



The  
**E**lephant and **M**acaw  
**Banner**<sup>TM</sup>  
ROLEPLAYING GAME

**PLAYER'S GUIDE**  
CHRISTOPHER KASTENSMIDT



**AUTHOR AND GENERAL COORDINATOR:** Christopher Kastensmidt  
**EDITOR-IN-CHIEF (BR EDITION):** Douglas Quinta Reis  
**PRODUCER (BR EDITION):** Vitor Severo Leães  
**ART DIRECTOR:** Ursula “SulaMoon” Dorada  
**INTERIOR ILLUSTRATIONS:** Cássio Yoshiyaki, Ernanda Souza, Marcela Medeiros, Rodrigo Camilo de Almeida, Gabriel Rubio, Guilherme Da Cas e SulaMoon  
**GRAPHIC DESIGN, LAYOUT AND CARTOGRAPHY:** Filipe Borin  
**COVER ILLUSTRATION:** Marcela Medeiros  
**LOGO DESIGN:** André Vazzios  
**ENGLISH TRANSLATION:** Thomas M<sup>c</sup>Grenerly

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**BETA REVIEWERS:** Marina de Oliveira and Marcelo Cortez

**READERS AND PLAYTESTERS:** Alexandre Victor Tavares, Anderson A Mathias, André “Dre” Santos, Andriolli Costa, Anna Frequezia, Arlindo Jacuniak, Arthur Schünemann, Bruno Barbosa, Bruno Morais Pereira, Bruno Nascimento, Bruno Poli, Daniel Minoh, David Dornelles Santana de Melo, Detlef Günter Thiel, Emanuelle Stello, Felipe Peruzzo “Jaguar Negro” Milkewicz, Fernando Scaff, Frankling Bitencurt, Giovanni Brunet, Giovanni Zambiasi, Guilherme Freire, Gustavo Macedo, Izadora Lima, João Marcelo Beraldo, João Victor Carvalho, José Francisco Moreira dos Santos Jr, Julio Matos, Klos Cunha, Lucas de Lucca, Lucas Graton, Lucas Saldanha, Marcos Roberto Rodrigues, Matheus Felipe Gonzaga, Matheus Liska, Natália Vargas, Pablo Abraham, Renan Carneiro, Renato Scaroni, Ricardo Bess, Rômulo Fachinetto, Silvio Alberto Melo de Holanda, Thiago Beto Alves, Victor Marques Batista, Vitor Matias dos Santos, Vitor Severo Leães, Vitória Beatriz Palmeira de Assis

THE ELEPHANT & MACAW BANNER ROLEPLAYING GAME  
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#### NOTE:

**This PDF contains only Chapter 1, the Player's Guide, and Chapter 2, Brazil in the Year 1576.**



*All the care His Majesty takes of this new kingdom  
will be well spent, for it has in it the capacity to build a  
great empire.*



**Gabriel Soares de Souza**, 1587, on the Brazilian colonies

## AUTHOR'S NOTE

---

Those of you who are accustomed to tabletop RPGs will, I hope, find that *The Elephant & Macaw Banner Roleplaying Game* is something different.

We begin with a simple premise: with dedication and effort, one can learn anything in this life. That's what I've told thousands of students over the past few years, and what I believe very strongly.

Therefore, our system does not use attributes that define physical and mental characteristics as natural abilities. Natural ability does not exist. Those who want more physical strength should exercise. Those who would like to acquire more knowledge need to read and study.

Similarly, we do not develop characters through pre-defined classes. I have had four different careers over the course my life so far, and do not believe that it is the career that defines the person, but rather the acquired skills that define what a person can accomplish.

So we work here with a system of learning skills. The more investment in a skill, the more proficiency the person acquires. It is a simple concept, which I believe to be a more faithful model of real life.


We control our own development. We start life as a blank book, and we must write our story in it.

◆ **CHRISTOPHER KASTENSMIDT**

25 January 2017



From the account of Franz Klein, transcribed by  
Sister Vitória da Costa on the 23rd of May, 1576



I felt a change in our course, and went up to the deck of the galleon to observe. Indeed, to our right was a simple fortress with two towers and eight pieces of artillery built above a promontory. We had changed course to bypass the sandbar and enter a bay.

I asked a sailor where we were, and he informed me that we had reached our destination: the Baía de Todos os Santos, the Bay of All Saints. As we passed the bar, the sight took my breath away. A vast expanse of blue-green water stretched out before us to the horizon. It was the most magnificent harbour I had ever seen in my life, a bay capable of sheltering all the ships of all Europe's fleets at once.

Soon we saw Salvador, the capital of the colony. The city had been built in two parts: a lower part to receive incoming vessels and a higher part, atop a grand hill, where I could see a church and a number of other buildings.

When I saw the city, my first impression was that it was an insignificant speck. This so-called capital did not come close to the great European cities. But after reflecting a little more, I began to feel the opposite sensation: one of immensity, in which that settlement represented a portal, a gatehouse to all that vast territory beyond and its infinite potential.

This is the exquisite magnificence of this colony called Brazil, with its small settlements scattered along the fringes of an endless jungle. It is the right place for someone like me, who has fled the rigid life of Europe to a place where we do not yet know the rules.

I have spent a year now in my wanderings through the jungle, facing dangers that the people of Europe could not even imagine. I feel that I have lived more during this last year than in all my previous twenty.







# PLAYER'S GUIDE

## INTRODUCTION

**T**he *Elephant & Macaw Banner* is an award-winning fiction series that tells the adventures of the Dutchman Gerard van Oost and the Yoruba Oludara during their travels through a fantastic version of sixteenth-century Brazil. These stories, based on Brazilian history and folklore, have been enjoyed by readers around the world.

Now it's time to immerse yourself in this world of Brazilian fantasy, a setting full of adventure, magic and monsters, in which you will find endless opportunity to invent new stories. It is with great pride that we present *The Elephant & Macaw Banner Roleplaying Game*, where you can create your own heroes and have your own adventures within this magical world!

## FOR THE BEGINNER

Anyone who has never taken part in a tabletop RPG session may be taken aback at first. There are many common questions among beginners, such as, "Do I have to read this whole book? Where is the board? What do I have to do to get started?"

First, you can rest easy, almost everyone thinks the same thing when opening a book like this for the first time. However, these doubts will soon pass, and you will find that roleplaying offers a unique experience, a kind of interaction far beyond normal that does not require computers, cards or boards. This book offers a framework for

interacting with friends, portraying the lives of other people and living within another world. It is an activity that exercises the imagination and develops empathy. Also, it's a lot easier than it seems at first glance.

This book will guide you step by step through how you participate in a roleplaying game, and introduce the endless possibilities that role-playing offers. The important thing is to start with an open mind and let the imagination flow.

In this first part, we answer the most basic question: How does all this work?

## HOW STRUCTURED ROLEPLAYING WORKS

This book offers a structured way of looking at roles within a fictional world, in the form of a game called a roleplaying game, or "RPG" for short – not to be confused with the digital RPGs played on computers and consoles. (These, in fact, were derived from tabletop RPGs.)

In a roleplaying game, one member of the group acts as a mediator or referee (often called a "game master"), and the other participants portray characters in the world. They are referred to as the "players" – though of course the referee is also a player in a broader sense. The mediator narrates the adventure to others, describing each situation the characters face while the players play their roles, describing how their character reacts to each situation. A roleplaying system, like the one presented in this book, provides a framework for

these interactions in the form of rules. These rules set limits to what characters can do within the fictional world.

Although participants may or may not use tokens, dice, pictures, maps or other accessories to facilitate their adventures, none of this is strictly necessary. The main element is the conversation, with the mediator narrating the situation and the players describing the actions of their characters. The mediator drives the story and sets the scene, while the decisions made by the players define the directions the story will take.

It is common (but not required) to include an element of luck, in the form of a dice roll, to decide the success or failure of an action performed by the character. This book offers a system that uses three ordinary (six-sided) dice to resolve actions, but participants can use other systems, or the mediator can simply decide the success or failure of each action.

We use the word “**session**” for a single meeting of a group of people to play their roles. When the group spends one or more sessions to complete a discrete story, we call it an **adventure**. When a group meets over multiple sessions to play various adventures with the same characters, we call it a **campaign**.

## THE DIFFERENCE BETWEEN PLAYERS AND CHARACTERS

You will often see the words “player” and “character” in this book. The **players** are the real people who participate in the roleplaying session: you and the people who are interacting with you. Each player controls a **character**, a fictional person in the world of the game. The **mediator** is the person who portrays all the other beings in this world: the people and creatures the characters encounter throughout their adventures.

The most important thing for the beginning player to remember is to portray the character. You will create your character and choose the actions that character would perform in each situation, not necessarily what you yourself would do. While



you are in the game, consider yourself an actor, playing a role within that world.

To better illustrate how this all works, on the next page you will find a short example of a few minutes from a game session in progress.



## EXAMPLE OF PLAY

*In this scene from a game in progress, we have four participants: João, Maria, Henrique and Antônio. João is the mediator of the adventure. Maria is playing a cabocla warrior (half Tupinambá) named Uira. Henrique is playing a German mercenary named Franz Klein, and Antonio a Portuguese sailor named Gaspar Gonçalves. The three characters met in the Bahian jungle and formed a precarious alliance in the hope of travelling more safely to Porto Seguro.*

João (Mediator): The forest opens out at the edge of a river. The current is not very strong, but the river is at least a hundred metres wide.

Antonio (Gaspar): I think it's risky to cross. Let's go along the river bank, following the direction of the current. The river should lead us to the sea.

Maria (Uira): That seems reasonable.

Henrique (Franz): I agree.

João (Mediator): You follow the river. After ten minutes, you hear a cry of despair. In the middle of the river, you see an indigenous woman clinging to a rock.

Maria (Uira): We have to save her!

Antonio (Gaspar): I don't know how to swim.

Maria (Uira): Aren't you a sailor?

Antonio (Gaspar): Yes, I am, but I work on the ship, not at the bottom of the sea.

Maria (Uira): *(She looks at Henrique)* And you, German?

Henrique (Franz): Save a native? I have nothing to gain from that.

Maria (Uira): Shame on you! *(She looks at João to describe her character's actions.)* I'm going to drop my equipment on the bank and go into the river to save her.

João (Mediator): What's your ability at Swimming?

Maria (Uira): Level 2. *(Note: This value represents the level of competence of the character in that skill. In this case 2 means intermediate level.)*

João (Mediator): To reach her, you'll need to make an easy Swimming feat test..

*Feat tests are done with three dice. For tests considered "easy", the player needs to roll a 12 or more, and the character Uira gains a bonus of +6 by having level 2 in Swimming. Maria rolls three dice. They come out as 5, 4 and 1, for a total of 10. Ten points plus the bonus of 6 gives a total of 16, well above 12,*

João (Mediator): Success! You swim over to her. She stops screaming, but seems nervous about your arrival.

Maria (Uira): I'll speak Tupi to her. "Calm down!"

João (Mediator): It seems she does not understand Tupi. You notice she has strange drawings, done in green paint, all over her skin. You do not recognize them.

Maria (Uira): It doesn't matter. I'll make gestures so that she understands that I'm going to take her back to the bank.

João (Mediator): It seems she understood. She offers an arm.

Maria (Uira): Now I'm going back with her.

João (Mediator): Soon after leaving the rock, she panics. It will be difficult to take her like this. Do an intermediate Swimming test.

Maria (Uira): Intermediate!

*To perform an intermediate level feat, Maria needs to get a result of 15 or more in the test. She rolls her three dice and gets 1, 3 and 4, a total of 8. With her +6 bonus, that gives a total of 14, less than the value of 15 needed for success.*

João (Mediator): Halfway down, she slips out of your arms and under the murky water. What are you going to do now?



## BEFORE YOUR FIRST SESSION

Before playing, it is good to have a basic idea of the rules. To get started quickly, the beginner player need read only the sections **Skills and Exploits**, **p. 16** and **Character Creation**, **p. 19**. For those who have more time, it is good to read the **Player's Guide**, **p. 12** and **Brazil in the Year 1576**, **p. 66** in their entirety. You need not read everything at once. You can gradually explore these parts of the book at the same time as you explore this world through your adventures.

If you're going to be the mediator, it is useful to familiarize yourself with these two parts and the **MEDIATOR'S GUIDE**, **p. 88**. A good mediator must understand the nuances of the system to deal with unexpected situations. The **INTRODUCTORY ADVENTURE**, **p. 152** is for the beginning mediator. It is a short adventure ready to use with your group or as a template for your own creations.

Finally, the **APPENDICES**, **p. 176**, are provided as a reference for players and mediators.

## YOUR FIRST SESSION

To hold a roleplaying game session, you will need to gather a small group of people. One person acts as the mediator, while all the others, whom we refer to simply as players, portray characters within the world of the game. It is possible to hold a session with only two people (one mediator and one player) or up to a dozen, but it is generally best to play in groups of three to seven. With more than seven people, it is difficult to maintain the focus and organization of the group.

The basic equipment for a game session includes this book, three ordinary six-sided dice, and some paper and pencils for taking notes. It is also useful to have a character sheet for each player, The character sheet can be found in the appendix, p. 223 of this book, or online ([porcupinegames.com/EAMB](http://porcupinegames.com/EAMB)) for printing.

The final ingredient is the most important: imagination..



## INTRODUCTION TO THE WORLD OF THE ELEPHANT & MACAW BANNER

---

The world of *The Elephant & Macaw Banner* is based on sixteenth-century Brazil, the beginning of Portuguese colonization, and adds to this world fantastic elements of magic and folklore..

The information presented in this book (including maps, available goods, peoples, prices and others) is based on the historical situation of Brazil in the year 1576, the same year that begins the series of adventures recounted in the stories of *The Elephant & Macaw Banner* series. Brazil at this time offers a real feast for those in search of adventure. It is an exciting time because of the convergence of cultures on the coast and the vast territory still unknown to the settlers.

The mediator may choose to set adventures during other periods of Brazilian history (during pre-Columbian times, for example), but will have to make numerous adjustments to account for the changes to adjustments to the campaign background. To facilitate adventures in other years during the general era of *The Elephant & Macaw Banner*, this book includes a **Chronology** appendix covering the years 1500 to 1650, on p. 186.

Your group need not stick to real history. The game also works with alternative histories. For example, the mediator could create a campaign in which the French dominated Brazil, or the indigenous peoples repelled attempts at colonization. And the actions of your characters can change the history of the country. In the world of role-playing, any story – and any history – is possible.

## SKILLS AND FEATS

---

The system that we use to determine the success or failure of characters' actions is based on skills and tests of these skills, which we refer to as **feats**. We offer this system to resolve risky actions and combat, but it is important to keep in mind that the main focus should be the portrayal of the characters

and the ways they work together to find solutions to their problems. It is not always necessary to fight in order to win a battle, and as has been said in the adventures of Gerard van Oost and Oludara, “a sharp mind is more useful than a sharp sword”.

## SKILLS

A **skill** can be acquired and eventually mastered by any character, through study, training and effort.

The development of any skill goes through phases: basic knowledge, competence and, after a great deal of study and practice, mastery. To give an example, a character who learns the basics of Swimming can swim happily in calm waters. A swimmer who achieves the next level can swim longer distances, or in turbulent waters. A swimmer who masters the skill would be among the best swimmers in the world, able to swim at high speed and rescue someone in dangerous waters.

In this book, we separate the acquisition of each skill into three levels.

- 
- Level 1** ◆ **Apprentice**
  - Level 2** ◆ **Practitioner**
  - Level 3** ◆ **Master**
- 

The acquisition of each level of competence is represented on the character sheet by circles. For example, in the image below, the first level of the Swimming skill is represented by the first circle, level 2 by the second, and level 3 by the third:



Each level of a skill must be mastered in order. Each time the character acquires a level, the player fills in the circle representing that level. In order to fill in a circle, the player spends **learning points**, acquired by their character during the course of the game as they experience new things.

At each level, the acquisition cost gets higher:



- ◆ 1 learning point to acquire level 1 (Apprentice)
- ◆ Another 2 learning points to acquire level 2 (Practitioner)
- ◆ Another 4 learning points to acquire level 3 (Master)

For example, to acquire level 2 in Swimming, the player must first spend 1 learning point to reach level 1. At a later time, you can spend 2 more learning points to acquire level 2 (for a total of 3 points spent).

Then fill in the two levels on the character sheet (as shown below)).



In this book, skills always appear underlined, for example: Swimming, Running and Acrobatics. We describe all the standard skills in the section **Skills, p. 20**.

## FEATS

When a player wants to use their character's skill to resolve a challenging or risky situation, the outcome is not certain, and something serious is on the line, we call this a **feat**. We separate feats into four categories:

**Easy feat** – Characters with level 1 in this skill succeed most of the time (depending on the outcome of a roll of the dice). For characters at the practitioner stage (level 2), these tasks become almost routine, and the success rate is very high.

**Intermediate feat** – A task beyond the competence of beginners. The success rate for characters with level 1 in the skill is low. When you reach mastery (level 3), however, even these tasks become routine.

**Difficult feat** – Such a difficult challenge that even the greatest masters (level 3) have no guarantee of success.

**Legendary feat** – Only for extraordinary cases, these feats challenge the true limits of human

capability. Even masters (level 3) have less than a 50% chance of accomplishing such a feat.

The success or failure of each feat is determined by means of a **test**. The test is performed by rolling *three ordinary six-sided dice* and adding up the results for a final total. The minimum number for success for each type of feat is in the table below

FEAT	TARGET
Easy	12
Intermediate	15
Difficult	18
Legendary	21

A bonus is added to the outcome of the dice roll based on the skill level of the character in that area:

- ◆ Level 1 grants a +3 bonus
- ◆ Level 2 grants a +6 bonus
- ◆ Level 3 grants a +9 bonus

When a player decides to test some skill of their character, the mediator chooses the appropriate difficulty for the feat.

### Example

A group lost in the forest decides to construct a raft capable of navigating a turbulent river, a task which the mediator deems to be two days' work for the group and requires an intermediate feat of Carpentry. João, a character in the group, has with him the basic tools of the profession and level 2 in Carpentry, which is worth a bonus of +6 on any test of this skill. The player rolls three dice and gets 3, 4 and 4, which gives a total of 11. Adding João's bonus of +6 gives a total of 11 + 6 = 17. As this value equivalent or greater than the 15 required for an intermediate feat, the test is a success and the character manages to build a decent raft in the time allotted.



The skill descriptions given in the section **Skills, p. 20**, provide guidelines for the difficulty of the feats associated with them. As an example, we can look at the Joinery skill. From the description of the skill, one can tell that repairing a piece of furniture or creating a simple piece of furniture (chair or basic table, for example) would be an easy feat. The creation of a more elaborate item (wardrobe, bed, chest) would be an intermediate feat. A difficult feat would be the creation of an excellent piece - something out of the ordinary. A legendary feat would be the creation of a true work of art, something that would bring fame to the creator and that a nobleman would put in his residence.

In addition to choosing the difficulty of the feat, the mediator may impose another bonus or penalty, depending on the circumstances. For example, an injured character may be subject to a penalty to an Acrobatics test. A character who uses tools of the highest quality when using their skill in Blacksmithing to make a sword may gain a bonus to the attempt.

### Example

A character on horseback is chasing a flying creature when, in front of them, a huge crevice appears. The mediator warns that jumping the gap will require a difficult Riding feat, needing a result of 18 or more on the test to succeed. However, the character's horse is of exceptional quality, with previous training in jumps, and the mediator offers a +2 bonus to the attempt. With Riding level 3, the character will have a bonus of +9 for their skill and +2 for their horse, giving a total bonus of +11. The player decides to risk it and roll the dice ...

### Example

A player decides that her adventurer, with Climb 2, will climb a rock behind a Sacy who has stolen her backpack. The mediator states that climbing the rock is an easy feat (12). The player rolls the dice and gets 5, 4 and 2 = 11, plus her bonus of +6 for a total of 17. With this result, the character can easily climb the rock. But when she gets close to the top, the Sacy pulls a vial of oil from the backpack and pours it on the rock just in front of her. In order not to fall, the mediator requests a second Climb test, this time with a -2 penalty. The player makes a second test, this time with a modifier of only +6-2 = +4. The player rolls the dice and gets 2, 3 and 1 = 6. With the bonus, the total is only 10, less than the 12 required to pass the test. The mediator explains that, while halfway up, the character slips and begins to fall ...



In all feat tests, the mediator decides the consequences of each success or failure. They may also apply a “level” of failure, depending on the roll of the dice. If the total is well below the required value, the mediator may impose worse consequences. For example, a small failure with a firearm may cause the bullet to graze the target. A huge failure might cause the character to shoot themselves! A roll of 6 on all three dice may represent epic success.

Regardless of the skill bonus, *whenever you roll “1” on all three dice the result is always a failure.* This represents “epic failure,” happenstance beyond human control that affects even the greatest masters. Therefore, the player must always roll the dice when a feat test is called for, even if it is mathematically impossible to roll below the target number

## LEVEL ZERO TESTS

In certain cases, even though they are not trained in the necessary skill, a character can still perform a feat. For example, a character without Swimming falls into the water and tries to reach the lake shore. Another case would be to use a sword without any prior training. We call this a “level 0 skill test,” which may only be attempted for easy or intermediate feats.

### Example

A character with no Swimming skill is thrown overboard from a boat and needs to swim for the shore of the lake they find themselves in. The lake is calm, and the mediator allows the player to attempt an easy feat. The player will have to roll 12 or more on the dice, without any bonus.

Level 0 tests should be rare. They can only be used in situations of genuine emergency, and only when the mediator allows it. These tests can also be performed only in the *General Skills*, *Wilderness Skills*, *Weapon Skills*, *Martial Arts* and *Social Skills* categories (see **Skills**, page 20). In other categories, such as *Languages* and *Crafts*, it is impossible to make a test without some prior knowledge of the skills involved.

## CHARACTER CREATION

In the appendix **Pre-Generated Characters**, p. 204 at the end of this book, we offer eight characters ready to use, with varying sets of skills. If you want to start a session as quickly as possible, feel free to use one of these characters.

But part of the fun of a role-playing game is to create your own character. In addition to exercising the imagination, players tend to form a stronger bond with characters they have created themselves.

It is helpful to create your character in conjunction with the other players in the group, both to create distinctively different character profiles and to complement different characters’ abilities. The mediator can make recommendations on how to form the group before the adventure.

