relic, and quite a few have been produced. Older bookmarks are cracked and faded strips of parchment or etched metal plates; newer ones (generally cheaper and less powerful) may be of vinyl or heavy paper, sporting glossy images and flimsy tassels.

To activate a Bookmark of Babylon, place it in a book, spend 1 Essence, and roll. If successfully activated, the bookmark will have an obfuscating effect on anyone who reads the book while the bookmark is in it, and also make the reader adamant about his false impressions. The check digit determines how great an effect; a 1 will only cause the reader to misremember a few minor details – things that might cause some confusion later if the reader mentions these to someone else who's read the book. The bookmark's victim will insist on his version, but can be shown the truth if he can be convinced to reread the relevant sections. A 6 will cause the reader to perceive meanings in the text that are completely the opposite of what is actually written, and become belligerent and even violent if anyone suggests he's mistaken. Note that

a Bookmark of Babylon has no effect on whether or not readers *agree* with what they *think* the book says.

Readers may resist the bookmark's effects by making a Perception roll with a penalty equal to the relic's level. Success means the reader is not misled. If the reader succeeds with a check digit of 6, he will stop reading, and put the book down with a sense of unease. Otherwise, he misunderstands the meaning of the text as described above.

Every bookmark includes a reliquary/1 that recharges its effects nightly. So as long as a bookmark is left in a book after activation, it will keep affecting anyone who reads that book. It can be removed from a book for 10 minutes times the relic's level, before it will lose its "charge" and need to be activated again.



Bookmarks of Babylon rarely have an immediate, noticeable effect, unless placed in a book that everyone is reading and talking about. Used subtly, however, they have caused some nasty disputes, particularly in religious, academic and literary circles, some of which have turned violent.

Cost: 3 points per level, plus 2 points for the reliquary/1.

Activation: Ethereal Forces + level.

Candle of Visions

Activating this relic requires only lighting the wick. While lit, the candle will reveal all invisible creatures (such as those using the Ethereal Song of Form) or beings in celestial form within range of its glow (about 3 yards). The candle has a duration of one hour per level, but it does not have to be used all at once. Each use, no matter how brief, will take 10 minutes off its lifespan.

Cost: 1 point per level.

Activation: None.

Castler

This artifact is popular among celestials and other beings who fear being possessed. The usual form for this relic is a small piece of jewelry, often a ring inscribed with double-headed arrows. A castle chess piece is also popular.

The owner, if successfully attacked with the Song of Possession, can roll against Will + level to take over the *invader's* vessel (or body), rather than be relegated to the Marches for the duration. The displaced soul may even occupy a body with *more* Forces than he has, if the difference is less than the check digit of the Will roll. (Normal humans *can* use this artifact!)

The invader will have no indication of the reverse possession, unless he happens to examine his new host carefully and notices the artifact – of course, by then it's too late. Since the invader is giving up his body voluntarily, he gets no Will roll to resist the counter-possession.

The Castler is always active for the *wearer*, and requires no Essence. It works only on the Song of Possession, and doesn't affect Kyriotates or Shedim – they don't have bodies to take over in return. It does not affect other Castlers, either! If both possessor and target have Castlers, they won't be sent back and forth between bodies; they merely swap once.

Cost: 5 points per level, +3 points for Convenience: *Can be carried hidden*.

Activation: Will + level.

Celestial Chime

Usually these one-shot, self-powered relics come in the form of chimes, tuning forks, bells, drums, or some other percussive instrument. Diabolicals are more likely to bind them into ceramic figurines or clay pots. They are usable by anyone, making them very popular with Soldiers (who sometimes call them "Song Grenades"). Celestial Chimes have a target number of 6 + level. Some chimes can be disabled and shielded – these "safeties" take an action to disengage. Chimes lacking safeties may go off if the carrier is hit! (Roll vs. a target number of 4 any time the user is hit in combat, plus 1 for every chime carried that lacks a safety. If the roll succeeds, pick a chime randomly to go off and affect the holder. On a check digit of 6, they *all* go off!) Celestial Chimes come with a built-in Essence reserve appropriate for their level; the user cannot add to the Song's effect with his own Essence.

There is no easy way to tell what Song a chime holds, though most relic-makers use a particular type of object for each Song. Playing with a captured chime is a chancy business! Sometimes ancient Celestial Chimes are found in old tombs, sorcerers' lairs, or curiosity shops. These sometimes contain lost Songs, and some are even "seeds" that hold Songs of Creation left over from the formation of the world.

Cost: A Celestial Chime containing a well-known Song costs 1 point per level, +1 point if it has a safety.

Activation: 6 + level.

Censer of Binding

Servants of Dominic and Asmodeus both use various forms of this relic. A censer is traditional, but the artifact has also been known to come in the form of a bell, a gong, a candle, even a cloak or a pin. The Censer of Binding holds a celestial in his current host; this includes Kyriotates, Shedim, and celestials using the Song of Possession, but it also prevents celestials from assuming celestial form or switching vessels. In order to do so while within the censer's area of effect, celestials must make a Will roll and succeed with a higher check digit than the wielder of the censer. (This includes the wielder himself, if he is within range!)

The user may spend Essence when activating the censer in order to increase the check digit. Once it's activated, the censer continues to work for a number of hours equal to its level; the activator does not have to stay with it, and he can give it to anyone else (including mortals) to carry with them. The censer's area of effect is equal to twice its level, in yards.

Cost: 3 points per level.

Activation: Celestial Forces + level.

Compass of Attunement

A relatively simple relic, this usually looks like a brass nautical compass on a chain necklace, though modern versions may look more like sports watches or GPS trackers. Imbued with the Celestial Song of Attraction, its user can attune it to any object or person by touching it to the target and spending 1 Essence. The attunement lasts for a number of days equal to the relic's level.

Thereafter, the compass needle continually points toward the object of its attunement, regardless of distance. It only works two-dimensionally; if the bearer is beneath (or above) the relic's objective, the needle spins madly.

If its target has been broken into pieces, the compass points to the largest piece. Once the user comes within 10 feet of that piece, he can spend 1 Essence to redirect the compass toward the second-largest piece, and so on.

Cost: 3 points per level.

Activation: Celestial Forces + level.



Concealed Weapon

This is not really a relic, but a generic term for a special Convenience Feature often added to both common weapons (corporeal artifacts) and more powerful relics. A Concealed Weapon (or any other artifact with this Feature) can be concealed under *any* covering, even clothing that could not normally hide the item. Malakim love to carry four-foot swords under their three-foot coats while walking down the street, and Lilim appreciate the ability to hide a Magnum revolver while wearing the most skin-tight outfits . . .

Hiding the weapon requires the expenditure of 1 Essence, but no roll; thereafter, it can only be spotted by beings capable of recognizing artifacts, and then only with a check digit of 6 on a successful Perception roll. This only applies to visual inspections; a body search will still uncover the weapon. The effects last for as long as the carrier keeps the weapon out of sight.

Cost: +5 Feature. Note that the artifact does not have to be a weapon; it does have to be an item that can be carried on the owner's person and covered somehow.

Activation: None.



Cool Shades

These celestial shades look like simple plastic sunglasses, the kind found in any drugstore. They contain a weaker version of the Ethereal Song of Form; the wearer does not turn invisible, but *unnoticeable*. He may blend anonymously into a crowd, or walk blithely past a security guard.

The shades require 1 Essence to activate. The effects last as long as the shades are worn. Anyone who might normally take notice of the wearer must make a Perception roll at a penalty equal to the relic's level. This also applies to celestials, who will only spot the relic shades if they're able to focus on the wearer first. If the wearer disturbs the Symphony, any celestials within sight may add the level of disturbance to their Perception rolls. Attacking someone automatically gets the wearer noticed by his victim and anyone else in range, but they'll have to make an Intelligence roll, minus the shades' level, to remember any details about him afterwards.

Cost: 3 points per level, +2 for *Convenience: Can be worn*.

Activation: Ethereal Forces + level.

Cup of Refreshment

This reliquary simply transfers all its stored Essence to anyone who drinks from it – including mortals. Excess Essence is lost. A successful Perception roll will reveal that the liquid poured into the cup has acquired a faint

glow. (Any celestial will notice that the cup is an artifact, of course.) Celestials are wary of drinking from such reliquaries, as it's rumored that some Demon Princes have created warped versions of the cup, which transfer a Geas along with the Essence.

Cost: 3 points per level.

Activation: None.

Dehydrated Essence

Another crazy idea from those fun guys at VapuTech, Dehydrated Essence is a one-shot reliquary in a convenient pill form – just add water and wait for the fizzing to stop, then drink the glowing fuchsia liquid.

Unfortunately, there are quality-control problems, and all the bugs aren't worked out yet. For one thing, the amount of Essence in any pill varies (roll one die). Worse, if it contains more Essence than the taker can hold, he takes Soul hits equal to the excess.

Cost: 1 character point for 3 tablets.

Activation: None.

Demon Dice

Despite the pretentious name, this relic appears quite innocuous: it's a pair of "fuzzy dice," connected by a string, made to be hung from a car's rear-view mirror. The only outwardly odd thing about the Demon Dice (besides their incredible tackiness) is that *all* of their sides have six dots.

While Servitors of Valefor often know Songs of Motion and other ways to get into locked cars quickly, it can be a nuisance to deal with hot-wiring them and locating transmitters by which the car might be traced. Demon Dice, when hung from the rear-view mirror and successfully activated (which requires 2 Essence), will start the car and block any mundane tracer devices on it for (check digit) hours.

Valefor hands out Demon Dice as a minor reward. Some Servitors of Janus have acquired Demon Dice as well – usually by swiping them from minions of Theft. (Letting your dice be stolen is not a good way to make Valefor happy.)

Cost: 3 points per level.

Activation: Ethereal Forces + level.

Discord Bracelet

This is a generic term for a class of artifacts usually cast in the form of a bracelet, but also found in similar forms like collars, handcuffs, necklaces, and belts. These items inflict a specific Discord on the wearer as long as they are worn, and they cannot easily be removed. Discord Bracelets are very similar to Will Shackles (p. 81) – they work exactly the same way for application and removal.

Common types of Discord Bracelets include:
Corporeal Anchors – these contain the Bound Discord, in the form that inhibits going celestial.

Delilah's Token – inflicts the Crippled Discord, causing loss of Strength, though no actual physical changes are involved.

Essence Blockers – these inflict a Need discord, usually for an exotic substance known only to the bracelet's owner.

Many other variants are known. The common types are often used to subdue dangerous opponents, or restrict their movements; these are especially popular with Dominic's and Asmodeus' security forces, and with those Servitors of Baal and Michael involved in interrogating captured celestials.

Some demonic superiors (especially those below Prince level) use Discord Bracelets on Servitors who have earned their displeasure – it's much easier to remove a bracelet than to remove a Discord inflicted directly on the Servitor.

The level of a Discord Bracelet is the level of the Discord it inflicts. Base cost is 3 points per level for most Discords; the GM may wish to vary this for particularly nasty or weak Discords. The common types listed above are readily available, other Discords may be harder to find.

Some Demon Princes regularly give out Discord Bracelets as rewards – these always inflict a Discord related to the Prince's Word. Andrealphus will happily give out Lustful Bracelets, for example, Haagenti sometimes gives out Gluttonous ones, and Beleth (in a rare generous mood) might give out a bracelet that causes some type of Fear.

Discord Doll

A popular item with demons, this is a small simulacrum of the user that can take the owner's Discord in the same way a familiar can. The doll is attuned to the user like a corporeal artifact.

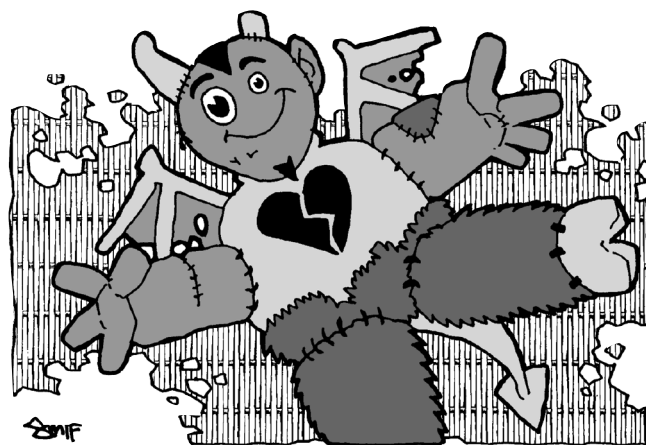
The attunement process leaves the doll looking like the owner's celestial form (Shedim and Kyriotates using a Discord Doll will turn it into a slowly-writhing mass of flesh). When the doll is in use, it also has a semblance of life – the fabric takes on the warmth and texture of skin, the chest mimics breathing, and a faint heartbeat can even be detected.

Once attuned, the owner can transfer levels of Discord equal to the relic's level to the doll. This requires a successful Will roll and 1 Essence. If the user has more Discord than the doll can hold, he may choose which Discords are moved. The duration of the transfer is (check digit) days. (The user does *not* know the duration – the GM should roll for PCs.) The owner must be

touching the doll to make the transfer, but does not have to keep the doll with him.

The main drawback to using a Discord Doll is that one of the owner's Forces is bound to the simulacrum with the Discord, and if the doll is destroyed, so is the Force! (Determine which Force randomly as for celestial combat Force loss.) The owner does have the use of the Force bound to the doll, however.

Damage to the doll is also reflected on the owner, though only in a superficial way (minor bleeding cuts, pain, bruises, etc.) – no Body hits can be taken through the doll. This effect occurs whether or not the doll is in use at the time. Most demons keep their Discord Doll with them, or in a *very* safe place.



Some Superiors will give a Servitor a Discord Doll, rather than remove the Discord directly. This is usually a sign that the boss is unhappy with the underling's performance, but still finds him useful. Discord Dolls can also be purchased in the markets of Hell, but this is definitely a case of "caveat emptor." Discord Dolls are mostly made by Vapula's relic-masters, and sometimes they come with unwanted side-effects. One rumor reports that some of the dolls leech Essence from the user and transfer it to Vapula or the doll's creator. There are also rumors that sometimes the dolls are made in pairs, and the duplicate can be used to control the owner, much like a Will Shackle (p. 81).

Discord Dolls are rare in Heaven, though the Elohim of Creation know how to make them – most Archangels would rather remove Discord entirely than mess around with half-measures. The usual way for an angel to acquire one is to take it as booty from a demon – or make a deal . . . And one or two cases are known where Kobal's Servitors "lost" one of the nastier forms of Discord Doll to an attacking angel. Usually Outcasts are the only angels desperate enough to want one.

Cost: 3 points per level.

Activation: Will.

Disturbance Compass

This small compass-like device has an effective Perception of 4 plus the relic's level. It points to the largest disturbance or echo currently in its range (treat it as having Celestial Forces equal to its level). The most common version gives no other information. Other variants include alarms that detect various levels of disturbance, and some which give distance measurements as well as direction.

Another variant that Jean's Servitors have made in significant numbers is a remote disturbance sensor that adds the Celestial Song of Tongues to a Disturbance Compass, and makes it a reliquary as well (to provide Essence for the Song). These remote sensors can be placed in areas of the corporeal realm that have poor coverage by celestials. When the alarm goes off, the disturbance sensor sends a message to a central computer in the Halls of Progress.



On Earth, a Disturbance Compass typically manifests as a compass, a watch (analog or digital), or in modern times, a pocket pager. The celestial form of a compass is often an arrow of light, though simple alarms usually appear as a small crystal bell.

Most Disturbance Compasses are made by Servitors of Lightning, though Vapula's gadgeteers also make such relics. The basic compass is a common relic, and is especially popular with demons with low Perception scores.

Cost: A basic Disturbance Compass costs 3 points per level. Compasses that measure the level of a disturbance cost 4 points per level, and adding the ability to measure distance increases the cost to 5 points per level. Add 3 points per level and +2 points for a reliquary/1 for remote sensors (these are always self-powered).

Activation: 4 + level.

Djinn Fuzz

Despite this artifact's slangy name, it also affects the resonance of Cherubim, as well as the Celestial Song of Attraction and Songs of Affinity. The name was inspired by the usual physical appearance of this relic – a small wisp of fibrous-looking material, something like a large piece of pocket lint. It is used by those who fear being tracked by celestials. A person carrying Djinn Fuzz gets to make a resistance roll, adding the relic's level to his Will, if a celestial tries to attune to him. If the bearer of the fuzz wins the contest, it is treated as a failed resonance (or Song performance) roll for the other celestial.

Djinn Fuzz only works if the owner has bonded himself completely to the artifact, spending its full value in character points. It has no effect when transferred to another person, unless that person then spends the points to become the new owner. No roll is required to use the Fuzz, but the owner must supply 1 Essence per day of activation.

A variant version, Decoy Djinn Fuzz, can *absorb* a location attunement on its owner; the tracker becomes attuned to the Djinn Fuzz itself, rather than the user. Treat this as normal Djinn Fuzz, above, but if the owner of the Fuzz wins the Contest, then the other celestial *thinks* he attuned himself to the subject, but he is actually attuned to the fuzz! The owner can then dispose of the artifact somewhere annoying, and go on his way, free of his tracker. The owner does *not* know if the attunement was successfully transferred, or even if there *was* an attunement on him – the GM should make the Will roll in secret. Decoy Djinn Fuzz can be used only once, after which it loses all special properties (whether or not it was successful in absorbing an attunement) and becomes mundane lint.

Cost: 3 points per level, +3 for *Convenience: Can be carried hidden*. Decoy Djinn Fuzz has the same base cost, divided by 4 as it's a one-shot relic.)

Activation: None.

Dream Dust

This consumable relic is the Ethereal Song of Sleep in powdered form! The odorless, tasteless, colorless dust puts its victim to sleep on contact. The target may resist with a Will roll, at a penalty equal to the relic's level. It can be slipped into someone's food or drink; the Will roll is at -2 if the victim consumes it, or -4 if he drinks it with alcohol. The user must spend 1 Essence to activate it (otherwise, it remains inert).

Anyone (including a celestial) who succumbs to Dream Dust will find themselves in the Marches, on the side of the Dust's creator (*not* necessarily the one who used it!) If the creator was a pagan or an unaligned ethereal

spirit, the victim will find himself in the Far Marches. Both angels and demons make this common relic, usually Servitors of Blandine and Beleth, but others as well. A mortal put to sleep by Dream Dust will normally sleep for a number of hours equal to the Dust's level; celestials are only put to sleep for this many minutes. If someone else tries to wake the victim up, he receives another Will roll (with the same penalty as before). Any damage to the victim will wake him up automatically.

Cost: 3 points per level per dose, divided by 4 as it is non-reusable.

Activation: Ethereal Forces + level.

Dream Trap

Not to be outdone by her rival, Beleth created these items as an infernal counterpart to Blandine's Nap Sack (p. 67). A Dream Trap *steals* sleep from the person around whose neck it is placed. For each hour of nightmares he experiences, the trap stores an hour's worth of *restful* sleep, which can only be used by the trap's real owner. The victim of the trap can be a mundane – indeed, Beleth *expects* Dream Traps to be used on mundanes. Note, however, that the Dream Trap does *not* inflict nightmares – that's up to the owner.

A Dream Trap usually appears to be a small drawstring purse of black leather, with a leather thong the color of dried blood. To attune a Dream Trap to a new owner requires that the candidate experience nightmares for a week's worth of sleep. It can store up to its level in nights of sleep.

Cost: 1 point per level.

Activation: None.

Enhancer Talisman

These items take the form of leather-and-wood necklaces – three round beads, two triangles (pointing down), and another three round beads, strung on a black leather thong. When worn for an hour or longer, they accentuate the nature of a celestial, acting as talismans for a skill suitable to the Choir or Band, and inflicting Discord-like compulsions . . .

The "Discord" does not show up when the user is celestial, but does manifest in the *relic's* celestial form, if it is being worn at the time. Celestial "Discords" do not inhibit Essence regeneration. This means that a user who fails a Perception roll (minus the talisman's level) will probably not *believe* his personality has been altered! Once the Enhancer Talisman is removed, the pseudo-Discord will also vanish (though some habits might persist for a while, at the GM or player's option).

It is not known who made the first of these (though Servitors of Creation can certainly craft them as well); it



is suspected that they originated in the Marches, and have similar effects on ethereals.

Seraphim gain the Enhancer Talisman's level in Detect Lies, but acquire the Aura Discord (at the same level) while wearing it.

Cherubim acquire Tracking and Merciful.

Ofanim get Escape, but acquire Twitchy . . .

Elohim, interestingly, get Tactics, in exchange for Celestial Blindness.

Malakim have a Weapon skill enhanced (Large, Small, or Ranged – determine as suits the Malakite in question) but are inflicted with Murderous.

Kyriotates, who have to explain themselves to their hosts' friends, are given Lying by the talisman, as well as Bound! (Double-dissonance if they allow the host wearing the Enhancer Talisman to be harmed!)

Mercurians get Savior-Faire, and Cowardly.

Basraphs obtain Emote and (like *Seraphim*) Aura equal to the talisman's level.

Djinn acquire Move Silently and Slothful.

Calabim have their Fighting boosted by the talisman's level and acquire Berserk. Sometimes you can even tell the difference.

Habbalah gain Knowledge (Psychology), but also a Need to sense (bask in, *feed* from) some particular kind of emotion – determine something suitable for the Habbalite in question.

Lilim gain the talisman's level in Seduction, but acquire Lustful.

Shedim, like *Kyriotates*, get Lying, but their pseudo-Discord is Angry.

Impudites have their Fast-Talk boosted, and develop a suitable Fear.

Cost: 1 point per level.

Activation: None.



Ethereal Snare

These items were once used by Uriel's servants. Taking the form of a delicate silver chain, the artifact binds an ethereal spirit to a particular spot in the corporeal realm. It is primarily useful against lesser spirits, such as dryads, naiads (river-nymphs) or other entities who personify an element or plant.

To use an Ethereal Snare, one must spend 3 Essence while entrapping the spirit in some way – binding it directly, wrapping the chain around a tree (for a dryad) or stringing it across a stream (to dam a water-spirit). Thereafter, the spirit must make a Will roll, minus the level of the artifact, to pass the invisible “wall” that the chain symbolizes: one try per month. Though the chain is easily broken, the snared spirit simply cannot damage or move it in any way. It can attempt to get someone else to free it. A human or celestial can easily remove a snare, but another ethereal spirit must make a Will roll to go near an active one.

There is little use for these relics since the Purification Crusade, and they turn up in all sorts of odd places. Ethereal Snares come in many different lengths – usually at least a yard or two long – and breaking them does *not* destroy them! It merely leaves you with two snares that are now smaller, and thus less able to contain large spirits. Merging snares is more difficult – treat this as the creation of a new relic, though any enchanter has the ability to do it.

Cost: 2 points per level, +1 point per yard of length.

Activation: None.

Exploding Gum

A popular fad among Servitors of Dark Humor a few decades ago, the gag has faded enough to be useful again. If someone chews a stick, after a little while, it explodes in their mouth – causing damage equal to the relic's level plus the check digit of a roll made by the demon or the GM. (The success is automatic once it's in someone's

mouth, but roll for the check digit and in case of Intervention.)

Cost: 1 point per level, for 4 sticks of gum (non-reusable).

Activation: Special (see above).

Fake Teeth

This common item appears to be a standard set of false teeth. Servitors of Haagenti and Kobal are fond of a variation that looks like a set of plastic vampire teeth. When placed in the mouth, it invokes the Numinous Corpus *Fangs*. There are similar relics for other versions of Numinous Corpus; Fake Nails for *Claws*, a set of furry boots for *Feet*, etc.

Cost: 3 points per level, +2 for *Convenience: Can be worn*.

Activation: Corporeal Forces + level.

Fiery Sword

A favorite among Malakim, this relic appears to be a brass sword hilt, separated from its blade. When someone grips the handle with both hands, concentrates for 1 round, and spends 1 point of Essence, a 3-foot long blade of flame appears on a successful activation, creating a weapon with a Power equal to the sword's level and -2 Accuracy. When its user manifests in celestial form, the sword does celestial damage! The flame remains for a number of minutes equal to the check digit of its activation roll. In corporeal or celestial combat, it requires the Large Weapon (Sword) skill.

Cost: 3 points per level.

Activation: Celestial Forces + level.

Finger of Lady Janice

This is all that remains of Lady Janice, a noblewoman from the 14th century, obsessed with hoarding the energies of the universe. She was slain by a servant of Archangel Khalid for the sin of Greed; one of the Celestial Forces in her makeup was preserved by her murderer, bound to her mysteriously preserved finger. However, as Marcus points out in the opening vignette, there seem to be an awful lot of these fingers floating around . . .

The Finger acts as an Essence compass, tugging softly toward the direction of the largest amount of Essence within range, besides the holder. It's a variant upon the Ethereal Song of Essence (p. 30), only focusing on one source at a time. The user must spend 2 Essence to activate it. Thereafter, it will function for (check digit) hours. It has a range equal to the relic's level in yards.

Cost: 3 points per level.

Activation: Ethereal Forces + level.

Force Catcher

This relic is made from a large crystal, usually quartz, wound in wire. Demons call them “Kyrio Catchers,” but they also work on Shedim and anyone using the Song of Possession. It is used by keeping it in close proximity to the person to be protected – in a pants pocket, disguised in a watch, or on a necklace. If a Kyriotate (or Shedite, etc.) makes a *successful* attempt to take over the possessor of a Force Catcher, he must then make a straight Perception roll. If he makes it, he can “pull out” in time, aborting the takeover. If he fails . . .

A Kyriotate who fails the last-minute Perception roll will have some of his Forces sucked into the Force Catcher, instead of the targeted host. The number of Forces caught is equal to twice the relic’s level; if this is *more* Forces than the Kyriotate had free, he must abandon his other hosts until he’s either entirely trapped or the Catcher is “full.”

Other beings cannot be torn apart like that; if the celestial making the possession attempt has more than twice the relic’s level in Forces, the possession attempt simply fails, painfully, doing a hit of Soul Damage. If a Shedite goes celestial because of this, it causes the usual amount of disturbance.

Kyriotates of Jean may also be trapped by a catcher if they attempt to take over clothing or other inanimate items that are right next to it. If they try to take over the catcher itself, they are automatically successful, and automatically trapped – no last minute Perception roll to see that they’re being sucked off-target.

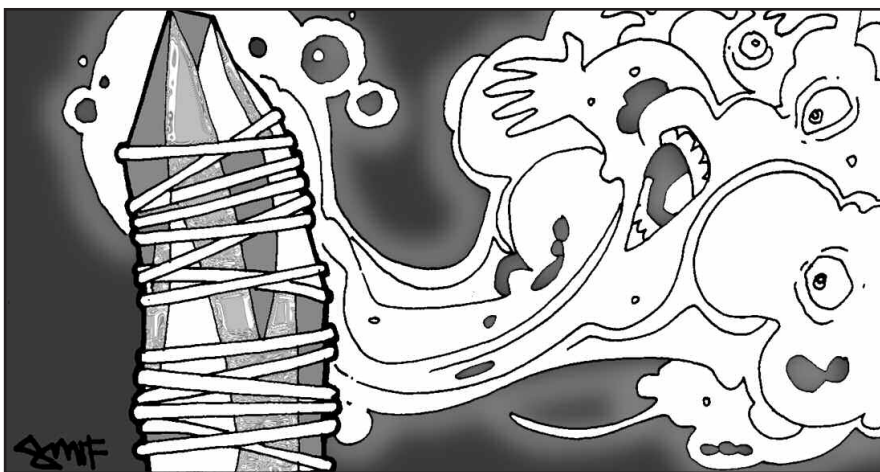
Once a celestial has been trapped inside the crystal, he can attempt to break out with a Will roll, minus the catcher’s level. If it succeeds, the Forces (or entire being) are free to be allocated normally. If it fails, the celestial cannot try again for (check digit) hours. The crystal’s owner may release all prisoners at any time, or someone else may break the catcher – this causes Soul hits to the prisoner(s) equal to the relic’s level, but frees them.

A Force Catcher can hold as many victims as its level will allow – for example, a Force Catcher/6 will hold 12 Forces, which could entrap one 9 Force Shedite and 3 Forces of a Kyriotate. Someone totally contained within a catcher cannot use Songs or resonances on the outside world, but the untrapped Forces of a Kyriotate can still roam and act freely. Those trapped inside the crystal must communicate by speech, even to each other; the relic allows its inmates to hear and speak, but not to see the outside world. A prisoner *can* sense whether he is in the corporeal, ethereal or celestial realms, however – and

which celestial realm it is. A Force Catcher will continue to hold its victim(s) even on the celestial plane – the catcher’s owner can travel to Hell or Heaven, and bring the trapped entity along inside the crystal. Demons within the Force Catcher are shielded from the effects of angelic Tethers and Heaven itself! Of course, should a demon succeed in escaping the relic while inside a Tether, or in Heaven, he will have to leave quickly if he wants to escape intact.

An imprisoned angel can be taken to Hell, but aside from the usual lack of Essence regeneration, will not suffer overly much. If he escapes, he only has to dodge the demonic residents while he ascends to Heaven or transports himself back to Earth.

Force Catchers are popular on both sides – they can be



a great aid to the hunters of Renegades and Outcasts as well as those who fear possession attempts. Servitors of Vapula are especially fond of incorporating catchers into Tethers and other bases, near telephones, burglar alarm controls and any other items a Kyriotate of Lightning is likely to try to possess. Force Catchers are created by anyone who can make relics.

There are larger versions (called “Kyrio Cabinets” by Servitors of Kobal) which are made from giant geodes. They can hold many, *many* more Forces – prisoners can be transferred from a small crystal to the larger relic, and get a straight Will roll to escape right then. Seneschals are the most likely to possess one of these larger catchers, as part of their Tether defenses, and a Word-bound Servitor *might* be able to talk his Superior into loaning him a “cabinet” in an emergency, but they usually won’t be available to player characters.

Cost: 3 points per level, +3 for *Convenience: Can be carried hidden*.

Activation: None.

Forceprinter

Tracking demons is never an easy job, and angels have long wished for a way of identifying individual celestials by the traces they leave in the Symphony. A fortuitous discovery in the Halls of Progress gave them just that: the Forceprinter, a celestial forensic device using Primordial Clay (p. 89). One of Jean's researchers noticed that a batch of Primordial Clay was forming fractal patterns on its surface in reaction to the Symphonic disturbances he created. Further investigation revealed that these patterns were not entirely random; any disturbance created by a particular individual would result in a similar pattern. Someone skilled at reading these patterns can tell whether or not two different "prints" were created by the same individual. Forceprinting skill (which is actually the skill of *reading* Forceprints) is based on Perception, and defaults at -5. Humans *can* learn this skill and use a Forceprinter, since the artifact is not dependent on the user's Forces or perceptive abilities to make a 'print.

A Forceprinter is only useful if it's able to record a disturbance. A Forceprinter has an effective Perception of 4 + level for purposes of picking up a signature from Symphonic disturbances and echoes. A successful roll means that the disturbance creates a recognizable pattern in the clay. The level of the relic also determines how many signatures the Forceprinter can store at a time. Comparing two signatures requires a successful Forceprinting roll. A single signature can also be stored permanently with a Forceprinting roll and a bit of extra Primordial Clay (each level of clay can store a number of signatures equal to the recorder's Forceprinting skill level).

A Forceprinter can also make a 'print of an individual celestial, but this requires physical contact with the person being 'printed, *or* his Heart. The Forceprinter does not need to make a Perception roll to do this; it requires only a Forceprinting roll and the expenditure of 1 point of Essence.

If a disturbance is due to multiple individuals – a grand noisy celestial brawl, for example – the signature is a composite of the individuals involved. A person with a Forceprinter can sort them out if he succeeds at a Forceprinting roll with a check digit equal to or greater than the number of individuals providing prints – otherwise, he cannot make sense out of the multiple patterns.

While a Forceprint is a unique signature of the individual, it doesn't convey any other useful information. In particular, it cannot discern relative power level (number of Forces, or distribution of those Forces), nor can it be used to tell an angel from a human from a demon.

Certain extreme changes in a person's status *can* change their Forceprint – these are always things that modify the individual's theme in the Symphony in a major way. In particular, gaining (or losing) a Word, Falling and redemption all change a celestial's Forceprint.

(Human Forceprints change only in extremely rare cases – being turned into an undead, for example.) Things that *don't* change Forceprints include gaining or losing Forces, attunements, Rites or Songs, switching vessels or Roles, "tripping" or going Renegade, and gaining or losing Discords.

The first Forceprinters were just small specially-crafted cases of Primordial Clay. Jean's servants have experimented with other forms, for convenience and efficiency, such as a "camera" with a thin layer of clay on the photographic plates, and more recently, a handheld computer that can digitally record Forceprinter patterns, thus requiring smaller amounts of Primordial Clay. Hell has a few Forceprinters of its own, mostly captured ones and primitive knock-offs. Asmodeus would love to have some of the newer models for his servants, but Vapula does not consider developing Forceprinter technology a high priority.

Cost: 3 points per level.

Activation: Special (see above).

Glass Sword

An artifact of dubious origin and usefulness, it can still be handy if used properly. Resembling a fine broadsword with a slight silver tinge, it is automatically detectable as an artifact by any celestials who view it. Moreover, it generates 4 extra points of Disturbance with each use of the Song it contains (the corporeal version of Charm)! It's a relic/4 and a reliquary/4 as well. But the Glass Sword contains a fatal flaw (hence the name): if its corporeal form is ever destroyed, then entire relic is destroyed utterly.

In all other respects, it functions as a normal longsword (Power +4, Accuracy +0, 4 hits).

Cost: 11 points. (See *Artifact Creation*, p. 25, for a detailed description of this relic's creation.)

Activation: Corporeal Forces + level.



Hard Drive of Fear

This looks like nothing more than a typical external SCSI hard drive, manufactured in the early 1990s. A recent addition to Vapula's arsenal of tools to frustrate humanity, this artifact is both relic and reliquary. The relic element is a chip of bone, taken from the skull of someone who had been frightened to death. The reliquary is the hard drive mechanism itself. It holds the bone between its read/write heads. For every day of use, the drive generates 1 Essence. When the reliquary is full, the drive ceases to function, and it spends all its Essence to generate panic and terror; *everyone* within a number of yards equal to the artifact's level is attacked by the Ethereal Song of Entropy. It is automatically successful, but the GM should roll a d666 to obtain a check digit (and check for Interventions). Besides inflicting Mind hits, the infernal hard drive creates fear and loathing in its victims, often causing them to suffer recurring anxiety attacks in their workplace, and even technophobia.

After spending all its Essence, the drive will resume functioning normally until it fills its reservoir again – the drive's failure may be attributed to one of the employees who appeared to suffer a breakdown at the time it "crashed" . . .

Cost: 5 points per level.

Activation: Special (see above).

Holy or Unholy Bullets

Ammo for Holy or Unholy Pistols (see below), these bullets can damage a corporeal vessel (and therefore are useless in the Marches or against any celestial form). The only difference between Holy and Unholy Bullets is that each must be fired from its respective kind of pistol. Neither kind works in an ordinary gun! This means that a Holy Bullet is just as effective against an angel as a demon (and vice-versa), and equally effective against ethereal spirits who have manifested vessels on Earth. Against mortals (and undead), they will do normal bullet damage.

Cost: 1 character point each, non-reusable.

Activation: None.

Holy Hood Ornament

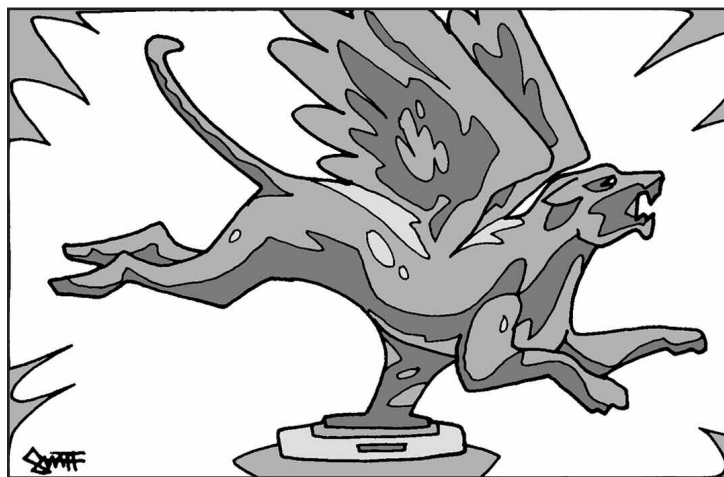
This relic must be mounted on a vehicle – anything from a semi-truck to a bicycle. Once affixed to the mundane method of transportation, the owner can invoke its Corporeal Song of Form on the entire vehicle!

A Holy Hood Ornament can look like anything from a pentagram to a leaping animal. Some mimic mundane hood ornaments, while others are obviously custom work. Some Cherubim like Hood Ornaments that resemble their celestial forms. Ofanim and Servitors of

Janus favor these artifacts, though some demons of Theft have acquired them as well (usually by prying them off an angel's car). Jean and Marc also make them readily available. A few "improved" versions have surfaced which not only provide protection for vehicles, but also cloak them from radar guns. Janus and Valefor are both credited (or blamed) for adding this feature.

Cost: 3 points per level.

Activation: Corporeal Forces + level.



Holy or Unholy Pistol

Weapons like this are most often used by Soldiers to level the playing field between humans and celestials. Irreverent celestials call them "God Guns." Holy and Unholy Pistols are distinguished by the type of bullets they can use, not by the targets they can affect. Heaven and Hell manufacture incompatible versions mostly to keep the other side from being able to use their ammo – but without added Features, an angel can use an Unholy Pistol with Unholy Bullets to shoot a demon, and vice versa.

Loaded with Holy or Unholy Bullets (see above), it is a ranged weapon with a Power equal its level as an artifact *multiplied* by the check digit. Add this Power to the check digit when calculating total damage. (For example, Nicole has a Holy Pistol/1 and rolls a 4 on the check digit. The Power would be 4 for a total damage of 8.) The Accuracy of a typical Pistol is +1, though this depends on the form of the weapon. No matter what form the weapon has, it does not improve (or lower) the Power! The damage from the Pistol comes from its mystic potency, not improved impact ratios and large calibers! Only one Holy or Unholy Bullet may be fired per round regardless of the form of the Pistol. (No autofire Holy M-16's!) Firing a special bullet spends 1 Essence. The gun can hold Essence equal to its level, but does not generate its own.



