

THE GEMPESS

by Stewart Wieck

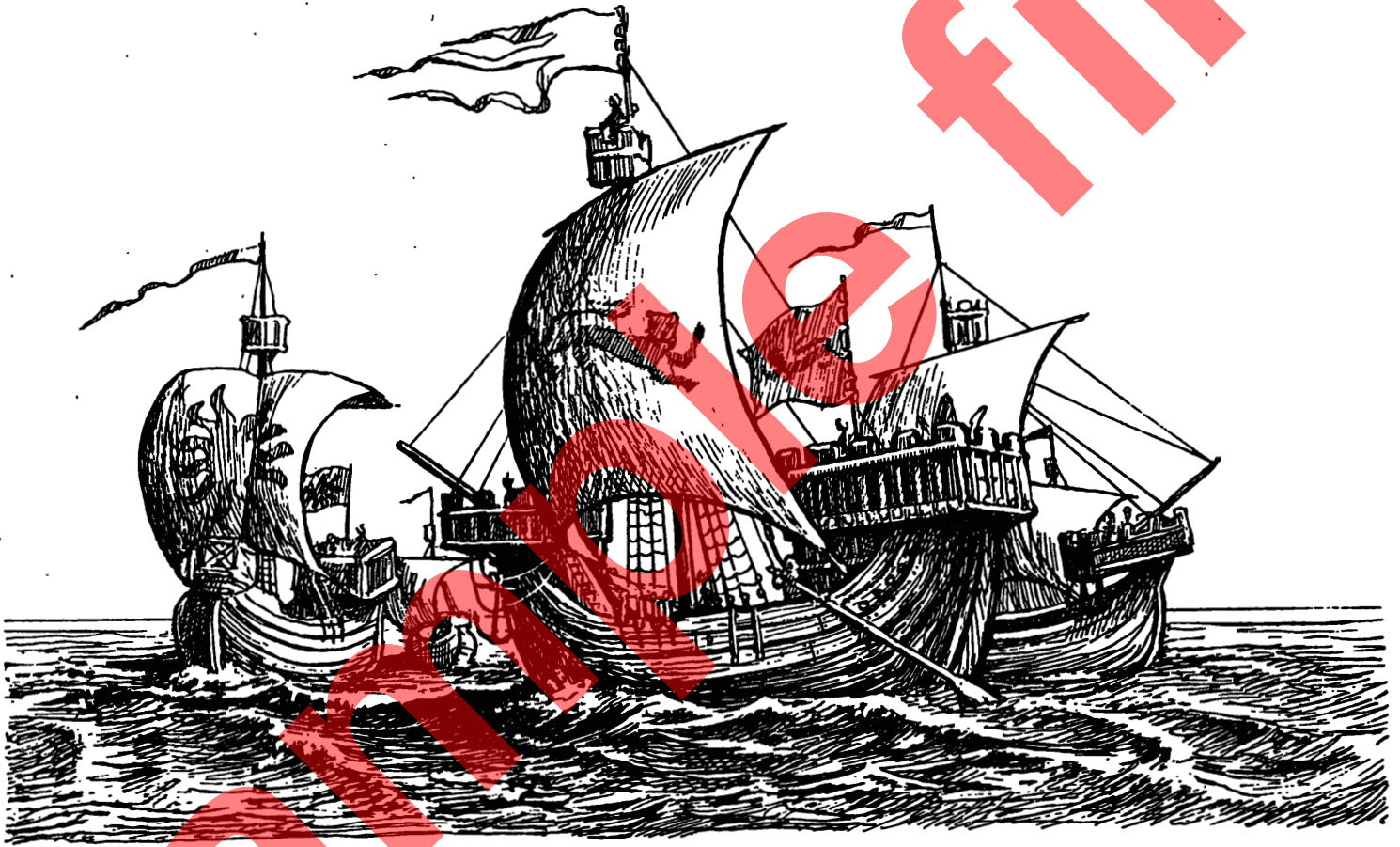


JK
©1990

LR0501

The Tempest

A Saga of a Covenant's Journey from Summer to Autumn



by Stewart Wieck

Lion Rampant

The Author extends special thanks to:

Kelly Golden and Stephan Wieck for years of exciting roleplaying and for inspiring some of the events of this supplement. Kelly's idea of a covenant built on the ground of a past great battle was the springing point for the entire supplement and Steve's interesting characters helped shape many of the roleplaying encounters.