There are four basic steps necessary for character creation:

- 1- Define your character’s history
- 2- Choose their skills
- 3- Choose their characteristics
- 4- Determine their starting assets

In the following sections, we explain each stage in detail. It is a good idea to make a copy of the character sheet (page 223) before you begin building a character. You can fill in the fields on the sheet during each phase. The ready-made characters (**Pre-Generated Characters**, page 204) can serve as examples if you encounter difficulties.

It is important to understand that you have complete freedom to create any character you are capable of imagining within this world. Do not limit yourself to stereotypes; anyone is welcome in the world of *The Elephant & Macaw Banner*.

## HISTORY

The first step in creating your character is to think about their background. There are numer-

ous questions you may reflect on during this phase, for example:

- Where was this character born? In what other places have they lived?
- What were their parents like or the people who raised them? Which culture (or cultures) shaped who they are today?
- What did they do before this adventure? Did they have any other job?
- What are the principal motivations of your character?

Then, fill in the fields on the character sheet related to this history, starting with Name and Age. Under these fields there is a small space labelled “History”, where you can add more details.

Your choice of gender and ethnicity in no way affects a character’s abilities. Sixteenth-century Brazil was a land of opportunity and we have accounts of people of all possible origins exercising the most varied professions.

For those who do not know this period of Brazil’s history well, in the section **The Peoples, p. 66** you will find short descriptions of people and cultures commonly found in the colony: from the native peoples to those of European and African origin.

Feel free to come up with any backstory for your character. Nothing prevents you from creating, for example, a Japanese samurai or Ottoman pirate, two characters living at the time of this setting. Work with your mediator to fit these characters into the rules.

### SKILLS

Unless you agree otherwise with the mediator, new characters begin aged between 18 to 22 years and with 20 learning points, which should be applied as follows:

- Level 3 (Master) in **one skill** (cost: 7 learning points).
- Level 2 (Practitioner) in **two skills** (3 learning

points for each, total 6 points).

- Level 1 (Apprentice) in the character’s **native language** and **six other skills** (1 point for each skill at level 1, total 7 points).

At the end of each session, you will receive more learning points to distribute among your character’s skills. These points can be used to increase skills or add new skills, up to a maximum of 20 (the number of

### Example

The player Fred wants to create a Portuguese soldier, 20 years of age, called Álvaro. Fred decides that Álvaro has trained a fair amount in military skills and enjoys singing in his spare time. Fred chooses the following skills for his character:

- 1- For his master-level skill, he chooses Firearms, filling in three circles.
- 2- For his practioner-level skills, he chooses Fencing and Soldiery, filling in two circles for each of them.
- 3- For hsi six Level 1 skills, he chooses Physical strength, Swimming, Climbing, Foraging, Singing and Cartography. For each of these skills, he fills in the first circle.
- 4- The character's native language is Portuguese, so he also fills in one circle for this.
- 5- There are no more points to spend. In the “Points to spend” field, he writes “0”.

The character sheet snow looks like this:

Skills	Level 1	Level 2	Level 3
	Apprentice	Practitioner	Master
Points to spend	Cost 1 Bonus +3	Cost 3 Bonus +6	Cost 7 Bonus +9
Firearms	●●●	●●	●
Fencing	●●	●	○
Soldiery	●●	●	○
Physical Strength	●	○	○
Swimming	●	○	○
Climbing	●	○	○
Foraging	●	○	○
Singing	●	○	○
Cartography	●	○	○
Portuguese	●	○	○

In writing, we can summarize, the skills of this character as follows: Firearms 3, Fencing 2, Soldiery 2, Physical strength 1, Swimming 1, Climbing 1, Foraging 1, Singing 1, Cartography 1, Portuguese 1.



lines available on the character sheet). Learning points not only represent development of skills through use, but also characters' dedication to studying new areas of ability during their free time.

**Example**

Following on from the previous example, the player Fred concludes an adventure as the soldier Álvaro, and the mediator advises him that he has gained 4 learning points to use in improving his character.

He spends 2 points to increase the Foraging skill from level 1 to level 2, and 1 point to acquire a new skill, Field medicine. There is still one point left, which he decides to save for future use. This is marked in the "Points to spend" field. The character sheet now looks like this:

Skills	Level 1	Level 2	Level 3
	Apprentice	Practitioner	Master
Points to spend			
	Cost 1 Bonus +3	Cost 3 Bonus +6	Cost 7 Bonus +9
Firearms	●	●	○
Fencing	●	●	○
Soldiery	●	●	○
Physical strength	●	○	○
Swimming	●	○	○
Climbing	●	○	○
Foraging	●	●	○
Singing	●	○	○
Cartography	●	○	○
Portuguese	●	○	○
Field medicine	○	○	○

No matter the number of points available, a skill can not increase more than one level per session. For example, a player earns 3 learning points after a session and decides to allocate a point to acquire level 1 of Canoeing. Although they still have 2 more points to spend, they cannot use these points to increase Canoeing to level 2 immediately. They will have to wait at least one more session to raise this skill to the next level.

In the following sections, we've listed a number of skills, grouped by category, which you may choose for your character. We divide skills into the following categories:

- ◆ General
- ◆ Wilderness
- ◆ Weapons
- ◆ Martial arts
- ◆ Social
- ◆ Military & naval
- ◆ Craft
- ◆ Arts
- ◆ Musical instruments
- ◆ Other trades
- ◆ Academic studies
- ◆ Languages
- ◆ Magic & miracles

To give the character a little more life, it is good to mix skills from different categories. Although some categories we include here (such as "Crafts," "Other trades," "Arts," and "Academic studies") are not often useful during jungle treks, it is interesting to include one or another of these to enrich the character. And who knows, they may find a use at some unexpected moment. You can also invent skills that are not on these lists, if the mediator allows it.

**GENERAL SKILLS**

These skills can be acquired and developed by anyone.

**Acrobatics** ◆ Easy acrobatic feats include movements like basic rolls and cartwheels. At the intermediate level, the character is able to perform somersaults and pirouettes. Difficult feats include tightrope walking, or spins and jumps between bars.

**Running** ◆ An easy feat is running at above-average speeds. Running greater distances and in more difficult terrain is worth an intermediate feat. Running great distances on difficult terrain requires a lot of stamina and a difficult or legendary feat.

**Riding** ◆ Riding trained animals and applying basic care to horses is an easy feat. Intermediate tests include riding at higher speeds or controlling more temperamental animals. Jumping, running and taming horses are difficult or legendary feats.

**Physical Strength** ◀ Lifting and carrying weights above normal or performing feats of strength beyond the ordinary may require an easy or intermediate feat. Performing acts of strength at the extremes of human ability is a difficult or legendary feat. Some weapons require Physical Strength to use them.

**Field Medicine** ▶ A type of first aid, with which the beginner can treat basic wounds and the advanced can treat circulatory shock, set fractures and staunch more serious wounds. An easy feat removes a point of damage (see section **Physical Condition**, page 37). An average feat removes two points of damage and a difficult feat removes three. Regardless of the success or failure of the test, a character may be treated with only one Field Medicine feat in each battle in which they are injured.

**Stealth** ▶ Used by hunters and spies alike, stealth represents the ability to remain unnoticed. The character learns to hide and to move undetected by disguising their sound, appearance and smell. Under ideal conditions – a dark place full of hidey-holes, for example – the act of hiding is an easy feat. Under adverse conditions, with greater illumination or less coverage, the feat may be difficult or legendary.

A character who successfully hides **before** an encounter can choose an opportune time to reveal themselves and perform a close-range or melee attack (if the enemy passes by). In this case, the character gains a free attack (no chance of retaliation from the other on that round) and a +4 bonus on the test.

**Swimming** ▶ Swimming in calm waters is an easy feat. An intermediate feat allows swimming in rough waters, diving and rescuing others in danger. A difficult feat lets you swim great distances, rescue people in extreme circumstances, or hold your breath for several minutes underwater.

**Prestidigitation** ▶ With this skill, the character learns to make extremely rapid movements with the hands. To deceive the eyes of one spectator with an illusion is an easy feat; for multiple viewers, an

intermediate feat is required. A difficult feat can be used to steal items from pockets or do other remarkable acts of dexterity without anyone noticing.

## WILDERNESS SKILLS

Characters who spend part of their lives in or near the jungle can develop some of these skills.

**Canoeing** ▶ An easy feat test should be performed to paddle and steer a canoe (or other small paddled boats) on calm waters. To navigate more difficult waters, such as in a strong current, an intermediate test is required. Navigating unharmed through rapids is a difficult or legendary feat.

**Climbing** ▶ Climbing a solid stone surface with plenty of footholds or a tree with lots of branches is an easy feat. Bigger or harder climbs are an intermediate feat. Difficult and legendary exploits include climbing in difficult situations (wet surfaces, sheer cliff faces) or, with the right equipment, climbing mountains.

**Folklore** ▶ With this skill, the character has knowledge of legends and customs. When you encounter a fantastic creature or strange object, a player may attempt a Folklore feat for their character to see if they know any details that may be useful to the group. Folklore also serves to test a character's knowledge of the history and traditions of their people. For example, a test can be used to see if a European character recognizes a coat of arms or flag. The difficulty of the test depends on the obscurity of the desired information.

**Foraging** ▶ This skill covers the search for and preparation of food in the wilderness. The character learns to identify suitable animals and edible plants to supplement their diet and not starve to death in the jungle. It is an easy feat to feed a person for a day, an intermediate feat to feed a group, a difficult feat to feed a person in adverse circumstances (such as snow or desert) or a legendary feat to feed a group under difficult conditions. Only one Foraging test per day per character is allowed.

**Herbalism** ▶ A character with the skill Herbalism learns ways to use herbs and other plants,

mainly in relation to their healing properties. With herbs at hand, the character can perform an easy feat to heal 1 point of damage to anyone. An intermediate feat can treat fevers, diseases and common poisons. For unusual diseases and poisons, a difficult feat is necessary. The character can apply cures to several people at once, but only one feat per infected person/wound per day. The character can also identify and use poisonous herbs, which may be of common or unusual type.

**Land Navigation** ◀ A character with this skill learns to recognize paths of least resistance through the jungle and to orientate themselves by the sun and the stars. An easy feat allows the character to recognize the cardinal points. An intermediate feat can be used to find a path when lost in the jungle. A difficult feat can be used to rediscover a previously visited place. If the character has a reliable map of the area, you gain a bonus on these tests.

**Tracking** ◀ An easy feat can be used to identify more obvious traces of people and animals (footprints in the mud, leftovers of food). The character can track an animal or person under ideal conditions (no rain and no attempt by the quarry to hide their trail) with an intermediate feat. With a difficult feat, you can track people and animals under more difficult conditions.

**Traps** ◀ Creating simple traps to capture small animals is accomplished with easy feats. Setting more complex traps and hiding them is an intermediary feat. A difficult or legendary feat can be used to set up traps capable of holding large animals or even humans.

**Wildlife Lore** ◀ This character knows about wild animals and their habits. An easy feat lets you recall the basic habits of common animals, such as how they feed or what times they are active. An intermediate feat can recognize an animal by its footprints, or identify an unusual bird by its song. A difficult feat demonstrates profound knowledge, such as telling the last meal and physical condition of an animal by observing its spoor, or recognizing the hierarchy among a group of animals.

## WEAPONS

Many dangers exist in the jungles and, indeed, throughout the world of *The Elephant & Macaw Banner*. Therefore, it is useful for some members of a travelling group to be proficient with weapons. Each category of weapons requires separate training. Each level of training increases the character's ability with that weapon. The section on **Battle Resolution**, p. 40 describes the use of weapons skills in combat.

For simplicity, we divide the skills into several categories, and the proficient character can use any weapon within that category.







1. Harquebus | 2. Scimitar | 3. Dagger | 4. Crossbow | 5. Knife | 6. Halberd | 7. Spear | 8. Rapier | 9. Club | 10. Lucerne hammer | 11. Throwing axe | 12. Throwing axe | 13. Battleaxe | 14. Zarabatana | 15. Bow and arrows

The most common weapons of the era include:

**Throwing Weapons** – These weapons are balanced for throwing, but can also be used in hand-to-hand combat if the character has the right skill.

**Spear** – a short polearm, which can be combined with a spear-thrower device (known as an *estólica* or *atlatl*) to increase its velocity and range. It can also be used in the melee by anyone who has training in Polearms.

**Throwing knife** – a knife created specifically to be thrown. It does little damage, unless the blade strikes some vital point or uses poison. This weapon can also be used in close combat by anyone who has skill with Blade Weapons.

**Throwing axe** – an axe that is short but heavy enough to cause serious damage to the enemy it strikes. This weapon can also be used in melee by anyone who is proficient with Impact Weapons.

**Blade Weapons** – Sharp-edged or pointed weapons used for slashing and stabbing.

**Cutlass** – a curved Spanish sword, similar to a scimitar but shorter and wider.

**Dagger** – an elongated knife, which gives the combatant an effective reach greater than with an ordinary knife.

**Broadsword** – a two-handed sword with a large blade, capable of cutting or piercing its target.

**Knife** – any short, common knife.

**Machete** – although its primary purpose, cutting through vegetation, is peaceful, it can also be used as a combat weapon.

**Firearms** – Over the course of the 16th century, firearms started to become the dominant weapons of war.

**Harquebus** – a heavy weapon (about 7kg) and not precise, but deadly in pitched battle, where troops so armed could be grouped together en masse, offer-

ing great mobile firepower. The simplest models use the matchlock mechanism with a fuse, but several models have more advanced technology, such as the wheel lock, which uses friction on pyrite to generate sparks, and the snaphaunce, which uses flint. Ordinarily, arquebusiers carry several small vials on their person, already calibrated with the right amount of gunpowder, to facilitate the loading of the weapon. **Musket** – the first muskets, introduced in the sixteenth century, were nothing more than long and heavy harquebuses. Unlike the common harquebus, which can be fired from the combatant's shoulder, a musket requires a forked stand to support the heavy barrel before firing. Due to their weight (about 10kg) and length, they are better suited for battles than expeditions.

**Pistol** – similar to a harquebus but with less range due to the shorter barrel.

**Impact Weapons** – Weapons that depend on the physical strength of the combatant to deal impact damage.

**Battle Axe** – Any two-handed war axe. Includes the bardiche, an axe with a curved blade originating in Eastern Europe.

**Club** – Any bat or cudgel created for combat. It includes the mace of the Europeans and the *tacape* (also called *borduna*) of the native Brazilians.

**Warhammer** – Any two-handed hammer-like weapon.

**Polearms** – Polearms include:

**Halberd** – a long spear with a metal thrusting tip and axe head. It may be used to cut or stab the opponent, but only at the right distance. Used mainly by infantrymen and guards.

**Lucerne hammer** – a spear two metres long with a head that combines a hammer on one side and three or four points coming out from the other sides and/or upward. Useful for knocking people from their mounts and striking heavy blows.

**Pike** – usually used by large blocks of infantry, the pike is a long spear, 2.5 to 5 metres. It is used to jab and impale opponents or their horses.

**Blowguns** – There are various types and sizes of blowgun in existence.

**Zarabatana** – a weapon that launches a small dart with a single breath. Used primarily for hunting, not for war, but a poisoned dart can be lethal.

**Mechanical Weapons** – The crossbow, even with its diminished popularity, remained an option on the battlefield throughout the 16th century.

**Crossbow** – a mechanical bow using short bolts. It is the tension of the string and not the strength of the crossbowman that determines the power of the volley, which makes it easier to train soldiers in the use of this weapon.

**Archery** – The bow is a traditional weapon around the world. While the 16th century saw its use diminish in Europe, the bow and arrow continued to be the most widely used weapon in the Americas due to its use by native peoples.

**Bow and arrow** – Bows come in all shapes and sizes, from the longbows of the English to the also-long bows of the Brazilian natives. Some native archers used poison-tipped arrows at this time.

**Fencing** – Study of fighting with long swords of European origin.

**Rapier** – with a long, thin blade, the rapier is mainly used to pierce its target, which it does with great precision. It can cut, but without the same weight as a sword with a larger blade. This category includes the Italian *spada da lato* and the Spanish *espada ropera*.

The table on the following page summarizes the characteristics of the weapons. It is important to note that some weapons require special care, for example, the need for the character to have the skill to handle certain heavy weapons.

### Exotic weaponry

It is also possible for the character to acquire skill with some exotic weapon (that is, a weapon that would rarely be seen in colonial Brazil). Examples include the Middle Eastern scimitar, the Japanese *katana*, and the German *zweihänder*, three swords with very different characteristics and techniques.



WEAPONS TABLE					
WEAPON	SKILL	HANDS	USE/RANGE*	DMG	NOTES
<b>Spear</b>	Throwing (Polearms)	1 (throwing) 2 (stabbing)	Medium range or hand-to-hand	<b>2</b>	
<b>Throwing knife</b>	Throwing (Blade)	1 (throwing) 1 (stabbing)	Short range or hand-to-hand	<b>1</b>	
<b>Throwing hammer</b>	Throwing (Impact)	1 (arremessar) 1 (striking)	Short range or hand-to-hand	<b>2</b>	
<b>Dagger</b>	Blade	1	Hand-to-hand	<b>1</b>	
<b>Cutlass</b>	Blade	1	Hand-to-hand	<b>2</b>	
<b>Broadsword</b>	Blade	2	Hand-to-hand	<b>2 (3)**</b>	
<b>Knife</b>	Blade	1	Hand-to-hand	<b>1</b>	
<b>Machete</b>	Blade	1	Hand-to-hand	<b>1</b>	
<b>Harquebus</b>	Firearms	2	Long range	<b>3</b>	One round to reload between shots.
<b>Musket</b>	Firearms	2 + fork rest	Long range	<b>4</b>	One round of preparation before first shot. Two rounds to reload between shots.
<b>Pistol</b>	Firearms	1	Medium range	<b>2</b>	One round to reload between shots.
<b>Battleaxe</b>	Impact	2	Hand-to-hand	<b>2 (3)**</b>	
<b>Warhammer</b>	Impact	2	Hand-to-hand	<b>2 (3)**</b>	
<b>Club</b>	Impact	1	Hand-to-hand	<b>2</b>	
<b>Halberd</b>	Polearms	2	Hand-to-hand	<b>2 (3)**</b>	
<b>Lucerne hammer</b>	Polearms	2	Hand-to-hand	<b>2 (3)**</b>	
<b>Pike</b>	Polearms	2	Hand-to-hand	<b>2</b>	
<b>Zarabatana</b>	Blowgun	2	Medium range	<b>1</b>	
<b>Crossbow</b>	Mechanical	2	Long range	<b>2</b>	One round to reload between shots.
<b>Bow &amp; arrow</b>	Archery	2	Long range	<b>1</b>	
<b>Rapier</b>	Fencing	1	Hand-to-hand	<b>2</b>	

\* Weapons listed only for “ranged” use (such as arquebus, pistol and bow and arrow) can also be used in melee, with a -3 penalty, due to the difficulty of handling these weapons under such conditions .

\*\* To use these weapons, you must have Physical Strength level 1 or higher. Upon reaching Physical Strength level 3, the damage done increases to 3.

## MARTIAL ARTS

A character can also acquire martial arts skills, which do not require the use of weapons. The **Battle Resolution** section, **p. 40** describes the use of martial arts in combat.

We have included three martial arts options here, but it is possible to invent skills in foreign arts of the time, such as Japanese *jiu-jitsu*, Chinese *taijiquan* or Indian *mushti yuddha*.

**Boxing** — A character can use this skill to dish out powerful punches with their bare fists (damage 1). Upon reaching level 2, the character gains one more point of Endurance, and when they reach level 3, they gain another (a total of 2). For more information on Endurance values, see **Physical condition**, **p. 37**.

**Capoeira** — The character can use this skill to attack with the feet (damage 1) or to dodge during combat (see the “*Dodge*” action in the **Actions** section, **page 42**). This art was in its early stages of development in the 16th century and was used almost exclusively by people of African descent.

**Wrestling** — The character can use this skill to try to immobilize opponents of human size and strength. For more information, see the “*Grab*” action in the **Actions** section, **p. 42**.

## SOCIAL SKILLS

Social skills can influence a character's relationship with others.

**Bargaining** — Bargaining is the ability to negotiate the cost of goods and services. The level of the feat depends on the willingness of the seller or whether one side has some kind of bargaining chip. A harder feat can be used to persuade a more difficult customer or get a bigger discount.

**Oratory** — Oratory is the art of public speaking: using the power of one's voice to convince. Oratory is like persuasion, only persuasion is more personal, while oratory is a public argument to persuade a group. The study of rhetoric is focused on developing arguments; oratory is its practical application.

**Persuasion** — This is the ability to persuade others, to bring them over to your side of the dis-

cussion. An easy feat can convince someone in arguments of little importance, while a difficult feat can convince someone in situations of greater consequence. It is important to note that in order to convince someone, the person has to be open to persuasion, still undecided about the subject.

## MILITARY AND NAVAL SKILLS

These skills are critical for anyone working as a soldier or on seagoing vessels.

**Artillery** — Gunners (formerly called “bombardiers”) are experts in the use of artillery weapons. Artillery pieces of the time included falconets, ‘camels’, calverins and others. Some are muzzle-loaded, others breech-loaded. In either case, their rate of fire is very slow, as it takes three to five minutes for the weapon's barrel to cool before being reloaded.

Artillery can only be used from relatively stable points such as fortresses and ships. Artillery lacks the precision to be used in small battles. These weapons are used to attack large targets, such as ships and buildings, or to shoot into the midst of armies.

**Soldiery** — This is a fundamental skill for those who participate in wars, such as European soldiers and native warriors. It includes learning how to fight as part of a group, looking after hygiene and equipment during campaigns, steeling one's nerves in battle and so forth. At level 2, the character begins to learn military tactics, and can organize small units in battle. At level 3, they learn strategy: how to equip and organize large groups, prepare supply lines and choose terrain to effectively wage war.

**Seafaring** — This is the basic skill for anyone who works at sea: sailors, pilots, captains and pirates. At the most basic level, the character learns to work with the wind, tie knots, clean and maintain vessels. They can also handle small sailing boats. At advanced levels, the character can command ships: navigate known routes, deal with dangerous seas and face tactical situations. Navigational instruments of the time include the compass, the astrolabe, nautical charts and written sailing directions called “rutters” used chiefly in coastal waters.



## CRAFTS

In the old days, artisans were artistic professionals who needed a licence to practice their profession. An artisan always begins with a period as an apprentice, followed by a journeyman period, before reaching mastery. To perform their craft, a character needs the proper tools of the trade and the time to work on their product.

