

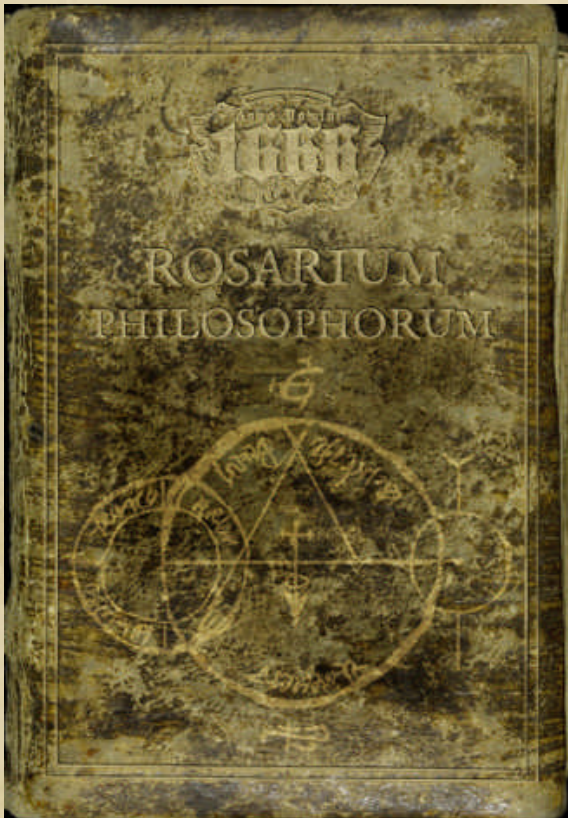
ALCHEMY

Alchemy is the ability to create alchemical potions. At the start of the game, the Alchemist gets a number of potions equal to his Alchemy rating +2. The potions may not be of higher level than his Alchemy rating. Furthermore, a maximum of one potion can be level III, and a maximum of two potions can be level II.

To be able to carry a potion the Character – in addition to the Alchemy skill – must have a Book of Alchemy. A Character may have only a single Book of Alchemy in their equipment (see Spellbooks and Books of Alchemy).

Example:

- A Character with Alchemy 1 skill gets 3 potions, only level I potions.
- A Character with Alchemy 2 gets 4 potions, including no more than two level II potions.
- A Character with Alchemy 3 gets 5 potions: a single level III potion, up to two level II potions and the remaining must be level I potions.



The Rosarium Philosophorum is a Book of Alchemy.

The book contains recipes for x potions:

Potion	Level
Gluten Eximus <i>Glorious Gue</i>	1
Vapor Venenis <i>Poisoned Vapor</i>	1
Ferro Veneno <i>Poisoned Iron</i>	2
Nebula Fetori <i>Stinking Cloud</i>	2
Aqua Regia <i>Regal Water</i>	3
Pulvis Irritans <i>Irritating Dust</i>	3

SPELLBOOKS AND BOOKS OF ALCHEMY

Spellbooks and Books of Alchemy are equipment items. Most wizards and alchemists have their own spellbooks and books of alchemy – their titles are printed in the Character's equipment. When a wizard/alchemist is included in your Character pool take their book also. These books form your library. By deploying a wizard/alchemist in your Band they may be given any book from your library, but only one of a given type (no more than one spellbook and one book of alchemy). Books can be given only to Characters that have the appropriate skills – spellbooks to Characters with the Sorcery skill and books of alchemy to Characters with the Alchemy skill.

ROSARIUM PHILOSOPHORUM

<i>I</i>	<i>II</i>	<i>III</i>
GLUTEN EXIMUS (<i>RHASES</i>)	NEBULA FETORI (<i>RHASES</i>)	AQUA REGIA (<i>GALENUS</i>)
VAPOR VENENIS (<i>VILLANOVANUS</i>)	FERRO VENENO (<i>GALENUS</i>)	PULVIS IRRITANS (<i>VILLANOVANUS</i>)

USING POTIONS

Every potion described below has a name, a level and effect. The names of potions are in Latin and include, apart from potion type, the author of the formula. Names of authors (given in brackets) are mainly a story element. They are real names of alchemists from the past or people describing given substances. It might happen that books will include potions of the same name but of different authors, with different levels and effects. This is not an error but an intended measure. Potions with similar features, like Pulvis Iritans (Irritating Powder) by Sendivogius is not as good as the one designed by Villanovanus. The effect of the first one is weaker than on the latter. However it is easier to prepare, as a result its level is II, while the latter requires a better alchemist and more rare or dangerous ingredients, and as a result its level is III.