It can also fire secular ammo, doing normal damage for a weapon of that type. Reloading any revolver weapon takes one round per bullet.

Cost: 6 points per level.

Activation: None.

Host Scarf

This relic is one of the few artifacts specially designed for Kyriotates. A Host Scarf helps the Domination access its host's memories and skills. When a Kyriotate attempts to use his resonance either to learn about his host or to share his memories and skills (*Angelic Player's Guide*, pp. 54-55), a Host Scarf adds its level to the target number of the Kyriotate's resonance roll. This bonus applies *only* to those sophisticated uses of resonance against a host that is already possessed; the Host Scarf does not help a Kyriotate possess someone.

To use the scarf, the Kyriotate must enter the host in its celestial form, and spend 1 Essence to bring the artifact into the corporeal realm with it. The relic manifests corporeally as a scarf on the host. (This may require some explanation if the host doesn't normally wear one . . .) Modern versions may come as headbands. The relic automatically returns to its celestial state when the Kyriotate leaves the host.

If the owner is in celestial form, and not currently using the scarf, it shows as a halo above the Kyriotate. Otherwise, it vanishes when not in use, until the owner goes celestial again.

A variant type of Host Scarf can be used with the Song of Possession – this item behaves like a normal relic, and must be physically placed on the host's head by the owner/possessor, with an expenditure of 1 Essence. It does not return automatically when the possession is over, but must be retrieved physically.

Cost: The standard Host Scarf costs 3 points per level, +4 points for the Summonable Feature. The Possession version costs 5 points per level, with no added Features.

Activation: None.

Hula-Hoop of Hell

The first mass-produced reliquary, these unholy creations of Nybbas' marketing imps were designed to extract Essence from unsuspecting humans, to be used by diabolicals. This thin plastic tube forms a circle, wide enough to slide over a human whose elbows are extended out from his shoulders. The hoop is activated by spinning it around a person's body. After several minutes, the hoop pulls away any Essence that may exist in the being (up to the hula-hoop's level). A Soldier or celestial who uses one will be affected, but will immediately realize what the reliquary is doing (and thus can easily take back the stolen Essence). Children, teenagers, even housewives exercising in front of the TV, have twirled away their life energies with these infernal toys, not connecting their fatigue and ill health with the harmless hula-hoop someone gave them as a gag gift . . .

Anyone capable of transferring Essence may use these reliquaries. They do *not* recharge at midnight, but must be used in order to accumulate Essence.

Cost: 3 points per level.

Activation: None.

Immortality Potion

This expendable relic is a favorite gift for demons to give human servants. Each "dose" contains the Corporeal Song of Entropy, formulated to temporarily reverse the effects of aging. The potion is automatically successful, though the user should still roll d666 for a check digit and Interventions. The user will lose a number of years equal to the potion's level times his Corporeal Forces; multiple doses are cumulative. The duration is equal to the check digit, in weeks. If someone takes an Immortality Potion while still under the effects of a previous dose, the duration is always reset to that of the most recent check digit. Thus, a very old person could be made young again by several doses of Immortality Potion, and then kept at his youthful age as long as he gets another dose every few weeks. If the duration expires at any time, however, the user will return to his true age. This is an excellent way for demons to keep mortals in their thrall, by offering (and withholding) the much sought-after serum.

Some sorcerers have discovered a way to manufacture this potion, using the Alchemy skill (*The Marches*, p. 67). Such alchemical Immortality Potions act as described above, but the number of years the potion removes is

equal to the check digit of the successful Alchemy roll times the amount of Essence the sorcerer puts in it, and the duration is equal to the sorcerer's Alchemy skill in weeks. The sorcerer must know the Corporeal Song of Entropy to make the potion, and each dose takes 7 days to brew, minus one day per level at which the Song is known.

Cost: 3 points per level, divided by 4 as each dose is a one-shot relic.

Activation: Special (see above).

Lucky Statuettes

These relics can be good or evil, but they are almost always ugly. Often they are ancient totems of primitive tribes. A Lucky Statuette is a combined relic and reliquary which radiates a blessing or a curse. By themselves, they will continuously perform a weak version of the Song they contain, with a radius equal to 1 yard per level of the relic. Anyone capable of using the relic may activate the Song at full power normally. Various Songs may be bound into such statuettes; common ones include the Ethereal Song of Harmony, any of the Songs of Healing (which heal 1 hit per day spent in the relic's aura), weak forms of the Ethereal and Celestial Songs of Entropy, and the Ethereal Song of Attraction. More ancient artifacts may contain strange and unique Songs not currently known.

Cost: 6 points per level.

Activation: Depends on Song.

Magic Eight-Ball

This is the first relic that Nybbas attempted to mass-produce; earlier models required a separate reliquary to power them, but the latest version acts as a normal relic. The line was discontinued in the 80s, but quite a few are still lying around. They are much less durable than most celestial artifacts; they can be shattered easily.

Magic Eight-Balls look like a large, black billiard ball with a tiny glass window set into the bottom. In the window, the holder can see the answer to a yes-or-no question asked of the ball. The question must be asked while the bottom is facing down; spending 1 Essence and turning the globe upside down invokes the Corporeal Song of Symphony (p. 32) contained in the relic; if successful, the answer appears in the window. Answers vary from a definite yes or no to "maybe" or "try again later"; the check digit of the roll is a guide to how precise the answer will be. The GM should reduce the check digit on questions beyond the scope of such a simple artifact,

like "Was Jesus the son of God?" or "Is my Prince setting me up?" Really outrageous questions (like "Is Dominic wearing lace under that cloak?") are likely to *break* it; it will become a mundane item, providing only random answers forever after. Magic Eight-Balls also cannot answer questions about the future (though they'll try – flip a coin to determine whether the artifact answers in the affirmative or the negative, and let the players figure out how accurate it is at predictions).

Cost: 3 points per level, -5 points (-1 for *Fragility*, and -4 for *Vulnerability: Crushing the ball destroys the relic*).

Activation: Corporeal Forces + level.

Memory Pearl

These artifacts appear to be large pearls, almost the size of a sparrow's egg. Both sides know how to make them; angelic pearls are usually perfect and glistening, while demonic ones are sometimes darker or misshapen. Anyone can use either type, however; they work identically.

Memory Pearls are one-shot relics that contain a special form of the Song of Tongues. There are two ways to use a Memory Pearl. The simplest is to place it in one's mouth, and mentally compose a short message while spending 1 Essence. This message is then encoded into the pearl, which is then removed from the mouth. If someone else later swallows the pearl, they "hear" the message as the pearl quickly dissolves, as well as receiving a point of Essence.

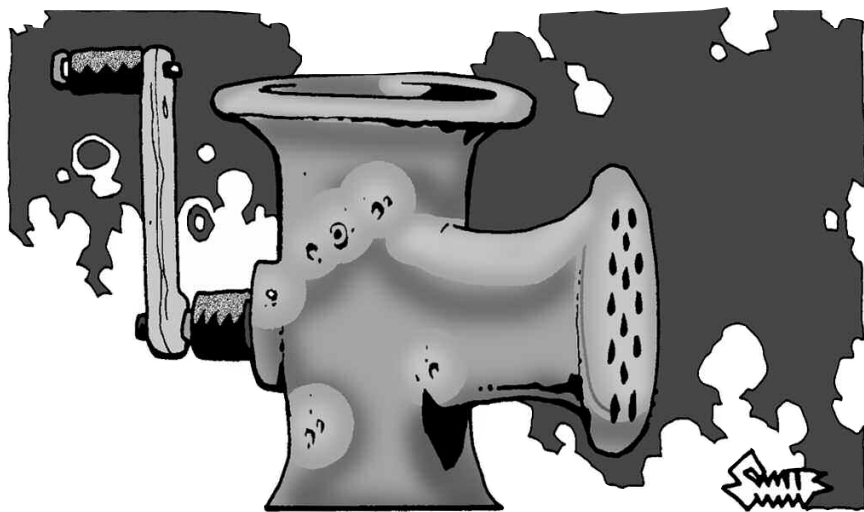
A Memory Pearl can also absorb memories. The person storing the memories in the pearl loses those memories in the process! To do this, the celestial must swallow the pearl, and then project the memory into it. The memory is then lost, and imprinted in the pearl. The pearl then reappears under the swallower's tongue. This process costs the user 2 Essence.

The memory now exists only within the pearl. If swallowed again, the pearl will dissolve, and the swallower will experience the memory as if it were his own, with all the emotions that it may entail.

Memory pearls can be used by mortals, after a fashion. If a human attempts to use a pearl, a celestial must be on hand to spend the required Essence and guide the human through the process. The mortal's thoughts or memories will be encoded into the pearl.

Generally, Memory Pearls are only used in their simplest form, as a means of leaving someone a message, or as a party trick. Their second use is more rare, usually





used by a celestial in danger of imminent death or capture who wishes to preserve his memories (or keep them out of enemy hands).

Some Memory Pearls have found their way into the jewelry markets, where mortal buyers buy them unaware of the experiences within. There is a rumor that a group of hedonistic sorcerers seeks these stray pearls, hoping to use them to experience new sensations . . . and that demons help them capture innocents and steal their memories from them.

Celestials also seek encoded Memory Pearls, as some of them contain valuable information. Some pearls may be very old, containing knowledge lost for centuries.

Cost: Blank Memory Pearls cost 1 character point each. Encoded Pearls cannot normally be bought with character points.

Activation: None.

Message Stone

Message Stones are a fairly common artifact (though the shape differs radically depending on the creator). They are typically given to Soldiers (or even occasionally to normal humans) as a means of reporting to their superiors. Each is a self-powered relic/5 (Celestial Song of Tongues) that can be used by anyone. Of course, a mundane can't power the artifact with Essence . . . this chore is usually handled by whomever answers the message. Stones have a limited number of charges (three is common) so they can't be used frivolously by their owners.

The prototypical Message Stone is just that – a smooth, polished rock that the user speaks to while holding it in his hand. Servitors of Christopher, Archangel of Children, often hand out tin cans with a string attached, which have the same powers. After all, kids sneaking around and whispering into a tin can like a phone is not

an unusual thing . . . unless someone answers! Servitors of Jean and Vapula prefer cell phones, while servants of some of the more primitive Superiors use drums.

Cost: 7 points. (See *Creating Artifacts*, p. 26, for a detailed description of this relic's creation.)

Activation: 10.

Midnight Mulcher

This is a special device favored by demons who frequently need to make bodies disappear. (It's also useful for getting rid of dead vessels before they raise questions.) It looks like a very large meat grinder; what it actually does is grind anything put in the intake vent down to nothing. Whatever gets mulched disappears without a trace. It's not big enough to shove a resisting

human or celestial into it, though a sadistic (and very strong) demon might be able to feed a human to the mulcher a limb at a time. It requires 1 Essence each time it's activated, which is sufficient to power it for one hour (it can grind up about 1 Force of material per minute, which means a very busy demon could mulch a dozen human corpses in an hour!)

What makes the Midnight Mulcher particularly useful (and gives it its name) is that when used between midnight and one a.m., it creates no disturbance in the Symphony! Other times, it creates a normal disturbance for the number of Forces it destroys, as well as the Essence spent to activate it. The Mulcher comes with a level 1 reliquary built in.

Cost: 16 points. (5 points for the basic ability, +2 points for the linked reliquary, +15 points for creating no disturbance, reduced by 5 for the limited application of this Feature, -1 point for bulkiness.)

Activation: None.

Mirror of Truth

These relics usually take the form of large, full-length antique hall mirrors, although more portable examples exist. Mirrors of Truth are often given by Litheroy, Archangel of Revelation, to his servants to help them in their work.

Each Mirror has the ability to show the true form of anything reflected in its surface, when successfully activated with 1 point of Essence. Angels and demons will be revealed in their celestial forms, undead as rotted corpses, familiars in their spirit form, and items under any form of illusion will show their true conditions. This effect lasts for (check digit) minutes; anyone who looks into the mirror while it is activated will see this, not just the person spending Essence.

Some versions have an additional ability: for 2 points of Essence, the Mirror will emit a flash of light with a radius of 1 yard per level of the relic, showing the true form of anything caught in the burst to everyone in sight.

Cost: 3 points per level (doubled for the additional ability to reveal everything in a flash of light), -2 points for the *Fragile* Feature. The full-length models also have a -2 *Convenience* Feature for their bulkiness.

Activation: Celestial Forces + level.

Mood Ring

There are actually two versions of this relic. The first actually does what its mundane counterpart is credited with doing – reveals the current emotional state of the wearer. It will do this automatically as soon as it is put on, and will continue to do so as long as it is not taken off.

The second version can actually *change* the mood of its target to what the owner desires. As soon as the victim puts on the ring, the owner must roll to activate it and spend 2 Essence. The subject may resist with a Will roll. If the wearer succeeds, the relic has no effect; otherwise, he suffers whatever emotion the owner desires, for a number of hours equal to the check digit of the activation roll. This effect persists even if the victim takes off the ring.

Cost: The first type is a simple level 1 relic with a linked reliquary/1, costing 5 points. The “Mood-Altering” Ring costs 3 points per level. (The relic can be worn, but this Feature is offset by the fact that the wearer has no real control over it.)

Activation: Celestial Forces + level.

Nap Sack

A small silk bag hanging from a silken string, this is one of the few artifacts Blandine makes herself. Characteristically for Blandine, this relic helps humans, not celestials. When a human wears the bag around his neck while sleeping longer than necessary, it stores excess dream time, which can be used later. This is *very* useful for Soldiers in keeping up with their unsleeping celestial superiors.

A Nap Sack stores up to its level in extra nights of sleep. Each time the drawstring of the sack is opened, it releases up to one night's worth of rest to its owner, refreshing him. The drawstring of the Nap Sack must be tightly drawn at all other times. Extra sleep may be stored in increments as small as one hour (a typical time for a single human sleep cycle). No Essence expenditure or die rolls are required to use a Nap Sack, but the user must be capable of controlling his Essence use.

Only the Nap Sack's attuned owner can store and recover sleep with it – sleep cannot be “stolen,” or given



to someone else. The Nap Sack must be worn for a month's worth of nights before it is attuned to a new owner.

Nap Sacks are a common reward from Blandine to her favored human Soldiers. They may also be acquired by Soldiers in service to other Superiors, but only for some outstanding service to the Word of Dreams. An angel who has done a major service for Blandine might be able to request a Nap Sack to give to one of his own servants.

Cost: 1 point per level. See also Dream Traps (p. 59).

Activation: None.

Picture of Health and Picture of Youth

This artifact is a favorite of Servitors of Kobal and Saminga. They take the form of a small painted portrait in an antique-looking wood frame. To activate one, the celestial must make slight alterations to the picture (add the right hair-color, eye-color, beard or bust, etc.), to make it look like the human he intends to inflict it on; Artistry skill is not required. When placed in the designated human's hands, the picture develops all the visual symptoms of the mortal's age or any diseases or other ailments, and the human loses them . . . loses the *visual*

symptoms – not the actual ones! An 80 year-old human with a Picture of Youth may look 20 again, but his joints still have arthritis, he still requires bifocals, and his internal organs and bones remain those of an old man.

The Picture of Health is similar, but comes in two variations. The first one, preferred by Kobal, removes all visual evidence of any diseases but leaves the patient feeling rotten. The second version, Saminga's favorite, removes the outward symptoms (X-rays and the like will be unaffected) and lets the patient feel perfectly well again – while the disease, unhampered by fever, bed-rest or treatment, progresses (this will be visible in the painting, so smart demons will remove it from the human's sight). The patient will proclaim that he feels fine until he keels over, dead.

After the mortal owner has died, the picture will revert to its former (probably rather crudely-painted) state, and the mortal will display all the symptoms of age or disease that had been transferred to the picture.

Destroying a picture, contrary to intuition, will *not* cause damage to the human whose picture it bears (just a lot of nausea). Instead, the symptoms go back to the human, and all is “normal” again. Few humans will believe this; the demon who gave it to them probably told them exactly the opposite – “Destroy this picture, and you die.”

Cost: 3 points per level.

Activation: Celestial Forces + level.

Poison Pen

These ordinary-looking ball-point pens were created by Vapula's minions as an experiment in mass-production of relics, with components supplied by Malphas. Several thousand copies were produced, and slipped into a Chinese factory making knock-off copies of a popular gift desk set.

An alert agent of Marc spotted some of the relics during customs inspection in San Francisco, and Marc and Jean's Servitors tried to track and confiscate the rest, but the sheer numbers involved made it likely that some escaped. (At first the angels had difficulty believing that anyone could make more than a dozen identical relics, much less thousands. This hampered the search effort, as

each team felt that the half-dozen copies they'd found must be the last.)

A Poison Pen draws a point of Essence from its unwitting user, during its first use each day. This Essence fuels a variant of Malphas's *Imbroglia* attunement. The effect is very weak, but permanent – the pen's user gradually becomes more irritable. For every 10 points of Essence the pen draws from the user, he will gain 1 level of the Anger Discord.

Analysis by Jean's research department indicated that the pens were probably created by binding an imp with the *Imbroglia* attunement into the object, though the Forces have been warped such that the original entity is no longer alive.

The Poison Pen is a modern, mass-market variant of an older drinking cup version produced by Malphas himself. These ornate drinking cups were slipped into organizations that used “shared cup” bonding rituals.

Cost: Poison Pens can be bought for 1 character point each. Malphas still sometimes hands out boxes of them.

Activation: None.

Power Tie

The Power Tie is a status symbol among Marc's Servitors. They are usually handed out as bonuses – low-level versions of the relic are awarded for five or ten years of corporeal service to Trade, while high-level versions are bestowed by Marc himself, for outstanding service to his Word.

The relic's effect is similar to the Ethereal Song of Charm, but much weaker. The Power Tie gives a bonus to reaction rolls equal to its level, but only for commercial transactions, or attempts to influence business people. Use of the Tie requires 1 Essence. The bonus lasts for (check digit) hours. Needless to say, anyone caught using a Power Tie to aid in *unfair* dealings will have it confiscated – and probably replaced with Discord.

Power Ties are not normally available to celestials not in service to Trade, but similar artifacts are made by many other Superiors.

Cost: 2 points per level, +2 for *Convenience: Can be worn*.

Activation: Ethereal Forces + level.



QuickCard

This item appears to be an iridescent, blank credit card with odd writing on both sides, a magnetic strip, and a signature box. This card is often carried by Servitors of Jean as a prop for Remote Control (*In Nomine*, p. 123). However, the QuickCard has two other properties. First, with the expenditure of 1 point of Essence, the artifact can take the appearance of any type of credit card-sized object for (check digit) hours. This is usually used to simulate various types of ID or business cards. Secondly, for 2 Essence the QuickCard will become magnetic and allow the user to bypass magnetic card security locks, withdraw (\$20 x check digit) from any ATM, or use it like a credit card (or other magnetic strip card). Note that unlike Marc's *Head of a PIN* attunement, using the QuickCard to extract money or charge things *does* cause money to "disappear" from the system, so angels who abuse this function may suffer dissonance.

Cost: 6 points per level.

Activation: Celestial Forces + level.

Rakshasa Skull

This is a generic name for a relic made from the skull of a mythic creature. These ancient skulls still carry some of the essence of the creature from which they came, allowing a Soldier or a celestial to make use of certain powers possessed by that creature. Each Rakshasa Skull contains a Numinous Corpus related to the skull's original owner. Some examples of various types of "Rakshasa Skulls" are given below, with the Numinous Corpus they contain; others may exist.

Chimera Skull: Allows the wielder to spit fire (treat as Acid)

Manticore Skull: Tail

Minotaur Skull: Horns

Rakshasa Skull: These shapeshifters had a plethora of abilities; their skulls may contain any of the Numinous Corpi, sometimes more than one. (This is why their name was taken for the class of relics.)

Satyr Skull: Feet

Wyvern Skull: Acid

Cost: 3 points per level.

Activation: Corporeal Forces + level.

Seraphim Scalpel

This blade contains the Corporeal Song of Healing, which requires 1 Essence to fuel. Running the blade along the line of a wound heals hits equal to the check digit.

Cost: 2 points per level; it is slightly weaker than a normal healing relic.

Activation: Corporeal Forces + level.



Skates Like the Wind

These artifacts appear to be ordinary in-line skates. A Servitor of Creation in service to Janus invented them for quick getaways in crowded city conditions (where the obligatory car chase would get caught in gridlock). Use of the skates requires the Skating skill, which defaults to Agility-1 (treat as Running skill; a normal pair of skates gives a ground speed of Agility x 8 yards per round).

Activated with 1 Essence, the skates can summon a favorable tailwind – this boosts the skater's speed to over 30 mph. The check digit indicates how many minutes the tailwind lasts. Included is a limited form of the Corporeal Song of Motion – the skates can handle minor obstacles like rough streets and even stairs with a slight levitation effect. Unlike the normal Song, there is no weight limit, so the user can make off with more booty. Also, the skates can be used in full view of mundanes, as they generate no obvious supernatural effects – the user simply appears to be a very lucky and skillful speed-skater.

Servitors of Janus can fairly easily obtain Skates Like the Wind from their Superior. Janus might give a pair to other angels (with the User Restriction "Only usable by owner" instead of "Only Servitors of Janus") who perform some special service for the Wind. Valefor's demons are known to have a similar item, which appears to be some sort of motorized skateboard. Other demons *might* be able to get one if they assisted the demons of Theft in a major heist.

Cost: 3 points per level, +2 for *Convenience: Can be worn*, and +3 for *User Restriction: Servitors of Janus only*.

Activation: Corporeal Forces + level.

Soul Balance

These relics are commonly found in the hands of Servitors of Destiny and Fate, though other celestials can acquire them. In the corporeal realm, the artifact usually appears to be an old-fashioned pan balance scale. Soul Balances are capable of judging the state of a person's soul, using a bit of personal material. (Angels favor locks of hair, while demons tend to use blood or fingernail clippings, but this is strictly a matter of preference.)

A bit of the material is put into one pan. If it rises, the soul is currently more selfless than selfish; if it falls, the person tends more toward selfishness. After hovering for a moment at a level indicating the *current* degree of selfishness/selflessness, the pan may then rise or fall to its limit – rising shows a trend toward concern for others, while a fall demonstrates a likelihood of increasing selfishness.

Each activation requires 1 Essence to get a reading. A failure results in no motion of the scales – this can also occur for the extremely rare souls who are in a state of perfect balance. A success gives the general state of the soul; a check digit of 3+ also gives a clear trend indication.

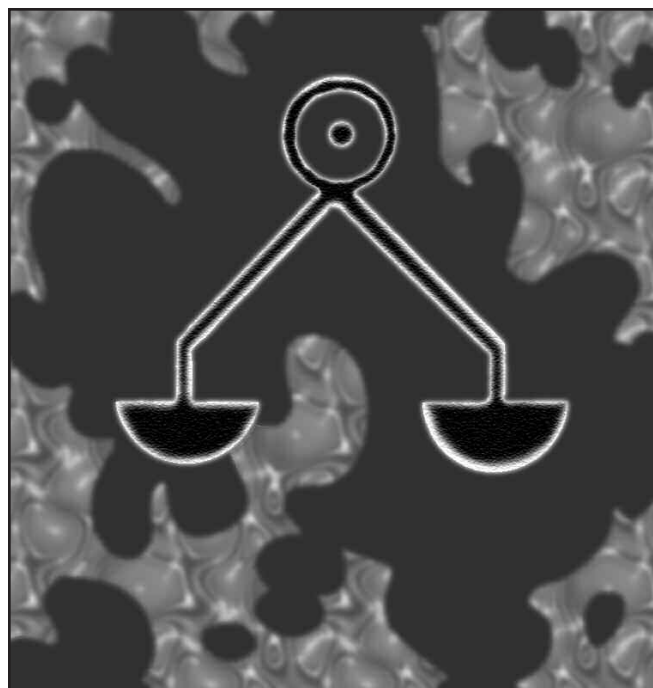
Note that the balance can't tell celestials from humans – while angels tend to be selfless, and demons selfish, humans span the entire range. Servitors of Dominic sometimes use Soul Balances to judge the probability of an angel Falling. Asmodeus's demons have less use for them, since going Renegade is often a selfish act. A Soul Balance may, however, detect whether a demon is moving toward redemption.

Cost: 3 points per level.

Activation: Celestial Forces + level.

Spirit Battery

Many demons use these nasty devices as a cheap substitute for a normal reliquary. The Spirit Battery is a small container capable of imprisoning a spirit, usually taking the form of a box or a bottle. The “battery” can only hold a spirit in celestial form (an imprisoned spirit cannot take corporeal form inside it), so the occupant must either be captured on the celestial plane, or somehow forced to enter the container in celestial form while on Earth. (A spirit servant could be forced to perform this function, though it would be appropriate to double the spirit's Will for purposes of resisting the command. Note that ethereal spirits cannot be used, because they have no celestial form!) The spirit's Essence is available to anyone who has control of the battery. The spirit regenerates Essence normally, but cannot expend any – it is completely helpless while inside the battery. A Spirit Battery cannot hold a spirit with more Forces than the



relic's level. Destroying the corporeal form of the Spirit Battery will free the spirit.

Most Spirit Batteries are independent relics, but like a reliquary, they can be attached to relics to power them. A Spirit Battery serving as a power source for a relic turns into a conduit between the trapped spirit and the relic – the spirit can be forced to feed Essence into the relic, but the owner cannot take any for himself.

Infernal spirits *bate* Spirit Batteries. A reliever could theoretically serve also, though most would rather die than be forced into one. Only a demon would normally think of using these devices. Most angels find the idea of drawing Essence out of an infernal spirit extremely distasteful, and using a reliever for such a purpose is an outrage few would contemplate!

Cost: 3 points per level, or 2 points per level if only usable as a power source for a relic, -4 points for *Use Restriction: Needs captured spirit*.

Activation: None.

T-Shirt of Attunement

The relic Charlie wore in the opening vignette may be unique, or there may be more of them, but it's an example of how a “new” artifact can be created just by adding Features to an existing one. The “I'm With Stupid” T-shirt is bought exactly like a *Compass of Attunement* (p. 55), except it uses the Celestial Song of Affinity (p. 29) with the addition of the Features *Convenience: Can be worn* (+2) and *Fragile: Half as many hits as usual* (-1), for a net cost 1 higher than a Compass of the same level.

Activation: Celestial Forces + level.

Trauma Bauble

These smooth, warm stones appear to made of a material similar to an angel's Heart. They come in various sizes, from tiny pebbles to fist-sized, reflecting their level as a relic. Eli once made countless numbers of Trauma Baubles and strewed them all over Heaven. Although they can no longer be found just lying around, they're still fairly common. There is little reason to remove them from Heaven, and most Archangels frown on it, but a few of them have fallen into demonic hands. (An enchanter who knows the Celestial Song of Sleep could make a similar relic, but no one seems to be able to make an exact copy of a Trauma Bauble.) Trauma Baubles work just as well in Hell as they do in Heaven. When placed next to the Heart of a celestial in Trauma, the relic will reduce the number of days required between Will rolls to recover by its level (minimum of one day).

Cost: 3 points per level.

Activation: None.

Ugly Stick

An Ugly Stick contains the Corporeal Song of Entropy, with a nasty twist: it causes physical deterioration that leaves the victim misshapen and ugly. It is a popular toy among Servitors of Kobal, but some angels find that inflicting a hideous appearance is a fitting punishment for certain mortals.

To use the Ugly Stick, the wielder must touch the victim, and make a normal roll to activate the relic, spending 1 Essence. If successful, the victim will lose levels of Charisma equal to the check digit; negative levels become reaction penalties. Victims may resist with a Strength roll, and no one can be reduced below a -6 penalty, even with multiple applications of the Ugly Stick. The effects fade with time; victims regain lost Charisma at a rate of 1 level per week. A reverse application of the Corporeal Song of Entropy will remove the effects instantly.

Cost: 3 points per level.

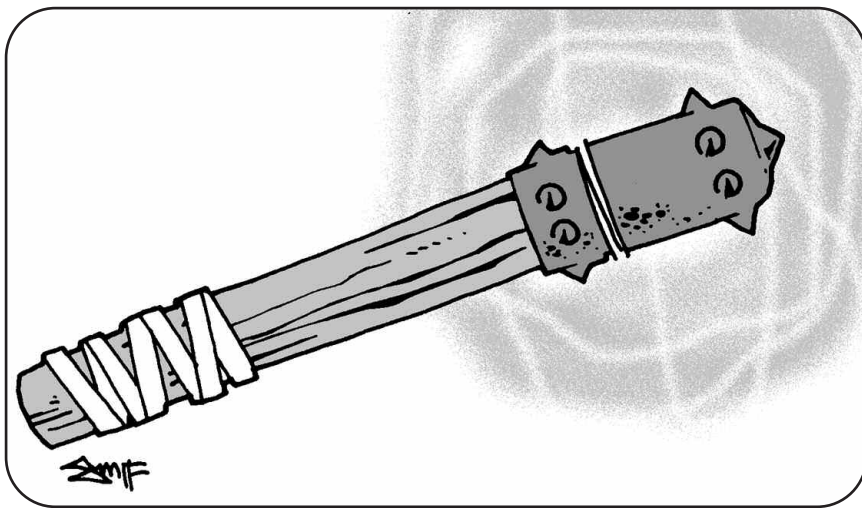
Activation: Corporeal Forces + level.

VCR of Love

Pornographers have always been on the cutting edge of technology. This artifact was originally invented and then discarded by Servitors of the Media – they were looking for a way to entrance human minds as effectively on Earth as they do in Hell. Andrealphus saw the potential in these devices, however, and he appropriated the design for his own use.

The VCR of Love is a powerful tool – it possesses the unique ability to embed a Song onto blank videotapes, much like Nybbas' *Subliminal* attunement (*In Nomine*, p. 177). The only successful model, based on the original design, generates a variant of the Ethereal Song of Attraction. (Vapula or Jean could probably modify the device to create other effects, if they set their minds to it.) The relic can embed the Song onto any tape – the next time that tape is viewed (on *any* VCR), everyone watching it must make a Will roll or become enamored of whatever they see on the tape, for a number of days equal to the relic's level. The entire tape can be embedded, in which case the first thing each viewer sees on it will generate this effect. Most users select a particular segment for the VCR to affect, choosing what scene or person or object will trigger the Song.

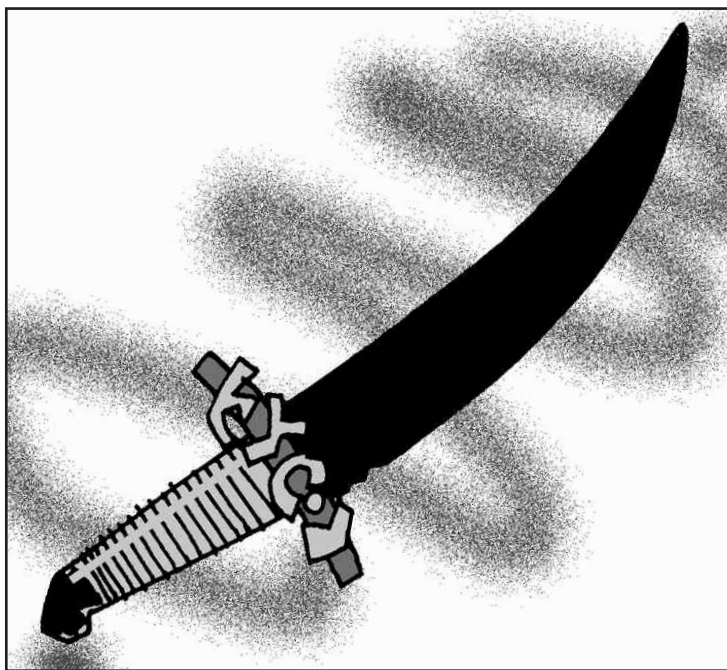
Servitors of Lust most often use the VCR of Love to give people an appetite for porn, producing and distributing X-rated videos with built-in lust to local video stores. Sometimes they mislabel them and put them in the "Family" section. Servitors of Dark Humor have also found amusing uses for this device; home videos, especially those filmed in the bedroom, create much hilarity when embedded by the VCR of Love and circulated about the neighborhood.



The VCR of Love requires 2 Essence to use: 1 to record the Song, 1 to give to the tape. Only celestials can operate it, though the tape will then work no matter who puts it into a mundane VCR. No roll is required in either case. Embedded tapes are *not* detectable as artifacts (though anyone able to perceive Essence in objects will notice the 1 point of Essence the tape contains). Both the recording and the playing create a disturbance equal to the relic's level.

Cost: 5 points per level.

Activation: None.



RARE AND POWERFUL RELICS

The next section details some of the more powerful, non-unique celestial artifacts. The characters may have heard of many of these relics, but they probably haven't encountered them. Most of these artifacts can be created by an enchanter, but they are major projects. The GM should think very carefully before allowing a starting character to purchase any of these items; some of them have the potential to be unbalancing.

Bathtub of Youth

This relic appears to be, and can function as, a normal freestanding porcelain bath with large knobbed feet and brass pipework. The only unusual feature visible is that the pipe for the shower head has a U-shaped bend in it and is extremely sturdy. When used for its true purpose, it is much more sinister.

When a human being is bound and hung from the pipe and slowly bled to death (it must take at least an hour), anyone bathing in the blood can use the Corporeal Song of Entropy on himself to reduce his age. The bath is a relic/6 and a reliquary/1, but will only regenerate 1 point of Essence per week. Despite being made of porcelain, it is strong as wrought iron (45 Body hits).

It's rumored that Kronos, or one of his minions, made the original Bathtub of Youth, but the design has been copied several times to keep the loyalty of valuable Soldiers.

Cost: 13 points. (See *Creating Artifacts*, p. 24, for a detailed description of this relic's creation.)

Activation: Corporeal Forces + level (6).

Binding Dagger

The one well-documented example of this artifact comes from the writings of a nameless 13th century demon-hunter and sorcerer. It is about 14 inches long, with a gold hilt carved in cabalistic sigils. The blade is of an unknown ebony material that reflects little to no light. It has the special property that *anyone* can use its power, even mortals. (A mundane would not normally know how to activate it, however.) Although the dagger described is a relic/6, other versions are known to exist.

The Binding Dagger functions as a normal dagger in combat, but on any successful hit, the wielder can choose to trigger the Song contained within it. If performed properly, the dagger is stuck in the victim, and the target is bound to the current plane of existence for a number of minutes equal to the check digit of the roll times the amount of Essence spent. In addition, a celestial cannot leave his current vessel or assume celestial form on his own. Celestials whose vessels are killed are forced into celestial form for the duration of the Song, but cannot leave the vicinity of their dead vessel. Ethereal and corporeal beings find their spirits bound to their bodies until the duration expires. The dagger can be removed before the Song's duration expires with a Will roll, but the victim will take damage to all three realms (Body, Mind and Soul) equal to the check digit of the Song plus 1.

Cost: 4 points per level. The original Binding Dagger also contained a reliquary/2 that anyone could use, adding 7 points to its cost.

Activation: Celestial Forces + level.

Blade of Punishment

Created by a Word-bound Habbalite, this weapon appears to be a very fine jewel-hilted rapier on the corporeal plane. In celestial form, it is something much more frightening – a twisted, rusting weapon with a jagged edge, dripping with unknown poisons, its corporeal beauty warped like that of its creator.

The Blade is not a very effective weapon in physical combat; it has a Power of 0 and an Accuracy of -1. In celestial combat, it is much more potent, with a Power equal to its level minus 1, and an Accuracy of -2. Its true threat, however, is not apparent until *after* someone wounded by the Blade in celestial combat returns to physical form.

Immediately upon assuming corporeal form, the celestial will take *Body hits* proportional to the fraction of total Soul hits lost to the weapon! If the celestial lost any Forces during the celestial combat, his vessel will be dying when he returns to it – he'll have enough time to go celestial (if he can) in an attempt to avoid Trauma, or use a one-round Song, but that's about it.

A Kyriotate is at particular risk from the Blade of Punishment, as its wounds will be transmitted to *all* the Kyriotate's current hosts, or the very next one(s) that it inhabits. And if a host is killed, the Kyriotate will take dissonance from that.

Wounds caused by the Blade can be healed by the Celestial Song of Healing before returning to a vessel or possessing a host, or the Corporeal Song of Healing after the damage has manifested physically. If a Force has been lost, only the Corporeal Song of Healing will help, and it will bring the vessel or host up to a single Body hit. (Additional Songs can then be performed normally.)

A few copies of the original Blade of Punishment now exist, and using the Blade as a template, other Habbalah have created whips and cat-o'-nine-tails with similar effects, used to punish celestial underlings before sending them back to Earth. Such Celestial Scourges have a Power of level/2 (round down) and Accuracy of -3.

Cost: The Blade of Punishment costs 5 points per level. A Celestial Scourge costs 4 points per level.

Activation: None.

Blessed Monstrance

This artifact is representative of several similar relics around the world. The monstrance is a crystal chamber, large enough to hold a consecrated host, surrounded by stylized rays of light (representing divinity) shaped in gold. While most monstrance are used as symbolic devices, the Blessed Monstrance has another use: it can imbue a consecrated host with healing power.

The Blessed Monstrance was originally created for the Knights Templar, a holy order founded in 1128, for use on the Crusades. After the official suppression of the Templars in 1314, the Blessed Monstrance disappeared. Copies of the relic started to turn up in the possession of holy fighting orders soon after. Most are believed to have been created by a single EloHITE of Creation in service to Laurence, but she may have shared the secret with others.