The Tempest

2

Credits

Original Design: Stewart Wieck
Development: Mark Rein•Hagen, John Brandt
Design Contribution: Kelly Golden, Stephan Wieck, Mark Rein•Hagen, John Brandt
Layout: Nicole Lindroos
Editing: Mark Rein•Hagen, John Brandt, Lisa Stevens
Technical Editing: Lisa Stevens, John Brandt
Historical Editing: John Brandt
Promotions and Sales: Bruce Tarnopolski
Product Coordination: Lisa Stevens
Cover Art: Jeff Menges
Interior Art: Eric Hotz, Charles Dougherty
Title Logo: Richard Thomas
Ars Magica was created by Mark Rein•Hagen & Jonathan Tweet

Lion Rampant would like to dedicate this supplement to all of our friends at White Wolf Publishing. Thanks for all the support over the last three years, the friendship you've shown, and the encouragement through both thick and thin. With friends like you guys, success is only a matter of time.

Look for articles on *Ars Magica* in future issues of *White Wolf* magazine. For more information, write to:

White Wolf Publishing
1298 Winter Place
Anniston, AL 36201

Special, special thanks to:

Mark "I'll just add some stuff in here about the Order of Hermes and change this to..." **Rein•Hagen** for opening up the *Ars Magica* world to out of house writers

Lisa "Hi there, Stewart. How would you like to write a supplement for us. Oh, by the way, it's due in a month." **Stevens** for raising AT&T's stock with all the calls to Carrollton, GA, trying to coordinate this project

John "Sure I'll make up an ancient druidic society. Give me a few minutes." **Brandt** for adding the historical details which make this supplement all the more enchanting and doing a fair bit of writing too.

Nicole "Order of Hermes is done. Give me a day to finish Tempest." **Lindroos** for dealing with a near impossible production schedule — and surviving!!

Bruce "How about a game of *Around the World*" **Tarnopolski** for allowing the staff to "shoot hoops" to relieve the tension and letting us win occasionally too.

Stewart "Perhaps I CAN review this product." **Wieck** for putting up with a lot of crap on this project and bringing roleplaying back into our lives again (next week, Stewart?).

Jeff "I should be able to fit you in here somewhere" **Menges** for doing another beautiful cover and being patient with a young, and many times imperfect, company.

Richard "You need the logo done by WHEN?" **Thomas** for once again fitting us into his hellacious schedule and getting us the art when we needed it.

