

Ars Magica

# Apprentices



by Matt Ryan  
with Erik Dahl

## Apprentices

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**Matt Ryan** lives and works in the Finger Lakes region of New York State. When not working at his desk, he enjoys camping, hiking, and fishing. Apprentices have been a regular feature in most of his sagas, and he hopes that this supplement will help players find the same enjoyment in their sagas. He would like to thank the many, many people who helped see this project through to fruition, especially his co-author and the *ArM5* line editor, Erik and David.

### SPECIAL DEDICATION

The authors and developer dedicate this book to their children: August, Eleanor, and Mayuki.



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# Introduction

Welcome to *Apprentices*, a supplement for *Ars Magica Fifth Edition*. Every magus, regardless of House, begins his magical career as an apprentice, and this supplement focuses on that time in a character's life. While power and prestige may await him, an apprentice's life can also be tiring and unglamorous. He is surrounded by his studies — reading, writing, the seven liberal arts, the practice of spellcasting, and the intricacies of enchantments — and is regularly subjected to noisome work and tedious labor. Living within a covenant, an apprentice also plays with his friends, explores the wondrous magical and medieval world of Mythic Europe, and unavoidably gets into trouble.

*Apprentices* also includes guidelines and stories for other child characters as well — unGifted boys and girls with different backgrounds. The sons and daughters of the covenant's inhabitants, children are a natural manifestation of any long-running saga. Grog and companion-level child characters are the playmates, friends, enemies, and antagonists of apprentices, and can be as important as they are. Descriptions of childhood during the medieval period provide the stage for these characters, who await your troupe's imagination to scamper through their own adventures.

## Stories About Children

The legends of Mythic Europe include many stories about children. As a child, Merlin saw the underground battling dragons that were preventing King Vortigern from building his castle, thereby saving his own life and preparing the way for Uther Pendragon. King Arthur, Herakles, and Cú Chulainn are other famous examples. The stories of their childhood are every bit as dangerous and exciting as those told about their adult lives. *Apprentices* will help you craft similar stories for your players' characters' childhoods.

Remember that your group is telling stories about children, not for children. As a storyguide, you do not have to make a huge shift from the type of adventures you create for adult characters. Like any adventure, you need protagonists, antagonists, dramatic tension, conflict, and resolution. Adventures designed for child characters require the same elements as adventures designed for regular characters: a setting, a hook, a trigger, resolution, consequences, and NPCs. If you are using child and adult characters, you need few or no alterations to your regular stories.

You could, for example, allow a team of grogs led by two adolescent apprentices to stumble upon *The Broken Covenant of Calebais*. They may not get to the depths of the adventure before seeking help from their masters, but they could have many successes in the first half of the story.

If your adventure is for child characters exclusively, you need to think about the consequences of the players failing. It is much easier to fail as a child than as an adult character. Child characters have low Ability scores and suffer an aging modifier to their Characteristics. Keep this in mind when you design adventures. Be aware that your players' child characters will fail. That is part of childhood. While you may want grim consequences, you might also want less severe results. Such failures naturally lead to more roleplaying adventures. For example, rather than a dragon incinerating a helpless child, the beast commands the child to clean its cave. Who knows what he will find in the fiend's lair?

## Ages of Man

Medieval thinkers like to classify things, and the human life cycle or "the ages of man," is included in the

vast repertoire of categorized items. Originating from the pens of pagan writers, Aesop expressed a threefold division, and Hesiod mentions four ages of man. But the most popular division was by Hippocrates, whose seven ages of man were later validated by Christian writers, most notably St Augustine and St Ambrose. The first three ages of man, each seven years in length, are infancy (*infantia*), childhood (*pueritia*) and adolescence (*adolescentia*).

The ages of man are apt titles for the different stages of life. Younger characters are more accurately identified by their age of man category: an infant character is between birth and seven years old, a child character between eight and 14, and an adolescent character between 15 and 21. Between each stage of life is a liminal period, when a character can change, transitioning from one stage to the next. The transformational period allows a player to modifier his character, changing Virtues and Flaws that no longer accurately describe the character.

## How to Use This Book

*Apprentices* focuses on child characters by providing opportunities for them in play, showing how infants, children, and adolescents can have important roles in the daily functions of your covenant. New rules are kept to a minimum and are

used to cover specific events and opportunities found when playing a young character. Because there are several nuances to creating a younger character, chapter two is devoted entirely to that task. **Inherited** and **Child Virtues and Flaws** are new types of Virtue and Flaw allowed only to young characters.

The rest of the book is divided into three main sections mirroring the formative years of a character. Chapter Three: *Infantia* details infants, both as characters and story elements. Birth and baptism are included, as are the difficulties and blessings of being born with The Gift. Infants with The Gift can experience **Turbulences**, magical outbursts spawned by a temper tantrum, paralyzing fear, or other emotional trauma.

Chapter 4: *Pueritia* describes life between ages 8 and 14, a very good range in which to start a child character. Most apprentices are found and accepted at this stage, and the chapter covers finding an apprentice and opening the child's Arts. Various teaching methods are covered, including rules for teaching Hermetic Virtues. **Cantations**, low-level formulaic spells, give child apprentices the opportunity to cast formulaic spells in addition to their attempts at spontaneous magic.

Chapter 5: *Adolescentia* describes ages 15 through 21, the core of Hermetic apprenticeship. Laboratory life is explored, from the mind-numbing daily chores to the opportunities for adventure within a season of lab activity. Some unfor-

tunates fail apprenticeship, losing their Gift but still remaining useful in the Order. **Bellum** is magical game that adolescent apprentices and young magi play to practice their Arcane Abilities. An Hermetic apprenticeship closes with the Gauntlet, a test to determine if an apprentice is ready to swear the Oath of Hermes and join the ranks of magi as a true magus. Other aspects of adolescence are included, those that affect both Gifted and unGifted boys and girls: growing up, getting married, and navigating the supernatural forces that await every adolescent in Mythic Europe with interest.

One final caveat: situations will occur in which you and your troupe must decide how to apply the information contained in this supplement to rules found in other **Ars Magica Fifth Edition** products. Every character has had a childhood and the childhood rules can be used for every character in Mythic Europe, but how that specifically happens depends on the character, her location, and her role in your stories. Learned Magicians, Muspelli, diabolists, spirit votaries, and faerie doctors all had childhoods, but a volume of this size cannot address all of the issues that arise when addressing specific concerns with the panoply of non-Hermetic traditions that exist in Mythic Europe. Use *Apprentices* as a guide to further the enjoyment of your adventures in Mythic Europe.

# Creating Young Characters

Creating characters younger than adults is similar to creating adult characters: a player starts with a concept and then selects game specific attributes to define the character in play. Example childhoods are provided for those desiring assistance. Because children interact with the game world differently from adult characters, many of these attributes — Characteristics, Virtues & Flaws, Abilities, etc. — need adjusting when applied to young characters.

Like an adult character, a younger character is detailed as he exists at the moment he begins play. For example, if you are creating a 10-year-old character, that character is mechanically defined as he exists at 10, not as you would like to see him as an adult. It is fine to think that the knight's son you are creating will eventually become a knight, but the character you are playing is not a knight at the time you are creating him. This is important. All characters change, a natural consequence of interacting with other players' characters and the troupe's Mythic Europe. Because he is growing, a child character initially changes more than an adult, and *Apprentices* will help you manage those expected changes.

It is natural, although not nec-

essary, to foresee a desired end for a child character's growth. While I might be creating a knight's son as my character, I ultimately envision the character as a knight when he comes of age. Players who enjoy such forecasting can influence a character's future development by guaranteeing predetermined Virtues and Flaws (see *Inherited Virtues and Flaws* later in this chapter). Discuss with your troupe how you see these Virtues and Flaws developing, and ask their assistance in steering the character along this path. Besides predetermined Virtues and Flaws, there are methods that allow your young character to change as he grows into an adult. There are also set stages that allow you to change your character if he has not developed to your liking, changing the character so he more accurately reflects your vision of him.

## General Characteristics

Child characters are most obviously distinguished from adult characters by factors derived from their age and size. To be sure, some of these factors are disadvantages

to adventuring in Mythic Europe, but even the greatest weakness can be the source of drama for your troupe.

### Age

One of the most important decisions when creating a young character is selecting his starting age. Choose the life stage that you would most like your character to explore: infancy, childhood, or adolescence. Any age is allowable, but some will be more challenging than

### Aging Chart

In the chart below, apply the Characteristic Modifier to all of the character's Characteristics.

AGE	CHARACTERISTIC MODIFIER	SIZE MODIFIER
< 1 yr	-10	-3
1 yr	-9	-3
2 yrs	-8	-3
3 yrs	-7	-2
4 yrs	-6	-2
5 yrs	-5	-2
6-7 yrs	-4	-2
8-9 yrs	-3	-2
10-11 yrs	-2	-2
12-13 yrs	-1	-1
14+ yrs	0	0



characters, those age 7 and younger, receive the harshest penalties. A high negative Characteristic modifier and smaller Size makes almost any violent encounter lethal. Child characters, those age 8 through 14, receive a smaller penalty. Such characters also have more choice in their actions, as 8 is the standard age at which most children embark upon their career path.

A character's starting age also determines the number of starting experience points, as detailed later.

## Characteristics and Size

Like adult characters, younger characters have 7 points allocated toward Characteristics, with Virtues and Flaws adding or subtracting points from that total. A score of 0 represents an average Characteristic for the character's age group. Once determined, Char-

others. Characters younger than 14 have penalties applied to Charac-

teristics and Size, and these penalties can make play difficult. Infant

## Example Childhoods

The following Ability packages describe how to spend the 45 experience points a character has accumulated by age 5, to speed up character creation. Most of them come from *Ars Magica Fifth Edition*, though there are some additions.

**Athletic Childhood:** Athletics 2, Brawl 2, Native Language 5, Swim 2

**Border Childhood:** Area Lore: Area A 1, Area Lore: Area B 1, Folk Ken 1, Living Language 3, Native Language 5

**Covenant Bred Childhood:** Athletics 1, Area Lore: Covenant 2, Folk Ken 1, Latin 2, Native Language 5, Organization Lore: Order of Hermes 1

**Exploring Childhood:** Area Lore 2, Athletics 1, Awareness 1, Native Language 5, Stealth 1, Survival 2

**Feral Childhood:** Animal Handling 1, Area Lore 2, Athletics 2, Awareness 2, Brawl 2, Hunt 2, Stealth 1, Survival 3, Swim 1

**Fighting Childhood:** Awareness 1, Athletics 1, Brawl 3, Guile 1, Native Language 5

**Mischievous Childhood:** Brawl 2, Guile 2, Native Language 5, Stealth 2

**Shy Childhood:** Awareness 2, Native Language 5, Stealth 3

**Social Childhood:** Charm 2, Folk Ken 2, Guile 2, Native Language 5

**Traveling Childhood:** Area Lore: Area A 1, Area Lore: Area B 1, Folk Ken 2, Living Language 1, Native Language 5, Survival 2

**Wilderness Childhood:** Athletics 1, Awareness 1, Native Language 5, Survival 3, Swim 1

acteristics for young characters are negatively adjusted because of age. Use the accompanying Age Chart to determine a character's Characteristic Modifier and Size Modifier. The character will eventually outgrow both penalties as he ages.

## Virtues & Flaws

A character's age has no bearing on the number of Virtues and Flaws allowed. Like their adult counterparts, younger characters have a number of Virtues and Flaws determined by the type of character. Young grogs can have up to three points of Virtues and Flaws, and young companions and apprentices can have up to ten. Many existing Virtues and Flaws are appropriate for younger characters, although some need to be modified to better suit them.

At character generation, the number of Virtues must equal the number of Flaws. The exception is an apprentice character who has been studying long enough with his parents to have acquired the Free House Virtue (see Chapter Four: Pueritia). The Virtues and Flaws Rules and Guidelines insert must also be followed (*ArM5*, page 37).

### VIRTUES AND FLAWS MUST BALANCE AT CHILD CHARACTER GENERATION

Characters do not have to have the maximum number of Virtues

and Flaws allowed by character-type, and you may always choose fewer Virtues and Flaws than your character is allowed.

## Social Status Virtues & Flaws

Every character needs a Social Status Virtue or Flaw. In most cases, a child follows the vocation of his father, a long standing tradition developed from the legal practices of the old Roman Empire. When a child's parent is socially recognized, the child character has the same Social Status Virtue or Flaw. Designate the Social Status Virtue or Flaw as, "Son of (Social Status)" or "Daughter of (Social Status)." The child has similar privileges and opportunities to the parent, and the same social limitations. The child of covenfolk would have the Free Social Status Virtue: Son of Covenfolk.

If the parent is not socially recognized, pick one of the following Social Status Virtues and Flaw. There are many reasons why a

## Changing Social Status

Social Status Virtues and Flaws are likely to change during the course of play. Since a child usually follows her parent's vocation, most of these changes are minor. Son of Peasant becomes Peasant when the character comes of age. Sometimes, the change is more dramatic and requires a completely different Social Status Virtue or Flaw than was previously

possessed. For example, a young squire (Minor Virtue: Son of Knight) kills a priest and becomes an outlaw (Major Flaw: Outlaw). In such cases, simply change the Social Status Virtue or Flaw. You do not need to change other Virtues and Flaws, nor do you need to re-balance the character's total allotment of Virtues and Flaws to account for the change.

person might deny being a child's parent, some honorable and some less so. Regardless of the situation, children without parents are either bastards or orphans.

### APPRENTICE

*Free Virtue, Social Status*

The character is an apprentice to an Hermetic magus.

### BASTARD

*Minor Flaw, Social Status*

The character is an illegitimate child. The father may be known, by many or a few, but does not recognize the child as his.

### ORPHAN

*Free Virtue, Social Status*

The child's parents are unknown or deceased. Someone else serves as the child's caretaker, either a relative, a kindly cleric, or an institution.

If the character starts play as an apprentice, he has the Free Social Status Virtue: Apprentice.

## Virtues That Grant Experience Points

Some Virtues, like Warrior and Educated, give characters additional experience points by indicating that the character had a past that warrants such a boon. A younger character's past is not extensive enough to account for these experiences and such Virtues are prohibited for characters created younger than 14.

Both the Skilled Parens Virtue and the Weak Parens Flaw make assumptions about the parens of the character who selects them. Something about the magus is especially strong or uncharacteristically weak. If you are following a standard apprenticeship for the young character (see later), a Skilled Parens must generate a Teaching Source Quality of 18, or have a combined Communication + Teaching of 9, and needs a highest applicable Lab Total of 50. A Weak Parens can only generate a Teaching Source Quality of 8, meaning his combined Communication + Teaching must be  $-1$ , and his highest applicable Lab Total can only be 30.

The Skilled Parens Virtue and Weak Parens Flaw are prohibited if the apprentice character's sources of instruction, including parens, covenant, and library, have stats. If the parens is not detailed, perhaps an NPC without stats, then the Virtue or Flaw may be selected. A Skilled Parens has a Teaching Source Quality of 19, and teaches an apprentice Abilities and Arts 12 times (1 season for 12 years). He also has a highest applicable Lab

Total of 50 and teaches the apprentice spells three times (one season for three years). A Weak Parens has a Teaching Source Quality of 8 and a highest applicable Lab Total of 30 for teaching spells.

## Virtues & Flaws That Affect Size

All human babies are born Size  $-3$ . A normal baby grows to Size 0 by age 14, but not everyone is normal in Mythic Europe. Some characters are smaller or larger than their peers.

During the first year, a baby who will become larger or smaller than normal grows differently from other babies, and by the end of that year is noticeably different. A character with a Virtue that increases her Size applies the adjustment after 1 year, so that by her first birthday she is Size  $-2$  (if Large) or Size  $-1$  (if Giant-Blooded). Continue to adjust the character's Size throughout her childhood.

Characters who are smaller than normal remain stunted, and while her playmates grow in size, she does not. Continually adjust a smaller character's Size downward, keeping in mind that a human baby cannot be smaller than Size  $-3$ . This means that smaller characters remain smaller during their childhood. A character with the Flaw Small Frame, for example, will stay Size  $-3$  until he is 12, when he changes to Size  $-2$ . A Dwarf stays Size  $-3$  until he is 14, when he becomes Size  $-2$ .

## Inherited Virtues & Flaws

In a general sense, Virtues and Flaws denote a character's strengths and weaknesses. A child character may not have developed such strengths and weaknesses at the point in life at which the player creates him. That is, the player wants the character to develop in a certain way, but wants to play the character before those developments manifest. **Inherited Virtues and Flaws** allow the player to create that situation. Only magus and companion characters can start play with Inherited Virtues and Flaws.

An Inherited Virtue or Flaw is one that hasn't yet manifested, but will under certain conditions. For example, Bill wants his character, Rufus, to hit a growth spurt at age 10 and sprout up in size, acquiring the Minor General Virtue: Large. At character generation, Bill selects Inherited Virtue: Large. When Rufus turns 10, or thereabout, he undergoes some dramatic change that increases his Size. Until that time, however, Rufus is not bigger than average. The character does not receive a benefit from an Inherited Virtue until it materializes, and the same is true for an Inherited Flaw.

An Inherited Virtue or Flaw has the same value, Minor or Major, as the normal Virtue or Flaw, and counts against the total number of Virtues and Flaws assigned during character generation. Use your common sense when selecting which Virtues and Flaws can be Inherited. It need not be a biologi-

cal event that triggers the Virtue or Flaw manifesting. "Inherited" merely means the potential for the Virtue or Flaw exists within the character or his environment and hasn't yet materialized.

All Inherited Virtues and Flaws must materialize by adulthood (age 21). They can manifest at any age, either through player decision — "I want this to happen when Rufus is 10" — or in response to a gaming session — "That was a very fun encounter and would explain Rufus' growth spurt; let's do it!"

## Child Virtues & Flaws

Characters age 20 and younger can select **Child Virtues and Flaws**, a new type of Virtue and Flaw that reflects childhood boons and banes that are outgrown by adulthood. If you select a Child Virtue or Flaw for your character, you must exchange the Child Virtue or Flaw for another Virtue or Flaw of like value (Minor for Minor, Major for Major) during one of the Transitions of Maturation (see later).

Other than the value of the Virtue or Flaw, there is no set pattern for how these things change. Grows Quickly could become Large, Light Touch, Sharp Ears, or Tough. It is up to you and your troupe.

A character may have both Child and Inherited Virtues and Flaws. Child Virtues and Flaws must change during one of the Transitions of Maturation, and Inherited Virtues and Flaws must manifest before the character turns age 21.

### BOUNDLESS ENERGY

*Minor Virtue, Child*

Youthful vigor surges through the character, giving him a +3 bonus to Fatigue rolls.

### BULLY

*Minor Flaw, Child, Personality*

The character feels compelled to pick on others who are smaller, weaker, or generally less confident. He is likely physically intimidating and relatively unpopular with his peer group because of this. The character has a Personality Trait: Bully +3.

### DEFT CHARACTERISTIC

*Minor Virtue, Child*

The character has a natural affinity for a specific Characteristic and only suffers half the normal Characteristic Modifier penalty (rounded down) due to his age.

### DEPENDENCE

*Minor Flaw, Child, Personality*

The character does not feel comfortable without a mentor or someone he trusts watching over him, and is extremely shy of strangers. When completely alone, he suffers a -3 penalty to everything he tries to do, and feels intensely abandoned and fearful.

### GROWS QUICKLY

*Minor Virtue, Child*

The character grows much more quickly than other children. Treat

her as if she were one age category higher on the Aging Chart when determining her Size.

### INCONSPICUOUS

*Minor Virtue, Child*

Due to demeanor, disposition, or supernatural meddling, the character is easily overlooked and unnoticed. She gains a +3 bonus on rolls that help her hide and avoid attention.

### INFATUATION

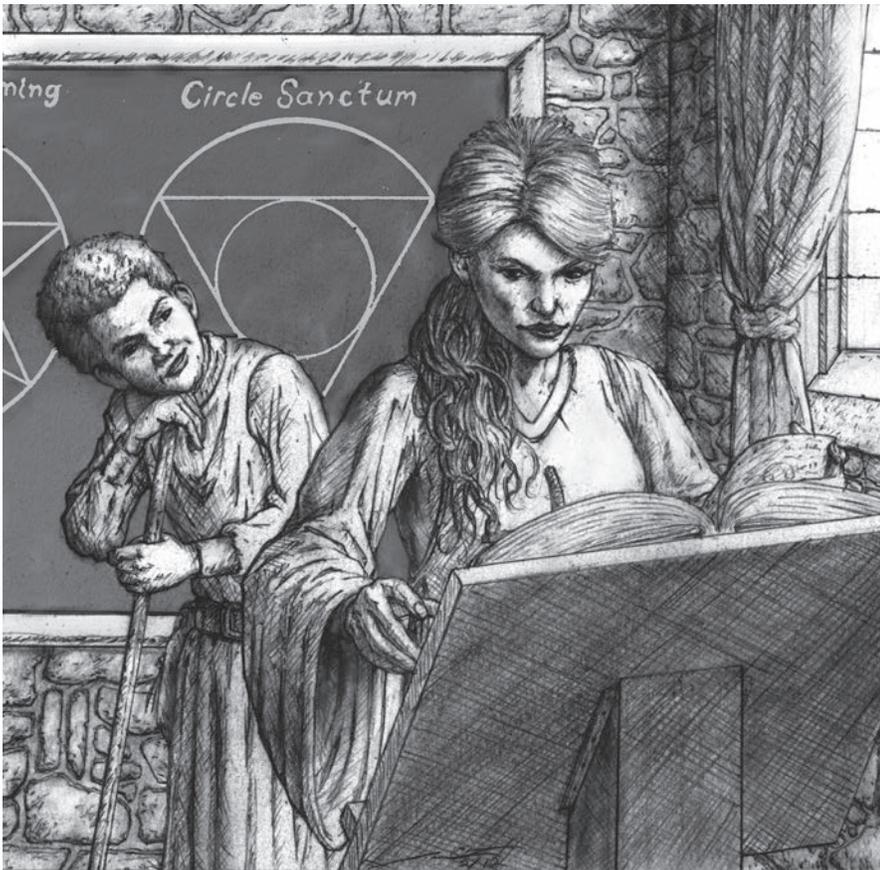
*Major or Minor Flaw, Child, Story*

The character is romantically attracted to someone (not a player character) with whom he has no chance of a relationship, whether because it would be inappropriate or simply because it is unrequited. As a Minor Flaw, the character is infatuated with someone who likes him, just not in that way, and is willing to assist him on occasion. As a Major Flaw, the character is infatuated with someone who doesn't like him, and who uses this emotional advantage to order the character around.

### KNOW-IT-ALL

*Major or Minor Flaw, Child, Personality*

The character has a deep-seated need to show off her experience and knowledge to others. She cannot resist demonstrating her superiority, and often fails to impress or convince because of her self-centered attitude.