Feats for all craft skills follow the same pattern:

- 
- ◆ **Easy feat** – Repair items and create basic items.
  - ◆ **Intermediate feat** – Create normal items good enough to sell.
  - ◆ **Difficult feat** – Create excellent items of greater value.
  - ◆ **Legendary feat** – Innovate, producing unprecedented creations and items of the highest value.
- 

There were many different crafts practised at this time. Here are some of the most common ones:

**Cobbling** ◆ The cobbler makes leather shoes. A

basic pair of shoes can be finished in one day, a more elaborate pair may take weeks.

**Cooperage** ◆ Coopers make barrels, buckets and other containers. Making a standard barrel takes a day. More advanced coopers specialize in the selection and cultivation of wood, creating barrels of better quality and greater durability.

**Goldsmithing** ◆ The goldsmith works in silver and gold. Simple jobs take days, and large, complex jobs can take six months or more.

**Gunsmithing** ◆ Through the working of wood and metal, gunsmiths are experts in the repair and manufacture of firearms. A simple commission, such as a matchlock harquebus, can be manufactured in two weeks. A wheel-lock weapon is more complex and takes two or three months. Exceptional quality work can take six months or more.

**Ironworking** ◆ Blacksmiths work with iron. A simple object can be created in a matter of hours, a basic weapon in a week, while an exceptional piece of ironwork can take months.



**Joinery** ➤ The creation of furniture and other wooden objects. Basic items can take a day to make, while decorative pieces, made of special woods, can take months.

**Tailoring** ➤ Tailors are skilled in making and mending clothes. It may take a day to create a simple outfit, or a month for the most elaborate (after getting all the necessary supplies).

## ARTS

Various artistic activities were not seen as crafts, and did not require a licence. In the game, we divide artistic development into skill levels as follows:

- 
- **Level 1** – A hobby; the character has very basic knowledge of their art.
  - **Level 2** – The character is a capable artist, knows a variety of techniques, and can create original works.
  - **Level 3** – Mastery of the art; the character has a wide repertoire and is able to create works of deep cultural relevance.
- 

These are the most common artistic skills:

**Cooking** ➤ With the right ingredients, the character is able to create tasty and even unheard-of dishes.

**Dance** ➤ The character studies one or more dance techniques.

**Drawing** ➤ The artist works with charcoal, pencil, woodcut or other forms.

**Engraving** ➤ The character can make etchings or wood carvings.

**Painting** ➤ The creation of images with watercolours or oil paint.

**Poesy** ➤ The writing of poetry, prose or plays.

**Singing** ➤ The character trains their voice to achieve a singing ability beyond the ordinary.

**Sculpture** ➤ The character can sculpt works from clay or stone.

**Theatre** ➤ The character is skilled in the performing arts, whether as an actor/actress or in other areas, such as puppetry.

## MUSICAL INSTRUMENTS

The player can also choose for their character to be able to play a musical instrument. The character's history may influence the choice of which one. For example, a Brazilian native raised in the jungle would have more contact with flutes and drums than lutes. Having said that, a native educated by Jesuits might be familiar with the *charamela*, a double-reed flute similar to an oboe.

We divide instrument skills into broad categories. The character can play any instrument in that category. Instrument categories include:

**Bowed Instruments** ➤ viol, viola

**Keyboard Instruments** ➤ clavichord, harpsichord

**Percussion** ➤ *atabaque*, tambour, tambourine

**Reed Instruments** ➤ dulcian, charamela

**Stringed Instruments** ➤ cittern, lute

**Wind Instruments** ➤ flute, horn, trumpet

Nothing prevents a character from developing skills with less common instruments of the time, for example, the bagpipes for a character from the Highlands of Scotland.

## OTHER TRADES

For non-artisan occupations, skill levels represent the professional progression of the character:

- 
- **Level 1** – Apprentice in the field, capable of doing simple tasks, but not yet ready to perform the job as an independent professional.
  - **Level 2** – Professional in the area, able to practise alone.
  - **Level 3** – A noted leader in the field, the character knows their craft to the last detail.
- 

We list below the most common non-artisan occupations in 1576 Brazil:

**Accounting** ➤ People skilled in accounting may obtain work as a treasurer or book-keeper.



1. Viola | 2. Lute | 3. Zither | 4. Atabaque | 5. Pan pipes | 6. Pandeiro | 7. Pan pipes | 8. Chamarela | 9. Cornett | 10. Flute | 11. Recorder | 12. Atabaque | 13. Cornett | 14. Bassoon

**Administration** — A character skilled in administration can handle positions involving organization and bureaucracy, required for certain government positions. Those who also acquire the academic skill of Law can work as judges, prosecutors and similar occupations.

**Agriculture** — The skill of the farmer or rural worker. This person understands the techniques of the field: when and how to plant and harvest agricultural products. Note that handling livestock falls under the skill Animal Husbandry.

**Animal Husbandry** — The skill of managing and caring for animals for agricultural purposes. Cattle are the most common livestock in Brazil at this time. The cowhands who herd, protect and breed them are known as *vaqueiros*.

**Architecture** — The architect deals with planning and supervision of building construction.

**Arrow-Making** — A character who learns this skill knows how to cut and fletch arrows. During a jungle

adventure, the character can spend a day making arrows, creating 5 with an easy feat, 10 with an intermediate feat or 20 with a difficult feat. If they fail, the character cannot find the necessary materials and wastes the day without making any arrows at all.

**Barber-Surgery** — In addition to cutting beards and hair, barber-surgeons could perform minor surgeries such as lancet, tear, or amputate limbs. Unfortunately, one of the most common treatments at the time, bleeding with leeches, was hardly effective at all.

**Carpentry** — Carpenters are woodworkers who specialize in the construction of large-scale items such as roofing timbers or boats.

**Cartography** — Cartographers are those skilled in the art and science of making maps.

**Commerce** — Merchants deal with the sale and purchase of goods. They must understand logistics and warehousing, pricing based on supply and demand, evaluation of product quality and other re-



lated issues.

**Dog Training** ➤ This character is a specialist in training dogs. On your travels, you can bring one or two ordinary dogs (Size: F, Movement: 4, Physical Attack: Bite 1 - Damage 1, Stamina: 5, Passive Defence: 1, Active Defence: 2). Each order given requires a feat test for each dog. Having the dog attack someone is an easy feat, while telling the dog not to attack someone when the dog feels threatened requires a difficult feat. After the order is given, it is the mediator who controls the dog's actions and feat tests.

The character needs to feed the dog every day, or it will suffer similar penalties to human characters. Someone with the Foraging skill can add +2 to test results when a dog helps them search for food.

Participants may also work with the mediator to define other animal training skills, such as Falconry. Each type of training requires a separate skill.

**Engineering** ➤ Engineers work on planning and supervision in the construction of civil engineering projects such as roads, bridges and mills.

**Masonry** ➤ Masons work with stone as a medium of construction.

**Mining** ➤ This character is a specialist in recognizing mineral deposits and extraction techniques.

**Scrivening** ➤ Scriveners are professionals of the written word; their work involves writing and filing documents.

## ACADEMIC STUDIES

In the Brazil of this epoch, formal education meant studying in the colleges of the Society of Jesus. These colleges, however, only provide basic knowledge (level 1, in our game system). At the same time, there were dozens of universities in Europe, including in Spain, France, Italy, Portugal, Switzerland, Germany and England, among other countries. In these places, the student could acquire, in Latin, formal education in various subjects.

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➤ **Level 1** – The character understands the basics of the subject.

➤ **Level 2** – The character has a broad knowledge of the subject and is able to apply his or her knowledge in practical situations.

➤ **Level 3** – The character is a great scholar, able to contribute new thought to the subject.

---

The disciplines of the time were different from the way we know them today. The most common studies included:

**Astronomy** ➤ Study of the movements of stars and planets within the “celestial sphere”.

**Law** ➤ Study of the philosophy and practice of law.

**Philosophy** ➤ Study of logic, reason and metaphysics, the essence of beings.

**Physics** ➤ Study of natural phenomena.

**Humanities** ➤ Includes *grammar*, the study of words and linguistic expression, prayer and poetry, and *rhetoric*, the theoretical study of oratory and the formation of persuasive arguments.

**Mathematics** ➤ Includes *arithmetic*, the study of numbers and their relationships, and *geometry*, the study of measures.

**Medicine** ➤ Study of the composition and use of medicines. Physicians can recommend remedies and treatments for common conditions and diseases. An easy feat of medicine can heal a point of damage for the patient. An intermediate feat cures two points, a disease or a common poison. A difficult feat can cure an illness or an unusual poisoning. The character can only apply Medicine once per patient per day.

**Theology** ➤ Study of the Bible, metaphysics and the doctrines of the Church.

Note: For any academic study, the character must have at least level 2 in Latin, to be able to read and study the texts of the time.

## LANGUAGES

Languages with a written component can be acquired up to level 3. For languages without a written form, there is only level 1.

- 
- ◆ **Level 1** – The character acquires functional fluency in the spoken language. You can communicate very well in the language and even serve as an interpreter if you master two languages up to this level.
  - ◆ **Level 2** – Upon acquiring level 2, the character develops the ability to read and write the language.
  - ◆ **Level 3** – Level 3 is where the student masters the language and is able to write eloquent, incisive texts. This level of study is indispensable for poets, writers and academics.
- 

The use of languages does not require tests; those who have fluency can communicate with anybody who also speaks the language.

The Tupi language was almost indispensable for those interested in exploring the 16th-century jungle. It was the most widely spoken language in the coastal lands of the time. Besides being the native language of several peoples (Tupinambá, Tupiniquim, Tupina, Tamoio, Temiminó, Potiguara, Caeté and Tabajara), it was also adopted by many colonizers as their lingua franca. Other languages of the coast included Aimoré (also called Botocudo), Goitacá (also called Waitaká), Maracá, Tremembé and Guarani (the language of the Carijós and Guaranis).

Portuguese was the language of politics and bureaucracy. Latin was the language of the church, colleges and universities, indispensable for any religious or scholarly character. Arabic arrived in the colony through Africans practicing Islam, along with African languages such as Ewê, Fon, Yoruba, Kikongo, Kimbundu and Umbundu. European travellers brought their languages too.



Here are the most common languages in Brazil at the time that include a written component:

- ◆ Portuguese
- ◆ Latin
- ◆ Spanish
- ◆ French
- ◆ Arabic

Indigenous languages without writing:

- ◆ Tupi
- ◆ Guarani
- ◆ Aimoré
- ◆ Goitacá
- ◆ Maracá
- ◆ Tremembé

African languages without writing:

**Sudanic:**

- ◆ Ewê
- ◆ Fon
- ◆ Yoruba

**Bantu:**

- ◆ Kikongo
- ◆ Kimbundu
- ◆ Umbundu

It is important to note that it is possible to learn other languages as skills, for example: German, Italian or Japanese. To know more about the major peoples of the coastline at the time, consult the **People** section, **p. 66**.

**MAGICAL AND MIRACULOUS ABILITIES**

The world of the stories of *The Elephant & Macaw Banner* contains supernatural elements, such as the monsters of Brazilian folklore. In the system presented in this book, it is possible for characters to acquire their own supernatural powers. We divide these supernatural abilities into three categories: the powers of the shamans, the powers based on the cult of Ifá, and the miracles based on religious faith. We leave the use of these skills optional, depending on the campaign. Other paths are also possible,

however, outside the scope of this book, such as the vodun of the Ewe and Fon peoples.

For those who wish to use these abilities, they must be acquired through learning points, in the same way as an ordinary skill. For more information, see **Supernatural Powers, p. 47**.

**CHARACTERISTICS**

The more you know your character, the better you can portray them. So here we have a list of possible characteristics. Choose two or three to note on your character sheet. You can use the list below or think of other traits that are not in the list. Choosing at least one that can be considered a defect or deficiency will make your character even more interesting.

These characteristics do not affect the character's skills, only their personality and their relationships with others.

**Adaptable** – can cope easily with strange or unexpected situations.

**Affectionate** – likes to give and receive affection.

**Aggressive** – tends to confront those who do not share their opinion.

**Animal friend** – Animals, especially domestic ones, feel very at ease near this person. It does not mean, however, that the person likes them.

**Arrogant** – thinks themselves better than everyone else.

**Attractive** – other people find the character physically attractive.

**Authoritarian** – tries to impose their will on others, usually through a power base (political or financial).

**Braggart** – always praising their own deeds, which may or may not be true.

**Brave** – is bold, willing to do unexpected things.

**Buffoon** – makes jokes unthinkingly and does not care when others find him ridiculous.

**Casanova** – is always after romantic conquests, without care for the consequences, and loses interest quickly.

**Charming** – the character, in speech and manner, is attractive to others.





**Chatterbox** – voluble; talks all the time. All the time.

**Choleric** – is easily irritable.

**Coarse** – is a rude person. Distinctly lacking in knowledge of how to treat others.

**Compassionate** – feels sorry for others or sees things from their point of view.

**Competitive** – everything becomes a competition for the character, always wanting to show their superiority.

**Confused** – does not understand very well what is happening in the world around them.

**Cold** – it is extremely difficult to get to know this person, who tends to be distant and reserved.

**Conservative** – avoids daring, always following the safer, tried and true path.

**Constant** – anyone who knows this character well always knows what they're going to do in any situation. They're predictable, no surprises.

**Courageous** – capable of facing fear and acting despite it in dangerous circumstances.

**Coward** – avoids danger at any cost.

**Critical** – moans and nitpicks about almost everything around them.

**Curious** – always wants to understand *why*.

**Distrustful** – does not easily place faith in others.

**Disloyal** – has no problem betraying other people at any time.

**Determined** – has great resolve. After beginning a course of action, they follow that path to the end with an almost fanatical focus.

**Diplomatic** – is able to act as an intermediary among others.

**Disciplined** – able to control their actions, even when faced with temptation or laziness.

**Dreamer** – wants to do great things in life, far beyond the reality of the moment.

**Egocentric** – thinks only of themselves, never of others aside from what they can get from them.

**Entrepreneur** – always looking for new business opportunities.

**Energetic** – seems tireless in the middle of tedious tasks that others simply want to be over with.

**Envious** – never satisfied with what they have; this character always wants someone else's life.

**Evasive** – seems to always have something to hide and does their best to divert attention.

**Eccentric** – has habits that others find strange.

**Fanatic** – faithfully believes in some organisation or cause and tries to get everyone to share that opinion.

**Fearless** – shows a kind of blind courage. Faces danger without a second thought.

**Fidgety** – just cannot sit still. This character always has to be doing something, no matter what.

**Flighty** – changes their mind easily.

**Frank** – always says what they think, without taking into account the possible reaction.

**Fun** – generally raises the morale of others in their company.

**Generous** – always willing to share what they have.

**Gluttonous** – likes to overdo consumption of something, usually food or drink.

**Grumpy** – it's rare to find this person in a good mood.

**Gullible** – is fantastically naïve. This character believes anyone and everything.

**Honest** – almost always speaks the truth, despite the consequences. Only lies in exceptional circumstances.

**Hopeless romantic** – falls in love easily. Often with the 'wrong' kind of person.

**Hypochondriac** – always thinks they suffer from some illness or other.

**Imaginative** – frequently has many vivid ideas, not all of them practical.

**Impatient** – does not like to wait under any circumstances.

**Impressionable** – easily carried away by the arguments of others.

**Impulsive** – acts on impulse, without thinking too much about the consequences.

**Indecisive** – has difficulty making choices.

**Inflexible** – will rarely change their mind. A stubborn, rigid person.

**Irresponsible** – does not fulfil their responsibilities but forgets or ignores them.

**Jolly** – laughs easily in any situation.

**Lazy** – rarely feels motivated to do anything.

**Liar** – compulsively lies, often for no real reason.

**Loner** – prefers to be alone most of the time.

**Loyal** – never abandons a friend.

**Malicious** – finds pleasure in doing evil to others.

**Manipulator** – deceives others for their own ends.

**Melancholic** – has an air of sadness.

**Methodical** – sees all problems as a series of steps to the solution.

**Miserly** – there is no money in this world that satisfies the character; they always want more.

**Modest** – is a humble person, who does not boast about their own deeds.

**Nature lover** – feels happy in the natural world, and is against any destruction of it.

**Nervous** – always worried about something.

**Nostalgic** – always speaks of the past with longing.

**Optimist** – sees a good side in every situation.

**Patient** – can handle boredom with ease.

**Paranoid** – always thinks someone is after them.

**Perfectionist** – does not accept that any task is finished until they have taken care of the minutest details.

**Persevering** – when this character believes they have to do something, they always do their best to reach the end, despite difficulty or fatigue.

**Pessimist** – only sees the bad side of situations.

**Possessive** – it is difficult to make this person give up any of their property, even when possession of the thing is a source of trouble.

**Rancorous** – does not forgive offences but rather nurses a grudge for years.

**Repulsive** – other people dislike this person, due to some physical characteristic or simply their personality.

**Responsible** – always fulfils their commitments.

**Romantic** – loves all customs and social practices related to romance and love.

**Sarcastic** – loves to point out the irony of situations.

**Scoundrel** – takes pleasure in deceiving others.

**Sensual** – arouses physical desire in those who seek a romantic partner.

**Sociable** – feels comfortable surrounded by others.

**Superficial** – judges people by their physical appearance and position within society, not by their character.



**Stormy** – the temperament of this person can change at any moment.

**Shy** – feels ashamed when the centre of attention.

**Warm** – is able to quickly establish familiarity and friendship with others.

**Wise** – does not rush headlong into peril.

**Worker** – has no problem doing physical work, when they can help.

## INITIAL GEAR

Unless the mediator says otherwise, each character starts with 10 tostões (1,000 réis) and some basic equipment, depending on their background and skills:

- ◆ A set of simple clothes, or a religious habit for characters with Faith;
- ◆ A backpack or purse to store belongings;
- ◆ A hammock, for sleeping in the jungle;
- ◆ Anyone with a *Craft* or *Other Trade* skill at level 2 or 3 starts with the pertinent basic equipment. For example, a character with Goldsmithing level 2 has gold-working tools;
- ◆ Anyone with a skill in the *Arts* category at level 2 or 3 can start with the basic equipment of the art, when it is possible to carry this equipment with you. For example, a character with Poetry level 2 starts with paper, ink and quill pen. Someone with level 2 String Instruments may begin with a lute or cittern. However, those who have Keyboard Instruments cannot go wandering around with a clavichord;
- ◆ Anyone with a weapon skill can choose one matching weapon to begin with. Anyone with the Soldiering skill can take two weapons. If you start with a firearm, you also have the weapon's basic accessories, such as a powder horn, 12 calibrated flasks and other reloading and cleaning equipment. The character has three dozen bullets and an arrátel of gunpowder in the powder horn, enough to fire 36 bullets. The flasks must be calibrated before battle, which limits the character to thirteen shots per battle (the charge in the weapon itself plus 12 refills from the flasks);
- ◆ Characters with Faith, Ifá or Breath abilities are prohibited from carrying any weapon or armour. In the case of Faith, the character has a cross, crucifix, rosary, or other item that represents his or her belief. For Ifá, the priest has *ikins* (16 walnuts) and a staff called “iroke Ifá” with which to practice divinations. For Breath,



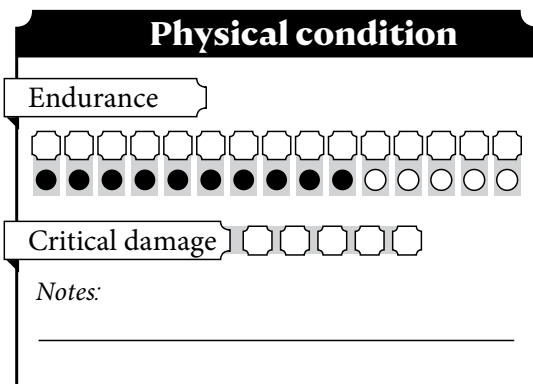
the character possesses the basic tools of the shaman: the maraca and the pipe. In all three cases, these items are necessary to perform religious practices, for the purposes of game mechanics.

Your character can purchase other items during their travels. It is interesting and useful, when visiting any settlement, to see what is available for sale or exchange. Larger cities such as Salvador and Olinda may offer more options and better prices. Depending on the indigenous people, villages can also be interesting places to practise bargaining. In more remote places, such as outpost towns and forts, equipment is rarer and more expensive. Also, your character can offer goods for sale themselves to get money.

### PHYSICAL CONDITION

The character sheet contains a “physical condition” field, with several frames and circles representing physical endurance and an area for notes.

On the character sheet, physical condition is represented like this:



**Endurance** represents the character’s general physical condition and the amount of damage they are able to withstand. In the physical condition box, there are circles that represent the maximum health of the character and frames that are used to mark the damage suffered.

The filled-in circles represent the maximum health of the character. The first ten are filled out

because all the characters begin with 10 points of Endurance. When a character reaches level 3 in certain skills, they gain one more point of Endurance, up to a maximum of 15.

Skills that increase Endurance (at level 3):

#### General skills:

- Acrobatics
- Physical Strength
- Running
- Swimming

#### Wilderness skills:

- Climbing

#### Martial arts:

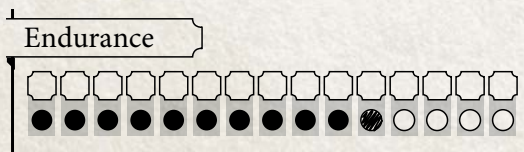
- Boxing\*
- Capoeira
- Wrestling

\* In the case of Boxing, the character gains one endurance point at level 2 and another at level 3.

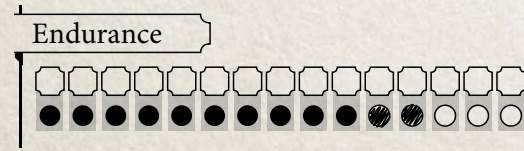
Throughout their adventures, a character can increase their maximum Endurance by up to 5 points, represented by the last five Endurance circles.

#### Example

A character improves their Acrobatics skill to level 3, which increases their maximum Endurance by one point. So the player can fill in the eleventh Endurance circle:



Later, the character also reaches level 3 in Physical Strength, adding one more point of Endurance:



When this increase is permanent, for example, by acquiring a new skill level, the circle should be filled in with pen. In the case of a temporary increase, mark the circle in pencil and erase it after the end of the effect.

**Example**

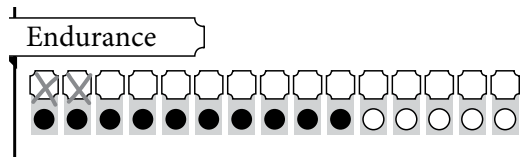
A character acquires Capoeira skill level 3 and, soon afterwards, consumes a *Gain Strength* potion, which gives a +1 increase to maximum Endurance for the following 24 hours.