The Tempest

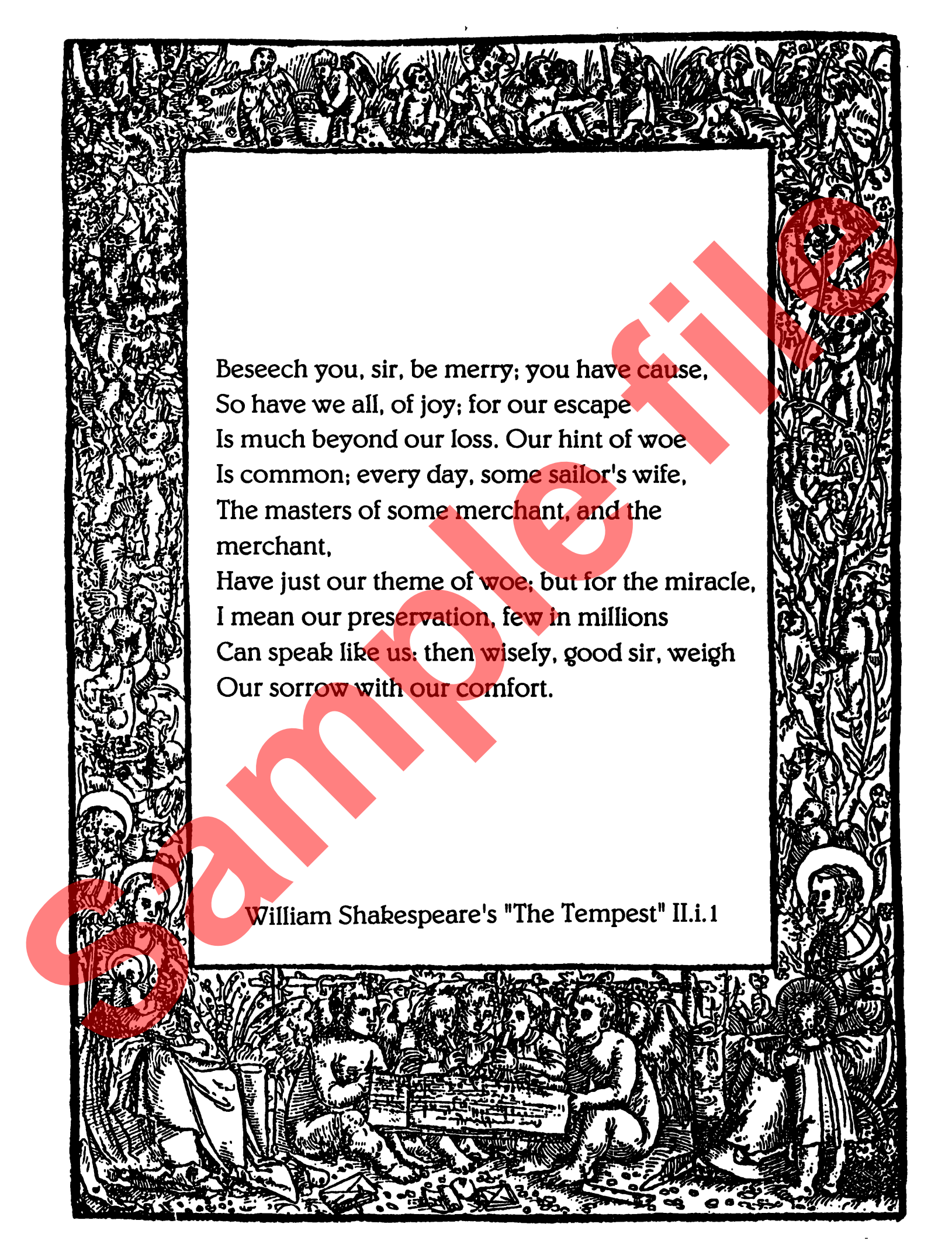
Digital Edition Version 1.0.1

Copyright © 2006 Trident, Inc. d/b/a Atlas Games.

All rights reserved.

Table of Contents

| | | | |
|-----------------------------------|----|--------------------------------|----|
| Preface | 5 | The Hedge Wizard | 34 |
| Introduction | 6 | Summary | 34 |
| Background Information | | The Petition | 34 |
| about Hermetic History | 6 | Herrick's Plan | 35 |
| The Campaign | 8 | Caught in the Act | 36 |
| Theme | 8 | The Escape | 36 |
| The Course of the Saga | 8 | The Bleeding Ground | 37 |
| Two Traditions of Magic | 11 | Stages of Reanimation | 37 |
| Druidic Magic | 11 | Not All Blood, Sweat | |
| Mercurian Magic | 12 | and Tears | 38 |
| The Magi | 13 | Adventure Ideas | 39 |
| Herrick the Druid | 13 | The Longship | 40 |
| Marlowe, magus of | | Learning the Story | 41 |
| House Flambeau | 15 | Marlowe's Reaction | 41 |
| The Druid Rises | 17 | The Source of Power | 42 |
| Summary | 18 | Background Details | 42 |
| A Shortage of Supplies | 18 | Research | 42 |
| In Hapton | 18 | The Truth of the Legend | 43 |
| The Widow | 18 | Village in Turmoil | 43 |
| The Truth of the Matter | 19 | Thorgrim, Barrow Wight | 46 |
| The Next Step | 19 | The Barrow Wight | 46 |
| The Bondsman | 19 | The Legend of Alfgeir | 46 |
| The Pardoner | 20 | Before the Ritual | 47 |
| Incident at the Docks | 20 | Performing the Ritual | 47 |
| Herrick (incoherent state) | 21 | Fighting the Kraken | 48 |
| Father Fulke | 21 | Going Viking | 48 |
| The Mentor | 22 | The Kraken | 48 |
| Summary | 22 | Beneath the Waves | 49 |
| The Invitation | 23 | With the Vikings | 49 |
| The Village | 23 | Over Cimbrinsula | 50 |
| The Villagers | 24 | The Merfolk | 51 |
| The Manor of Sir Hanson | 24 | The Urns | 51 |
| Sir Hanson, Knight | | How to Run It | 52 |
| Banneret, Lord of Gern | 25 | Merfolk | 52 |
| Grendleby, Steward | | The Whale | 52 |
| of Gern | 26 | Herrick's Assault | 53 |
| Pip, Stableboy | 26 | Time of the Attack | 53 |
| The First Night | 27 | Battleground | 54 |
| The Groggs | 27 | The Attack | 54 |
| The Companions | 27 | Running the Finale | 54 |
| The Magi | 28 | Cockatrice | 55 |
| Adding Fuel to the Fire | 28 | 12-headed Hydra | 56 |
| The Story Behind | | Griffin | 57 |
| the Attacks | 28 | Just Rewards | 57 |
| The Attack | 28 | Appendix One: | |
| Faerie Stone Dragon | 29 | New Spells | 59 |
| At the Cavern | 29 | Appendix Two: | |
| Protecting the Cave | 29 | New Magic | 60 |
| The Dragon's Lair | 31 | Appendix Three: | |
| The Inner Sanctum | 32 | Hermetic Lore | 61 |
| Learning From Marlowe | 32 | | |



Beseech you, sir, be merry; you have cause,
So have we all, of joy; for our escape
Is much beyond our loss. Our hint of woe
Is common; every day, some sailor's wife,
The masters of some merchant, and the
merchant,
Have just our theme of woe; but for the miracle,
I mean our preservation, few in millions
Can speak like us: then wisely, good sir, weigh
Our sorrow with our comfort.