## New Flaws

These Flaws are appropriate for both children and adult characters.

### ABANDONED APPRENTICE

#### *Major Flaw, Story*

The character was abandoned by his master midway through his Hermetic training. He knows Hermetic magic and can cast spells and enchant items like other magi. He is not a member of the Order of Hermes, however.

Some Tribunals rule that an apprentice has a year to find another parents before he is hunted down and slain like a Marched magus. Most Tribunals rule that abandoning an apprentice is a low crime, and if the character makes his situation known his parents may face legal action.

Decide at what age the character was abandoned. Create the character as a regular apprentice up until that age, and then give him experience points based on his age and other Virtues for his life past being abandoned. If the character knows the Parma Magica, he must join the Order or be slain.

Even if the character joins the Order, his background continues to cause problems for him.

### FRAIL

#### *Minor Flaw, General*

The character is weak of build and easily hurt when undertaking physical activities. He has a  $-3$  penalty to his Soak score.

### LATE BLOOMER

#### *Minor Flaw, Child*

The character is slow to mature. Treat him as if he were one age category lower on the Aging Chart. For example, a child of 12 would have a Characteristics penalty of  $-2$  and a of Size  $-2$ .

### PROTECTION FROM DISEASES

#### *Major Virtue, Child, Supernatural*

Some supernatural agent — Divine, Infernal, Faerie, or Magic — has granted the character immunity from all diseases. The character can still suffer wounds and other damage, but diseases do not affect him. The reason for such protection

could be benevolent, malicious, or accidental, depending on the creature bestowing the protection and its future plans.

### TURBULENCE PRONE

#### *Major Flaw, Child*

This Flaw is only available for Gifted characters. Whenever you roll a potential botch on a magical activity, whether or not you actually botch, you must also check for turbulence (explained in the next chapter). The character cannot attempt to control this turbulence, as he focuses on preventing the potential calamity represented by the botch dice. The effects of turbulence are always bad.

## LOW TOLERANCE

*Minor Flaw, General*

The character cannot easily withstand pain and fatigue. Increase the penalties for reduced Fatigue levels by one point, and increase the total penalty from wounds the character has received by one point. You also suffer a -3 penalty on rolls for the character to resist pain.

## SHORT OF BREATH

*Minor Flaw, General*

The character cannot last as long as others when exerting himself and quickly tires during extended physical activity. He receives a -3 penalty to all Stamina rolls to avoid fatigue, including rolls to maintain Concentration.

## SLOW REFLEXES

*Minor Flaw, General*

The character does not react well to surprises. He receives a -3 to his Initiative total in situations warranting a quick response.

## SUPPRESSED GIFT

*Major Flaw, Hermetic, Story*

The character has The Gift but cannot access its power, having temporarily lost his magical ability through mishap or some other misfortune. While the Gift is suppressed, the character cannot perform Hermetic magic, improve his Arts, or perform the Parma Magica. His Arts do provide him

with Magic Resistance and he continues to suffer the negative social penalties of The Gift. Such a character may still use Supernatural Virtues and Abilities. He may be a member of the Order of Hermes, depending on when his Gift was suppressed.

How The Gift returns should be decided by the storyguide. Examples are surviving a laboratory disaster while assisting another magus (perhaps that was how Suppressed Gift was gained), comprehending a Temporary Twilight while in a powerful regio, visiting the Magic Realm and succeeding in some task, or undergoing a year's instruction from an elder dragon.

The troupe should consider carefully how the character will fit into the saga. If he replaces a player's magus, he has a very serious Flaw. If he replaces a companion, he will become much more powerful when the Story Flaw is resolved. Either approach can work, with care.

Each character gains a number of experience points for Abilities depending on the character's starting age. After 5 years of age, the character gains 15 experience points a year. Those with the Wealthy Virtue receives 20 experience points per year, and a character with the Poor Flaw receives 10. These can be spent on any Ability the character currently has, General Abilities logical for such a character to have, and Abilities allowed him by his selected Virtues. If the child character has a Supernatural Ability, the player may spend experience points to increase its score.

A Gifted character may possess a Supernatural Ability without the corresponding Supernatural Virtue. The player simply selects a Supernatural Ability for the character. This is an option, not a requirement; many Gifted children

**Optional Rule: Abilities for Infants**

Most characters will begin play after five years of age, the player having selected an example childhood or created an equal childhood. For players who want to make a character who is five years old or younger, use this optional rule to determine how many experience points he receives. For each of the first five years of a character's early childhood, he receives 24 experience points per year. 15 of these yearly experi-

ence points must be spent on a Living Language, typically the child's parent's native language, but situations could exist where a second or third Living Language receives experience points. The remaining 9 experience points must be spent in Area Lore, Athletics, Awareness, Brawl, Charm, Folk Ken, Guile, Stealth, Survival, Swim, or any Supernatural Ability the character may have due to a Supernatural Virtue or The Gift.

have a Supernatural Ability, but not all. If a Gifted character with a Supernatural Ability becomes an Hermetic apprentice, the Supernatural Ability is usually converted into an Hermetic Virtue (see Chapter 4: Pueritia).

Vocationally, children normally follow their same-sex parent. A character between 6 and 14 years old may put experience points in Abilities that his father or her mother uses to make a living. For many characters, this will be either a Craft (Type) or Profession (Type), but exceptions exist. A knight's son, for example, can put experience points in Ride and Single Weapon. Your storyguide will decide which Abilities are allowed based on the character's childhood. The child character's score is limited to half the parent's vocational Ability score during these years. After 14, the only cap on Ability scores is determined by the character's age at character generation (ArM5, page 31).

If you are making an apprentice character midway in his career, use the standard apprenticeship model. The character receives 19 experience points per year of apprenticeship for the first 12 years, which he should spend on Abilities and Arts. For each of the 3 remaining years, the apprentice gains 40 experience points to spend on spells, with each experience point buying 1 spell level, and 6 experience points to spend on Arts and Abilities. You may deviate slightly from the standard model. In particular, you may want to spend experience points gained during the first 12 years on spells, gaining 1 level of spell for each experience point transferred. Also, the experience points gained during the later 3 years that are earmarked for spells, could be spent on Arts and Abilities. The number of experience points per year is more important than how it is spent: 19 experience points are gained each year during the first 12 years of apprenticeship, and 46 experience points are gained

during each of the final 3 years. The allowable level of spells bought at character generation is the same for apprentices as it is for magi (ArM5, page 32).

A character's Ability scores are limited by his age; young characters have a maximum Ability score of 5 (ArM5, page 31). Hermetic Arts are not limited by age.

## Transitions of Maturation

There are three liminal stages that every young character goes through, during which the controlling player may change Virtues and Flaws. These stages appear between the ages of man, when a person steps from one age into the next. The first transitional stage is between ages 7 and 8, when a character stops being an infant and becomes a child, the second between ages 14 and

### More Powerful than Normal

It is conceivable, and even probable, that creating a young Gifted character and advancing him season by season using the rules in this supplement will result in a character more powerful than a magus created using only the main rules found in *Ars Magica Fifth Edition*. This need not be the case, and that decision lies with your troupe and how far they want to deviate from the standard apprenticeship.

The standard apprenticeship

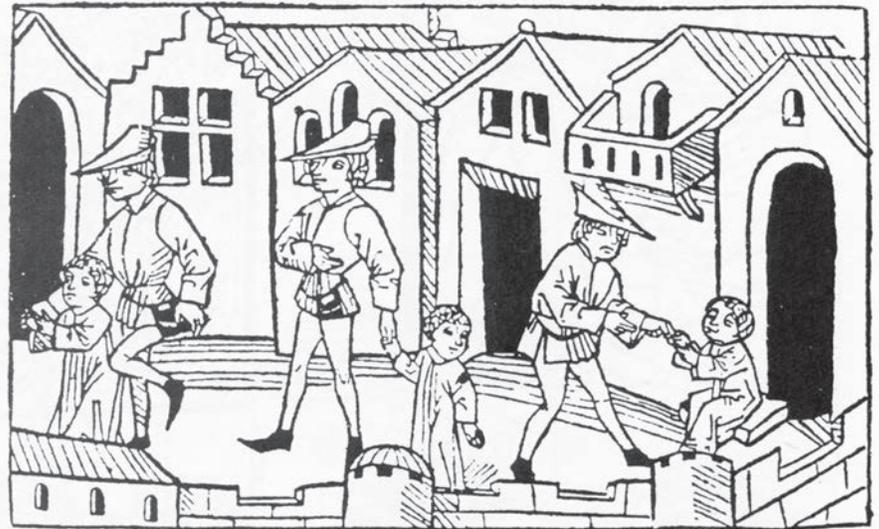
model is a useful approximation, explaining how magi characters receive 240 experience points and 120 spell levels for apprenticeship (ArM5, page 29). Characters made using the optional rule Extremely Complex Character Generation, (ArM5, page 33) will probably start play with more experience points. Character made using the rules in this supplement will be different from both those methods, and will generally have more experience

points and possibly more Virtues and Flaws. If you want characters at the end of apprenticeship to be of equal power to "stock" magi — those made using the regular rules — limit them to the standard study model. If they are too young to work in the lab, assign them other duties. The maid could always use an assistant, and nothing teaches humility like doing laundry. Not every lesson in life is learned from academia.

15, when the child becomes an adolescent, and the last at age 21, when the adolescent becomes a young adult. Similar to other transitions that allow characters to gain and change Virtues and Flaws (see *Grogs*, chapter 5), natural aging allows characters to change through transitions of maturation.

When a character passes through one of these stages, the player may change the character's Virtues and Flaws. Both must be exchanged for Virtues and Flaws of equal value: Minor replaced with Minor and Major replaced with Major. Childhood Virtues and Flaws change during transitions of maturation. They may be retained through the first two transitional stages, infant to child and child to adolescent, but must be changed by the final transition of Maturation, from adolescent to adult. Inherited Virtues and Flaws may change during transitions, but can also change at any time before the character turns age 21.

Virtues and Flaws that mechanically affect experience points cannot be replaced but can be gained. For example, a child with Affinity in Single Weapon must keep the Virtue throughout his life, but need not necessarily have had it since birth; he may have acquired it on his 14th birthday. Puissant Ability and Art can be replaced, since both Virtues affect an Ability or Art score rather than the experience points used to generate the score. Virtues and Flaws that mechanically affect Characteristic build points can be gained and replaced. A child could replace Increased Characteristics with another Virtue on his 21st



birthday. Characteristics must immediately be correctly recalculated, according to lost or gained Virtues and Flaws.

Virtues and Flaws that affect Size may be gained or replaced, as long as the character's Size increases or stays the same, and does not decrease. Thus, a 21-year-old could suddenly become Large, but not Small Framed. A 14-year-old could gain Small Frame, however, since his Size is supposed to increase from -1 to 0 on his 14th birthday, but if he suddenly developed Small Frame, his Size would stay at -1.

Virtues and Flaws that reflect a character's background are only allowed if the character experienced the suggested background in play. For example, a character can only take Enemies if an appropriate enemy has already surfaced in play. Virtues that award experience points are still prohibited for characters younger than 21.

On paper, these changes are instantaneous and the character is immediately recalculated if necessary.

Make the change during the first season of the year of the age of man that the character is entering: 8, 15, and 21. While not as immediate as on paper, in game this change still happens quickly. A sudden growth spurt or unnatural knack with a particular skill set is fairly natural, especially for children in Mythic Europe. It takes roughly a season for the change to occur, and others will notice that the child is going through a dramatic, but not unnatural, change.

## A Standard Apprenticeship

Most Gifted, Hermetic characters are created as magi, starting play after their apprenticeship. *Apprentices* allows players to create younger characters, who begin play during or even before apprenticeship. Because this process is dynamic, allowing a multiplicity of starting points, *Apprentices* offers a model for a standard apprenticeship that can

## Apprentices

be used as a benchmark. According to Hermetic Law, a student undergoes apprenticeship for 15 years, during which he must be taught one season a year. The other three seasons are at the parents' discretion. In game terms, the player receives 240 experience points to spend on Abilities and Arts, and 120 levels of spells. What does this look like year by year?

One convention that has become standard throughout the Order is to have the apprentice assist the parents when not being instructed. In long-term advancement terms this means one season of Teaching experience points and

three seasons of Exposure experience points. The standard apprenticeship model assumes that the parents has a combined Communication + Teaching of 4 and can generate a Teaching Source Quality of 13. Added to 6 experience points gained from three seasons of Exposure, an apprentice gains 19 experience points a year for eleven years of the apprenticeship.

In the first year, the parents Opens the Arts, so the apprentice gains Exposure experience in every season, for 8 experience points.

During the final three years, the parents teaches the apprentice spells. To teach 120 levels of spells in three

years the apprentice's parents needs a highest applicable Lab Total of 40. Thus, each year the apprentice gains 40 experience points to spend on spells. As learning spells is a Laboratory Activity, the apprentice gains 2 experience points from exposure in every season, for a total of 8 over the year. At the end of the final three years, the apprentice has gained 120 spell levels and 24 experience points. The grand total of 15 years of apprenticeship using this model is 241 experience points and 120 spell levels.

## Chapter Three

# Infantia: Birth to Age 7

*She urged all that was possible to divert me from marriage — that it was a bond always fatal to a philosopher, that the cries of children and the cares of a family were utterly inconsistent with the tranquility and application which study require.*

— Peter Abelard, Letter to Philintus

Why did people have children in the 13th century? To extend a family name or inheritance, to increase the pool of personal labor, to guarantee a caregiver for one's waning years, or as a natural consequence of the bliss of copulation? Perhaps this and more, but planned or unplanned, prepared or unprepared, people regularly had children. Historically, the 13th century experienced a slight population growth.

## The First Years

Even the tale of how an infant enters the world of Mythic Europe has story potential.

## Birth and Blessing

A number of rituals and practices surround the birth of a new baby, all

of which are designed to mitigate the inherent risks of childbirth and the first years of life.



### CHILDBEARING

Childbearing is difficult and potentially dangerous for both mother and child. To determine whether childbirth is successful, treat the delivering mother as if she had a Medium Wound. Make a Wound Recovery roll every two hours, and the baby is born once this imaginary wound reaches an "unwounded" state. Every time the wound wors-

ens, the baby loses a Fatigue level. If the baby loses five Fatigue levels, it dies.

If the mother dies during delivery, the baby surely will too unless a surgeon is on hand to perform a Caesarian delivery. A midwife or physician adds her Profession: Midwife or Medicine score to the recovery roll. (These rules are repeated from *Art & Academe*, page 63.)

Several precautionary measures are available for expectant mothers: holy relics, superstitious folklore charms, and even Hermetic magic. If a religious artifact or relic has Faith Points, each Faith point can be used like a Confidence point to add +3 to a die roll. *Creo Corpus* spells add the same bonus to this roll as they do to normal Recovery Rolls.

### BIRTH APPARITIONS

Important people's births are sometimes accompanied by visions and apparitions, which herald the person's future significance. In Mythic Europe, birth apparitions are not uncommon. Any character with Virtues or Flaws attached to a specific realm may be born with an accompanying apparition, appropriate to the strength of their Virtues or Flaws. Apparitions take

many forms: angels heralding the birth with trumpets, devils prancing in a circle in the air, faerie lords observing the birth, or magic animals sniffing the newborn. Apparitions appear at the moment of birth, seemingly called from their native realm, and remain for a few minutes at most. Most have a Might Score of 5, if the child has a Minor Supernatural Virtue or Flaw, or 10 for a Major Virtue or Flaw, and rarely have magical powers. However, if the character has a Flaw that includes a supernatural attachment (Plagued by Supernatural Entity, Supernatural Nuisance, etc.), that creature will appear as the birth apparition.

Most magi know of birth apparitions, and have various opinions about them. Some ignore them,

while others prepare to trap them and use them for their own designs. An *Aegis of the Hearth* spell may prevent a birth apparition from appearing, if it can protect the covenant from the creature's Might.

#### RELIGIOUS RITES FOR NEW BABIES

In Christian lands, the child must be baptized soon after birth. The Church requires that each child has three sponsors, two male and one female for a boy, and the reverse for a girl. Each sponsor is called a "godfather" or "godmother", and together they are called "godparents." Parents cannot stand in as godparents, but the priest or midwife can in case of emergency. Most Hermetic magi were baptized, and this sacrament does not hinder or influence

the possibility of a child's emerging Gift. However, baptism cancels any supernatural effect not associated with the Divine realm that may be affecting the child at the time of baptism. Baptism also drives out any possessing spirits, although it doesn't prevent those spirits from coming back.

Jewish and Muslim children have similar practices. After birth, a Jewish mother remains sexually removed from the father for 7 days, if the child is male, and 14 days if the child is female. Eight days after birth, a boy receives his name during his ritual circumcision, the *brit milah*, and a girl is named after the two-week separation between mother and father. Muslim babies undergo a ritual purification immediately after birth. A few hairs are sacrificed and someone whispers the *adhan*, the call to prayer, in the baby's ear. Both the Jewish naming ceremony and the Islamic purification ritual have the same divine effect as a Christian baptism: all non-divine supernatural effects are canceled and possessing spirits are driven from the child. Like baptism, these ceremonies do not hinder or influence a child's Gift.

#### ILLEGITIMATE AND ORPHANED CHILDREN

Some children are born out of wedlock, either from an unmarried mother or a union that the Church considers inappropriate (such as cousins). Such a child is called a "bastard," "bast," "horcop" (meaning "whore head"), or "leir-child" (meaning "child of the lair or lying"). In most societies,



mother and child have a negative reputation in their community. The child cannot inherit or own property, unless legally recognized by the father. Sometimes bastards are convenient. Because bastards cannot inherit property, noble fathers view their illegitimate sons as loyal warriors who cannot interfere with their recognized heirs. This is successful to a degree, but easily leads to entanglements and succession struggles. Illegitimate urban children are raised in hospitals, the medieval equivalent of orphanages, where free hospitality is offered to the poor and indigent. Some are abandoned, left at crossroads or on church porches. If the mother hopes someone will find and raise the child, she leaves a small packet of salt with the child.

## Early Childhood

Raising children is seen as woman's work in the 13th century. Noble and wealthy women have a female staff to help raise the children, and nurses, wet nurses, and rockers — women hired to rock the cradle — are common jobs. A peasant woman fills all these roles herself, as well as doing her other household chores. Childhoods are surprising similar for people within the same ethnic and socio-economic group.

An infant is usually walking within four or five seasons. Once mobile, children invariably begin playing, a necessary activity for them to develop into well-adjusted, capable adults. The most common type of play is mimicking adults, copying adult behavior and

activities as best as a child is able. Toys are always popular, as are dolls, called "poppets." It is very common for an infant to form a lasting attachment to a favorite toy and continue playing with it into his childhood years.

Once they are more adept physically, games like ball games, athletic events, and throwing games are extremely popular with boys and girls. Well-to-do children also play games that strengthen their mental capabilities: chess, backgammon, and dice.

## Companion: Noble Child

**Characteristics:** Int +1, Per -1, Pre 0, Com -3, Str +1, Sta +2, Dex +3, Qik +2 (-4 Characteristic modifier due to age)

**Size:** -2

**Age:** 6 (6)

**Confidence Score:** 1 (5)

**Virtues and Flaws:** Son of Landed Noble; Death Prophecy; Inherited Great Dexterity, Inherited Skinchanger, Improved Characteristics (x2); Feud, Know-It-All (major); Ability Block (Academic), Poor Hearing, Poor Student, Reckless

**Personality Traits:** Know-It-All +3, Reckless +3, Brave +2

**Combat:**

*Dodge:* Init -2, Attack n/a, Defense +0, Damage n/a

*Kick:* Init -3, Attack +2, Defense +0, Damage +0

*Kick, Mounted:* Init -3, Attack +4, Defense +2, Damage +0

**Soak:** -2

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

**Wound Penalties:** -1 (1-3), -3

(4-6), -5 (7-9), Incapacitated (10-12), Dead (13+)

**Abilities:** Athletics 2 (running), Brawl 2 (kick), Native Language 5 (courtly terms), Ride 2 (galloping), Swim 2 (diving)

**Equipment:** Good clothes

**Encumbrance:** 0 (0)

**Appearance:** The noble's son is a richly clad, clean scrubbed boy of average height and weight. He has a devilish look in his eye, a hint at the trouble to come.

The noble's son is a handful. It was prophesied at birth that he would die by fire, and he has led a reckless life. He has learned to ride from his father's grooms and is a proficient horseman. The character has two inherited Virtues, Skinchanger and Great Dexterity, that will manifest in the future.

This character also uses the Athletic Childhood given earlier as a starting base.

## Born with The Gift

The Gift may or may not be inheritable, and each troupe must to determine for themselves the likelihood of Gifted parents birthing a Gifted baby. *Ars Magica Fifth Edition* makes no definitive statement either way, but the implied default setting is that The Gift is completely random. If heredity influences the matter then a Gifted parent increases

## Apprentice: Foundling Child

**Characteristics:** Int +3, Per 0, Pre +1, Com +2, Str 0, Sta +1, Dex -2, Qik -1 (-4 Characteristic modifier due to age)

**Size:** -2

**Age:** 7 (7)

**Confidence Score:** 1 (3)

**Virtues and Flaws:** The Gift; Orphan; Inherited Flexible Formulaic Magic; Book Learner, Puissant Latin, Sense Holiness and Unholiness; Blatant Gift, Plagued by Supernatural Entity

**Personality Traits:** Outspoken +3, Brave +1, Devoted +1

**Combat:**

**Dodge:** Init -5, Attack n/a, Defense -4, Damage n/a

**Soak:** -3

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

**Wound Penalties:** -1 (1-3), -3 (4-6), -5 (7-9), Incapacitated (10-12), Dead (13+)

**Abilities:** Artes Liberales 1 (psalms), Brawl 1 (dodge), Charm 2 (clergy), Church Lore 2 (religious holidays), Folk Ken 2 (clergy), Guile 2 (lying to superiors), Latin 1 (church usage), Native Language 5 (Bible quotes), Sense Holiness and Unholiness 1 (good)

**Equipment:** Homespun tunic and wool leggings.

**Encumbrance:** 0 (0)

**Appearance:** The foundling looks like an ordinary child wearing simple, clean clothing. While he isn't particularly ugly, many folks think he is due to the child's Blatant Gift.

The foundling was deposited on the priest's doorstep mere days after his birth. The kindly priest raised the boy, despite the child's Blatant Gift, viewing it as an act of Christian charity. Because of the foundling's adoptive father's profession, the character is allowed to put starting experience points in Artes Liberales and Latin.

The foundling has a knack for books and reading, making him an ideal future apprentice. As of yet, he hasn't been noticed by the Order of Hermes.

The foundling used the Social Childhood as a starting base. He has an Inherited Hermetic Virtue, which means that Flexible Formulaic Magic will materialize sometime during apprenticeship. Further, it supposes that the character will eventually be found and trained by a magus. The character can still learn other Hermetic Virtues (see the next chapter), but does not have to use that system for acquiring the preselected Inherited Virtue.

a magus as well (see "Blood Rights" in *Houses of Hermes: True Lineages*, page 53).