The circle that represents the increase of Endurance due to the skill (permanent), must be filled in with pen. The circle representing the temporary increase gained from the the potion must be filled in with pencil, as shown below:



During these 24 hours, the character has a maximum Endurance equal to 12. After this period, the temporary circle must be erased and the character returns to a maximum Endurance of 11.

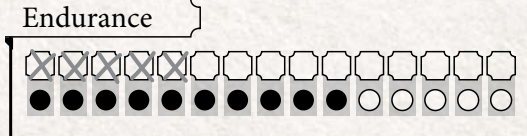
The frames above the circles represent the character's current condition. When starting the game, when the character is uninjured, all of them are empty. When the character suffers damage, the frames must be marked to represent this damage. For each point of damage received by the character, mark one of the Endurance squares (up to the current maximum limit) with an "X". For example, the sheet of a character who receives two points of damage must be marked with two Xes, as shown below:



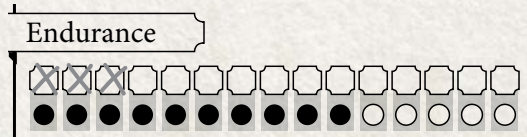
Endurance can be recovered through rest, medical treatment or magic. The recovered damage is erased from the sheet.

**Example**

This character has suffered five points of damage, marked as follows:



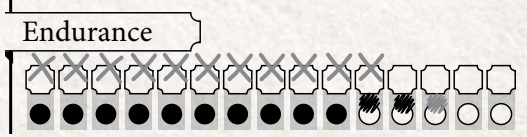
Another character successfully performs an intermediate feat of Field Medicine to recover 2 damage. After deleting two points of damage, the character has only three points of damage left:



After suffering damage, a character who has 3 or fewer Endurance points remaining within his or her current maximum limit loses a skill level for all feat attempts.

**Example**

A character has the following physical condition on their sheet:



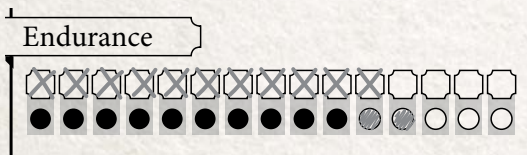
The character has a maximum of 13 points of Endurance (12 permanent and 1 temporary) and 11 points of damage. The character uses their Level 2 Swimming skill, but only gains the level 1 bonus (+3) instead of the bonus from level 2 (+6) because they have only two remaining Endurance points.

If this character recovers two points of Endurance, they will use their skills as normal again.

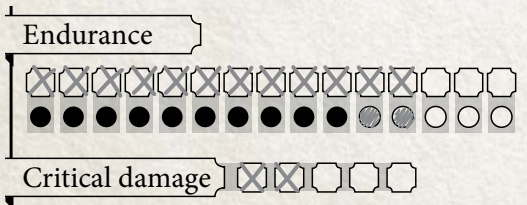
If a character suffers damage equal to or greater than their maximum Endurance, they lose consciousness until they have less damage than their maximum. Damage points beyond the maximum are marked on the **critical damage** line, and must be recovered before the character recovers other points of damage.

**Example**

A character has 12 points of Endurance and 11 points of damage:



A bite from a Cabra-Cabriola deals 3 damage. The first point of damage exhausts the character's maximum Endurance, so the other two points are marked as critical damage:



The character falls unconscious, and will only return to consciousness after healing the two critical damage points and at least one "normal" damage point.

When all the critical damage boxes are filled, the character dies.

The "Notes" field should be used for other relevant information about the physical condition of the character. Cases of poisoning, blindness and illness, for example, should be noted here.

**ACTIVE AND PASSIVE DEFENCE**

Below the physical condition field are fields to note the character's Passive and Active Defence scores. **Passive Defence** is a measure of the basic protection the character has against any attack, accounting for factors such as armour. **Active Defence** is used against melee attacks, representing the character's ability to defend themselves. The higher the values of Passive and Active Defence, the harder it

is to hit the character. These values do not affect the damage caused by a hit, only the probability of a successful strike.

The base number for Passive Defence is 0. A character increases this number by +1 when wearing a helmet and +1 when wearing an armoured vest or breastplate. Other equipment or spells may also offer a bonus.

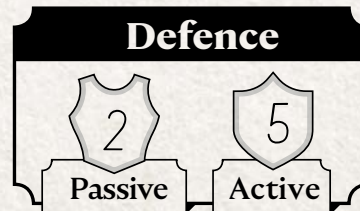
**Example**

A character wears a helmet and breastplate. Their Passive Defence is  $0 + 1 + 1 = 2$ .

Active Defence is the sum of Passive Defence and various modifiers. If a character uses a ranged weapon, they gain no other bonus. If the character is carrying a melee weapon, add +1 for each skill level with that weapon. For example, a character with level 3 in Fencing and a rapier in hand gets +3 to Active Defence. A character armed with a one-handed weapon may use a shield for another +1 bonus.

**Example**

A character has a Passive Defence of 2, and carries a club and a shield. Their Active Defence equals their Passive Defence (2) plus their Impact Weapons level (2), plus one point for using a shield, for a total of  $2 + 2 + 1 = 5$  points. Their Passive and Active Defence should therefore be:



An unarmed character can use their highest level of martial arts skill as a bonus. For example, an unarmed character with Passive Defence 2 and Capoeira level 3 would have an Active Defence of  $2 + 3 = 5$ .

In any case, **the maximum for either Passive or Active Defence for a human being is 5.**



**Example**

A character has a Passive Defence score of 3, and uses a rapier with level 3 Fencing skill. Although they get a bonus of  $3 + 3 = 6$ , their Active Defence is still a maximum of 5 points.

Below the section for Defence is the field for “Energy”. The value of this field is zero, except in the case of characters with supernatural powers. For more information on the use of energy and powers, see **Supernatural Powers, p. 47**.

**BATTLE RESOLUTION**

You will soon realize in your adventures that human beings can be very fragile in the face of the enchanted beings in the world of *The Elephant & Macaw Banner*. Any battle poses a risk, and it is always better to resolve encounters through cleverness and to avoid physical combat whenever possible. However, in some circumstances combat may become a necessity.

For clarity, we shall use two different terms: “battle” and “combat”. A **battle** happens when two groups face each other. The word **combat** signifies specifically that two or more characters are engaged in a close-quarters fight during a battle.

**CHARACTER STATES IN BATTLE**

At any time in a battle, each character involved is in one of three different **states**:

**Free** – The character is not in hand-to-hand combat with any other character and is free to approach any enemy, use a ranged weapon, at-

tempt to escape from battle, or use a skill.

**In Combat** – This character is close to one or more enemies (and possibly allies). It makes no difference whether the character has a weapon in hand or not, the important thing is that they and the other nearby combatants can make a short-range strike at any time. We say that all these combatants so engaged are inside a single **combat zone**. In this state, the player can choose any action for their character except *Escape*, because the character has to leave the combat before fleeing.

**Escaping** – This character is trying to flee the scene of the battle. If they do so, they stop participating in the battle.

Characters are removed from a battle in various circumstances:

- ◆ The character successfully escapes the battle;
- ◆ The character surrenders;
- ◆ The character loses consciousness, is dead or is immobilized in some other way.

In these circumstances, the character no longer participates in the battle.

**State markers**

Using cards or markers can help you to remember the state of each character. Character states and names can be written on one piece of paper, or the group can use other materials (plastic tokens, miniatures, etc.) to show who is in combat with whom, who is free and so on.

**ROUNDS AND INITIATIVE**

We divide each battle into a series of **rounds**. Each round starts with an initiative test and then every character involved can take an action.

The first step of the round is to establish the order of actions through an **initiative** test. Each player must roll three dice for their own character and the mediator rolls three dice for all the other characters involved. Characters then take actions

in order from the highest to the lowest result.

- ◆ If there is a tie between a player character and a character controlled by the mediator, the player goes first;
- ◆ In the event of a tie between characters of two or more players, the players must choose between themselves who goes first;
- ◆ In the case of a tie between characters not controlled by the players, the mediator chooses the order.

### Example

Franz, Uira and Gaspar face two Motucus. For initiative, the participants roll 5 for Franz, 17 for Uira and 7 for Gaspar. The mediator rolls 13 for the first Motucu and 7 for the second. The order of actions of this round will be: Uira, the first Motucu, Gaspar, the second Motucu and finally Franz.

Instead of rolling the dice for initiative, a participant may automatically place their character at the end of the order. This can be useful in case you want to receive an *Assist Attack* action (see “Actions” below), for example.

The mediator may write down the order on paper and check characters off as they take their actions, or use tokens for the characters, changing the order after the initiative roll of each round.

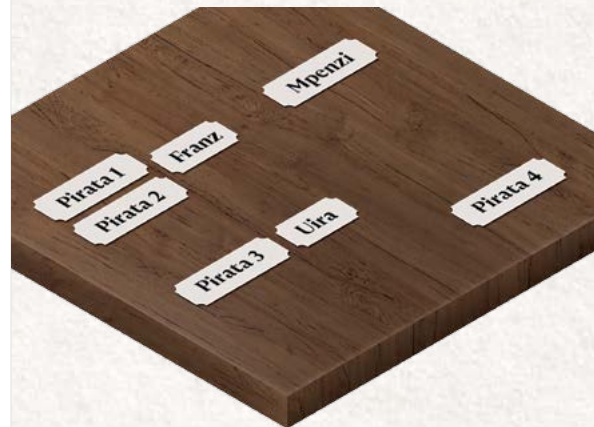
### Example

A group of three adventurers (Franz, Uira and Mpenzi) find themselves in battle with four pirates. Franz is **In combat** with two pirates and Uira with another. One pirate is **Escaping**, trying to get away from the battle. Mpenzi is not in melee combat with anyone (the **Free** state), which permits him to use his harquebus or take other actions.

Dividing the field of battle into two sides, the mediator and players organize the labels of the two groups as follows, to represent the situation:



To simplify things, the character labels grouped in the middle can be understood as always **In Combat**. The tokens of characters in the **Free** state can be placed behind their allies in combat. As for characters who are **Escaping**, their tokens can be removed to one side or the other of the battle. Therefore, we can represent the battle described above as follows:



It can also be fun to use miniatures or figures in place of names to represent the situation:



## ACTIONS

After setting the order of the characters for a round, the action phase begins. Each participant can choose one **action** per round for their character. These actions must be announced and executed in the order of initiative.

### Example

As per the previous example, Uira receives the first action of the round. The participant playing Uira announces that she will make a *Ranged Attack* against the first Motucu. She performs the action (a feat) and deals enough damage to incapacitate the Motucu. The disabled Motucu takes no further part in the round, and the next action passes to Gaspar.

The mediator may apply a bonus or penalty to feats based on several factors. For example, in the case of *Ranged Attack* against very large targets, three or more sizes larger than the character, it is easier to hit the target. In this case, it is normal to offer a bonus of +2 or higher on the attack roll.

In the same way, in the case of very small targets or ones moving quickly (running, for example), it is possible to subtract some points from the test or increase the level of the required feat. For example, in the case of a character shooting an arrow at an opponent hidden behind a wall, with only the head visible, it would be usual for the mediator to change the requirement from an easy feat to an intermediate or difficult one.

The following section details the possible actions in a battle round. To determine the damage done by each attack, see the next section: **Damage, p. 47**.

## MELEE ATTACK

*Melee Attack* is an attack against a target **in combat** with the character. Any Weapon or Martial Arts skill can be used. The attack is an easy feat, subtracting the Active Defence of the target.

### Example

The character Dayo attacks a Motucu (Active Defence 1) with a rapier. She gets a bonus of +6 for having *Fencing* level 2 and a penalty of -1 for the creature's Active Defence. She rolls 9 on the dice, which gives a total of  $9 + 6 - 1 = 14$ , greater than the 12 required for an easy feat, and hits the target.

Weapons listed only for “ranged” use may also be used in melee combat, with a -3 penalty due to the difficulty in handling these weapons at close quarters.

## STRONG ATTACK

Strong Attack is a melee attack that is much more intense than normal, but less precise. This is a difficult feat, subtracting the Active Defence of the target. If it hits, you deal 2 extra damage.

### Example

Dayo attacks an enemy with a Strong Attack. With her rapier, she gets a bonus of +6 for her level 2 *Fencing* and a penalty of -2 for the enemy's Active Defence. She rolls 14, which gives a total of  $14 + 6 - 2 = 18$  and just manages to reach the 18 required for a difficult feat. Since the base damage of a rapier is 2 and a successful Strong Attack deals 2 additional points of damage, the attack totals  $2 + 2 = 4$  damage.

To perform a Strong Attack, the character must be In Combat with the target and use a melee weapon or a martial art.



## RANGED ATTACK

This uses an appropriate weapon to attack an enemy beyond melee range. Skills used include Thrown Weapons, Firearms, Mechanical Weapons, Blowguns or Archery. In normal cases, in which all combatants are grouped in a small space (a jungle clearing, for example), the attack is an easy feat, subtracting the Passive Defence of the target. However, in cases of long-range attacks, the mediator may request a feat of another level.

A character who is In Combat can attack an enemy outside their current combat zone, but they are nonetheless exposed to the attacks of any enemy within their own zone.

## PRECISE ATTACK

Precise Attack is an attack made to hit or pierce a specific part of the body. It is a difficult feat, and can work for both melee attacks (subtracting the target's Active Defence) and ranged attacks (subtracting Passive Defence)

This attack may be done with some specific purpose in mind, such as knocking the hat from someone's head, or targeting an area that is particularly sensitive and thus causing an additional 2 points of damage if successful.

## ASSIST ATTACK

A character can use Assist Attack to help an ally in the same combat zone. The character tries to distract or disorient the enemy to improve their ally's chances of dealing a telling blow. Using this action increases the ally's attack roll by +2. However, the ally's action must take place both after the use of this action and in the same round.

### Example

The characters Uira and Gaspar find themselves In Combat with a monstrous Bicho-papão. At the beginning of the round, Uira gets the highest initiative roll and therefore wins the first action. Instead of carrying out an attack of her own, her player decides it would be better to increase Gaspar's chances of a hit and chooses the Assist Attack action. When Gaspar's turn comes, his player chooses a Melee Attack and gets a bonus of +2 (plus his normal bonuses).

## PROTECT

A character using Protect transfers the weapon bonus from their Active Defence to another character in the same combat zone.

### Example

Gaspar has a Passive Defence of 1 and Active Defence of 3 (thanks to his level 2 Blade Weapons skill). He uses Protect and gives 2 of his Active Defence to another character. Thus, the other character gains a bonus of +2 to their Active Defence, while Gaspar's own Active Defence drops to 1, the same value as his Passive Defence.

The defence bonus lasts until the end of the round. It does not apply against enemies three or more sizes larger than the character being protected. It is possible for more than one character to apply Protect to the same recipient, but Active Defence may still go no higher than the standard maximum of 5.

### Example

Gaspar (Blade Weapons level 2), Franz Klein (Blade Weapons level 2) and Dayo (Fencing level 2) join forces to protect Uaçá the shaman (Active Defence 0) at any cost. All three use Protect as their action for the round. Although they transfer 4 Active Defence points to the subject, the Active Defence of the shaman increases only to the maximum of 5.

## DISARM

Disarming an opponent In Combat with the character requires a legendary feat of Weapons (melee) or Martial Arts. If successful, the character manages to knock away their enemy's weapon. Afterwards, any character in the same combat zone can use their action for the round to retrieve the weapon. Whoever acts first gets it.

## GRAPPLE

With the Wrestling skill, a character can try to immobilize an opponent, of human size and strength, that they are In Combat with. The feat required depends on the opponent's Weapons or Martial Arts:

- No skill in Weapons or Martial Arts: easy feat
- Level 1 in Weapons or Martial Arts: intermediate feat
- Level 2 in Weapons or Martial Arts: difficult feat
- Level 3 in Weapons or Martial Arts: legendary feat

### Example

The character Marcos seeks to immobilize a pirate with his Wrestling skill, which is at level 2. The pirate has level 1 in the skill Blade Weapons. To immobilize his opponent, Marcos must successfully perform an intermediate feat.

But the act of immobilizing the opponent also leaves the character immobilized, unable to take another action until the opponent is released.

## DEFEND YOURSELF

The action Defend Yourself is when the character's total focus is on their own personal defence, without trying to do anything else. No test is needed. The action gives a -2 penalty to any close combat attack against the character until the end of that round. This value is in addition to the normal penalty provided by Active Defence, allowing a defence total beyond the normal maximum.

### Example

A player decides that his character Belchior will perform the Defend Yourself action. Belchior already has an Active Defence at the maximum value of 5. Until the end of the round, any close combat attack against him suffers a penalty of -7: -5 for his Active Defence and -2 for the Defend Yourself action.

This penalty does not apply against enemies three or more sizes larger than the character. A table with the relationship between sizes can be found in **Quick Reference, p. 213** at the end of this book. For example, a person (size H) gains no bonus from Defend Yourself against a creature the size of a horse (size K) or bigger.

## DODGE

A character skilled in Capoeira or Acrobatics can perform manoeuvres to become a more difficult target. A character using this action must perform an intermediate feat to dodge enemy attacks. On a success, the character gets +2 to Passive Defence (and therefore also Active Defence) until the end of that round. Unlike the Defend Yourself action, this modifier applies against enemies of any size.

## APPROACH THE ENEMY

A character in the Free state can choose an enemy and approach, putting both In Combat. This action also serves to join any combat zone already established between combatants.

### Example

The character Belchior is in a battle with two Caiporas. He uses Approach the Enemy as his action for the round, to place himself In Combat with one of the Caiporas, forming a combat zone between the two. The second Caipora also uses Approach the Enemy as its action, entering the combat zone and placing all three In Combat: that is, all in the same combat zone.

To keep things simple, we assume in these rules that any Free character can always reach any enemy (who is not fleeing) or any already-existing combat zone using this action, putting all involved In Combat immediately.

### MOVE AWAY FROM COMBAT

A character In Combat with one or more enemies can use this action to move away from the combat zone and enter another combat zone or the Free state. However, all enemies in that zone of combat get a free Melee Attack (without spending their action) against the character. For the purposes of these attacks, only Passive Defence is subtracted from the feat roll.

#### Example

From the previous example, the player decides to use Move Away from Combat to get his character Belchior away from the two Caiporas. The two enemies each get a free attack against him, counting only his Passive Defence against their attacks. If one of the Caiporas still has an action to use in that round and there is no other enemy in their combat zone, it can Approach the Enemy again and Belchior will be right back In Combat with it!

### USE SKILL

Characters in any combat state can use their action to perform a feat with their skills, including divine graces and instantaneous powers (described in the **Supernatural Powers section, page 47**).

For example, to relieve a colleague's injury, Field Medicine, the Recovery divine grace or the Healing and Health powers are options. Skills that require physical contact can be applied to anyone in the same combat zone, or between two characters in the Free state. The mediator may apply penalties, depending on the situation. For example, it may be difficult for your character to apply their Field Medicine skill when a monster is about to strike their head from their shoulders.

### RELOAD

It takes time to reload firearms and mechanical weapons between shots. Therefore, after each shot, the participant must spend one round (or in the case of the musket, two) performing the Reload action before using the weapon again. Artillery, when used, needs twenty rounds to cool and five to reload.





## USE ITEM

A character can spend an action to use some item in their possession. For example, you can use this action to drink a potion.

## ESCAPE

Only characters in the Free state can try to escape the battle. When using the Escape action, the character enters the Escaping state. Depending on the situation, enemies may still decide to chase the character or attack them with ranged weapons. In the case of a pursuit, the result depends on the relative speed of the combatants (see **“Movement chart”, p.223** in the appendix):

- If the enemy has a greater movement rate than the character attempting to flee, the attempt to flee fails and the two enter the state In Combat. For example, a puma (movement 6) would be able to catch a human (movement 3), placing both In Combat. Someone with a higher level of the Running skill can also catch their opponent.
- In the case of an equal or lower movement rate, the pursuing enemy cannot force their quarry to enter In Combat.

If no enemy can enter In Combat with the character before their next action, the player has two options: remove the character from the battle or use an action to return to battle.

Despite any successful escape from battle, nothing prevents enemies from following the character later, through pursuit or tracking.

## SURRENDER

In this case, the character lowers their defences and asks to be spared by the enemy. Enemies can ignore them, attack them, or use an action to immobilize them (using a rope or by knocking them out, for example).

It is normal to remove any surrendered characters from the battle, but if the mediator wishes, they can remain in the battle area in a “Surrendered” state, with the possibility of participating in the fight again later.



## DAMAGE

When an attack succeeds, it deals damage to the enemy (apart from exceptional cases, such as when a master swordsman wants to, say, demonstrate superiority by cutting someone's belt instead of actually causing injury).

The damage done depends on the weapon or martial art used:

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### Damage 1 attacks:

- Throwing knife, dagger, knife, machete, blow-dart, bow and arrow, boxing, capoeira

### Damage 2 attacks:

- Spear, throwing axe, cutlass, pistol, club, pike, crossbow, rapier

### Damage 2 attacks (or 3 with **Physical Strength level 3**):

- Broadsword, battleaxe, warhammer, halberd, Lucerne hammer

### Damage 3 attacks:

- Harquebus

### Damage 4 attacks:

- Musket
- 

These damage amounts may be reduced in some cases. For example, certain creatures only suffer half the damage caused by a normal attack. Regardless of any such reduction, a successful attack always causes at least one point of damage.

### Example

The character Uira hurls a throwing knife into a Comacang, causing a point of damage. The Comacang, despite reducing the damage of any attack by half, still suffers one full point of damage.

The only exception to this rule is in the case of immunity. Some supernatural creatures can only be wounded with enchanted weapons. Be warned!

## EXAMPLE OF BATTLE

The characters Matondo and Dayo are in the jungle when they encounter the monstrous Cabra-Cabriola, which attacks them immediately. The players roll initiative: 15 to Matondo and 8 to Dayo. The mediator rolls 12 for the creature. The order of battle is therefore Matondo, the Cabra-Cabriola and then Dayo. Since Matondo is equipped with a warhammer, the player who controls him decides to use Approach the Enemy to enter In Combat with the creature, leaving Dayo, who is equipped with a pistol, in the Free state to shoot from a distance. The mediator announces that the Cabra-Cabriola will Bite Matondo with a Melee Attack and rolls 14 on the dice. With a +3 bonus (it has level 1 in the relevant skill) minus Matondo's Active Defence of 1, that gives  $14 + 3 - 1 = 16$ , greater than the 12 required for an easy feat. So it hits Matondo, dealing 4 damage. To finish out the round, Dayo uses Ranged Attack to shoot with her pistol and gets a roll of 7. With her bonus of +3 (Firearms level 1) and the Passive Defence of the Cabra-Cabriola (0), that gives  $7 + 3 - 0 = 10$ . The attack fails because it is less than the total of 12 needed to hit.