An appropriate alchemist's casket card is attached to every book of alchemy. Before the game use generic counters to mark the number and type of potions the Character has, remember the limits specified in the Alchemy skill. This may be done in secret from the opponent. Each potion is a single use item – after use discard the appropriate counter (you may also leave the counter on the card as long as the potion is in the game and put a counter of an appropriate color on the board in order to remember where a given potion was used and remove the counters only when the potion stops working). The alchemist cannot make new potions during the game.

The effect of the given potion states if using it is a full action, partial action or a Maneuver.

BUYING POTIONS

Alchemists searched for a way to transform lead into gold, however more often they transformed gold into things far less lasting and valuable. The alchemist may supplement the casket with additional potions at a cost of Kreuzers.

Potions are purchased before the game, when the casket is prepared.

Each additional level I potion costs 2 Kreuzers, a level II potion costs 4 Kreuzers and a level III potion 6 costs Kreuzers.

Potions purchased this way are not subject to limits given above, however the alchemist still cannot buy a potion with level higher than their Alchemy rating.

THROWING POTIONS

Some potions are in the form of bombs - this means they need to be thrown at the enemy. Such potions can target a Character directly or a specified space. Treat this as any shooting action (shooting), range is 6 spaces + Strength of the shooter, and DL:6. Triumph in the to hit test does not cause additional damages.

AREA WEAPON

Area weapons can hit all the figures in several spaces, depending on the type.

There are 3 types of area weapons:

- hitting only the central space (see space A in fig. 1)
- hitting 5 spaces - central space and 4 in cardinal directions (B in fig. 1)
- hitting 9 spaces - central space and all adjacent spaces (C in fig. 1)

An area weapon may target a space (no need to target a Character). Spaces with undetected Inconspicuous figures or friendly figures may not be targeted. You may attack a space adjacent to such a figure, but for such an attack a DL:7 Fortitude test is required. If failed, the Character is unable to make the throw and loses 1 partial action. However, friendly and Inconspicuous Characters can be hit due to scatter.