Hermetic magi have been known to procreate, in the hopes that their offspring will be Gifted. As of 1220, no sound Hermetic theory exists to explain why some children have The Gift and others don't, and the evidence of Gifted mothers and fathers birthing Gifted children is spotty. There are exceptions. Several of Aurulentus of House Jerbiton's forefathers have been Gifted (*Magi of Hermes*, page 15), and Petrus Virilis, a Bonisagus magus living at Durenmar, is the exception, and all of his offspring have been Gifted (*Guardians of the Forest: The Rhine Tribunal*, page 59). Other magi could be interested in producing Gifted children, quite possibly one of the magus characters in your saga.

It is unlikely that a player will play a newborn character and more likely that the players' characters will interact with a Gifted baby. Most of the time this isn't any different to interacting with a mundane baby, although low level Turbulences (see later) might frequently occur. As mentioned, curious supernatural agents may become involved.

## Gifted Babies

The Gift is not always present at birth (see later), but if it is present than the Gifted infant has a much rougher time than its mundane peers. The negative social influence of The Gift permeates every relationship in life, both intimate and incidental. Long-term association can override these negative social reactions, but that does not guarantee

the likelihood of having a Gifted child, making it easier for a magus to find an apprentice. You might decrease the Ease Factor necessary for a season spending searching for an apprentice to 9. If Gifted people auto-

matically produce Gifted offspring, reduce the Ease Factor to 6. While it will be easier to find a Gifted child in this case, it might be harder for a magus to claim them for his apprentice, since the child's parent is quite likely

loving parents. A mother might love her Gifted baby, or she might be immediately repulsed by the newborn. Babies with the Blatant Gift are often destroyed or abandoned. Even babies with the regular Gift can be seen as a curse, and grudgingly raised from Christian charity rather than parental affection. It all depends on your players and how they see their character's background. A Gifted child abandoned two hours after birth and raised by a group of magical wolves is just as viable as a Gifted child who is loved and protected by his mother and father.

## The Gift Revealed

Sometimes The Gift is subtle and difficult to detect. An infant with the Gentle Gift might never be

noticed, while a newborn with the Blatant Gift might be instantly and correctly cataloged. The Gift reveals itself in several unpredictable ways. Sometimes it is evident at birth, other times it is triggered by

es. Even if the grogs can save the family and convince them to bring the baby to the covenant, the return journey is anything but easy. Small fires continue to ignite and draw the irate attention of the valley's faerie folk, who strike back at the travelers. Meanwhile an Infernal hawk follows the party, hoping to snatch the baby away while the grogs are not paying attention. Can the players return from such a "simple" mission?

## Story Seed: Fetch the Baby

One of the covenant's magi hears of a child whom she suspects is Gifted, based on reports of spontaneous fires igniting in the child's presence. The village is day's walk distant so she sends a group of grogs, the player characters, on a simple mission: retrieve the newborn. Upon arrival, the baby has incinerated its parent's hut and angered the villagers, who are on the verge of burning the baby and its parents as witch-

puberty or an early traumatic event. It can also linger in a child well into adulthood. The sooner The Gift appears, the earlier a child can be discovered and begin her Hermetic training. The most difficult days of a

## Story Seed: An Introductory Adventure

The largest town in the area is having a holiday, and folks from near and far attend. Hundreds of children have come, including the player characters. Each player should have a six or seven-year-old infant character. One or two players should have Gifted infants, although their Gift has not revealed itself yet. During the festivities, a game of football commences in a nearby field, and the children begin kicking an inflated pig's bladder around. As the game builds in excitement, one of the Gifted children undergoes her first Turbulence, which is an especially visual display that interrupts the game. The gener-

ated fear that surges through the crowd forces the second (and other) Gifted character to have a Turbulence, at which point fear runs rampant.

The Gifted children find themselves in the center of a quickly gathering crowd. Some of the townsfolk scream that the children are witches or demons and should be slain. United in their escape, the children run for their lives, gathering their loyal friends (the other player characters). Separated from their parents and barely escaping the frenzied crowd, the characters catch their breath while hiding in a nearby forest or back inside the town.

One of the characters has heard of a wise woman who lives nearby, and convinces his fellows that she might be able to help them. This woman is actually a Gifted witch, envious of the power wielded by the magi of a nearby covenant. With nowhere else to turn, they children head to the witch despite their mistrust of her. She offers to help the children, but this is (naturally) a ruse. While she eventually leads the characters to the covenant, she first befriends them, so they can then unknowingly act as spies for her. If she is advanced enough in her Hedge Arts, she might wish to take one of the children as her own apprentice.



Gifted child's life are those between the time her Gift manifests and the time she is accepted into apprenticeship by an Hermetic magus.

The negative social consequences of The Gift accompany its emergence. As soon as a child's Gift presents itself, she suddenly finds herself shunned by her peers and village members. Even loving and dutiful parents can be affected, as The Gift pushes them away from the magical child. Friends depart and life becomes lonely and fraught with suspicious looks, secret accusations, and sometimes open hostility. While the Church forbids abandoning children, some Gifted children are still left in the wilderness to fend for themselves, and abandonment is an especially large risk for a Gifted infant.

## Turbulence

Many infants are emotionally volatile, having outbursts and temper tantrums over the smallest things. This otherwise normal behavior can lead to complications for a Gifted child, given his inherent magical ability. Intense emotional displays, or situations of heightened stress, can lead to unwanted and uncontrollable magical displays. A temper tantrum could cause a nearby book to ignite; a sudden scare might cause a rain cloud to form and burst in a room; or a bully's attack could result in the assailant being propelled through the air in the opposite direction. Hermetic magi refer to these displays as **Turbulences** (Latin *turbula*, plural *turbulae*): a

child's uncontrolled Gift lashing out and affecting the child or other nearby targets.

## Incurring a Turbulence

Whenever a Gifted character botches a stressful activity that includes magic, he runs the risk of incurring a Turbulence. "That includes magic" can be taken literally or loosely. The troupe should decide how tightly they want to adhere to this rule, and whether the storyguide has a free hand in deciding when a child should check to incur a Turbulence. Some storyguides might decide that being in a supernatural aura or regio is enough to warrant a Turbulence check, while others might insist that the botch result from an activity using a Supernatural Ability. Discuss this with your troupe so that you all know when a Turbulence check will be made. The troupe must also decide if incurring a Turbulence replaces the botch, or is in addition to whatever else might happen due to the botched roll. For younger characters, it is suggested that a Turbulence replace the botch, so as not to slow down the game.

To see if a character incurs a Turbulence the player rolls the character's Intelligence + a stress die + Aura against the storyguide's roll of a stress die (no botch). Turbulences are a magic power; use the Realms Interaction Table (ArM5, page 183) to determine the value of the aura interaction. If the player rolls higher than the storyguide, the character incurs a

Turbulence. If the player rolls less than or equal to the storyguide's roll, the character does not incur a Turbulence.

Age is also an important factor. If the player's roll is less than or equal to the character's age, a Turbulence does not happen. To incur a Turbulence, the player must roll higher than the storyguide and higher than the character's age.

### INCURRING A TURBULENCE:

**Intelligence + stress die + Aura vs. Higher of stress die (no botch) and character's age**

*Exempli Gratia: Erik's seven year old character, Eleanor, uses her Supernatural Ability: Magic Sensitivity to see if a rock she found is magical. Erik botches the roll and must roll to incur a Turbulence. Eleanor Intelligence is +3, modified to -1 due to age. She is standing in a Magic Aura of 2. Erik rolls a stress die (9) + Intelligence (-1) + Aura (2) for a total of 10. The storyguide's stress die roll is 6. Erik's roll is higher than the storyguide's roll and higher than Eleanor's age, so Eleanor incurs a Turbulence.*

## Controlling Turbulences

If a Turbulence occurs, the character tries to control it. This is similar to adult magi controlling Temporary Twilight. The player rolls an Stamina + stress die against the character's Warping Score + stress die. If the first roll is greater than the second, the character controls the Turbulence. If the first roll is less than or equal to the second roll, the character fails to control the Turbulence.

**CONTROLLING A TURBULENCE:  
Stamina + stress die  
vs. Warping Score + stress die**

If the character controls the Turbulence, the player can determine the magical effects, with final approval from the storyguide. If the character fails to control the Turbulence, the storyguide selects the magical effect. Controlled Turbulence can help, or at least not harm, the character and his surroundings. Uncontrolled Turbulences are wild outpourings of uncontrollable magic, and can be dangerous.

*Exempli Gratia, continued: After incurring a Turbulence Eleanor, attempt to control it. Erik rolls Eleanor's Stamina (modified by age to -1) + a stress die (4) for a total of 3. The storyguide rolls Eleanor's Warping Score (0) + stress die (9) for a total of 9. Eleanor does not control the Turbulence.*

A Turbulence usually manifests as a low magnitude magical effect, although more powerful effects are possible. The magnitude of the effect is the difference between the two rolls for controlling the Turbulence, divided by two. Use the totals already rolled.

### CONTROLLED

**TURBULENCE MAGNITUDE:  
Stamina + stress die total  
- Warping Score + stress die total/2**

### UNCONTROLLED

**TURBULENCE MAGNITUDE:  
Warping Score + stress die total  
- Stamina + stress die total/2**

## Effects of Turbulence

Turbulences can manifest as any combination of Technique and Form, sometimes influenced by the character's Virtues and Flaws, but not always. If the character has an Affinity or Puissant Art, that Art is a good choice. However, the storyguide may choose any Art combination she likes. Despite Bonisagus' achievements, magic is not scientific and cannot be absolutely controlled. The only predictable fact of magic is that it is unpredictable.

To facilitate play, the storyguide or player or both could pre-determine the typical effects resulting from a character's Turbulences. Having a series of effects for several magnitudes is handy.

*Exempli Gratia, continued: Eleanor could not control her Turbulence. The rolled Warping score total was 9, minus the rolled Stamina total of 3 is 6, divided in half is 3, for a third magnitude effect (level 15). Eleanor has a history of crying, so Erik and his storyguide decide that tears powerfully gush from Eleanor's eyes until sunset, a level 15 *Creo Aquam* effect (base 5, +2 Sun).*

By itself, a Turbulence isn't be able to affect something with Magic Resistance. Essentially, all of the magical energy necessary for the effect is used to create the effect, with nothing extra to push through a target's Magic Resistance. In game terms, it would be similar to a magus' casting total equaling the spell level. If the character has the Penetration Arcane Ability, however, then a Turbulence has Penetration, equal to the character's score in the Ability. Sympathetic magic can increase this

penetration by adding a sympathetic multiplier to the character's Penetration score (ArM5, page 84).

**TURBULENCE PENETRATION:  
Penetration Ability times  
(1 + sympathetic multiplier)**

A clever child might want to use the magical energy of Turbulences in his favor. A Gifted character can try to force a Turbulence whenever he wishes. The player must spend a Confidence point, at which point he checks to incur a Turbulence, as per the earlier rules. If the player beats the storyguide's roll, the character has a Turbulence. To recapitulate: to succeed, the player's roll must be higher than the storyguide's roll

and higher than the character's age. If the player manages to force a Turbulence, he must still control it by succeeding with a Controlling Turbulence roll. A player can always spend additional Confidence points to modify these rolls.

Turbulence episodes get fewer and further between as the character grows older. Random episodes are infrequent and it becomes more difficult for a character to force a Turbulence. Mechanically, the Incurring a Turbulence roll gets more difficult as the character ages. At some point, you should decide to stop rolling. If the troupe wishes, players can still make Incurring Turbulence rolls for a Gifted character on a magical botch, although

at this point "magical botch" should be interpreted literally, i.e., when botching an a Supernatural Ability or other magic roll.

You'll need to decide how this affects your game in play. You won't be rolling for Turbulences when time is passing in the background, so it ultimately won't matter when going season-to-season. If an adventure happens in the covenant, a Gifted character won't be able to do much magically without an invitation token, which would logically be the character's first order of business before continuing the adventure. Players don't need to actively avoid Turbulences, and should view them as a fun consequence of playing an emotional, untrained child.

### Turbulences and the Aegis of the Hearth

Because your saga probably takes place in an Hermetic covenant, you need to know how a Turbulence interacts with the covenant's *Aegis of the Hearth*. Essentially, treat the Turbulence like any other magical effect. If the child incurring the Turbulence participated in the *Aegis of the Hearth* spell, then the Turbulence is not hindered by the *Aegis*. If the child didn't participate in the *Aegis*, then the Turbulence is affected, and likely won't happen. Subtract half the level of the *Aegis of the Hearth* spell from the roll the player makes to incur a Turbulence. There is still a chance that the Turbulence happens, but it is very slim.

Magi debate whether apprentices who still suffer Turbu-

lences should participate in the *Aegis* ritual. An apprentice must be able to work magic, and her regular practicing of low-level spells and spontaneous effects would be crippled by even the weakest *Aegis*. Learning an Art means that the student practices it during instruction, which necessitates the casting of low-level spontaneous spells. Some magi argue that an apprentice should be given an invitation token, like a visiting magus, which can be taken away at will, allowing only specific times during which the apprentice can cast spells and practice magic. At other times, when he doesn't have an invitation token, the apprentice can't practice magic and can't incur Turbulences.

## Infant Characters and Stories

Playing an infant character is challenging. There are almost no roleplaying opportunities for babies, and only a few for toddlers and the very young. No one is going to ask the four year old to save the covenant from the invading Mongols!

### Character Design Notes

Negative Characteristic and Size modifiers from age make an infant character extremely fragile. Because his Stamina is modified by age, his Soak is low, and his small

Size means a smaller wound range. Any combat will likely prove fatal, and even a slight mishap could result in a Medium or Heavy wound. It is obvious that an infant should avoid combat, but because of a reduced Soak and narrow wound range, some players might (rightly) suggest that a player infant character should avoid any activity that could result in physical damage.

There are two options for dealing with infant characters who suffer damage. The first is to exchange wounds for Flaws, as suggested in *Lords of Men*, page 125. The Option: Mitigating Deadly Wounds allows a player to reduce a wound's severity if the character receives a new Flaw. A troupe could decide that accepting a Minor Flaw will reduce a wound one step, from Medium to Light for example, and a Major Flaw will reduce a wound three steps, from a Fatal wound to a Medium Wound. If the Flaw is accepted before one of the transitions of maturity, it can be exchanged for another Flaw as the child grows.

The second option is add the child character's age modifier penalty to any wound recovery roll that the character needs to make. Children are easily damaged, but they also quickly heal. This option allows for a severe wound but generally allows the character to recover from it rapidly. A fall from a tree might leave a severe wound, but hardly risks the child's life.

Despite the challenges, playing an infant allows a player to stumble through his early adventures while he explores Mythic Europe's society and culture. Gender roles and their associated rules can be abused and



trampled, and adult characters usually laugh off social faux pas made by the child. Players can enjoy the looseness infancy offers. Their characters focus on play instead of work, and regularly disregard their responsibilities.

## Infant Stories

Mythic Europe is a place of wonder. Civilization — either a village, castle, or covenant — offers a cornucopia of new and intriguing experiences for an infant. The wild land, the fields and forest beyond, are even more tantalizing, and the unknown adventures lying past those areas are even more enticing to an excitable child character. Everything is new, and little is familiar.

Lazy days of frolic rapidly pass like water down a stream. It won't be long before the infants are impressed into their parents' labor, so enjoy the sun! Use game sessions to highlight the parts of medieval society you find fascinating or especially entertaining. Let the children run wild at the market and steal an apple or two, and watch them flee when the local reeve and his Irish wolfhound appear.

Most stories involving infants will likely present them as storyguide characters, and include their parents or other adults. They are the objects of the adventure instead of the subjects, and are there to be watched, rescued, guarded, found, or removed. Infants are irascible and difficult to manage. They can compound a simple

**Grog: Blacksmith's Son**

**Characteristics:** Int +1, Per -1, Pre -1, Com -1, Str +3, Sta +2, Dex +2, Qik -2 (-4 Characteristic modifier due to age)

**Size:** -2

**Age:** 7 (7)

**Virtues and Flaws:** Son of Craftsman; Intuition, Puissant Craft: Blacksmith, Magic Sensitivity; Bully, No Sense of Direction, Slow Reflexes

**Personality Traits:** Bully +3, Brave +2, Loyal +1

**Combat:**

**Dodge:** Init -6, Attack n/a, Defense -4, Damage n/a

**Fist:** Init -6, Attack +1, Defense -3, Damage -1

**Soak:** -2

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

**Wound Penalties:** -1 (1-3), -3 (4-6), -5 (7-9), Incapacitated (10-12), Dead (13+)

**Abilities:** Area Lore 1 (hidden places), Athletics 2 (running), Brawl 2 (fist), Charm 1

(mothers), Craft: Blacksmith 2 + 2 (small items), Folk Ken 1 (parents), Magic Sensitivity 1 (auras), Native Language 5 (rhyming slang), Swim 2 (ponds)

**Equipment:** Clothing similar to his father's: homespun shirt and trousers, leather apron.

**Encumbrance:** 0 (0)

**Appearance:** A broad-shouldered boy with blue eyes and a gap-toothed sneer.

The blacksmith's son is a bully. He is stronger than his peers and knows it. He is not looking forward to a life spent as a blacksmith in the village, which might explain why he bullies the other children. His Magic Sensitivity inexplicably draws him toward magic regions and auras, and his No Sense of Direction means that he invariably can't find his way home.

This character uses the Athletic Childhood as a starting base.

tion for a curious child. Animals are likewise curiously attracted to children and provide ample ideas for stories and adventures. A curious animal, such as a cat, wants to know what the child is doing; a skittish animal, like a horse, might want physical reassurance; a reckless animal, such as a hound, wants the child to come play with it; and an aggressive animal, like a bull, wants to assert its dominance over the child. Supernatural animals are also interested in infants, and such beasts are vastly more interesting than their mundane counterparts. Infants are tempting targets, especially when the parent or caregiver is otherwise distracted. Divine animals might want to offer a fast blessing, or merely enjoy the sweet smell of a breast-fed baby. Infernal animals likely want a quick snack. Faerie animals rarely miss an opportunity to interact with a child, and magic animals' curiosity is often piqued enough to investigate. Any animal with a Might score that lives in proximity to children may come calling.

day's journey with difficulties and troubles. If your group includes an player's infant character, he doesn't have to have the spotlight for the entire night's session, and shifting emphasis to include other adult player characters is important. It is easy to let infant stories slip into silly escapades of bathroom humor and tangential ramblings, and while such a story might be enjoyable once or twice, it can quickly become annoying.

On the other hand, infant stories can involve many elements of a story aimed at older characters:

narrow escapes, solving puzzles, identifying the culprit, and saving the day. Scale and threat level are important, and should be adjusted for younger characters. Instead of slinking through an enemy camp at night, perhaps a group of infants has to sneak past the kitchen staff.

## Children and Animals

Children have a natural inclination for animals, and even the ugliest, most obstinate mule can be an attractive focus of atten-

## STORY IDEAS

A visiting animal with Might naturally leads to a story. Most likely, your players' characters are adult caregivers rather than infants. Instead of being tempted or lured or kidnapped by a magical beast, the story might involve preventing such an event. While visual clues might indicate a beast's realm affiliation — a three-headed, fire-breathing dog is probably Infernal — it is, more often than not, hard to tell a creature's realm affiliation

without magic. Is that fox interested in helping the character's infant son, or eating it? A local superstition suggests leaving a newborn baby alone in a clearing overnight, in hopes that a faerie wolf will arrive to lick the infant and bequeath it supernatural powers. Will a covenant grog allow his wife to take their newborn and leave him overnight in the clearing? Perhaps the players' characters are other grogs who must prevent another grog from following his wife's advice.

Many supernatural animals, especially magic and faerie beasts, can talk. Children won't be left alone during the first years of infancy, but children who are four or five years old might be left in a safe place to play together. Agriculturally, many covenants are similar to small villages, and during the planting and harvesting seasons, older infants might be left to their own devices in one corner of the field where their parents are working. An innocuous beginning, skipping stones across a trickling stream while mother and father are threshing wheat, could suddenly turn sinister when a snake swims up to the children and asks them if they want to play. Older infants, those who are six and seven years old, would be helping their parents in this situation. Telling older infant characters to find the missing younger infants could lead to a spectacular adventure.

Many supernatural animals ape the roles of their mundane counterparts, all for some otherworldly scheme incomprehensible to humans. Characters might help a Divine animal work or a faerie

animal find food. A curious character might wander to the next town for no known reason, only to find that an Infernal bull is terrorizing the local cows. Moral dilemmas, a staple of medieval and modern children tales, can be introduced by having an animal's desire conflict with a covenfolk's desire. A magical mouse wants to build a nest next to the hearth, but the cook continually chases the mouse away. The cook wants a clean kitchen and the mouse wants a warm warren; who do the children support?

Gifted infants are often more curious and traditionally more in-

telligent than their playmates, and might purposefully look for supernatural animals, often leaving the safety of home to wander aimlessly in pursuit of the fantastic and incredible. A Gifted infant character wouldn't be the first to try to save a donkey from an oppressive master, ask a ravenous wolf to stop preying on a flock of sheep, or help a stranded blackbird find its way back to its nest. Supernatural animals may react to the Gift differently, although many do so in the same way as mundane humans. Mundane animals suffer the same negative social reaction to Gifted youths as mundane humans.

### Story Seed: A Toddler's Tale

An infant character passes the day playing with a household item that her family values: perhaps the family's only ladle, her father's favorite shovel, or her mother's silver necklace. Summoned for supper, the child leaves it outside and doesn't remember leaving it behind until later, while lying in bed for the night. Fearful of the repercus-

sions, the infant slips out of bed and dashes off to where she last saw the item. It is gone. Did faeries take it? Another child? Or did her father or mother pick it up, meaning a wake-up whipping is waiting? The child wakes his siblings, and perhaps sympathetic adults (a nanny or other covenfolk), and a midnight hunt for the item begins.

### Story Seed: Who Stole the Baby?

A Gifted baby is stolen from her cradle in the night. The family's hue and cry brings the player characters (all grog-level villagers) in the morning, and the village elder charges the player characters with finding and returning the baby. The trail leads through the nearby woods and

into the unknown hills. Is the culprit a troll intent on eating the child, an elf who forgot to leave a changeling replacement, a hedge wizard planning to sacrifice the child, or an Hermetic wizard who plans on raising and training the baby? And which fate is worse?

## Story Seed: The Curious Cleric

In the 13th century, a clerk named Odo of Cheriton is wandering Mythic Europe, collecting stories about animals to use as examples of proper moral behavior in his sermons. Traveling mostly in the Normandy and Rhine tribunals, he has amassed quite a collection of tales, which he has added to medieval versions of some of Aesop's fables, perhaps the greatest teller of animal stories ever. The fables are brief, the animals can always talk and regularly exhibit types of human behavior, and the tale always ends representing a moral value.