William Shakespeare's "The Tempest" II.i.1

Preface

Ars Magica, more than most other RPGs, lends itself to true campaign play. While other RPGs certainly allow for campaigns, the kind provided is very different from that available in **Ars Magica**. Most of the time, what gamers term a "campaign" is simply a series of interconnected adventures, where the only continuity is the identity of the characters.

Covenants in **Ars Magica** make a Saga-type campaign possible. The covenant is a permanent fixture in the characters' lives and helps maintain focus within an **Ars Magica** Saga. As the seasons pass, the covenant grows and the characters age. The depth of realism this provides allows the creation of a believable yet playable campaign.

This supplement for **Ars Magica** is intended to emphasize the campaign environment of your current Saga. The events and adventures detailed herein will provide a complete background around which other "one-shot" adventures can be played. These events are not intended to be played one after the other until finished. Rather, the events should be interspersed with stories such as *The Broken Covenant of Calebais*, *The Stormrider*, "The Golden Ship" from *WHITE WOLF Magazine*, or something of your own creation. After one such adventure is played, another step in the unfolding drama which this supplement describes should be revealed.

Used properly, this book can add depth to your **Ars Magica** Saga which isn't possible by simply alternating seasons of research and adventure. It will also help maintain the players' interest as they wait to learn what is going to happen next. In fact, their search for more information about the events of the campaign will certainly lead to many unplanned and exciting game sessions.

While the timing of the events detailed in this supplement may be altered to suit the current status of your players' covenant, the events are intended to take place during a covenant's Summer (as described in the *Covenants* supplement). At the end of the campaign, the covenant will achieve the pinnacle of its power and enter the period of Autumn. With that in mind, you may only now begin to understand the scope of what this supplement attempts to provide. The journey from Summer to Autumn could take centuries and if that's what you desire, then the events of the campaign should be introduced throughout a two hundred year span of time. Alternately, because the time it takes for covenants to mature is highly variable, Summer may last only a score of years. In this case, the events of the campaign will unfold much more quickly.

Choose a length of time appropriate to the style of Saga you are telling, but I recommend a period of forty to fifty years for the maturation to Autumn. The actions of the players could hasten or slow the introduction of the events, but that's as it should be. A covenant is a representation of the magi who dwell within it and it can develop only as fast as they allow. However, some of the events are outside the control of the characters, for the magi cannot control every aspect of their existence, even in cases where magic is concerned.

Why choose a campaign detailing the progression from Summer to Autumn? You may disagree, but I feel that the first Saga of players new to **Ars Magica** should begin in a Summer covenant. This setting allows the players to learn the game without their characters having too much initial responsibility. It is unlikely that new players could effectively manage a covenant with the demands of one in the Spring-phase of its existence. Autumn is a poor choice as well because the characters would begin with too much influence and power. Winter is simply too strange to expect new players to comprehend.

In Summer, players have the opportunity to see their characters work hard and achieve the rewards of Autumn, and thereafter (and perhaps with the help of later supplements similar to this one) slowly lose power and prestige to newer covenants during Winter. They may even feel the ultimate satisfaction of rebirth during Spring. It is the changing of the seasons which makes this supplement unique more than anything else; travel through them well.

Stewart Wieck
May 1990



The Tempest

Introduction

Background Information about Hermetic History

This section relates all of the historical information with which you must be familiar in order to properly integrate the events of this campaign into your Saga. You may be surprised to discover the magnitude of the situation in which the characters will become involved, but imagine the delight of the players when they learn the significance of the history they have touched. Do not reveal its true scope to the players until it arises as a natural part of the story.

This campaign is based on situations and events which occurred prior to and during the formation of the Order of Hermes. In fact, the beginning of the tale is as old as the ancient rock of Stonehenge. Much of what is described below in these background notes is either denied or belittled by many of the older members of the Order. The suggestion that druidic magic had an influence on the formulation of Hermetic magic is openly derided. It is not likely, at least initially, that the characters will know anything of it. By the end of this tale, the characters should, hopefully, come to understand the magical roots of their Order in a vastly different light.

Most Hermetic scholars who investigate such histories feel that, before the Golden Age of Greece, another complex society existed outside the influence of Mediterranean civilization. For dozens of centuries before the glory of Athens, a primitive race inhabited the limestone caverns of western Europe. The paintings which can be found in these caves are evidence of how deeply attuned these people were with nature. This harmony soon grew into religion and ultimately a tradition of magic. Though Hermetic magi know of these cave paintings and their supposed magic powers, few realize that they greatly influenced the Kymryc and Celtic civilizations of Britain.