The Blessed Monstrance (and its copies) contains the Corporeal Song of Healing/6. It can be used as a normal relic for this purpose. What is unique about it is that by placing a consecrated host within the monstrance, 2 points of Essence and a successful activation will make the host into a one-shot relic. The roll to imbue the host with the Song is made during the consecration; if suc-

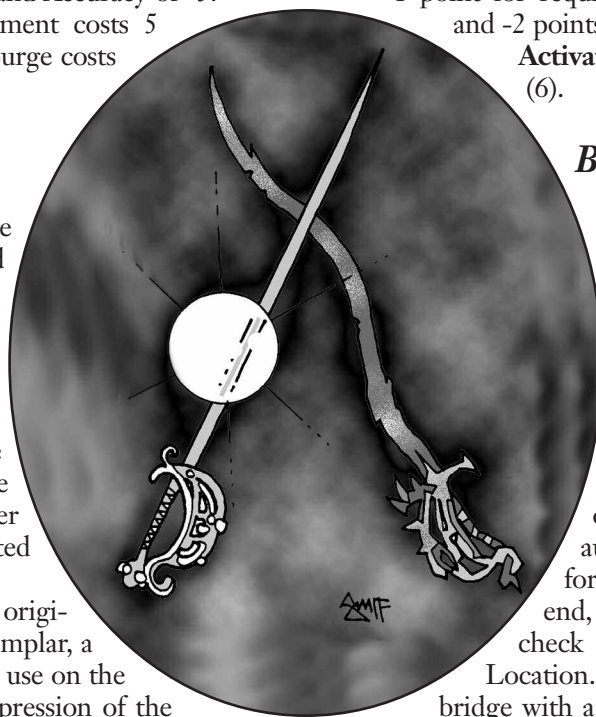
cessful, the host will automatically take effect when eaten, at any time in the future. (Roll a d666 at that time anyway, to determine the check digit, and for chances of Intervention. The person eating the host does not need to spend Essence.)

The host is still just a perishable piece of bread, despite containing a Song.

The best use for the Blessed Monstrance is in a Soldiers of God campaign. Heavenly soldiers could even be members of a Templar-like organization, with the Blessed Monstrance a relic remaining from more glorious days. Diabolical Soldiers would probably be sent to capture the relic from such an organization. Angels or demons could search for the original monstrance, to present it to human servants of their Superior.

Cost: 19 points. (18 for the relic/6, +5 points for the ability to create "healing hosts," -1 point for bulkiness, -1 point for requiring suitably consecrated hosts, and -2 points for the consecration ceremony.)

Activation: Corporeal Forces + level (6).

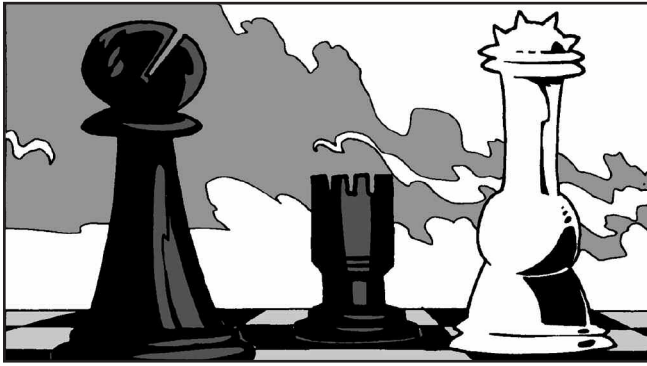


Bridgestone

A Bridgestone provides a permanent "anchor" for the Song of Location (p. 30), acting as one end of a bridge. Anyone may attune himself to a Bridgestone; this requires either paying character points as if it were a corporeal artifact, or using a Cherubic or Djinn resonance or the Celestial Song of Attraction. The Bridgestone is automatically successful at performing the Song of Location at its end, with a check digit equal to the check digit of the character's Song of Location. The Bridgestone can create a

bridge with a capacity in Forces (as if it were spending Essence) equal to twice its level plus that of the individual's level of attunement (determined either by the points he spent, or the check digit of a resonance or Song roll). If the level of attunement plus twice the Bridgestone's level is less than 6, the Song will not work.

Example: A Cherub attunes himself to a Bridgestone/2, and gets a check digit of 5 on his resonance roll. As long as he is attuned to it, he can perform the Corporeal Song of Location to create a bridge to the stone. He must spend Essence normally, but the Bridgestone can handle up to a 9-Essence bridge. If the Cherub had rolled a check digit of 1, the capacity for any bridge between them would be only 5, and it would not work.



A Bridgestone is usually made a permanent part of an installation, such as a Tether.

Cost: 6 points per level. Most Bridgestones have a *Convenience* limitation, such as Immobile (-4).

Activation: Special (see above).

Bridgestone Fragment

This is a chip from a Bridgestone (above). Anyone can use the Corporeal Song of Affinity (p. 29) to create an attunement to the fragment's Bridgestone, at a level equal to the check digit of the Song. Thus, anyone who knows the Song of Location can use a Bridgestone Fragment to connect to the Bridgestone, even if he does not know where the stone is located. Some Bridgestone Fragments are relics imbued with the Corporeal Song of Affinity themselves.

Cost: None, for a fragment with no special properties. A fragment that contains the Corporeal Song of Affinity costs 2 points per level (it is cheaper because it can only attune to its Bridgestone).

Activation: None (or Corporeal Forces + level for a relic).

Chessboard of Destiny

These fine marble chess sets contain two effects. The first is to improve the chess-playing skill of the player who takes the white pieces, as a talisman. The second is to perform the Ethereal Song of Harmony upon both players – this effect lasts for the duration of the game. When the pieces are set up, the Chessboard automatically performs the Song as soon as a (legal) opening move is made – it is a self-powered relic. The Chessboard contains a reliquary/1, so it can do this once per day. Many a treaty has been worked out over a game of chess instigated with one of these.

Of late, there have been rumors of dark Chessboards of Fate, which empower the player of the black pieces, and perform both Ethereal Harmony upon both players and Ethereal Entropy in dark undertones upon the player of the white pieces, weakening his mind with every piece he loses.

Cost: 6 points per level, +2 points for the reliquary, for a Chessboard of Destiny. A Chessboard of Fate would add 5 points per level for the Song of Entropy and a larger reliquary to power it.

Activation: 2 × level.

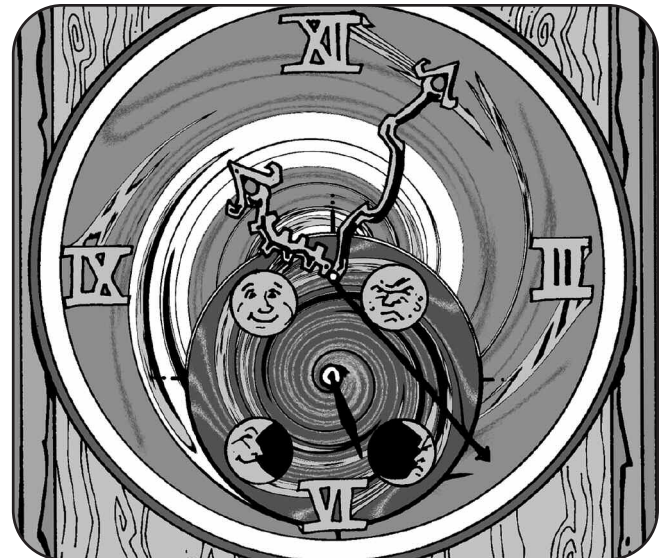
Clock of Fate and Fortune

These relics appear as large antique grandfather clocks, carved of black oak, with an ivory face, silver hands, and a moon dial. The hands of the clock are heavily latticed and crooked. The faces of the moon run from the caring face of the full moon to the cruel and twisted leer of the new moon. They are believed to have been created by a Servitor of Kronos who was trying to gain redemption. He was able to make 13 of the clocks before he disappeared. It is not known whether he gained his redemption, or was caught by his former master.

At midnight on the nights of the full and new moons, a Clock of Fate and Fortune will show any mortals in the same room with it either their bright Destinies or their dark Fates, respectively, as if they had the *Fated Future* attunement. The clock will spend 1 point of Essence for each person viewing it, up to 14. The clock contains *two* reliquaries; each one is a level 6 reliquary with 1 extra point of Essence capacity. They both have a special Essence Regeneration Feature; they each regenerate a point of Essence every other night (the two reliquaries alternate), save those of the full and new moons, when neither one does.

Cost: 43 points. (10 points for the basic power; 19 points for each reliquary/6 with +1 Essence capacity (+2) and a slower Essence Regeneration Feature (-1); -2 points for bulkiness, and -3 points for the limitations on its functioning.)

Activation: None.



David's Sling

Archangel David awards this artifact to his favorite *human* servants, and only they can use it to good effect – for anyone else it's just an ordinary sling, and for David's angelic Servitors, using it causes dissonance, like any other ranged weapon.

David's Sling fires stones, of course. The first and most famous instance of this relic is the one used by the human David to defeat Goliath – a Divine Intervention imbued the human's ordinary sling with the power of David's Word. After this incident, the Archangel of Stone added the weapon to the arsenal of his most favored Soldiers.

The artifact requires Ranged Weapon (Sling) skill to use. Its accuracy equals its level, while damage is equal to the check digit multiplied by the user's Corporeal Forces. The Sling can affect someone in celestial form as well, but damage is only equal to the check digit in Soul hits.

David only awards a Sling for an exceptional service; it's a way of leveling the playing field for mortals facing unequal odds. A human Soldier *might* be loaned a Sling if he were tasked to meet a celestial opponent in single combat.

Cost: 5 points per level.

Activation: None.

Dragonscale Gloves

These ancient relics contain the Corporeal Song of Form, with the additional property that they are immune to fire and heat of any sort, and will protect any area they cover. (Dragonscale helmets, boots and vests have also been found – it is rumored that a few full suits of armor existed at one time, but none have been seen since the 8th century.) Note that the Corporeal Song of Form protects the wearer normally no matter what part of the body the relic covers, but the relic does not confer complete immunity to fire! If someone sticks a glove-covered hand in lava, the member in question will be protected but the rest of his body is likely to be broiled from the heat.

Cost: 3 points per level, +2 for *Convenience: Can be worn*, and an additional 5 points for its fire-resistant properties.

Activation: Corporeal Forces + level.

Drum of Thunder

These ancient relics aren't used much any more, but several Superiors keep them in their celestial armories. Most look Native American in design, though there are some that are thousands of years old. In addition to containing the Song of Thunder, they have the ability to communicate messages across great distances – 1 mile per point of disturbance caused by the playing of the

drum. Beyond simple human code, any celestial can send a short message that can be interpreted by Servitors of David, Laurence, Michael, Baal and, for unknown reasons, Malphas. Note that *any* celestial within range serving any of these Superiors will understand it!

Along with the drummer, anyone else who is drumming in rhythm to the Drum of Thunder is immune to the Song of Thunder the Drum generates.

Cost: 6 points per level.

Activation: Corporeal Forces + level.



Furezogs

These relics/reliquaries look like black onyx Zippo lighters engraved with animated hellfire. There are a finite number, each one a work of art created by a Djinn Captain of the Eternal Fire named Furezog. Belial has very few enchanters, so Furezogs are prized among his Servitors, awarded by the Prince of Fire as tokens of his esteem. The little black trinkets act as normal lighters

which never run out of fuel. In the hands of a demon, they can project a jet of flame up to 10 yards times the wielder's Corporeal Forces, with an Accuracy of +0. They must be powered by 1 point of Essence per level of the relic (the user may choose to use less than full power), inflicting damage equal to the Essence spent times the check digit. All Furezogs have a dedicated reliquary connected to the relic. When the Furezog is out of Essence, the animated flames stop moving; while they are burning, angels get a bonus to their Perception rolls equal to the amount of Essence currently in the reliquary to spot the artifact.

Cost: 5 points per level, plus *User Restriction: Demons only* (+4) and a special *Visibility* Feature worth -1 point.

Activation: None.

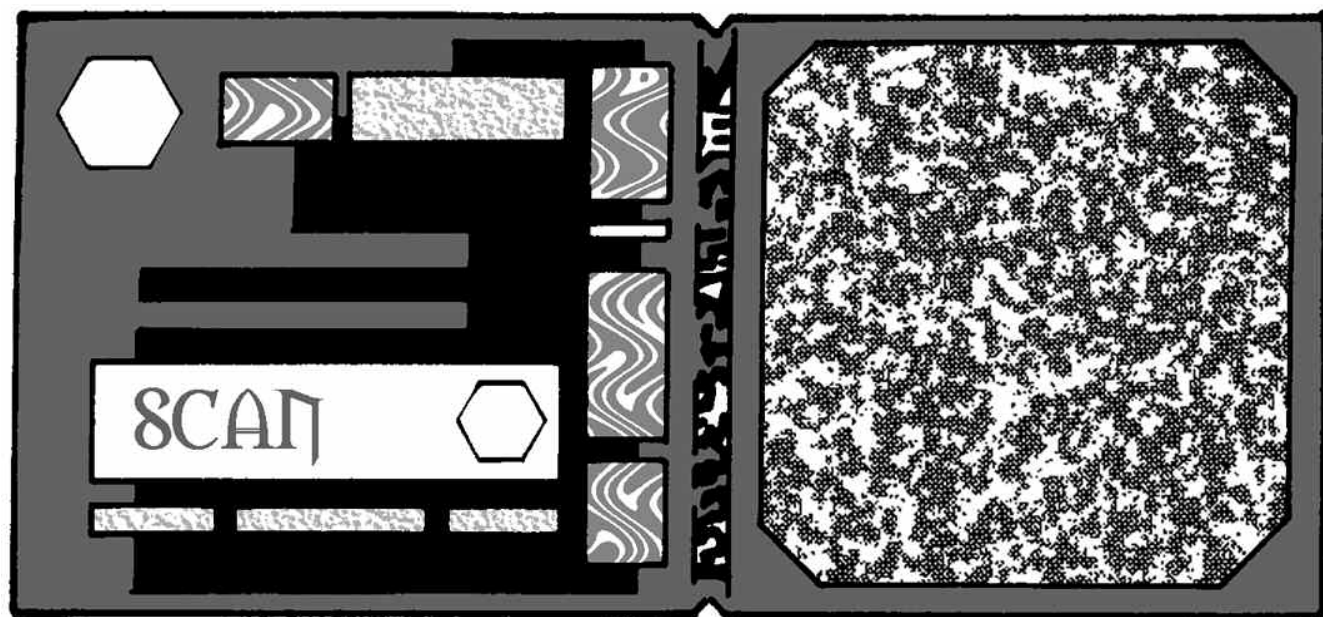
The Hieronymous Machine

Dr. Thomas Hieronymous has the distinction of inventing the only celestial artifact that *mundanes* can build, using normal materials. This simple device can be constructed by any college-level electronics student. According to its inventor, the device can detect and analyze minerals utilizing a principle known as "eloptic radiation." What it really does is drain Essence from mortals into a reliquary. The user places a sample object next to a copper pick-up coil and places his hand on a metal detection plate on the machine. By turning a knob, the plate will change temperature and sometimes develop a small electrical charge, and the calibration on the knob will indicate what type of mineral is being analyzed. The machine only works about 80% of the time, and modern science still does not have a reasonable explanation why it works.

When activated, the Hieronymous Machine performs its "eloptic analysis" on the material being studied, but it also drains Essence from the user. This occurs automatically, though the operator can resist the effects with a successful Will roll. The device can drain Essence equal to its level (the original Hieronymous Machine was a level 4 artifact, but smaller and larger versions could be built); when full, it will have no other effects on its operator. (Remember that humans usually aren't carrying all the Essence they could be – see *In Nomine*, p. 154.) Any celestial can draw Essence from the machine for his own use.

Jean thought this was an extremely dangerous device, and ordered it suppressed. Eli argued against this, making his first Heavenly appearance in years to speak on Dr. Hieronymous's behalf. Jean prevailed, and ordered Manaxiel, the Angel of Tinkering (p. 124) to put an end to the doctor's promising career and destroy his prototypes. The Malakite did so, just before the end of World War II, but not before the scientist successfully registered the "Hieronymous Machine" at the U.S. patent office (U.S. patent no. 2,482,772). Jean managed to so thoroughly discredit Dr. Hieronymous, by driving away all his reputable supporters, encouraging the crackpots, and making sure that public tests failed, that even though plans for the machine can still be found, absolutely no one takes it seriously. Modern scientists consider "eloptic radiation" to be an example of early quackery that made it through the patent office.

Vapula and Nybbas were initially very interested in the Hieronymous Machine, but Vapula concluded it was not useful for his purposes once he finally had an opportunity to test it. Nonetheless, Hell wouldn't mind seeing eloptic radiation get "rediscovered" . . .



Cost: A Hieronymous Machine could be built for 3 character points per level, with a base construction time of only 1 week per level, and no final ceremony. Instead, the creator only needs to make an Electronics roll, at a penalty equal to -1 per 5 character points in the device. The creator must have a set of blueprints, however.

Activation: None.

Knuckle Duster

Sometimes subtlety is required, and Calabim don't do subtlety well at all . . . most of the time. Asmodeus recognizes this, so his favored Calabim servants are given these devices (they resemble brass knuckles). When a Destroyer loses control and wrecks something he shouldn't have (as they inevitably do), he can use the Corporeal Song of Healing in the duster to fix it up again. It can also be used to heal the user, of course! These artifacts are designed to be unbreakable, so they can survive in the constant field of entropy that the Calabim emit!

Cost: 19 points. (See *Creating Artifacts*, p. 25, for a detailed description of this relic's creation.)

Activation: Corporeal Forces + level.

Nash Rambler

This vehicle was probably produced by an Ofanite, possibly by Janus himself. It looks like a typical car, but appears brand new . . . nearly factory fresh. To make it particularly useful for Servitors of Wind, it is not breakable, requires a silent invocation to start it up, and gives a +3 bonus to Driving. Since it is a relic as well, it never ages and never needs fuel.

The Rambler also contains a modified version of the Corporeal Song of Motion (*In Nomine*, p. 81) at level 2. The boost to speed is 20 mph times the amount of Essence spent, and it allows the car to make impossible leaps, unreasonably sharp turns, and start or stop on a dime. The Song still only lasts for a few minutes (equal to the check digit), however. On at least one occasion, the Rambler has leapt the Grand Canyon with room to spare. The normal (mundane) top speed of the vehicle is around 90 mph.

Cost: 20 points. (See *Creating Artifacts*, p. 25, for a detailed description of this relic's creation.)

Activation: Corporeal Forces + level.

Protection Pendant/Jarien's Love

A Cherub named Jarien became so protective of his charges that he made a special amulet to let them protect themselves when he couldn't be around. His heart was pure, but his judgment was bad, and he allowed himself to be tricked into Falling. His descent was long and



painful, and he lost the pendant he worked so hard to produce. There are other versions of the relic around, but Jarien's is probably the finest.

It contains both the Corporeal Song of Shields at level 6 and the Celestial Song of Motion at level 5. In addition, it is enchanted so that the Song of Motion can be used by non-celestials. The pendant is also a reliquary/2, but the Essence can only be used for the two Songs. It is impossible to detect as an artifact on the corporeal plane, and it can be worn and used in a completely hidden manner. On top of all that, it can *only* be used by someone with a Cherub's attunement on him (or, sadly, a Djinn's).

Cost: 49 points. (See *Creating Artifacts*, p. 25, for a detailed description of this relic's creation.)

Activation: Corporeal/Celestial Forces + level (6/5, respectively)

Quill of Dreams

These relics were created a very long time ago, when Beleth and Blandine were still lovers. They were given out as rewards for faithful service to their minions, and sometimes to others who aided their cause. A Quill of Dreams was always a token of high regard from the two angels. After the Fall, roughly one third of the Quills left Heaven, changing colors and alignment. Both sides seek the “lost” Quills, and retrieving one from the enemy is worth a handsome reward.

The Quills appear to be ordinary feathers, black or white depending on who owned them last. When a celestial of the opposite alignment possesses a Quill for more than a day, the Quill changes color and loses all its stored Essence; it will then begin to function as a Quill of the same alignment as the bearer.

Every Quill contains the Corporeal Song of Dreams, requiring a 5-minute invocation. They each store Essence as a reliquary of the same level. A Quill (of either color) gives +3 to attempts to invoke either Blandine or Beleth. The summoner should expect to hand over the Quill, though, unless the Archangel or Princess deems him worthy of keeping it.

Celestials who hold Distinctions from Blandine or Beleth gain additional benefits from a properly-aligned Quill of Dreams:

Vassal/Knight: The relic no longer requires a 5-minute invocation.

Friend/Captain: The Quill bestows the use of the Menunim or Pachadim resonance. (See *The Marches*.)

Master/Baron: The bearer of the Quill may assume celestial form on Earth, *without* incurring dissonance.

Higher-ranking Servitors (Guardians, Dukes, etc.) are rumored to be able to use the Quills for even greater purposes.

The Quills all have the additional property of being able to write without ink. Despite being celestial artifacts, and having the ethereal form of a feather as well, they can also be used as ethereal weapons (p. 9).

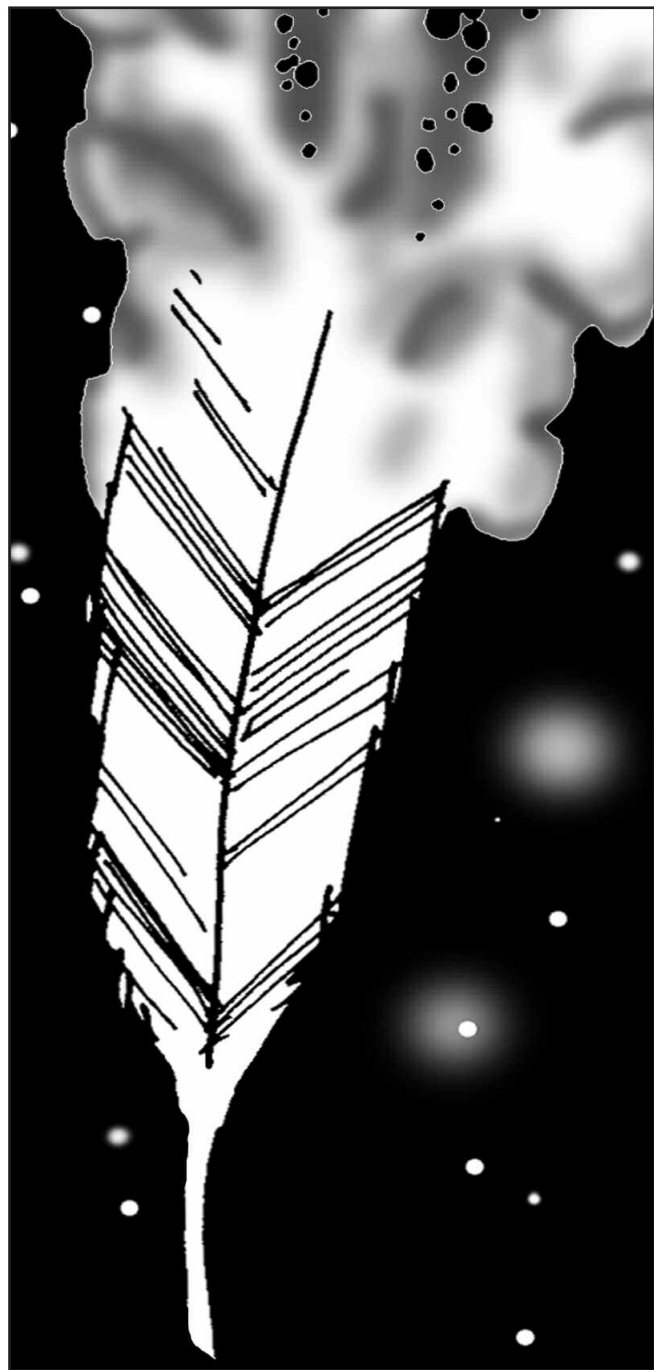
Cost: 6 points per level, plus an additional 10 points.

Activation: Corporeal Forces + level for the Song of Dreams, none for the other properties.

Reanimating Shrouds

These diabolical artifacts are lesser attempts to reproduce the effects of the Coffin of Undeath (p. 82). They work, after a fashion, but they are cheap substitutes for that powerful relic, or for the *Zombi* attunement.

Any dead body may be wrapped in a Reanimating Shroud. The user must spend Essence equal to the corpse's original Forces, but only *after* a successful activation. The corpse will become animated for a number of days equal to the check digit. It will act as a normal



zombi (*In Nomine*, p. 193), but it does *not* have its Celestial Forces replaced by Corporeal ones – its Celestial Forces are simply reduced to 0. It does not gain either a Need or a Numinous Corpus. Once the duration expires (or if the initial attempt fails), the *zombi* will become an inert corpse again, and can *never* be reanimated again, either by an artifact or by the *Zombi* attunement.

Cost: 5 points per level.

Activation: Celestial Forces + level.

Skins

These horrid relics contain the skills and Role of a once-living human. Anyone who dons one will gain the Role and appearance of the person from whom the skin was made, at the level of the artifact. The skin includes basic knowledge of the Role to be assumed, plus total skills up to the level of the Role. Unlike a standard talisman, the user gets the skills at a set level, rather than a bonus to his existing skill levels (if any).

A skin will last for a number of hours equal to its level. They are very fragile, so if a wearer takes more than twice the skin's level in Body hits without repairing it, the relic will be shredded beyond recovery.

Cost: A Skin costs 6 points per level, plus an additional 9 points.

Activation: None.

Temple of Hermes

As the old gods were hunted down during the Purification War, some hid themselves in the Marches and Far Marches. Those who were quick even managed to conceal things of value. But Hermes topped them all – realizing that he might wish to regain worshippers on Earth one day, he hid an entire temple building, leaving only the cornerstone (well buried by earth and grass) behind!

Each month, starting at noon on the day of the new moon, a worshipper of Hermes can Summon the temple back to its original location after an hour of prayers and chanting. The temple will remain as long as anyone is inside, but no longer than a full day.

Though slightly dusty, the temple has survived the years in near-perfect shape. With enough worshippers and care, the location could be converted to a Tether for the ethereal god.

Cost: 17 points. (See *Creating Artifacts*, p. 25, for a detailed description of this relic's creation – though it's unique, a sufficiently powerful celestial could duplicate this trick.)

Activation: None.

Vox Populi

A personal creation of Nybbas, this relic looks like a Walkman radio, but instead of the local rap station, it picks up the collective subconscious of the humans in the vicinity.

The user may “tune in” the artifact to get the answer to a particular question about the opinions or attitudes of the humans in range. The question must be something simple, something about which most people in the area would have an opinion or feeling, and the answer will be *very* brief – a half-dozen words at most.



Think of the Vox Populi as a sort of “instant opinion poll in a box,” and limit it to that sort of question and response; i.e., no essay questions! The artifact will return the most popular response, but only if at least 20% of the humans “polled” agree on it. Otherwise, the relic will simply pick up the myriad responses as noise. For example, “What’s your favorite breakfast cereal?” won’t get a meaningful answer unless at least 20% of the people in the area prefer the same thing. Best results are obtained when there are at most four or five possible answers.

Typical questions include:

“Which Presidential candidate will you vote for?”

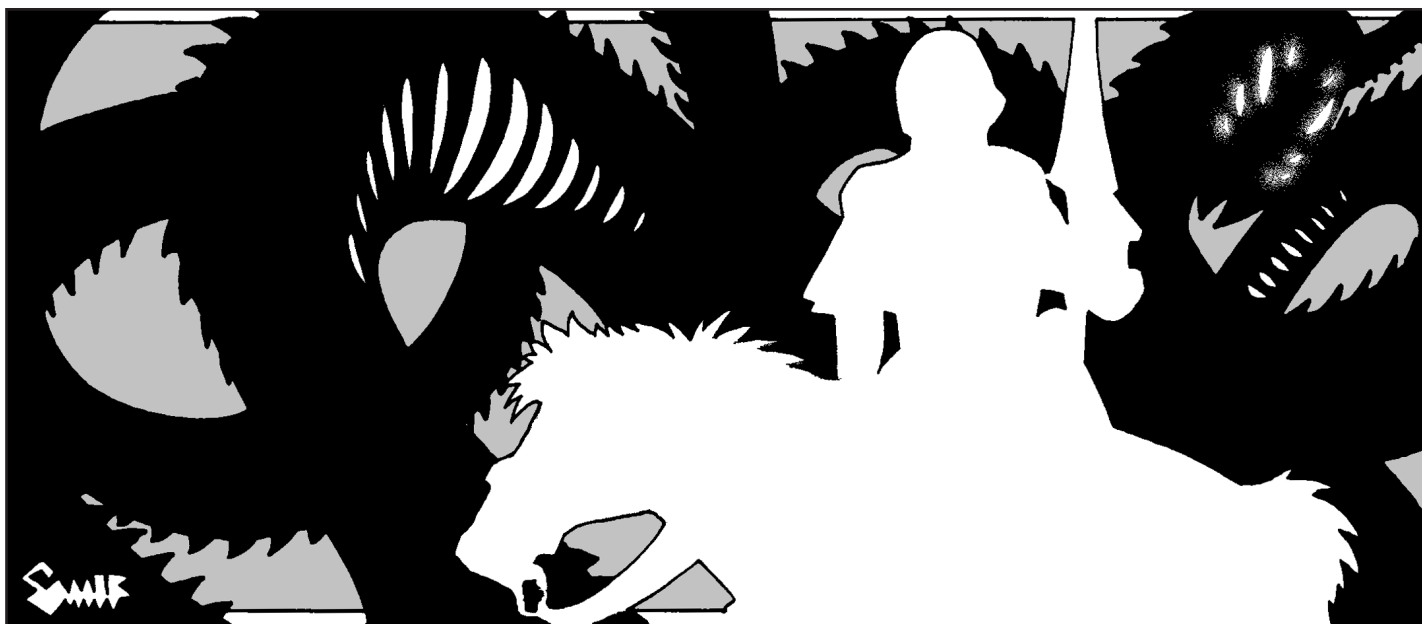
“Do you like rap music?”

“How much TV do you watch?”

“How much do you like TV show X?”

In addition to answering specific questions, the Vox Populi can pick up the general emotional state in the area (e.g., despair, hunger, hatred, apathy) if there *is* a prevailing emotion. This works best for crowds or mobs. Use the Elohim Check Digit Results Table (*In Nomine*, p. 99) to determine the results, but applied to a group of people – it cannot be used on individuals. Yes, this *can* be used to steer a mob’s actions with a high check digit result.

The Vox Populi can also detect the average soul-state in the area – i.e., are the people more likely to head to Hell or Heaven when they die? (The effect is similar to the Malakite resonance, but gives much less detail.)



The Vox Populi requires an activation roll and 1 Essence per question asked to get a meaningful answer. (A failed roll picks up only “static.”) Range depends on the relic’s level – use the ranges given for the Celestial Song of Motion (*In Nomine*, p. 82), substituting relic level for skill level.

Only a few Vox Populi exist, and Nybbas loans them to Servitors with specific missions. The Prince of Media has been lobbying Vapula to reproduce and improve on this artifact (he’d like one that can register more than just the most popular answer), but so far Nybbas’ own personal attention has been required to make the device. Heaven has no equivalent, as yet, though Jean’s Servitors are studying the problem. If the relic could be mass-produced, it would cost 5 character points per level.

Activation: Ethereal Forces + level

Was-Staff

Was-Staffs were carried by many Egyptian gods and goddesses, for they symbolize happiness and prosperity, and possess healing properties. Many of them remained intact after the Purification Crusade, so a few celestials can be seen carrying them around. (They are also fairly easy to reproduce, though expensive.) They are forked at the bottom and have a carved animal head (sometimes stylized) at the top. Was-Staffs contain the Corporeal Song of Healing at level 6, with a dedicated reliquary/6 as well. Some of the more powerful ones also contain other versions of the Songs of Healing.

Cost: 30 points for a regular Was-Staff.

Activation: Corporeal Forces + level (6).

Weapons of Purity

Uriel, Archangel of Purity, had many human Soldiers. When the Purification Crusade began, his Servitors created a large number of relics to distribute to Uriel’s Soldiers, so that they could help eradicate the forces of Hell on Earth (as well as all the remaining faerie creatures and other ethereal offspring that still inhabited human lands). When Uriel was recalled to Heaven in 745 A.D., the Purification Crusade ended, officially, and no more Soldiers of Purity were created. Most of the relics were collected and taken back to Heaven. However, Uriel’s human agents were as stubborn as his celestial servants, and some hid the holy weapons. They still turn up from time to time around the world. Most Archangels want them recovered (Laurence in particular), while Demon Princes want them buried or destroyed. The Weapons of Purity were some of the most formidable artifacts ever entrusted to human hands.

Besides acting as a normal weapon of the given type, the Weapons of Purity *double* the check digit for determining damage on diabolicals, ethereal spirits and



undead. Most are also talismans, as well as relics containing Corporeal Songs useful to Soldiers, such as the Song of Healing. They were all given one additional property, however; every Weapon of Purity comes with a special Geas/6 that automatically afflicts the owner. (Attuning oneself to the artifact constitutes accepting the terms of the Geas.) This Geas imposes a duty to suffer no evil to live when it's the bearer's choice (exactly like the vow all Malakim must take), and to keep the Weapon of Purity out of diabolical hands at all costs. (Diabolicals *cannot* attune themselves to these relics, obviously!)

Below are some typical examples of Weapons of Purity; the GM should feel free to modify these or create others along the same lines. Costs are standard for combined ethereal and celestial artifacts; the special effect of inflicting double damage to non-corporeal, non-angelic beings balances out against the imbedded Geas. All Songs require a normal activation roll of Corporeal Forces + level.

Armor of Purity: Acts as normal steel plate armor, and contains the Corporeal Song of Healing/4. Cost: 12 points.

Lance of Purity: Talisman/3 (gives +3 to the Large Weapon (Lance) skill), and a relic/3 containing the Song of Thunder. Cost: 15 points.

Shield of Purity: Contains both the Corporeal Song of Form and the Corporeal Song of Shields at level 4, and a reliquary/4 (which can be used for either Song). Cost: 32 points.

Sword of Purity: Talisman/4 (gives +4 to the Large Weapon (Sword) skill), a relic/3 containing the Corporeal Song of Light, and a linked reliquary/3. Cost: 23 points.

Will Shackle

Whoever wears this relic effectively becomes the slave of the item's attuned owner – the victim must make a Will roll at a penalty equal to the relic's level to resist any order or suggestion from the item's owner. If the subject successfully resists, the owner may not repeat *that command* for a number of hours equal to the check digit of the Will roll. The level of the shackle also subtracts from the wearer's Will when resisting resonances, attunements or Songs from the owner.

The owner must go through an attunement process similar to that for corporeal artifacts before he can use the shackle. Wearing the shackle does *not* attune it to the wearer!

Will Shackles usually manifest corporeally and celestially as collars, armbands, handcuffs and the like, though variants like rings and earrings are possible for lower-level versions. The size of a Will Shackle varies with its level – high level shackles are difficult to conceal.

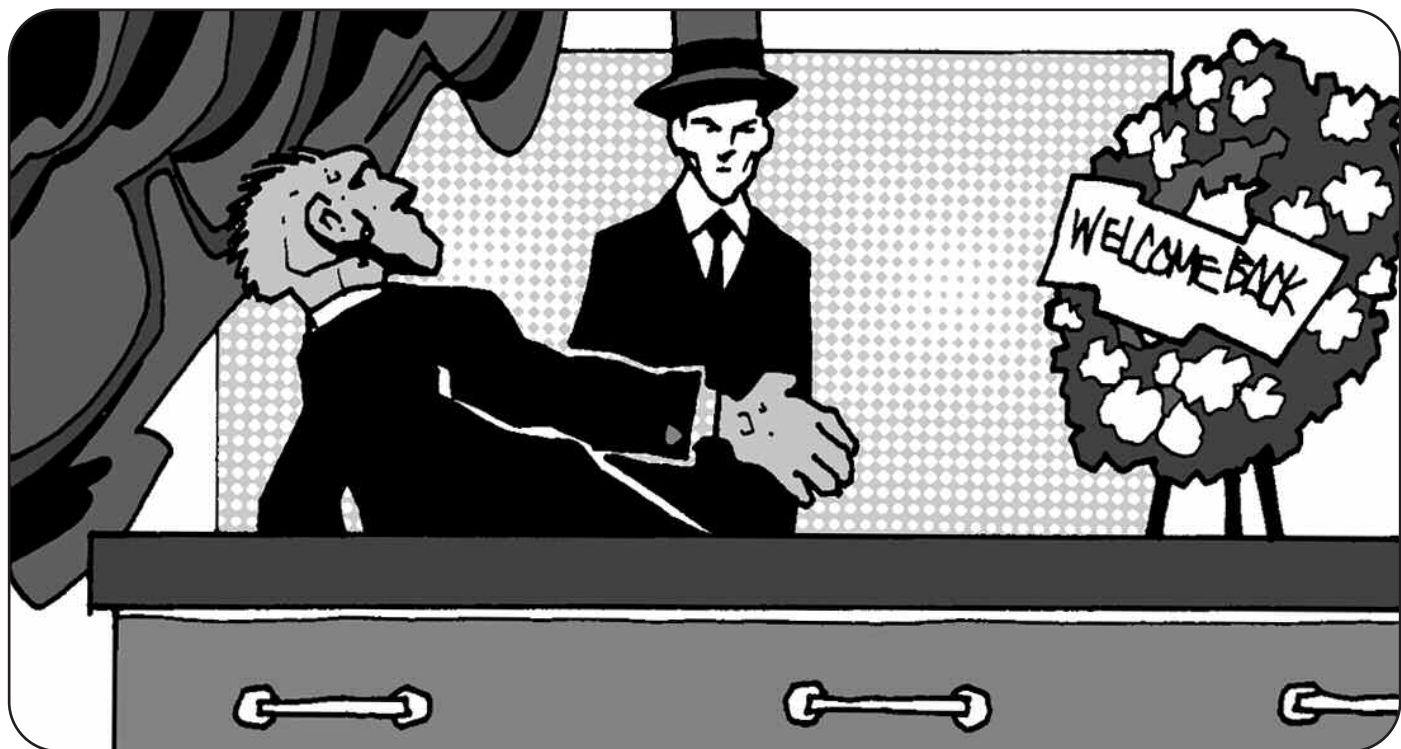
Putting a Will Shackle on someone requires the expenditure of 1 Essence, and the victim must be willing, unresisting or helpless. (In combat, getting a shackle on someone usually requires at least two people: one to pin the victim down, and one to put the relic on him.) Someone can voluntarily put the shackle on, in which case no Essence is required from the owner. Usually this happens through the victim's ignorance or the owner's trickery. The shackle must be donned freely, not influenced by resonances, attunements, or Songs. (For example, the owner can use simple lies, but not a Balseraph's resonance.)



The shackle's owner may remove it at any time; physical contact is required. The wearer may attempt *once* to remove the shackle. This painful process requires a successful Will roll with a penalty equal to the relic's level, and a check digit of 6. If this Will roll fails, not only does the shackle stay on, but the wearer will actively resist attempts (by anyone but the owner) to remove it – because it will hurt to try!