Odo can be used in a variety of ways. He can come to the covenant because he has heard that a child living there has had adventures with animals. He can interview the child about these adventures, or use the child to lead him to interesting local animals. The magi will probably be suspicious of this curious cleric, doubting that he is just a simple collector of tales and believing that he has more secret designs. Conversely, he could come to preach against the child's interactions with animals, saying that only the ancients knew how to correctly interpret animal behavior and such present-day practices endanger the soul of the child, since Satan lays an easy snare for the young

and innocent.

This also means that Aesop's Fables are popular in 1220, and that any number of those marvelous tales can be adapted into an adventure. These are a few examples, named after the fables they are taken from. Like medieval bestiaries, which in Mythic Europe describe magical animals (often Animals of Virtue), the animals in Aesop's Fables are also supernatural creatures.

### THE FROGS AND THE BATTLE OF THE BULLS

A magical frog asks a child apprentice for help in stopping the nearby bulls from battling over control of their herd. The frog is worried that the losing bulls will invade his pond and destroy his habitat. The bulls are battling over one particular cow, a recent addition to the herd. Removing the cow will stop the battle but anger the herd's owner. The children can try to stop the battle or erect means to protect the frog's pond from the vanquished bovines.

### THE WOLF, THE FOX, AND THE LION DIVIDING THE SPOILS

A wounded wolf comes to the children characters seeking justice. He and his companions,

a fox and a lion, had agreed to go hunting together. He caught a large rat, the fox caught a goose, and the lion a scrawny crow. When it came time to divide the catches for dinner, the wolf suggested that each predator eat what he caught. The lion responded by striking the wolf. The fox then suggested that the lion take it all, and leave the other two leftovers. The lion agreed. The wolf slunk off, and now asks the characters to punish the sycophant fox and retrieve the large rat from the lion.

### THE PEACOCK ELECTED KING OF THE BIRDS

A sparrow lands on the laboratory window sill and tells an apprentice a tale. The birds held a great congress, in which they elected the peacock as their king because of his beauty. A raven disagreed, asking if the peacock could protect the flock from attack using his beauty. The other birds overruled the raven, which flew off in a huff. The sparrow then saw the raven talking to an eagle, and he overheard the raven's plan, that the eagle attack the birds to prove that the raven was right and the peacock weak. Terrified of the attack, the sparrow asks the child for help.

## Chapter Four

# Pueritia: Ages 8 to 14

Childhood lasts from the ages of 8 to 14, universally regarded as the age when a child enters puberty. Transitioning from infancy, childhood is characterized by concentrated social learning and prolonged forays from the family hearth into the complicated world of adults. At this stage of life, a child is able to assist the same gender parent in daily chores, either in the household or in the field or workshop. This is the age when noble boys and girls are fostered, leaving their family home to live with another noble family. Boys destined for the clergy often spend the day learning to read from the local priest or parish clerk.

UnGifted child player characters are likely to be sons and daughters of covenfolk or nearby companion-level characters. Just like a son being incorporated into his father's vocation, so too can a child mimic his father's various adventures. At this stage in life, child characters can travel short distances by themselves, and can serve as useful messengers, servants, and errand boys. A daughter could be left unattended to weed a garden,

ordered to fetch water, and stationed at home to watch younger children.

Covenants provided a kinder atmosphere for Gifted children. While each individual suffers the same pangs of social revulsion engendered by a child's Gift, overall the covenfolk know about these feelings, and many become used to the child over time. Again, proximity is the issue. A covenfolk who spends most of his life outside the immediate grounds — a wood cutter, charcoal burner, or shepherd — will never get over

his feelings toward the child. This same man knows which side of his bread the covenant butters, however, and will not act against the child, even though he can't stand to be in its presence.

## Growing Up

Most mundane characters learn to be adults by copying their same-sex parent, both vocationally and socially. Like their parents, grog and companion characters work most of the year, following their elders through life in both work and play. Male children follow their fathers to work, where they are given simple tasks to perform before moving on to more complex tasks as they mature. Female children work at home and in the field with mother, copying simple chores and gradually accepting more and more responsibilities.

A parent trains his child to be his replacement. This is probably not a conscious act; most



**Grog: Urchin**

**Characteristics:** Int -1, Per -2, Pre +3, Com +3, Str -2, Sta 0, Dex +1, Qik +1 (Characteristic Modifier -2)

**Size:** -3

**Age:** 11 (11)

**Virtues and Flaws:** Daughter of Branded Criminal; Inconspicuous, Inspirational; Small Frame

**Personality Traits:** Mischievous +3, Determined +2, Loyal -1

**Combat:**

**Dodge:** Init -1, Attack n/a, Defense +1, Damage n/a

**Soak:** -2

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

**Wound Penalties:** -1 (1-2), -3 (3-4), -5 (5-6), Incapacitated (7-8), Dead (9+)

**Abilities:** Area Lore 2 (secondary streets), Athletics 1 (avoiding pursuit), Awareness 1 (city guards), Brawl 1 (dodge), Charm 1 (city guards), Folk Ken 1 (adults), Guile 2 (city guards), Leadership 3 (peers),

Legerdemain 2 (picking pockets), Music 2 (singing), Native Language 5 (thieves' slang), Stealth 1 (following people), Survival 2 (finding fresh water)

**Equipment:** Ratty clothes, shabby cloak, and a hidden dagger

**Encumbrance:** 0 (0)

**Appearance:** The urchin is a small, freckled-face, dirty girl, with quick fingers and ferret-like eyes.

The urchin is the daughter of a branded outlaw, who fled her abusive home and lives on the streets of a large city. She has made friends through her inventive songs, which usually poke fun at some local dignitary or market celebrity. Her immediate goal is to lead a gang of child thieves. The urchin started with the Exploring Childhood sample childhood. The character has room for another Minor Virtue and Flaw.

the same for her daughter. Schools are beyond the means of most parents, and many of those who could afford it would rather see a son sitting astride a destrier than hunched over a writing desk.

Schooling exists in some areas, often rudimentary lessons given by a parish priest who is under some small obligation to teach local children to read and write. This usually costs the parents something — a weekly meal, firewood, a hen — and also deprives the parents of the prospective student's labor. Life is hard, and many hands make a chore easy. Some parents are realizing the opportunities for an educated child, especially sons from wealthy merchant families and the lower orders of the nobility. Second and third sons are famous for entering the Church for a career, and parish or cathedral school learning often paves the way. Parish schools, cathedral schools, and universities are detailed in *Art & Academe*, chapters 6 and 7.

For those outside institutional learning, most of their learning is gained through copying an instructor, often a parent. Like their parents, grog and companion characters must work for two seasons and

parents raise their children in the same manner as they were raised, never questioning whether it is cor-

rect or could be done better. Vocationally, a father teaches his son what he knows, and a mother does

**Story Seed: An Unlikely Ghost**

While traveling through a village, a magus and his companions hear rumors of a nearby abandoned castle haunted by a ghost. The villagers avoid the site, but the rumors may induce the magus to investigate. Ghosts can be entertaining and, if it is a Magic spirit, might in-

dicate a Magic aura. The castle is a battered shell, strewn with piles of rubble and overgrown by ivy and thorny bushes. As soon as the party begins exploring the area, the mundane members are plagued by minor magical effects. The ground shifts and causes slipping, cloaks

tighten around throats, and eerie shrieks wail. But it is not a ghost causing the mishaps; a Gifted child of nine hides in the ruins, using his ability to force Turbulences to good effect. Can the magus discover the truth, and possibly take the child as his future apprentice?

get two "free" seasons a year. A parent spends one of the free seasons training the child, who receives experience points based on the parent's Training Source Quality. Every Ability can be increased through training, as long as the requirements for both trainer and pupil are met (*ArM5*, page 164).

Growing up in a covenant is similar to growing up in a village, town, or other settlement, but differs in important ways. Typically, covenfolk have a better understanding of the various inhabitants of Mythic Europe, although this is not always so. A covenfolk mother will probably soothe a child who says that a faerie stole her shoes, while a village mother might beat the child for lying or offending the faerie. Supernatural Abilities are better accepted, and those with an aptitude may be asked by the magi to accept additional responsibilities. A child with Second Sight might be asked to look for new regiones in the nearby forest, and a child with Premonitions might be asked to accompany the covenfolk's products to the market. Naturally, the child's friends want to tag along.

Life outside the covenant is harder, especially for a Gifted child. Depending on circumstances, his parents may still love and protect him. On the other hand, they may have been driven out of town due to their peculiar child. Friends should be few for a Gifted child living outside a covenant, where playmates are at least more likely, if not guaranteed. Everything depends on the player and the troupe, and the type of tales the group wishes to

## Companion: Merchant's Son

**Characteristics:** Int +1, Per 0, Pre +1, Com +3, Str 0, Sta 0, Dex -1, Qik 0 (Characteristic Modifier -1)

**Size:** -1

**Age:** 13 (13)

**Virtues and Flaws:** Son of Merchant; Wealthy, Inherited True Faith; Luck, Relic; Dark Secret, Overconfident; Obsessed (with saint's lives), Short of Breath

**Personality Traits:** Bully +3, Brave +2, Loyal +1

**Combat:**

*Dodge:* Init -1, Attack n/a, Defense +1, Damage n/a

*Dagger:* Init +2, Attack +1, Defense +2, Damage +2

**Soak:** -1

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

**Wound Penalties:** -1 (1-4), -3 (5-8), -5 (9-12), Incapacitated (13-16), Dead (17+)

**Abilities:** Area Lore: Area A 1 (people), Area Lore: Area B 1 (history), Animal Handling 2 (pack mules), Bargain 2 (best price), Brawl 2 (dagger), Church Lore 3 (saints' days), Folk Ken 2 (merchants), Leadership 3 (teamsters), Living Language 3 (merchant terminology), Native Language 5 (merchant terminology), Profession: Merchant 2 (exchange rates), Ride 2 (long distances), Survival 2 (roads)

**Equipment:** Fine merchant clothes

**Encumbrance:** 0 (0)

**Appearance:** The merchant's son is of average build and height, with features and color com-

mon to the area of his birth. Dressed in fine clothes, he looks uncomfortable, and continually shifts and picks at his clothing.

The merchant's son is a good example of a character designed to develop according to a predestined plan. The player ultimately wants the character to forsake his mercantile ways and become a preaching friar, much like St Francis of Assisi. Growing up, the merchant's son is fascinated with Saints' Lives, both in collecting the stories and visiting the saints' places of martyrdom. During one such excursion, he found a holy relic, and the player assumes that veneration of the relic and the associated saint will lead to the character gaining True Faith. Lucky since birth, the character has a measure of overconfidence that could lead to trouble.

At some point, the merchant's son discovered his father's illegal business practices, and he is fearful that public knowledge will lead to his family's ruin. While he is starting to detest business, he loves his family. The player hopes that the ensuing tension between keeping his family's secret and his repulsion of merchant life will trigger that life-changing event that leads to True Faith.

The merchant's son is based on the Traveling Childhood sample childhood. Because he is Wealthy he received 20 experience points for each year past five, 160 in total.



tell. A Gifted child could be ostracized from society and sent to live with the local witch, who forces the child to undertake dangerous missions into the faerie forest to collect ingredients for her foul potions. A Gifted child could also live in town, avoiding the street's bullies and finding peace only in his father's house, his sole friend a boy of the same age whom he has known since birth.

## Hermetic Apprenticeship

Most apprentices begin their apprenticeship during childhood. Several other magical traditions, including many hedge and rival magicians, also select an apprentice while she is a child. Once found, the apprentice accompanies her new master to

her new home, where she begins her training. While this is often exciting, it can also be frightening; the child is abandoning the known world — however painful it might be — for a new world. The journey toward a new life can be very daunting. A kind magus tells the child of the companionship, community, and power that lies ahead. An unkind magus uses the apprentice as he sees fit and cares not a whit about the child's feelings.

### Story Seeds: Finding a Parents

Instead of an adventure in which an adult magus and his staff find an apprentice, a troupe could play the reverse: a Gifted child and his childhood friends leave town to find a wizard. The children know that their Gifted friend is "special" and think that aiding him will provide them with a new home, as well as foster the interest of a powerful magical benefactor in their future. There may be additional reasons why the children want to leave the village:

an oppressive bully, uninterested parents, or an overbearing parish priest. After the children are discovered to be missing, the village reeve or bailiff or headman sends a search party to find them. Serfs can't just vacate the farm of their own volition! A prolonged chase ensues, with the player characters hunting through the mystical faerie woods looking for the rumored hidden wizards' tower, all the while hunted by the reeve and his hounds.

### Finding an Apprentice

In most Tribunals, the Order of Hermes does not have a dedicated branch of servants looking for Gifted individuals to become apprentices. The Thebes Tribunal is an exception, as is detailed in *The Sundered Eagle: The Theban Tribunal*. In other Tribunals, each magus finds his own apprentice. The traditional model has the magus scouring the rustic villages and urban squalor of Mythic Europe, looking for a Gifted youth. House Bonisagus has

a second, easier option because a Bonisagus magus can take another magus' apprentice from him. Even so, that House has rules for those members who exercise this option, so that the practice is not over-used and burdensome (see *Houses of Hermes: True Lineages*, page 17).

The surest way of finding an apprentice is an adventure, one designed by the storyguide for the player's magus. However, this might not suit the other players or the troupe as a whole, who might be interested in other sorts of adventures. A player can instead declare that his magus is spending a season looking for an apprentice. The player makes a Perception + stress die roll against an Ease Factor of 12 to successfully find an apprentice (*ArM5*, page 106). Because success is difficult, a player has the option of seeking help from another player character or storyguide character who can spare the time to help the seeking magus. The assistant character makes a Characteristic + Ability check against an Ease Factor of 12. Success lowers the magus' Ease Factor by 3 if the assistant is a player character or by 1 if the assistant is a storyguide character. Multiple assistants are allowed. Both the magus and his assistants must spend the entire season looking for an apprentice. Assistants might include characters such as a female scholar companion making a Communication + Area Lore roll as she investigates neighboring nunneries, a knight using Presence + Etiquette to ask discreet questions at court, and a rogue using Intelligence + Folk Ken to glean information from villagers.

## Detecting the Gift

Intellego Vim spells can detect The Gift. The base level is 10: "detect the traces of powerful magic," which will detect both the Blatant Gift and the Gentle Gift, as well as the regularly Gifted. It cannot differentiate between The Gift and the False Gift, however, suffering the usual limitations Hermetic magic has against the Infernal. Any spell used to identify The Gift must bypass the Magic Resistance, if any, of the target. A magus should remember that using Intellego Vim spells on another magus counts as scrying, and is forbidden by the Code of Hermes.

Here are two common Hermetic spells for detecting The Gift.

### THE NUMBNESS OF THE GIFT

InVi 20

R: Per, D: Conc, T: Touch

When the caster places his hand on another character who has The Gift, his hand feels numb. This spell was initially invented to detect Gifted hedge wizards, and was first described in *Hedge Magic*, page 6.

(Base 10, +1 Conc, +1 Touch)

### SIGHT OF THE LAZY PARENS

InVi 40

R: Per, D: Sun, T: Vision

The caster's eyes become magically sensitive to Gifted individuals, who appear to be surrounded by a magenta aura. This spell does not cause a Warping point if it is used sparingly or personally designed (invented) by the caster. If used continually, or if cast by someone for whom the spell is not specifically designed, the caster receives a Warping point.

(Base 10, +2 Sun, +4 Vision)

Ex Miscellanea magi of the lineage of Pralix are very good at detecting Gifted individuals, using the Comprehend Magic Virtue that is inherent within the line (*Houses of Hermes: Societates*, page 128). Such a magus concentrates on finding Gifted hedge wizards to bring into the Order, rather than Gifted children to apprentice, but an apprentice-seeking magus who knows such a Pralixian magus might ask for aid. Since most magi do not have this Supernatural Virtue, many have designed spells to facilitate searching for an apprentice. Unfortunately, such spells are not always accurate. Detecting The Gift is not as straight-

forward as detecting a magical aura or an enchanted item. Supernatural powers are more common than The Gift, and spells designed to detect The Gift will sometimes inaccurately indicate those possessing other supernatural traits.

## Becoming an Apprentice

Most of the time, the process is overwhelmingly easy: it is a statement of intent followed by a season of action. Once the child is found the magus returns to the covenant with the child and states that the child is his new apprentice. To finalize and

## Apprentice of House Bonisagus

**Characteristics:** Int +1, Per +1, Pre +1, Com -2, Str -1, Sta +3, Dex +1, Qik +1 (Characteristic Modifier -3)

**Size:** -2

**Age:** 8 (8)

**Warping Score:** 0 (0)

**Confidence Score:** 1 (3)

**Virtues and Flaws:** The Gift; Apprentice; Apt Student; Soft-Hearted

**Personality Traits:** Obedient +3, Generous +2, Agreeable +1

**Combat:**

*Dodge:* Init -2, Attack n/a, Defense 0, Damage n/a

**Soak:** 0

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

**Wound Penalties:** -1 (1-3), -3 (4-6), -5 (7-9), Incapacitated (10-12), Dead (13+)

**Abilities:** Area Lore 1 (deer paths), Athletics 1 (jumping), Awareness 1 (alertness), Brawl 1 (dodge), Latin 2 (Hermetic usage), Native Language 5 (storytelling), Profession: Forester 1 (gathering wood), Stealth 2 (hiding), Survival 3

(forest), Swim 1 (underwater)

**Arts:** Cr 0, In 1, Mu 0, Pe 0, Re 0; An 2, Aq 0, Au 0, Co 0, He 0, Ig 0, Im 0, Me 0, Te 0, Vi 0

**Equipment:** Apprentice robes

**Encumbrance:** 0 (0)

**Appearance:** A happy looking girl, with braided hair and a wide smile.

The character has just been accepted into House Bonisagus, starting play after her first year of apprenticeship. Prior to her discovery, she lived in the woods with her parents. The character started with the Wilderness sample childhood, received 30 experience points for the two years before being accepted as an apprentice, and 19 experience points for her first year with the Bonisagus magus.

The character does not begin play with any Hermetic Virtues and hopes to learn them from her parents. The Apt Student Virtue adds to the Teaching Source Quality when her parents teaches her.

boriously. Since the apprentice lives with the magus, she is allowed access to his sanctum and undertakes the chores that the magus might have done alone. Hermetic pewter and glassware need to be cleaned, floors are scrubbed, shelves dusted, paraphernalia is organized, and the laboratory is maintained for optimal use.

Initially, an apprentice's assistance in the laboratory may be minimal. A proper laboratory assistant needs to be trained in Magic Theory, as well as to have The Gift. An apprentice needs other skills as well; he is not merely the magus' assistant, but his Hermetic offspring. The apprentice must learn to read and write Latin if she is to have any sort of standard Hermetic career. But even before being trained in Magic Theory, the child can assist in the lab as a servant. The character adds his Intelligence divided by 2 to a lab's Safety, +1 to Aesthetics, and +1 to a Mentem Specialty (*Covenants*, page 116). The Safety modifier is only beneficial for a magus if the child assistant's Intelligence is a positive number after being modified due to age. Otherwise such assistance will actually be a hindrance.

legalize the procedure, the magus opens the Arts of his new apprentice. Childhood is the most common stage of life to start an apprentice character, and eight is the average age that a character becomes an apprentice. If your child character is starting play before becoming an apprentice, you should give the character General Abilities that mirror her early life, skills that she would have learned during her infancy. All General Abilities are available for char-

acters eight years of age and older. Restricted Abilities might also be available depending on the occupation of a child's parent (see Chapter 2). Supernatural Abilities are allowed if the character has the corresponding Supernatural Virtue.

During early apprenticeship, the promise of wielding mighty magical power seems distant. Instead of casting *Pilums of Fire*, she cleans her parents' laboratory, perhaps even his personal chambers, and studies la-

## Opening the Arts

Opening the Arts of the apprentice is the magical beginning of her career. Once her parents performs this season-long procedure, the apprentice can cast spells, although only the simplest spontaneous effects will be possible at first. Opening the Arts also legally binds the apprentice to the magus. Before this procedure, the Gifted

child is simply a servant, assistant, or hanger-on. Afterward, the child is the magus' and is considered his legal property.

Every competent magus can Open the Arts of a Gifted student. A magus should have a score of 5 in all 15 Hermetic Techniques and Forms. If the magus has a score of less than 5 in an Art, his apprentice automatically gains the Hermetic Flaw Deficient Form or Technique, depending on the inadequate Art score. Purposefully including Deficiencies when Opening the Arts of an apprentice is a low crime, usually punishable by a fine. Including two Deficiencies during the Opening of the Arts is a more severe low crime and the magus may be punished with the loss of the apprentice, having her removed from him and given to a more competent magus. Including three or more Deficiencies is extremely irresponsible. Most Tribunals agree that such faulty Opening of the Arts produces inferior magi and threatens the healthy longevity of the Order. A magus responsible for this failure faces the loss of his apprentice and banishment from the Tribunal.

### OPENING ARTS WITH SUPERNATURAL ABILITIES

For a competent magus, Opening the Arts is an automatic process unless the apprentice has one or more Supernatural Abilities. Many, though not all, Gifted children have an accompanying Supernatural Ability. In those situations, the parens' Intellego Vim Lab Total must equal or exceed 5 times the apprentice's score in any non-Her-

metic Supernatural Ability. Also, the Lab Total must be at least 10 if the apprentice's Supernatural Ability is from a Minor Virtue and 30 if from a Major. If the apprentice's Supernatural Virtue does not have a corresponding Supernatural Ability, Greater Immunity for example, the matching the minimum Intellego Vim Lab Total will suffice (10 for Minor, 30 for Major).

Children with a single Supernatural Ability are usually easy to Open to the Arts. An Intellego Vim Lab Total of 10 is automatic unless the parens Opening the Arts has less than 5 in either Intellego or Vim, and even then it is generally possible. A Lab Total of 30 is harder but not impossible. A child with more than one Supernatural Ability is more difficult. Supernatural Virtues and Abilities stack when calculating the necessary level of the parens' Intellego Vim Lab Total. For example, to Open the Arts of a Gifted child with Greater Immunity and a score of 3 in Dowsing, her parens needs an Intellego Vim Lab Total of 45: 30 for the Major Virtue without a corresponding Ability, plus 5 times the score in the Supernatural Ability.