In the second round, the participants roll initiative as follows: 11 to Matondo and 12 to Dayo. The mediator rolls 13 for the creature. The Cabra-Cabriola starts the round and bites again with a Melee Attack. The mediator rolls 11 on the dice, for  $11 + 3 - 1 = 13$ , which means another strike that deals 4 damage. Dayo needs to Reload her pistol, for which she uses her action. Matondo uses Melee Attack with his warhammer. A result of 12 on the dice roll, adding +3 for having Impact Weapons level 1, and subtracting the Cabra-Cabriola's Active Defence of 2, gives a total of  $12 + 3 - 2 = 13$ . That is enough for the easy feat needed, and deals 2 damage. The battle continues in the next round...

## SUPERNATURAL POWERS

The chronicles of the Society of Jesus tell of countless miracles performed by the first Jesuits in Brazil. The native Tupinambás swore by the power of their shamans. The babalawos of the Yoruba followed Ifá and the wisdom of Orunmila to practise their divinations. For those who want a touch of magic in their game, we offer here a system of supernatural powers based on the writings of the 16th-century chroniclers and the traditions of the Tupinambás and Yoruba. This section should not be taken as a factual reference, but simply an attempt to frame the miraculous events reported at the time within the skills system of this book, for those who would like to use these elements in the fantastic world of *The Elephant & Macaw Banner*.

In all these cases, the path is long. Anyone who follows the way of faith, breath or Ifá must be thoroughly prepared before calling on any power.

### ACQUIRING AND USING POWERS

The powers are developed in the same way as other skills, using learning points. However, for each path, there is a basic 'skill' to be acquired. In the case of divine graces, the basic ability is Faith, the powers of the shamans depend on Breath, and followers of the orishas must study Ifá.

**Faith** — This represents the hours spent in religious devotion. The character must develop their Faith before the divine graces. No divine grace can exceed the Faith level of the character.

**Breath** — Breath is the fundamental expertise of the pajé. The concept of spiritual breath is based on the importance of air, respiration, breath and the connection between these and the spirit. No Breath power may exceed the character's level in Breath.

**Ifá** — In this book, the skill Ifá represents the study of the teachings of Orunmila. Through this study, the iyaláwos and babalawos learn how to prepare medicines and the techniques of divination to consult the orishas. No Ifá power's level may exceed that of the character's Ifá ability.

These paths require total dedication, and one who follows one can never follow another. Also, the character forever forswears the use of weapons, martial arts and armour.

With each level gained in the path's basic skill, a character gains more **energy** to use their powers. Energy represents the strength of the religious's faith, the power of the soul of the shaman, and the *axé* of the Yoruba priest. The amount of this energy increases according to the table below:

LEVEL OF FAITH, FÔLEGO OR IFÁ	DAILY ENERGY
1	5
2	10
3	20

Every use of supernatural powers is resolved through feats, as with ordinary skills. However, powers and graces have different effects depending on the level of test performed, as shown in the table below:

LEVEL OF POWER OR DIVINE GRACE	FEAT REQUIRED	ENERGY POINTS USED
1	Easy	1
2	Intermediate	2
3	Difficult	4



### Example

A character with the divine grace Protection from Evil (see description on this page) can spend 1 energy point and ask for the grace Predict Evil with an easy feat, spend 2 points and ask for Defence Against Evil with an intermediate feat or spend 4 points and ask to Ward Off Evil through a difficult feat. In all three cases, the test is based on the character's current skill level in Protection from Evil.

Energy points are renewed every morning if the character rests during the night. Otherwise, the character remains with only the points left over from the previous day, until they rest completely. The player (or mediator) must note the energy points spent by the character each day, in order not to exceed the limit.

### Example

The pajé Uaçá has Fôlego level 2, and gets 10 energy points per day. In one day, he uses the powers Closed Body (4 points), Protection (2 points) and Heal Wounds four times (4 times 1 point), which gives a total of 10 points. The character needs to rest for one night before being able to use any more powers.

The player must state which feat difficulty (and the power) that he or she will try to trigger before making the test. The energy points are always deducted in the attempt, regardless of the success or failure of the feat.

Unless the description says something to the contrary, the majority of power effects are not cumulative. For example, a character can only receive one application of the divine grace Blessing per day. Also, characters cannot take advantage of two different paths at the same time. For example, a person under the effects of the divine grace Blessing can receive another kind of divine grace, but no power of Breath or Ifá. This limitation does not apply to powers that have instantaneous effects, such as healing wounds, only to effects with an extended duration in time.

We will explain these three preternatural paths in the sections that follow.

## THE DIVINE GRACES

In the world of *The Elephant & Macaw Banner*, a character who follows a religious way (e.g. Jesuit brothers, priests and nuns) can pray for divine graces. Before acquiring any grace, however, the character must abjure forever the use of weapons, and arm themselves instead with Faith.

After acquiring the requisite fortitude in Faith, the character may develop one or more miraculous abilities. Each use of these miracles is a request to God: the search for a divine grace. Success or failure of a requested grace is calculated by means of a feat, equal to the other abilities. This feat represents a test of the character's faith.

The graces, being divine blessings, should be used only in case of necessity, and not for frivolous reasons. A character who abuses the divine graces begins to receive penalties to their requests.

Here follows the list of miraculous abilities and the graces granted by level:

**Protection from Evil** — At each new level gained, the character gains greater ability to guard against evil.

**Level 1 - *Foresee Evil*** - The character makes a test to feel if there is any danger nearby, either by natural causes (fire, storm), animals or human intention. This does not make clear the exact form of the danger, but gives an indication of the direction and level of it. The effect works within a radius of 50 varas (55 metres).

**Level 2 - *Defence Against Evil*** - The character asks for protection against attacks on themselves or another person (conveyed by touch). If successful, any being (animal or human) is subject to a -2 penalty in any attack against that person during the time of the grace. When an attack that would normally hit the protected one fails because of this penalty, the effect may appear miraculous, for example, an arrow striking the chest and simply falling away. This grace can be called upon during combat and lasts until the end of the battle.

**Level 3 - *Banish Evil*** - With this power, the character can turn away an evil or dangerous being

(which may be a human, animal or monster) within a radius of 10 varas (11 metres). If successful, the affected being is compelled to flee from the character, not stopping for at least ten minutes. However, should anyone strike the target during their flight, the effect is broken.

**Defence Against Magic** ◀ This ability acts as protection against other supernatural powers. Thus it can be used against the powers of shamans or priests of Ifá, powers from magical items or powers used by enchanted beings.\* It has no effect on other divine graces..

**Level 1 - Sense Magic** - The character asks for the grace to feel the effects of supernatural powers around them, within a radius of 50 varas (55 metres). For example, they can feel if someone in their group is being affected by the breath power Remove Strength (Death, level 1).

**Level 2 - Protection from Magic** - The character gains personal protection against magical powers. For example, the Cause Wounds power (Harm, level 1) would not cause damage to the character. This power works only on the character who calls upon it, and its protection cannot be transferred to others. This grace can be invoked during combat and lasts until the end of the battle.

**Level 3 - Dissipate Magic** - With this power, the character can undo a magical effect (powers of breath, Ifá or the powers of enchanted beings). For example, the character can override the Weakness power Cause Misfortune that affects someone in their group.

This power has immediate effect and affects only magics already cast or in the casting process (in the case of non-instantaneous spells). When this power is used to disrupt the process of conjuring another power, the other person or being cannot use that power again within 24 hours. The effect works within a radius of 10 varas (11 meters). It does not affect magical objects, only conjured powers.

\*Note: Enchanted beings are those created or sustained by magic: werewolves, mermaids, and

so on. In terms of the miraculous power Defence Against Magic, the being itself does not count as “magic” but the use of its powers does. For example: Protection from Magic does not protect against the Curupira’s spear attack, but does protect against its magical power of shock. Sense Magic would not detect the presence of a mermaid, but if she were in the form of a fish, the character would feel that the creature was not what it appeared to be.

**Prophecy** ◀ The miracle of prophecy offers information to the character through visions.

**Level 1 - Divine Vision** - In order to receive a vision, the character has to be in a moment of peace and prayer, relaxed and prepared to receive this blessing. A vision may or may not appear, may or may not be useful and may even confuse more than it helps. The player has no control over what the character sees in this vision.

**Level 2 - Sense Life** - This grace alerts the character to the status of a known person, even if that person is thousands of miles away. At the most basic level, the character will know if the other is dead or alive. In cases of great success (results of four or more above the target number for the feat), the character may even know other details of the person’s physical condition, such as wounds or disease. In some cases, this grace also offers insight into the other person: imminent dangers or the possibility of the other getting better, or dying in cases of a dire physical state. This grace takes effect instantly, but the character has to be in a moment of peace to call upon it.

**Level 3 - Seek the Truth** - This grace, when used successfully, lets the character know without a shadow of a doubt whether another person is lying or not. In cases of great success, the character may even receive a vision that shows what the truth is. This grace has instant effect and the target must be where the character can clearly hear the conversation.

**Healing** ◀ These miraculous cures can alleviate

various ailments. In all cases, the character has to touch the target in order to apply the power.

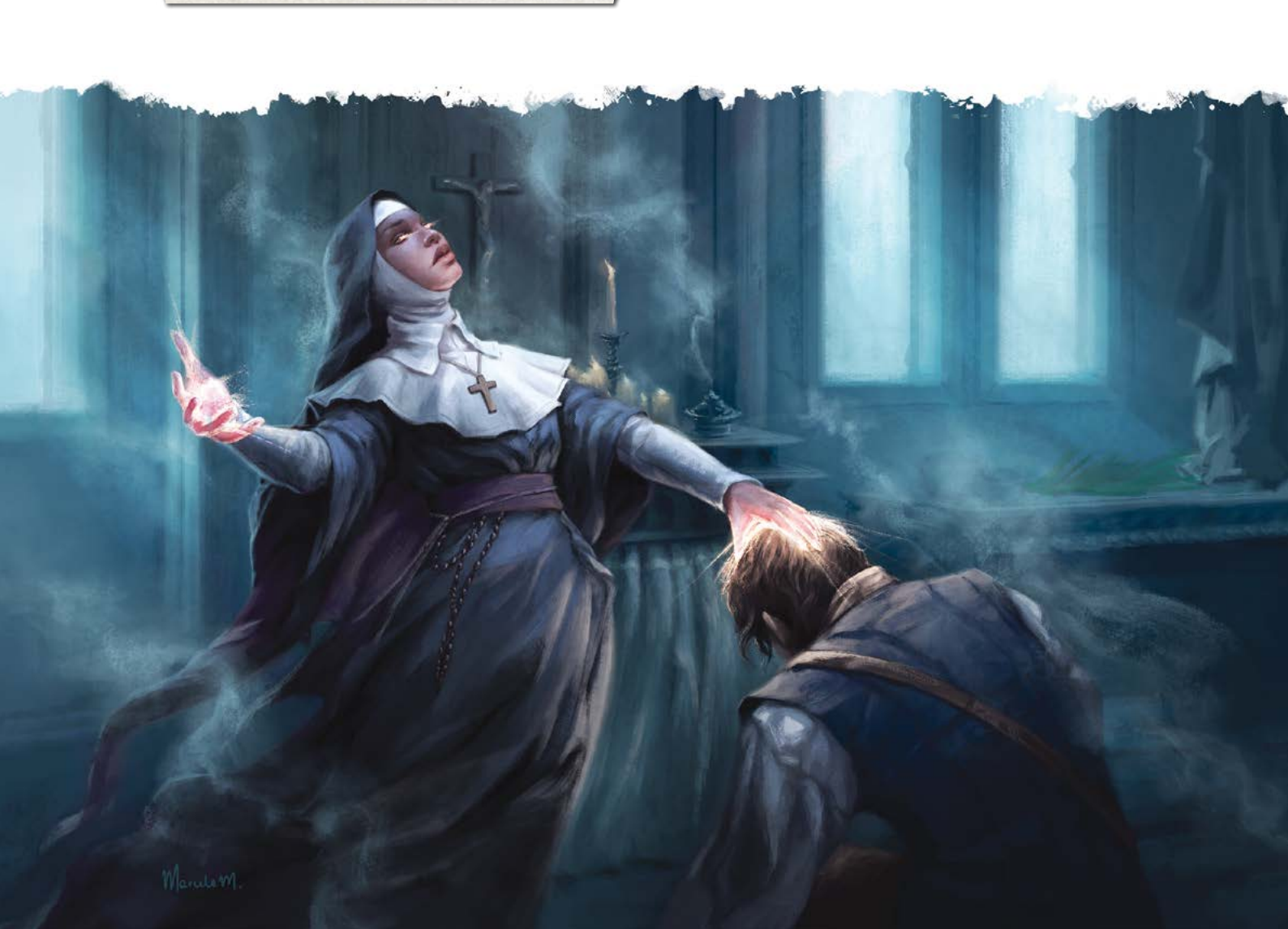
**Level 1 - *Relieve Pain*** - This grace recovers damage in part of a person's body and alleviates pain, allowing that person to move and act normally. The character immediately recovers two points of damage, and if they still have fewer than four points of Endurance, they do not suffer the loss of a level in their skill checks over the next 24 hours.

### Example

The character João is unconscious and has suffered one point of critical damage. Father Belchior succeeds in a *Relieve Pain* feat, removing the point of critical damage and a point of "normal" damage, leaving João with a point of endurance. For the next 24 hours João, even though he still has fewer than 4 endurance points, does not suffer the usual penalty to feat tests by losing one skill level.

**Level 2 - *Remove Fever*** - This grace can eliminate diseases and poisons listed as "common" (such as the venom of the giant spider), and any illness accompanied by fever (smallpox, plague, flu and the like). If the feat is successful, the target begins to improve immediately, but on a failure, the character can never make another test to remove that disease or poison from this person..

**Level 3 - *Expel Afflictions*** - This is the highest level of healing, and can relieve serious illnesses such as tuberculosis, gout, diabetes and others. It is effective against diseases and poisons listed as "unusual", supernatural madness, paralysis and the breath powers *Send Disease* and *Poison*. It also works in extraordinary situations injurious to health, for example, when someone swallows a fishing hook. On a success, the subject begins to improve immediately, but on a failure, the character can never take another test to cure the same condition in that person.





**Miraculous Events** ◀ These are events that can only be explained as divine intervention.

**Level 1 - *Prolong the Weather*** - This grace holds rain or other natural phenomena at bay for up to four hours, allowing more time for the character to find somewhere to take shelter.

**Level 2 - *Prolong the Day*** - This grace can be invoked during land or sea voyages, making the hours of the day seem to extend beyond normal for the character and their group. As such, they can walk twice as far as they normally would during that day. This power does not affect battles or interactions with other characters, only longer-distance travel between places.

**Level 3 - *Divine Coincidence*** - In times of great need, the character can ask for divine aid, which appears as an unexpected coincidence. For example, a character is lost in the jungle and prays for a Divine Coincidence. A few hours later, they cross paths with a group of natives who offer their assistance. The character can not specify the desired form of help. They just make a request for aid and wait for the consequences (chosen by the mediator), which if the feat is successful can take up to 24 hours.

**Daily Bread** ▶ These graces have to do with food.

**Level 1 - *Restore Food*** - In this case, the character asks for some spoiled food or drink to become edible again. For example, soured juice returns to its fresh state, or burnt bread can be eaten like any other, with no bad taste. Normally, in fact, the restored food is superior to the original food. The effect is immediate.

**Level 2 - *Find Food*** - In times of need, this grace helps the character find food and water. On a success, the character finds, within two hours, enough food and drink to feed a person. Note that the search is necessary: the character cannot simply stand still, waiting for the food to fall from the sky.

**Level 3 - *Multiply Food*** - In times of need, this grace allows a little food to feed a number of people beyond the normal, always miraculously so. For example, Multiply Food used on a water bottle can make that bottle stay full for an entire day,

even if it is used by several people. The character can then in turn take twenty loaves from a small bag that contained only one. Thus, any food (for example, an apple) can be used to serve an entire group. The effect of this grace is immediate.

**Blessing** ▶ With this grace, the character blesses a being or object. When used on a being, that being gains a bonus on feat tests in their next battle. When applied to a weapon, that weapon not only earns bonuses on tests, but also serves as an enchanted weapon (and therefore it is possible to hurt creatures immune to normal weapons). After the battle, it goes back to working like a normal weapon again. In the case of ranged weapons that shoot projectiles, such as bows and firearms, the ammunition itself must be blessed to wound such creatures. In this case, one use of Blessing per object is required. Like other powers, it is not possible to apply more than one Blessing to the same being or object, but a blessed being or object can add the bonus to others it gets from other sources.

### Example

A character equipped with a harquebus is going to face a werewolf and he knows, through a feat of Folklore, that this creature is immune to ordinary, unenchanted weapons. The character asks the nun travelling with the group to pray for some of their bullets to be able to hurt the creature. The nun uses her power to bless three bullets with a +1 bonus (spending three energy points in the process) and also decides to bless the weapon itself with Blessing +3 (spending another four points of energy). She succeeds in the four feats of Blessing. In the next battle, all attacks made with the blessed harquebus will have a +3 bonus on attack rolls. Shots with blessed bullets will also receive a +1 bonus (making a total of +4), and only they can hurt the werewolf.

At the end of the battle, the Blessing effect disappears. Any Blessing that is not applied in combat before the next dawn is lost..

**Level 1 - *Bless +1*** - Provides a +1 bonus on tests made by the blessed being or object.

**Level 2** – *Bless +2* - Provides a +2 bonus on tests made by the blessed being or object..

**Level 3** - *Bless +3* - Provides a +1 bonus on tests made by the blessed being or object..

## POWERS OF BREATH

The powers of the breath are the powers of the shamans. Through ceremonies, the shaman, or *pajé*, can communicate with or even enter the world of the spirits. But before traversing this spiritual path, the character has to forswear the use of weapons and study the skill known as Breath, communicating with the spirit world.

The shaman also has to choose which path of breath he wants to follow: the path of “good” or the path of “evil.” Those who follow the path of goodness can only acquire benevolent and neutral powers. Whoever follows the path of evil can only acquire malign and neutral powers. Followers of different ways are mortal enemies.

After having their character learn the fundamental skill of Breath, the player may choose to acquire other specific powers. The tests for these are performed in the same way as for the divine graces, each level of power requiring a greater feat. For example, using Cure Wounds requires an easy feat, Cure Venom an intermediate feat, and Cure from Afar a difficult feat.

Each use of a power is an interaction with the world of the spirits and is a tiring activity for the *pajé*. This fact is represented by the consumption of energy points. In some cases, the character needs some special equipment or preparation. The success or failure of the attempt is resolved through a dice roll, as with other abilities. The shaman always spends the time necessary for the ritual (explained in the description of each power), before knowing whether the feat is a success or failure.

## BENEVOLENT POWERS

Only characters who follow the path of good can acquire these powers.

**Cure** ➤ Cures are used to improve the physical condition of people. Any use of a curing power requires tobacco, fire to light the tobacco, and a pipe (*cachimbo*) to blow smoke on or towards the patient.

**Level 1** - *Cure Wounds*- The power to heal wounds, when used successfully, initiates an extraordinary healing of the wound. When the character touches the target (and the player passes the feat test), they immediately heal two points of damage

**Level 2** - *Cure Venom* - This power heals the effects of any poison (common or unusual). The person begins to improve almost at once, and all the poison and its effects disappear from the body of the affected within an hour.

**Level 3** - *Cure from Afar* - The shaman, knowing that someone is injured (and unable to reach the place), can cast a healing from far away. The participant must choose between healing wounds or curing poison. There is no limit to the distance that may be crossed, but a penalty can be applied to the test in cases of very large distances or when there is no knowledge of the exact problem. This power is quite useful in battles, when the shaman can heal an ally who is In Combat, with no need to enter their combat zone.

**Defence** ➤ The shaman can pass on supernatural help to another person with this power. The shaman needs smoke and a pipe to blow it on the target.

**Level 1** - *Grant Luck* - On a success, the target gains a +1 on all skill tests until the next dawn. Unlike other powers, it is possible to accumulate more than one luck bonus under a special condition: the target can add together up to three applications of this power at the same time as long as they receive them from different shamans.

**Level 2** - *Protection* - The character gains a protection that forces a -2 penalty to the test of anyone who tries to injure them by means of weapons, magic, disease or poison. This power can be invoked during combat and lasts until the end of the battle.

**Level 3** - *Closed Body* - On a success, there is no weapon, fire or other element that can hurt the character. They may be knocked down by a blow, tied up or detained by other means, or affected by

magical powers, but they will not suffer any damage. The effect lasts three rounds of a battle.

**Life** ➤ The Life powers directly affect the target's life force. The shaman needs smoke and a pipe to blow it on the target. All effects are immediate.

**Level 1 - Give Strength** - This power recharges the target's energies, taking away any signs of tiredness or fatigue. The target gets an increase of one point to their maximum endurance for 24 hours. A circle must be filled in temporarily on the character sheet's gauge, until the effect ends.

**Level 2 - Cure Illness** - This power can cure any disease (common or unusual). It also serves to remove madness caused by supernatural creatures. In the case of a failure, the same shaman can never try to cure the disease again.

**Level 3 - Return to Life** - The pajé can blow life back into the recently deceased. This power works in cases such as asphyxiation (strangulation, drowning), heart attack or blood loss, but it does not work in cases where the cause of death still persists in the body (e.g., decapitation or chronic disease).

## MALIGN POWERS

Only characters who follow the path of evil can acquire these powers.

**Harm** ➤ The opposite of Cure, these powers weaken the physical condition of a person. The shaman does not need any special equipment to summon these powers, and they all work instantly (if the feat is a success).

**Level 1 - Cause Wounds** - With one touch, the character deals a physical injury to another person, resembling a very strong blow from a weapon (damage 3). However, it is necessary to make physical contact with the target. In combat situations, the character must be In Combat with the target. The mediator may apply a bonus or penalty to the test, depending on the situation. For example, if the target has protected their body somehow, it may be more difficult to touch it.