Other people can try to get the item off the victim using sheer force. An activated Will Shackle is a seamless ring, and must be physically torn open, destroying its corporeal form (but not the relic itself – see *Destroying Artifacts*, p. 26). Depending on the corporeal substance involved, this may require anything from power tools to a laser cutter, adding physical hazards to the agony caused by removal attempts. Anesthesia is recommended . . .

Generally, shackles intended for use on celestials are of level 5 or 6. Lower-level versions are mostly used by demons on humans, and level 1 or 2 shackles can



sometimes be bought in Hell. High-level Will Shackles are normally only available from Superiors, loaned either for a specific mission, or long-term when the Servitor's job requires it. While primarily demonic artifacts, some angels have been known to use them. In particular, Servitors of Dominic often carry them to subdue recalcitrant Outcasts, and Servitors of Michael sometimes use them in interrogating particularly tough demons.

Cost: 5 points per level. The material used affects the price: the *Fragility* Feature is applied to the *base* cost per level, rather than the net cost as usual. Easily-cut substances like gold, aluminum or wood reduce the cost by 1 point/level; +1 point/level for tough materials like hardened steel, +2 points/level for an extremely hard substance like tungsten carbide. Will Shackles that are unbreakable by any corporeal force cost an extra 5 points per level, and are only available from Superiors.

Activation: None.

SPECIAL RELICS

These celestial artifacts are unique and/or irreproducible; each one is individually created, by means not available to the average celestial. No point cost is given for any of them; they can't be created by player characters, and they cannot be purchased with character points. Most of them are very powerful, though some are merely interesting, and they shouldn't usually stay in anyone's hands for too long. The GM should only let the group keep such an item as long as it serves the purposes of the

story, and have a Superior confiscate it, or take it away by some other means if it threatens to unbalance the campaign. (See *Keeping Control of Artifacts*, p. 10.)

Coffin of Undeath

This artifact is a creation of Saminga's, usually given to a servant working in a mortuary. A dead body placed into the coffin will become a zombi at midnight. The coffin's owner is the zombi's new master; a lucky Servitor can amass a small army of zombis using the relic.

If a living human is in the coffin at midnight, he will be turned into a vampire, automatically. Soldiers of Death will normally object to this treatment – their ambitions run to higher things. On the other hand, a "good" human captured and converted to unwilling vampirism will often evidence enough panic and terror to amuse the Prince of Death – this is about as close as Saminga gets to a sense of humor.

Celestials unlucky enough to be in the coffin at midnight will have their vessel killed *and* be painfully stripped of a Force. (Being a celestial artifact, the coffin can actually confine a celestial form, as well as a vessel.)

A Coffin of Undeath can only be obtained directly from the Prince of Death. Saminga might be willing to give a coffin to someone besides his own Servitors – after all, anyone who sees the virtue of turning the living into undead is someone who really *understands* . . .

Activation: None.

Damnation Blades

These demonically inspired artifacts were carefully crafted to corrupt weak humans. Each is a unique, though horrific, work of art, and they have widely varying effects. The typical Damnation Blade is a reliquary that has the Feature that even normal humans can use the Essence. The downside is that most can only be recharged by murdering a human with the blade (1 point of Essence per death). In addition, the user acquires 1 character point toward a Need (Murder) or other Discord for every point of Essence drawn from the reliquary. Once the artifact is used, either to kill or provide Essence, the wielder acquires an instinctive knowledge of how to use it. At this point it takes a Will roll (minus the level of any Discord inflicted by the blade) to relinquish the artifact. More advanced creations of this type can also be talismans (usually to enhance the weapon skill) or relics (typically with a Song to help murder people or to tempt the wielder into using more Essence from the artifact).

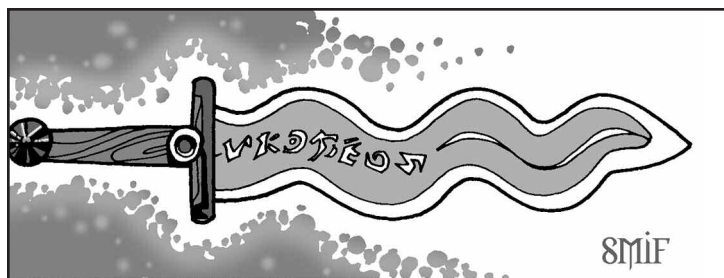
Almost all "Blades" are actually in blade form: knife, sword, guillotine, letter opener, scalpel, etc. Some have been made in a variety of other shapes (garrote, hypodermic needle) but they will never be projectile weapons of any sort.

Activation: None.

Devil-Chaser Whips

Also known as Vanquish-Spirits Whips, these weapons were created and used by many members of the Celestial Bureaucracy, a host of ethereal spirits (not celestials, despite the name) who were active in China before the Purification Crusade drove them away. Devil-Chaser Whips are particularly effective on demons, evil spirits, and their kin and allies (this includes undead, Soldiers of Hell, and any ethereal spirit who has sided with Beleth). They create painful, bloody welts on such beings, even if the target is intangible or made of substances such as stone or metal. They require the Small Weapon (Whip) skill to use. When used to attack demons and evil spirits, they have a Power of +4 and +2 Accuracy, and ignore all Protection, including that provided by Songs or artifacts. (The target can still Dodge normally.) Against other targets, Devil-Chaser Whips function simply as whips with +1 Power and +1 Accuracy. Uriel's Servitors collected as many of these as they could, finding them useful despite their having driven off the original owners. Many still exist in Laurence and Dominic's armories, and they turn up in the Marches from time to time.

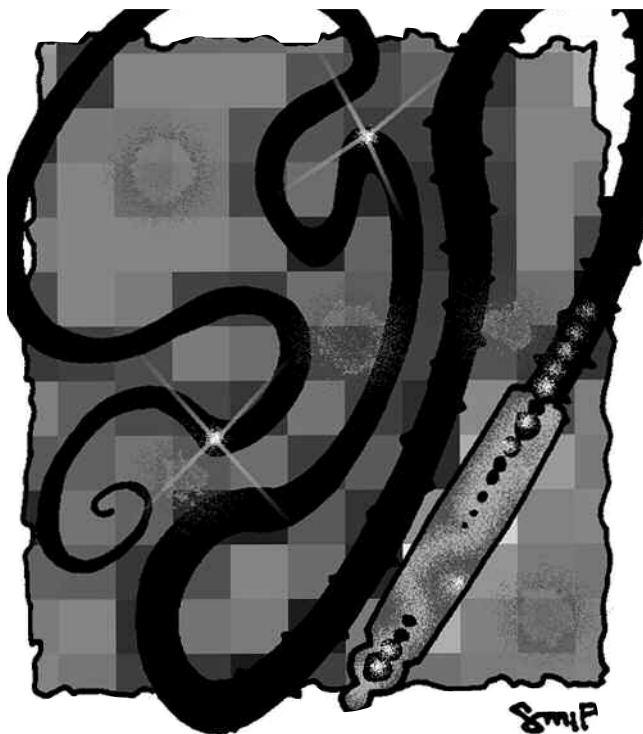
Activation: None.



Excalibur

A weapon dating back to the beginning of the Christian Era, and perhaps earlier, Excalibur is the legendary sword of King Arthur. Although legend and myth paints Arthur as a Christian king, the true historical figure behind the mythic figure was in fact a worshipper of an odd mixture of old Celtic gods and the Roman aspects of the Olympians. Many believe that Excalibur, although frequently used on the side of Heaven, is actually a relic of one or more of these pagan gods.

The sword is a steel blade of anachronistically exceptional quality mounted in a bronze hilt of Roman-like design. Its size is close to that of the medieval broadsword, but the style and workmanship resemble contemporaneous Celtic blades. In its earliest forms, this blade's name means "Cuts Steel," a reflection of the enchantments on it. At all times, without Essence expenditure, Excalibur is a weapon of Power +5 and Accuracy +1. However, on a successful hit, the wielder may choose to spend a point of Essence, turning the damage from the



83

blade into an unstoppable force that will shear through any unliving material, rending it in twain – but leaving living flesh (or plant matter) unharmed. Use the check digit of the attack roll to determine how deep or long such a cut will be in unusually large targets, but even a 1 will result in man-sized objects – like armor or doors – being cut in half. (For the purposes of determining disturbance to the Symphony when used by a celestial, treat this as having done exactly the target's total hits.) Excalibur cannot damage other artifacts with its special ability, although it will do its normal weapon damage to them.

Excalibur's power can also be used to imbue the sword in solid objects such as boulders or blocks of metal.

Activation: None.

False Heart

Usually, when a celestial Falls or goes Renegade, the shattered fragments of his Heart are swept up and cast away. A few celestial enchanters of great power can use these fragments to create special artifacts. One such artifact is a False Heart.

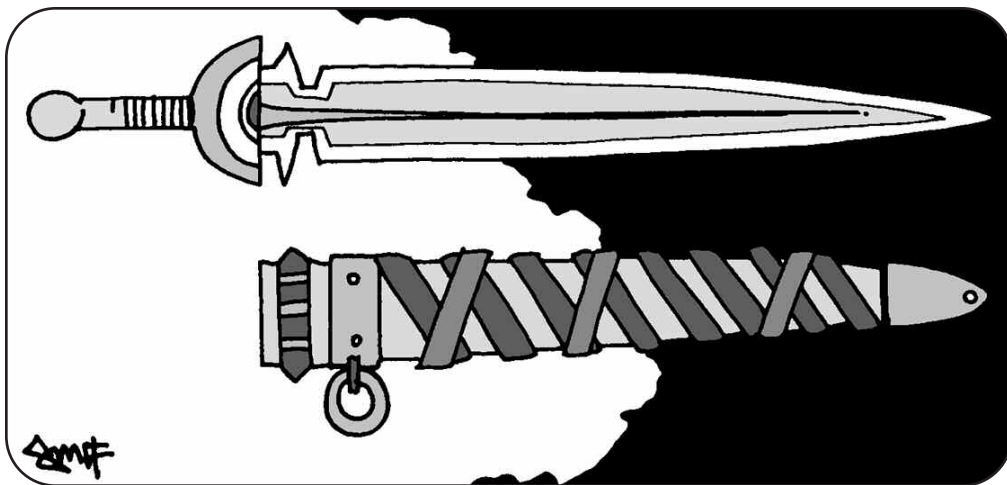
Outcasts, Renegades, and other Heartless celestials have two major handicaps; they cannot ascend to the celestial plane without another celestial to guide them, and if they suffer corporeal death, they are sent to Limbo (*Heaven and Hell*, p. 79). Most Heartless celestials want to stay away from Heaven and Hell anyway, but everyone dreads Limbo. A False Heart gives them a way to avoid this fate.

Like true Hearts, False Hearts cannot be removed from the plane of their creation. In order to give these relics a “corporeal form,” they must be connected to a corporeal object. A Heartless celestial can then bond to this object as a corporeal artifact – in order to use it, a celestial *must* pay character points for his attunement to the object. A celestial with a true Heart cannot attune to a False Heart.

The celestial who bonds to the False Heart (or more accurately, to its corporeal link) has a connection to it, as if it were his true Heart, as long as he carries the corporeal

object with him. He can ascend to the celestial plane, to manifest next to the False Heart, and if he suffers corporeal death, he will go there in Trauma, instead of to Limbo.

The critical issue, of course, is *where* on the celestial plane can such an object be hidden? And who would go to the effort of creating a False Heart for disfavored celestials? Creating or owning a False Heart, or sheltering the celestial forms of Renegades and Outcasts in Trauma, are crimes worthy of the most dire sanctions in both Heaven and Hell. Free Lilim are not exempt; Asmodeus' decree is that if a Lilim wants a Heart, she can serve a Prince like any other demon. Still, there are numerous hiding places in Hell, and a few Lilim have been implicated in the past for running a “Renegade haven.” There are rumors that some Princes have offered False Hearts and a place to hide them to Free Lilim, as a way of getting around their dilemma. Rumors that one such haven is the Guildhall of Free Lilim (*Heaven and Hell*, p. 100) are utterly false – not even Lilith could get away with harboring Renegades in the very heart of Shal-Mari.



Excalibur's Scabbard

It is uncertain if Excalibur's scabbard shares the blade's origins, but at least as early as the 13th century the two were associated with one another. This wood-and-leather scabbard is both a relic and a reliquary, although the Essence it generates is unavailable except to power its one Song.

According to Thomas Malory, Excalibur's scabbard is worth ten of the blade. Perhaps to mortals who fear death . . . Bound into the scabbard is the Corporeal Song of Healing/6, with some manner of sensing the wearer's state of health. At the end of each round, if the wearer has taken any Corporeal damage at all, the scabbard will automatically perform the Song and heal him as much as it can. Non-mundanes may also use the Song at will, but cannot shut off the scabbard's automatic function short of removing it. The scabbard's reliquary holds 6 Essence.

Activation: Corporeal Forces + level (6) to deliberately activate it; the Scabbard is self-powered when activating itself, giving it a target number of 12.

Heaven also has plenty of hiding places, but few angels would contemplate aiding and abetting Outcasts. On rare occasions, the friends of an Outcast, particularly in cases where the Outcast is believed to have been ill-treated by his Superior, might obtain a False Heart for him and secure a safe place to hide it.

Destroying a False Heart is easy to do on the celestial plane. This has no effect on the owner, other than to deprive him of its benefits – he will know, the next time he touches the object it is connected to, that its celestial connection is gone. A False Heart cannot be used to spy on the owner, though the Corporeal Song of Affinity could track him (or rather, its corporeal connection). (Many Superiors, upon discovering a False Heart, will not destroy it, but instead transfer it to their Cathedral or Principality, and await the arrival of the unfortunate owner . . .) Destroying the corporeal artifact it's connected to severs the link, though any enchanter can create a bond to a new object – the process is the same as creating a corporeal artifact, but the enchanter must also be able to access the False Heart.

Activation: None.

Force Rifle

This unique item is a spin-off of Vapula's research into automated Force transfer (assembly-line demons, anyone?). While the demon production line is still vaporware, one of Vapula's Force engineers managed to produce this prototype "ultimate weapon." These days, it periodically turns up in Hell's equivalent of garage sales, as the previous owner decides the rifle's problems outweigh its considerable power.

The intended effect of the Force Rifle is to strip all Forces of one type from the target, and add them to the user. Surprisingly enough, it actually does this: roll against Ranged Weapon (Force Rifle) skill to hit. The effect lasts for (check digit) minutes. But there's a price for this powerful effect: each shot costs Essence equal to three times the number of Forces transferred. The catch is, if the user doesn't have that much Essence, it (a) sucks all his Essence, and (b) transfers one of *his* Forces to the target!

Even when the user has enough Essence to power the rifle, the target may resist the effect with a Will roll, at a penalty equal to the check digit of the Ranged Weapon skill roll of the shooter. Successful resistance has the same effect as insufficient power – one of the user's Forces is passed to the target for (check digit) minutes. And the rifle still drains Essence from the shooter equal to the chosen Forces of the target!

In all cases, when any Forces are transferred by the rifle, the type of Force affected is chosen randomly. Roll one die: 1-2 = Corporeal, 3-4 = Ethereal, 5-6 = Celestial.

There is a selector dial on the rifle barrel labeled "Force type," with 27 unlabeled positions, but it does nothing other than to change some of the special effects that accompany the rifle's use.

In operation, the rifle shoots a brightly-colored coruscating beam of energy that would be the envy of E. E. "Doc" Smith. The beam is accompanied by *loud* sound effects. Tinkering with the rifle's control dial changes the colors and sounds emitted over a wide range, but has no real effect on its operation. With all the Essence involved, and Forces being wrenched around, each rifle shot also causes major noise in the Symphony – it creates a disturbance of +30!



The physical form of the Force Rifle is a large (and heavy!) backpack connected to a barrel assembly that most resembles a 1950's conception of the Vacuum Cleaner of the Future, embellished by a Hollywood director of grade-Z '50s sci-fi/horror flicks. The casing has a number of scratches, nicks and dings, where irate former users have tried to take out their frustrations on the thing. However, due to the massive energies involved, the casing and barrel of the rifle are made of nearly-indestructible materials.

These days, the Force Rifle is kept in circulation by the Servitors of Kobal – no matter who uses it, to what effect, *someone* will be seriously unhappy. Nybbas is also fond of the device, if only because of the flashy special effects. Once in a while, a newbie angel of Lightning captures the gadget (usually to the great relief of the poor demon currently saddled with it) and takes it "upstairs" for analysis (and in hope of a great reward). Needless to say, Jean's seen it before, and doesn't like having this loose cannon anywhere near his orderly Cathedral . . .

While mostly a disaster in the making, the rifle does have its uses. It makes a dandy distraction via its Symphonic noise effects. When it works, it's *very* powerful – though trying to use it on a powerful opponent is just asking for trouble. And don't even think of using it on an Archangel! (It *is* one of the few artifacts that could affect a Superior *if* you could somehow come up with the huge Essence supply needed to transfer that many Forces . . .)

The best tactical use of the rifle is to give it to *someone else*. If it happens to work, fine. If not, then the angels will be busy chasing the poor schmuck with the wicked-looking cannon, and you can slip away and do whatever you *really* intended to do . . .

The rifle cannot be purchased with character points – it is usually acquired by some sort of deal with a Servitor of Dark Humor, or loaned by a “friend,” or captured in combat.

Note to GMs: If a PC somehow manages to turn the Force Rifle to his advantage, he should shortly discover that besides Essence, it requires substantial amounts of refined plutonium to operate. And it's getting low on fuel . . .

Activation: None.

Forty Slices of Cheese

Compacted through the forces of time into a hard block of dark orange resin, the Forty Slices of Cheese are darkly malevolent. They were once given to a Remnant demon, homeless on the streets of America, by a government subsidy program. Indignant with the gift, she poured the last of her disdain for the human race into the slices, and an Infernal Intervention imbued them with the power to cause revulsion in anyone who holds them.

Anyone who touches the Forty Slices of Cheese must make a Will roll at -5 or become repulsed by the next thing he sees. This effect will last for a number of days equal to the check digit of the failed Will roll.

Note that, as a celestial artifact, the Forty Slices of Cheese are quite indestructible by any normal means.

Activation: None.

The Gae Bolga

The *Gae Bolga* (“Belly Spear”) is the magical spear wielded by the Celtic hero Cuchulain. Its original maker is unknown, but believed to have been one of the many powerful ethereal spirits who influenced the Celts, before they were driven away by the coming of Christianity.

The *Gae Bolga* can be thrown (using Throwing skill) or used in hand-to-hand combat with the Large Weapon (Spear) skill. Cuchulain sometimes wielded it with his foot (-5 on rolls to hit!), which had the effect of surprising his opponents and slipping under their armor (GM's discretion how to apply this; a penalty to the target's Dodge roll and/or Protection would be appropriate).

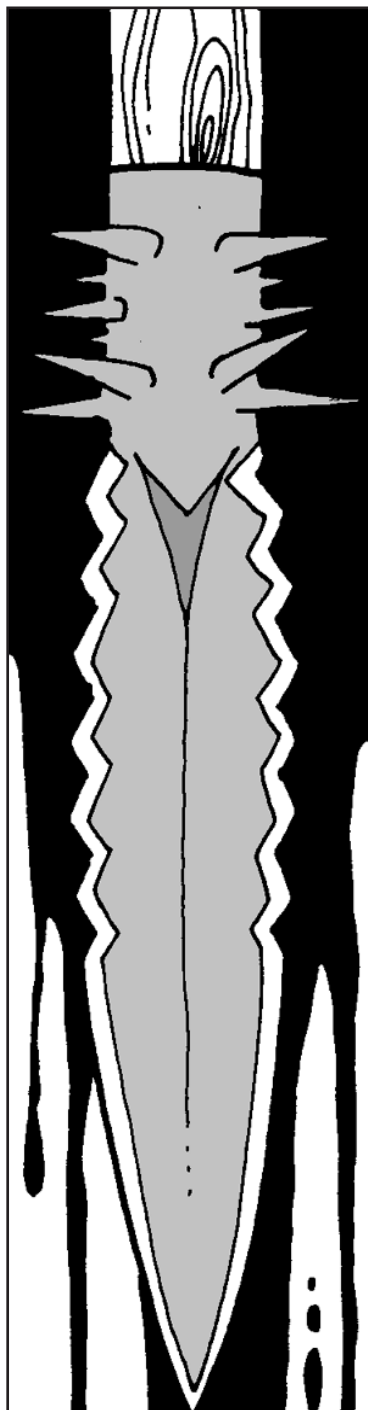
The spear's Power and Accuracy of +6 gave it its reputation for always hitting and doing “nine times” the damage of a normal spear. If it penetrates the target's body, it then opens 30 barbs which “[fill] every limb and crevice with wounds” (causing an additional 8 points of damage which cannot be reduced by Protection or any other power).

However, the *Gae Bolga* has a couple of major drawbacks. First, it only works when fighting or standing in water. (Elsewhere, treat it as a normal spear.) The second problem is much worse; each time it is used in battle, the spear always slays one of the wielder's friends or family. This may mean that the wielder will be tricked into fighting friends or kin, or that somehow one of the “side effects” of the battle will result in the death of a family member or friend. The GM should work out the exact effects of this curse in the most dramatic way for his story, but only a Divine Intervention rolled while wielding the *Gae Bolga* will prevent this outcome.

Activation: None.

Guitar of St. Stevie

The current whereabouts of this innocuous-looking acoustic six-string are unknown, after it was taken from the wreckage of a helicopter in 1991. Though it is a unique relic, an enchanter could reproduce it if he really wanted to – for a



cost of 70 character points! The Guitar of St. Stevie contains all three Songs of Charm at level 6. The Guitar must be played (for at least 5 minutes) to invoke any of the Songs. What makes it special is that anyone can use any of the Songs contained within it, though mundanes, not knowing how to activate a relic, will only trigger its powers inadvertently, when playing it with their heart and soul (i.e., spending Essence).

Activation: Applicable Forces + level (6).

Guitar Case of St. Stevie

This is the companion reliquary to the relic described above, with a very large Essence reserve usable by anyone (but only to power the Guitar of St. Stevie). Its outside is unadorned by anything except bumper stickers, though it does have a traditional velvet-lined interior. Like the Guitar of St. Stevie, this artifact is unique mostly for its origins and because it's so powerful; it is a reliquary/18! Such a large reliquary is normally impossible to create; the closest most enchanters could come would be a pair of reliquary/5s with 4 points of extra Essence capacity. The Feature *Usable by Anyone* would add +3 points to the cost of each, for a total cost of 42 points!

Activation: None.

The Holy Grail

No one in Heaven – except perhaps Yves – is quite certain what this chalice-like artifact really is. Oh, they know the legends, but nobody (not even Litheroy, Archangel of Revelation) has ever been able to determine the truth of its origin – or if they have, they aren't talking. What is known is that this cup makes most members of the Heavenly Host *very* nervous – because no one controls or owns the Grail. Its aura of raw Divine power and its unpredictability give even Malakim pause.

The Grail first appeared shortly after the beginning of the Christian Era, already wreathed in folklore and legend. By its very nature, it never stayed in any individual's hands for very long, and it drifted in and out of the knowledge of both man and angel over the centuries. Its nature has been the subject of intense Heavenly debate, debate that has yet to fully be resolved. Uriel, among others, was convinced that it was a pagan artifact, and made an unsuccessful attempt to destroy it shortly before he was "recalled." Conversely, its unexpected appearances at several key events have upset a number of infernal plots, convincing the forces of Hell that it is a Divine tool. In the present, it manifests at seemingly random conflicts in the War in a pattern that defies analysis even as intuition insists there *is* a pattern. And precisely *where* it goes when it is not to be found has never been discovered.



The Grail wanders where it wills, and aids those it deems worthy. In the past this has included not only the purest of angels, but humans, ethereal spirits, dissonant and discordant angels, renegade demons, Lilim of all persuasions and even the odd Child of the Grigori. It has also in turn spurned angels and Archangels for no readily apparent reason – which is enough to make Dominic intensely suspicious of its true nature, and to prompt Uriel's attempt to destroy the cup.

Perhaps the most disturbing thing about the Grail is that any means that can detect such things reveals that it possesses Forces of all three types – at least as many as an Archangel and perhaps more, as it has survived not only Uriel's attempt on it, but at least a dozen more by demons and Demon Princes, with no apparent effect. But at the same time it is not simply a living artifact (p. 104) with a celestial bound into it; it seems to be something far more. Many in Heaven find it unnerving that the Grail may be not so much a *thing* as an *entity* in its own right. But while it does seem at times to act like a sentient being, it has never taken sides among Heaven's many factions, nor has it ever been known to communicate with any celestial except to offer itself. Still, many angels are mindful of the legends of its origins, and suspect – or worry – that it may be a direct manifestation of God.

The Holy Grail is a relic/reliquary that possesses the following Songs at level 8 (!): all Healing, Corporeal Light, Corporeal Motion and Celestial Motion. These songs *cannot* be used by anyone other than the Grail – it uses them as it chooses, when it chooses. The Grail's Songs take effect automatically; roll a d666 only to determine the check digit, on which it always gets +2. It is regarded as somewhat upsetting by individuals on both sides of the War that the Grail's Songs do not disturb the Symphony in the usual manner. Instead of the imposition of foreign notes upon the Symphony's themes, the Grail's powers instead seem to enhance and reinforce the existing melodies, adding harmonies and instruments. This effect on the Symphony can be followed in the same way as any other disturbance, but Perception rolls to do so are at -4 due to the subtlety of the effect.

The Grail is almost always employing Corporeal Light and Corporeal Motion, as its most common appearance is to be found floating in mid-air, wreathed in an almost intolerable nimbus of light. It also uses its Songs of Motion to prevent any it deems unworthy from grasping it, or to keep itself from being captured or enclosed. Similarly, it has demonstrated an immunity to the Song of Attraction and the tracking resonances of both Cherubim and Djinn. When it chooses to offer itself, it will float to within arm's reach of the honored one and wait for them to grasp it, but will not allow any other to touch it.

Its Songs of Healing are applied as needed to any who drink the sweet, dark and unidentifiable liquid found within the Grail in a seemingly inexhaustible supply. The effects will be simultaneous (all three types of damage healed at once), and instantaneous. Those already in perfect health who drink find instead that they regain Essence – 1 point for every 10 seconds spent drinking from the cup, to their personal maximums.

The GM should remember that the Grail cannot just be picked up and used, and will never be found sitting in a treasure trove or storeroom. While its ultimate nature is up to the GM, it is very much like a special-purpose NPC, who acts only in accordance with what might be God's ultimate purpose for the current situation (which need not be at all obvious to the PCs – or anyone else). The Grail is constantly judging those around it, and it is entirely possible that it might aid someone one moment and then deny him the next, based on his actions. And even then, it should not be entirely predictable – *no one* should ever be certain of the Grail.

Activation: Special (see above).

The Judas Grail

The Judas Grail is a smooth wooden cup of good but simple craftsmanship. It is well worn, hinting at great age. Its creator is Malphas, Demon Prince of Factions, who claims that the cup was the drinking vessel of the betrayer at the Last Supper. This may or may not be true, but the Grail has broken many friendships and destroyed celestials of both sides. Its current whereabouts are unknown; indeed, no one can say for certain that it exists, or whether there is more than one.

The Grail serves as a reliquary, containing up to 9 points of Essence. Examination may lead celestials to believe that they have located the Holy Grail. This potency is merely a mask for its true purpose, however: it was created to sow pride and paranoia among the angels. It has also caused chaos in demonic ranks.

Any celestial who sees the Judas Grail will immediately recognize that it is a powerful relic. (Perception rolls are automatically successful.) On first sighting it, a celestial must roll against his Will, with a penalty equal to his current highest level of Discord, or desire the Grail. A second roll, at -2, is required when he first

touches it. Anyone who succeeds on both rolls is immune to the Judas Grail's power thereafter. On a failed roll, though, the celestial gains the Covetous Discord (p. 33), at a level equal to the check digit.

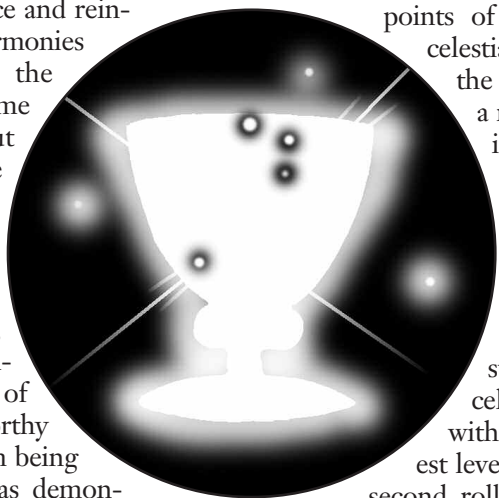
The Discord imposed by the Judas Grail is permanent; it can only be removed by a Superior, *or* by destroying the Grail! Thus, whenever it surfaces, it soon creates a flock of Covetous celestials, greedily chasing after it. Kobal and Malphas have both ensured that the artifact stays in circulation.

Activation: None.

Lilim Shard

These relics can only be made from the broken shards of a Lilim's Heart. As with *False Hearts* (p. 84), the enchantment process requires bonding the shard, which cannot be removed from the celestial plane, to a corporeal object. Unlike *False Hearts*, the Lilim Shard then becomes part of the relic, not a separate object that must be hidden somewhere on the celestial plane.

A Lilim Shard can be used to place an involuntarily Geas on someone. It will work on anyone, simply by holding forth the relic and making a Will roll; the subject may resist with a Will roll of his own. If the shard-holder wins, he now holds a Geas-hook on the subject, at a



level equal to the check digit of his Will roll. If the subject wins, he is immune to that Lilim Shard forever after. If the subject wins with a check digit of 6, the Lilim Shard disintegrates, and all hooks and Geases it contains are lost (any Geases currently imposed on others by means of the Lilim Shard will dissolve).

There is no limit to how many hooks can be collected by a Lilim Shard, but each Lilim Shard can only hold one hook per individual at a time. The hooks are all invested in the shard, not in the owner, so anyone who owns the shard can try to collect on any Geas-hooks it contains. Of course, there is no normal way to find out how many Geas-hooks are stored in a shard, or who owes them.

When the owner of a Lilim Shard wants to collect a Geas, he must find the subject and make his demand, just as Lilim do (*In Nomine*, p. 149). The subject does get another Will roll to resist the demand (penalized by the level of the Geas), but if he succeeds, the shard-holder does not take dissonance. The owner may try to collect again, in a number of days equal to the check digit of the subject's successful Will roll, but if the second attempt fails, the Geas-hook is gone and that subject is immune to that Lilim Shard forever. If any subject resists an attempt to collect a Geas with a check digit of 6, the Lilim Shard will shatter as above.

Lilim are no more or less vulnerable to these relics than anyone else, but they despise them, for their origins, because they put Geasing abilities in the hands of non-Lilim, and because they impose Geases without giving anything in return – this offends the Lilim's sense of "fair trade." An exception to the above is the Lilim from whose Heart the shard was made – if the shard-holder should track her down, she gets a normal Will roll to resist the initial hook, but if one is placed on her, she *cannot* resist when it is collected! Lilim who go Renegade usually try to dispose of their shattered Hearts to prevent the possibility of a Lilim Shard being made from them, but of course this is not always possible.

Activation: Special (see above).

Pocket Bible

These artifacts don't appear to be particularly powerful – in fact, Perception rolls to identify them as artifacts are at -5, unless a celestial actually touches the Bible. But they are imbued with a very special power that only Yves can grant. He has made many of these relics, and gives them out freely to other Archangels, and sometimes his own Servitors, or anyone else who has performed a special service for Destiny. They, in turn, give them to favored mortals. Soldiers sometimes pass them on to loved ones, so

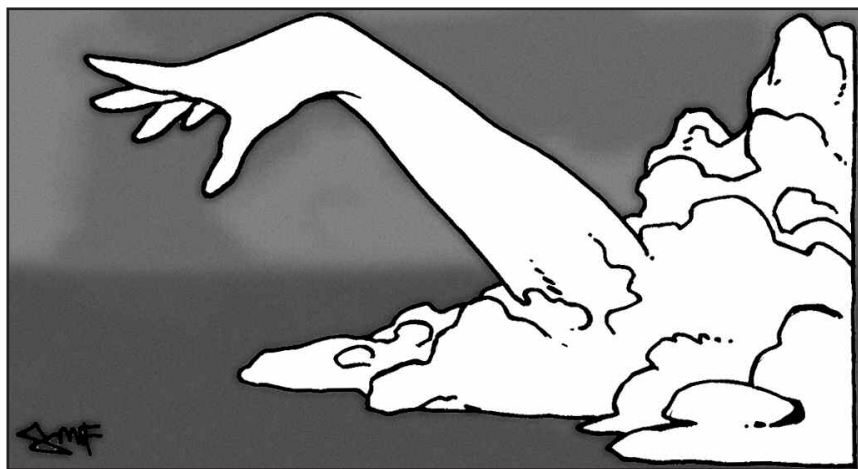
you never know exactly where one will turn up, and many owners have no idea what a treasure they have. Yves can invest other books besides a Bible with this relic's special power, but Bibles are the most popular.

Once attuned to a particular mortal, a Pocket Bible will protect him as long as he carries it. It can only take effect once, though, and then becomes a mundane item.

The relic's power is invoked when its owner takes a death-blow – any damage that would reduce the human below negative Strength Body hits. What happens is up to the GM, but somehow, that damage will be averted, in a manner as if the mortal had rolled a Divine Intervention.

This power does *not* work for celestials. It also will not necessarily remove the mortal from imminent danger – if he's in a fight, the Bible will only stop one death blow, not the next. But in a car crash, for example, the bearer of the Bible may escape unscathed. Unfortunately, the artifact provides no benefits to the owner's companions.

Activation: None.



Primordial Clay

A celestial in possession of a handful of this material can form it into a new vessel with a Will roll. Precise details require an Artistry (Sculpture) roll, unless the vessel is being made as a duplicate of an existing being, and something from that being is available as a "starter." (Blood, fingernail clippings, cat hair, and the like all work well.)

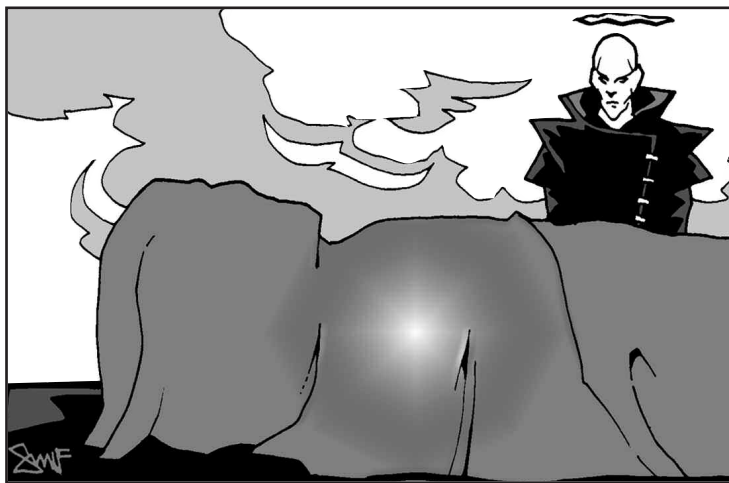
It is not easy to get Primordial Clay in any quantity. Sometimes Superiors will reward Servitors with a small amount. Human sorcerers may amass small quantities, and there are rumors that Primordial Clay can be found in the Far Marches, or even in remote areas on Earth, left over from creation. It's also rumored that an ancient attunement given to Servitors of Creation allowed them to create Primordial Clay; if this is true, Eli has not bestowed this attunement in thousands of years.

Unlike all other material and celestial substances, it will accompany its possessor to Limbo (see *Heaven and Hell*, p. 79), where it transmutes into pure Essence and infuses the carrier. (Each handful of clay becomes 50 Essence in Limbo.)

Once in a great while, a celestial will emerge from Limbo with a thin layer of clay coating his new vessel. Some believe that all Primordial Clay originates in Limbo; others say it is spun out of Limbo by someone who knows the secret technique. Some ethereals claim that the secret of Primordial Clay is what set God above them all.

Enchanters cannot create Primordial Clay (and many have tried). PCs cannot buy it with character points, but may acquire some from any of the sources mentioned above. Each “level” of Primordial Clay represents a single handful and can create 1 level of vessel. (The clay’s initial mass has no bearing on how large the final vessel may be.)

Activation: None.



Resurrection Shroud

This unique relic is *not* the fabled Shroud of Turin, though it’s been mistaken for that holy relic more than once. No one knows who actually created the Resurrection Shroud, but it’s believed to be another result of Divine Intervention, since true resurrection is normally beyond the power of even an Archangel.

As the name suggests, the Resurrection Shroud brings the dead back to life. Many forgeries exist (including the demonic Reanimating Shrouds, p. 78). As is usually the case with artifacts of this power, even the slightest rumor of its whereabouts can cause massive searches by both sides in the War.

When a recently-dead body is placed within its folds and then left undisturbed for at least three days, the soul of the deceased will re-enter the body, which will be

healed of all damage at that time. This will affect dead humans as well as celestials in Trauma. Any celestial not in Trauma will still have the benefit of having his vessel repaired.

The Shroud is both a relic and a reliquary and generates 1 point of essence per *year*. It cannot be recharged by any other means, and takes 100 points of Essence to function. (Obviously, this means that when it used – once per century at most – it makes a *big* disturbance!) This Essence can only be used for the resurrection power.

Mortals brought back from Heaven (or Hell) generally do not remember anything that happened after their death . . . though it’s rumored there have been some exceptions.

Activation: None.

Skull of Patmos

This ancient relic is the actual skull of St. John of Patmos, the receiver of the Book of Revelation. It appears to be a normal human skull, but shows little sign of its great age. A scientific examination would suggest that its owner died very recently! It is a unique divine relic, and completely indestructible.

The Skull of Patmos has been imbued with the powerful Song of Symphony, and projects visions of the future into the mind of the bearer, usually events which will greatly affect the world. (While in the possession of Count Cagliostro, it is said to have predicted the rise of Nybbas to Demon Prince.) The visions visited upon the Skull’s owner take the form of classic Biblical revelations; they tend to be heavily symbolic, and apocalyptic in nature.