Simply meeting or exceeding the required Lab Total Opens the Arts of the apprentice, but destroys the Supernatural Ability. To maintain exciting Supernatural Abilities, the Lab Total must double the necessary level. Supernatural Abilities can also be converted into Hermetic Virtues, if the parens' Lab Total is high enough. Maintain or converting is the parens' decision. Supernatural Abilities derived from a Minor Supernatural Virtue convert into Minor Hermetic Virtues, and a Supernatural Abilities derived from Major Supernatural Virtues change into Major Hermetic Virtues. If converted, Supernatural Abilities must normally change into Hermetic Virtues that the parens possesses. This is similar to teaching the apprentice Hermetic Virtues (see later); only Hermetic Virtues possessed by the magus can be passed on, either through teaching or converting. While the parens need not know how to perform the Supernatural Ability, he must know how to perform the Hermetic Virtue. Alternatively, the parens may convert a Supernatural Virtue into an Hermetic Virtue he does not know, if the two Virtues are very

### Story Seed: I'm Not Going Anywhere!

Magi like to think that returning to the covenant with a Gifted child in tow is easy. Storywise, it is only if you want it to be. Most likely, the child is meeting the magus for the first time and reacts negatively to his Gift. Escape, not accompaniment, is a likely first thought. An interesting initial adventure might be for the player characters to re-

turn to the covenant with a Gifted player character child. The child does everything possible to escape, while the other players act to contain the child without hurting her. This could be especially fun if the other player characters are grogs or companions, and do not have the necessary magical means to easily transport the child.

## Hermetic Terminology

Hermetic magi have adopted titles to refer to specific positions within the Order. Masters and apprentices have Latin titles as well. Both titles **parens** ("parent") and **filius** or **filia** ("son"/"daughter") are used by magi after apprenticeship. During apprenticeship, characters also use the following terms:

**Adolescentia:** A time of service and preparation in an apprentice's life, the "adolescent" years when he knows enough to assist his master in the lab.

**Discipulus:** An apprentice during apprenticeship. A female apprentice is called a **discipula**. The male plural is **discipuli** and

the female plural **discipulae**.

**Dominus:** "Master" or "lord," this term is used by an apprentice for his master. A female maga is a **domina**. The male plural is **domini** and the female plural is **dominae**.

**Frater:** "Brother," this word means a fellow male who was taught Hermetic magic by the apprentice's master. A female maga is a **soror**.

**Infantia:** The period of an apprentice's life before he was accepted by his master, "infancy."

**Magister:** A term for an apprentice's teacher or tutor, most commonly applied to mundane teachers. This word is also used in scho-

lastic circles and universities.

**Pater:** "father," often used after apprenticeship in place of **parens** to indicate affection or respect, sometimes used during apprenticeship instead of **dominus** as a term of endearment. The female equivalent is **mater**.

**Parens:** "Parent", as mentioned. The plural of **parens** is **parentes**.

**Pueritia:** The early stages of an apprentice's education, generally associated with childhood.

**Tiro:** "Young soldier, recruit, or beginner", this word is used by apprentices to refer to each other. Older magi use it derisively to imply inexperience or dull-wittedness in their fellows.

similar. For example, Skinchanger might convert into a Minor Magical Focus with self-transformation, or Magic Sensitivity into an Affinity with Intellego or Vim. In this

case, the Supernatural Virtue was a feature of the child's Gift, and the **parens** merely turns that feature into a new, Hermetic channel. Neither the **parens** nor the child knows

what this channel is, and the child is likely to believe that the ability has been simply lost. The troupe should decide whether two Virtues are sufficiently similar.



### AFTER THE ARTS ARE OPENED

Once the Arts are Opened, the apprentice character has a 0 in each of the five Techniques and ten Forms. She can immediately cast spontaneous spells. She can read any casting tablets the covenant may have, providing she has a score of 1 in *Artes Liberales* and 4 in Latin. Barring some logical limitations — the apprentice can't cast formulaic spells because she doesn't know any — an apprentice can undertake any magical activity a magus can. Simply use the applicable formula based on the current Arts scores of the apprentice for any magical activity she undertakes.

### DELAYING OPENING THE ARTS

Not every magus Opens the Arts of his apprentice immediately. He might want the child trained in Academic or Arcane Abilities first, need to increase his own low Art score before Opening the Arts, or have other pressing matters on hand. He can declare the child his apprentice, but she isn't legally bound to him until he Opens her Arts. This is a gamble; until the child is officially his, she can be taken by other magi. His friends and sodales will prob-

ably honor his decision and not snatch up the child, but that isn't a guarantee, nor does it prevent other magi from taking the child. If a magus does snatch the child and quickly make her an apprentice, there are few options for the deprived magus. He could declare Wizard's War and hope to take the child back, but this is risky and he could lose the child as a casualty of the war. He could also offer to trade the magus something more valuable, and perhaps even go into debt to secure the apprentice's return.

There is also the chance that the magus never intended to Open the Arts of the Gifted child and is merely keeping her as a Gifted lab assistant. The Order frowns on this practice and most Tribunals declare that keeping a Gifted lab assistant is a low crime. While this is fine in legal theory, it is difficult to prosecute, because the defendant can always say that he was merely delaying Opening the child's Arts until the child was properly trained. Rather than a cumbersome and uncertain trial, magi prefer that an individual

### Teaching Schedule

To ensure that a new apprentice learns everything necessary to become a magus, most new masters follow the following schedule, which is believed to come from letters Bonisagus wrote to Trianoma, and is more or less what the traditions of the Order dictate.

*"The life of the Art requires a master and student. The student gives her magic to her master to shape, and to be worthy of this gift, he must first achieve a master's understanding of all of the Techniques and Forms."*

If a magus does not have at least a score of 5 in every Technique and Form when he Opens the student to the Arts, the student's magic will be crippled. Doing this is generally considered an Hermetic crime (see Legal Issues, later). Apprenticeship is not considered to have begun until the master has Opened the student's Arts.

Many magi believe this passage is where the term "The Gift" for the ability to work magic originated.

*"Each year, the student must spend one season studying the Art with her master, for safety. Let the master favor the Forms at first, for they will help protect her when she cannot share his Parma."*

According to the Peripheral Code, a magus must teach his apprentice for one season every year. Many magi prefer to do this in spring, if for no other reason than because it resonates strongly with nature. While some magi follow Bonisagus' instructions exactly, and ensure that their students have some knowledge of every Form before they teach them the Techniques or spells, most prefer to focus on the Arts that they think will best serve the student.

The words "for safety" have puzzled many magi; some think this was an instruction to spend only one season each year teaching the Arts (perhaps in order to avoid the danger of excessive study), while others believe it meant that only the child's master should teach her magic, to keep

her safe within her Parma.

*"Before she has reached 15 years of age, it is best that she read and write, so that after she may herself study the Theory of Magic from the book."*

An apprentice cannot effectively work magic until she knows enough Latin, and is more useful in the lab if she studies Magic Theory. Generally, apprentice magi gain scores of Latin 4, Artes Liberales 1 and Magic Theory 3 by the time they reach adolescence. Some masters teach their apprentices these Abilities themselves, but many hire educated tutors to teach them to read and write.

*"Once the child has served fifteen years, the master must give her a test to be sure of her worth. Only then shall he teach her the secret of the Parma Magica, and release her from his service."*

This test has come to be known as the Gauntlet, and every House has its own methods for determining whether their apprentices are ready to become magi. (See Chapter 5 for examples.)

### Story Seed: Midnight Rescue

A magus discovers that a rival living in another covenant has been keeping a Gifted child as a laboratory assistant for two years and has yet to Open her Arts. The magus wants the child but doesn't want to risk using magical methods to take her. He is, however, willing to use mundane methods, and assembles a team of his covenant's grogs to undertake the mission. Can the grogs sneak into the rival covenant, find the Gifted girl, and escape with her?

### Story Seed: A Temporary Reprieve

An overbearing and cruel parens mistakenly forgets to train his apprentice for a season during the year. Another magus notices this and, while the parens is distracted, abducts the apprentice and declares that he is the apprentice's new parens. Naturally, the first parens disagrees and demands the return of the apprentice, to which the second parens replies that it must be settled at Tribunal, five years hence. In the meantime, the apprentice must avoid the first parens, who will surely try to snatch him back, and learn as much as he can from his new parens. If the issue becomes too strained, one magus may declare Wizard's War against the other, and the apprentice's only hope is to survive the conflict. This can be particularly complicated if both magi live at the same covenant.

and every task assigned. Failure to please the magus may have dire consequences, and a magus faces no *legal* repercussions if he destroys his unsatisfactory apprentice. There are many unsavory tasks for ungrateful apprentices; almost any Tytalus magus could write a tractatus on the ways to abusively instruct a failing apprentice.

The apprentice can be traded to another magus and has no say in the transaction. A magus does not need to explain why he gives an apprentice away. Perhaps the apprentice is at fault and the magus tires of a stupid, lazy, or senseless lad. Perhaps the magus is to blame, underestimating the time commitment involved in training an apprentice. Maybe he simply changes his mind. On the other hand, he might gain something more valuable than an apprentice in trade from another magus. It is entirely decided upon by the parens.

act decisively and simply take the lab assistant as an apprentice. If the timing is right, and the lab assistant is taken a day or two before a new season begins, the rescuer could immediately begin Opening her Arts. This automatically makes her an apprentice, and immediately grants both magus and apprentice the legal protection offered by the Code of Hermes. Specifically, the former magus cannot charge in and demand his lab assistant be returned.

marized. A Gifted child is legally recognized as a magus' apprentice only when the magus opens the apprentice's Arts. This protection is immediate and begins on the first day of the season spent opening the apprentice's Arts. The parens must personally instruct the apprentice for one season during each year of apprenticeship, although the type of instruction is not specified. The parens must also "be the first to strike" if the apprentice, likely a magus at that point, turns against the Order.

The Code does not protect the apprentice from his master, who can treat the apprentice as he sees fit. The parens can train the apprentice in any fashion imaginable, and the apprentice must perform each

The Code of Hermes indirectly protects the apprentice from other magi because the apprentice is the magus' property, and receives the same legal protection as the magus' familiar, invested devices, *vis sites*, and other magical goods. Killing a magus' apprentice is depriving that magus of his magical power, and is covered by the Code's first provision. In cases of legally sanctioned violence where a magus' property is targetable, Wizards' Wars and Wizards' Marches, an apprentice is fair game. Like any other property of the defendant, an apprentice can be destroyed or taken. A magus could declare Wizard's War on another magus with the sole intent of taking his apprentice. If he succeeds, he

## Legal Issues

The Code of Hermes contains several regulations concerning apprentices, which are easily sum-

might need to defend the apprentice from the former parents in future Wizards' Wars. Like other property, an apprentice can serve as compensation for crimes. A Tribunal could decide that an apprentice is forfeit, and should be given to someone else, or destroyed. The crime does not have to involve the apprentice for the Tribunal to decide on such a punishment.

If an apprentice commits an Hermetic crime, then his parents is held liable. Most Tribunals assume that the apprentice acted under the magus' orders. If a magus can prove that the apprentice acted of his own volition, which Hermetic magic can do, then the Tribunal has a choice. It can deal with the apprentice as the magus' property and punish the parents, or treat the apprentice as an interloper without any legal recognition within the group. If a hedge

wizard committed the crime, how would the Order respond? Essentially the parents can remove any indirect protection that the Code might have offered from the apprentice. Often, this is a death sentence.

The Code of Hermes does not provide any means of appeal if the

magus's capabilities. Worse still, that maga is due to visit today, and the apprentice knows that she is scheduled to meet with the now-dead parents and the covenant's other magi at dinner. Can the apprentice avoid accusation and correctly identify the murderer? Can he claim credit for solving the mystery, or does he need a more likely detective, since few would believe a child?

apprentice feels that his parents isn't abiding by the parents-apprentice bargain. An apprentice cannot petition for a new master, arrange better treatment from the current master, or attempt his Gauntlet early. As far as the apprentice is concerned, the Code guarantees that his pa-

### Story Seed: A Convenient Suspect

A player character apprentice enters his parents' laboratory one morning and finds the magus dead, a knife sticking from his back. The magus was known to abuse the apprentice, who rightly suspects that if the crime is discovered, he will be blamed. The parents had a sworn enemy, another maga, and killing the parents and blaming it on the apprentice is surely within the ma-

### Story Seed: The Inheritance

A magus acquires a Gifted child as his apprentice from a prosperous farmer, who is happy that the child has a place to go. A few years later, the father dies. With the child absent, the property defaults to the farmer's brother, who begins managing the estate. A nearby abbot learns of the property transfer, and knows that the child is not being cared for by the uncle. The abbot claims that the monastery should manage the estate until the child comes of age to inherit the farm. For the uncle to retain the property, he must raise the child. Humbly, even fearfully, the uncle approaches the magus and tells him the situ-

ation. According to the abbot, he can only retain the farm if the child is returned to him.

If the player character is the apprentice, perhaps with the Flaw: Heir or Close Family Ties (the uncle), he must somehow deal with his uncle. Most likely, his parents won't let him return with his uncle, even if he wants to. He can't legally sign off the rights to the farm, since children cannot make legal contracts. Perhaps he can convince the abbot that the property is best managed by his uncle, while his place is in the covenant.

If the player character is the parents, he has several options. He

could ignore the situation entirely. He'll retain his apprentice, who mopes and pouts because of his uncle's misfortune. He might be able to magically affect the situation, although the monastery has a Divine aura of 4 and the abbot rarely leaves it. He could hire a lawyer to argue the case in the bishop's court, even though the abbot and the bishop are cousins. Perhaps he lays claim to the farm, saying that he is the boy's legal guardian, as he realizes the estate's financial worth to the covenant. All the while, he must make sure that his involvement with the mundanes does not breach the Code, a narrow path to tread.

## Apprentice of House Verditius

**Characteristics:** Int +1, Per +1, Pre -1, Com 0, Str +1, Sta +2, Dex +1, Qik +1 (Characteristic modifier -1)

**Size:** -1

**Age:** 12 (12)

**Confidence Score:** 1 (3)

**Virtues and Flaws:** The Gift; Apprentice; Major Magical Focus (Metal); Affinity with Craft: Goldsmith, Cautious Sorcerer, Verditius Magic\*; Weak Spontaneous Magic; Hunchback, Slow Caster

\*Free House Virtue

**Personality Traits:** Loyal +3, Jealous +2, Indecisive +1

**Combat:**

*Dagger:* Init 0, Attack +5, Defense +3, Damage +3

*Dodge:* Init 0, Attack n/a, Defense +2, Damage n/a

**Soak:** 0

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

**Wound Penalties:** -1 (1-4), -3 (5-8), -5 (9-12), Incapacitated (13-15), Dead (16+)

**Abilities:** Artes Liberales 1 (rhetoric), Brawl 2 (dagger), Craft: Goldsmith 3 (fine details), Guile 2 (women), Latin 2 (Hermetic usage), Magic Theory 2 (enchancing items), Native Language 5 (metalworking terminology), Stealth 2 (shadowing)

**Arts:** Cr 0, In 0, Mu 4, Pe 0, Re 4, An 0, Aq 0, Au 0, Co 0, He 0, Ig 0, Im 0, Me 0, Te 5, Vi 3

**Equipment:** Robe, heavy leather apron, and a pouch containing the casting tokens for his cantations

**Encumbrance:** 0 (0)

**Spells Known:**

*Probe for Pure Gold* (InTe 4/ +6) A variant of *Probe for Pure Silver*.

*Shattering Touch* (PeTe 5/ +6)

*The Crystal Dart* (MuTe(Re) 10/ +10)

**Appearance:** Vile-looking and disheveled, the apprentice wears craftsman's clothes appropriate for the forge.

The Verditius apprentice has spent five years in apprenticeship. The character used the Mischievous Childhood as a starting point, received 30 experience points for the two years before apprenticeship, and received 95 experience points (19 x 5) for the five years spent as a Verditius apprentice. His parents has already initiated him into the Outer Mystery of the Cult (Verditius Magic Virtue).

Experience points have been spent on Abilities, Arts, and spells, deviating slightly from the standard model of apprenticeship. The character is not limited to cantations, and has bought a higher level spell.

rens can treat him poorly, and his only recourse is to suffer through it. If he wants a new master, he will have to be subtle. He needs to show his worth to a prospective new parents, while at the same time proving worthless to his current master. Just how far he can go depends on the temperament of his parents.

House Bonisagus has additional legal privileges, because magi from that House can take an apprentice away from another magus. The House has some self-governing guidelines that apply, but these are merely suggestions, not laws (*Houses of Hermes: True Lineages*, page 17). Some Bonisagus magi trade

apprentices for short periods of time through fosterage, effectively breaking the rule that an apprentice must receive personal instruction. Other Houses and other magi also foster apprentices. This is a breach of the Code, and if brought to trial, each fostering magus could be accused of a low crime if they are not also providing each apprentice a season of personal instruction during the fostering period. Because fosterage is always agreed to by both participating magi, the likelihood that one would charge the other with a crime is slight. Nor could either apprentice bring the parents up on charges. Others

could, however, and magi outside the fostering agreement could accuse either of the fostering magi of a low crime. Since fosterage is common, most magi would view the accuser negatively, even though he may be technically right.

## Teaching Hermetic Virtues

Teaching an Hermetic Virtue combines aspects of learning a Supernatural Ability (*ArM5*, page 166) with learning a Mystery Cult Virtue (*The Mysteries Revised Edition*, page 13). The instructor, typically

an apprentice's parens, generates a Teaching Source Quality total that is compared to a required target level. Both teacher and student must be Gifted individuals trained in Hermetic Magic Theory. A magus cannot teach a Gifted hedge wizard an Hermetic Virtue because the two men do not understand magic in the same way. At the end of a season's instruction, the parens generates a Teaching Source Quality just as if he were teaching an Ability or an Art.

**TEACHING SOURCE QUALITY:**  
**Communication + Teaching**  
**+ 3 + bonus**

The bonuses for the Instruction Total are the same bonuses that apply for every teacher (*ArM5*, page 164). Like Arts, Hermetic Virtues can only be taught one-on-one, so every parens' Teaching Source Quality receives a +6 bonus. Virtues that affect teaching also apply.

An additional bonus can be included if the teacher includes an Hermetic Flaw along with the Hermetic Virtue. Mystery Cult initiations sometimes include Ordeals, which add a bonus to learning the Mystery Cult Virtue. In its roughest sense, an Ordeal is a Flaw. For whatever reason — magic being quixotic at its core — it is easier to teach an Hermetic Virtue if one includes an Hermetic Flaw. Including a Minor Hermetic Flaw adds a +3 bonus. Including a Major Hermetic Flaw adds a +9 bonus. A teacher can only include an Hermetic Flaw that he has.

Like Mystery Initiations and regular teaching, there is no die roll. The Hermetic Virtue is taught

in a single season if the Teaching Source Quality meets or exceeds the Target Level.

**THE TARGET LEVEL IS 15 TO LEARN  
 A MINOR HERMETIC VIRTUE**

**THE TARGET LEVEL IS 21 TO LEARN  
 A MAJOR HERMETIC VIRTUE**

The more Hermetic Virtues a Gifted student has, the harder it is to teach him new Hermetic Virtues. Learning Supernatural Abilities is also hindered by knowledge possessed in other Supernatural Abilities (*ArM5*, page 166), and Hermetic theorists speculate that whatever nuance of The Gift so limits learning Supernatural Abilities also limits learning Hermetic Virtues through instruction. Each

Minor Hermetic Virtue the character already possesses adds +3 to the Target Level, and each Major Hermetic Virtue adds +9.

A teacher can only teach an Hermetic Virtue that he has. If he decides to include an Hermetic Flaw in the instruction, to make the process easier, he can only include an Hermetic Flaw that he possesses. The student cannot instruct himself, another difference between learning Hermetic Virtues and Mystery Cult Virtues. Not every magus teaches Hermetic Virtues to his apprentice, although doing so does fulfill the annual requirement of one season of personal instruction due the apprentice. If a magus would rather teach Hermetic Virtues than of Arts or Abilities, the apprentice may end up with less knowledge (fewer ex-



perience points) than his peers. Like most of apprenticeship, it is the parents' decision. It isn't unusual for a parents to teach Arts, Abilities, and spells during the required seasons of instruction, and spend additional seasons teaching the apprentice an Hermetic Virtue or two.

### ACQUIRING HOUSE VIRTUES

Every Hermetic House has one or more Hermetic Virtues associated with it, and every Hermetic magus receives a free Minor Hermetic Virtue based on his House. Players often refer to this Virtue as the "House Virtue," because it comes free with the character's Hermetic House. The House Virtue does not have to be specifically taught, although it can be. Often it is learned over time, assumed by the impressionable young apprentice as she learns magic during the prolonged teaching and laboratory interactions with her parents.

For over half of the Houses, it takes 10 seasons of one-on-one interactions with a parents for an apprentice to gain the free Minor House Virtue. Teaching Arts, Arcane Abilities, and spells and helping in the laboratory all count as seasons of one-on-one interactions. If an apprentice does not receive 10 seasons of one-on-one instructions, he does not receive the free House Virtue. In such a case, there would likely be other problems due to legal issues.

**ACQUIRING THE MINOR  
HERMETIC HOUSE VIRTUE REQUIRES  
10 SEASONS OF ONE-ON-ONE  
INTERACTION WITH PARENTS**

This rule pertains to seven of the twelve Houses, all four True Lineages, and three of the Societates. The fourth Societas, House Ex Miscellanea, is a special case because an apprentice of a House Ex Miscellanea magus receives a package of House Virtues and Flaws: one Minor Hermetic Virtue, one Major non-Hermetic Virtue, and one Major Hermetic Flaw. Because there are several types of Ex Miscellanea magi, the troupe should decide if an apprentice of a specific tradition learns the House Virtues and Flaws through one-on-one association or through a process similar to a mystery initiation like the Mystery Cult Houses.

An apprentice of a magus of a Mystery Cult gains the free House Virtue by undergoing an Initiation to learn the House's Outer Mystery (as described in *Mystery Cults*). House Verditius Initiates an apprentice immediately following the opening of an apprentice's Arts. House Bjornaer Initiates an apprentice's Heartbeast at some point during apprenticeship, at the Ritual of Twelve Years (see *Houses of Hermes: Mystery Cults*, page 16). Houses Criamon and Merinita Initiate apprentices at various times, usually dependent on the master. Initiation into a House's Outer Mystery takes a season.

The apprentice must learn the same free House Virtue that his parents knows. In a House where there is a choice of House Virtues, the parents can decide which House Virtue is acquired, if he has both. House Flambeau, for example, has the choice of Puissant Perdo or Puissant Ignem. If the master has both Virtues, he can choose either as the apprentice's House Virtue.

### GAINING HERMETIC FLAWS

Few apprentices purposefully gain Hermetic Flaws. A player can always select an Inherited Flaw at character generation, and while this will develop sometime during the child character's life, that is different from gaining an Hermetic Flaw after creating the character. Hermetic Flaws acquired after character generation affect a character as soon as they are gained, their effects manifesting immediately. Hermetic magi have not found a way to remove Hermetic Flaws, and once gained an Hermetic Flaw is permanent, barring a story.