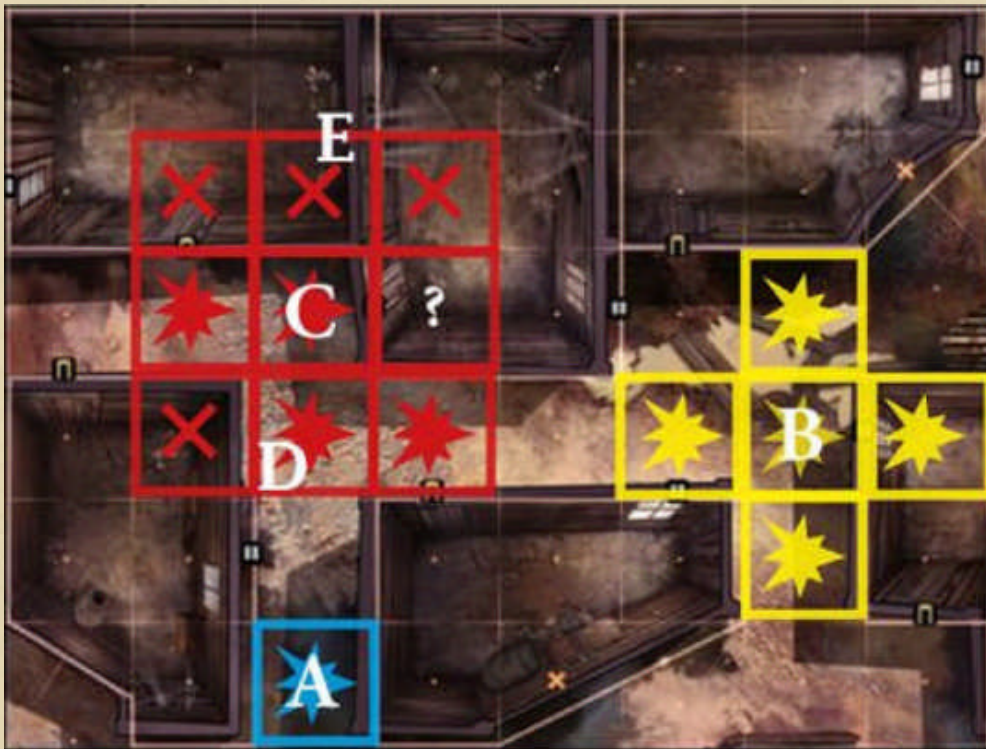


Fig. 1. Potions with three types of areal effects.

In case of walls, high ground, closed doors and blocked spaces, some adjacent spaces cannot be the target of the weapon.

Windows · spaces behind windows (potion B, fig. 1) count as adjacent.

Walls and closed doors · spaces behind walls and closed doors are considered not adjacent to the central space, Potion C in fig.1, all spaces marked with "X" will not be effected by the weapon.

Open doors · count as adjacent, A Character on the space marked '?' may be under effect of the weapon if the door was open.

SCATTER

- Area weapons are subject to scatter, this means that the projectile always lands somewhere and deals damages.

- A failed to hit test means that the projectile will scatter. In that case: draw an Event card - its color specifies the direction of scatter (see fig. 2).
- The projectile always scatters **one** space, but if it would land on a blocked space then it simply bounces back into the intended spot.
- Directions of scatter should always be considered from the perspective of the original target in relation to the attacker.
- The projectile always scatters 1 space. If the drawn card is of even value: the projectile scatters in a cardinal direction, if odd - in a diagonal direction. Use the diagram (fig. 2) to designate the direction.
- **Misfortune:** In case of a Misfortune the projectile falls at the feet of the attacker, so in the Square where the attacker is located. As with a successful attack, the effects a scatter attack does not cross walls and blocked spaces - like a closed door. However, scatter will cross a window and open doors

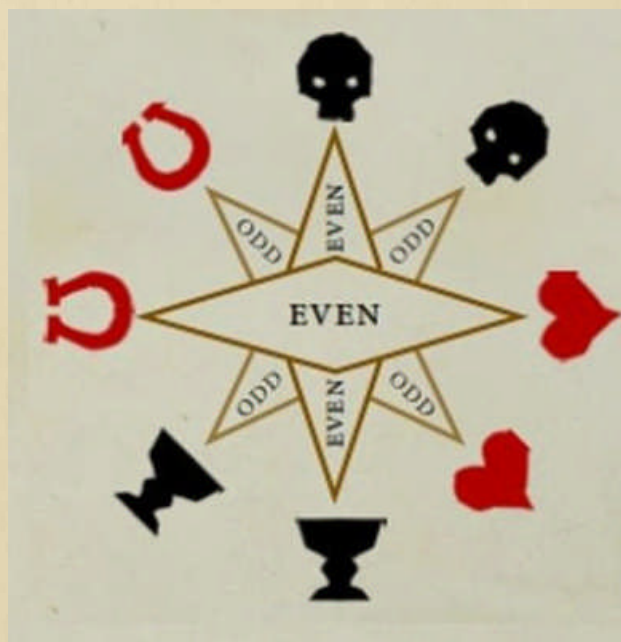


Fig. 2. scatter diagram

BURN

Put the appropriate number of burn (generic) counters on the Character. At the start of its activation the Character receives 1 wound ignoring armour for each counter. After the wounds are applied and the Character is still alive take 1 burn counter off it. In addition a figure with at least 1 burn counter cannot be healed or regenerate.