Only humans can use this relic; usually it has been wielded by Soldiers of God, but it has been known to project visions onto mundanes as well. Rumors have associated the Skull of Patmos with many great prophets, or would-be prophets, including Nostradamus, Madame Blavatsky and Edgar Cayce. However, there is little evidence to back up these claims.

To invoke the power of the Skull of Patmos, the owner must spend two minutes in silent prayer or meditation, and expend a point of Essence. With a successful Perception roll, he will then receive a vision of future events. On a failure, the Skull cannot be used again by *anyone* for a number of days equal to the check digit. What the user sees is completely up to the GM; the check digit of the roll should indicate how significant *or* how clear the visions are (i.e., with a high check digit, the owner is likely to see something very relevant to himself, or of major importance to the Symphony, but in very vague, symbolic form, *or* something less important, but easy to interpret). Only on a Divine Intervention roll will the owner be able to specify what he wants to know and

receive a clear vision of that subject; conversely, on an Infernal Intervention roll, the owner will see a very damaging *false* vision!

The vision will take 1d rounds, during which time the user will be in a trance, and recite what he sees, though often not very coherently. Afterwards, he will be stunned for 1d minutes.

Example of the Skull of Patmos in play: Servants of Vapula, working in a bio-engineering lab, have created a virus that will cause thousands of deaths before it is neutralized. The bearer of the Skull may be transported to a scene (and later relate it) somewhat like this: *Many dark figures crowd around a table in a dark room. The glass walls reflect occasional greenish glints, and the odd flash. After what seems like hours, one of the figures lets out a gut-wrenching scream, and all the figures fall dead to the floor. All, that is, except for one ragged individual, who stands amidst the corpses, laughing.* While receiving this vision, the holder of the Skull recites: "In the glass cavern, the Ragged Man sings. He brings forth the Devil's wind, and the sons of many men are consumed."

Activation: Perception.

Soul Dagger

This ornate dagger has a 5-inch serpentine blade, and looks like the sort of ceremonial weapon one might find in an occult store. The blade bears seven unrecognizable hieroglyphs. The hilt is gold-plated wood with a red ruby in the pommel. Supposedly there is only one, but Asmodeus has gifted it to a favored Servitor several times, so there may actually be multiple copies.

The Soul Dagger does normal damage for a dagger, but it can be used on all three planes, and does damage appropriate to the realm in which it used (inflicting Body hits on the corporeal plane, Mind hits on the ethereal plane, or Soul hits on the celestial plane).

In addition, the Soul Dagger can inflict Soul hits on the corporeal or ethereal planes. Only celestials can use this property, and the wielder must spend 1 Essence *before* rolling to hit. On a successful hit, the dagger does normal damage, and the target must make a Will roll. If he fails, he also takes Soul hits equal to the Body or Mind hits the dagger inflicted. If the Will roll succeeds, he takes no celestial damage.

Activation: None.

TAINT_SEARCH.EXE (v3.0)

This artifact appears to be a simple CD-ROM, with lightning bolts stenciled under the logo. Only Servitors of Lightning can use it; all they need is a computer with a network connection, and a CD-ROM drive. TAIN_T_SEARCH is part of Jean's project to expel



demons from the Internet. It is under high security, and only his most trusted Servitors are being allowed to beta-test it.

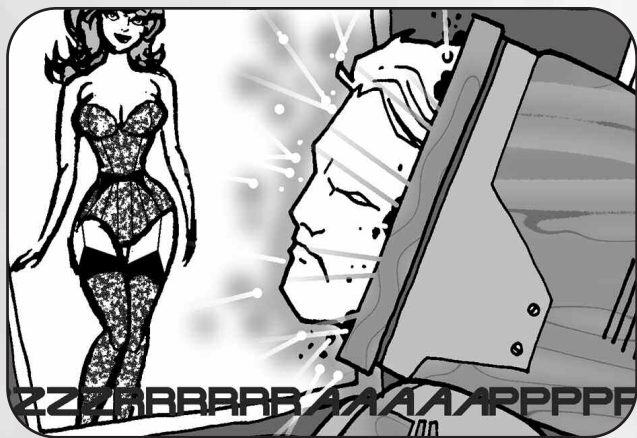
TAINT_SEARCH can detect online Symphonic disturbances, and uses a complex algorithm to assign probabilities as to the source. Sometimes it's very precise, not only predicting whether it was a demon or an angel who was on the network, but who the celestial served. Other times, it is wildly inaccurate.

The program can be used in two ways. First, it can perform a retroactive scan of a network, searching for online Essence expenditures that occurred within the past few days. (The level of the artifact, denoted by its version number, determines how many days back it may track. The most advanced beta-test is currently version 3.0.) The operator must first gain access to the system he wants to use it on, and then make a Computer Operation roll. It takes 10 hours, minus the user's Computer Operation skill, for the program to finish the search. On a failed roll, TAIN_T_SEARCH reports "No Taint Found." A check digit of 6 on a failed roll will provide *false* information. If the roll succeeds, the operator may detect traces of past disturbances on the network. The GM must first determine whether there *has* been anyone

TAINT_SEARCH

CHECK DIGIT RESULTS

- 1.... Detects a disturbance. (Retroactive searches provide the date of the disturbance.)
- 2.... As above, and gives the size of the disturbance, rounded up to the nearest 5. (Retroactive searches provide the date and time of the disturbance.)
- 3.... As above, and on *active* searches, detects the originating node. Also guesses whether the disturbance was infernal or divine in nature . . . but with only 50% accuracy (roll 1 die; on a 1-3, it guesses correctly).
- 4.... As above, and locates the node on either an active or retroactive search, and its accuracy is 4 in 6.
- 5.... As above, and identifies the account (e.g., e-mail address) that caused the disturbance.
- 6.... As above, and accuracy improves to 5 in 6. On an *active* search, detects a celestial resonance or attunement being used over the network, even if there was no Essence spent! (For predicting the source of such disturbances, however, accuracy is only 50%.)



disturbing the Symphony while online. If there was more than one such incident, roll separately against the user's Computer Operation skill for each one.

TAINT_SEARCH can also actively monitor a system, and alert the user if it detects any disturbance that is occurring in real-time. It can also sometimes detect the use of celestial resonances over the network! (Resonances *cannot* be tracked with a retroactive search.) This application of the program also requires a Computer Operation roll, but the tracking function can

be left on indefinitely. The GM should make a roll against the program's level, plus the check digit of the Computer Operation roll that started it up, whenever there is activity on the network that TAIN_T_SEARCH might detect. If the search is running by itself without the operator's presence, reduce the check digit of a successful roll by 2; in this case, the program will log its readings (and can be programmed to sound an alarm, beep the programmer, etc.).

Each search can only cover a limited area. One use of the application can scan the computers of an Internet domain, a LAN, a newsgroup or mailing list, or a chat room or IRC channel. On any successful search, consult the TAIN_T_SEARCH Check Digit Results chart.

Activation: Special (see above).

Tears of God

The mysterious relics known as Tears of God are small, perfectly formed diamonds of unimaginable clarity. They are free of all defects, although under magnification, the viewer may just be able to glimpse a shifting symbol which vanishes under direct observation. This symbol is rumored to be the True Name of God. They are occasionally found in Heaven, and even more rarely on Earth. The true origin of the Tears of God is unknown, but angels who have lived since the Rebellion tell a myth about the creation of these stones. They say that when Lucifer Fell, taking one-third of Heaven's host with him, God wept at the sight. As each holy tear fell from His face, it crystallized into a diamond.

The Tears of God have been reported to have many powers, from holding Songs to being reliquaries. Each tear may bear unique powers, but two powers are common to all of them. When an angel suffers dissonance, he may spend 1 Essence, and a round praying for forgiveness, to have the dissonance absorbed by the tear. Each point of dissonance absorbed causes the tear to become more flawed. A tear may absorb 3 points of dissonance before becoming too flawed to absorb any more. These flawed tears may be purified by Archangels, but will rarely be returned to the angel.

The second power common to the tears is the ability to cancel Discord. By spending Essence equal to twice the level of the Discord, and the same number of hours is prayer, an angel's Discord (only one) may be drawn into the tear. When a tear is used to remove Discord it turns to water, flowing from the forgiven angel. Archangels frown on servants who use the relics in this manner, as the tear is lost forever.

The tears are rumored to possess a third power: the ability to redeem diabolicals who wish it. If any Archangels know the truth of this, they aren't saying, and any demon in possession of one risks destruction by his

Prince – at the very least, the relic will be confiscated, never to be seen again.

Tears of God are occasionally loaned (*not* given) to favored Servitors by an Archangel, but because they can be used to disobey a Superior's rules and evade dissonance, usually they are kept hoarded in Heaven's vaults.

Activation: None.

“Violation”

This aptly-named relic-weapon is nothing more than a holy parking meter. It was imbued with its special properties when the Holy Spirit intervened on behalf of a Malakite of Eli who tore it out of a sidewalk during a battle with demons. The parking meter was transformed into a celestial artifact on the spot.

Violation normally acts as a weapon with a Power of +4 and an Accuracy of -1; it requires the Large Weapon (Club) skill. It also requires a Strength of 6 to wield effectively (reduce Accuracy and Power each by 1 for every point the wielder's Strength falls below this minimum) because it's so heavy and unwieldy. However, when someone puts a coin in its slot (it takes nickels, dimes and quarters), the Strength minimum disappears for the duration of the time on the meter, *and* it gains an additional 1 die Power!

Activation: None.

SUPERIOR RELICS

These are some of the most powerful artifacts in existence. For the most part, they will be found only in the hands of a Superior. Their value in character points is incalculable, and player characters should only be allowed to use them as part of an extraordinary plot, and only for a very short time. These artifacts are presented to give an idea of the sort of toys Superiors carry around – remember that to an Archangel or a Demon Prince, these items *are* little more than toys!

Dominic's Cloak

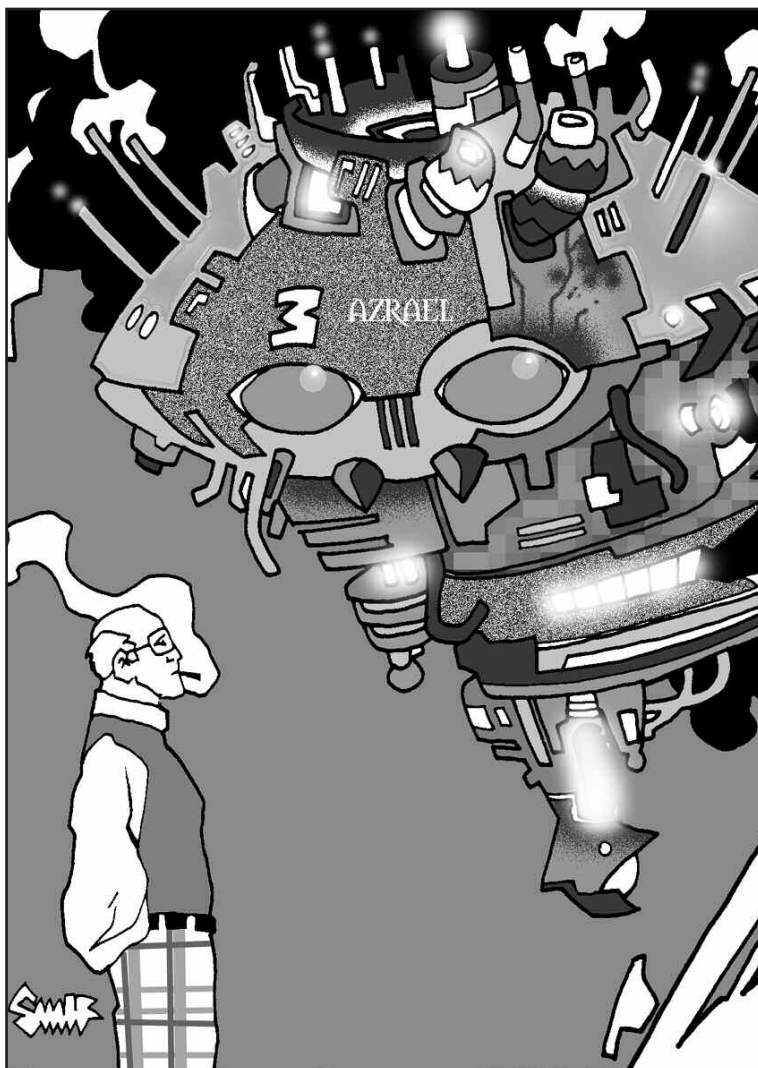
The Archangel of Judgment is never seen without his black robes, all-covering, all-concealing. Dominic's Servitors say it preserves a necessary degree of aloofness – but some others wonder what Dominic hides beneath them.

Dominic's Cloak has become a powerful relic, symbolic of the Word of Judgment. Just looking upon him in his robes is very intimidating; humans and celestials alike must make a Will roll to avoid speaking the truth whenever questioned in his presence.

No lesser being can judge, or influence, Judgment. Beneath his cloak, Dominic is immune to all information-gathering attempts and mental influence, except by other Superiors. This includes Songs, attunements, and resonances.

No mere Servitor is likely to gain even temporary possession of this artifact. Dominic simply never takes it off. However, once in a *very* great while, he has given a bit of it to a Servitor of Judgment who had great need of its abilities. There is no limit to how many of these “scraps” he could theoretically give away, since his Cloak will never be diminished.

These palm-sized scraps are not as powerful as the real thing, of course – but they reduce the target number of all resonance rolls directed against the bearer by the angel's Celestial Forces. Holding a scrap of Dominic's Cloak before a guilty party also has the same effect as the *Friend of Judgment* Distinction (*In Nomine*, p. 115).



While the bearer of a scrap of Dominic's cloak does not *have* to be a Master of Law, most Servitors of Judgment will treat him as if he holds that Distinction. Even after he returns it, the angel who once carried a bit of Dominic's Cloak will command more respect from those who know he was so honored. Keeping a bit of this powerful relic is not advised – eventually, Dominic will come looking for it, and he will not be in a good mood.

Finger of Oblivion

Haagenti, Prince of Gluttony, devoured several of his rivals on his way to becoming Prince, and one of them was Mariel, Princess of Oblivion. All that was left of her after Haagenti was done was a fingerbone, and that fingerbone remains a very potent artifact . . . though no one ever seems to be able to remember its location. Haagenti sported it as a trophy for a while, then left it lying somewhere in his new Principality, and forgot about it. Since then, it has circulated both in Hell and on Earth, leaving a trail of forgetfulness wherever it goes.

Anyone who comes into possession of the Finger of Oblivion can use it to erase the memories of others, and instinctively understands this property . . . perhaps a trace of Mariel's personality is imbedded in her only remains. Just by pointing the fingerbone at someone and spending 2 Essence, the wielder can erase a victim's self-identity. This requires no roll, and even mundanes can activate the relic, though they will usually expend *all* their Essence to do so. Mortals cannot resist this effect; celestials can, with a Will roll at -4. If made forgetful, mortals will become amnesiacs, able to remember languages and skills but nothing else. Celestials are affected similarly; they will also remember how to use their celestial abilities, and be instinctively aware of dissonance conditions, but they will forget their name, their Word and their Superior!

Amnesiacs may make a Will roll once a week to recover, but can only do so with a check digit of 6 on a successful roll (or a favorable Intervention). The Ethereal Song of Healing, with a check digit of 6, will also cure a victim of the Finger of Oblivion.

A powerful celestial or mortal sorcerer could probably learn to use the Finger of Oblivion to remove memories more selectively, except that this relic has another



property; each day that someone is in contact with it, the owner loses 1 point of Intelligence, permanently! There is no way to resist this effect, and celestials are not immune. With each point of Intelligence lost, the owner loses more memories, starting with his earliest ones! A mortal reduced to 0 Intelligence becomes a mindless, drooling idiot, while a celestial is hardly better off, retaining his Ethereal Forces but otherwise acting like someone who has lost them in celestial combat (*In Nomine*, p. 68). Only a Superior can restore lost Intelligence, though if the victim could somehow acquire another Ethereal Force, he might regain some on his own.

Font of Inspiration

This is a "virtual" relic; it is not a single object, but rather an artifact, so to speak, of the Archangel of Creation's love for beauty. Eli has a habit of stopping to appreciate especially attractive fountains, waterfalls, and similar forms of beauty sculpted in ever-flowing water.

If he stops to meditate on the scene for an hour or two, his creative power seeps out and is infused into the falling water. For a week after the Archangel's visit, the cascading water has a number of effects:

Passersby will be struck by the exceptional beauty of the scene, and will be inclined to linger.

Those who watch the play of water for five minutes or more will be uplifted in spirit, and humans will find themselves on Blandine's side of the Marches when next they sleep, near the base of Blandine's Tower. The Fallen will be reminded strongly of the beauties of Heaven. (There is no specific game effect; the GM should have NPCs react to this as he wishes, and tell PCs merely that they find the unearthly beauty of the water a reminder of things they have lost.)

Those who touch the water will gain a +2 to any skill requiring creative thought or actions (GM's call) for the next day. In addition, the purity of thought induced by the water is such that if a Shedite-possessed host touches the water, the Shedite will be expelled immediately!

Other celestials will experience visions of Heaven for several minutes, even if they are born-demons without experience of the Divine.

Those who drink from the pool gain 1 Essence, and get a +2 (beyond the +2 for touching the water) to any creative skill for the next hour. A Shedite in a host drinking the water will not only be ejected, but it must make a Will roll at -2, or be driven back to Hell. A Divine Intervention on the roll will instead flood the Corrupter with such remorse that it will revert on the spot to a Kyriotate, albeit an Outcast one. Other demons will have their resonance blocked for a day.

Any celestial (including demons) drinking the water must also make a Perception roll; if this succeeds with a check digit of 6, the power of the water will remove 1 level of Discord, if any is present.

A Font of Inspiration at a particular location can only affect a given person once, though if he later encounters a different incarnation of the Font, he can be affected again.

Note that the effects aren't due to the *physical* water present at the time of Eli's visit, but the *symbolic* water of the fountain or falls. Water removed from the vicinity has no special properties, other than an exceptional purity.

Several Fonts may be in existence at the same time, depending on Eli's recent wanderings and state of mind. The Font is the origin of many legends, including the Fountain of Youth, and the myth that demons are affected by holy water.

Gabriel's Horn (The Trump of Doom)

And when he had opened the seventh seal, there was silence in heaven about the space of half an hour. And I saw the seven angels which stood before God; and to them were given seven trumpets.

— Revelation 8:1-2

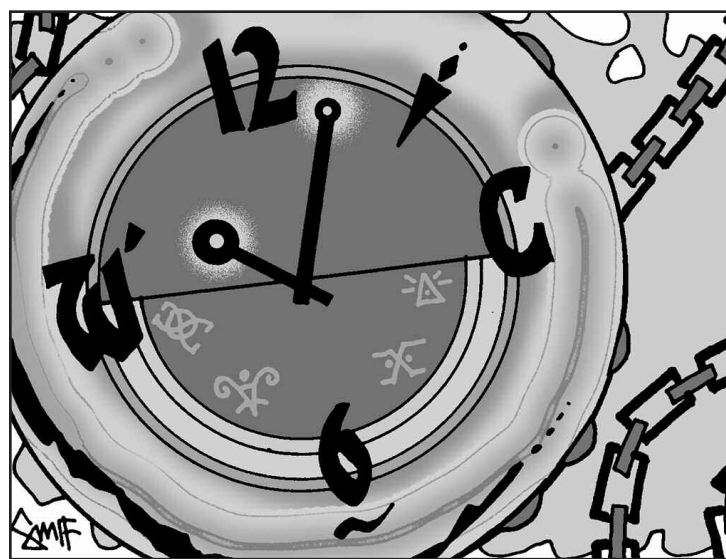
The last time Gabriel blew her horn, it heralded the events that led to her self-imposed exile from Heaven. Nowadays, she doesn't carry it with her; it is hidden (or perhaps merely forgotten) somewhere in her Citadel of Fire. The horn has one simple function: it sounds a note that can be heard throughout the Symphony. In Heaven, in Hell, and everywhere in between, all beings capable of perceiving disturbances in the Symphony will hear Gabriel's clarion call. According to prophecy, when Gabriel blows her horn seven times, it will herald the coming of Armageddon.

Some of Gabriel's Seraphim have been entrusted with lesser versions of her Horn. These celestial trumpets are the only relics to be imbued with the *Trisagion*, or Song of Holies (*Angelic Player's Guide*, p. 25). Like the Trisagion, they are used only for very important occasions, and almost never on Earth.

Kronos' Pocket Watch

Being an old-fashioned sort of person, Kronos disdains modern timepieces, such as digital wristwatches, for the more genteel pocket watch. Kronos' gold pocket watch resembles one of the old, fat watches of the 1800s. For the rare and favored Servitor who gets a chance to borrow the timepiece, the resemblance is only superficial. For one thing, the face resembles one of the more fanciful and complex grandfather clocks. Not only does it show the hour, minute, day of the week, date, month, and year, but also the phases of the moon, the positions of the planets and Jupiter's moons, the orbit of the Sun around the center of the galaxy, and the current expansion of the universe itself.

The watch is adorned with a number of tiny studs, which allow the holder to stop or set it. Despite the apparent complexity, the watch is fairly simple to operate, once Kronos shows you how. On very rare occasions, he has loaned it out for special missions.



Kronos' Pocket Watch allows the user to observe any point in the past, for a cost of 1 Essence. This works like Kronos' *Window of Time* attunement (*Heaven and Hell*, p. 40), except that it is unlimited in range – no matter where the watch-holder is, he can choose any spot on Earth, at any point in history back to the very beginning of time, and watch that location for as long as he wishes. The Pocket Watch *cannot* be used to spy on the ethereal or celestial planes. (At least, not in the hands of a lesser being; Kronos may see more than he's willing to reveal.)

The watch also has a limited ability to observe the future. Here, too, the relic has an unlimited range, but the user may specify one of three possible futures (paying 1 Essence for each future he wishes to observe): the future absent any celestial meddling, the future assuming

that the observed subject meets its Destiny, and that subject's future should it meet its Fate. Although this information can be quite revealing, it's usually not as useful as one might imagine. The Pocket Watch only shows outcomes, not the myriad events that may have led to those outcomes, and as one looks farther into the future, the number of unrelated actions and events occurring throughout the Symphony which will eventually impact on the subject increases exponentially. In most cases, looking farther than one year ahead will only reveal one of many possible futures, and very few clues as to what will guarantee or prevent it.

Servitors are discouraged from being curious about the interior "guts" of the watch – the only one who ever ignored the warning and opened the back cover was found decayed to dust within seconds – not only his vessel, but his celestial form was destroyed. No one but Kronos (and Yves) can look upon raw Entropy and be unaffected.

Laurence's Sword

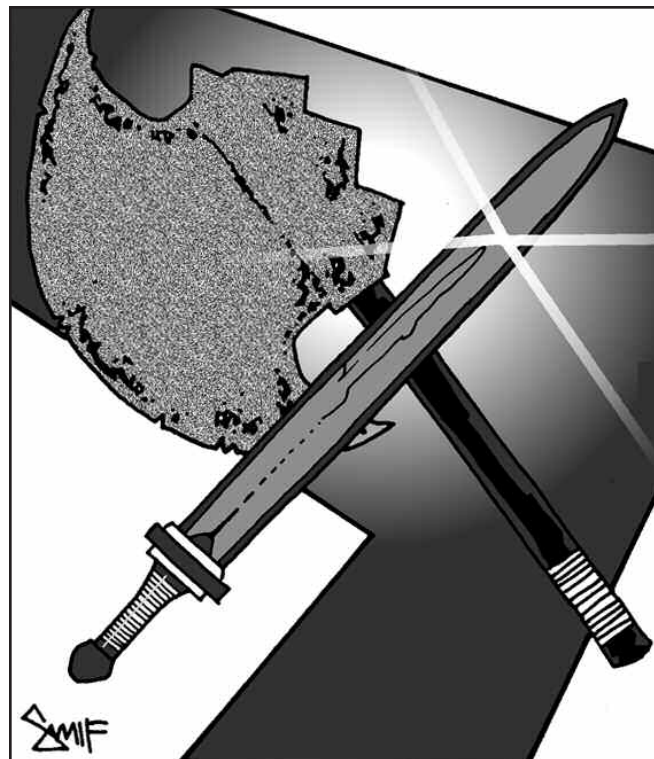
The Archangel of the Sword wields the very archetype of blade weapons. It is the most magnificent sword in existence, bar none. Other angels sometimes speculate on exactly what qualities are embodied in this holiest of weapons; with it, Laurence never misses, and his blows are always mortal (the only exception being when he duels another Superior).

What many do not realize is that this power is not inherent in the blade itself. Laurence has owned many swords over the years. Some were powerful relics his Servitors forged for him, or which he forged himself, some were mundane blades he picked up elsewhere. Being wielded by the Archangel of the Sword transforms one into a Superior relic. It does not matter whether it was a relic/6 before, or a cheap costume blade; after Laurence wields it, it becomes a sword of unparalleled power and beauty.

Because so many angels (and mortals) offer Laurence swords as a gift – and it is a high honor for him to accept such gifts – he is constantly "baptizing" a new blade. Most of his old ones are retired to his personal armory in the Eternal City. But sometimes he will bestow one of his swords to a favored Servitor. This is a *very* high honor, usually accompanying a second or third level Distinction. These swords are treasured by the fortunate few who have been given one. It would be dissonant for any angel of the Sword to use such a blade in a dishonorable fashion, or to allow it to fall into unworthy hands!

Swords once wielded by Laurence automatically come with the equivalent of his *Blade Blessing* and *Scabbard* Servitor attunements, giving them a Power of +5 (added to the normal Power of the sword, which typically

results in a net power of +9!) and the ability to be "sheathed" invisibly. These powers are automatic and cost no Essence. (They are not cumulative with a normal application of the *Blade Blessing* attunement!) In addition, all of Laurence's Swords inflict *double* damage against diabolicals! Sometimes they have other abilities as well; this is up to the GM to determine.



Mammon's Cauldron of Plenty

The Demon Prince of Greed can never have enough of anything, and he appreciates those who share that sentiment. Like the modern Santa Claus, his "magic" Cauldron is a seemingly benevolent creation that has inspired countless fairy tales around the world, all of them ultimately appealing to mankind's greed. In times past, he let the Cauldron pass from one person to another on Earth, often leaving it unattended for years. In the modern world, such a marvelous artifact would attract far too much attention, so he usually keeps it sitting in his mansion in Hell, until one of his Servitors or another Prince presents him with a worthy plan for its use.

The Cauldron of Plenty can take the form of any container in the corporeal realm, from a large iron pot to a wallet to a burlap sack. It is indestructible in any form, and the relic is actually semi-sentient. (Mammon probably used one of his Servitors, ages ago, to create it, but he doesn't discuss its origins.) It has two properties; first, it can make any object put inside it disappear; this includes

living things. (Mammon can recover them, if he so chooses.) Secondly, it can fill itself with anything; gold coins, rice, gift-wrapped toys, a delicious soup, rare collectible cards, or fat, live chickens. About the only thing it can't conjure is anything containing Essence (which includes other artifacts and sentient beings). Both of these powers are controlled by the Cauldron itself, not whomever happens to be holding it at the moment . . . but it will often lead its "owner" to believe otherwise. It typically has a specific mission, and will only perform within the parameters it has been given. For example, Mammon might instruct it to take the form of a wallet, and fill itself with hundred-dollar bills whenever a particular human recites a little ditty. It could take the form of a cookie jar, and whenever a toy is put inside it, it will make the toy disappear and fill itself with cookies.

Naturally, the Prince of Greed doesn't send this magical cornucopia out into the mortal realm for charitable reasons. Anyone who benefits from the Cauldron's largesse *once* may enjoy his undeserved rewards. But if the same person, of his own free will, calls on the Cauldron's power a second time for selfish reasons, he automatically acquires 1 level of the *Greedy* Discord. Each time the person uses it again for selfish reasons, he acquires another level of Discord. It is possible for a selfless person to use the Cauldron of Plenty to summon money or food, give it all away to the poor, and never become Greedy . . . needless to say, Mammon tries to keep it out of the hands of selfless people!

Michael's Battleaxe

The Archangel of War, arguably the greatest warrior in existence, is well known for carrying a battleaxe rather than a sword. Many celestials assume that his battleaxe is a marvelous relic, like Laurence's Sword and Vapula's Raygun.

It's not. Michael's battleaxe is merely a level 6 corporeal artifact. He doesn't need any special abilities invested in his weapon.

Vapula's Raygun

Vapula, Demon Prince of Technology, is constantly experimenting in his search for The Ultimate Weapon, and he's not afraid to field-test exotic new devices himself (which has cost him a corporeal vessel on occasion). Thus, there's no telling what he'll be armed with when he appears on Earth. Some of his more impressive weapons are backpack-mounted monstrosities with naked circuit boards welded onto vacuum tube assemblies, screaming with the wails of lost souls when activated.

One of his favorite weapons, however, looks like a Buck Rogers raygun, sleek and precision-tooled. This finished appearance, and the fact that he refers to it as his "reliable stand-by," might lead one to believe it's bug-free. *None* of Vapula's devices are bug-free . . .

The Raygun is very impressive; it fires a beam of shimmering green radiation that vaporizes what it hits. Inanimate objects and unimportant NPCs should simply be vaporized instantly. If Vapula fires it at a Word-bound NPC or a player character, roll a d666. He won't miss; the check digit is the number of Forces the target loses, permanently (which Forces are lost is determined randomly). Even Archangels flinch when hit by the beam.



But the Raygun unleashes strange energies on the Symphony, causing a disturbance equal to 10 times the check digit, and more important, *increasing* the chances of a Divine Intervention (for some reason, God does *not* seem to like this device!). If Vapula's "to-hit" roll is a 2 when firing the Raygun, something bad happens to the infernal forces in the area; most often, the beam is redirected toward one of Vapula's allies, but sometimes it hits an angel and *increases* his Forces! When Vapula actually rolls a '111', it's ugly. (Last time, the explosion blasted him back to Hell and obliterated every other demon on the scene, while leaving the Divine forces untouched.)

Vapula is unconcerned by this little “bug,” but other demons most definitely are; Vapula’s Raygun has acquired a terrible reputation in Hell. He can’t use the Raygun when another Prince is around, and often he’s compelled to keep it in its holster even when dealing with mere Servitors, as it demoralizes them so badly. (Sometimes he doesn’t care, but it’s proven to be such a distraction when other demons are cowering in dread, it interferes with critical operations.)

Zadkiel’s Aegis

Zadkiel, Archangel of Protection, rarely needs protection herself. Few things in the corporeal realm can harm her, and no demon below a Prince could hope to confront her directly. She forged a powerful shield ages ago, when she first became an Archangel, in preparation for the final battle against the diabolical hordes. Until Armageddon comes, she will not bear her Aegis herself, but a few times in history, she has removed it from her armory to lend to someone else.

Zadkiel’s Aegis appears as a magnificent golden shield. Despite its bulky appearance, the mirror-bright shield becomes virtually weightless when strapped to the wearer’s arm. It projects an Aura of Divinity (*Heaven and Hell*, p. 43) at level 6, that moves with the wearer, and blocks all pain for the wearer, making him immune to stunning (*In Nomine*, p. 62). Furthermore, the shield emits a constant blinding light that is visible only to diabolicals. Any diabolical who looks in that direction will be dazzled (-2 to all rolls requiring vision), and actually targeting the bearer of the shield is virtually impossible – no demon can establish a line of sight for purposes of using resonances or attunements, and for ranged attacks they are effectively shooting blind (a miss unless the demon rolls a Diabolical Intervention, though the GM may assign a random chance to hit someone else in the line of fire).

RELICS OF THE GODS

Archangels and Demon Princes aren’t the only ones capable of creating mighty relics. Many legendary artifacts have been created by some of the more powerful ethereal spirits of the Marches. Most were lost or destroyed during the Purification Crusade, but a few of

them still turn up from time to time . . . sometimes even in the hands of their original owners!

Most of these relics aren’t as powerful as those wielded by celestial Superiors. The ethereal “gods” are generally weaker than their celestial counterparts, and their power has faded with time and neglect. But some of them were once extraordinarily powerful compared to the average celestial, and their artifacts are not to be taken lightly. Note that most Superiors will appropriate these items if their Servitors discover them . . . the best thing to do, if one finds such an artifact, is probably to offer it to your Superior as a gift first.

Amaterasu’s Mirror

When the Japanese sun-goddess Amaterasu lost a contest with her ill-mannered storm-god brother, she hid herself in a cave, with disastrous consequences for the sunless earth. The other Japanese gods lured her out with dancing, music and a shining bronze mirror. When she saw herself in it, she was shocked into approaching

her reflection, and left her cave. The other gods persuaded her to stay outside, and exiled her brother again. Of all the festive decorations, only the mirror yet survives. Once a powerful ethereal relic, adapted for defensive purposes during the Purification Crusade, it retains only the Songs of Light – though at level 6. However, this does include a particular variant of the *Celestial Song of Light*! If that Song is powered by 6 or more points of Essence, the mirror will flash out a great shining beam, doing appropriate damage (check digit plus Essence spent – *not* limited to 3 points!) to every-

thing caught within its light. The area of effect is an arc with a radius of 1 yard per point of Essence spent.

Since the Japanese *kami* have allied themselves with Nybbas, the Mirror may have fallen into the hands of demons. Furthermore, if the power of the Japanese ethereals increases, the mirror might regain more of its former abilities – starting with becoming a reliquary again, to *power* that Song of Light.



Dagda's Club

The allfather of the Celtic pantheon, Dagda the “good god,” employed a gigantic club when fighting. It is so large that even Dagda could not easily carry it; he dragged it around on wheels. One end of the club functions as a powerful weapon, requiring the Large Weapon (Club) skill. It has a Power of +6 and an Accuracy of +4. However, the owner must have a Strength of at least 8 to wield the club; for every point of Strength below 8, reduce the club's Power and Accuracy by 1. The other end of the club can heal the injured. It contains the Corporeal Song of Healing at level 6.

Maat's Feather

Maat was the Egyptian goddess embodying the quality of the same name, which signified justice, truth, and the natural order of the world; in other words, the physical and moral laws governing the existence of both men and gods. She wore in her headdress a single ostrich feather of divine power. Her feather was placed on the scales of justice opposite the heart (soul) of a deceased person to determine whether the soul would go to Heaven or the underworld.

Like most of the Egyptian deities, she was reportedly slain during the Purification Crusade, and Dominic was particularly eager to see the destruction of an ethereal spirit who presumed to infringe on his divine right of judgment. Her feather, however, was never recovered, and rumors tell of its surfacing from time to time in the corporeal realm. Dominic would very much like it brought back to the Celestial Tribunal.

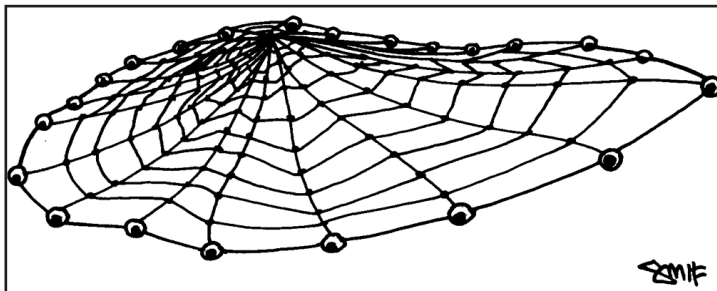
Anyone, celestial or otherwise, who attunes himself to Maat's Feather gains the Seraphim resonance as long as he holds it! Anyone touched by the Feather (including the owner) becomes unable to speak anything but the truth (as he knows it) for the next hour. (Balseraphs will suffer *at least* 1 point of dissonance from this!) Lastly, the owner may invoke the equivalent of Dominic's Servitor attunements, *Incarnate Law* and *Heavenly Judgment*! Obviously, a mortal is unlikely to have enough Essence to invoke *Heavenly Judgment*. However, it is these two powers, invested in the relic of a pagan deity, which particularly offend the Archangel of Judgment.

Net of Winds

This net, filled with the four winds, was one of the chief weapons of the Babylonian god Marduk before the Purification Crusade. When Marduk was slain during the Crusade, the Net was taken by angels of the host of Janus. It was subsequently stolen from them by demons loyal to Baal, and then dropped out of sight. It requires the Small Weapon (Net) skill to use properly. It can

entangle any creature, being, or object, regardless of size, and cannot be Dodged. Entangled creatures can use their Strength to break out, at a penalty equal to the check digit of the entanglement attack, but the Net resists with a Strength equal to the wielder's Corporeal Forces plus 8!

As long as someone is entangled by the Net, the wielder may attack the victim with the power of the four winds contained in the relic. This requires a roll equal to the wielder's Corporeal Forces plus 6; damage is equal to the check digit plus the amount of Essence spent, but it cannot be resisted or Dodged, and no Protection will reduce the damage.



Pandora's Box

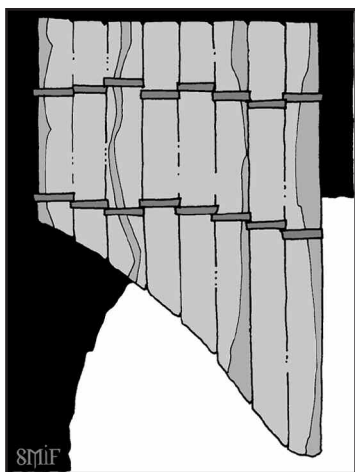
As often happens, the events in the Greek Pandora myth are distortions of the true facts. Pandora's Box was actually a container forged by Hephaestus to contain celestials on the corporeal plane. When the Greek ethereal gods captured a Shedite interfering with their people, they trapped it in the box. Unfortunately, the box was left in the keeping of the mortal Pandora, whose curiosity led to the release of the Shedite on her village. The happy ending of the myth was a storyteller's invention, though – there was no reliever of Hope trapped in the box.

The Box has survived down through time – whatever else one can say about the ethereal gods, they had some marvelous craftsmen in their ranks. Pandora's Box currently resides in the British Museum, where it is labeled “Bronze Coffer, Athens, c. 537 B.C.” No celestial has yet noticed the nature of the artifact, since it was designed to be hard to detect (-8 to Perception rolls).

Pandora's Box is indestructible, and no Songs, resonances or attunements will affect anything inside it, nor can someone inside affect the outside world. A celestial put inside the box will be trapped, even in celestial form.