A thousand years before Alexander the Great, descendants of the cave painters erected Stonehenge on the misty, green lands of the British Isles. Called the Kymry, they were a cairn-building civilization of peaceful, nature-worshipping people. In the tradition of their ancestors, the Kymry continued to capture the magical essence of nature in their paintings and engravings. The most powerful of these pictures directly controlled many natural phenomena and could be found upon the sacred isle of Cimbrinsula. Located midway between the islands of Britain and Hibernia (Ireland) in the Irish Sea, Cimbrinsula was isolated and not as famous as the other achievements of the Kymry, such as Stonehenge.

As Gaelic culture infiltrated and dominated Europe, from the Atlantic Ocean to the Danube River and the Baltic Sea, the Gaelic warriors stumbled across the wonders of the magical cairns of Brittany. The Kymryc priest-magicians who tended these mystical sites, excited by contact with the vibrant and colorful Gaelic civilization, led them across the sea to Britain, the center of Kymryc power. Once there, the Gaels discovered the wonders and power of Stonehenge, the groves of Angelsey, and even the paintings of Cimbrinsula. The Gaels, who had vanquished all within their path from the Pyrenees to the Alps, craved to possess these wonders for themselves.

The ancient magicians of Cimbrinsula were surprised when their Gaelic guests returned with military hoards and attacked. Too quickly overwhelmed to prevent the capture of their sacred island, they utilized the power of their magical land to destroy Cimbrinsula (and themselves) as well as the invading army of Gaels which was upon it. Having eliminated the main contingent of Gaelic military power while sundering the basis of their own magical might, the remaining Kymryc priests had little choice but to join their Gaelic conquerors in order to defend their remaining magical sites, for neither group could hold them alone.

The culture which flowered from this union, known to Europe as the Celts, still drew great power from the magical nature of the Isle of Angelsey. Thus, the Kymry became the druids of Celtic society, using this far-flung people to protect the remnants of their power. Just as the



philosophy and methods of ancient Grecians were used as models by the Romans, so the ancient, nature-oriented civilization of the Kymry influenced the Celtic Britons. The roots of Druidic magic can be found in the ancient stone cairns and cave paintings of northwestern Europe.

A group of Celts, strongly supported by their druids, sacked Rome in 390 B.C. Because of this continuing threat to the city as well as a rivalry with Carthage, the Romans looked eastward for magical help in their struggles, just as they looked to Greece for culture and philosophy as well. In

Greece, a religious group very different from the Druids had evolved from the mists of time, perhaps even pre-dating ancient Mesopotamia. The worship of Hermes, the Greek god of magic, was adopted by Romans looking for power over and protection from their hated enemies. As related in various texts prepared by Vernasius (see *Saga Pack*, "The History of the Order"), this Cult consisted of priests of Mercury (the Roman equivalent of Hermes) who worked elaborate ritual magics requiring a large group of priests. Primarily, the magic performed either benefited the Cult of Mercury or protected the glory of "eternal" Rome.

When the Romans, supported by the rituals of the Cult of Mercury, expanded into Celtic Gaul, these two powerful traditions of magic clashed along with the foot soldiers of their civilizations. The highly organized Cult had developed elaborate rituals which gave them great advantages over the disparate groups of druids. The Celts and their druid allies lost their continental possessions, beginning with Cisalpine Gaul (northern Italy) and not ending till the Roman legions marched to the Atlantic Ocean.

From their stronghold in Britain, the druids rallied their brethren in Transalpine Gaul (France) in a massive rebellion. Although this was crushed by Julius Caesar, the druids continued to harass the Romans from the safety of their enchanted island whenever they could. Immediately after Caesar's victory, the Cult of Mercury began a complex ritual which would destroy the druids'

sanctuary on Angelsey. For over a century, the Cult gathered the means necessary to destroy such a potent mystical target. Finally, in A.D 61, a massive strike was launched by the Cult, and the Roman General Suetonius Paulinus sacked Angelsey, putting many druids to the sword and scattering the rest.

However, the Roman Empire did not last forever either. As its western half disintegrated and Christianity began to spread from the cities of Europe, members of the Cult were forced to travel further from the centers of

power in order to continue their magic. Secluded in the forests of central Europe, the members of the Cult were largely forgotten by those in power in Rome. By the time the Western Roman Empire finally fell to the assault of Germanic barbarians, only a small group of those who had experienced the glory of Rome survived. These last few "priests of Mercury" became increasingly interested in personal power and knowledge over "religious" pursuits.

However, this new breed of magi had a problem. All of the magic of the Cult of Mercury was based on elaborate group rituals, procedures the magi no longer had the supplies or personnel to perform. In order to continue using magic, the magi had to learn the means to cast individual, if less effective, enchant-

ments. Fortunately, there was an answer. The guides to the solution were the few remaining druids who managed to survive the Roman occupation of Gaul and Britain. These druids, magi in their own right, were on the other end of the magical spectrum. The only magics they could perform were short, but highly varied enchantments cast intuitively and spontaneously by an individual. While there was no written record of Druidic magic, this tradition had been passed from master to student for centuries. The long ceremonies for which the druids are now noted were not magical at all, but rather they were a means of showmanship to impress others — a tactic first developed by the druids' shamanic ancestors.