**Level 2 - Poison** - With a touch, the character introduces a common poison into the blood of the target.

This poison causes a weakness, reducing all the target's attacks to 1 damage and reducing their movement by one level (see "**Movement Chart**" in the appendix). If the poison is not cured within a day, the person dies. It affects only people or creatures of size H or smaller.

**Level 3 - Injure from Afar** - This has the same effect as Cause Wounds, but the shaman can apply this power to anyone within their line of sight, without needing to touch the target.

**Weakness** ➤ The opposite of Defence, these curses impair one's fate by means of natural powers. The shaman can conjure these curses in two different ways. First, they can call the power quickly, through physical contact with the target. Alternatively, they can do a six-hour ritual (in isolation and uninterrupted) to launch the curse from a distance. In this case, they do not need to see the target, but the target has to be a person they know. Any interruption of the ritual causes the character to lose the use of the power and they cannot cast any other Weakness for 24 hours. These powers only affect beings of size H or smaller.

**Level 1 - Grant Misfortune** - The target takes a penalty equal to -1 on all skill checks over the next 24 hours. The shaman can use this power only once a day against a specific person, but up to three shamans can call down this curse on the same target, adding all the penalties together.

**Level 2 - Undefended** - The character becomes susceptible to attacks from weapons, magic, disease and poison, giving a bonus of +2 to anyone who attacks them. One can only be cursed by one use of Undefended at a time. The effect lasts twelve hours.

**Level 3 - Open Body** - For a duration of three rounds, the character becomes highly susceptible to harm of all kinds. For example: a paper cut can cause extensive bleeding, tripping over a stone can lead to a fracture of the foot and any weapon stroke causes triple the normal damage.

**Death** ➤ The opposite of Life, these powers steal the vital energies from a person. They can be cast instantly with one touch or sent from a distance,



under the same conditions as those for Weakness. These powers only affect people or creatures of size H or less.

**Level 1 - Drain Strength** - Under this curse, the target is suddenly exhausted, and has to rest one round (loses the next action) before doing any other activity.

**Level 2 - Send Disease** - This power afflicts the target with a common illness. The disease imposes a -3 penalty on all feats and lowers the target's movement by one level (see "**Movement Chart**" in the appendix). These effects continue until the target is cured.

**Level 3 - Send Death** - On a success, the target suffers a heart attack and dies within three rounds. A grace of Dissipate Magic or Expel Afflictions or the power of Unweaving, used before the subject dies, can save them. The power Return to Life, if used right after the person's death, can revive them. Otherwise, there is no other way to save the person.

This power requires great strength and the shaman invoking it is physically and spiritually exhausted. After its use, the shaman needs to rest for a day before making any major physical effort or using another power.

It is worth noting that many of the good powers can negate the opposing powers. For example, Cure Venom can void the effects of Poison, and pairs such as Give Strength and Remove Strength or Grant Luck and Grant Misfortune can be used to nullify the effects of their respective counterparts..

The grace Protection from Magic protects the individual against the effects of all evil powers.

## NEUTRAL POWERS

Any pajé, good or evil, may also study the neutral powers. Some powers, however, have different effects depending on the path chosen by the practitioner..

All these powers, except Counter Magic, require the use of maracas and chants, to communicate with the spirits through ceremonies.

**Spirit World** ← These powers allow the shaman to interact with the spiritual realm.

**Level 1 - Communicate with Spirits** - In this ritual, the shaman calls upon a spirit for information. If successful, you can conjure a spirit. In case of great success (6 or more above the value needed for a success), you can conjure up a specific spirit..

You can conjure up dead people you know, searching for information they had in their lives, or try talking to ancient spirits, who may know about historical or supernatural things.

But it is important to remember that spirits can lie like any other person. Spirits who wish evil upon the shaman or their companions may try to deceive them.

This power requires four hours of ceremony to call the spirit.

**Level 2 - Spiritual Voyage** - In this ritual, the spirit of the pajé leaves the body and travels through the parallel world of the spirits. You can talk to any spirit you encounter during this journey. The shaman can also spy on physical places, but must take their spirit to the place, floating at a speed four times as fast as walking. For example, a shaman could use this power to spy on what is happening in a rival camp four hours away, spending only an hour to get there.

Regardless of the distance travelled, the shaman can break the connection at any moment and bring their spirit back into their body instantly. Spirits hostile to the character can also attack them, forcing them back to their body. Very powerful spirits may have ways of capturing the spirit of the shaman and not allowing them to return to their body..

The ceremony takes four hours to enter the spiritual world, plus the time spent by the shaman in this dimension. It is important to note that the physical body of the shaman becomes highly susceptible to physical attacks while the spirit is out, leaving it without any defence. The body also begins to dehydrate, and will die after three days if the spirit does not return to it. In the event of death, the spirit of the shaman remains in the spirit world.

**Level 3 - Transportation** - With this power, the



character manages to bring their own body into the astral plane. The shaman is able to float through the astral world at their normal walking speed, and then leave, stepping into another physical place. This ritual takes only an hour to complete. The shaman can spend up to three days on the astral plane.

**Weather** ◀ These powers allow the shaman to predict or control the weather

**Level 1 - *Foresee Weather*** - As the name suggests, this allows the shaman to accurately predict the weather over the next twelve hours. The ritual takes an hour to complete.

**Level 2 - *Natural Phenomena*** - With this power, the benevolent pajé can create rain, the element that gives life to the plants. The wicked pajé can create a very strong drought, taking the life of the plants. The ritual takes four hours to complete and the effect lasts from one to six days (the roll of a die).

**Level 3 - *Tempest*** - With this power, the wicked pajé can create a directed storm, launching it against whomever they wish. This storm will have rain, wind and lightning far exceeding the normal. The benevolent shaman can use this power to calm a storm (natural or magical), leaving light rain in its place. In both cases, the ritual takes only half an hour to complete.

**Control of Nature** ▶ With these powers, the shaman is able to manipulate nature itself.

**Level 1 - *Control over Plants*** - The good can give life to a new plant, going from seed to bud in a matter of half an hour. For smaller plants (flowers, herbs) the whole plant grows. In the case of a tree, it grows up to one metre in height. An already mature tree gains a year of growth. The evil pajé can kill a plant, making even a large tree decay. In both cases, the ritual takes half an hour.

**Level 2 - *Create Food*** - With this power, the pajé grows a small vegetable meal, such as a melon or some carrots, enough to feed a person. The ritual takes an hour to complete.

**Level 3 - *Transformation*** - This power allows the shaman to transform into an animal. In the case of a good shaman, the animal may be a bird or a fish.

In the case of a malevolent pajé, they can become a jaguar or a jararaca viper (use statistics p.140, but with the normal endurance of the shaman). The effect is instantaneous and the shaman can stay up to eight hours in this animal form.

**Counter Magic** — These powers have instantaneous effect and affect powers of breath, Ifá, and those conjured by supernatural creatures. In no case do these powers recognize or affect divine graces..

**Level 1 - Locate Magic** - The use of this power allows the shaman to know all the magic items and spells in effect, without identifying their properties, within a radius of thirty varas (33 metres).

For example, a shaman is working with a group within an area where someone conjured a drought with Natural Phenomena. The shaman has in his possession a potion of the power Cure Wounds, and a warrior from his party is carrying a magical bow. A soldier of the group is affected by the power Grant Misfortune, conjured by a rival pajé. In using this spell, the shaman feels that the bow and the potion are magical objects, that the soldier is under some power and that there is some magic controlling the weather. But the shaman will not know the identity of the items and spells until using Identify Magic on them, one by one.

**Level 2 - Identify Magic** - This power, if used successfully, allows the shaman to identify the properties of a spell or magic item. For example, a shaman can use this power to know that someone is under the effects of Grant Misfortune. If a shaman uses this power over a potion, amulet, or other magical item, they discover its effects.

**Level 3 - Unweaving** - This power can be used to cancel an ongoing ritual or put an end to the effects of a power with a certain duration.

For example, this power can be used to free someone from the effects of the Undefended power.

When the use of this power interrupts another shaman or priest in the middle of a ritual, the target can not repeat the use of the cancelled power for 24 hours. For example, if a shaman uses a feat of this power against another shaman who is performing

the Tempest ritual, the second shaman fails in the attempt, and cannot repeat the use of Tempest for the next 24 hours..

This power cannot reverse physical effects already caused by magical powers. For example, it cannot heal an injury caused by Cause Wounds after the use of that power

In cases of failure, the same shaman cannot make another Unweaving attempt against the same magic.

## POWERS OF IFÁ

The cult of Ifá, the wisdom of Orunmila, comes from the Yoruba culture and was the origin of some of the Brazilian religions of the present day. The priests of Ifá are iyalawo (women) and babalawo (men). As part of their training, they must study and decorate the 256 *odu*, the basis of the spiritual wisdom passed down by the orisha Orunmila. The odu, taken together, form Ifá and represent every possible situation, action and consequence in life. The iyaláwo and babalawo use rituals to make petitions to the orishas. They also learn the processes of making medicines and amulets.

To follow this spiritual path, a character must forswear the use of weapons and begin to study the skill that in these rules we name *Ifá*, which represents all the necessary learning to exercise the pertaining powers. After acquiring the skill *Ifá* for their character, the player may choose to acquire other specific powers from this path. Tests are done in the same way as for the powers of breath and divine graces, each level requiring a feat of corresponding difficulty.

In some cases, the character will need some special equipment or preparations. The followers of Ifá must respect the balance of nature, and not uses their powers for petty purposes or trivial matters.

We list here the powers that may be obtained after study and training:



**Health** ➤ These powers can alleviate certain negative conditions. The *iyaláwo* or *babalawo* must have access to their herbs and other materials used in the different cures, and must have physical contact with the patient.

**Level 1 - Cure Wounds** - Using this power cures two points of damage from the subject. It cannot be used on the same subject more than once per day..

**Level 2 - Cure Maladies** - This power cures the effects of any poison, paralysis or disease (common or uncommon). It can also remove negative energies from the body caused by Weaken Enemy or the Breath powers Undefended or Remove Strength.

**Level 3 - Ward Off Death** - This power preserves the body of one recently dead (less than a minute) for 24 hours, such that it may be possible to undo the effects that caused death and so restore the person to life. If the cause of death is not annulled within this period, the subject's life is irreversibly lost.

**Detection** ➤ The priest uses divination to detect dangers and obstacles.

**Level 1 - Detect Poison** - The priest is able to detect the presence of poisons in food, drink or elsewhere.

**Level 2 - Detect Magic** - Detects the presence of magic in the immediate surroundings, be it in the form of powers or objects. This includes the ability to detect active divine graces.

**Level 3 - Detect Obstacle** - The successful use of this power permits the priest to receive a premonition about an obstacle that lies in their path. The warning is specific, and may refer to a person, a creature, an object, place, situation or any other thing that might prove an impediment to the success of the priest in their current plans.

**Protection** ➤ The powers of Protection are used against specific dangers. They may be applied to the priest's own person or to another character, after physical contact.

**Level 1 - Protection Against Enemies** - The target may choose any person who is an "enemy" (and who does not need to be present) to receive a penalty of -1 in any test against the character. In addition, if the character wishes to evade their enemy, it becomes more difficult (though not impossible) for that enemy to find them.

This power works continuously until the following dawn.

**Level 2 - Protection Against Weapons** - This power can be invoked during combat, applying a bonus of +1 to the Passive Defence of the target until the end of the battle.

**Level 3 - Protection Against Magic** - Any malicious magic used against the target suffers a penalty of -3 to the necessary feat test. The effects of this power last for one hour..

**Fortune** ➤ Brings great luck to the target. The target gains the ability to reroll the dice when they make a feat test. This power can be used in two ways. If used during combat, the effects last until the end of the battle. If used outside of combat, the effects last until the moment when the character next enters battle or until midnight, whichever comes sooner.. In order to apply the power of Fortune it is necessary to make physical contact with the target.

In addition, the power may be utilized to cancel the effect of Grant Misfortune.

**Level 1 - Fortune +1** - The target may choose to reroll one die in all their feat tests.

**Level 2 - Fortune +2** - The target may choose to reroll up to two dice in all their feat tests.

**Level 3 - Fortune +3** - The target may choose to reroll up to three dice in all their feat tests.

**Negative Energy** ➤ The priest may channel negative energies against their enemies.

**Level 1 - Cause Injury** - The use of this power causes two points of damage. Physical contact is necessary.

**Level 2 - Weaken Enemy** - The priest is able to curse an enemy, inflicting a -2 penalty on all the foe's feat tests for 24 hours. The ritual takes four hours and the enemy need not be present.

**Level 3 - Avert Enemy** - This power allows the priest to drive out someone with evil or hostile intentions. The enemy will not seek or bother the priest in any way for six hours. The enemy must be in the priest's sight in order for this power to work. It works against people and creatures of size I or less. Followers of Ifá, Faith or Breath are immune to it.

**Influence** ◀ These powers allow the priest to influence the thoughts of others, and can be applied to people and creatures up to size H. Physical contact with the target is required.

**Level 1 - Calm** - Calm someone angry or over-excited. It can also be used to remove confusion or madness caused by supernatural creatures, making the target think clearly and lucidly. The effect is immediate, but the subject may become enraged again, depending on the situation.

**Level 2 - Change Sentiments** - Influences the feelings of the target regarding a specific person, making the target have a better or worse opinion of that person. The effect lasts six hours, unless it is overriden by Dissipate Magic or Unweaving.

**Level 3 - Enchant** - This places a powerful spell upon a person or creature, which makes the target willing to obey any command of the priest other than to injure themselves. The effect lasts for 24 hours, unless it is counteracted by Dissi-

pate Magic or Unweaving, or the enchantment is broken by the same priest that cast it. The priest can control only one enchanted being at a time. The target is aware of everything that is ordered by the priest, and often seeks revenge after the end of the effect. The target must understand the priest's commands before acting, which limits what the priest can do with animals and other creatures of limited intelligence. If someone attacks the target, it may protect itself as normal. If the priest attacks the target or causes the target to attack itself, the spell is broken. Anyone who has Faith or Breath is immune to this power.

**Spiritual Manipulation** ◀ These powers bridge the physical and spiritual worlds to achieve their effects.

**Level 1 - Communicate with the Ancestors** - Through divination, the priest makes contact with one of their deceased ancestors. For 10 minutes, the ancestor called upon can answer questions to which



they knew the answers in life. It takes a four-hour ritual to use this power.

**Level 2 - *Curtail Time*** - Having a willing target (who may be themselves), the priest puts this person on a path that traces the middle way between the physical and the astral world, slowing time so that the person can walk four times faster than they normally would. The person cannot do anything but go to their chosen destination, and the effect ceases the moment they arrive. The priest can only keep one person at a time under this effect.

**Level 3 - *Create Sigidi*** - The Sigidi is a clay creation, animated through a ritual. The priest must first manufacture the Sigidi, blending elements appropriate to its purpose, a process that takes 24 hours. The Sigidi can be created to mimic the shape of a human or other mammal, being 1/4 to 1 vara in height (28 to 110 centimetres). After being animated, the Sigidi can be ordered to do any task for the priest, for example: to take or look for an object, or to attack someone. The Sigidi can not speak, but if it has hands, it can handle objects and knives. The Sigidi can be destroyed with physical attacks or by using Dissipate Magic or Unweaving. In any case, the Sigidi does not last more than 24 hours, returning to an inanimate clay figure after this period.

## CREATING CHARACTERS WITH POWERS

At initial character creation, a player may choose to acquire the skills necessary for divine graces or powers in the same way as for other skills. During character creation, it is important to remember that the basic skills of Faith, Breath and Ifá have to be developed before acquiring any specific divine grace or power.

Depending on the level of Faith, Breath or Ifá acquired, the player must note the corresponding number of points of energy (5, 10 or 20) in the field “Energy” on their character sheet.

### Example

A player creates a Tupinambá character called Apuã. He decides to create this character as a benevolent pajé, and uses some of his initial skill choices for Breath powers. He chooses Breath as his master-level ability, to be able to develop the other powers to the maximum. Then he takes Spirit World at the practitioner level and Life at the apprentice level. Finally, he chooses other skills on which to spend the remaining points.

Skills	Level 1	Level 2	Level 3
	Apprentice	Practitioner	Master
	Cost 1 Bonus +3	Cost 3 Bonus +6	Cost 7 Bonus +9
<u>Breath</u>	●	●	●
<u>Spirit World</u>	●	●	○
<u>Prestidigitation</u>	●	●	○
<u>Life</u>	●	○	○
<u>Swimming</u>	●	○	○
<u>Folklore</u>	●	○	○
<u>Leadership</u>	●	○	○
<u>Running</u>	●	○	○
<u>Portuguese</u>	●	○	○
<u>Jupi</u>	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○

It is important to remember that after acquiring Faith, Breath or Ifá, the character must never use weapons, nor martial arts, nor armour (shield helmet or body armour) and cannot spend points on any skill related to weapons or martial arts. It is possible for a character to acquire these skills before gaining powers of Faith, Breath or Ifá, but they must not use them, nor accumulate any more points in them. For example, a soldier trained in the skill Firearms who later decides to change his path in life and study the ways of Faith may never again spend learning points on Firearms and must avoid using the skill. The knowledge remains, but the character must not put it into practice.

Any use of weapons or martial arts by followers of Faith, Breath or Ifá against another living being





creates an imbalance in their spiritual state and will provoke a loss of their abilities. In the case of a minor infraction, such as using a weapon to save the life of another person, the character loses their powers for a week. In the case of a serious offence, such as using a weapon to assassinate someone in cold blood, the character loses their powers forever.

### Example

The pajé Uaçá and warrior Ubiratã are facing a Giant Spider in the jungle. When the creature is almost dead, Ubiratã falls unconscious and Uaçá has no more energy points to heal him. Uaçá grabs the fallen weapon of his colleague, a halberd, and performs a level 0 Polearms test to deal the final blow to the spider. The mediator decides to apply the minimum penalty in this case: Uaçá loses the use of his powers for a week.

Faith, Breath and Ifá are powers that require dedication to the exclusion of all others, and can never exist in the same physical body. Anyone who starts developing one path can never take up another, and there may be mistrust between followers of different ways. Pajés who use malicious powers should never participate in the same group as those who use benevolent powers or followers of faith. They hate each other intensely, and can participate in the same group only in truly exceptional circumstances.

## CHARACTERS WITH POWERS IN COMBAT

Although they cannot use weapons or martial arts in combat, empowered characters may be critical to the group's success in battle. They tend to serve as support for the other characters, greatly increasing the potential of the group.

One method of support is through powers that protect someone from physical or magical damage. For example, a shaman can use Protection to lessen the chances of an enemy hitting someone in the group, giving the strength to temporarily increase one's resistance or even the powerful Closed Body to prevent someone from taking damage for three rounds.

Other powers can strengthen characters during a battle. The power of Blessing can increase the chances of someone hitting the enemy or even make an ordinary weapon capable of injuring a creature that normally can only be struck by enchanted weapons. When the group faces creatures with very strong armour (for example, a Giant Beetle), a bonus on the attack can make a big difference in damaging the creature or not.

A third method of participating is through

cures. The Recovery, Healing, Life and Health powers all deal with healing. In some cases, healing may only mean recovery from physical damage. In other circumstances, a cure can reverse a paralysis or poison and mean the difference between life and death in a battle.

Some powers can make attacks against the enemy. There are powers to weaken (like Send Disease), to hurt (Cause Injury), drive off (Banish Evil) or even to control (Enchant) the enemy.

A fifth way to take part in battles is by nullifying powers, using Dissipate Magic or Unweaving.

We list below suggestions for each type of power. Knowing that your character will face dangerous situations, it is useful to acquire at least one or two of these powers during character creation.

It is important to highlight other considerations. For example, when it is necessary to make

SUGGESTED POWERS TO USE IN BATTLE			
FUNCTION	DIVINE GRACES	BREATH	IFÁ
<b>Protect</b>	<i>Defence Against Evil</i> (Protection from Evil) <i>Protection Against Magic</i> (Defence Against Magic)	<i>Protection</i> , <i>Closed Body</i> (Defence) <i>Give Strength</i> (Life)	<i>Protection Against Enemies</i> , <i>Protection Against Weapons</i> , <i>Protection Against Magic</i> (Protection)
<b>Strengthen</b>	<i>Bless +1, Bless +2, Bless +3</i> (Blessing)	<i>Grant Luck</i> (Defence)	<i>Fortune +1, Fortune +2, Fortune +3</i> (Fortune)
<b>Heal</b>	<i>Alleviate Pain, Remove Fever, Expel Afflictions</i> (Healing)	<i>Cure Wounds, Cure Venom, Cure from Afar</i> (Cure) <i>Return to Life</i> (Life)	<i>Cure Wounds, Cure Maladies, Ward Off Death</i> (Health)
<b>Weaken, hurt, drive off or control enemies</b>	<i>Banish Evil</i> (Protection from Evil)	<i>Cause Wounds, Poison, Injure from Afar</i> (Harm), <i>Grant Misfortune, Undefended, Open Body</i> (Weakness) <i>Drain Strength, Send Disease, Send Death</i> (Death)	<i>Cause Injury, Avert Enemy</i> (Negative Energy) <i>Enchant</i> (Influence)
<b>Nullify powers</b>	<i>Dissipate Magic</i> (Defence Against Magic)	<i>Counterworking</i> (Counter Magic)	



physical contact to apply a power, the power user must be in the same combat zone as the target, or both must be in the Free state. Since power users can not use weapons or armour and tend to have very low defence ratings, entering a combat zone can pose a great risk. It is also important to emphasize that the character must spend an action of switching from the Free state to a combat zone before using a power. Exiting a combat zone is even worse, because all the enemies in the zone gain an attack for free. It is important to plan your strategy in the use of powers carefully.

A user of powers also needs to manage their energy. In the jungle, where encounters are in-

frequent and you may often spend a day or more without encounters, it is usually possible to recover energy between one battle and another. In other situations, however, such as when exploring a cave, it may be important to save your energy, as you won't know how many encounters might happen on the same day.


If you do not have or do not want to spend more energy, Defend Yourself is always an good option, as is Assist Attack, distracting an enemy for another character to attack more effectively.

In general, playing characters who have supernatural powers requires creativity and strategy, and the effort can be very rewarding.





From the report of Matondo Masombo, transcribed by  
Sister Vitória da Costa on the 6th of June, 1576



There was a great battle for control of the Kingdom of Congo and, as I have done so many times in my life, I chose the wrong side. My enemies sold me to the Portuguese, and they sent me to Ilhéus, where I laboured for two long years.