The Pipes of Pan

This set of ancient reed pipes is the original created by the ethereal deity Pan. The pipes can inflict emotions on anyone within hearing, much like the Habbalite resonance.



Use the mechanics for the Habbalite resonance, except that there is no possibility of “backlash,” and the pipes require Essence: 1 point will affect a single person, 2 points will affect a number of people equal to the player’s Celestial Forces, and each additional 2 points doubles the number affected. Each subject can resist the effects with a Will roll. This is a Contest against the player’s Musical Instrument (Panpipes) skill.

The pipes have an affinity for projecting certain emotions: Lust, Fear (panic), and a sort of hedonistic frenzy all give a +3 bonus to the check digit, while attempts to project calm and rationality are at a -2 penalty to the check digit.

The Shears of Atropos

“They were three, Clotho, the Spinner, who spun the thread of life; Lachesis, the Disposer of Lots, who assigned to each man his destiny; Atropos, she who could not be turned, who carried the abhorred shears and cut the thread at death.”

– Edith Hamilton, *Mythology*

Somewhere near the dawn of the ancient Greek golden age, Atropos, the youngest of the Fates, decided that ordinary scissors wouldn’t be enough for the tasks ahead. Using her common shears for the final time, she cut off her left little finger and dropped it into a pot of molten bronze. By giving a part of herself to the shears, she invested them with some of her powers and forged an eternal link with them. After they cooled, she returned to her sisters and her work.

They labored through Greece’s fall from preeminence, they wove the lives of many a Caesar into their tapestry, and they watched Europeans begin their conversion to Christianity. Human superstition anchored the Fates to the corporeal realm long after the Olympian gods completed their exodus to the Marches. They remained on earth until the 5th century A.D., when Archangel Uriel found them and banished them to the Far Marches. Atropos dropped her shears during the struggle.

Uriel was too busy with his crusade to return for a seemingly innocuous prop, and the shears vanished from celestial sight. Several generations of peasants and guilds men used the shears for cutting cloth, leather and thread. In the 15th century, a Strasbourg sorcerer named Michel Befort bought the “wondrous, indestructible” shears from a smithy and began studying them.

His patient experimentation bore fruit three years later, when he unraveled the final locks on their power. He used them many times over the years, gathering worldly and mystical power. Toward the end of his life, he went mad and the shears were rumored to have been stolen by Valefor himself.

Nobody knows what Valefor did with the shears, and he’s not volunteering any information.

The Shears of Atropos appear to be a perfectly normal, if ancient and crudely made, pair of bronze shears. They have no distinctive markings and are pitted with age. No amount of polish will improve their appearance, and nothing corporeal will harm them. Anyone may use the shears for cutting things; despite their appearance, they are exceptionally sharp and durable.

The Shears are a reliquary/10, gaining a point of Essence at moonrise. The Shears’ other powers may only be powered by this Essence, and it cannot be withdrawn for other purposes. The following powers can be used by *anyone* who is capable of controlling his own Essence, though few Soldiers would be able to figure out the Shears’ powers on their own.

For 1 Essence, the Shears can perform the *Divine Destiny* Servitor attunement (*In Nomine*, p. 134)

For 3 Essence, the Shears allow their user to see how a particular mortal will die *if there is no celestial interference*. (The Shears themselves are “celestial interference,” meaning that even a mortal can use the knowledge gained by them to alter another mortal’s fate.) This power taps directly into the Fates, who will then be aware of the user’s identity and location . . .

For 10 Essence, the user of the Shears may cut a mortal’s life thread, selecting a new time of death (whether in the present or the future). To use this power, the wielder must have used the above power previously on the intended victim. Distance is immaterial, and the user does not have to know where the victim is at that moment. If the Shears are used to kill a mortal instantly, there is no chance to save him. If the holder of the Shears chooses a future time of death, it is possible that celestial interference could alter that fate . . .

Using the Shears to kill someone creates a normal disturbance in the Symphony – the disturbance will emanate both from the Shears themselves, and from the

“I WANT THEM BACK!”

Perhaps being separated from a piece of her essence is slowly draining Atropos – she might entreat Bebeth or Blandine to help her recover the Shears.

site of the mortal's death (if they are used to doom someone in the future, the Shears will make a disturbance when used, and another disturbance will occur when the mortal actually dies). This disturbance *will* occur even if the Shears are wielded by a mortal; as stated above, the Shears themselves are celestial interference in the Symphony.

Since the Shears are really a part of Atropos, she is content to leave them on the corporeal plane – they act as a sort of mini-Tether through which she and her sisters can spy on and influence events. Although having glimpses of Heaven or Hell might be interesting, the Fates would rather have them in the corporeal realm. If a celestial should acquire the Shears, the Fates will quickly inform the other side.

The Shears can cause a lot of damage in the hands of a mortal. In a Soldier-oriented game, an enemy with the Shears would make for many nervous nights . . . why is he letting the characters live? What plans might he have? When will the Sword of Damocles drop? An entire dark campaign could center around trying to surreptitiously recover the Shears.

The Smoking Mirror

The ethereal god Tezcatlipoca (“Smoking Mirror”) possessed a mirror made of polished obsidian from which his name derived. Like all of the bloodthirsty Aztec deities, Tezcatlipoca was slain during the Purification Crusade (or so the angels claim – but few of them have been to Mictlan, in Beleth's Marches). The angels also claim his Mirror was broken, but some demons say otherwise, claiming to have seen it, used it, or tricked mortals into looking into it. The Mirror allows anyone who looks into it to see anything going on anywhere in the world. However, the Mirror is, as Tezcatlipoca's name indicates, dark and smoky, and what it shows is not always clear, and rarely benign. In fact, usually the Smoking Mirror *lies* . . .

Anyone (including mortals) can see visions in the Mirror by looking into it and spending 1 Essence. However, the user must make a d666 roll. If he rolls under his Celestial Forces, the vision he sees will be true (but not always clear; the check digit determines how much he sees, with a 1 indicating a brief glimpse of his subject, as if through a thick haze, while a 6 might give a clear view lasting for several minutes). If the roll fails, the vision will be false, and perverted in some malign way (Tezcatlipoca was not a benevolent deity). The check digit determines how distorted the view will be; a check digit of 1 might show the viewer's child playing with a gun (when in fact, the child is playing with a *toy* gun), while a check digit of 6 could show a (completely imaginary) scene of a husband cheating on his wife as she looks



into the Mirror. The GM should make the d666 roll so players don't know how well the Mirror is working. Essence *can* be spent to improve the chance of receiving an accurate vision, but most mortals wouldn't know how to do this . . .

Sword of Phra Sao

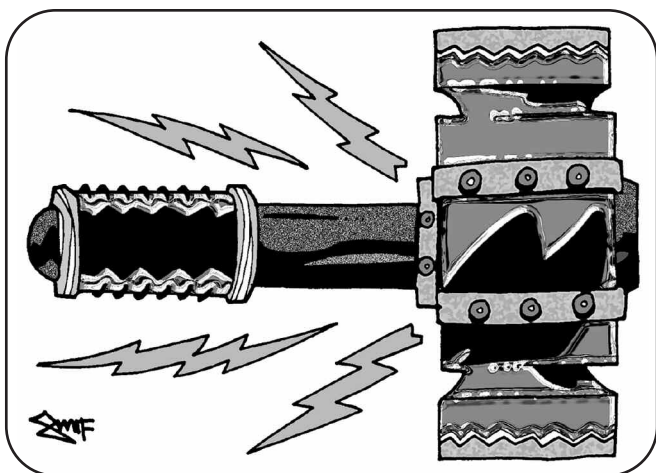
Phra Sao, the Thai god of destiny and luck in warfare, gave his follower King Sison a sword of great power. When this sword is raised before battle and the morning sunlight flashes upon it, all enemies of the wielder who see it flashing will die in the coming battle. (Note that this does not guarantee that the owner of the Sword will survive the battle, or that his side will win, just that his enemies will die.) However, if the owner has not offered the proper sacrifices to Phra Sao, *his* soldiers will die instead!

Since the Purification Crusade, the Sword has lost these abilities, and functions simply as a long sword with a Power of +6 and an Accuracy of +3. Only if Phra Sao regains his power somehow can the additional powers be used. However, a celestial can invoke a lesser version of the sword's curse; he must meet the other requirements above (holding the sword aloft in the morning sun before a battle), and spend 1 Essence for each person he wishes to affect. Each person so affected will suffer a penalty to all Dodge rolls equal to the wielder's Celestial Forces, for the duration of that battle.

Thor's Hammer (Mjolnir)

Mjolnir is a double-headed war hammer made of iron. Its handle is obviously too short for its head, but this does not seem to affect its power as a weapon. Mjolnir belongs to Thor, the Norse God of Thunder, once a powerful ethereal deity. Thor's power is now greatly diminished, and Mjolnir's potency has been reduced accordingly. (See the *No Dinero* adventure in *Heaven and Hell*.)

Currently, Mjolnir is both a relic (with the Song of Thunder/6 and a reliquary/6), and a talisman skill-granter with Small Weapon (Hammer)/4 and Throwing/6, with the additional properties that it always inflicts maximum damage and always returns to the hand of the thrower. *None* of these powers are available to anyone who has not bonded to the weapon (and paid points for it), however. For anyone else who picks up the hammer, it will only act as a mundane war hammer (Power +2, Accuracy -2).



At the height of Thor's career, it had additional properties. If Thor were to regain his former potency, Mjolnir could be restored. A Superior might also be able to reinvest the relic with the necessary power. The following attributes reflect Mjolnir's original manifestation.

When it is used, its head glows red-hot, and when it is thrown, lightning flashes down to strike the hammer's target, accompanied by a peal of thunder.

Mjolnir can be wielded in hand-to-hand combat (using the Small Weapon (Hammer) skill), or thrown (using the Throwing skill) up to 50 yards (but see below). It gives a +6 bonus to both skills, but any non-celestial struck by the hammer is instantly slain. Celestials take damage normally, and Mjolnir also contains the Song of Thunder at level 8 (!), which the wielder can invoke simultaneously with any hit. When Mjolnir is thrown, it will automatically return to the thrower's hand at the end of that combat round.

It requires a Strength of 8 to even lift Mjolnir, a Strength of 10 to wield it effectively, and a Strength of 12

to throw it. For every point of Strength below 10, subtract 1 from the hammer's Accuracy and Power. For each point of Strength below 12, subtract 1 from its Accuracy and Power as a thrown weapon, and 5 yards from its range.

Using Mjolnir causes harm to the user unless he has special protection such as *Jarngreipr* (see below). The hammer inflicts 5 Body hits every round to the wielder, because the hammer becomes red-hot (the handle is too short to keep the user's hand far enough away from the heat). This damage to the hand may prevent the user from wielding Mjolnir again until he heals the injury.

Mjolnir also contains a reliquary/8.

Thor's Gauntlet (Jarngreipr)

Jarngreipr ("Iron Gauntlet") is an iron glove which allows the wearer to grasp red-hot objects (such as Mjolnir, burning coals, and the like) without suffering any harm. Thor used it to wield Mjolnir safely, but he lost it centuries ago. If Mjolnir regained its former power (see above), the wielder would need Jarngreipr or some similar artifact to use it safely.

The artifact grants 5 points of Protection (*In Nomine*, pp. 65-66) which only reduces damage from heat or fire, and only to the hand on which it is worn.

Thor's Belt (Megingjord)

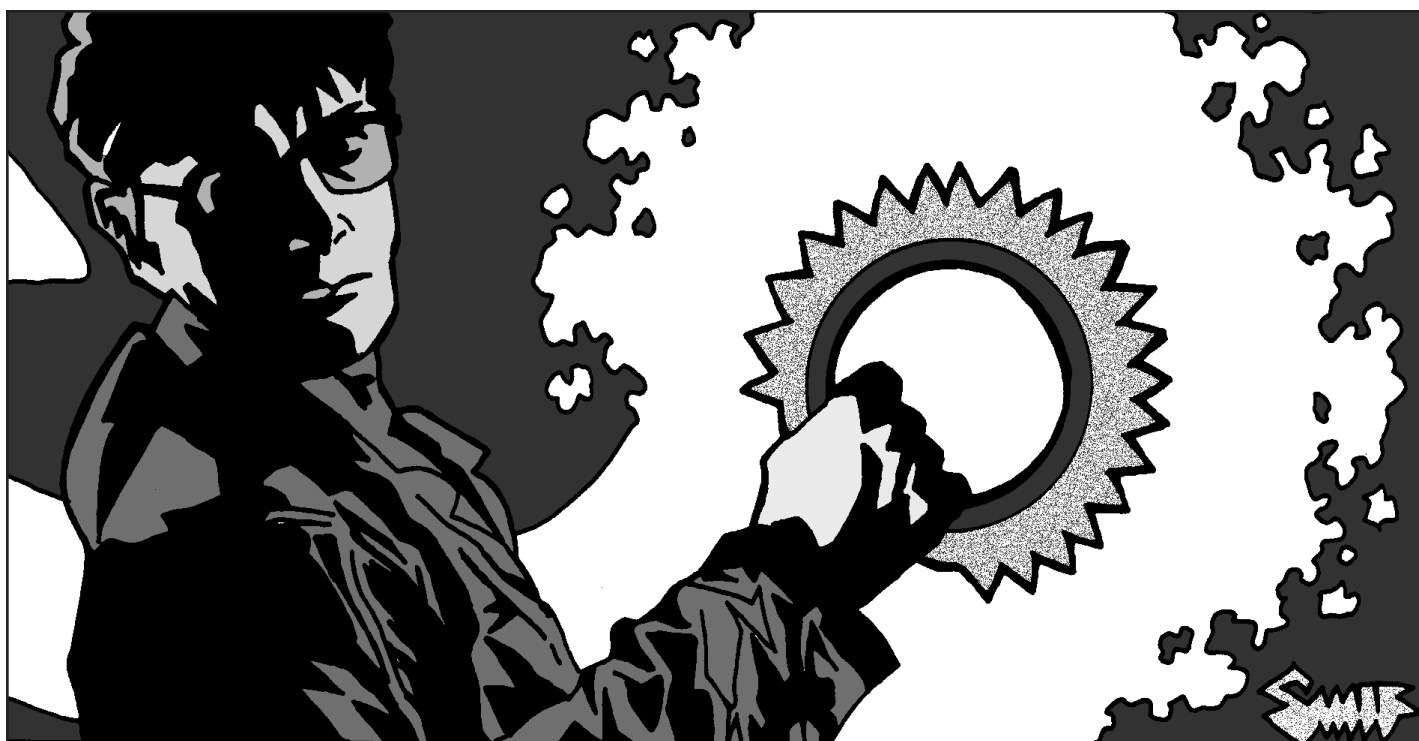
Megingjord ("Belt of Power") is a broad leather belt. Like Jarngreipr (above), it has been lost for centuries. It is said to double the wearer's strength, and allows the already immensely strong Thor to wield Mjolnir with ease.

It actually adds 1 to the wearer's Corporeal Forces, and +4 to his Strength. (The story that it "doubles" Thor's strength is just a myth, though +4 would more than double the Strength of most humans.) It also holds Essence as a reliquary/4.

Tide Jewels

This pair of magical jewels, the Tide Ebbing Jewel and Tide Flowing Jewel, was once owned by the ethereal gods of Japan. The relics were stolen from the kami long ago, and have changed hands many times since. The two Jewels can never be separated for long; they always find each other eventually.





The owner of the Tide Jewels may control the waters. Each works when thrown into the water and 4 Essence is expended; afterwards it returns to the owner. The Tide Ebbing Jewel causes waters to recede, thus abating floods, allowing armies to cross unfordable rivers, and beaching ships. The Tide Flowing Jewel causes waters to rise, creating floods, drowning armies which mass near bodies of water, propelling ships at great speeds, and so forth. The Jewels require no roll to invoke their powers, and even mortals can use them (if they have enough Essence).

Wind and Fire Wheel

Created by Shang Ti, the August Supreme Emperor of Jade, head of the Celestial Bureaucracy, this marvelous wheel was lost during the Purification Crusade. It has four properties. First, it can project powerful blasts of fire, doing damage as per the *Smite* attunement of Servitors of Gabriel (*In Nomine*, p. 119). The target number to hit is 6 plus the wielder's Ethereal Forces. Second, it can create hurricane-force winds, with a roll equal to 6 plus the wielder's Corporeal Forces. The strength of the winds created is equal to 20 miles per hour for every point of Essence used to power the artifact, to a maximum of 160 miles per hour (8 Essence). The duration is equal to the check digit in minutes. The GM should determine the effects of high winds, which can include moving heavy objects (in a rather uncontrolled fashion, of course), destruction of buildings and

other standing objects, and injuring people with flying debris. Third, the Wind and Fire Wheel contains the Corporeal Song of Motion at level 6, with twice the normal duration.

According to legend, the Wheel's fourth power is the ability to summon "hosts of silver flying dragons like clouds of snow." Exactly what this means is up to the GM, if he should allow the Wind and Fire Wheel to appear in his campaign, but many celestials assume it's powerful, and seek the lost artifact accordingly.

The Wind and Fire Wheel also contains a reliquary/10, but this reliquary is *only* usable by ethereal spirits!

Xiuhcoatl

Xiuhtecuhli, the yellow-faced Aztec god of fire, owned a magical weapon, the *Xiuhcoatl* ("Fire Serpent"). The Xiuhcoatl resembles a sort of horn decorated with seven stars; it is worn over the nose (in the modern day, perhaps it has assumed the form of a particularly garish and elaborate nose-ring). Anyone who wears the Xiuhcoatl can create blasts of deadly flame, by rolling under Celestial Forces plus 4. Range is 2 yards times the wearer's Corporeal Forces, and damage is equal to the check digit multiplied by the amount of Essence spent. The wearer also has 4 points of Protection from any damage caused by fire of any kind.

The Xiuhcoatl contains a reliquary/4 which can only be used to power itself.

LIVING ARTIFACTS



104

LIVING ARTIFACTS

Unlike other creations, these are not mindless tools, but artifacts with the soul of some being bound within their form. Some are there voluntarily, others have been trapped, and still others have known no other existence. Being intelligent (or at least self-willed), they are not as reliable as a typical artifact, though much more flexible.

The advantages of an intelligent artifact are manifold: It can perceive the environment through certain standard senses (sight, hearing and touch) and also through any special senses to which the object might have access (such as a radio in a car). If mobile, the spirit can move its "body" around. The user can have access to any skills of the bound creature (though only up to the level that the spirit possesses). The artifact can use any Songs it knows on behalf of its owner (except any that would free it from the artifact) and maintains its own Essence reserve as it did when unbound. Any servants, artifacts, roles or other vessels are lost when a creature is made into an artifact, but Discord *is* maintained. A bound spirit typically has twice its total Forces in skills, Songs, and attunements. This should be used as a guideline when creating Resources owned by player characters, but can be ignored for unique items.

These bound spirits do not have vessels; their corporeal form is the artifact they inhabit (they may have the Fragility Feature, which adds or subtracts from their net cost as a Resource). Destroying a living artifact is the same as destroying any artifact, except that the status of the spirit inside is the province of the Game Master. Sometimes destroying it will free the spirit, but more likely it will be destroyed by the process unless the ceremony is specifically tailored to avoid harm. An appropriate vessel should probably be made ready unless the freed spirit wishes to go to its final rest (which, for Heartless celestials, might just be a quick trip to Limbo).

There is no fixed method of creating such an item. Each is as unique as the spirit within it. Living artifacts are not purchased as artifacts, but as servants (*In Nomine*, p. 45). The *Class* of the servant is equal to its total Forces – it's recommended that player characters not be allowed to own a living artifact with more than 6 Forces. The Resource level reflects how much control the owner has over the spirit inhabiting the item; as with normal servants, the spirit must make a Will roll, minus its level as a Resource, to resist commands by its owner that it does not wish to obey. The character point cost of a living artifact is equal to its total Forces times its level, divided by two (round fractions up).

Living artifacts, like servants, are NPCs and fully under the control of the Game Master. Remember that the item is a thinking creature that may object to its status! Clashes of will are a frequent occurrence unless the owner and bound spirit have near-identical aims. Most

simply want to be free of their condition, which is hardly to the owner's advantage! Unlike a servant, each time the spirit succeeds in a Will roll to avoid an action desired by its wielder, it can take a single action of its own choosing . . . including using a resonance or power on its owner! For example, a Shedite might control the artifact wielder for a time before having to retreat back into the item.

If an enchanter wants to bind a being into an artifact, the GM should first decide whether it is possible. Capturing a spirit is left to the twisted imaginations of the players and their GM, but not all souls are suitable to be bound! The best sources are those with the Bound Discord, ethereal spirits, and Heartless celestials. A celestial with a Heart would show up next to it after corporeal death, and a *very* angry Superior might arrive soon after that! Even (dead) mortals or simple creatures such as animals can be bound, but they are less helpful in the long run . . . though easier to control. Don't forget that all vessels of the spirit must be destroyed before the binding can occur.

The actual creation takes the same amount of time and effort as making a relic, with a level equal to its cost as a living artifact divided by two (round up). So a car with a 7-Force spirit at level 3 costs 11 points, and for creation purposes would be treated as a relic/6. That's assuming that a suitable spirit can be found to put into it!

Due to the great power of such devices, they must be introduced carefully into a campaign, if they are allowed at all! The Game Master should be the designer of any living artifact, not the player who requests one. As an NPC, the bound creature might have tricks that the "owner" doesn't know about . . .

Below are some well-known examples of living artifacts, and a few unique ones. The characteristics and abilities of the entities that dwell in these artifacts are typical; individuals can vary considerably.

Blackie, the Friendly Sedan

Blackie is an artifact of unknown origins, and is unusual in that someone bound the spirit of an animal into an automobile. As with most inexplicable artifacts, Eli is the suspected culprit. While dogs are usually very loyal, it is sometimes inconvenient to have a very loyal *vehicle* following you around.

All in all, though, Blackie is pretty useful. He takes direction well and will generally go along with anything his master desires. He's even learned most of the important traffic laws (except for the one about speed limits)! Note that Blackie doesn't have (or need) the Driving skill; he is self-mobile.

As long as he's treated well, he will be very faithful. He requires a lot of care and attention (he *hates* automated carwashes . . . but he loves being polished). Also, Blackie may act independently at times . . .

Blackie, Former Dog

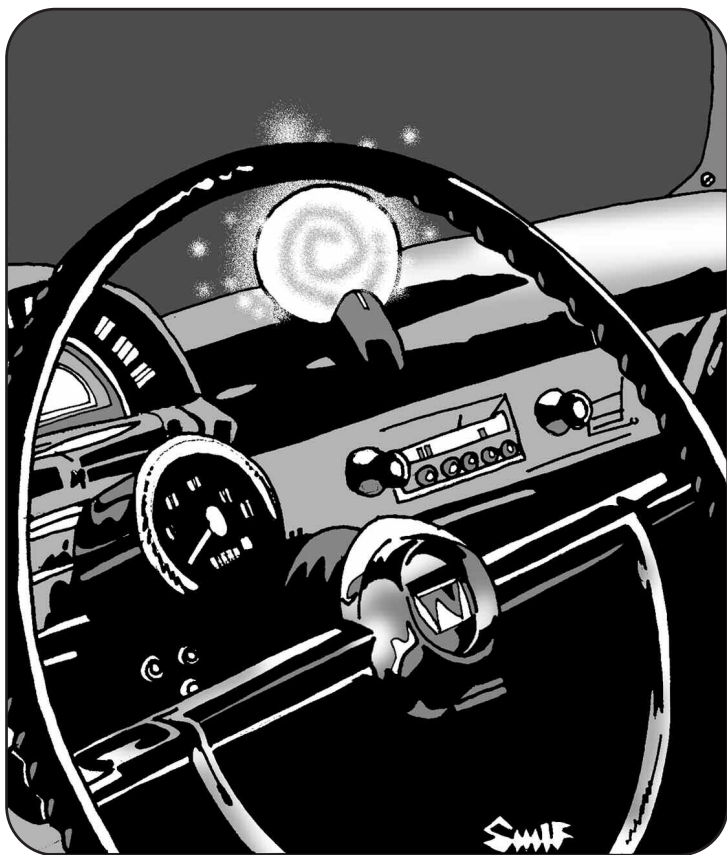
Corporeal Forces – 3 Strength 6 Agility 6

Ethereal Forces – 1 Intelligence 3 Precision 1

Celestial Forces – 1 Will 2 Perception 2

Skills: Dodge/4, Fighting/6, Tracking/4, Move Silently/4 (used to tail people unnoticeably)

Note: Blackie has more skills than is typical for a 5-Force living artifact. If the Game Master allows Blackie as a servant, adding a few points to his cost might be appropriate.



Crystal Ball

Abda was once a Servitor of Khalid, who was cast out for not being sufficiently dedicated to the Word of Faith. Indeed, she had lost faith . . . but in Khalid, not the Word. While still reeling from the almost-Fall, she was captured and Bound into a crystal sphere by an opportunistic sorcerer (and an Infernal Intervention). To the sorcerer's regret, the very powerful angel was able to dominate him nearly at will and he finally cast her aside when he had had enough of her interference.

The angel has grown comfortable in her position and has come to believe that she was specifically put in her current vessel for a reason. Abda will not brook anyone using her for evil, however! She is not beyond taking control of her "owner" and setting things right,

regardless of how this might mess up that person's plans or life. She views herself as more of a guide and advisor and frequently commands that she be given to another when she feels her work in any one place is done.

While in use, the sphere (about five inches in diameter) must be held in one hand and it will glow faintly. Abda's corporeal form has the Unbreakable Feature.

Abda, Mercurian Outcast of Faith

Corporeal Forces – 2 Strength 5 Agility 3

Ethereal Forces – 4 Intelligence 10 Precision 6

Celestial Forces – 5 Will 11 Perception 9

Songs: Harmony (Corporeal/1, Ethereal/2, Celestial/3), Light (Ethereal/3), Possession/5

Skills: Artistry (Images)/2, Detect Lies/4, Savoir-Faire/2, Survival/3

Attunements: Mercurian of Faith

The Damned Sole

Orley is not happy. He was a familiar serving a minor Demon Prince who has long since been overthrown and destroyed. Unfortunately, just before Orley was about to graduate to full demonhood, he was bound into an old shoe as his vessel and he can't get out.

Orley is *very* not happy.

His primary goals are to get a new vessel and to make anyone who puts him on miserable. He can be given orders as if he was a servant with a Resource level equal to the wearer's Celestial Forces, but he *must* be worn (which he hates) in order to get him to do things. Mortals aren't likely to realize that he is anything but an old shoe, and thus won't command him. Any mortal that puts him on will suffer foot problems and all kinds of accidents, usually culminating in a fatal one. Celestials, of course, will quickly recognize Orley for what he is; for them, he will obey orders, but he'll try to make his master regret it, unless he is promised help in being freed of this vessel. He is, on occasion, entirely irrational about his position and will make impossible demands . . . usually at the worst times! He can control his vessel to the point of holding on tightly, unlacing himself, and dragging himself slowly around by a single lace. Remember that he is only *one* shoe (size 13, with a hole in back from a bone spur) and will probably not match any others.

Oh, and he *complains*.

Orley, Gremlin Familiar

Corporeal Forces – 2 Strength 6 Agility 2

Ethereal Forces – 1 Intelligence 3 Precision 1

Celestial Forces – 3 Will 8 Perception 4

Songs: Entropy (Corporeal/3, Ethereal/1, Celestial/2), Motion (Corporeal/2)

Skills: Dodge/2, Fast Talk/2

The Divine Chariot

When those went, these went; and when those stood, these stood; and when those were lifted up from the earth, the wheels were lifted up over against them: for the spirit of the living creature was in the wheels.

– Ezekiel 1:21

The fiery chariot in the vision of the prophet Ezekiel was actually one of the most famous Ofanim in Heaven: Rikbiel, Angel of Ascension. Long before Archangel Gabriel became the half-mad Heavenly exile who punishes the cruel, she was God's messenger. As one of her most favored Servitors, Rikbiel was given the honor of personally transporting select mortals to Heaven. Nowadays, he rarely sees his Superior, and mortals worthy of his attention are few and far between, but Rikbiel still attends to his ancient duties.

Rikbiel voluntarily took the form of a chariot, becoming the only known Word-bound living artifact in existence. As an Ofanite embodied in a chariot of fire, he has the ability to carry anyone he chooses in his celestial form, granting all the protections he enjoys to those he carries. This includes mortals, who become celestial with him, and can even be brought to Heaven while still alive. Such a privilege is reserved for a rare few, usually Soldiers destined for Sainthood, whose Archangels could not wait until they died before consulting with them in their Cathedrals.

On a few occasions, Rikbiel has also borne an Archangel or other dignitary, when his presence was needed to make a proper impression. Only Gabriel can command him to do so, though he will listen to requests from other Archangels. Rikbiel is universally respected in Heaven; even Dominic gives him higher regard than he gives Rikbiel's mistress.

RIKBIEL

Angel of Ascension

Ofanite Master of Fire

Corporeal Forces – 5 Strength 8 Agility 12
Ethereal Forces – 5 Intelligence 8 Precision 12
Celestial Forces – 6 Will 12 Perception 12

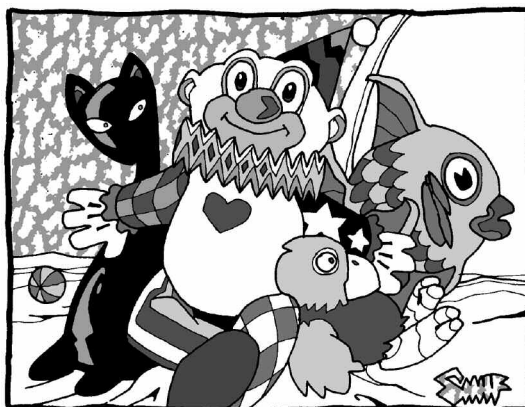
Songs: Attraction (Celestial/4), Form (Corporeal/2, Ethereal/5), Light (Corporeal/6), Location (Corporeal/5, Celestial/4), Motion (Corporeal/6, Ethereal/6, Celestial/6), Shields (Corporeal/3,

Ethereal/3, Celestial/3), Thunder/3, Tongues (Corporeal/3, Celestial/2)

Skills: Emote/4, Knowledge (Saints and Prophets/6), Singing/3, all Agility-based skills at level 6, and numerous other Knowledge and Language skills.

Attunements: Ofanite of Fire, Malakite of Fire, Dance of the Atoms, Smite, The True Shape of Flame, Whispers of Inspiration, Master of the Light

Special Rites: Rikbiel receives 1 Essence for carrying anyone (mortal or celestial) safely to Heaven, and another 1 point for bringing them back. He also gains 1 Essence if he witnesses a mortal rising to the stratosphere or beyond and making a safe return (he often accompanies shuttle launches – and may be unintentionally responsible for some UFO sightings by astronauts . . .).



Dream Friends

These stuffed animals come in all shapes and sizes, ranging from a small toy you might win at a county fair to life-sized animals found at expensive toy stores.

Dream Friends function as minor protectors for the dreams of children. They may be mistaken for the corporeal artifact “tokens” Servitors of Blandine often give away (p. 35), but they are actually living artifacts. Usually they are given to children with a strong Destiny.

Dream Friend, Reliever of Dreams

Corporeal Forces – 1 Strength 2 Agility 2
Ethereal Forces – 2 Intelligence 4 Precision 4
Celestial Forces – 3 Will 6 Perception 6

Songs: Dreams (Celestial/3), Sleep (Ethereal/6, Celestial/5)

Attunements: Dream Walking

Note: Dream Friends are all Servitors of Blandine; they may work with – or for – an angel of Dreams, but cannot be purchased as servants.

DREAM FIENDS

A number of these dolls have been reported to have been taking children on hellish rides through Beleth's realm of nightmares. The characters are assigned to find out how and why imps have replaced the relievers.

“Gun”

This is a unique artifact, an Unholy Pistol/6 that appears to be a well-used and well-maintained World War Two-issue German Luger. Anyone acquiring it will soon learn it has a range of other extraordinarily powerful abilities as well.

The Unholy Luger acts as a reliquary/11 (!), but this Essence can only be used for its own functions, and the wielder can never use the last 2 points of Essence. Besides recharging a point of Essence at midnight as usual, it will also regain 2 points of Essence when it kills someone in a fair fight (not when it's used to shoot someone from ambush), and 1 point when used in a fight against angels of War.

It also acts as a talisman that gives the wielder a base skill roll of 18 (!) – regardless of the wielder's actual Ranged Weapon skill – and subtracts 3 from opponents' Dodge rolls. Using the rules for automatic success, it can do grotesque amounts of damage. Loaded with Unholy Bullets and multiplying the check digit as described for Unholy Pistols (p. 63), final damage can be truly obscene. And, it seems to be able to “sense” flesh at short range; any living or undead target within three yards can be targeted with no penalties for darkness or obstructions.

On occasion, the gun will sing the Song of Thunder, simultaneously with being fired, at level 6 with a target number of 9. It has also been known to invoke the Corporeal or Celestial Songs of Motion to move itself out of danger. Sometimes it does this while leaving its former wielder in an untenable situation . . .

The secret of the monstrous weapon is that it is a living artifact, a former Balseraph of the War!

Lekor, a Servitor of Baal, became trapped in his present state during the final days of Nazi Germany. Lekor was an agent of Hitler's SS during WW II. He was overly fond of the Unholy Pistol with which he dispatched many angels during the war; his vessel was killed in the Battle for Berlin, and he found himself trapped in his pistol. Picked up by a Russian soldier during the aftermath, he used his resonance to warp the poor man's mind, and successfully assassinated several angels within the occupation forces before being discovered and teleporting away. Similar situations drove him increasingly insane; retreating from fights made him dissonant, which he

converted to Discord. Eventually, Lekor became firmly convinced that he *was* “Gun,” an evil artifact of Baal's.

He has some trouble using his resonance, as he believes he cannot communicate normally. He can use the Ethereal Song of Tongues, but rationalizes this as the wielder's *own* thoughts, prompted by the artifact, rather than communication. This form of interaction also tends to unnerve mundanes, who must then be convinced that they didn't really hear “a voice in their head.” Soldiers and celestials often require even more persuasion, since they are likely to get the ridiculous notion that “Gun” is actually a demon using a Song to communicate with them, rather than an artifact.

Asmodeus eventually tracked down the Renegade demon who was now Bound into a living artifact. The peculiar nature of this Renegade's delusion, and his effectiveness as a weapon in the War, gave Asmodeus pause. Rather than simply destroying Lekor, or transforming him back to normal to stand trial, he chose to return him to his Prince. Baal was not displeased with what his Servitor had become, and now sometimes carries Gun as a personal sidearm. He has been known to lend it to favored Servitors, however, or even let it surface in the possession of arms

dealers on Earth. (On at least one occasion, Kobal managed to put Gun in the hands of a cheap hit man, and pointed him at local demons and angels alike, laughing himself silly as an insignificant mundane took down one high-powered celestial after another.)

Gun's habit of transporting itself away to avoid capture means it spends a lot of time in gun lockers at Baal's Tethers, bleeding off dissonance. But it could turn up anywhere, either as a temporary loan from Baal to use against a very powerful opponent, or just sowing chaos in the corporeal realm.

Lekor, a.k.a. “Gun,” Balseraph of the War

Corporeal Forces – 3	Strength 6	Agility 6
Ethereal Forces – 4	Intelligence 4	Precision 12
Celestial Forces – 4	Will 11	Perception 5

Songs: Charm (Celestial/3), Motion (Corporeal/5, Celestial/4), Thunder/6, Tongues (Ethereal/3)

Skills: Ranged Weapon (Pistol/6)

Attunements: Balseraph of the War, Djinn of the War, Art of Combat

Discord: Bound/6



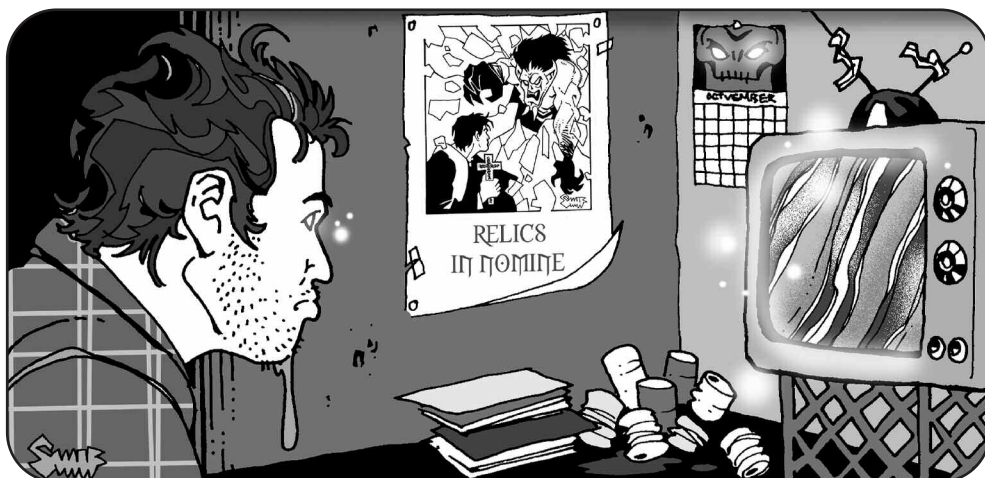
Idiot Box

This was one of the first fruits of the accord between Vapula, the Demon Prince of Technology, and Nybbas, the Demon Prince of the Media. Framed by a large, wooden case is a cathode-ray tube, a seemingly innocuous antique television. Even on the celestial plane, the television has no distinguishing features. A Box's roughly hewn appearance almost insures it will fall into the hands of only the lower class; one might wonder what Vapula and Nybbas have in mind for the elite . . . perhaps something with a sharper image.

After the sun goes down, the Idiot Box comes alive. Its celestial appearance becomes more ominous, with huge wrought iron handles asymmetrically welded to the front of the case, and an endless procession of ants coming and going through its back to the wall socket. Each Idiot Box is actually an imp (supplied by Nybbas) bound to a special device developed in Vapula's labs. While barely having the intelligence of a dog, it is still very much aware of its purpose and its Need. Its purpose is to guide humanity toward selfishness, but it regenerates Essence only after being watched attentively for two solid hours. After generating the required Essence, it will seek to invoke a state of mindless contentment in its viewers to insure a steady source of Essence. Treat this power as a more diabolical version of the Ethereal Song of Charm; there is no penalty to affect multiple subjects, and besides reducing the victims' Intelligence, anyone affected must make a Will roll to do *anything* but stare at the Box. However, potential victims must watch the Idiot Box voluntarily for two hours before it can affect them.