The Tempest

8

Bonisagus, a magus from the Cult of Mercury, was the first to combine these two traditions of magic into the system of magic now commonly practiced in the Order of Hermes. Along with a group of ten Latinate magi, one druid (Diedne), and one Germanic magus, Bonisagus established the Order of Hermes during a gathering at Durenmar in the Black Forest. As word of this spread, magi of all traditions from throughout Europe journeyed to Durenmar to become part of the Order of Hermes. Other magi were coerced into joining, for some of the Founders were intent on eliminating all magicians in Europe except for members of the Order. Facing such hostility, many druids joined House Diedne simply to avoid lethal hostilities and became part of the Order.

The plan for unification was not met wholeheartedly by all of the wizards of either magical tradition. A few members of the Cult of Mercury felt that they were above associating with the "savage" druids and clung to many of their old ways of doing magic. Likewise, some druids resented the Romans, because their Empire had banned their religion and forbidden the practice of their traditions. This persecution had been increased when the Roman Empire brought Christianity to western Europe. Christianity was a force which the druids could not overcome and it pushed them completely out of their homelands. They neither trusted nor liked the Roman magi, but joined their Order to gain both equal status with and protection from their Latin counterparts, as well as some aid in resisting the Dominion.

During the Schism War, these antipathies flared openly and House Tremere declared war on House Diedne. Many in the Latin Houses had never fully given up their Mercurian magic. Since they could not halt the further merging of the two disparate traditions, they sought to take advantage of this last opportunity to prove their dominance and aligned themselves with House Tremere. There were many small skirmishes and battles, and many magi from both sides were killed. With the aid of both House Flambeau (who had a strongly Mercurian contingent within their ranks) and even House Quaesitor, however, House Tremere slowly overcame the druids of House Diedne.

After two years of war, only the nucleus of House Diedne was left, the rest of its members either killed or fled to far distant lands. Its Primus and its most powerful leaders were driven back and forced to make their final stand.

After a month of magical combat, they had battled to a standstill, but the fury of the conflict affected the countryside for miles around. The druids called upon many powerful beasts and the awesome powers of nature to destroy their enemy. Using ancient rituals contributed by the die-hard Mercurians in their House, the Flambeau magi summoned forth great energies which not only destroyed most of the druids' beasts but affected the minds of the druids themselves as well.

Eventually, the druids concluded that they could neither win nor survive the battle, so they decided to take their enemies with them. They likened their decision to one of their oldest legends, where their ancestors, the Kymryc magicians, sealed their own fate by calling upon the ocean to overwhelm their sacred island, Cimbrinsula. By calling forth all of the magical resources of their own bodies, they managed to create a tremendous storm and a thousand bolts of lightning crashed down simultaneously over the battlefield while a great wind swept everything away. Only a few combatants on each side survived for any length of time thereafter. A druid was stunned and flung into a nearby body of water where he drowned, and a Roman magus, though gruesomely injured, slipped away but was presumed destroyed in the explosion. Neither side actually won the battle, but since most of the remaining druids had now been killed, their tradition of magic was almost entirely lost. Because of the lack of survivors and an unwillingness on the part of the Order of Hermes to document it, this battle has been largely forgotten and ignored. Most magi only know that House Diedne was destroyed because it was "an enemy of the Order."

The members of the Order of Hermes who were not involved in the combat could only watch in horror at the destruction caused by the battle. The few records which even refer to this battle call it "The Tempest" and remark that it was the primary reason the Schism War came to an end (and, incidentally why *certamen* became the predominant means for settling disputes). Those who had refused to change to the new system of magic were mostly gone, so within years the situation was diffused and events returned to a semblance of normalcy. The Druidic and Mercurian traditions were no longer a force within the Order.

How could all of this possibly affect the characters a century or more later? Little do they know, but their covenant is built on the site of that ancient battle. The magical aura is strong here because of the residual energy from the battle and the founders of the covenant, unaware of the site's history, have unwittingly made themselves a part of that history. The conflict is not yet entirely concluded and champions of the two traditions of magic will meet once again on the battleground. The events leading up to and including the final stages of this climatic battle are the plot of this strange tale. May you find it enjoyable.

The Campaign

The events of the campaign in this supplement are presented in a manner which does not lead the players, much less the characters, to the realization that all of the scenarios they play are actually part of a connected campaign. However, assuming your players are familiar with the purpose of this supplement's content, the mere fact that you are utilizing this material may indicate to them that a Saga-long story is in progress. You should make an effort to prevent the players from realizing which adventures are integral pieces of this story. Part of the fun of this campaign will be the hindsight of seeing how supposedly unrelated episodes actually fit together to form the basics of the Saga. Let them look back on it later and understand how it all works together — until then, keep it a mystery.