One day, my "master" was attacked by some of the strange creatures that plague this land - a band of the ugly, cowardly Motucus that dwell in the forest. I fought off a dozen of them with nothing more than a rake and saved that villain's life.

It was both fortune and damnation, because he felt obliged to free me, but left me without a single coin in my purse. I almost starved to death in the first few months. I had no way to return to Congo, nor to pay for a place to live here. What difference did it make? What would you have chosen, in my situation? Go back to a kingdom that no longer wanted you, or try to find a place in a society that never wanted you?

Faced with this impossible decision, I chose a third path: I learnt how to live in the jungle. They were difficult years. I went hungry, I suffered from disease, but somehow I survived. I forged a life where courage counts for more than the colour of one's skin.

Many hire my services. I've served banners as a guide, in the same that I have helped slaves escape into the jungle. I have no fear of saying this to you, nor would I reveal their whereabouts even under torture.

Right now, I travel with you people, a group too improbable to be believed. I do not even know why I agreed to provide my services to you. But I shall not stay for long. There is nothing I owe you. There is only one person I trust, and so I will return one day to my own path: that of a man alone.





# BRAZIL IN THE YEAR 1576

**N**ow we come to a brief introduction to a huge subject: life in Brazil at the end of the 16th century. If you want to delve more deeply into the subject, we recommend the various books in the **Bibliography, p. 200** covering the culture and history of the age.

## THE TERRITORY

In the year 1576, a number of different peoples lived along the coast of Brazil. There were regional variations, but we will try to give a general overview.

## THE PEOPLES

### EUROPEANS

In the colonial period, Europeans frequently voyaged to Brazil. Some came to conquer the land, others for the purposes of commerce and some visited purely through curiosity. The following are the most common origins of these travellers and invaders:

**Portuguese** — By far the most common European people in Brazil at the time, the Portuguese came at first to take advantage of the wealth of the new land and then to colonize it. They come to Brazil as soldiers, merchants, adventurers, farmers, ranchers, administrators, missionaries, exiles, and people of all professions and classes of the time.

**Spanish** — At this time, many Spaniards came to Brazilian lands. Some were shipwrecked and decided to remain (or were forced to remain). Others came to colonize the land ceded to Spain in the Treaty of Tordesillas. During the union of the crowns of Spain and Portugal (1580-1640), Brazil became a Spanish colony.

**French** — The French came to Brazil in search of brazilwood and other riches and were virtually a constant presence on the coast during the sixteenth century. They built fortresses and even tried to establish permanent colonies in the so-called Antarctic France (Rio de Janeiro, 1555-1567) and Equinoctial France (São Luís, 1612-1616). They formed alliances with various peoples of the coast and waged war with the Portuguese in Brazilian waters and lands.

In 1576, they had been expelled from Rio de Janeiro and Cabo Frio, but maintained their presence in Paraíba and continued to sack settlements along the coast and make incursions in search of Brazil wood.

**Dutch** — The Dutch originally came to Brazil to work in the production of sugar or for exploration, but during the period when Brazil fell under the control of their enemies, the Spanish (from 1580 to 1640), the Dutch changed their agenda to colonization. Dutch Brazil, centred in Pernambuco, lasted from 1630 to 1654, and they also managed to





capture Filipéia (modern João Pessoa), Maranhão and Salvador at other times.

**Other Europeans** — Sailors, mercenaries, merchants, researchers and others from all over Europe visited Colonial Brazil at the time. Examples of famous visitors include the German mercenary Hans Staden, the artist Albert Eckhout and the naturalist George Marcgraf. English pirates (also called “corsairs”) such as William Hawkins, Edward Fenton and Thomas Cavendish raided Portuguese colonies on the coast.

## NATIVES

When the Portuguese arrived in Brazil, there were hundreds of indigenous cultures in the Brazilian territories: over four million people, according to modern estimates. They lived in villages, which often formed parts of nations from thousands to hundreds of thousands of people (often called “provinces” or “lordships” by the Europeans of

the time). As time went by, their numbers declined drastically. Over the centuries, most were killed, enslaved or integrated into the colonizing society.

The Brazil of 1576 was at the beginning of this transition. Some peoples, like the Caeté and Tamoio, had been decimated by their wars against the Portuguese. Other tribes, like the Temiminó, had formed alliances with the Portuguese.

At this time, the people of the Tupi language group dominated much of the coast, living in villages scattered along the coast and along the rivers. Just as the Tupi themselves did, the Europeans divided the coastal nations into two large groups: those who spoke Tupi and those who did not speak Tupi, whom they called *tapuias* (a Tupi word meaning something like “foreigner” or “barbarian”). Among the Tupi peoples of the coast were the Tupinambá, Tupiniquim, Tabajara, Potiguara, Caeté, Tupinaé, Tamoio and Temiminó. These peoples shared a number of similar cultural customs, which we describe in more detail in the section **Indigenous Villages (Tupi peoples), p. 77.**

Many other peoples lived in the interior of the country, but for now we limit our description to the main coastal groups that had the closest contact with the European settlers. Even with a focus on the coastal peoples, the diversity of societies there offers many opportunities for interactions and roleplaying.

**Tremembé** — A Tapuia people with their own language, the Tremembé were a more nomadic people, who lived mainly by hunting and fishing. At times they warred against the Potiguara, while at others they allied with them against their common enemy: the Tabajara. They suffered greatly in wars against the Portuguese and Dutch in the seventeenth century, but in 1576 it was a time of peaceful relations with the Portuguese and French.

**Tabajara** — A Tupi people of the arid backlands known as the *sertão*, the Tabajara allied with the Portuguese against the Potiguara, their traditional enemies.



**Potiguara** — A Tupi people, the Potiguara were known as great archers and warriors. They practised agriculture in addition to hunting and fishing. They formed an alliance with the French against the Portuguese and Tabajara. They also fought against the Caeté.

**Caeté** — A warlike Tupi culture, the Caeté were enemies of almost all the people around them (chiefly the Potiguara and Tupinambá). They were also noted for their skills in music, dancing, swimming and fishing.

After capturing and eating Dom Pedro Fernandes Sardinha, Brazil's first bishop, in retaliation against the Portuguese, the Caeté were relentlessly persecuted during the governorship of Mem de Sá (1557-1572). The population was decimated and the survivors were either enslaved or retreated to the hinterlands, leaving behind only a fraction of the original people.

**Tupinambá** — Sometimes allies, sometimes enemies of the Portuguese, the Tupinambá were a Tupi people who lived on the coasts and along the rivers of the interior. They were traditional enemies of the Tupiniquim. In the period during which this game is set, thousands of Tupinambá had been catechized and joined the Christian Church, and lived in villages close to the city of Salvador. In the 17th century, many of their tribes retreated to the *sertão* backlands, reaching the coast of Maranhão and the group of islands known as "Tupinambarana" in the middle of the Amazon rainforest.

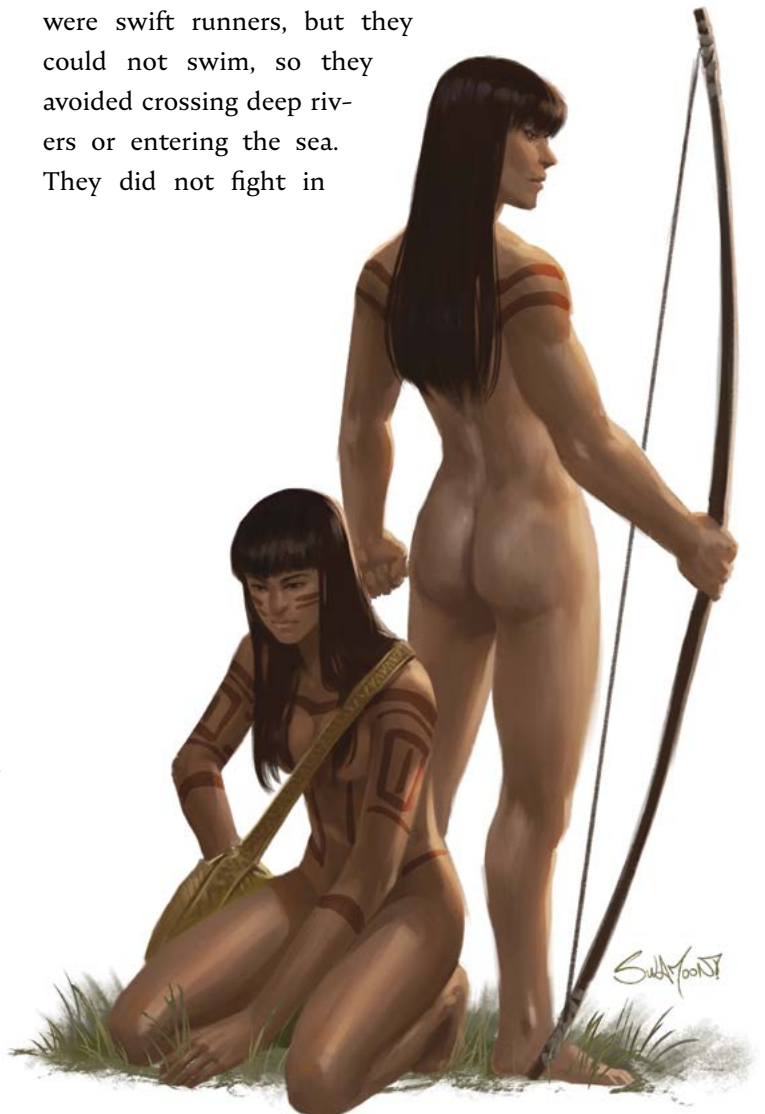
**Tupinaé** — A Tupi people forcibly dislodged from the coast by the Tupinambá. Known for their music, the Tupinaé played drums, trumpets and a kind of large pipe. They wore their hair long behind the ears.

**Maracá** — A Tapuia people with their own language (possibly from the Cariri language group). The men wore their hair in big plumes, the women tied their long hair back. The Maracá loved music and sang songs without words. They did not

plant cassava, only a few vegetables, and they lived mostly from hunting. Unlike many of their neighbours, they did not practise cannibalism. Captured enemies became slaves or were sold to the Portuguese. They refused to kill anyone inside their homes. Their villages and customs were similar to those of the Tupi peoples. They were enemies of their neighbours: the Tupinambá and Tupinaé.

**Aimoré** — Part of the Jê linguistic group, European considered the Aimoré the cruellest people of the Brazilian coast. They were known as excellent fighters and archers. Taller and tougher than the Tupi peoples, they were so big that some people called them "giants". Both the Europeans and the other natives tried to avoid confrontations with them.

The Aimoré used long, strong bows. They were swift runners, but they could not swim, so they avoided crossing deep rivers or entering the sea. They did not fight in





the open, preferring to hide in the bush and catch their enemies by surprise. They camouflaged themselves in the jungle and, while hidden, communicated with animal sounds to avoid detection. They left the forest only to attack the Portuguese settlements on the coast, actions that were carried out quickly and caught their victims by surprise.

The Aimoré were nomads who did not live in villages, but slept on leaves on the ground. They travelled in small groups of twenty or thirty warriors and their families. Like the Tupi, they shaved their whole bodies except the head. They lived by eating wild fruits and hunting (they did not fish because of their aversion to large bodies of water). Unlike other peoples, who had rituals for their cannibalism, the Aimoré devoured any captured enemy without ceremony. They had no allies among the Europeans or other indigenous peoples.

**Tupiniquim** — A Tupi people and the first natives to have contact with the Portuguese, the Tupiniquim were considered one of the most domestic people of the coast. They were great fishermen, hunters and river navigators. They were traditional enemies of the Tupinambá.

Some allied themselves with the Portuguese, while others, suspicious or betrayed, warred against them. The Jesuits converted many Tupiniquim, and in 1576 there were already entire Christian Tupiniquim villages near São Paulo, Ilhéus and Porto Seguro.

**Papaná** — A Tapuia group with their own language, the Papaná lived in the arid lands of the *sertão*, after being driven out of the coastal region by their enemies: the Goitacá and Tupiniquim. They lived by hunting and fishing, and slept on the ground, on leaves. Other customs, such as removing all hair from their bodies and decorating themselves with ink from the *jenipapo* fruit were similar to those of the Tupi peoples.

**Goitacá** — Also called the Waitaká or Goytacazes, the Goitacá had their own language, possibly of the

Puri family. They were paler-skinned than other natives of the coast. They wore a different hair style, which was long, and had only the front of the head shaved. Apart from this, they shared many customs of the Tupi peoples, like using jenipapo ink and feathers to decorate their bodies, as well as singing and dancing.

They were famed as great warriors, archers and swimmers. They fought in the open field and fled with great speed into the jungle when they needed to escape a disadvantageous position in battle.

They hunted sharks by swimming and carrying wooden skewers, which they would thrust into the quarry's mouth. They used the sharks' teeth as arrowheads.

They lived on meat from hunting and wild plants, and had no agriculture. They tended to live in places that were largely inaccessible. In the jungle, they slept on the ground, on top of leaves. In the swamps, they lived in small straw huts, elevated above the waters on stilts.

The Goitacá were enemies of the Papaná and Tupiniquim. They had times of war and times of peace with the Portuguese, but any affront to any member of their people or invasion of their land provoked an immediate reprisal, which only ended with the total devastation of the enemy. In times of peace, they carried out commerce "at a distance" with the Europeans, leaving articles for trade in places near the colonizers. The settlers would then leave goods they wanted to offer in the same place. Returning later, the Goitacá could accept the exchange or not, taking the items left by the settlers or taking back their own.

**Tamoio** — A particular group of the Tupinambá, the word *tamoio* means "grandfather" in Tupi, a nickname received for being the first Tupi people to conquer land on the coast, centuries before Portuguese colonization.

Great warriors, archers and divers, they were larger and more robust than other Tupi. They fished with lines and with bow and arrow. They

were known as great musicians, able to improvise songs on the spot. They built houses and villages much stronger than those of other nations. Unlike other indigenous peoples of the era, who used only bow and arrow to wage war, some Tamoio had already adopted the use of firearms, given to them by the French. They were enemies of their neighbours: the Goitacá and Guaianá .

Mortal enemies of the Portuguese, the Tamoio allied themselves with the French. Thousands of them were killed and enslaved in the battles of Guanabara Bay (1565-1567) and Cabo Frio (1575). The few free survivors fled into the interior.

**Temiminó** — A Tupi people and allies of the Portuguese, the Temiminó participated in the Battle of Guanabara, which expelled the Tamoio from Rio de Janeiro. Their great chief Arariboia, “the Snake of Storms”, founded the city of Niterói in 1573.

**Guaianá** — A Tapuia people with their own language, the Guaianá were nomads of the São Paulo mountains. They lived in caves, used camp fires to warm themselves and slept on animal skins. They lived by hunting and fishing, without agriculture. They did not eat human flesh, preferring to enslave their captured enemies.

**Carijó** — A people of the Guarani language who did not eat human flesh, the Carijó lived by hunting, fishing and farming. They lived in enclosed houses, covered with tree bark. The only coastal people to wear clothes, due to the cold weather of their territory, the Carijó covered their bodies with animal skins.

Few of the peoples found on the 16th-century Brazilian coast still maintain their ethnic identity today. Some exceptions include the Tremembé and Tabajara in Ceará, Tupiniquim in Espírito Santo and the Guarani of the South and Southeast regions. At the same time, many Brazilians count members of these cultures among their ancestors.



## AFRICANS

The first African slaves arrived in Brazil in the first half of the sixteenth century, a sad moment that would enshrine slavery as a custom in Brazil, a practice that continued for over 300 years until 1888.

Characters of African origin may have been born in Africa or in Brazil. Although Africans of many peoples and languages were brought to Brazil as slaves, sixteenth-century Africans came mainly from two broad groups: the ‘Sudanese’ and the Bantu. The introduction of these peoples ended up being fundamental to the formation of the Brazilian people and culture of today.

**Sudanese** — These Africans came from various states and kingdoms in the region that today includes Nigeria, Benin, Togo and Ghana. They were culturally

divided as speakers of three main languages:

- Yoruba (speakers of which were called Nagôs) who came from kingdoms and states such as Oyo, Ketu, Ijesha, Editi, Ondo, Sabe, Egbado, and Ijebu, today the west coastal region of Nigeria and the east of Benin;
- The people who spoke Fon came principally from the Kingdom of Dahomey, today the central coast of Benin;
- The people called Jejés or Gegês spoke the Ewe language, from what is now the coast of Togo and part of eastern Ghana.

The culture of these peoples is very rich, and the cult of the orixás and systems of divination (Ifá in Yoruba, Fa in Fon and Afa in Ewe) had a great impact on the cultural development of Brazil.

The basic element of Yoruba society was the clan, with *balés* as village heads and the *obá* being monarch of each kingdom. Their artistic creations in bronze of the era are famous to this day. While the Ewe consolidated the Kingdom of Dahomey at the end of the 16th century, the Fon culture favoured independence for each town. Throughout the region, the yam was a staple food, and palm oil an important ingredient in cooking. The kola nut, high in caffeine and much desired at the time, was the main





export.

At the time, the people of this region were not identified by the spoken language, but by their clan, village or kingdom.

**Bantu** — The Bantu people spread through much of central Africa, and in the 16th century formed huge nations like the Monomotapa Empire and the Kingdom of Butua. At this time, the Bantu slaves brought to Brazil came mainly from the west side of Africa, where three languages were spoken:

- **Kikongo**, spoken in the Kingdom of Congo, where today we find Cabinda, the Republic of the Congo and the north of Angola;
- **Kimbundu**, spoken in the Kingdom of Ndongongo, today the central region of Angola;
- **Umbundu**, spoken in the small kingdoms to the south of the Kingdom of Ndongongo, today the southern region of Angola.

The Portuguese explorer Diogo Cão made contact with this region in 1482 and the king of the Congo, Nzinga Nkuwu, sent people from his court to study in Portugal. The Kingdom of Congo had one of the most advanced economic systems of the time, using the *nzimbu*, a kind of shell, as money. They traded in food, copper, ivory, raffia, ceramics and other products, and the Portuguese soon established trade posts in the region. The Kingdom of Congo also had an elective monarchy (elected by nobles) rather than hereditary. Mvemba a Nzinga, who became King Afonso I of the Congo, converted the country to Catholicism during his reign from 1509 to 1543.

The 16th century also saw the establishment of the Portuguese slave trade in the region. The Portuguese founded Luanda (in the Kingdom of Ndongongo) in 1576 and established the Kingdom of Benguela (in the Umbundu territory) in 1617, to serve as permanent bases.

The famous warrior Ngola Nzinga Mbande was born in this region in 1583 and became queen (or, as she preferred, “king”) of Ndongongo and Matamba (a neighbouring kingdom). She resisted for



decades against the Portuguese and their slavery.

## MULTIRACIAL

Multiracial people have ancestry of multiple origins. In the colonial era, many people were of mixed descent, such as, for example, the “caboclos” (children of natives and whites), which has contributed to the diversity of the Brazilian population that we know today.

## PORTUGUESE SETTLEMENTS

Portuguese settlements were initially concentrated along the coast. Some communities emerged from land grants, a *sesmaria* ceded by the Crown with the intention of populating a strategic region. In other cases, a community would grow around a pre-existing core, such as a fort or village.

A fundamental element for the formation of a community was a source of fresh water, near-







by which the settlers could begin to build housing. Generally without much planning, houses of wattle and daub were constructed, which little by little were exchanged for houses made of bricks and mortar, with roofs of clay. Houses with two floors were the exception, usually reserved for the chambers and housing of the settlement's mayor. Some habits were copied from the indigenous peoples: kitchens outside the house, the use of hammocks to sleep in, urban gardens in each home and thatched roofs.

In some cases, in "planned" cities (such as in the case of Salvador), the royal regulations for urban construction were followed, such as selecting a place with good water resources and setting it up as the administrative core of the settlement, known as the "upper city". The part of the city devoted to services and commerce was called the "lower city". The land demarcated for the future city was divided into lots and distributed

amongst the settlers.

When forming a small community, it was normal to set up a church or college. For protection, it was common to surround the settlement with a stockade (or palisade), in turn surrounded by a ditch or moat. The initial construction was of wood, but bigger settlements got walls made of wattle and daub or even stone with bastions. Places of strategic importance had fortresses or strongholds for the defence of the territory.

Populations were considered to be "towns" when they obtained administrative autonomy. When a place became a town, it was required to set up a pillory and build a council chamber and a jail (sometimes in the same building). The moment of ascension to town status marks, historically, the date of the foundation of Brazil's cities that we know today. The title of "city", at this time, was a loftier designation. In 1576, this exalted status was



given only to the two capitals of the colony: Salvador and São Sebastião do Rio de Janeiro.

In addition to the church, pillory and council chambers, it was common for the core settlement to contain the houses of the region's main landowners, as well as some service providers such as artisans and merchants. Near this core was the market square, for the purchase and exchange of goods. With the growth of the town, other squares might come into being. For example, in the case of a place that was a gateway to the *sertão*, there might be a plaza dedicated to the exchange of indigenous products.

If a settlement had a port, it was normal for this to become the main focal point for commerce. There would be warehouses filled with products, both those brought from Europe and those waiting to be sent overseas. The larger ports had, as a general custom, a royal warehouse for brazilwood, one for sugar from the mills and another for slaves.

Travellers could rent rooms to sleep in private homes. The small shops called storehouses or depots often served food and drink, becoming the "drinking houses" of the region and serving as meeting places.

The only schools in Brazil were the Jesuit colleges, which admitted both the natives and the sons of the plantation owners. These schools taught grammar, music, and the catechism. The brothers studied Latin, rhetoric, and other subjects.

Over time, the settlements became urban agglomerations with narrow alleys that spread out from around the main roads, with open sewage systems.

By far the two largest Portuguese urban areas in Brazil in 1576 were Salvador and Olinda. Salvador had about 8,000 Europeans, 2,000 Africans and 20,000 natives in and around the city. Many natives, converted Christians, lived in villages close to the town. Others lived within the city or served as slaves. Olinda and its surroundings housed about 6,000 Europeans, 4,000 Africans and 4,000 natives. The two places had ports,

churches, pillars, hospitals (mercy houses), for-  
tresses, council houses, jails, merchant quarters and Jesuit colleges (Salvador's college was the most important in Brazil at the time). A considerable part of the population of these two places lived in the sugar mill plantations around them, with about twenty mills near each town.