Scatter Examples

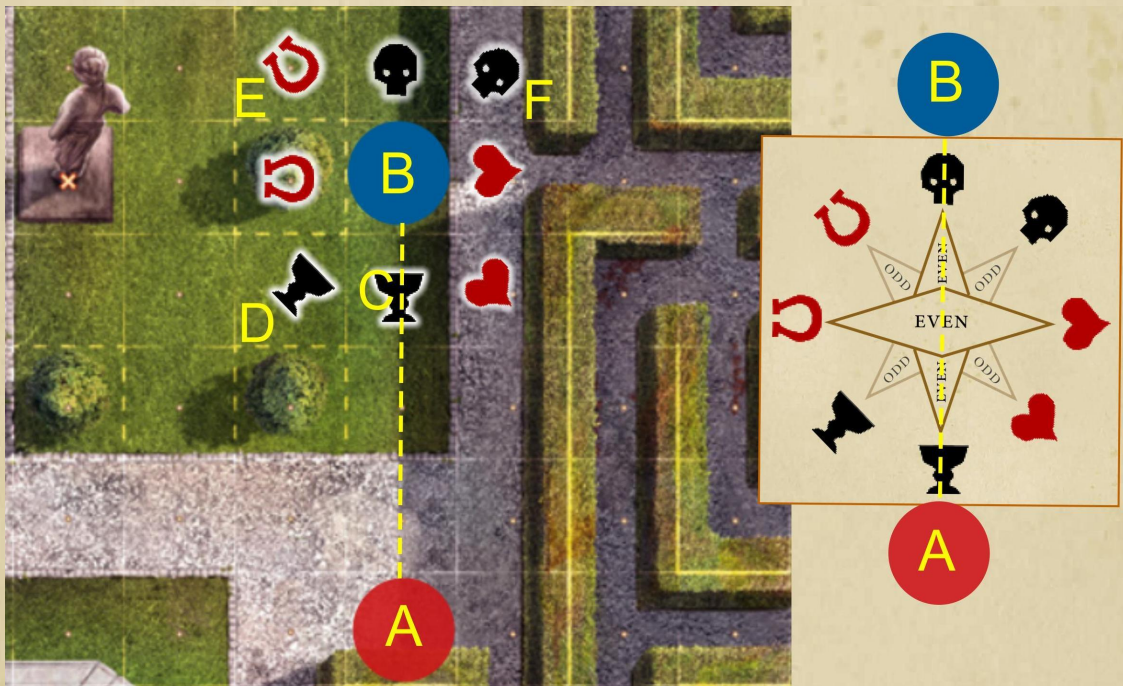


Fig 3. Scatter example

Red (space A), throws a projectile at Blue (space B) and misses. He draws an even black cup ☞ card, which means that the potion will land directly in front of the targeted space, in space C. If he had drawn an uneven black cup ☞ card, than the potion had landed in spot D. Note that an odd red horseshoe ☞ card would have landed in spot E and an odd black skull ☞ card in spot F. To determine the location on the gameboard, draw a line between the attacker (location A) and the targeted space (B). Apply the scatter diagram of figure 2 along this line, with the lower cup ('even') pointed to the attacker and the upper skull ('even') pointed to the target, see the examples in fig. 3 and fig. 4.

Note that if the scatter location would be in a solid, impenetrable object, it will bounce back to its intended location.