The two most common ways characters gain Hermetic Flaws are through learning Hermetic Virtues, and as a consequence of game play. As mentioned previously, it is easier to learn an Hermetic Virtue from a teacher if that teacher includes an Hermetic Flaw in the process. Hermetic magi do not fully understand why this is so, but like Mystery Cult Initiations, tainting the learning process with an incurred liability makes instruction easier. The second way characters gain Hermetic Flaws is through play. Uncontrolled Temporary Twilight episodes are a frequent cause, bestowing Hermetic Flaws on an apprentice in the same way they grant Hermetic Flaws to a magus (*ArM5*, page 89). Gaining an Hermetic Deficiency Flaw during the opening of the Arts is another path to receiving a new Flaw during play. Some Supernatural creatures have the power to grant Minor and Major Flaws, and while these aren't always Hermetic, they can be. These Flaws are not necessarily permanent and many are tempo-

rary inconveniences. *Realms of Power: Magic* and *Realms of Power: Faerie* have details and example creatures.

## Study

Educational instruction in the institutions of Mythic Europe begins around age seven. Future lawyers and clerics are taught the basics of the trivium, the first stage of medieval learning. An apprentice may also find himself behind a reading desk, as it is perfectly reasonable for a magus to send his apprentice to a mundane teacher. Rather than spend precious time teaching an apprentice Latin, *Artes Liberales* and *Profession: Scribe*, many magi use a tutor. Many covenants have such professionals on staff, scholastic instructors paid to teach *Academic*, *Arcane*, and other Abilities.

## TEACHERS

Sending an apprentice to a mundane teacher is problematic because mundane teachers hate Gifted students. While the *Parma Magica* eliminates the inherent suspicions fostered by the Gift, those without its protection find Gifted students unpalatable. The Gifted child is perceived as lazy, shiftless, and dishonest at first, and then later, as they progress in their lessons, as devious, undeserving, and underhanded.

Mechanically, the Gift imposes a  $-3$  penalty on all social interaction totals (*ArM5*, page 75). A Gifted teacher suffers this penalty when calculating a Teaching Source Quality (*ArM5*, page 106). A character with the Gentle Gift is not

penalized, and a character with the Blatant Gift suffers a  $-6$  penalty. A Gifted student suffers a  $-3$  penalty when learning from a teacher because teaching is a social activity. If a Gifted teacher teaches a Gifted student, the penalty is doubled,  $-6$  for each Gifted participant in the social exchange. The *Parma Magica* negates this penalty completely, allowing a parent to teach an apprentice without issue. Mundane teachers usually do not have a *Parma Magica*, and the penalty is imposed.

A magus could share his *Parma Magica* with both his apprentice and the mundane teacher, which would cancel the Gift's negative social effect. To do this, the magus must keep both teacher and apprentice in sight, which limits his solo work. He could have the pair working in his laboratory while he works on something else, but this often proves too distracting.

A Gifted student could find himself among non-Gifted students. An apprentice could be compelled to attend a teacher's class on his parents' orders. Since Gifted children are usually brighter than their peers, a Gifted character who is not an apprentice might be forced into a classroom. Perhaps the village priest took pity on a Gifted outcast, and welcomed the child into the local parish school. Students are normally taught in groups, and only the wealthiest children and Hermetic apprentices commonly receive individual tutelage. Classrooms are stressful, teachers are strict, and classmates are experts at picking out the oddballs and terrorizing them. Incurring a Turbulence would be a weekly, if not daily, occurrence.

## BOOK LEARNING

Another good way to improve an apprentice's or scholar's Abilities is to allow him access to books. Both *summae* and *tractatus* can be invaluable instructional tools for a young student, who needs to be able to read (*Artes Liberales* 1) and must be fluent in the language used in the book (a score of 4 or higher in the written language) to gain any useful insight. Books, however, are precious things, and not every owner wishes his cherished volumes to undergo the vigorous and often damaging treatment received from a young student. Universities require students to make their own copies of texts, avoiding the lending of books from a teacher's library entirely. Most students can't afford to purchase an individual copy of a book, but those who can will find booksellers in the larger towns and cities of Mythic Europe. Cathedral and other religious schools put even more restrictions on the books they own, keeping the written treasures in safe hands.

The books in a covenant's library are slightly different, in that they are usually owned by the group of magi rather than the individual. Most covenants have stipulations on who has access to their written repository, and only in the most liberal covenant will an apprentice have free rein. Naturally, an apprentice's parents will probably want unlimited access to the covenant's library, which could easily create tension if he is the only magus with an apprentice. Why should his *sodales* have to wait a season to read the *Corpus*

summa because it is in the hands of a mere boy? Other magi take a more proactive view, thinking that the easy and early dissemination of arcane books to an apprentice ultimately strengthens the Order of Hermes as a whole. House Bonisagus has sworn to spread its knowledge of magic to any requesting magus. Does this include apprentices?

### TRAINING

A magus may train his apprentice, using the rules for Training (ArM5, page 164). Only Abilities can be trained, not Arts, but a trainer does not need an additional Ability (Teaching) to train, like a teacher does. A magus without a Teaching score might consider training his apprentice in Abili-

ties. In almost all cases, a Training Source Quality will be lower than a Teaching Source Quality.

A magus would better serve his apprentice in the long run if he learned how to teach (ie. if he gained a score in Teaching). While training might not be the best method of instruction, it does count as a season of one-on-one instruction.

### Story Seed: The Unlicensed Loan

An apprentice character desires to read a tome written about a particular Art. However, the covenant has ruled that an apprentice may only study a book in the library once a year, and the apprentice has already been allowed this privilege. His parents suggests that the apprentice might have to take matters into

his own hands, and promises to turn a blind eye to any strategies the youth might concoct, provided no one is hurt and nothing is destroyed. Maybe the apprentice could sneak into the library at night and replace the book with a lookalike, providing he can bypass the librarian's magical guardian night owl.

### Tales of Wondrous Enchantments

Stories of King Arthur are popular in the 13th century. Arthur's mystical companion, Merlin, is a master of self-transformation spells and prophesies, and his tales capture the imagination of apprentices. Child apprentices love the drama of the tales and the legendary proportions Merlin assumes. Adolescent apprentices like debating whether the tales are true, arguing the pros and cons with their masters, their peers, and anyone who has an opinion.

Their favorite part of the story is when Merlin teaches magic to the young damsel Nimiane. In eight days, he tells her all his ar-

cane secrets, including three great names used to power his most potent spells, which she records in a secret journal. Remembering this tale, adult magi have searched for this journal, called "The Book of Nimiane," scouring the Stonehenge and Normandy Tribunals as they look for the book and the secret glen where Merlin's instructions were recorded. The Seekers, a society of magi within the Order who often search out such artifacts, claim there is no evidence that such a book exists, but few trust these secretive explorers.

Whether these tales are true or not depends on your saga.

### Cantations

When Hermetic magi speak of spells, they often use the Latin word *incantamen*, which can mean both formulaic and spontaneous spells. Over time various magi started using the Latin word *cantamen* to mean "little spell". When applied to the magical castings of a magus, the term can be insulting: *Vide Darii cantamen perdere!* ("Look at Darius' little spell of destruction!"). Using *cantamen* or "cantation" is very appropriate for a low-level spell cast by an apprentice, however, and magi often call a low-level formulaic spell a cantation, especially when the caster is an apprentice.

Not every apprentice knows formulaic spells. Many magi consider it a waste of time and resources to teach a young apprentice spells. But not all agree, and sometimes a parents will teach a child apprentice formulaic spells. Teaching formulaic spells is explained in ArM5, page 95. In a single season, an apprentice can learn a number of spells equal to her parents' highest applicable Lab Total, while the highest individual spell level

she can learn is her Lab Total in the spell's Technique and Form. In most circumstances, an apprentice will be able to learn many cantations in a single season.

A cantation's main advantage is that it usually works, or at least is usually cast. Because a cantation is a formulaic spell, the spell casting total needs to fall short of the spell level by 10 or more to fail (ArM5, page 81). If the casting total is 10 or less below the spell level, the cantation is cast and the caster loses a Fatigue level. Spontaneous magic can have the same magical effect as any cantation, but a caster needs to meet or exceed the desired effect level using spontaneous magic, something not every apprentice will be able to manage. Knowing a cantation nearly guarantees the successful casting of the magical effect. Spontaneous magic does not offer that same promise, for an apprentice.

Below are some sample cantations that are especially popular with apprentices:

#### THE APPRENTICE'S DELIGHT

CrHe 3

R: Touch, D: Dia, T: Ind

This spell creates a ripe apple that lasts for two minutes, long enough to be gobbled down. The apple provides no nourishment; its pleasure is in the sweetness of eating it.

(Base 1, + 1 Touch, + 1 Diameter)

#### THE APPROPRIATE ATTIRE

MuAn 4

R: Touch, D: Sun, T: Ind



This spell slightly changes the color and cut of a leather jerkin, wool tunic, or fur cloak. In social situations where clothing is important, the caster gains a +1 bonus to any Etiquette or Charm roll the player has to make.

(Base 1, +1 Touch, +2 Sun)

#### THE CHAMELEON CAT

MuAn 5

R: Touch, D: Dia T: Ind

This spell changes the color of a beast of up to Size +1. The color change only lasts a couple minutes, but is not restricted to any natural color an animal might possess. Green cats are a favorite at Durenmar.

(Base 2, +1 Touch, +1 Diameter, +1 unnatural)

#### THE CLERIC'S PATE

PeCo 5

R: Touch, D: Mom, T: Part

This spell causes the target to lose all the hair on his head.

(Base 3, +1 Touch, +1 Part)

#### THE COOK'S REVENGE

PeHe(An) 5

Req: Animal

R: Touch, D: Mom, T: Ind

This spell spoils a plate of food.

(Base 3, + 1 Touch, +1 Requisite)

#### THE CURSE OF DIANA

PeAn 4

R: Touch, D: Mom, T: Ind

This spell causes an animal of Size +1 or smaller to lose all its fur. Several members of House Jerbiton

find hairless cats beautiful, but their opinion is not shared by many.

(Base 3, +1 Touch)

### CURSE OF THE BABY'S BLADDER

ReCo 5

R: Voice, D: Mom, T: Part

By manipulating the target's stomach and groin muscles, this spell causes the target to release his water, resulting in a (usually) embarrassing situation. This spell does not target or create urine, so if the target has recently urinated, the spell has no effect. This cantation is unfortunately popular with many apprentices.

(Base 2, + 2 Voice, +1 Part)

### CLOSING THE CAMPFIRE

PeIg 5

R: Touch, D: Mom, T: Ind

This spell extinguishes a fire. The caster must touch the flames. This spell is more popular with Flambeau apprentices, who often have enough Ignem Form Resistance to avoid being burned.

(Base 4, + 1 Touch)

### THE DANCER'S DAME

ReHe 5

R: Touch, D: Conc, T: Ind

This spell animates a linen gown or dress to dance with the caster, who must maintain concentration while dancing (Ease Factor 9).

(Base 3, + 1 Touch, + 1 Conc)

### EARS OF THE HARE

MuCo 4

R: Per, D: Sun, T: Ind

Requisites: Animal

This spell gives the caster the auditory ability of a hare, granting her +1 on Perception rolls that involve hearing.

(Base 2, +2 Sun, requisite free)

### AN EVENING'S ILLUMINATION

MuAq 5

R: Touch, D: Sun, T: Ind

This spell changes water into lamp oil. As earlier, a barrelful amount of water will produce a bucketful of oil.

(Base 2, +1 Touch, +2 Sun)

### HURLING THE DROPLET OF LYE

CrAq 3

R: Touch, D: Dia, T: Ind

This spell produces a drop of lye that can burn a coin-sized hole in leather cloth or in parchment. If hurled at a living target, the corrosive substance can cause +1 Damage.

(Base 1, +1 Touch, +1 Diameter)

### HYPNOTIC GAZE

ReMe 5

R: Eye D: Mom, T: Ind

The target becomes sleepy and falls asleep within a few seconds.

(Base 4, +1 Eye)

### THE JONGLEUR'S STEPS

ReAn 4

R: Voice, D: Conc, T: Ind

This spell animates a shoe, making it caper and jig under the caster's control. Cast on a shoe that someone is wearing, the spell causes the wearer to stumble.

(Base 1, +2 Voice, +1 Conc)

## Optional Rule: Learning Cantations in Play

Most magi don't take the time to teach cantations to apprentices. It is not the most effective use of time and a younger apprentice will be limited in what she can learn. An optional rule is to let the repeated casting of a low level spontaneous spell become a formulaic spell. At some point in the apprentice's mind, casting the same spontaneous spell over and over again

eventually becomes "known," the definition of a formulaic spell.

Using this rule allows a player to spend adventure experience points on a spontaneous spell his character used in play to turn it into a formulaic. He must use the same spell repeatedly, at least as many times as the level of the spell. If this condition is met, the player can buy the spell with ex-

perience points earned from the adventure. The level of the spell determines its cost, at one experience point per level.

If you use this rule, it should also be available to adult magi. However, adult magi can invent many cantations in a single season, and thus are unlikely to want to take advantage of the rule very often.

JUPITER'S TEARS

CrAu 5

R: Sight, D: Conc, T: Ind

This spell makes a single cloud on an overcast day release its moisture, causing a light drizzle.

(Base 1, +1 Conc, +3 Sight)

THE LAUNDRESS' CLOTHESLINE

PeAq 4

R: Per, D: Mom, T: Ind

This spell immediately dries the caster's clothing, which he must be wearing when this spell is cast.

(Base 4)

MIMIC THE CHRIST'S MIRACLE

MuAq 5

R: Touch, D: Sun, T: Ind

This spell changes water into wine. Changing water into a processed liquid reduces its size, and it takes a barrelful of water to produce a cup-sized amount of wine.

(Base 2, +1 Touch, +2 Sun)

A PESTILENCE OF FLEAS

MuIm 4

R: Voice, D: Dia, T: Ind

This sensory illusion makes target itchy. Tasks requiring Concentration or physical activity are penalized by -1.

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

PHYSICIAN'S SENSE

InCo 4

R: Per, D: Mom, T: Ind

Like *The Physician's Eye*, this spell determines the general health of

the caster. It is useful in discovering if a common cold or recurring ache is actually something more severe.

(Base 4)

THE POOR PERFORMER'S REWARD

CrTe 4

R: Touch, D: Sun, T: Ind

This spell creates a handful of mud, useful for hurling at a target. Since this mud is magically created, it is resisted by Magic Resistance.

(Base 1, +1 Touch, +2 Sun)

THE RACING ROT

PeAn 4

R: Voice, D: Mom, T: Ind

This spell causes leather goods to crack and wear, marring their appearance and bringing them closer to eventually breaking.

(Base 2, +2 Voice)

THE REWARD DELIVERED

ReTe 4

R: Touch, D: Mom, T: Ind

This spell is a counterpart to *The Poor Performer's Reward*. It hurls the ball of mud at a target.

(Base 3, +1 Touch)

SENSE THE SLEEPING HOUND

InAn 5

R: Voice, D: Mom, T: Ind

This spell indicates to the caster if an animal within range is asleep. Care must be taken that the vocalization of this spell doesn't wake the beast, which is good practice in determining how loudly a caster

has to speak in specific spell-casting situations.

(Base 3, +2 Voice)

SHATTERING TOUCH

PeTe 5

R: Touch, D: Mom, T: Ind

An object of stone or weaker earthy material up to a pace across breaks apart.

(Base 4, +1 Touch)

SLAP OF AWAKENING

ReMe 5

R: Touch, D: Mom, T: Ind

This spell instantly awakens a target from sleep to alert consciousness. It does not work on someone unconscious from Fatigue-level loss or continuous magic. It will awaken someone who was magically put to sleep, as long as the magic that put the person to sleep has ended.

(Base 4, +1 Touch)

THE SMOKELESS CAMPFIRE

MuIg 5

R: Voice, D: Sun, T: Ind

This spell changes the nature of a fire so it does not produce smoke.

(Base 1, +2 Voice, +2 Sun)

THE STUDIOUS DOPPLEGANGER

CrIm 5

R: Touch, D: Sun, T: Ind

This spell creates a static copy of the caster, which sits on a stool and appears to be studying a book. The image is only visual.

(Base 1, +1 Touch, +2 Sun, +1 intricacy)

## The Dream Witches

Some mothers threaten their misbehaving children with tales of bogeymen, horrible night creatures that devour bad girls and boys. A fairly common practice, the exact monster invoked differs by region, and depending where the family lives the traditional bogeyman might be goblins, bugbears, elves, or vampires. Apprentices soon realize that these traditional bogeymen are either fairly benign or easily managed through magic, and this psychological tool loses much of its impact.

But there are worse creatures in the world than elves and bugbears. Instead of the traditional night creatures, a maga might frighten her misbehaving appren-

tice with the "dream witches," evil sorceresses in tattered cloaks who sweep into the apprentice's dreams and contort them into horrible nightmares. The threats vary; the dreamer is stripped of all intelligence, or his flesh is rent and torn, or perhaps the nightmare is so terrible that it bursts his heart.

Most apprentices forget these tales after childhood. Few remember the horrible stories of their parentes, or if they do they scoff them off as simple children's fancies. But as with many legends in Mythic Europe, the dream witches actually exist, hidden within an esoteric Mystery Cult of the Order of Hermes, with powers not unlike those reputed to them.

## THE UNRUFFLED TRAVELER

ReAu 4

R: Per, D: Sun, T: Ind

This spell wards the caster from light breezes, redirecting them to blow around the caster and leave him untouched. It is ineffective against stronger winds.

(Base 2, +2 Sun)

## WHISPERING FINGERS

CrMe 5

R: Touch, D: Conc, T: Ind

This spell lets the caster speak directly into the target's mind for as long as he maintains concentration.

(Base 3, +1 Touch, +1 Conc)

## Chapter Five

# Adolescentia: Ages 15 to 21

Adolescence is the third stage of life, running from 15 to 21 years of age. Poets refer to this as the age of lovers, when a boy is no longer a child, yet not quite a man. An adolescent boy is given adult responsibilities while still receiving the tolerance his youthful years deserve. At 15, a character's Characteristics are no longer penalized for age, meaning that he often shifts into more adult roles. It is common for a 15 year old boy to join his lord's levy and march to war, or for an apprentice to stand in for her parents rather than merely assisting him. Adventures can lose their childhood focus and become more mature.

The teenage years bring all sorts of accompanying troubles. Puberty is a complicated mix of emotions, and years immediately following are fraught with anxiety, expectations, and inclusion into a new world of adult behavior. Romantic issues assume a sudden and overwhelming importance, often to the point of distraction. Time that was once

spent in study or play is now interrupted by penning love poems and dreamily gazing out tower windows.

An apprentice achieves his maximum usefulness to his parents during this stage of life. Besides becoming an important laboratory assistant, the apprentice can perform other tasks in place of his parents. With several years of training under his belt, the apprentice might start performing duties that would otherwise require the magus to waste time on lesser projects, or that would distract him

from his work. The invitation to assist a master in the lab is an important rite of passage and a sign of great status among an apprentice's peers, since it carries the connotation that the apprentice is no longer a child.

## Coming of Age

By 15, most boys and girls have become productive members of society. Most have taken firm steps along a career path and are fully entrenched in their vocation. The vast majority of Mythic Europe's children, those of the unwashed, laboring peasant, serf, and farmer, are working the farm, driving the herd, and engaging in all the agrarian tasks necessary to sustain life. Young girls from the poorest to the wealthiest learn the textile trades, spinning, sewing, and weaving. Urban sons of guild members are likely apprentices in their fathers' guilds, toiling for a master who provides



### Story Seed: Against the Master's Wishes

In many areas of Mythic Europe, peasants are forbidden to leave the land they work without the permission of their feudal master. An adolescent who leaves home for the city is actually breaking the law. A landed noble notices that several of his serfs' sons are leaving the manor and heading to town, and asks the magi if they can help retrieve the boys.

The player characters could be the fleeing apprentices, trying to outrun the noble's pursuing posse, or agents from the covenant sent to retrieve the boys. This could be a good introductory adventure. Players make adolescent characters who then flee home, heading for the nearest city but inadvertently meeting the covenfolk and magi sent to find them.

them room, board, and instruction. Other adolescents might be enrolled in universities or cathedral schools, and those bent on religious life might be already enclosed in monasteries and churches.

Adolescents work on their own, without parental supervision. Skilled

tradesmen and clerks still work closely with an instructor, but they are not watched over as if they were children. Adolescents gather into same-sex groups, both for safety, to reinforce social mores, and to exchange ideas and information. If work can be done in a group, so much the better.

Village girls unite to do laundry at the well, and boys unite to drive the cows to pasture. Rural adolescents may have a younger sibling in tow, charged with watching the child in addition to their work.

A good many rural adolescents leave home during this time and head for town, which offers better employment opportunities, unsupervised freedom from parents, and the intoxicating lure of urban excitement. Not every adolescent goes willingly. Some are sent against their wishes by parents who hope to provide their children with a better livelihood. These adolescents are in addition to the number sent as apprentices to city guilds and those sent for institutional education. Besides working menial labor jobs, of which there are many, the vast majority of rural adolescents become

### Story Seed: The Thrills of Love

Romantic infatuations strike the young quickly and ferociously, generated by a single glance, a casual touch, or a scented letter. Adolescents may abandon their sense of reason to chase a pretty face, braving all sorts of dangers just to be near the one they love. This is the stuff of many medieval legends and the romance literature popular in the 13th century.

Any character can suffer Cupid's darts. Love strikes without mercy, and storyguides should feel justified in simply stating that a player's adolescent character sees a beautiful face and instantly falls in love. Use this to propel stories, not to punish or penalize players.

The obstacles to the character's desire to be near his love should seem insurmountable. Social and cultural barriers must be crossed: reluctant fathers persuaded, jealous rivals dueled, midnight rendezvous arranged, and love letters and items of affection must be covertly passed back and forth. The social suspicion fostered by The Gift can be detrimental, although the apprentice still feels the stings of unrequited love. Obvious obstacles aside, adolescent infatuation can be additionally complicated emotionally. Perhaps the apprentice's beloved does not return his affections, or is betrothed to another. Love affairs, secret or declared, can

become unbelievably entangled.

For example, a visiting Tytalus magus arrives at the covenant with his 14 year old daughter in tow. Although she isn't Gifted, she is still the daughter of a powerful magus. To make matters worse, she is beautiful beyond measure to the (admittedly naïve) adolescent player characters. During her stay, the youths vie for her attentions, and if one of the adolescents is an apprentice, the competition should be fierce and extremely entertaining. The Tytalus' daughter plays up the rivalry, her head full of romantic notions, encouraging her suitors and hoping to provoke them into a duel.

## More Marriage Story Seeds

A marriage is a nice hitch to wrap a story around, because they are common enough events to include all sorts of characters. Magi sometimes marry, which may involve the whole covenant, but even a secret marriage between grogs is storyworthy.