Other settlements, like Ilhéus, Porto Seguro/Santa Cruz, Vitória, Rio de Janeiro and Santos/São Vicente, had about 1,000 Europeans each. They all had churches, fortifications, small Jesuit colleges, and from one to eight sugar mills in the vicinity. Colonies of Christian natives near Espírito Santo and Rio de Janeiro were home to more than 5,000 residents each. Outside these urban centres, there were dozens of small villages and forts scattered along the coast.

The highest ruler was the Governor-General of Brazil, residing in Salvador. From 1572 to 1578 and from 1608 to 1612, there were two governors-general: one in Salvador and another in Rio de Janeiro. Along with the Governor-General, there was an Ombudsman-General (chief of justice), a Chief Provider (responsible for the royal farm) and a Chief Captain (responsible for the defence of the colony).

The grantee was the chief of each captaincy, but they rarely lived in Brazil. The main exception to this was Duarte Coelho and his descendants, in the Captaincy of Pernambuco. Some captaincies had their own providers and captains to look after the royal estate and defence, respectively. At the local level, the government was composed of the municipal council. The chamber was made up of about four people, chosen from among the main landowners of the region. The members were known as "good men" in the 16th century, and "councilmen" from the 17th century. The council was responsible for all the public administration of the municipality, including the collection of taxes, public works and regulation of economic activities.

The clergy in Brazil were divided between the secular and regular clergy. The first was subordi-



nate to the bishop, based in Salvador, charged with the spiritual care of Brazil. The second was composed mainly of the Jesuits, who reported to the local provincial of the Society of Jesus, also based in Salvador. Although both represented the Catholic Church, in practice there was some separation between the two types of clergy, often differing on the approach that the Church should take. As a rule, the Jesuits were concerned with converting the natives, although their colleges also taught all the inhabitants of their region, while the secular clergy took care of the souls who lived in the towns and cities. At the municipal level, the vicar-general served as local chief of the church, and the rector of the college was the local chief of the Jesuits. Apart from the Jesuits, other religious orders also came to Brazil. The Brotherhood of the Santa Casa de Misericórdia built medical institutions. In 1576, there

were already 'mercy houses' in Olinda (founded in 1539), Santos (1543), Vitória (1545), Salvador (1549) and Rio de Janeiro (1567). The Order of St. Benedict began to build monasteries in the year 1582.

### **INDIGENOUS VILLAGES (TUPI PEOPLES)**

Although there was considerable variation among the nations, the following covers some of the most common characteristics of the Tupi-speaking coastal peoples.

The Tupi lived in villages composed of a number of *malocas*. A maloca was a large hut, up to one hundred metres long and five metres tall. Each maloca could house several families, each with their own space and hearth. Each person slept in their own hammock. It was normal for a village to

have from three hundred to a thousand people. The malocas were built around a *terreiro*: a clearing in the middle of the village for assemblies, parties and other events. The inhabitants would often encircle their village with a wall of wattle and daub (with loopholes to see and shoot from) and/or a wooden palisade.

Each maloca had its own chief. The chiefs could meet in the *terreiro* to discuss issues concerning the whole village. In times of war, the village could choose a principal – normally a great warrior – to make decisions for everyone. The spiritual leaders of the Tupi were the *pajés*. They practised different forms of medicine and divination and communicated with the spirits to perform prophecy, prayer and the exorcism of evil spirits.

The Tupi did not wear clothing. They adorned their bodies with red and yellow feathers and pierced their lips and cheeks with coloured stones. Some wore shell earrings and necklaces. The men shaved the hair on top of their heads, leaving a “crown” of hair somewhat like the tonsure of European monks. Women left their hair long.

Women worked in planting and harvesting food, making flour, raising children and producing goods such as baskets and cloth. Men hunted and fished, cleared the forest for planting, fetched firewood, made canoes, and participated in raids and warfare.

The Tupi economy was one of subsistence, collecting and hunting only according to their needs. Each family had their own plantation for cassava, that the natives ate with fish and game meat. Other common agricultural produce included corn, fruits, pumpkin, beans, tobacco and cotton. After the Europeans arrived, barter became common, exchanging food or services for bait, knives and other goods.

The Tupi nations frequently warred amongst themselves. In some cases, thousands of warriors from various villages joined together to travel weeks or even months to attack their enemies. Such invaders used canoes to travel by river and carried dry cassava flour as travel rations.

Captured enemies were killed, cooked and consumed in ceremonies of great honour. The principal armament of the Tupi for war and for the hunt was the bow and arrows, weaponry that they wielded with exceptional ability. They also used wicker shields and “swords” made of wood (*bor-dunas*).

The Tupi were great lovers of music; they sang songs to the sound of drums and maracas while they danced.

## THE JUNGLE

In the year 1576, the jungles and backlands of Brazil’s interior still remained largely unexplored by Europeans. In 1554, Francisco Bruza de Espinosa and Aspilcueta Navarro made a journey into the interior of what would eventually become the state of Minas Gerais. In 1570, the criteria for the organization of “banners” (*bandeiras*), troops with permission to explore the jungle, were established. Under the new law, the first official banners were those of Sebastião Fernandes Tourinho in 1573 and Antônio Dias Adorno in 1574. These early journeys barely began the exploration of the interior that would continue for another 150 years.

## THE SEA

By the end of the 16th century, sea travel had become so commonplace that it was almost routine. But that does not mean that it was safe. Quite the opposite, in fact. The maritime traveller had to deal with enemy ships, pirates, and the cruellest enemy of all: the weather. Storms were a frequent cause of shipwrecks.

Portuguese galleons visited the coast of Brazil regularly, and the French, coveting the brazilwood found there, made frequent incursions into the colony. English corsairs came from time to time to plunder villages and towns on the coast.

For the voyager across the Atlantic Ocean at this time, the shipboard bill of fare included hard biscuits, salted meat and onions, with wine or water to wash it down.





## ANIMALS

Here are some of the most common animals found in the Brazilian territories:

**Forest:** brocket deer, coati, coral snake, cotinga, crab-eating fox, harpy eagle, hedgehog, howler monkey, jacu, jaguarundi, kinkajou, mitu, parrot, peccary, pit viper, red-tailed macaw, red macaw, sloth, spider monkey, spoonbill, squirrel monkey, tayra, tinamou, white-tufted pigeon.

**Savannah:** armadillo, black-tufted marmoset, burrowing owl, caracara, chameleon, cricket, crimson-crested woodpecker, deer, grasshopper, great horned owl, maned wolf, pampas fox, pit viper, rattlesnake, rhea, roadside hawk, scorpion, seriema, skunk, suiriri flycatcher, tegu, white-eared puffbird.

**Coast, sea and mangroves:** blue crab, dolphin, green turtle, gull, hydromedusa, leatherback sea turtle, octopus, pelican, sawfish, shark, southern right whale, sperm whale, squid, swamp ghost crab, swimming crab, swordfish.

**Rivers, lakes and swamps:** black caiman, broad-snouted caiman, bush dog, capybara, coypu,

electric eel, flamingo, frog, giant otter, great egret, green anaconda, jabiru, manatee, neotropical otter, piranha, pirarucu, pit viper, pond turtle, ray, river dolphin, scarlet ibis, swan, tapir, toad, wattled jacana, wood rail.

**All regions:** agouti, bat, bee, beetle, boa constrictor, butterfly, carpenter ant, caterpillar, cicada, cockroach, collared anteater, firefly, flea, giant ant-eater, horse-fly, hummingbird, jaguar, mosquito, moth, ocelot, opossum, paca, puma, rabbit, rat, recluse spider, red-footed tortoise, toucan, tarantula, termite, vulture, wasp.

## WEIGHTS & MEASURES

The systems of measurement used in the 16th century were very different from those of today. Here we present the most important ones.

### DISTANCE

Units of distance of the period included the *vara*, the fathom and the league.

The vara is not difficult to visualize, since it measures 1,1 metres, very close to the modern unit of the metre. The fathom is equal to two varas or 2.2 metres.

The league, however, is a more confusing unit of measurement, since there was no standardization for it at the time. On land a league represented more or less the distance that a “standard” human being could walk in one hour. The maritime league was based on degrees of latitude and longitude, in order to be able to reckon distances travelled with nautical calculations. The Portuguese league at this time varied between 5.5 km and 6.6 km, depending on the calculation method.

For this book, we will use two common calculations of the time, one for leagues on land and one for leagues at sea:

- On land, we reckon the league to be 2,500 fathoms, giving 5.5 km/league or 5,000 varas/league.
- At sea, consider the league as follows: 17.5 degrees/league, equivalent to 6.35 km/league or 5,700 varas/league.

One advantage of leagues is that they give you an idea of how long it takes to walk between different places.

## WEIGHT

For units of weight, we have the ounce, the pound, the *arroba* (similar to the bushel) and the hundred-weight. The pound is relatively easy to grasp, as there are a little over two pounds to a kilo. The complete system is as follows:

PERIOD UNIT	PERIOD EQUIVALENT	MODERN EQUIVALENT
<b>Ounce</b>	-	<b>28.7 g</b>
<b>Pound</b>	<b>16 ounces</b>	<b>0.459 kg</b>
<b>Arroba</b>	<b>32 pounds or 512 ounces</b>	<b>14.7 kg</b>
<b>Hundred-weight</b>	<b>4 arrobas, 128 pounds or 2048 ounces</b>	<b>58.8 kg</b>

## VOLUME

When it comes to measuring volume, there are two different systems. For liquids, there is the system of pints, *canadas*, *almudes*, barrels and casks. The cask was a measure based on the large barrels used to store wine, olive oil and other liquids.

PERIOD UNIT	PERIOD EQUIVALENT	MODERN EQUIVALENT
<b>Pint</b>	-	<b>0.35 l</b>
<b>Canada</b>	<b>4 pints</b>	<b>1.4 l</b>
<b>Almude</b>	<b>12 canadas ou 48 pints</b>	<b>16.8 l</b>
<b>Barrel</b>	<b>25 almudes</b>	<b>420 l</b>
<b>Cask</b>	<b>2 barrels</b>	<b>840 l</b>

To measure the volume of solids, such as grain or sand, the *alqueire* was the most common unit:

PERIOD UNIT	MODERN EQUIVALENT
<b>Alqueire</b>	<b>13.1 l</b>

## CURRENCY

More than a century before the Brazilian Gold Rush, commerce in Brazil in 1576 revolved around the export of brazilwood and sugar. The colony could not yet mint its own currency, and depended on money that arrived from other places. People ended up using coins from Portugal, Spain and other countries, or simply bartering for the exchange of goods. There was so little money in circulation that in 1614 a governor’s order decreed sugar to be the country’s legal currency, forcing merchants to accept sugar as compensation for purchases.

To keep transactions simple, this book uses the monetary system of Portugal – measured in *réis* (singular *real*) – one of the main currencies in circulation in Brazil at the time. The Portuguese coins most commonly encountered in Brazil in 1576 included:






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### Copper coins

- ◆ Ceutil (1/6 real)
- ◆ Real (1 real)
- ◆ III Reais (3 réis)
- ◆ V Reais (5 réis)
- ◆ Patacão (10 réis)

### Silver coins

- ◆ Meio Vintém (10 réis)
- ◆ Vintém (20 réis)
- ◆ Meio Tostão (50 réis)
- ◆ Tostão (100 réis)

### Gold coins

- ◆ Engenhoso (500 réis)
  - ◆ São Vicente (1,000 réis)
- 

To put these values into context, a skilled worker (carpenter, mason), could expect to earn about 100 réis (plus food) per day, equivalent to approximately

8 grammes of silver. Unskilled workers (dockworker, farm labourer) would be paid about 70 réis (plus food) per day.

In terms of monthly salaries, soldiers, surgeons, scribes, clerks, carpenters, lawyers and many other professions earned in the range of 1,500 to 2,500 réis per month. Clerks in important positions under the governor-general of the colony and the chief governors of the larger cities earned from 2,500 to 5,000 réis per month. The chief physician of Salvador made 5,000 a month. Salvador's chief of public works received 6,000 réis per month. Many professionals also received a salary supplement in food and/or housing. At the very top end, the Ombudsman-General, Chief Provider and Chief Captain of Brazil received 16,700 réis per month, the Governor-General 50,000 réis per month, and owners of sugar mills made between 50,000 and 500,000 réis per month.

At this time, people worked every day except Sundays and religious holidays.



## JOURNEYS

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Explorers in 16th-century Brazil had to cross great distances on their expeditions, by land, river or sea. In this section, we explore some of the transportation options available.

### LAND

By far the most common way to the forests and backlands of Brazil was on foot. Horses were rare and expensive in colonial Brazil, and difficult to ride in the dense woodland of the Mata Atlântica (Atlantic Forest). However, in already deforested areas or in the hinterlands, horses could be useful for faster travel. Horse riders usually rode mares rather than stallions, as they were easier to handle.

### RIVER

Many explorers in Brazil took advantage of the many inland waterways to travel by boat.

Being able to navigate a river depends on its depth, the displacement and draught of the boat, and the presence of impassable obstacles such as waterfalls and rapids. The displacement of a boat is the amount of water displaced to make that boat float, usually expressed in tons, or, in the 16th century, casks. Displacement takes into account not only the structure of the boat, but also its cargo. A boat that goes upriver empty and then is filled with cargo may get stuck when it comes back down.

Apart from the larger rivers, such as those found in the Amazon, where a boat of any size can navigate, a boat of 100 casks or less was required to enter and navigate most rivers beyond their estuaries. Here are some of the options for river travel.

**Caravelão** — A kind of small, simple caravel with two masts and displacing 40 or 50 casks. Able to carry a crew of twenty-five people and some light armament (up to six guns). It could sail on large rivers and the sea.

**Barge** — Large rowing vessels were used by mill owners to transport sugar. The most common sort

had a keel length of about 9 metres and could carry a small artillery piece in the bow. The larger ones, about 15 metres long, could carry up to four small guns.

**Rowing boat** — Small, simple craft, able to transport two to six people and their equipment.

**Jangada** — Small, shallow boat, propelled with oars or a small sail. Up to six people could fit on the largest such boats.

**Chalupa** (archaic) — French boat for up to ten oarsmen, which could be lowered from larger ships to explore shallow waters.

**Canoe** — A very important invention of the natives, canoes could navigate the rivers of the densest jungles and carry up to thirty people and their equipment. Brazil's natives could produce hundreds at a time to bring their armies to war. Rowers controlled the movement of the boat while archers could shoot from within. The canoe was soon adopted by the bandeirantes and other adventurers for exploration and transport.

### SEA

In the major Brazilian ports in 1576 (Salvador, Olinda, Rio de Janeiro), it was common to find various galleons or ships and hundreds of smaller vessels, such as rowed barges and caravels.

The names and functions of different vessels varied over time. The shape and size of caravels, ships, frigates, sloops and other vessels changed dramatically over the course of the centuries. The names as such are general categorizations. The truth is that within each type of vessel there were countless variations, with every shipbuilder trying to innovate on the designs that had gone before.

The following were the main of seagoing vessels found in this era. The larger the vessel, the greater its capacity to carry armaments and cargo.

**Caravel** — A vessel with two or three lateen-rigged masts, displacing 50 to 70 tonnes with a crew of around 25. By the end of the 16th century, few caravels were being built, merchants preferring bigger vessels. However, there were still some in use.



**Square-Rigged Caravel** — A vessel with four masts and a combination of lateen sails (triangular) and square sails. With a displacement of 50 to 200 tonnes, it could carry up to 30 guns and a crew of 25 to 200.

**Frigate** — The frigate of the 16th century did not have much in common with the famous frigates of the 18th century. Primarily used by the French and Dutch, it was built for agility, with a combination of oars, sails and light armament.

**Galley** — The galley, a vessel that had both oars and sails, was rarely used in this era, but the French and Spanish built some as warships. A typical galley could have a displacement of 300 tonnes, carrying a crew of 200 along with 40 guns.

**Carrack** — Precursor to the galleon, a carrack could displace anywhere from 80 to 500 tonnes, and some even reached 1,000 tonnes. The crew (including sailors, soldiers and gunners) varied between 50 to 500 people, but could be even larger in exceptional circumstances. A carrack normally

carried about 30 guns, but carracks built for war could have up to 150. Agile and powerful vessels for their time, carracks were used by the Portuguese, Spanish, French and English.

**Galleon** — By the second half of the 16th century, the galleon had become the most important ship of almost all the great fleets of Europe. Common examples ranged from 300 to 1,000 tonnes, but some exceeded 2,000 tonnes. The crew required (including gunners, sailors and soldiers) could vary from 200 to 800 people (up to 1,000 in exceptional cases). Due to its size, the galleon was a formidable vessel in its utility for both trade and war. The English favoured smaller, more agile galleons (300 to 500 tonnes), whereas the Spanish and Portuguese preferred larger ones (700 to 1,000 tonnes). War galleons like the Portuguese *Botafogo* (1,000 tonnes), could carry more than 300 guns, but it was more common to carry only 30 to 50 guns so as not to hamper cargo capacity.

## GOODS

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Although still in its infancy, the Brazil of 1576 produced a great quantity of food and other goods, while importing a great many products.

### FOOD

Upon arriving in the Brazilian lands, the Portuguese discovered a wealth of previously unknown foods, such as pineapples and cashews. Soon, they began to introduce plants from Portugal, Cape Verde, the Azores and the island of Madeira. By the year 1576, they had already introduced lettuce, ginger, quince and wheat to Brazil, among others.

Agriculture drove the establishment of the colony. The first big business in Brazil was the export of brazilwood, which was soon surpassed by the production of sugar. In the year 1576, sugar mills in Brazil produced and exported a fortune in sugar every year.

Within the colony, people ate many kinds of food. In the Portuguese communities, it was common to plant basic carbohydrates such as cassava, wheat and rice. People planted orchards and vegetable gardens of all kinds. They raised chickens, pigs and sheep for meat, and the first large cattle ranches had already appeared in Bahia.

The following are some of the most common foods of the era:

**Cereals:** rice; barley; cornflour; dried fish meal; wheat flour; fresh or dried manioc flour; manioc or wheat porridge; manioc (cassava) starch.

**Bread:** cassava tapioca; cassava cake; corn bread; wheat bread.

**Fruit:** avocado; banana; cashew; cambucá; cherimoya; citron; coconut; cupuaçu; date; fig; raspberry; gabioba; genipap; grape; guava; hog plum; inga; jackfruit jaracatia; lime; lemon; melon; nance; orange; papaya; mangaba; passion fruit; quince; pequi; pineapple; pitanga; pomegranate; sapodilla; strawberry guava; watermelon; umbu.

**Vegetables & legumes:** aubergine; beans (various types); beet; Brazil nut; cabbage; cashew nut;

carrot; cassava; chard; chicory; chive; corn; courgette; cress; cucumber; heart of palm; lettuce; onion; peanut; peppers (various types); pine nut; popcorn; potato; pumpkin; purple taro; radish; spinach; sweet potato; turnip; yam.

**Meat:** [domesticated animals] beef; chicken; duck; goat; goose; mutton/lamb; pork; snake; turkey; [game] agouti; alligator; armadillo; birds (jacu, rhea, gull, ibis, tinamou, curassow); capybara; deer; lizard; manatee; monkey; paca; peccary; rabbit; tapir; turtle.

**Fish & seafood:** crab; crawfish; freshwater fish (angel fish, catfish, pacu, piaba, piranha, trahira, others); mussel; octopus; oyster; saltwater fish (albacore, anchovy, black jack, bonito, bonefish, cobia, corvina, grouper, mackerel, mullet, painted moray, sardine, shark, swordfish, tarpon, tuna, vermilion snapper, others); sea snail; shrimp; squid.

**Dairy:** [cow & goat] butter; cheese; milk.

**Spices & condiments:** basil; coriander; dill; fennel; garlic; ginger; honey; horseradish mint; mustard; pennyroyal; parsley; salt; savory; sugar.

**Drinks:** water; brandy; beer; juice (from all kinds of fruit); wine (from grape, cashew, sugar).

**Sweets:** banana roasted with cinnamon; cassava cake; corn cake; pineapple compote; cashew preserve; yam blancmange; marmalade; peanut paçoca.

## PRODUCTION OF GOODS – COASTAL PEOPLES

Here is a list of common goods, divided into local production and imported products.

### LOCAL PRODUCTION

General stores usually sold various medicinal herbs, unguents, balms, ointments, plasters and other products to treat common health complaints like toothache, stomach pain, bruises, cuts, burns and sores. They also sold products such as oils and dyes.

Other products could be found or ordered from specific places. For example, people got clothes from tailors, jewellery from jewellers, barrels from coopers, and tools or weapons from



smiths.

**Stores:** balms; dyes; medicinal herbs; aftershave; oils; perfume; soap; paint; ointments.

**Specialist shops:** building materials (lime, wood, bricks etc.); leather; musical instruments; jewellery; clothing; fabric (cotton and others); furniture; rope; tools (hammers, brooms etc.); weapons; wood.

**Domesticated animals:** cattle; donkeys; horses; pigs; poultry; sheep.

**Transport:** carriage; wagon; raft; ship.

## IMPORTS

For those who could pay the price (about ten times the original price), imported objects came from all over the world. Here are some examples:

**Portugal, Madeira and Canary Islands (products “of the kingdom”):** cheese; cloth; candied fruit; hats; horse tack; linen; ham; medicine; utensils; vinegar; wheat flour; wine.

**Europe in general:** clothing; hats; locks; olive oil; perfume; tools; various fabrics; wine.

**Middle East:** fine fabrics; perfume; rugs.

**India, Asia & the Moluccas:** gold; pearls; porcelain; medicines and other substances (ambergris, camphor, rhubarb); silk; spices (cinnamon, cloves, ginger, nutmeg, pepper).

**Africa:** chilli pepper; cotton; gold; ivory.

## PRODUCTION OF GOODS – INDIGENOUS VILLAGES

The natives produced a variety of food and goods. As they came in contact with the Portuguese, they abandoned stone axes and the like in favour of metal tools. However, their production of many other items continued.

Here are some of the most common indigenous creations:

**Agriculture:** assorted fruits; corn (abati); cotton; tapioca; cassava flour; cauim (cassava drink); manioc; tobacco;

vegetables (pumpkin, peanut, beans, pepper and others).

**Weapons & protection:** bow and arrow (including incendiary arrows); borduna; shield (made from tree bark or liana); spear; club, blowgun.

**Transport:** canoe.

**Musical instruments:** drum; flute; pan-pipes; maraca.

**Other:** blade (made from shell or animal fang); ceramics; feather art; fish-bone needle; fishing net; gourd bowl; hammock; medicinal plants (to produce balsams, milks and other medicines); paint; rope; stone axe; straw basket; vine basket; wax.