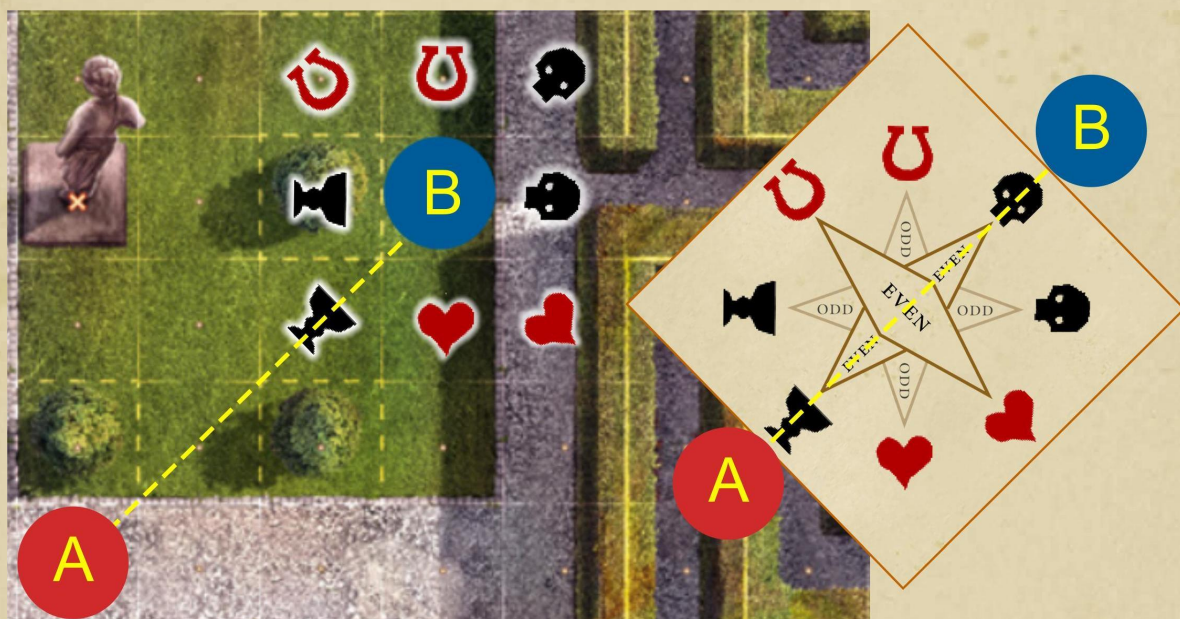


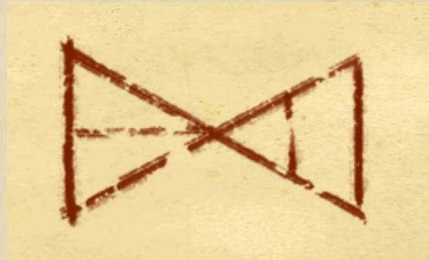
Fig 4. Scatter example

POTION LIST

GLUTEN EXIMUS (RHASES)

Effect: choose one

1. Partial Action. Place this position marker on an adjacent closed door. From now on the door is treated as locked. The door cannot be opened by any means (for example by the Lockpicking skill). The door can only be Forced open, or opened with the use of Sorcery (spells) or Alchemy potions.



2. Partial Action (even in Close Combat), or a movement maneuver that costs 1 MP. Place this potion marker on an adjacent space (even if it's occupied). A character on this space loses his Zone of Control. Leaving the space with this marker costs 1 MP more than normally. Remove the marker when the Alchemist owner of the token reshuffles his player deck.

VAPOR VENENIS (VILLANOVANUS)

Effect:

Area weapon – see Throwing Potions, type A (affects 1 space).

A poisonous smoke appears on the target space. Place 2 smoke (universal) markers on the space that was hit. Remove one at the end of each turn. Characters hit by smoke, starting an activation in the smoke or entering the space containing the smoke marker, must pass a Strength DL:6 test or receive 2 wounds that ignore armour (max. 1 test per turn).



FERRO VENENO (GALENUS)

Effect:

You receive 1 Instant Poison marker [3 wounds, Prone]. Before the characters are deployed, place this marker on a weapon from a chosen character's from your team (band).



Instant Poison [Effect]. This is Poison (see Rulebook p. 31) that works immediately. Make an additional test to check its effect immediately after the poison counter is put on the victim. If the victim becomes poisoned (fails the Strength test), perform new tests in the Morale phases of this and subsequent turns normally.

NEBULA FETORI (RHASES)

Level II

Effect:

Area weapon – see Throwing Potions, type B (affects 5 spaces).

Poisonous smoke appears on affected spaces. Place 2 markers on the central space. Remove 1 at the end of each turn. Characters in the space with poisonous smoke gets -1 penalty to all tests. Characters hit by smoke, activated in the smoke or moving into the smoke during their activation, must pass Strength DL:6 test or fell Prone (max. 1 test per turn).