### THE MASTER'S MARRIAGE

An apprentice's parens is marrying his beloved at the covenant, and the feast is set. A magnificent cake is baked, but it mysteriously goes missing just hours before the grand banquet begins. Knowing that his parens is preoccupied, the apprentice must find the missing cake.

### THE ILLEGAL MARRIAGE

In some countries, serfs and other bonded men must first ask their lord's permission to marry. A serf that didn't shows up at the covenant seeking sanctuary from an upset local lord. Do the magi help him and his new bride, or do they turn them over to his lord, who has a reputation for savagery?

### THE FAERIE MARRIAGE

A faerie proposes to a naïve adolescent character, who inadvertently accepts the proposal and is whisked to the Faerie Realm. Characters must retrieve the character, and not incur the faerie's wrath.

### THE PRIVATE MARRIAGE

The adolescent son of a covenant grog disappears, and the characters are charged with finding him. He has run off and married a local girl, and now the pair are on the run and trying to find a new place to live.

### A NOBLE MARRIAGE

The nearby knight is getting married and invites his neighbors to attend. Several of the covenant's adolescents go, but are unprepared for the heightened social interactions that result at court. Can the characters avoid making fools of themselves at the ceremony?

servants in the houses of the nobility, wealthy merchants, and church dignitaries. Many better-off families hire adolescent servants, exchanging meals, clothing, and minimal education for the servant's labor. Adolescent girls and boys perform many, if not most, of the menial jobs done in a rich man's house.

An adolescent is easily taken by flights of fancy, easily distracted from work by sights and sounds. A pretty girl turns a boy's head and he drops the baggage he was carrying. A wounded, whimpering dog pulls a young woman from her chores, as she rushes to its aid. Adolescence is often described as the best time of one's life, mixing the innocence of childhood with the enthusiasm and exuberance of puberty, and before being ground down by adult toils and troubles.

Not every boy or girl becomes a productive member of society, and a good number instead become unproductive elements: beggars, thieves, layabouts, and cutthroats, to name just a few. Bad luck and ill circumstances lead many to such lives, but some actually aspire to such evil trades. While child rogues and thieves can be a nuisance and inconvenience, adolescent outlaws and troublemakers can be dangerous. Legally, most areas treat an adolescent offender as an adult. An adolescent is too young to inherit property, but not to hang for murder, heresy, or theft. While a child might receive a pardon for even the vilest crime, a boy or girl in her teens will not. While the family surely grieves, the crowd won't flinch at a hanged 16 year old boy or a 14 year old girl burned at the stake.

## Marriage

The average age that most peasant boys marry is 18 to 25, while most girls marry around 17 or 18. Historical evidence for marriage is scant in the 13th century, and while records exist of kings, princes, and wealthy nobles marrying much younger partners, such behavior is limited to perhaps 1% of Mythic Europe's population. In most cases, the man is older than the woman. For the vast majority of the population, the agrarian peasantry, marriage for male characters happens after adolescence. For a female character, however, it is very likely that she will enter this most holy of unions before she turns 21.

Clandestine marriages, those that occur without a priest and witnesses, are common. The will-

ing participants verbally promise to marry each other and the act is done. The Church has recently outlawed such practices, and Canon 50 of the Fourth Lateran Council requires that marriages be performed by a priest. The marriage contract must be publicly announced before the event, and the priest is tasked with investigating if any impediments to the union exist. Most often, these impediments are degrees of consanguinity; the couple must be four steps of affinity removed from each other to form a legal union. Children of clandestine or illegal marriages — usually those who marry regardless of degrees of consanguinity — are illegitimate.

To end a legal marriage, a priest must annul the marriage by deciding that it was invalid in the first place. If annulled, the marriage never existed legally, and both participants are allowed to marry again. Annulments are expensive and time consuming, and out of the reach of peasants, townsfolk, moderately wealthy merchants, and the lesser nobility.

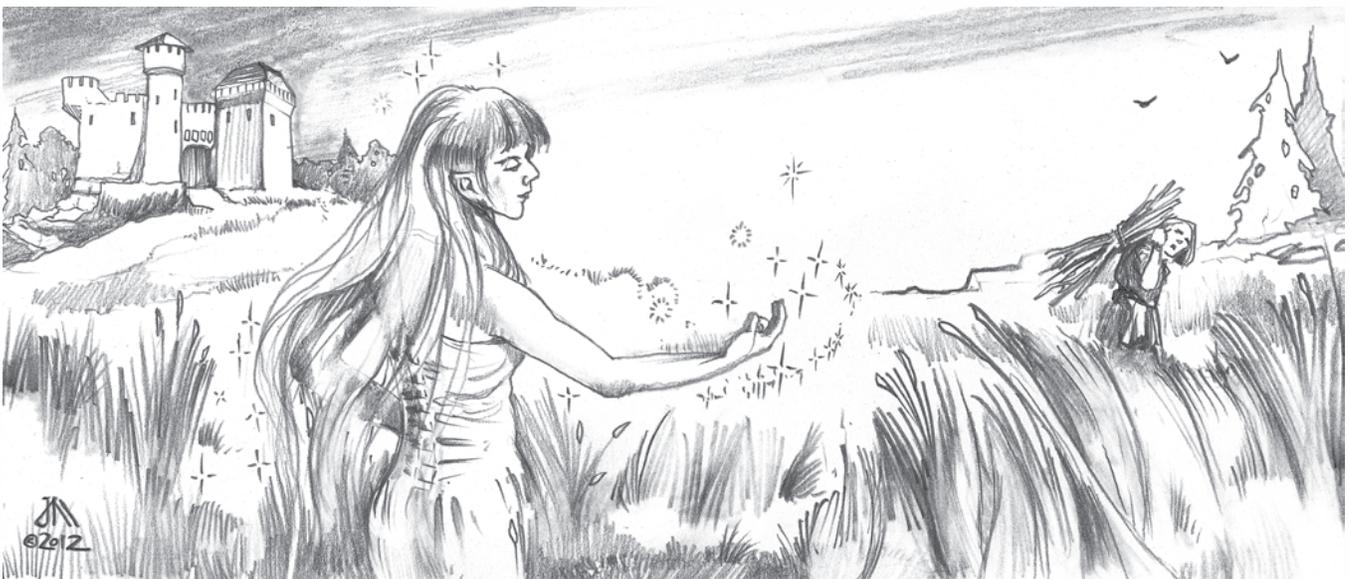
Some players may have heard of the legend of the "right of the first night," *jus primae noctis* or *droit du seigneur* (the lord's right). According to this legend, in some countries, the lord of the land had the right to sleep with any man's bride on the first night of her marriage. Although popular in several 20th century films, the legend of the right of first night is not medieval, and most likely arose in the 19th century, as an aspersion cast against the Middle Ages.

## Supernatural Interests

Children are easier targets than adults, and some supernatural creatures intentionally target younger characters because of this vulnerability. Removed from the home and outside direct parental control and protection, adolescents are more at risk than younger children. Adolescence is probably the age of man where the biggest developmental changes occur, during which characters change from a child into an adult. This transition does not go

unnoticed by Mythic Europe's supernatural denizens.

Demons find adolescents tasty morsels, each ready for temptation, corruption, and sin. Magically compelling an adolescent to act sinfully might be easy, because of the target's lower resistances and tender age, but it is not actually sin. To be a sin, the act needs to be conscious. Like an adult, an adolescent needs to purposefully sin for the demon to succeed. Though most interested in mortal sins, demons start with venial sins, trying to tempt an adolescent into small acts of vice, in the hopes that he will eventually be tempted to commit greater sins. One demon spent five years trying to tempt an adolescent girl, posing as a wealthy merchant and continually offering her gifts and baubles in an attempt make her vain. On the cusp of her leaving adolescence, the demon invited the girl to a huge banquet filled with sweet meats and wondrous devices. According to the legend, she escaped by crossing herself, but in your saga, she might need the aid of the magi to free her-



self from the demon's clutches.

Where there is sin, there is also salvation. Divine creatures take a more passive approach to adolescents, who after all have free will just like their parents, but many stand available if divine help is sought. In most cases, the character has to travel to the divine creature, either through pilgrimage to a holy site or by entering the divine creature's terrestrial regio. Most saints take kindly to adolescent petitioners, who receive a +1 bonus to the roll to invoke their patron saint (*Realms of Power: The Divine*, page 87). Other creatures, like divine unicorns and phoenixes, willing assist the troubled. Divine creatures are exceedingly hard to deceive, and supplicants with hidden selfish desires are easily detected.

Faeries take a keen interest in the liminal stages that begin and end the adolescent age of man. Susceptible and naive, a 15 year old is the perfect target for many faeries, who greedily lap up the adolescent's vitality. Some faeries actually feed on the flesh and bones of adolescents, but the vast majority seek the easily induced emotional surges of a young adult. A troll living under a bridge might challenge an adolescent to inspire courage, its preferred form of vitality. A faerie prince might promise to save an adolescent girl from her life as a servant by whisking her away to his faerie castle, while a faerie princess might need to be saved from a giant. The Woman of the Wheat Fields is a particularly nasty faerie from the Stonehenge Tribunal. Typically, she has a faerie servant abduct a boy traveling through the wheat fields and bring him to her.

### Story Seed: Time to Die

An adolescent son of a martial grog hears of a terrifying forest faerie whose role is to challenge a young man to combat, as a necessary step to that man's adulthood. Not understanding the role of faeries and assuming that there is no real threat, the boy decides to corral his adolescent companions into going with him

to face the monster. The monster, a variant of a Fachan (*Realms of Power: Faerie*, page 77), expects to be killed by a champion's blade, but only after a fierce struggle. It is a deadly combatant and the creature will happily kill a novice warrior. Can the boys defeat the faerie or must they return home and ask for help?

### Story Seed: Where's the Money?

The steward of the covenant regularly attends the small town's Wednesday market, but is unable to go this week because of other duties. He gives a group of adolescents a pouch of pennies and a grocery list, and sends them on their way. Along the road, the characters encounter a faerie peddler who offers to sell them his cow. Buying the cow costs

all their money, and in reality is a rabbit. If the characters refuse, the faerie secretly changes their coins into leaves. In the small town, when it is time to pay for the supplies, the characters discover the faerie's spell. The merchant is upset and the steward surely will be, unless the characters can locate the faerie and force him to remove the spell.

Surrounded by her court of fairy damsels, she holds the child down, flays his hair and scalp, cuts open his skull, and removes his brains. Stitching him back up, she sends the brainless lad on his way, insane and doomed to wander aimlessly.

Magic creatures are the least interested in adolescents; their general lack of interest in humanity is not suddenly lessened the moment an adolescent walks on the scene. A thinking magic creature might be briefly interested in a youth, but much depends on the creature in question. A magic unicorn might be calmed by a pure adolescent girl, and a magic lioness might lick the wounds of an

unconscious adolescent boy. A griffin probably views an adolescent as an easy meal. Unthinking magic things, such as elementals and spirits, won't notice the difference between an adolescent and an adult.

## Life in the Covenant

Most youthful player characters likely live in the covenant with the rest of the troupe's characters, although it is equally conceivable that they live in a nearby village or town,

especially if they are the children of companion characters. Their days mirror their parents'. Like his parent, an adolescent character must work two seasons a year, giving him two "free" seasons to grow (teaching or training) or explore (adventure). The more closely an adolescent is connected to a covenant, the further removed he is from the regular social operations of mundane society, although life at the covenant will certainly mimic many of its forms. A covenant blacksmith's son may forge as many horseshoes as his village peer, but isn't afraid to wander the faerie forest on days off. Grog adolescents will eventually replace their parents in their duties, a convention followed across Mythic Europe.

Adolescent characters can undertake the same adventures adult characters can, and in fact may have more time to do so. If a magus needs a handful of grogs to accompany him, and the mission isn't especially dangerous, he may opt for the younger members of the turb, so that the more experienced members can continue their duties. An adolescent is always keen to show that he is an adult, and might persistently ask whether he can join an activity. Adolescents are often given more slack for making mistakes than their parents, meaning that a group of adolescent characters could abscond for an overnight journey without worrying about punishment when they are discovered missing. Because they are less experienced, such a party has a wonderful knack for getting into trouble.

An apprentice likely has days here and there that are free from chores or arcane duties. Having seen how his parens orders the covenfolk

around, he could mimic this behavior, targeting fellow adolescents instead of their parents. Perhaps he has decided on some grand adventure, or more likely is charged with performing some errand for his parens. Quickly assembling his party, he is off, out the covenant doors and on the road to adventure.

## Life in the Laboratory

An adolescent apprentice spends much of his time working in his parens' laboratory. Physically, he is nearly an adult, having outgrown the negative modifier applied to Characteristics, and if his parens has properly prepared him, the apprentice has some skill in Magic Theory. Every magus can have at least one helper. More requires a score in Leadership (*ArM5*, page 130), and it is the rare apprentice who cannot offer any assistance at this stage of his career. How much time the apprentice spends assisting his parens is up to the magus and his arcane preferences. A Bonisagus or Verditius apprentice might spend all of his time enclosed in the sanctum, assisting three seasons out of the year and receiving instruction in the fourth season, which also happens in the parens' laboratory. A Merinita or Bjornaer apprentice might find himself following his parens around the countryside, partaking in adventures rather than working in the lab.

The apprentice is an assistant, not a co-worker; he aids the magus rather than works on another project in the same lab. A standard Hermetic laboratory is only large enough

for one magus to work. Combining different magi's activities in the same space is extremely difficult. If the parens works on one project while the apprentice works in another, in the same laboratory, the laboratory is considered **Shared**, a new Flaw for the laboratory (see insert).

Like other laboratory assistants, an apprentice adds his Int + Magic Theory to his parens' Lab Total. The apprentice's Virtues and Flaws affect the Lab Total, as do his parens'. For example, an apprentice with Inventive Genius adds to the Lab Total, while Waster of Vis imposes twice the normal vis cost. All laboratory-related Virtues and Flaws apply. If both parens and apprentice have Waster of Vis, for example, the laboratory activity costs twice the normal amount of vis.

If the magus decides on a non-standard laboratory routine, (*Covenants*, pages 107–9), his apprentice must work the same schedule. If the apprentice fails to work the same schedule, the magus does not receive the bonus of the non-standard work schedule. While not receiving any additional bonuses for working the same routine, the apprentice unfortunately suffers the same consequences as the magus for the non-standard routine.

Both magus and apprentice are allowed time away from the laboratory activity to deal with other distractions. The apprentice cannot stand in for the magus or take over for him midway through the season. The rules for being distracted in the lab don't change for the magus (*ArM5*, page 103). The apprentice can also miss up to 10 days out of the season and not damage the

laboratory activity. For every day past 10, however, the aid he provides is penalized by 10 points. For younger apprentices, this will negate their usefulness, since few have an Intelligence + Magic Theory total greater than 10. This penalty does not carry over the magus' Lab Total. For example, if the apprentice's assistance adds 5 points to the magus' Lab Total (Intelligence 3 + Magic Theory 2), missing 11 days (– 10 penalty) negates the apprentice's 5 points, but does not further decrease the magus' Lab Total by 5.

An apprentice has other capacities besides assisting in the lab, and if the covenant has spare laboratories, the youth can undertake individual laboratory assignments. The covenant might have to create a spare laboratory first, something the apprentice might be able to do. To create a standard Hermetic laboratory, a character needs a Magic Theory score of 3. A character with a lower score in Magic Theory can create a lab, but it is subpar, with a Refinement Characteristic equal to (Magic Theory – 3). If you are not using the expanded rules in *Covenants*, simply subtract the Refinement score from any Lab Total. In any case, a character creating a lab needs at least a Magic Theory of 1. Other requirements, such as space for the lab in the covenant, adequate square footage for the lab, and the necessary funds, must exist before a lab can be created.

If a spare lab exists, the apprentice can improve it. The *Covenants* book includes a large list of laboratory improvements. The apprentice must have the required Magic Theory score to make laboratory refinements

*Covenants* introduced lab Virtues and Flaws, which describe laboratory merits and defects. **Shared Lab** is a Free Outfitting Flaw. The lab is not large enough

for the resident magi working on independent projects, each of whom needs at least 500 square feet of space. –2 *General Quality*, –2 *Safety*

### Story Seed: Where Did the Cat Go?

A magus is spending a season making a magical cat his familiar, when the cat decides to go for a stroll. One of its powers is to shape-change into a person, which it does, and heads into the fields to play with the peasants.

The magus orders his apprentice to bring the cat back by nightfall. The adolescent, who doesn't know the peasants very well, asks other adolescent covenfolk to help him. Can the characters find and return the cat in time?

### Story Seed: Visiting a Colleague

The magus wants to visit a friend of his, but does not want to waste his entire season traveling to his friend's covenant. He sends his apprentice, accompanied by a few grogs, with strict instructions to reach the destination at a specific time. The apprentice carries a rug, of which the magus has a small piece, and at the desired time, the

apprentice will unroll the rug and the magus will use *Rego Corpus* magic and the small piece as an arcane connection to instantly travel to the location. The rug can't be unrolled in the magus' friend's covenant, as the *Aegis* would stop the *Rego Corpus* spell. The apprentice must make the journey and find a safe place to unroll the rug, on time.

(*Covenants*, page 110); generally, an apprentice character needs a Magic Theory score of at least 4, making this an added incentive to masters for teaching their apprentices Magic Theory at an early age. No other laboratory activities can be conducted in a lab while it is being improved.

Any Gifted character with a Magic Theory score of at least 1 and his Arts opened can perform individual laboratory activities. Such a character's Lab Total will

not be very high, which will drastically limit the types of activities he can undertake. Still, there are a few choices that a low Lab Total does not penalize. He can extract vis, and will generate at least one pawn of Vim vis. While meager, this would be beneficial for covenants set in sagas with lower vis resources. He can also fix an arcane connection for the magus (*ArM5*, page 94). An apprentice can fix arcane connections with minimal training,



needing only a Magic Theory of 1, which allows her to use vis during a laboratory season. Most magi find permanent arcane connections useful, either as links to prospective enemies or allies, distant locations, or remote areas.

While an apprentice may not have the Art scores to be able to instill an effect into a device, he may be able to open a device for enchantment. He will need a Magic Theory score equal to half of the required pawns needed to open the device. Magi occasionally put their apprentices to work preparing enchanted devices for them, thus freeing up the time for them to accomplish something else that season.

#### LABORATORY TURBULENCES

If the apprentice is young, there is a chance that he will experience a Turbulence during a season of laboratory work. The troupe and storyguide should decide if the activity undertaken is stressful, and if so, the apprentice should check for a Turbulence. A stressful season would include one in which the parents experiments, uses more than 10 pawns of vis, works odd hours or irregular work patterns, or one in which the Lab Total of the participants is barely high enough to accomplish the desired goal. If you decide that a Turbulence check is warranted, have the player make the check midway through the season. If the Turbulence is controlled, nothing happens, but if it is uncontrolled, reduce the Apprentice's Lab Total aid by half, as well as determining the regular results of an uncontrolled Turbulence.

#### LABORATORY ADVENTURES

Season after season of laboratory activities, even interspersed with seasons of study, doesn't provide the proper staging for actually playing an apprentice character. Even with all this time in the lab, a storyguide can still create adventures for apprentice characters, especially since the apprentice can miss a day here and there without unduly affecting the parents' Lab Total. Laboratory activities can veer off course during the season, and these simple readjustments can provide adventure opportunities. Ingredients might need to be replenished, broken equipment repaired, new equipment obtained, or arcane advice sought. For example, the maga runs out of a standard but necessary component for her lab work, any one of the hundred arcane things a wizard needs in the laboratory. Traveling to the safest site would take too long, but a closer site has the required ingredient. Unfortunately, the nearer site is guarded by a magical creatures. The apprentice must race against time to return with the desired substance, outwitting (or outrunning) the guardian of the regio.

Most magi characters have Story Flaws that the storyguide can use to pull them from their laboratories and engage them in adventures. An apprentice character may have these as well, but even better, he must follow his master's commands, which can easily include missions away from the covenant. Such expeditions are fertile soil for the creative storyguide, who can wrap a tale around even the most pedestrian chore.

## Bellum

In the 10th century, the magus Casius invented a game called Bellum, Latin for "war," which gives apprentices a method to practice Arcane Abilities and magical Arts. During the game, the apprentice creates an illusion of a Roman soldier, which he then controls to fight an opponent's illusionary soldier. To win, an apprentice must defeat his opponent's illusionary Roman. A second way to win is to force the opponent to lose concentration, which cancels the spell. This game became wildly popular in several Tribunals, and magi continued to play it past apprenticeship. Any number can play, the only requirements being that an apprentice's Arts are opened, and he can cast the spell *Ager Belli* (Latin for "field of battle").

To play, two or more apprentices cast *Ager Belli*. As the apprentices concentrate, the soldiers converge, chopping and mauling each other in dramatic fashion. The players concentrate on specific images, hoping to make those images slay the images of their opponents. A judge, often a peer, decides each round of combat, determining who played the better round. Each round, the participants make an Intelligence + Finesse + stress die roll. The player with the highest total wins the round, if the judge is honorable, and the first player to win five rounds wins the game. Naturally, these rolls are for the players to determine which character had the better round. In game, the judge can cheat, determining the winner of each round by his own criteria.

A second way to win is to force

the opponent to break concentration, which ends the *Ager Belli* spell. The first apprentice casts a spell to distract his opponent, while maintaining his own *Ager Belli* spell. Maintaining a spell while casting a second requires a Stamina + Concentration + stress die against an Ease Factor of 15. This is a risky ploy, because if he loses concentration on his *Ager Belli* spell, he

loses the match. If he is successful, however, he casts a second spell at his opponent. This spell can jostle his opponent, distract him, confuse him, or otherwise interfere with him maintaining his spell. The opponent must make a Stamina + Concentration roll to see if he can maintain his *Ager Belli* spell. The storyguide must decide the Ease Factor based on the second spell's effect, using the sug-

### Story Seed: Where Are My Bat Wings?

During a seasonal laboratory activity, the magus runs out of bat wings. The apprentice must travel to the far side of the forest and spend an evening catching live bats. Friends in tow, the apprentice leads a group of same-age

grogs to the selected location. Anything could happen: the apprentice catches too many bats in a net and they carry him away, he catches another magus' familiar bat, or the first bat he catches is really a faerie prince.

### Story Seed: Investigating Evil

Nearby peasants are concerned that the local church is failing them. The priest refuses to preach, more people in town are getting sick, and the church grounds seem inexplicably eerie at night. With nowhere else to go, they ask the magus for help. He sends his apprentice to investigate, telling him

to take something from the church that can act as an arcane connection, so that the magus can watch it from afar. The peasants are correct; the church is under the sway of a demon. This simple mission places the apprentice face-to-face with a demonic entity and its possessed priest.

### Story Seed: Missing Mail

The local redcap is late. The magus is expecting some vis, which the redcap is supposed to be carrying. Since he is known as a recalcitrant drunk, the magus suspects the redcap is lingering in a village inn and sends his apprentice out to meet him. A few days later, along

the regular route, the apprentice discovers that a knight has thrown the redcap in his gaol, thinking him a thief. The apprentice could just return to the covenant with this news, but perhaps thinks of the glory that awaits him if he frees the redcap and punishes the knight.