As you may have guessed from the history given in the proceeding section, the main factors of this campaign are the "presumed dead" magus of House Flambeau, Marlowe, and the "drowned" druid, Herrick, of House Diedne. It is around these two characters that the principle events of this Saga are based, so the better you understand and roleplay them, the smoother your storyguiding will go.

In order to fit your covenant into this Saga, you may have to change some of the ideas to mesh better with the terrain and political structure of your covenant. For instance, even though this supplement indicates that Herrick was thrown into the sea during The Tempest, it could have as easily been a river or lake. The names of the various characters described herein also have a noticeable English flavor to them. Change them to fit your Saga.

Theme

The theme of this Saga is not as easily explained as most themes for Ars Magica Sagas are, for it is a combination of many disparate elements. Though the characters will, in the end, probably be forced to fight Herrick the druid (for he is an "enemy of the Order"), they are likely to have sympathies for him regardless of his Renounced status. During the course of this story, they should learn that they are members of an Order that is impure and fallible, with a history of violence and destruction. Yet they must continue to support it and even fight its battles, for without the Order, there would be even more chaos and death than there already is. The characters will learn, and hopefully the players as well, that not everything is as cut and dried or black and white as they might sometimes expect. Friends, allies, and even the characters themselves sometimes must carry out questionable, if not very objectionable, actions to set everything right. What exactly they decide to do is part of the moral dilemma posed by these stories. The magi must, of course, protect their covenant, but how they do so and what gamut of thoughts and emotions they run is the true test of their characters.

The Course of the Saga

After several centuries of lying at the bottom of the sea (where he was kept alive only by the powerful protections he prepared prior to The Tempest), Herrick returns. At first, he is not very coherent and is barely aware of his surroundings (see "The Druid Rises," p.17). Over the course of a few years, he regains his wits and is finally able to examine the world around him. What he finds causes much chagrin — not only has the Order of Hermes founded by "deluded" Bonisagus survived, but some of his wizard followers have built a settlement on the very spot of the druids' defeat centuries ago. In his eyes, the covenant where the characters live was erected as a monument to the success of the Order of Hermes and is a celebration of his failure to stop the tyranny of the Order.



The Tempest

10

Herrick therefore embarks upon the task of destroying the Order of Hermes and he decides to start with that which is most offensive to him — the characters' covenant. Revenge is all he has left to live for, so he dedicates himself completely to the task. Though the druid's power is tremendous in terms of what magi of the characters' time are capable of doing, it takes him several more years to develop the complex rituals he requires. After all, the tradition of magic which his House practiced did not accommodate anything like the complicated, formulaic ritual which he has in mind.

As much as he abhors the idea, Herrick must learn more about ritual magic. To do so, he assumes the guise of a hedge wizard interested in learning the "true" way of magic and asks for admittance into the covenant where the characters reside. After a period of a few years, or once he feels his disguise is in jeopardy, the druid will mysteriously disappear from the covenant to gather the materials he needs to perform his ritual (see "The Hedge Wizard," p. 33). He also takes with him some of the more powerful items from the covenant's stores as well as any secrets he might have discovered.

Meanwhile, one of the characters will meet the other focus of this century-long conflict — Marlowe, the "Roman" magus of House Flambeau who managed to survive the battle. Marlowe almost perished in the magical fury, but after restoring himself to full health, he decided it was futile to maintain the Mercurian ritualistic tradition within the Order of Hermes. With most of his Mercurian allies from House Flambeau crushed by the magic of the druids, he realized the Order would maintain its impure, compromising ways. He himself had learned a good deal of non-ritualistic magic. Because of this, he was on the outskirts of *The Tempest*, "protecting" the die-hard Mercurians who were finishing their ritual in the center of the battle. Therefore, he felt he survived only because of his "impurity" and the constant reminder of his failure in an impure Order weighed heavily on his mind.

Marlowe lives a solitary life near the site of the ancient battle, *The Tempest*, and thus near the covenant where the characters live. When one of the characters' magi discovers him, Marlowe makes arrangements with the character which insures his secrecy while vastly benefiting the character (see "The Mentor," p. 22). They are given access to the wisdom of Marlowe as well as the lore he has accumulated and possibly even a few magic items.

Several years after the disappearance of the "hedge wizard," a very odd phenomenon occurs — the ground around the covenant and everywhere within the covenant's magical aura begin's to "bleed." At the same time, the magical aura begins to decrease. At first, only small puddles of blood appear, but over the course of months and years, the landscape will be dyed red. Events are nearing the final stages when feathers and scales begin to

poke up from the ground. All of this is the result of the druid's ritual (see "The Bleeding Ground," p. 37).