Some particularly nasty Idiot Boxes have developed symbiotic relationships with other imps, who *feed* on the humans who are lured into the Box's power.

Idiot Boxes are quite tough (+2 Fragility Feature) and they can repair themselves, even after being kicked or



thrown out a window. If the Idiot Box is destroyed on the corporeal plane, it will be free to roam around as it pleases until it manages to scrape together enough Essence to create a new vessel, or meets its more permanent celestial demise. If the resident imp is successfully attacked and destroyed celestially, its corporeal vessel will no longer function correctly. Only a skilled technician with plenty of spare parts will ever get it running again, but better advice might be to leave the evil thing in a junkyard.

Idiot Box, Imp of the Media

Corporeal Forces – 1 Strength 3 Agility 1

Ethereal Forces – 1 Intelligence 2 Precision 2

Celestial Forces – 1 Will 2 Perception 2

Songs: Charm (Ethereal/6) (*special* – see above), Healing (Corporeal/5)

Attunements: Impudite of Technology (provided by Vapula)

Discord: Need (To Be Watched)/2, Nocturnal/3

Ring of Wainwright Scott

This device, which contains the ethereal spirit Æfrik, was the creation of the mortal sorcerer who gives it its name. Most mortals into whose hands the ring has fallen believe it *summons* a spirit; Æfrik prefers not to enlighten them, since if they know he actually resides in the ring, they can command him more readily. He is rather annoyed with his current condition, but will generally go along with any plan that would free him from captivity.

Æfrik, Ethereal Spirit

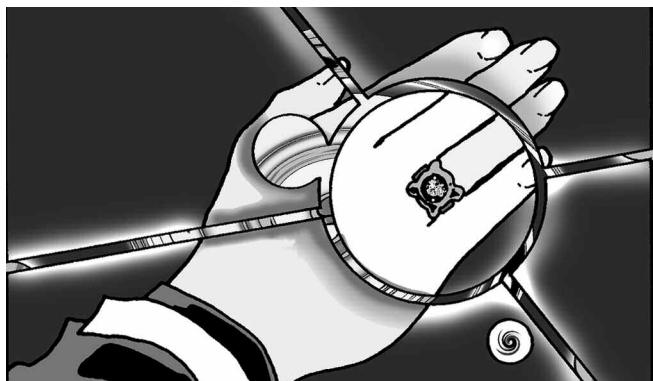
Corporeal Forces – 0 Strength 0 Agility 0

Ethereal Forces – 3 Intelligence 6 Precision 6

Celestial Forces – 3 Will 8 Perception 4

Songs: Attraction (Ethereal/4), Spirit Speech (Ethereal/3)

Skills: Emote/2, Fast-Talk/3



ADVENTURES



110

ADVENTURES

There is a long tradition of using artifacts as a source of adventures for roleplaying games. Indeed, more than one epic fantasy novel has revolved around a quest to obtain, or destroy, a powerful artifact. Artifacts can serve this purpose in *In Nomine* too – the crucial thing to remember is that *In Nomine* artifacts are not simply “magic items” to be hoarded and carted around as a portable arsenal by the player characters! If obtaining an artifact is the goal of an adventure, make sure that the artifact serves some greater purpose in the War, and consider the role of each character’s Superior; what do the Archangels and Demon Princes want done with it? If angels are simply scrambling after Swords of Demon Slaying, artifacts will quickly lose their luster in the campaign, as each one introduced will pale in comparison to the next one. more important, if a celestial is too concerned with acquiring *things*, he is not paying enough attention to his Word! If Servitors are letting their tools get in the way of their jobs, their Superiors will not hesitate to take them away . . .

Two adventure scenarios are presented below, one brief, the other one more detailed. Use them in your campaign as an interesting way to get the characters running around in pursuit of powerful artifacts . . . and to emphasize that every artifact has some greater purpose behind it.

THE NYBBAS COMPUTER

It’s a TV! It’s a computer! It’s the ultimate Web-surfing machine! It slices! It dices! It chops! It brainwashes! *It’s the Greatest Diabolical Plot Ever!* And it will be working Any Day Now . . .

Nybbas was beginning to worry that his position in Hell might erode as fast as he had gained it – people were watching less broadcast TV, despite the profusion of cable and satellite channels funneling mindless drivel to the masses. And the anarchic Internet came up out of left field, leaving the Prince of the Media scrambling to reposition his huge media empires to take advantage. His credibility in Hell was dropping – more and more he heard behind his back, “So what has he done *lately?*” The short attention span he’s encouraged for years in humans came back to haunt the youngest major Prince.

What better than a way to turn the ’net into the ultimate weapon in the War? A way to affect masses of people directly, without needing thousands of Servitors doing the old one-on-one bit? Enter the “NC,” the

Nybbas Computer. The basic concept was simple, elegant, and, well, diabolical – a computer that can run Songs downloaded from broadcasts or over the ’net, powered by either the viewers’ own Essence or a central broadcast source.

The challenge? It was needed *soon*, before the rapid growth of the uncontrollable Internet and the World Wide Web dissolved Media. People making their *own* entertainment? How . . . quaint. Somewhere in the background, Lilith smiled.

The first prototype was a success – a computer/TV that could perform a limited number of Songs, as long as a celestial was present to supply Essence. The gathered observers of the major Principalities seemed to be impressed. When they went home, congratulatory notes started arriving at the lab – with a few minor requests for changes. Beleth wanted the ability to transmit nightmares directly to the masses. Belial thought spontaneous human combustion should be included. Or maybe just having the viewers’ heads explode on command? Kobal wanted a laugh track, forcing the viewers to laugh on cue. The feature list started growing at an alarming rate. Nybbas and Vapula were being pressed for results, and the next demo was only a month away . . .

For Vapula’s researchers, the ability to produce results is a survival trait. Tishbite, the NC’s third chief designer in the last year, was the cream of the lab’s evolutionary pressure-cooker environment. He succeeded brilliantly. The second demo was a success – the three prototypes could tap, store, and use Essence as programmed, and perform any Song downloaded to them. The factories of Tartarus would be retooled to produce the NC in mass quantities within six months. The corporeal realm would be Hell’s within five years. Nybbas rubbed his hands in glee and awarded Tishbite one of his Rites (in addition to the Servitor Attunement he’d already bestowed to aid the Balseraph of Technology in his work). Vapula promoted Tishbite to Baron on the spot.

Mere days before Nybbas and Vapula planned to unveil the new and improved Nybbas Computer before all of Hell’s assembled royalty, including Lucifer himself, the Balseraph Tishbite, his Heart, and the prototypes disappeared.

The immediate suspects are the Princes – the powerful NC could remake the corporeal realm to Nybbas’ wishes, catapulting him to a level of power perhaps even beyond that of Lucifer. Or perhaps the Other Side stole it. Or the thief might be the NC’s missing chief designer, the only one who understood how to build the ultimate artifacts . . .

Agents of all the Princes are searching for the stolen prototypes – whoever finds them first will gain enormous power. All this activity has been detected by the



forces of Heaven, who are also searching for the whatever-it-is – anything the Princes want *that* badly is too important to the War to leave in their hands.

And in the middle of it all are three *very* angry 15-Force Impudites, kidnapped and Bound into the prototype NCs, enslaved temporarily to the computer's operating system, and partially freed by flaws in the hastily-written control program. The designer? Tishbite is now carrying three rather heavy and bulky NC prototypes around the corporeal realm, slave to the "devices" he created.

Oh, and Asmodeus would like to find three high-ranking Renegade Impudites, who all vanished while vacationing in Shal-Mari . . .

The "NCs" are essentially cyborged demons – they have all the abilities of a powerful demon, plus the ability to perform any Songs loaded into the computer section at level 6. The three "demons in the machines" are Golmorath, Impudite Knight of Nightmares; Tyura, Impudite Baron of Fire; and Sandernog, Impudite Baron of the Media. The GM should decide on the exact attunements these powerful demons possess, as well as which Songs are currently loaded in the three computers. All three would like to go home, but until they can get Tishbite to reverse the Binding, they don't dare – their Princes might just write them off to gain his secrets. And none of them can agree on which Prince they should go to first, anyway.

TISHBITE

Balseraph Baron of Technology

(Now Renegade, but Vapula hasn't removed his Distinction yet, since he doesn't know exactly what Tishbite's status is)

Corporeal Forces – 3 Strength 6 Agility 6
Ethereal Forces – 6 Intelligence 12 Precision 12
Celestial Forces – 4 Will 8 Perception 8

Vessels: Human/3, Lab Rat/1

Songs: Artifacts (Ethereal/3, Celestial/5), Attraction (Corporeal/4, Celestial/3), Charm (Ethereal/4, Celestial/3), Entropy (Corporeal/4), Motion (Celestial/3), Possession/6, Tongues (Ethereal/2)

Skills: Computer Operation/6, Electronics/4, Enchantment/4, Engineering/3, Fast Talk/4, Knowledge (Television/4, Media/3)

Attunements: Balseraph of Technology, Impudite of Technology, Baron of Gremlins, Invention, Subliminal

Special Rite: Nybbas granted Tishbite his basic Rite of watching three hours of television. Tishbite frequently stays glued to the screens of his three Impudite "masters."

Tishbite's scheme worked brilliantly. (Don't ask how he managed to have the three titled Impudites abducted and bound into the "Nybbas Computers" – if Tishbite should survive this scenario and the GM wants to use him again, he may owe some major Geases to someone very powerful . . .) Of course, like a Balseraph, he convinced himself that the scam he'd perpetrated on two Demon Princes was genuine – and even began to think he could repeat it in front of a much larger audience.

It was at this point that his unwilling tools decided to take drastic action. They knew that even if by remote chance Tishbite could fool all the Demon Princes in Hell, there was no way he'd pull the wool over Lucifer's eyes! And their fate was likely to be no more pleasant than Tishbite's. So they coordinated their efforts and forced the Balseraph to grab his Heart and run. Every Prince in Hell would have searchers looking for them, so they decided their only chance of hiding was in the corporeal realm.

At this point, Tishbite would love to just put this whole mess behind him and go back to cleaning test tubes in Vapula's lab, but that's not going to happen. His only hope is staying out of Hell's clutches. He'd even be willing to tell Heaven everything he knows about the Nybbas Computer, if an Archangel would grant him asylum. (Unfortunately, he is *not* in any shape to be redeemed.)

THE COLLECTOR

*And all my endeavours are unlucky explorers
come back, abandoning the expedition;
the specimens, the lilies of ambition
still spring in their climate, still unpicked;
but time, time is all I lacked
to find them, as the great collectors before me.*

– “On Return from Egypt, 1943–4,” Keith Douglas

If the greatest collector in all the Symphony is Yves – who gathers the names of all things – then the second-greatest collector is surely Hypatia of Alexandria. For almost sixteen centuries Hypatia has been charged by Yves with collecting artifacts, cataloging them, and preserving them. In doing so, Hypatia removes these artifacts from the reach of humans and celestials both. She has assembled the greatest collection of relics in existence, but has never been seriously challenged for their ownership. Until now.

This chapter presents an important but secretive NPC in the world of *In Nomine*, along with her servants and several plot hooks that can bring her (and them) into your campaign. It is not a ready-to-run adventure; you will need to read through it and customize it for your group. General suggestions on how to use Hypatia and her servants appear on p. 119; a specific scenario plot you can use to bring Hypatia into your campaign and perhaps resolve the fate of her collection appears at the end of this chapter, beginning on p. 120.

The material herein is presented as an adventure *resource* rather than an adventure per se, because it should be useful at multiple points in your campaign. Its components can recur throughout your storyline. There is enough information here that you *can* run a single adventure with this material, but doing so will almost certainly exhaust the material’s long-term utility. The ideal approach is to fold Hypatia and the plots associated with her into your campaign, only activating the main scenario hook when the players are used to her and you are ready to wrap up her storylines.

BACKGROUND

The Library of Alexandria in Egypt has passed from truth and into legend . . . so a clearing of the cobwebs is in order. In legend, the library was the greatest accumulation of knowledge in the ancient world, but was accidentally destroyed in a dock fire set by Caesar’s troops in 48 B.C. to block the fleet of Ptolemy. In truth, the various institutions that made up what we call the library survived for several centuries past this conflagration. The final end of the library came in 686 A.D., when the



remaining texts were burned to heat the bath-houses of Alexandria’s new Arab conquerors. Numerous disasters (usually political) occurred in Alexandria between those two dates, however, each of which led to a dramatic erosion of the library and its holdings. The effective end of the library was kicked off in 414 A.D., and is marked in history by the death of Hypatia.

Hypatia was the daughter of the library's last great mathematician, Theon. She was a Neoplatonist philosopher and astronomer, one of the last members of the library's intelligentsia. She also served as an advisor to the Roman prefect Orestes, the secular ruler of Alexandria. Hypatia was a pagan, an independent woman who represented both the influence of paganism in what was becoming a Christian culture and who also represented the disciplines of science. Both of these traits threatened the narrow-minded religious zealots of whom the Roman patriarch, Cyril, was a violent example.

Hypatia was unwittingly caught in a power struggle between the secular and religious factions of the Roman Empire – in particular, between Orestes and Cyril. Things came to a head in 414 A.D., when Cyril ordered that all Jews be expelled from Alexandria. Orestes refused, and a mob of monks under the command of Cyril murdered him. Flush with victory, the monks came upon Hypatia, returning home from her lectures. The monks took her from her chariot, then stripped her, flayed her, and finally burned her alive in the library as a witch. Cyril, effectively now the ruler of Alexandria, was proclaimed a saint.

But Hypatia did not die a final death. A loyal Soldier of Yves, her needless death at the hands of fanatics offended the normally imperturbable Archangel. He granted her a curious form of immortality, placing her soul within a clockwork vessel – an animated humanoid relic that would serve as her new body. Restored to a form of life, at least, Hypatia was immune to age and physical dangers. Yves charged her with the accumulation and cataloging of other things that also should not die: magical relics like herself.

Hypatia

Hypatia's body – built by Manaxiel, the Angel of Tinkering (p. 124) – is a beautiful but obviously inhuman fabrication. She has no skin as such – you can quite literally see right through her. Her form consists of great loops of finely-wrought silver assembled in the outline of a human form, like widely spaced ribbons wrapped symmetrically around an invisible body. Minute, gleaming cogs and joints give her full articulation, though just seeing her walk unclothed is a strange, unsettling

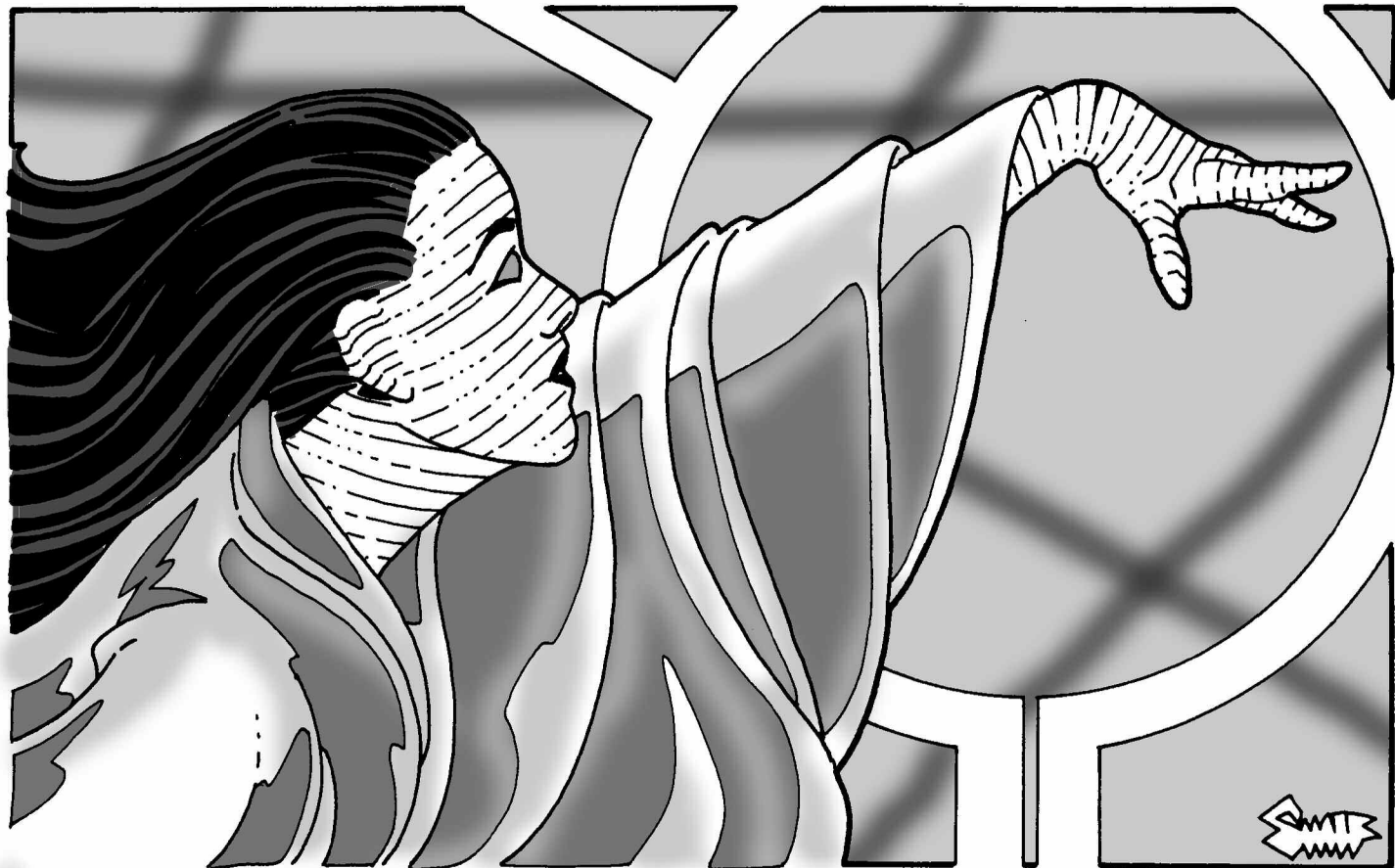
experience. Her head and hands are the most wondrous parts of her, made of flexible, thin ribbons of platinum that move as smoothly as muscles and are just as expressive. Her eyes are sapphires, her teeth are fine platinum, and her hair is spun ebony. (You say you can't spin ebony? Manaxiel just chuckles.) Were she merely a statue, her value on the art market would be enormous (the materials alone are worth millions), so fine is the craftsmanship of Manaxiel. Of course, as a living artifact in the service of Yves, her worth is beyond estimation.

Hypatia dresses in flowing silks, covering all of her body save her hands and head. She wears bejeweled silk gloves and a shimmering gossamer veil when she interacts with others. In this guise, she can readily pass for human and in fact does so frequently. Only her friends see her face unveiled.

She has a great love of beauty, particularly art and architecture of the classical mode. Though charged with collecting artifacts, she also guards paintings and sculpture. Her art collection contains hundreds of fabulous pieces personally gathered by her over the last sixteen centuries, many of which are unknown to modern academics and many more believed to be lost or destroyed. Not a single significant creator is unrepresented in her collection. She will occasionally let a piece go if she feels the world needs it, arranging for it to be "discovered" in some dusty back room of a small town. She also lends items from her art collection to Blandine, who places them in the dreams of mortals to inspire them.

As much as she loves art, however, it is but a hobby compared to her Destiny-charged duty: the collection and cataloging of artifacts. This is what consumes her, and her collection of artifacts is an unknown wonder of the world. Few artifacts in existence for any length of time have not passed through her hands at one time or another. The vast majority she retrieves, records, and returns – this is especially true of talismans, corporeal artifacts, and other minor miracles. Her records are meticulous in their detail and awesome in their scope: her catalog of an artifact's owners contains many tales of violence, love, and loss should one read between the lines. She faithfully copies each record and passes it on to Yves (and indeed there is a door in her library that leads into Yves').





Though countless items come and go, like small fish thrown back into the sea, relics and reliquaries often remain. These, the most potent and unusual of artifacts, are the ones she is most concerned with. Yves has charged her with gathering such items and removing them from circulation if they pose a threat to the Symphony. In effect, she is denying them both to the enemy and to the angelic Host. The power of her permanent collection is such that it could conceivably tip the scales of the War if wantonly and callously deployed all at once – it could even threaten a Superior. Most items of this collection are distinguished by their malevolent intent and violent potential.

A lifelong friend of her vessel's creator, Manaxiel, Hypatia is also frequently consulted by Ilirael, the Angel of Protective Boons (p. 124). Hypatia and Ilirael are close friends and share an interest in fine art. Hypatia frequently gives Ilirael the minor artifacts that pass into her hands, so that Ilirael may in turn dispense them to humans or angels in need. Centuries-old rumors among the angelic host claim that Yves has been in love with Hypatia from the moment they met and so made her immortal, but most celestials give little credence to such inanities.

HYPATIA OF ALEXANDRIA

Saint of Destiny, Friend of the Sages, and Living Artifact

(Relic/Reliquary level 8)

Corporeal Forces – 2	Strength 3	Agility 5
Ethereal Forces – 3	Intelligence 8	Precision 4
Celestial Forces – 3	Will 6	Perception 6

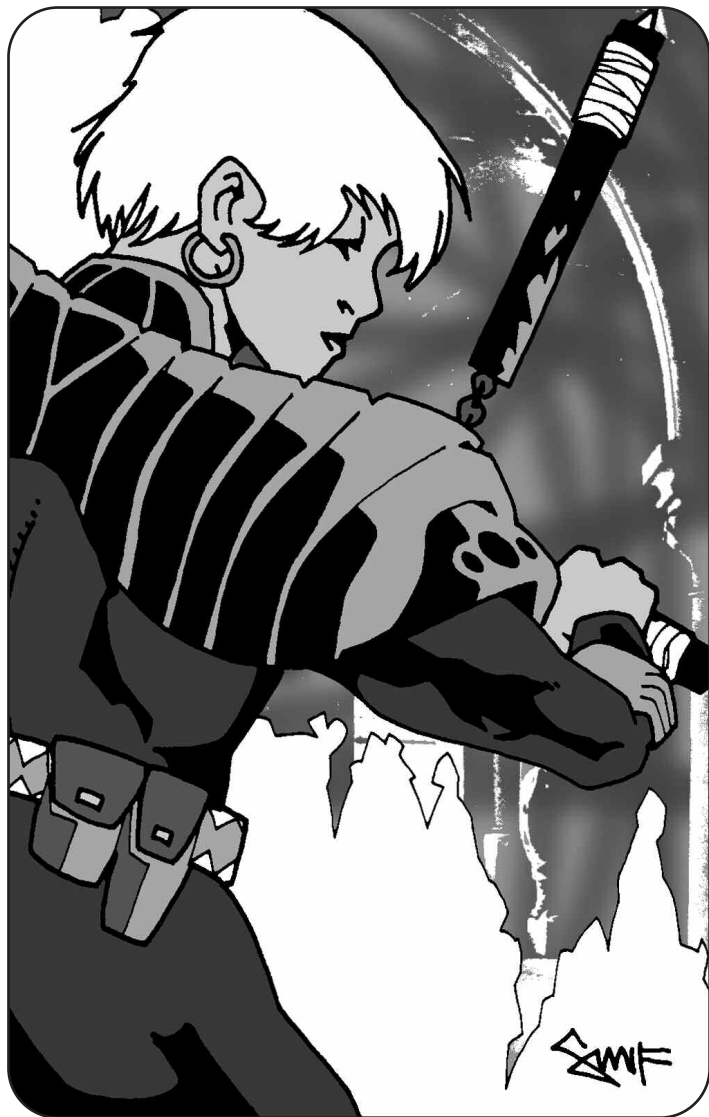
Songs: Affinity (Celestial/6), Attraction (Celestial/4), Essence (Ethereal/4), Form (Ethereal/3), Motion (Celestial/5), Shields (Corporeal/4, Ethereal/3, Celestial/2), Tongues (Corporeal/4, Celestial/3)

Skills: Area Knowledge (The Library/6), Chemistry/2, Detect Lies/4, Engineering/2, Language (Arabic/3, English/4, French/4, Greek/6, Latin/6), Savoir-Faire/4

Distinction: Friend of the Sages. Hypatia is one of the few Saints to be granted a Distinction, one of very few to be granted a second-level one.

Artifacts: Hypatia typically has a half-dozen or more artifacts on her person at all times. These should be chosen by the GM from the items in this book, or they could be new ones of your creation. She rarely uses the same ones for very long. In general, she always has some very powerful protective and offensive artifacts to keep

herself safe and threaten any who challenge her, plus several more applicable to whatever activities she's currently engaged in. She carries some simply because they please her for some idiosyncratic reason, and she often demonstrates these to celestials or Soldiers she meets in the course of her work. She wears artifacts the way some people wear jewelry, but she is always mindful of their power and importance.



Hypatia's Muses

Hypatia does not go about her task alone. She has nine assistants who help her, collectively known as the Muses. These assistants are almost always Soldiers of various Archangels who are detached to aid Hypatia for a variable period of time – some have spent a lifetime in her service. Occasionally, an angel will serve as one of Hypatia's Muses, but this is very rare. Though they have

their own true names, each adopts the name of a Muse from classical mythology during their service. Thus there have been dozens of different Terpsichores, Calliopes, Clios, etc., over the centuries. All are female, though Hypatia would make an exception if requested by an Archangel. It simply pleases her sense of classical aesthetics for her Muses to be women. Hypatia occasionally forgets which incarnation of a particular Muse she is speaking to, and is known to make comments like “Do you remember, Erato, when we first saw this relic, at the beginning of the Renaissance . . . ?”

Each current Muse is described briefly below, but without a character write-up; the GM should personalize their abilities for his campaign, which includes deciding on a Superior for some of them. Remember that all of the Muses are highly-competent Soldiers of God, and should be able to pose a serious obstacle to the average celestial even *without* their usual arsenal of relics.

Calliope: A tireless tracker, Nicola Aharonian is one of three Muses who specialize in finding artifacts and stealing them with stealth and guile. Nicola can seemingly pick up the scent of an artifact just by flipping through a catalog from an art auction; within hours, she's picking locks and cracking safes. If she is to be believed, she's stolen half of everything that's ever worth stealing – but that was before she became a Soldier and began walking the straight and narrow, of course. Now she steals minor pieces for Hypatia, then gets to prove her skill doubly by sneaking back and returning the artifacts to where she found them. Most of the time. Need we name her Archangel?

Clio: Instrumental in bringing Erato into the War, Sandra Huston is a two-time national martial arts champ and former spokesperson for an athletic beverage. Since the day that she saved Erato (then Mona) from demons, the two have been close – Sandra taking the role of the daughter Erato never had. She always accompanies Erato on her work, coldly scanning the crowd at ritzy dinner parties for a whiff of Hell. Sandra is very protective of Erato, and has hauled her bacon out of the fire on more than a few occasions. She finds it annoying that Erato never once loses her cultured composure even when the chips are down, but likes her just the same.

Erato: Another tracker, Mona Dederon, simply knows everyone. For forty years she was a master art dealer and gallery owner, and became friends with Hypatia, who sensed her good heart. When Mona retired, she soon found herself restless. A chance encounter with a group of diabolicals pursuing the Sanguine Painting (*In Nomine*, p. 197) put her life at risk, and Clio saved the day. Energized by her newfound knowledge of the War, Mona wrangled a position with Hypatia and now uses

her vast network of contacts in the art world to track down relics. As a sideline, Mona now handles acquisitions for Hypatia's personal art collection – "Tsk, tsk. Lovely collection, dear, but no discipline! Let me help. And *that* piece has *got* to go."

Euterpe: The third tracker, Chang An, is a people person. She finds artifacts through her social skills; she's a good talker, and a good listener. She is very persuasive, and very discerning. She can tell what you're really thinking by listening closely to what you're saying – or not saying. Her understanding of the human psyche is intense and instinctive. Her Archangel, Marc, has said that she could sell brimstone to Hell if she set her mind to it.

Melpomene: The only Muse without a Superior, Rachel Anne Williams is the human twin sister of the angel Senrevah's mortal vessel (p. 125). When the struggles of the War began to involve Senrevah, she found that her sister became a target and her life was in danger. Rachel (who prefers to go by "Anne," or sometimes "Annie" to avoid confusion with Urania) had long known Senrevah's true nature – sisters know these things – and Senrevah convinced her to hide out with Hypatia for a while. As Melpomene, Anne is a de facto Soldier and diligent records-keeper, working primarily with Thalia. Senrevah's motivation in placing her human sister in Hypatia's stronghold may be sinister or at least ill-advised, depending on what plans the GM has cooked up for the amnesiac angel.

Polyhymnia: Nikki Jackson fights for the Lord. She's one of three Muses who guard Hypatia's collection and help Calliope, Euterpe, and Erato gather artifacts from people who might not be happy to see them go. Thanks to her access to Hypatia's arsenal of relics and her own indomitable courage, she's faced down demons by herself and walked away the victor time and time again. Few are willing to mess with Nikki – twice.



Terpsichore: Born Andrea Melon, Terpsichore is a scholar and researcher with a fine talent for calligraphy and illustration. She is the lead record-keeper, but delegates her daily duties to Thalia and Melpomene so that she can focus on her true love: illuminating Hypatia's records with beautiful, colorful drawings. She echoes the style of the gifted monk-artists of the middle ages, favoring gilt and traditional Christian imagery in her work.

Thalia: Hiruko Sato was a librarian before the War called upon her inner strength and loving devotion. For a time she served Gabriel, who awakened the fires of her heart and molded her into an alert and clever Soldier of God. But Hiruko was not really a fighter; she was most comfortable when she could express her passion in quiet ways. Eventually, Gabriel realized that Hiruko could not be what the Archangel had hoped, and she put Hiruko to work for Hypatia. As Thalia, she does the taxing book-keeping necessary to chart the ownership of the numberless minor artifacts that pass through Hypatia's halls.

Urania: Alone among the Muses, Marya Smirnitskaya never leaves Hypatia's stronghold. She has been a Soldier of Laurence for years, but was detached to Hypatia's service when Laurence got wind of diabolic interest in Hypatia's collection. Those rumors have come to nothing so far, but Urania is nothing if not fanatical. She strides the galleries, keeping no schedule, always looking for trouble. She insists on keeping some of the more potent artifacts on her person at all times, so that she is always ready to face danger. Marya is rather cold to the other Muses, most of whom she sees as flighty and unworthy of protecting such a strategically important resource.



Hypatia's Stronghold

Hypatia and her Muses reside within a recreation of the main building of the Library of Alexandria. It's a classical Greek structure consisting of a main hall with two wings, in the shape of a "U," with a beautiful courtyard garden in the center. The entire place is protected by a permanent Celestial Song of Shields, which protects her from celestial scrutiny and also dampens the disturbance generated by many of the artifacts present.

Within the main hall, Hypatia keeps her collection of artifacts. There are always at least three Muses here, cataloging new acquisitions and guarding the premises. The hall is divided into a dozen galleries, into which the hundreds of artifacts are organized loosely by power and intent. One gallery is purely devoted to the most transitory of items – minor corporeal artifacts and talismans that rarely remain for more than a few days. This is where Hypatia and the Muses do the bulk of their work; it is more office than gallery. Another houses artifacts with purely aesthetic functions; singing sculptures, magically animated dioramas, jewel-encrusted golden eggs that release doves every time they are opened, and other such niceties. Other galleries have other specialties. The main hall also contains the living quarters of the nine Muses.

The left-hand wing is Hypatia's library, where sixteen centuries' worth of records are kept on beautiful papyrus scrolls, after the Graeco-Egyptian fashion of the scrolls at the original Library of Alexandria. Made of indestructible vellum and inscribed in metallic-ink calligraphic lettering, these scrolls are beautiful to behold. Many have been illuminated by past Muses with cameo illustrations of scenes from the histories of various artifacts or depictions of their appearance. This is where the door to Yves'

celestial library can be found, though few ever notice its presence and only Hypatia and Yves use it. Yves is a regular visitor, popping in when he needs distraction, giving fatherly guidance to new Muses on the performance of their duties and examining the newest acquisitions. (Kronos mockingly refers to Hypatia and her Muses as "Yves' harem.")

The right-hand wing is Hypatia's residence, but she keeps only a small apartment for her living space. The rest of the wing is full of her non-magical collection of paintings

and sculptures. Her collection of such objects is far greater than she has room to display them, so many are kept in a storage area and cycled through the galleries at whim. When Hypatia is angry or frustrated over some issue, she works out her emotions by rearranging the display of her art galleries, building exhibitions by artist, place of origin, theme, or whatever comes to mind, brilliant exhibitions that few will ever see. Hypatia secretly hopes to someday conceive of an exhibition of such perfection and beauty that Eli will pay a visit, but it hasn't happened yet.

Where is Hypatia's stronghold located? No one knows – not even Hypatia. Yves created it for her and brought her there originally. She and her Muses use the Song of Location (powered by the library itself) to travel to and fro. Any visitor to her stronghold must be brought there by someone who is attuned to it. The stronghold presumably exists somewhere on Earth – corporeal artifacts don't disappear, as they would if the stronghold were in the Marches or in Heaven. But only Yves knows its location. Compasses do not work there, the night sky never shows a single star, and no form of transmission or signal can reach it. One can walk away from the halls and into the grassy countryside around them, and then continue walking for a lifetime without finding anything but more countryside. Yves does not discuss the location or the nature of Hypatia's stronghold with anyone. Hypatia has never asked.

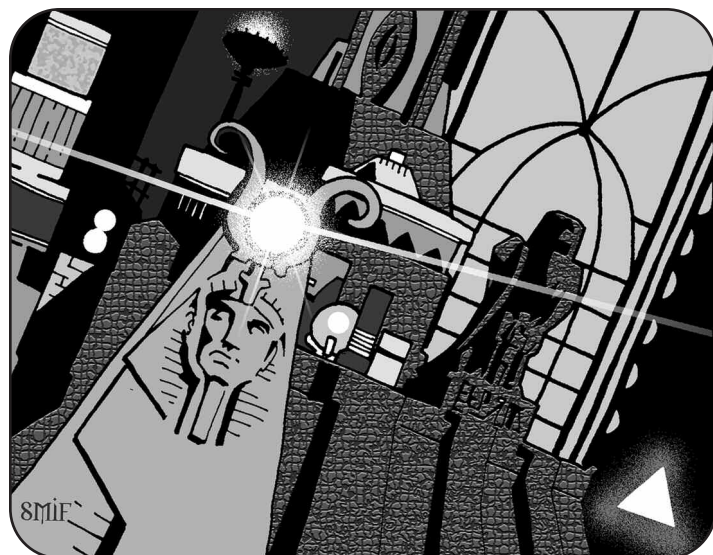
Besides accessing the outside world with the Song of Location, there is one other way to get to and from the Library; through a Tether to the Marches. This is a Tether of Dreams leading straight to Blandine's Tower, created with a little help from Blandine, but mostly through Hypatia's own actions. (This is how she has

become friendly with the Archangel of Dreams, and has come to loan her precious artworks to place in the dreams of humans.) Hypatia is fond of the Marches, and likes to visit the old gods of her ancient Greece and Egypt who reside there. Though she stays on Blandine's side of the Marches, Dominic is very suspicious of her fraternization with pagan deities. Because she is a servant of Yves, he has taken no direct action, but his angels monitor her comings and goings on the ethereal plane. No one can use the ethereal Tether without Blandine's permission.

Hypatia's Collection

The bulk of Hypatia's collection comprises some 500 artifacts. Perhaps a third of these are very minor corporeal artifacts and talismans, which come and go all the time. Another third are powerful or unusual artifacts that nevertheless pose little threat to anyone – either they serve aesthetic functions, or deal with areas such as communication or healing that do not readily serve a critical role in the War. These items are of little or no interest to Hell.

The final third of her collection is another matter. Just as Hypatia's stronghold is hidden, so too is the heart of her collection. The most potent relics and reliquaries she has – those which comprise the most critical part of her service to Yves – are kept in a sealed and warded vault. Only Hypatia (and Yves, of course) can access it, and it



actually exists in a realm *separate* from the rest of the Library. (Even most of the Muses are unaware of this feature, but should the Library ever be breached, the invaders would find themselves unable to steal its greatest treasures, unless Hypatia herself could be forced to lead them there . . . and she would not do this even to save the lives of her Muses.) Its exact location is even more mysterious than that of the Library itself; is it elsewhere in this isolated realm, or perhaps a remote tower in the very farthest of the Far Marches, where even the most ancient ethereal spirits have never trod? Again, Yves has never said, and Hypatia has never asked.

It is these artifacts that would be of exceptional utility to Hell – or even to Heaven. Michael, for one, would love to get his hands on this part of Hypatia's collection. But Hypatia (with Yves' inferred blessing) has deemed these items too harmful or powerful to let slip into anyone's hands – mortal, diabolic, *or* angelic.

PLOT HOOKS

Hypatia and her Muses can be used in a variety of ways during the course of an *In Nomine* campaign. A few possibilities (in increasing levels of complexity):

Snatched: A minor artifact recently retrieved or created by the PCs vanishes from wherever it was kept. Calliope and Polyhymnia are to blame; they've bopped by, grabbed the artifact, and bopped back to Hypatia's stronghold. Friendly angels might get a terse message from their Superior not to worry about it, or perhaps they might find a cheerful if guarded note from the pair explaining that the artifact will be back shortly. Within a few days, it reappears in its former location, or somewhere else convenient should the former owners be watching closely. Inquiries get the characters the basic lowdown on Hypatia's crew, but no direct contact.



Competition: If the PCs are on the trail of an artifact, or are mixing it up with opponents who have one, a couple of Muses get involved. They might talk to angels directly, explaining that they need to remove the artifact in question from circulation (if sought by the group) or asking for help in obtaining it if the angels' enemies have it. Should the characters be diabolical, it's more likely that they'll come to blows with the Muses dispatched to retrieve the item, and they should probably get the short end of the stick when the altercation goes down. The Muses will choose their opportunity carefully, and should be outfitted with enough powerful artifacts to stave off demonic attacks long enough to make their getaway. (This is an especially good hook to use on celestials who are starting to take humans for granted . . .)