## New Spell: *Ager Belli*

**Crlm 10**

**R:** Touch, **D:** Conc, **T:** Ind

**Req:** Rego

This illusion creates a Roman soldier. The soldier responds to the mental direction of the caster, who must maintain concentration as the soldier moves. The image contains only visual elements. This spell is used by Hermetic apprentices to play *Bellum*. Note that other spells

can be designed that make different illusionary images. A Roman soldier is a standard image, but any Size 0 figure is allowed, including knights, club-wielding barbarians, and supernatural creatures like fauns and satyrs.

(Base 1 (illusion affecting 1 sense), +1 Touch, +1 Conc, +2 coordinate complex movements of the illusion, +1 Rego requisite.)

gested situations on the Concentration Table (*ArM5*, page 82).

Because this game was developed for apprentices, who have yet to swear the Oath of Hermes, targeting another apprentice is not strictly breaking the Code of Hermes. Apprentices have magically pushed, levitated, and ignited opponents. Loud noises, phantom horsemen, and creating a pit underneath an opponent are excellent distractions. Participants with no moral scruples should still remember that maiming or permanently harming another apprentice is damaging the parents' goods and is against the Code, so care should be taken in deciding how to distract an opponent. Winning by distracting an opponent is especially laudable because the Ease Factor to cast a spell while maintaining another is probably higher than the Ease Factor to continue concentration during a distraction.

*Bellum* is not just for two; other players can also join the game by simply sitting down and casting their own *Ager Belli* spell. Each player makes an Intelligence + Finesse + stress die roll, and victory goes to

the apprentice with the highest total. Just like a one-on-one match, the selected judge is the actual arbiter; the die rolls are for the players.

*Bellum* is popular in large covenants, where it is played by both apprentices and young magi. Theoretically, *Bellum* matches are civil affairs, but these matches have been known to get out of hand, especially when players have been drinking alcohol. *Bellum* players have been known to withdraw from the contest early, to then push, shove, even trade blows with other players. The most extreme example of this happened at the Grand Tribunal of 1162, when a large *Bellum* game turned into a minor riot.

## Failing an Apprentice

The rigors of Hermetic study prove too difficult for some, and occasionally apprentices fail in their efforts to master Bonisagus' teachings. Losing *The Gift* is the main reason apprentices fail, although some are abandoned by their masters. An apprentice who loses his

*Gift* cannot continue his magical training, having lost all his arcane powers. Once *The Gift* is lost, the character immediately gains the Minor Social Status Virtue: Failed Apprentice (*ArM5*, page 42), which replaces the Free Social Status Virtue: Apprentice. The character can still find work at the covenant as a laboratory assistant or scribe, but her career as a maga has ended.

Some apprentices are abandoned instead of failed. For whatever reason, the parents refuse to teach the apprentice any more and expel him from the covenant. Most Tribunals consider this a low crime; legally taking an apprentice implies that the magus plans to train and eventually Gauntlet a Gifted student. Those who stop short, who simply tire of teaching an apprentice and dismiss him, are in effect releasing Hermetic secrets and privileges they have sworn to safeguard to the world at large. Legally, it is cleaner for a magus to kill an apprentice he no longer wishes to teach. There is no provision against that. However, not every magus is that ruthless, and some who wish to dismiss an apprentice do just that. If an abandoned apprentice knows or somehow learns the *Parma Magica*, and has not sworn the Oath of Hermes, he instantly becomes a threat to the Order. This rare event is only possible if the apprentice learns the final key instructions of the *Parma Magica* before he has finished apprenticeship (see later). Once found out, he will be hunted down and slain, as will the magus who abandoned the apprentice. A lenient pursuer might offer Hermetic membership to the apprentice, but that is not a requirement.

An abandoned apprentice leads an odd life. Depending on why she was dismissed, she might find a new parens, whether a magus from the same House or a different one. Often, she can be adopted by another magus and finish her training. Many abandoned apprentices quickly seek magi from House Ex Miscellanea, hoping to find a sponsor who has less stringent requirements than other Hermetic magi. Other abandoned apprentices disappear into the woodwork. Such an apprentice considers herself trained enough, capable of continuing her arcane studies privately. She has all the capabilities of a maga, but is not a member of the Order of Hermes and cannot use Hermetic society as a resource for books, additional instructors, or other traded commodities. She cannot join a covenant or participate in any Hermetic functions. Having not sworn the Oath of Hermes, she is not bound by it, but neither is she protected by it. An abandoned apprentice is not necessarily doomed to a life of isolation. Sometimes groups form, outliers of the Order, who accept such members. The mock covenant Fenistal in the Rhine Tribunal is one such group. Run by the Exsules, these Hermetic offshoots of the Order readily accept any Gifted abandoned apprentices they can find (see *Guardians of the Forests*, page 114 for more details).

### LOSING THE GIFT

For an apprentice character to fail his apprenticeship, he must lose his Gift, either permanently or temporarily. The mechanics of losing The

Gift differ between player characters and non-player characters. For a player character, losing The Gift is always the player's choice and never decided by a die roll. The player decides that his character loses The Gift, and that he wants to continue playing the character after this dramatic occurrence. Several things could cause this to happen: a laboratory accident, a spectacularly botched spell casting roll, falling prey to a Gift-destroying demon, tussling with an Amazon sorceress, a particularly nasty Turbulence, and an incredibly failed Temporary Twilight comprehension. The character immediately loses the power to cast Hermetic spells, work any type of magic, and cannot use Supernatural Virtues or Abilities he might possess.

A Gift that is not permanently lost is suppressed. Instead of losing the Gift entirely, a player can decide that the apprentice's Gift is suppressed. The character gains the Major Hermetic Flaw: Suppressed Gift, which allows the character to continue to use existing Supernatural Virtues and Abilities. The character cannot gain new Supernatural and Hermetic Virtues while the Gift is suppressed. A Suppressed Gift may return, which is up to the troupe and the storyguide. How it returns should also be decided upon by the group, but surely it will involve a fantastic adventure that pushes the character to the limits of his capabilities. Because the Suppressed Gift is a Major Hermetic Flaw, it could be selected at character generation as an Inherited Flaw. If a player knows that he eventually wants to play a failed apprentice, he could select both Flaws as Inherited Flaws.

Why would a player select this Flaw, which will decidedly alter his character's life? For the same reason that a player might choose Blind, Missing Hand, or Tainted with Evil; these Flaws describe the character that the player wants to play.

Storyguide character apprentices may lose The Gift in the same way, by choice. If the storyguide thinks this would better serve the saga, she can decide that the storyguide character's Gift is lost or suppressed. Alternatively, the storyguide can let the dice decide, and an optional method exists to determine if the apprentice loses his Gift. Every time a storyguide character apprentice works a stressful laboratory session, as described previously in Laboratory Turbulences, roll a stress die. If you roll a 0, roll an additional number of botch dice equal to the parens' Lab Total divided by 10 (round up). If any of those dice come up 0, the apprentice has lost his Gift. The number of botches and the importance of the NPC in the saga should determine if the loss is temporary or permanent.

### Apprenticeship's End: The Gauntlet

The Gauntlet is the test each parens sets his apprentice to determine whether she has succeeded and is ready to become an Hermetic maga. Every apprentice's Gauntlet is different, designed to test their specific skills, although several Houses have standard Gauntlets that many members use to test apprentices. The Gauntlet must be passed to the master's satisfaction; there is

## Story Seed: Trial by Fire

A powerful magus of House Flambeau has placed a bet with all masters in the Tribunal that have apprentices nearing maturity. He believes that apprentices have gone soft, and could not succeed at a Gauntlet as difficult as the ones they had when he was an apprentice. He offers a wager of 10 pawns of vis to every magus, betting that their apprentices cannot pass a Gauntlet of his design without their masters' interference. If the apprentices are in grave danger, he will probably allow their masters to assist, but in that case all bets are off.

The apprentices are awakened at dawn on a lonely mountaintop, their masters nowhere to be seen. The magus explains that they are on their Gauntlet, and charges them with the task of traveling to the covenant where the Tribunal is taking place, over a hundred miles away. All of them must arrive within four days, or they will miss the Tribunal and fail the test. Finally, the magus gives them a fresh human corpse that they must transport with them. In a puff of smoke, he disappears.

The journey takes the appren-

tices through a small town with a zealous parish priest, into a wild forest where bandits have their camp, and into a regio where the ghosts of fallen soldiers rise to fight each night. When they arrive at the covenant, they learn that they have been watched the whole time via a spell using an arcane connection to the corpse, so that their masters are aware of how well (or badly) they did. If they succeed, the magus will be happy that there are new magi worthy of the title, and if they do not succeed, he will at least be glad of their masters' vis.

no executive branch of the Order of Hermes that oversees Gauntlets or second guesses the individual master. If the master feels that the apprentice has not succeeded, the character spends another year as an apprentice before trying again. After three failed attempts, magi from House Quaesitor step in, overriding the parens' proposed Gauntlet and administering one of their own.

The parens decides when the apprentice attempts his Gauntlet. The exception is House Tyalus, where the apprentice undergoes his Gauntlet when he has had enough pain and suffering from his parens (*Houses of Hermes: Societates*, page 83). A selfish master could keep an apprentice indefinitely, although keeping an apprentice for more than 20 years is a low crime in many Tribunals. If an apprentice has been kept overlong, she could ask another magus to notify a Quaesitor of her situation. One punishment for a magus convicted of keeping an ap-

prentice for too long is to forgo the Gauntlet, instantly declare the apprentice a maga, and pay her a rook of vis for each year past 15 of her extended apprenticeship.

A Gauntlet makes an excellent story for an apprentice character. It should provide a challenge for the character, testing both the Arts and Abilities she is good at, and those in which she is weak. To make a Gauntlet dramatic, it could be set away from the covenant, so that a character must travel somewhere to accomplish her goal. The Gauntlet should not take more than 10 days, however, so as not to interrupt the apprentice's last season with her master.

If you do not wish to run a Gauntlet adventure for an apprentice character, you have two options. If the character has spent the required number of seasons studying magic, you can automatically have the character pass her Gauntlet. This method works well for players who plan to continue

playing their apprentice character as a maga, and are not interested in spending a game session passing the character's Gauntlet. The second option is to roll a die to determine if the apprentice character successfully passed the Gauntlet. This method works well for a storyguide character apprentice working under a player character magus. Make an Intelligence + Ability + stress die roll against an Ease Factor of 9 for the apprentice character. Use the Ability you think most appropriate for the House and the particular apprentice, using the Hermetic Houses Summary chart for ideas (*ArM5*, page 30).

**OPTIONAL RULE FOR  
PASSING A GAUNTLET:  
Apprentice's Intelligence  
+ Appropriate Ability + stress die  
vs. 9**

Failing this roll means that the apprentice must spend another year

with her master. Botching this roll means something dire happened. The severity of the consequences should depend on whether the apprentice is a player or storyguide character, and if there are available characters (and player desire) to rescue the apprentice.

### LEARNING PARMA MAGICA

Invoking a personal Parma Magica is the last thing an apprentice character learns, receiving the final key instructions after swearing the Oath of Hermes to her master. Few parentes take the time to teach Parma Magica, expecting the apprentice to learn it through exposure. The apprentice is regularly included in the parens' Parma Magica ceremony, and as he shares his Parma Magica, the apprentice watches and mimics the parens. All the while, the parens holds back knowledge of the finishing gestures and verbal components, that last bit of information that will allow the apprentice to invoke his own Parma Magica. Mechanically, the player records the number of Exposure experience points spent on Parma Magica on his character sheet, tallying it up just like any other Ability. However, his character will not be able to perform Parma Magica until the final key instruction is given. Usually, an apprentice character finishes apprenticeship with a score of 1 in Parma Magica.

It is possible that an apprentice could convince her parens to give her a season of instruction in Parma Magica. In this case, additional experience points will accumulate to a score higher than 1, but the fi-

nal instructions are still withheld. Regardless of a character's score in Parma Magica, she will not be able to invoke her own Parma Magica until after she receives the final key, which happens after she has sworn the Oath of Hermes. Some apprentices are believed to have worked it out for themselves, but this is far from easy, nor is it common.

Any magus can teach the apprentice the final key, although doing so before the apprentice swears the Oath of Hermes is a High Crime. Essentially, such a magus is passing the secret of Parma Magica to someone who is not technically a member of the Order. While an apprentice is certainly under the auspices of the Order, she is not a member until she swears the Oath of Hermes.

### Post-Apprenticeship

Having successfully completed apprenticeship, an apprentice character becomes a maga of the Order of Hermes. Her time is hers, no longer subjected to the will of her master, and she can pursue any avenue of life she likes. The very next stage for many is to find a proper home. Some join existing covenants and some form new covenants with other recently Gauntleted magi. Magi of the Rhine Tribunal often spend a few years visiting established covenants and taking advantage of that area's rules of hospitality (see *Guardians of the Forests: The Rhine Tribunal*).

Etiquette suggests that a recently Gauntleted magus provides his parens with both a feast and a gift



to acknowledge the parents' efforts. Conversely, many covenants give a sizable gift of vis or a selection of copied books to the new magus, helping her to start off her career on the right foot. Those that have space in their covenant for a new

magus can offer him a position, but much depends on the student-master relationship that existed during the apprenticeship.

The recommended minimum Ability scores for a magus are Artes Liberales 1, Latin 4, Magic Theory

3, and Parma Magica 1 (ArM5, page 32). While good, these are still only recommendations. An apprentice is a magus if he has been opened to the Arts, trained for 15 years, and then passed his Gauntlet to his master's satisfac-

### Houses of Hermes Gauntlets

While each Gauntlet is designed individually for an apprentice, commonalities exist within the Houses regarding the Gauntlet an apprentice undergoes. Use this section as a guideline for developing Gauntlet adventures, but do not feel restricted by these examples. House-specific Gauntlets are fully explained in the *Houses of Hermes* series.

An adventure designed as an apprentice's Gauntlet does not need to be the actual Gauntlet per se, but could be an introductory episode for the character, who must achieve some goal before facing her Gauntlet. Many Gauntlets are aimed at the individual and do not include other characters. For example, a Verditius maga must make an enchanted item to pass her Gauntlet. This isn't terribly exciting for the group, but a story detailing her journey to get the raw materials for her creation might be. She and her fellows must cross dangerous territories and face unknown dangers in a faerie forest. Pre-Gauntlet adventures should be designed to include the apprentice and her friends.

#### HOUSE BJORNAER

Apprenticeship is slightly different for House Bjornaer magi, who recognize their apprentices

as full magi after they assume their heartbeast for the first time, regardless of age or training. Some Bjornaer magi will undertake mock Gauntlets after 15 years of training, especially if they are working with an apprentice from another House who is attempting a Gauntlet at the same time.

#### HOUSE BONISAGUS

House Bonisagus values theory over application and Order cohesiveness over competition. Bonisagus apprentices must pass a day-long oral examination set by an elder Bonisagus magus, and Trianoma apprentices must spend two seasons traveling on their own to distant covenants. Before these tests, apprentices must deliver a Laboratory Text that they have created during their apprenticeship to another magus who does not live at the covenant. This reflects their specific Oath, to share knowledge with the Order, and the apprentice is expected to take helpers along with her.

#### HOUSE CRIAMON

Passing a Gauntlet is merely a formality for House Criamon, whose apprentices are accepted

as full magi once they are asked the Riddle of the Magus. This Riddle is a personal enigmatic puzzle for the Criamon magus, who spends the rest of his career seeking appropriate answers. Still, a Criamon apprentice could be sent to a foreign envoy — perhaps a magic creature, another magus, or a talking brook — to receive this Riddle.

#### HOUSE EX MISCELLANEA

House Ex Miscellanea does not have any formal Gauntlet procedures, and each of the distinctly different traditions that fall under this House has different methods of determining when an apprentice finishes her training. They do adhere to the Code by not teaching the final instructions of the Parma Magica to an apprentice until after 15 years, but any sort of Gauntlet imaginable is appropriate for the varied members of this House. Wind wizards might have to collect Auram vis from a mountainous stream, necromancers might have to speak with the ghost of a Roman senator, and diviners might have to forecast the time of their own death.

tion. A master could Gauntlet an apprentice who doesn't read, speak Latin, or know any Magic Theory. Such an apprentice wouldn't have been much help in the lab, and will make a sorry magus. His parents will suffer shame and social

stigma for producing such an odd offspring. Most agree that every magus who undergoes an Hermetic apprenticeship should know how to read and write, speak Latin, and know his way around an Hermetic laboratory.

## Scholae Magicae

The notion of a group of magi forming a *scholae magicae*, or school of magic, to train Hermetic apprentices was an early idea. Based on the

### Houses of Hermes Gauntlets (cont'd)

#### HOUSE FLAMBEAU

House Flambeau apprentices undertake a very stylized, very public Gauntlet, displaying their martial or magical abilities. A Gauntlet adventure would include attending such a ceremony, or preparing for it by facing challenges or long-held fears of the apprentice.

#### HOUSE GUERNICUS

The legal-minded House Guernicus magi make their apprentices take an extensive written examination, as well as engage in a mock investigation case. The master engineers a deception and then requires his apprentice to solve the case.

#### HOUSE JERBITON

Apprentices of House Jerbiton participate in a Grand Tour before their Gauntlet, visiting a large city and viewing its beautiful artifacts. In anticipation of this event, a Jerbiton apprentice would be interested in visiting nearby monasteries, nunneries, or noble houses to view any available objects of art. Rumors of a beautiful chalice or woven tapestry could easily divert a Jerbiton apprentice from his current studies, and make him gather his friends for an overland journey.

#### HOUSE MERCERE

Redcaps of House Mercere, as well as the few actual spell casters, must carry a message from one location to another to pass their Gauntlet. This is never straightforward, and the master always includes some trick or dangerous element in the task. For example, the apprentice must carry a faerie to a nearby covenant, since only the faerie knows the message. The faerie is devious and quickly disappears, forcing the apprentice to find it if she wishes to pass her Gauntlet.

#### HOUSE MERINITA

The Gauntlets for House Merinita magi are as varied as the individual members. In broad strokes, the House is interested in either faerie or nature. An apprentice's Gauntlet typically requires her to wander ancient faerie roads and lonely forests, looking for specific faeries, links between the Magic and Faerie realms, and penetrating deeply hidden faerie regions.

#### HOUSE TREMERE

An apprentice of House Tremere must face his master in certain to pass his Gauntlet. This is

a highly formalized event. The apprentice does not need to beat his master, just make a decent showing in the contest. He must present his master with a branch taken from a birch tree, signifying the sigil that his master will keep. Prior to this, the apprentice must acquire a birch tree branch. Egotistical apprentices will want a branch from a magic tree, forcing them (and their companions) to search in nearby magic and faerie woods.

#### HOUSE TYTALUS

Apprenticeship in House Tytalus is cruel and torturous. Tytalus apprentices challenge their master for their Gauntlet when they feel they are ready. A Gauntlet adventure would be some activity that helps prepare a Tytalus apprentice for this inevitable challenge, some endeavor that allows her to practice her favored strengths.

#### HOUSE VERDITIUS

House Verditius is exclusively focused on making magical items. An apprentice must forge a completed "apprentice piece" for his master to pass his Gauntlet. Finding the raw materials for this piece can be quite dangerous, and entertaining.

classical schools of Socrates and Plato, magi thought they could mirror classical models with one of their own. The first attempts were in the 10th century, 200 years before the current universities of the 13th century. All early attempts failed, despite the high hopes and dedicated efforts of the founders. By lowering their expectations, and enrollment numbers, at least two covenants have succeeded as schools of magic, but both are diminished actualities of the initial lofty concept.

Gifted youths are difficult to teach as a group. Unless they are constantly covered by a Parma Magica, they don't get along. The social consequences of The Gift drastically prolong the formative period of making friends. The children are suspicious of each other and distrustful of their peers, detracting from the classroom experience. The heightened anxiety of the situation makes Turbulences more common, and it is tricky to provide a continuous learning environment when the classroom explodes into flames during a grammar lesson. Even when a subject is rudimentary, Gifted children feel the anxiety of working next to their peers, and any excessive emotional outburst can lead to trouble.

Young students are also vulnerable to the passions of their classmates. Hermetic students are not immune to bullying, psychological inadequacies, and jealousy. Early attempts proved disastrous. Soon after the Schism War, a covenant tried to form a Gifted academy. The children did not get along. Suspicion turned into hatred; longstanding animosities became com-

mon; and magi who were expected to live and work together after apprenticeship clung to resentments formed in their youths.

The Hermetic Arts must be taught one-on-one, from magus to apprentice, and this limitation has yet to be overcome. Academic and Arcane Abilities can be taught to multiple pupils by a single teacher, and while these are important, they fall far below the importance of knowing the Arts. Hiring mundane teachers can be a problem. They too need to be protected by a Parma Magica, or are likely to flee at the first opportunity. Employing mundane teachers means introducing them to the Order of Hermes, not legally but knowingly, and some magi are hesitant as to how much the mundane world knows about the Order. While its existence might be public knowledge among some noble circles, details are kept fuzzy so as not to cause undue suspicion. The last thing the Hermetic Order wants is to be accused en masse of heresy or witchcraft.

Another problem is that magi change their minds. It is easy to commit to one, perhaps even two seasons of teaching a year, but a large number of students would require a greater commitment. Few magi wish to teach every season of the year, and even that might not be enough to bear the weight of heavy teaching schedule that multiple students require. But things change three or four years later, when magi realize the amount of work involved and the lack of personal time available. Because Arts must be learned through one-on-one teaching, many magi

prefer a single apprentice-to-parents relationship. History has shown this to be the most effective method of propagating Hermetic magi.

These problems are not insurmountable, but overcoming them requires concentrated effort and a great deal of the magi's time. The school could be hidden, in a remote covenant or a regio; mundane teachers could be highly paid and protected by Parma Magica; and a powerful Aegis could limit Turbulences, as long as casting tokens are provided when the students need to practice magic. The biggest limit is the one-on-one teaching of the Arts, and many magi consider that until this limit is conquered, schools are a waste of energy and time.

There are at least two covenants in Mythic Europe that function as schools, although both should be considered covenants first and schools second. Though dedicated to teaching, neither has overcome the difficulties involved in instruction groups of Gifted students, although both have found ways around that difficulty. The island covenant of Polyaios runs a school that educates Gifted children in the liberal arts, a system that only works because of the Theban Tribunal's treatment of apprentices in general (*The Sundered Eagle, The Theban Tribunal*, page 33). The mysterious Scholomance in the Transylvanian Tribunal teaches 10 students at a time, and while all might work for the Order after graduation, only one is Gifted (see *Against the Darkness: The Transylvania Tribunal*, Chapter 6).