AQUA REGIA (GALENUS)

Level III

Effect: choose one

1. Partial action. Remove 1 door marker adjacent to the Alchemist, even if it is locked. Treat the location of the door as an open door until the end of the game. The door cannot be closed or locked.

2. Area weapon – see Throwing Potions, type A (affects 1 space).

Maximum range is 2 squares. May be used while engaged (e.g. in close combat). Any character on the affected space receives a number of wounds depending on the (original) card used in the to hit (shooting) test: black skull ☠ or cup ☵ : 4 wounds; red horseshoe Ω or heart ♥ : 3 wounds. The attack ignores armor. Regardless of any number of wounds, the character hit with this potion receives 2 Burn markers and must discard any Armor (except Natural) protecting the location that was hit.



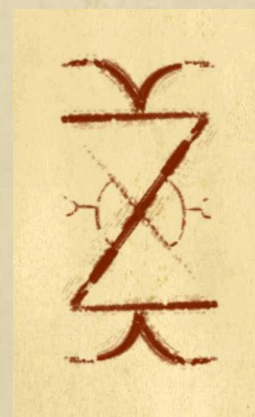
PULVIS IRRITANS (VILLANOVANUS)

Level III

Effect:

Short Action (also possible if engaged, e.g. in Hand-to-hand combat). Place a potion marker on any enemy character up to 2 spaces and in the line of sight of the Alchemist. The Hit is automatic. As long as Character has a marker on it, he receives -1 penalty to any test, except

Fortitude tests. When a character with a marker is activated, perform DL:8 Fortitude test. Success means that character activates normally. Failure means that the character falls Prone and may only perform Short Action. On a Misfortune the character falls Prone and cannot perform any action. Remove the marker when the player who controls the Alchemist reshuffles his players deck.



TRIVIA ABOUT ALCHEMY AND ALCHEMISTS

Alchemy

Alchemy is nowadays often confused with sorcery and occultism. Its cultural influences have been wide, encompassing not only chemistry and medicine, but also philosophy, psychology, art, music and literature. The aims of alchemy have always proved hard to explain. The 16th century work, *The Mirror of Alchimy* maintains that it is 'a Science, teaching how to transforme any kind of mettall into another... by a proper medicine... Alchemy therefore is a science teaching how to make and compound a certain medicine, which is called Elixir, the which when it is cast upon mettals or imperfect bodies, doth fully protect them'. From this text you can derive that the two primary aims of Alchemy are: to transmute metals (ultimately into gold) and to create the Elixir or medicine, also variously called the Quintessence or the Philosopher's Stone, which has the power to 'perfect' all people or objects it touches.

Rosarium philosophorum - Rosary of the Philosophers



Cover of the *Rosarium philosophorum*

The **Rosary of the Philosophers** (*Rosarium philosophorum sive pretiosissimum donum Dei*) is recognized as one of the most important texts of Euro-pean alchemy. Originally written in the 16th century, it is extensively quoted in later alchemical writings. It first appeared in print as the second volume of a larger work entitled *De Alchimia Opuscula complura veterum philosophorum*, in Frankfurt in 1550. The term rosary in the title refers to a "rose garden", a metaphor for an anthology or collection of wise sayings. As with many alchemical texts, its authorship is unknown. Many copies of the *Rosarium philosophorum* circulated also in manuscript, of which around thirty illustrated copies exist.

The 1550 print includes a series of 20 woodcuts with German-language captions. The title page shows a group of philosophers or alchemists and two kings, disputing about the production of the *lapis philosophorum*, also known as the Philosophers stone. This stone is a mythic alchemical substance capable of

turning metals into gold or silver. It is also called the elixir of life, useful for rejuvenation and for achieving immortality.

The *Rosarium Philosophorum* describes the preparation of the 'Philosophers stone' in a series of sections, each having a symbolic picture, most of them accompanied by explanatory verses. The illustrations were supposed to lead the alchemist through a 'spiritual journey' he must take in order to achieve the enlightened state he seeks, to make the stone. The union of opposites comprises a key element in this alchemical process. This is often represented as a mystical marriage of the lunar element representing the feminine, and the solar element, the male.