Assignment: The group gets an assignment from their Superior(s) that involves Hypatia and company. For angels, this might mean retrieving an artifact and hooking up with some Muses for the hand-off, or even being taken to the stronghold to consult on the matter. For diabolicals, this means laying some trap for the Muses, or at least denying them whatever artifact they are presently after.

MICHAEL'S MACHINATIONS

Michael, Archangel of War, has a beef. He doesn't trust Yves, and in particular he doesn't trust Yves' lackey Hypatia. When he thinks of the powerful relics and reliquaries kept hidden away by Hypatia and her Muses, it just makes him sick. He believes those weapons should be in the hands of the Heavenly Host, even those items of demonic origin – it would be all too fitting to turn them against their creators. Whenever Michael hears about some legendary sword or mace or vending machine that is now Hypatia's property, he seethes. He paces in the Groves, muttering under his breath and asking himself the same question again and again: Why does Yves want these items hidden away? Michael has asked himself the question in anger so many times that he cannot help but think Yves does not want the War to end. Michael is a warrior, and the thought of someone allegedly on the same side denying his allies access to valuable weapons makes his blood boil.

He's finally going to do something about it.

His plan is fairly simple. It relies on Adolphus, a Fallen Ofanite once in his service. Adolphus wasn't a bad egg, just a little too bloodthirsty. That wouldn't have been enough to drive him from Michael's service – even if he did spill human blood a little too readily on occasion – but Dominic latched onto the situation and imposed harsh sanctions on Adolphus. The hapless angel's raging temper (and need for violence) in the aftermath of the verdict led to his Fall.

Adolphus has refused to enter the service of any Demon Prince. He still swears to hate demons and to want to kill them. He's swiftly descending into sociopathy, and will probably end up a victim of Asmodeus if he continues to refuse the patronage of Hell.

Michael's plan is this: he's going to contact Adolphus through intermediaries and make a simple suggestion. Adolphus has been to Hypatia's stronghold before, back when he was an angel. He still knows how to get there. Michael wants Adolphus to accept the patronage of Kronos, Yves' opposite number, and then lead a *lot* of demons into Hypatia's stronghold to wreak havoc and retrieve all those tasty artifacts. Michael has couched this proposal – allegedly just a means of teaching Yves a lesson – as a way for Adolphus to begin



It's Personal: Look over the supporting cast (p. 122) and try to find intersections between the PCs, someone from the cast, and the Muses. Senrevah is a natural for this, owing to her wild-card nature, and that can lead to Melpomene. Diabolicals might hose one sister to flush out the other. If the characters are angelic, perhaps one sister is indeed an unwitting agent of evil. Figuring out which one is the problem should prove an interesting challenge.



regaining Heaven, or at least regaining Michael's favor. Adolphus is too insane at this point to see how unlikely it is that attacking minions of Heaven will get him Heaven's favor. Michael has scrupulously avoided lying to his former Servitor, but he is allowing Adolphus to deceive himself, and he knows it. He also knows that what he's doing is not terribly honorable, and that it would distress many of his own Servitors if they learned of it. The Archangel of War has always believed the end justifies the means, but never before has he stretched that principle quite this far.

Of course, the plan isn't that simple. As nice as it would be to teach Yves a lesson, Michael hardly wants Kronos to end up with all that holy and unholy loot. So he will dispatch a small force of angels to Hypatia's stronghold shortly after Adolphus's crew gets there, allegedly to save the day. Their orders are simple: if outnumbered (which Michael knows they will be), they should attempt to avoid the battle and retrieve as many powerful artifacts as possible, fighting only when necessary. (In other words, leave Hypatia and the Muses to the demons.) At the height of the battle – in other words, once Hypatia and the Muses are defeated or killed – Michael will appear in person to destroy Adolphus and the rest of the demons, ensuring their silence. The magnitude of Hypatia's collection warrants Michael's direct action.

Michael's hope isn't really to retrieve a bunch of goodies, though whatever his angelic force recovers will be welcome. What he wants is for Adolphus and company to show how vulnerable Hypatia is and what a bad idea it is to keep these items out of circulation. By showing up to save the collection personally, Michael hopes to throw suspicion off himself. In the end, Michael

wants Yves to abandon this little enterprise and grant him (and Laurence, and the rest) access to the vault of relics and reliquaries.

The PCs can be on any number of sides. If they're demons, they can be the ones contacted by Adolphus with his plan. If they're angels, they can be the ones sent by Michael to "save the day." Those are the obvious options, but there are many others. The new Calabite's loyalties have been highly sought by many Princes, and those Princes are going to be very curious about just what Adolphus is up to. Diabolicals might be detached to help Adolphus, with clandestine orders to seize control of the situation and do their master proud. Likewise, other Archangels might get wind of some weirdness going on, and dispatch their Servitors to follow Adolphus around and see what's he's up to. Whatever side they're on, the PCs could comprise yet another group within the struggle at Hypatia's.

The outcome of all this is up to the GM. Yves might concede that the artifacts should be distributed among Heaven's forces, or he might destroy them all. Michael's plan might succeed, or fail. He could even be the subject of another tribunal, should Adolphus survive to testify or should other witnesses have information to impart. (Remember that Michael is a Seraph – though he doesn't have to answer to the likes of the PCs, so challenging him directly will be futile, and probably suicidal. But if Dominic gets involved, the Archangel of War might not get a divine reprieve this time . . .)

One way or another, it's likely to be Hypatia and her Muses who suffer the most. Like night watchmen at a nuclear stockpile, they are disposable pawns in a game between superpowers.

SUPPORTING CAST



122

SUPPORTING CAST

The following section presents four non-player characters, serving Eli, Jean and Vapula. All of them are artificers. The three Word-bound enchanters are suitable for use as patrons or as powerful enemies. The last is a starting-level character who comes with several plot seeds, suitable for use as a player character, or an interesting encounter.

FORAS

Demon of Mad Science

Impudite Baron of Technology

Corporeal Forces – 5 Strength 8 Agility 12
Ethereal Forces – 6 Intelligence 12 Precision 12
Celestial Forces – 5 Will 10 Perception 10
Vessel: Human/4 (Charisma +1)

Songs: Artifacts (Corporeal/3, Ethereal/2, Celestial/4), Attraction (Corporeal/2, Celestial/3), Charm (Corporeal/4, Ethereal/4, Celestial/3), Essence (Corporeal/5), Harmony (Ethereal/4), Healing (Corporeal/3, Celestial/2), Light (Corporeal/1, Ethereal/4, Celestial/3), Shields (Corporeal/2, Ethereal/3), Tongues (Corporeal/2)

Skills: Chemistry/6, Computer Operation/6, Electronics/6, Enchantment/5, Engineering/6, Knowledge (Current Scientific Ethics/2, Mad Science/6), Medicine/5

Artifacts: The Essential Polarity Reducer (can tell whether a source of used or stored Essence is divine or infernal), The Polybubonic Phase Modulator (no one is quite sure what it does)

Attunements: All Band attunements of Vapula, Baron of Gremlins, Invention, the Demon of Mad Science

Special Rite: As the Demon of Mad Science, Foras gains 1 Essence each time he creates something using unorthodox theories that works as originally intended.

Truth be told, Foras is stark raving mad, which is why he does so well with his work. Foras was granted the Word of Mad Science back in the early 1800's, and has been pursuing it with relish ever since.

Mad Science, as a Word, covers any sort of scientific or medical experimentation that places progress above any sort of ethical or moral boundaries. Mad Science transcends all forms of conventional methodology in its experimentation. When you think of Mad Science, think of Dr. Frankenstein, Josef Mengele, and the like.

Normally, Foras is a steely eyed man in his early 40's with slicked black hair that is graying in the temples. Usually dressed in a suit, Foras seems to be a polite and pleasant, albeit humorless, man. On the other hand, once he gets into his laboratory, things change dramatically. That's when the white lab coat and clip board come out

while his hair goes wild and that manic gleam comes to his eyes. Foras is only truly at home in his lab. It's a cluttered warehouse full of computers and scientific equipment, particularly oscilloscopes, Jacob's Ladders, and other flashy things, along with other unknowable and infernal devices. He usually plays loud and powerful classical music in the background.



One might think that Foras would be too busy with his experiments and the furthering of Mad Science across the world to talk to the average demon, but this is not the case. There is nothing more that Foras appreciates than a good audience. He loves it when visitors come by, but they had better expect to hear about and comment on his latest theories and experiments. It is best not to offend him if one wishes not to become one of his experiments.

If one can handle his eccentricism, Foras can be an excellent, if somewhat unreliable resource for the average demon. His lab is always filled with his latest, untested inventions. If a demon needs an edge, he can always try Foras and "volunteer" to field-test. Since Foras is, after all, the Demon of Mad Science, his devices are hit and miss. Some perform in ways undreamed of, while others literally blow up.

Foras is a very powerful NPC who can add colorful new artifacts to an existing game. He would also be an interesting, but dangerous, superior.

123

SUPPORTING CAST

MANAXIEL

Angel of Tinkering

Malakite Master of Lightning

Corporeal Forces – 4 Strength 6 Agility 10
Ethereal Forces – 6 Intelligence 12 Precision 12
Celestial Forces – 4 Will 8 Perception 8

Vessel: Human/5

Songs: Affinity (Celestial/3), Attraction (Corporeal/2), Charm (Corporeal/3, Ethereal/3, Celestial/3), Essence (Ethereal/4), Healing (Corporeal/3, Celestial/2), Light (Corporeal/2, Ethereal/3, Celestial/3), Form (Celestial/3), Shields (Corporeal/2, Ethereal/3), Tongues (Corporeal/2)

Skills: Chemistry/4, Computer Operation/3, Electronics/4, Enchantment/6, Engineering/6, Knowledge (Miniaturization/3, Medicine/4)

Artifacts: A Clipboard that reliably reports both the status and location of any item he has created.

Additional Malakite Oaths: Never make a frivolous gadget; never throw something away that might be useful later; keep new devices out of diabolical hands at all costs; destroy all devices of diabolical origin.

Attunements: Generator, Malakite of Lightning, Master of the Machine, Remote

Control, Seraph of Creation (due to excellent service), the Angel of Tinkering

Special Rite: Manaxiel gains 1 Essence every time one of his inventions passes its first field test.

Manaxiel is an odd fellow. As the Angel of Tinkering, he is consumed with the need for continuous invention. He makes the most amazing devices, but he never makes two of the same thing. Once a thing is done, and done Right, it's time for him to move on. This is both his blessing and his curse. Fortunately for the other angels of Lightning, he keeps detailed blueprints and records in case they need to replicate one of Manaxiel's devices.

The Word of Tinkering holds a simple spirit – the constant desire to create new technological things and break new scientific ground. Manaxiel can only share his personal breakthroughs with other angels, but he is a motivating force for many inventors, scientists and technicians the world over.

Manaxiel appears as a bespectacled, gray-haired man in a rumpled suit. He always seems to be muttering to himself and checks his pocket watch frequently, as if he's got something on the burner. Odds are, he does. He comes across as gruff and hurried, but should he warm up to someone, Manaxiel is a friend for life, if a stern one.

His workshop is a strange sight. It is a bizarre combination of clean room, clockmaker's shop, biochemical lab, drafting center all rolled up into one. Imagine if Leonardo Da Vinci had met Albert Einstein and both were displaced into the late 20th century. Two common shouts heard within Manaxiel's workshop are "Eureka!" and "Don't touch that!"

In the War, Manaxiel plays a greater role than one might expect. If you can get him to make time for you – he's often busy urging humans to break new ground – Manaxiel is one of the best sources for new and possibly useful artifacts. Many angels come to see him, hoping for a little help in their missions. Those whose honor is lacking get some of his less prized pieces. Those he finds worthy may field-test his most promising works. Of course, the device must be returned afterward, but Manaxiel can outfit an angel with artifacts that will give him an advantage against the forces of Hell for a time. Or they might just whizz and come apart. It all depends.

Like Foras, Manaxiel is a high-level NPC, meant to be used as a plot device and to introduce new relics and other divine devices. He may also serve as a patron.

ILIRAE

Angel of Protective Boons

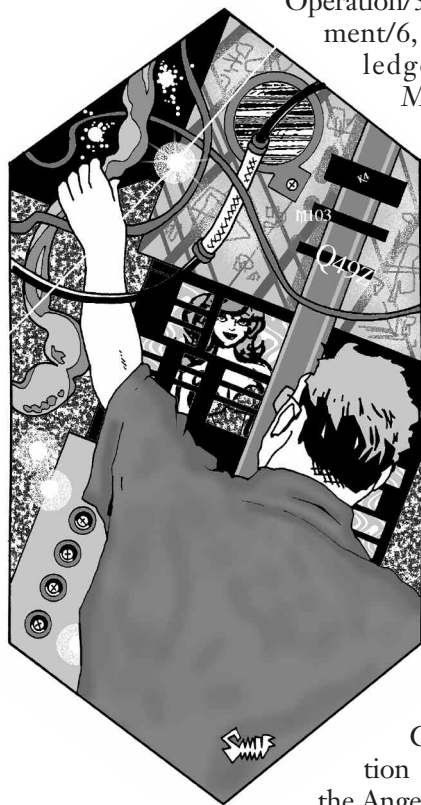
Elobite of Creation in Service to Zadkiel

Corporeal Forces – 4 Strength 9 Agility 7
Ethereal Forces – 5 Intelligence 10 Precision 10
Celestial Forces – 4 Will 8 Perception 8

Vessel: Human/3 (Charisma +3)

Songs: Affinity (Celestial/5), Artifacts (Celestial/6), Dreams (Corporeal/2), Harmony (Corporeal/3, Ethereal/3, Celestial/2), Healing (Corporeal/4, Ethereal/3, Celestial/3), Shields (Corporeal/4, Ethereal/4, Celestial/2), Tongues (Corporeal/2)

Skills: Artistry/6 (Small Crafts), Detect Lies/4, Enchantment/6, Medicine/6, Savoir-Faire/4, Singing/4



Artifacts: A finely crafted silver ring that is both relic (with the Ethereal Song of Harmony at level 6) and a reliquary/6

Attunements: Abracadabra, Aura of Divinity, Elohite of Creation, Ofanite of Creation, Transubstantiation, the Angel of Protective Boons

Special Rite: Ilirael gains 1 Essence every time one of her creations saves an individual from mortal harm.

As the Angel of Protective Boons, Ilirael is the angel who grants protective relics to deserving individuals. She and her agents are the ones to make sure that the protective talismans people place around their houses, like spirit or dream catchers and rabbit's feet, might actually work to protect them from harm.

Ilirael was given her Word long ago, even before she became a Servitor of Zadkiel, Archangel of Protection. She continued to serve Eli alone for many years after his withdrawal from celestial affairs. He did not tell her to go serve another Archangel, perhaps knowing she would refuse. Eventually, it was Zadkiel who approached the faithful Servitor of Creation, and asked Ilirael to come join her, promising she would let her return to Eli's service at a word either from Ilirael or from Eli himself. Ilirael reasoned that it would be selfish to refuse Zadkiel's patronage, and in time she has come to love and respect her, but she still waits patiently for Eli to call all his Servitors back.

Ilirael is a very laid-back individual. She appears as a young, almost waifish woman with long, dark hair, a fine face, and sky blue eyes, dressed in dark, flowing dresses. Ilirael wears many different kinds of jewelry, all crafted herself, many of which are protective relics she is ready to deliver.

She is normally a very quiet person, with a small, pleasant smile. Despite her unassuming demeanor, she has the ability to size an individual up within the first few minutes of conversation. It is her way of determining who is deserving of her services and who is not.

Ilirael spends a great portion of her time creating, researching, and inventing new artifacts which grant protection to their holder. Relics containing the Songs of Harmony, Healing, and Shields are among the most common. Those that are created for humans are also reliquaries, storing Essence to be used for those who can't control its use. Each of her creations is crafted into a fine piece of jewelry, meant to be worn with pride by the owner.

When presented with a genuine need, Ilirael will often lend her protective creations to an angel on Earth. If the need is great enough, or the angel has an impressive

enough reputation or track record, she may give one of her creations to the angel or perhaps even make one especially for him. After all, some individuals lend themselves better to silver than to gold . . .

Ilirael is a powerful NPC, to be used as a source for protective devices, and possibly a minor patron.

SENREVAH

Elohite of Creation

Corporeal Forces – 4 Strength 8 Agility 8
Ethereal Forces – 2 Intelligence 4 Precision 4
Celestial Forces – 3 Will 5 Perception 7

Vessel: Human/1 (Charisma +1)

Role: Art Student/6 (Status 2) (*Sarah Marie Williams*)

Songs: Affinity (Corporeal/1), Entropy (Corporeal/1), Form (Corporeal/1), Harmony (Celestial/1), Healing (Corporeal/1), Light (Corporeal/1), Tongues (Celestial/1)

Skills: Area Knowledge/1 (campaign city), Artistry (Painting/2, Sculpting/1), Computer Operation/1, Detect Lies/1, Driving/1, Emote/2, Enchantment/2, Singing/1

Attunements: Elohite of Creation, Mercurian of Creation, Transubstantiation

Discord: Bound/3

Senrevah is young for an angel. Twenty-five years ago she woke with no memories of who or what she was; Eli restored them, telling her she had been badly injured in a celestial battle. To facilitate the learning process for an angel whose mind had been damaged, he Bound her into a corporeal vessel . . . making her the twin of a baby due soon.

Thus, most of her memories are a human's, albeit from an odd perspective; she's one of the most human Elohim you're likely to meet. Because her current orders involve maintaining her Role and learning, Sarah's logical course is often the emotional or



125

SUPPORTING CAST



apparently emotional one. She is still as controlled, though it is often unnecessary; it may appear that she is not acting objectively when she is.

An art student, Sarah helps her fellow students along when she can while working on artifacts for Eli in her spare time. She has (and shows) a friendly personality, caring about others and willing to help them if she can.

Due to her mysterious past, Senrevah has the potential to be a last-minute savior, or a victim, or a thorn in someone's side.

Supposedly she's worked for Eli all along, but she could have been on loan to – or a Servitor of – another Superior before her memories were lost. Eli's motives for stealing another Archangel's Servitor would be complex . . . and that's assuming that she wasn't a Habbalite that he helped redeem before telling her who she "was"!

Worse, what if that's *not* Eli? It could be another Archangel . . . or even a Demon Prince . . . who either stumbled on the almost-Remnant or attacked her himself to bring her to that state. If so, Senrevah's artifacts could be going to any use. If it isn't Eli, they must have found a way to trigger the memories of her service under him. He would certainly be displeased if he noticed.

Or perhaps she's exactly what she seems. If the player characters need some information that she knew *before*, they might find her only to learn that they'll have to try a different approach to their investigation. She could remember almost anything, or nothing, of her past; there are reasons why an EloHITE would choose to hide that.

Dominic isn't especially pleased with Eli lately; he'd doubtless grill Senrevah thoroughly if he learned of her. A demon might get one of her artifacts and arrange for it to be traced back to the maker. A Demon Prince with an interest in the school she's attending could

notice the exceptionally helpful artist . . . Eli might send someone to protect her, if she is his and matters to him.

Player characters can easily be embroiled in any of these situations: as innocent bystanders, as the agents of whoever's after her or trying to protect her, or perhaps as fellow students, depending on their Roles.

With her Discord, Senrevah is a balanced starting character, suitable for use as a PC or as an NPC with a mysterious past, and a possible source of minor artifacts.

INDEX

Æfrik, ethereal spirit, 109.
 Abda, Mercurian Outcast of Faith, 106.
 Adventures, 110-121; *the Collector*, 113-121; *the Nybbas Computer*, 111-112.
 Affinity, *Songs of*, 29.
 Alchemy, *Immortality Potions and*, 64-65.
 Amaterasu's Mirror, 98.
 Andrealphus, 57, 71; *favorite corporeal artifacts*, 39; *favorite talismans*, 48.
 Arthur, *King*, 83.
 Artifacts, *attunements from*, 12; *balancing*, 26; *celestial*, *see Relics and Reliquaries*; *controlling*, 10; *corporeal*, *see Corporeal artifacts*; *creating*, 14-27; *creation checklist*, 18-19; *destroying*, 26-27; *enhancements*, *see Features*; *enhancing*, 19-21; *ethereal*, *see Talismans*; *examples of creation*, 24-26; *identifying*, 13; *limitations*, *see Features*; *linking to*, 13; *living*, 104-109; *nature of*, 8-13; *on the celestial plane*, 9; *on the corporeal plane*, 9; *on the ethereal plane*, 9-10; *paying for*, 20; *quick design*, 26; *repairing*, 27; *Songs of*, 29; *sources of*, 11; *using and sensing*, 12-13; *see also Corporeal artifacts*, *Relics*, *Reliquaries and Talismans*.
 Ascension, *Angel of*, 107.
 Asmodeus, 55, 57, 62, 70, 77, 84, 91, 108, 112, 120; *favorite corporeal artifacts*, 39; *favorite talismans*, 48.
 Atropos, *Shears of*, 100-101.
 Attunements, *artifacts from*, 12; *Servitor of Creation*, and *artifacts*, 17, 19.
 Aura Glasses, 51.
 Aztec gods, 101, 103.
 Baal, 9, 53, 57, 75, 99, 108; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Baphomet Cigar Case, 37.
 Bathrub of Youth, 72; *design notes*, 24.
 Beard of Señor Nuñez, 4, 52.
 Beleth, 31-32, 57, 59, 78, 83, 100, 101, 107, 111; *tokens*, 35; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Belial, 37, 75, 111; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Bell Blossoms, 52; *plot seeds*, 52.
 Bell of Exorcism, 52.
 Bible of Tangiers, 4, 52.
 Binding Dagger, 72.
 Blackie, the Friendly Sedan, 105-106.
 Blade of Punishment, 72-73.
 Blandine, 31-32, 78, 52, 59, 67, 78, 94, 100, 107, 114, 118-119; *tokens*, 35; *favorite corporeal artifacts*, 38; *favorite talismans*, 47.

Bleeding Blade, 53.
 Blessed Monstrance, 73.
 Blessed Weapons, 41.
 Body Bag, 53.
 Bookmarks of Babylon, 53-54.
 Bracers of Imhotep, 45.
 Bridgestone, 73-74.
 Bridgestone Fragment, 74.
 Bullets, *Holy and Unholy*, 63.
 Callopie, Muse, 116.
 Candle of Visions, 54.
 Castler, 54.
 Celestial artifacts, *see Relics and Reliquaries*.
 Celestial Bureaucracy, 83, 103.
 Celestial Chime, 54-55.
 Celestial Encyclopedia, 41.
 Celestial plane, *artifacts on*, 9; *sensing artifacts in*, 13; *creating artifacts in*, 18.
 Celestial Scourge, 73.
 Censer of Binding, 55.
 Chessboard of Destiny, 74.
 Christopher, Archangel of Children, 66.
 Clio, Muse, 116.
 Clock of Fate and Fortune, 74.
 Coffin of Undeath, 82.
 Colt 45 Avenger, 41.
 Comedy/Tragedy Earrings, 41.
 Compass of Attunement, 55.
 Compleat Emily Post, 42.
 Concealed Weapon, 55.
 Cool Shades, 56.
 Corporeal artifacts, 34-39; *by Superior*, 38-39; *combining with talismans and relics*, 19; *creating*, 16-19; *destroying*, 26; *disturbances*, 9; *information systems as*, 36; *items of knowledge as*, 36; *mundane items as*, 36; *nature of*, 9; *personal weapons as*, 35; *repairing*, 27; *tokens as*, 35; *typical*, 35-36; *unique*, 37; *using*, 12; *vehicles as*, 36; *see also Artifacts*.
 Covetous, *Discord*, 33.
 Creation, *of artifacts*, 14-27; *ceremony*, 17; *checklist*, 18-19; *costs*, 20; *examples*, 24-26; *materials*, 16; *requirements*, 16; *servants of*, 17.
 Crystal Ball, 106.
 Cuchulain, 86.
 Cuda Goggles, 42.
 Cup of Refreshment, 56.
 Dagda's Club, 99.
 Damnation Blades, 83.
 Damned Sole, 106.
 David, 75; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 David's Sling, 75.
 Deer Heart, 42.
 Dehydrated Essence, 56.
 Demon Dice, 56.
 Devil-Chaser Whips, 83.
 Discord Bracelet, 56-57.
 Discord Doll, 57.

Discords, 33.
 Disturbance Compass, 58.
 Disturbances, *by artifact creation*, 18; *reduced by corporeal artifacts*, 9.
 Divine Chariot, 107.
 Djinn Fuzz, 58.



Dominic, 55, 57, 65, 70, 82, 83, 88, 99, 107, 119, 120, 121, 126; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Dominic's Cloak, 93-94.
 Dragonscale Gloves, 75.
 Dream Dust, 58-59.
 Dream Friends, 107.
 Dream Trap, 59.
 Drum of Thunder, 75.
 Eli, 4, 15-16, 17, 18-19, 20, 24, 51, 71, 76, 89, 93, 94-95, 105, 118, 123, 125-126; *favorite corporeal artifacts*, 38; *favorite talismans*, 48; *Servitors creating artifacts*, 17-19.
 Elohim of Creation, *creating artifacts*, 17, 19.
 Enchantment, *ceremony*, 16-18; *skill*, 29.
 Enhancements, *artifact*, *see Features*.
 Enhancer Talisman, 59.
 Erato, Muse, 116-117.
 Essence, *cost of artifact creation*, 17-19; *Songs of*, 30; *storing in celestial artifacts*, 11-12.
 Ethereal artifacts, *see Talismans*.
 Ethereal gods, *relics of*, 98-103.
 Ethereal plane, *see Marches and Far Marches*.
 Ethereal Snare, 60.
 Ethereal spirits, *using artifacts*, 13.
 Euterpe, Muse, 117.
 Excalibur, 83-84.
 Excalibur's Scabbard, 84.
 Exploding Gum, 60.
 Fake Teeth, 60.
 False Heart, 84-85.
 Far Marches, 20, 32, 59, 79, 89, 100, 119.
 Fates, *Atropos*, *Clothos and Lachesis*, 100.
 Features, 21; *adding*, 19; *creating artifacts with*, 19, 24; *list*, 22-23.
 Fiery Sword, 60.
 Finger of Lady Janice, 4, 60.
 Finger of Oblivion, 94.
 Font of Inspiration, 94-95.

Foras, Demon of Mad Science, 123.
 Force Catcher, 61.
 Force Rifle, 85-86.
 Forceprinter, 62.
 Forty Slices of Cheese, 86.
 Furezogs, 75-76.
 Fuzzy Dice, 42.
 Gabriel, 103, 107, 117; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Gabriel's Horn, 95.
 Gae Bolga, 86.
 Galen's Purifier, 37.
 Gentleman's Cane, 42.
 Glass Sword, 62; *design notes*, 25.
 God, 32, 47, 87-88, 90, 97, 107.
 God Gun, 4; *see Holy Pistol*.
 Guitar Case of St. Stevie, 4, 87.
 Guitar of St. Stevie, 86-87.
 "Gun," 108.
 Haagenti, 57, 60, 94; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Hard Drive of Fear, 63.
 Heaven, *see Celestial plane*.
 Hell, *see Celestial plane*.
 Hermes, *Temple of*, 79.
 Hieronymous Machine, 76-77.
 Holy Bullets, 63.
 Holy Grail, 87-88.
 Holy Hood Ornament, 63.
 Holy Pistol, 63-64.
 Host Scarf, 64.
 Houdini, *Keys of*, 46.
 House of the Holy, 37.
 Hula-Hoop of Hell, 4, 64.
 Humans, *using artifacts*, 13.
 Hypatia of Alexandria, 113-121; *as Saint of Destiny and living artifact*, 115; *background*, 113-114; *her collection*, 119; *her Muses*, 116-117; *her stronghold*, 118-119; *Marches and*, 119.
 Idiot Box, 109.
 Ilirael, Angel of Protective Boons, 124-125; *Hypatia and*, 115.
 Illuminator's Pens Drafting Set, 43.
 Imhotep, *Bracers of*, 45.
 Immortality Potion, 64-65.
 Inertial Pendulum, 42.
 Information systems, *as corporeal artifacts*, 36.
 Iouliel's Blade, 46.
 Items of knowledge, *as corporeal artifacts*, 36.
 Janus, 45, 56, 63, 69, 77, 99; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Jarien's Love, *see Protection Pendant*.
 Jangreipr, 102.
 Jean, 12, 15, 17, 19, 36, 45, 51, 58, 62, 63, 66, 68, 69, 71, 76, 80, 85, 91, 123; *favorite corporeal artifacts*, 38; *favorite talismans*, 48; *Kyriotes of*, 51, 61; *Servitors creating artifacts*, 17, 19.
 Johnson's Professional TV Repair Kit, 42-43.
 Jordi, 43; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Judas Grail, 88.

Kami, 98, 102.
 Keys of Houdini, 46.
 King Arthur, 83.
 Knights Templar, 73.
 Knuckle Duster, 77; *design notes*, 25.
 Kobal, 21, 41, 57, 60, 61, 67-68, 71, 85, 88, 108, 111; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Kronos, 24, 36, 72, 74, 118, 120-121; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Kronos' Pocket Watch, 95-96.
 Laurence, 73, 75, 80, 83, 117, 121; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Laurence's Sword, 96.
 Lekor, Balseraph of the War, a.k.a. "Gun," 108.
 Library of Alexandria, 113-121; *history*, 113-114; *present location*, 119.
 Lilim Shard, 88-89.
 Lilith, 84, 111; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Limitations, *artifact*, see *Features*.
 Linguistic Hearing Aids, 43.
 Litheroy, Archangel of Revelation, 66, 87.
 Living artifacts, 104-109; *creating*, 105.
 Location, *Songs of*, 30-31.
 Lucifer, 32, 46, 92, 111, 112.
 Lucky Rabbit's Foot, 43.
 Lucky Statuettes, 65.
 Lustü, 43.



Maat's Feather, 99.
 Mad Science, *Demon of*, 123.
 Magic Eight-Ball, 65.
 Malphas, 53, 68, 75, 88; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Mammon's Cauldron of Plenty, 96-97.
 Manaxiel, Angel of Tinkering, 124; *the Hieronymus Machine and*, 76; *Hypatia and*, 114, 115.
 Marc, 63, 68, 69, 117; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Marches, *and artifacts*, 9-10; *sensing artifacts in*, 13; *creating artifacts in*, 18.
 Marduk, Babylonian god, 99.
 Margarita, green, 16.
 Mariel, Princess of Oblivion, 94

Megingjord, 102.
 Melpomene, Muse, 117.
 Memory Pearl, 65-66.
 Mercurians of Creation, *creating artifacts*, 17, 19.
 Message Stone, 66; *design notes*, 26.
 Michael, 57, 75, 82, 119; *favorite corporeal artifacts*, 38; *favorite talismans*, 48; *Hypatia and his machinations*, 120-121.
 Michael's Battleaxe, 97.
 Michelangelo, *Paints of*, 47.
 Midnight Mulcher, 4, 66.
 Mirror of Truth, 66-67.
 Mjolnir, 102.
 Monocle of False Virtues, 46.
 Mood Ring, 67.
 Mundane items, *as corporeal artifacts*, 36.
 Muse Bracelet, 43.
 Muses, *Hypatia's*, 116-117.
 Musings of the Bard, 43.
 Nap Sack, 67.
 Nash Rambler, 77; *design notes*, 25.
 Net of Winds, 99.
 Nocturnal, *Discord*, 33.
 Nocturne Labs Home Laboratory, 43.
 Novalis, 51, 52; *favorite corporeal artifacts*, 38; *favorite talismans*, 48.
 Nybbas, 64, 65, 71, 76, 79-80, 85, 90, 98, 109; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Nybbas Computer, 111-112.
 Orley, Gremlin familiar, 106.
 OS/19, 42.
 Paints of Michelangelo, 47.
 Pan, 99.
 Pandora's Box, 99.
 Phra Sao, *Sword of*, 101.
 Picture of Health, 67-68.
 Picture of Youth, 67-68.
 Pipes of Pan, 99-100.
 Pocket Bible, 89.
 Poison Pen, 68.
 Polarizing Shades, 44.
 Polyhymnia, Muse, 117.
 Power Tie, 68.
 Primordial Clay, 62, 89-90.
 Protection Pendant, 77; *design notes*, 25.
 Protective Boons, *Angel of*, 124-125.
 Pugilist Gloves, 44.
 Purification Crusade, 60, 79, 80, 83, 98-103.
 QuickCard, 69.
 Quill of Dreams, 78.
 Rakshasa Skull, 69.
 Reanimating Shrouds, 78.
 Relics, 50-103; *common*, 51-71; *creating*, 16-19; *destroying*, 26-27; *enhancing*, 19-21; *nature of*, 10-11; *of the gods*, 98-103; *on different planes*, 9; *rare and powerful*, 72-82; *repairing*, 27; *self-powered*, 19; *special*, 82-93; *storing Essence in*, 11-12; *Superior*, 93-98; *using and sensing*, 12-13; *see also Artifacts and Reliquaries*.
 Reliquaries, 11; *creating*, 16-19; *destroying*, 26-27; *enhancing*, 19-

21; *nature of*, 10-11; *on different planes*, 9; *repairing*, 27; *storing Essence in*, 11-12; *using and sensing*, 12-13; *see also Artifacts and Relics*.
 Resources, 28-33; *Discords*, 33; *skill*, 29; *Songs*, 29-33.
 Resurrection Shroud, 90.
 Rikbiel, Angel of Ascension, 107.
 Ring of King Wenceslas, 47.
 Ring of Wainwright Scott, 109.
 Risk -- the General's Edition, 44.
 Saminga, 5, 7, 17, 67-68, 82; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Sanguine Painting, 116.
 Self-powered relics, 19.
 Senrevah, EloHITE of Creation, 125-126.
 Seraphim Scalpel, 69.
 Shaman's Head, 47.
 Shang Ti, August Supreme Emperor of Jade, 103.
 Shears of Atropos, 100-101.
 Shur-Grip Gloves, 44.
 Silver Knuckles, 44.
 Silver Tongue Pendant, 44.
 Skates Like the Wind, 69.
 Skeleton Keys, 44.
 Skills, *Enchantment*, 29; *talismans and*, 9.
 Skins, 79.
 Skull of Patmos, 90-91.
 Sleep, *Songs of*, 31-32.
 Smelling Salts, 44.
 Smoking Mirror, 101.
 Soldiers, *using artifacts*, 13.
 Songs, 29-33; *of Affinity*, 29; *of Artifacts*, 29-30; *of Essence*, 30; *of Location*, 30-31; *of Sleep*, 31-32; *of Symphony*, 32-33; *relics and*, 16; *using from relics*, 12-13.
 Sorcerers, *laboratories*, 17; *immortality potion and*, 64-65.
 Soul Balance, 70.
 Soul Dagger, 91.
 Spider's Web Earrings, 44.
 Spirit Battery, 70.
 Squirrel's Tail, 45.
 Stunt Cycle, 45.
 Summonable Feature, 23.
 Sword of Phra Sao, 101.
 Symphony, *disturbances by artifacts*, 9; *disturbances by artifact creation*, 18; *Songs of*, 32-33.
 T-Shirt of Attunement, 70.
 TAINTE_SEARCH.EXE, 91-92; *check digit results table*, 92.
 Talismans, 40-49; *adding skills to*, 19-21; *by Superior*, 47-49; *combining with relics*, 19-21; *creating*, 16-19; *destroying*, 27; *in the Marches*, 9-10; *legendary*, 45-47; *nature of*, 9-10; *repairing*, 27; *sample*, 41-45; *skills and*, 9; *using*, 12; *see also Artifacts*.
 Tangerian Bible, 4; *see Bible of Tangiers*.
 Tartan Kilt, 45.
 Tears of God, 92-93.
 Templar, *Knights*, 73.
 Temple of Hermes, 79; *design notes*, 25.

Terpsichore, Muse, 117.
 Tezcatlipoca, 101.
 Thalia, Muse, 117.
 Thomas of Psentalet, *Whip of*, 37.
 Thor, *Hammer*, 102; *Gauntlet*, 102; *Belt*, 102.
 Thorn Ring, 45.
 Tide Jewels, 102-103.
 Tinkering, *Angel of*, 124.
 Tishbite, Balseraph Baron of Technology, 112.
 Tokens, *as corporeal artifacts*, 35.
 Trauma Bauble, 71.
 Trump of Doom, *see Gabriel's Horn*.
 Twain Sword, 45.
 Ugly Stick, 71.
 Unholy Bullets, 63.
 Unholy Pistol, 63-64.
 Urania, Muse, 117.
 Uriel, Archangel of Purity, 60, 80, 83, 87, 100.
 Valefor, 45, 56, 63, 69, 100; *favorite corporeal artifacts*, 39; *favorite talismans*, 49.
 Vapula, 4, 12, 17, 19, 36, 45, 51, 52, 57, 58, 61, 62, 63, 66, 68, 71, 76, 80, 85, 91, 109, 122; *favorite corporeal artifacts*, 39; *favorite talismans*, 49; *Nybbas Computer and*, 111-112; *Servitors creating artifacts*, 17, 19.
 Vapula's Raygun, 97-98.
 VCR of Love, 71.
 Vehicles, *as corporeal artifacts*, 36; *Convenience Feature and*, 22; *Summonable*, 23; *transformable*, 21.
 Victorian Doctor's Bag, 45.
 Violation, 93.
 Vox Populi, 79-80.
 Was-Staff, 80.
 Weapons, *as corporeal artifacts*, 35; *on the ethereal plane*, 9-10.
 Weapons of Purity, 80-81.
 Whip of Thomas of Psentalet, 37.
 Will Shackle, 81-82.
 Wind and Fire Wheel, 103.



Xiuhcoatl, 103.
 Xiuhtecuhtli, 103.
 Yves, 36, 87, 89, 96; *favorite corporeal artifacts*, 39; *favorite talismans*, 48; *Hypatia and*, 113-121.
 Zadkiel, Archangel of Protection, 37; *Ilirael and*, 124-125.
 Zadkiel's Aegis, 98.

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