Eventually, the characters will learn both the history of the site and the identity of the solitary magus who lives nearby. When confronted by the characters, Marlowe will explain what the mad druid is doing and a possible means of defeating him. His idea to defeat the druid, however, requires that the characters travel to the sunken isle of Cimbrinsula to gather more information. Unfortunately, the druid is the only living being, except perhaps the High Sindorie of Britain (faeries the players have little hope of contacting), who Marlowe thinks might know the location of Cimbrinsula.

However, with some research, the characters will discover a possible solution — an ancient Viking longship which Norse legends claim was sailing to plunder the ruins of Cimbrinsula when it sank. It's a long shot, but the owner of the longship who, in Viking fashion, would have been on board, may have actually known the isle's location and be tempted to continue his voyage. Marlowe can teach a magus a powerful ritual to call the longship to the surface so the Vikings can resume their voyage, but this time with representatives of the Order of Hermes aboard (see "The Longship," p. 39).

The characters board the ship, and after a few harrowing encounters, they arrive at the location of the great isle of Cimbrinsula. The city, of course, is now beneath the waves, and without proper magic, an underwater journey is impossible. With the aid of merfolk, however, the characters are able to retrieve what they need, perform the necessary enchantments, and return to their covenant where an enraged druid has prepared a direct assault on their covenant (see "Beneath the Waves," p. 49).

Since Marlowe cannot leave his cavern, the fate of the covenant is in the hands of the the characters. If they cannot defeat the powerful druid, their covenant, and perhaps others across Europe, will be destroyed (see "Herrick's Assault," p. 53). Yet the battle of which they become a part is an extension of an unjust witch hunt and they are taking on the roles of the "bad guys." It will be a difficult and highly dangerous battle, many characters will likely die, and there will be little glory at its conclusion — only the bittersweet joy of survival.

If the magi succeed, the magical aura of the covenant will return two-fold. This, plus the gift of a number of magical artifacts and access to Marlowe's huge library, propels the covenant into Autumn and a position of power within the Order of Hermes. They will have gained great status and honor in the Order and may gain the opportunity to reopen the history books about that most misunderstood of events — *The Tempest*.

Two Traditions of Magic

The magic used by the members of the Order of Hermes is actually a marriage of two distinct styles developed independently long ago. The new Hermetic tradition is a compromise of the older traditions and combines them in a way that eliminates the inherent weaknesses of both. However, the strengths of the traditions were not reconcilable, so these were lost as well. These traditions are believed to have disappeared, though it is conceivable that a hidden enclave of druids in the mountains of Wales, for example, still practices this "pagan" magic.

The styles were called Mercurian and Druidic to distinguish them from that currently used by the Order, Hermetic magic. Mercurian was the tradition passed down through Egypt, Greece, and Rome, while Druidic was the tradition of the Celtic people as passed down from their Kymryc predecessors.

(Note: The two magi central to this campaign supplement each partially utilize one of these older styles of magic, therefore details are provided in this chapter and the next which will help you govern their use of magic. Techniques and Forms were not developed prior to the formation of the Order of Hermes, but the way they label magical effects provides a convenient means of describing the earlier traditions of magic.)

Druidic Magic

This tradition of magic stressed individual and self taught control over mystical powers. Students were instructed in methods of manipulating the various aspects of magic, but in a way which supplemented their native talents rather than dominating and controlling them as Hermetic magic does. The most important and common talents of these Druidic magi were similar to three Techniques found in Hermetic magic, albeit at a much more highly developed level. In particular, Druidic magi had an excellent capability to create (Creo), transform (Muto), and control (Rego). Most of the objects affected by magic (i.e.- Forms) were not stressed, for Druidic magi felt if a caster was a proficient creator, transformer, and controller, the actual target of the magic was secondary. However, because of religious duties later required of the druids, they soon became quite proficient at magically manipulating flora (Herbam) and fauna (Animál).

The highly developed Techniques of Druidic magi also imparted a greater ability to use spontaneous magic; in fact, almost all of the magic used by druids was spontaneous. On the other hand, Druidic magi very seldom used formalized spells for two important reasons. First, the Druidic tradition of magic was primarily an oral tradition, involving few texts. Specific spell formulae were not followed exactly as if they were read straight from a book, but were personally manipulated by the teachers, who verbally explained the basic ideas to their students. Also, their intuitive brand of spontaneous magic was so effective that formalized spells were considered superfluous.

Finally, druids were such self taught and intuitive practitioners of magic that Druidic magi were unable to perform any sort of group ritual spell or combine their powers such as by using the MuVi Wizards' Communion spell. In general, the druids were known for being able to cast spells as a natural part of their day, almost as if they did so without thought. Magic was a deeper and more intimate part of their lives than it was for the Mercurian magi or for the Hermetic magi of today.