Fountain of life

In the first section and illustration, a fountain of life is illustrated. The fountain pours forth the three substances that supposedly flow from the centre of the soul. These are '*Lac Virginis*' - the Virgin's milk, '*Acetum fontis*' - the spring of vinegar and '*Aqua Vitae*' - the water of life. The latter represents the force within man, that which originally exists. The other two represent, once again, a contribution from both the feminine, receptive, lunar forces, and those of the penetrating, sharp, solar male. These mingle and mix in the lower part of the soul - the fountain's basin - and the substance created is known as the water of Mercury. The latter stages of the alchemical process take place in these waters.



Mastery of the Lunar element

Figure 10 shows the mastery of the Lunar element - the hermaphrodite upon the crescent moon, with a moon tree and bird.

The hermaphrodite is the embodiment of the Lunar aspect, reinforced by the presence of the moon tree. The figure has also been given wings, emphasizing its spiritual progress. The process is repeated with a view to mastering the solar element. The bird, probably a dove, represents the force which unites the opposing forces.

The hermaphrodite is to be believed a product of a chemical integration of male and female energies, which creates something bigger and more powerful than the individual parts.



Illuminatio

The 12th illustration shows the solar element to leave the body and ascend to the heavens . The body is cleansed once again, with rain or dew, and the soul returns. The hermaphrodite figure loses its female side and its wings. This represents the sacrifice needed in the process. The book suggests that the alchemist must sacrifice something of himself to attain perfection: he must also surrender to the higher power in order to achieve or realize true mastery of both elements, and unity of body, soul and spirit.

"Here Sol plainly dies again, And is drowned with the Mercury of the Philosophers."



Galenus

Aelius Galenus or **Claudius Galenus**, often Anglicized as Galen, Anno Domini 129 - 216, was a Greek physician, surgeon and philosopher in the Roman Empire.

He is considered to be one of the most accomplished of all medical researchers of antiquity, Galen influenced the development of various scientific disciplines, including anatomy, physiology, pathology, pharmacology, and neurology, as well as philosophy and logic.

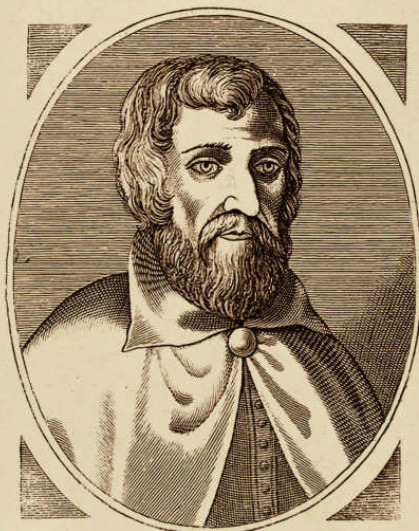
Although Galenus was no Alchemist, different branches of medicine, such as pharmacology and surgery, are evoked in alchemical texts - including the works of Galenus.



Rhases

Muhammad ibn Zakariyā Rāzī, also known by his Persian name Rāzī and by his Latinized name Rhazes or Rhases, AD 864(5) - 925(35), was a Persian physician, philosopher and alchemist. He is widely considered as one of the most important figures in the history of medicine.

Many new discoveries in the fields of medical research, clinical care and chemistry at that time are attributed to him, such as the discovery of various chemical components, like alcohol and kerosene.



Villanovanus

Arnaldus de Villa Nova (also Arnaldus de Villanueva and in Latin Arnaldus Villanovanus, Anno Domini 1235(40) - 1311, was a 14th-century alchemist, astrologer and physician.

Arnaldus de Villa Nova was probably of Catalan descent. He studied chemistry, medicine, physics and also Arabic philosophy. A number of translations of medical texts from Arabic are attributed to him, including works by Ibn Sina (Avicenna) and Galenus. Many alchemical writings, including *Rosarius Philosophorum*, are also ascribed to him, but they are not authentic.