

A fantasy illustration featuring a woman in ornate, dark armor riding a golden-brown horse. She is aiming a pistol towards a large, white dragon with its mouth open, showing sharp teeth and a red tongue. The scene is set in a dark, blue, misty environment with a starry sky. The title 'The Elephant and Macaw Banner' is written in a stylized, golden font at the top. The dragon's head is on the left, and the woman on the horse is on the right.

The Elephant and Macaw Banner

— ♣ — **ROLEPLAYING GAME** — ♣ —

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FOREWORDS

A privilege for young readers! Accepting the challenge to play characters that are part of the story of The Elephant & Macaw Banner, by Christopher Kastensmidt, inspired by the history of colonial Brazil and its first inhabitants, in a setting full of adventures and magic, is a unique opportunity. It is a path to inner growth. Knowing other ways of thinking, acting and feeling, observing other realities, other scenarios, experiencing other times is an excellent way to expand one's knowledge, imagination, empathy, changing our individual and collective identity. The mastery of information and communication technologies by children and young people has promoted radical changes in the attitudes they have to how they spend time, whether at home, at school, in other real or virtual spaces, as well as in games, when they make use of their freedom and immeasurable creativity.

The contemporary scene creates a sense of shock amongst many teachers. It puts education into a puzzling position. Teachers should be encouraged to develop innovative pedagogical practices, including gamification, already known and practised outside the school by students. It is a multifaceted task. It is complex, and challenging. But play is an activity inherent to human beings.

Living reality, moving between the real and fantasy, taking on new ways of living, thinking, and acting through imagination, through dreams, are paths to improvement for people of all different age groups and different social groups. Participating in a playful atmosphere in which games are not seen as weapons that provoke violence but are constituted as reflective practices, allows the sharing of possibilities of immersion in the world of culture. Getting closer to children and young people, creating an intergenerational partnership, enables knowledge to be truly shared and to result in a lifelong learning process. The experience of roleplaying, at the table or on the screen, gives players the chance to portray a character in a fictional scenario, guided by a mediator, without winners or losers, but with strategies to be developed, goals to be met, actions peculiar to the profile of the characters to be respected.

Within the scope of the game, the development of logical reasoning, the possibilities of interpersonal relationships, the exercise of creativity, the expansion of the imaginary, the taking of unexpected actions, all take on a unique meaning, creating individual and collective personal improvement in the process of immersion. How can we ignore the potential of this resource?

It's time to accept the challenge! It's time to read and play.

◆ TANIA MARIZA KUCHENBECKER RÖSING

Professor of Postgraduate Programmes in Letters (University of Passo Fundo and URI/FW),
Coordinator of the Passo Fundo Literature Days from 1981 to 2015.

RPGs have had such a great influence both in my work and in my personal life. Role-playing games have always been, for me, an excellent laboratory for trying out my stories and, collaboratively, getting feedback right away. For a writer, RPGs are an inexhaustible source of reference, helping to create unique, different characters. They also teach us to have an awareness of conflict and stimulate our ability to improvise. In addition, roleplaying games helped me learn English and – most importantly – introduced me to my best friends. I owe a lot to the hobby. It only brought me good things, so I recommend it to everyone.

◆ **EDUARDO SPOHR**

Journalist, writer, teacher and podcaster.

Author of *The Battle of the Apocalypse* and the *Sons of Eden* trilogy.

The Elephant & Macaw Banner is set in sixteenth-century Brazil as a historical fantasy. That's an area that we haven't explored very much in the industry. It's got a great skill system, no attributes. It's got a simple but deeply engaging combat system. There are very deep magic systems – three of them – and they all intermingle well. It's got some snappy full-colour art ... you definitely want to keep your eye out for what the team at Porcupine and Christopher Kastensmidt are putting together for us.

◆ **BRIAN NOWAK**

Judge, ENnie Awards 2019

RPGs were part of my childhood and adolescence, from when I was 7 years old, in those first sessions when I had to fumble around trying to understand what was happening. By 14, I was an adventure master and devised scores of challenges, crossroads and interesting characters. Almost like a laboratory, where so many other roles are lived. Today I realize the impact of this experience on my life.

The simulation of a character within a playful context, allows me to test and experience what would take years and many stumbles if it were in real life. Trying to live and feel what it's like to be a hero, a rival, a thief or a champion, these were all opportunities to test what you wanted to be as a human being in real life. We don't think so clearly when we play, but positive and negative feelings mark us, and influence how we really want to be. If heroic acts in an RPG make me content and happy, it makes me want to seek heroism as I construct my real life.

◆ **SAULO CAMAROTTI**

Founder of Behold Studios, creator of award-winning games *Knights of Pen & Paper* and *Chroma Squad*.

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*All the care His Majesty takes of this new kingdom
will be effort well spent, for it has within it the seeds of
a great empire waiting to be born...*



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 it's something I believe very strongly.

Therefore, this game 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, this game does not develop characters through pre-defined classes. I have had four different careers over the course of my life so far, and I do not believe that it is the career that defines the person, but rather the skills acquired 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 its pages.

◆ **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

The *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, steeped in 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 create 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 of all, 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 to participate in a roleplaying game, and introduce the endless possibilities that roleplaying offers. The important thing is to start with an open mind and let your imagination flow freely.

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 the 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 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 describing 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 a 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 during their adventures.

The most important thing for the beginning player to remember is to portray their 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 the world of the game.

To better illustrate how this all works, on the next page you will find a short example, showing 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 you start playing, it is best 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 novice 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 both 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 can be 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) for printing.

The final ingredient is the most important: your 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 battles, but it is important to keep in mind that the main focus should be the portrayal of the characters and the

way 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 reaches a new 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 needed to succeed at each type of feat is in the table below

FEAT	TARGET
Easy	12
Intermediate	15
Difficult	18
Legendary	21

Add a bonus to the outcome of the dice roll based on the skill level of the character:

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

When a player decides to test a skill that their character has, 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 might be designing and making 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 vie with others to 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 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 mean the character shoots 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 attempt a feat. For example, a character without Swimming falls into the water and tries to reach the shore. Another case would be trying 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 to the character creation process:

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

Over the following pages, 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; everyone 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 many questions you may reflect on during this phase, for example:

- Where was this character born? Where else 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 your character's main motivations?

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 historical accounts of people of all possible origins practising 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 that appeals to you for your character. Nothing prevents you from creating, for example, a Japanese samurai or Ottoman pirate, two kinds of character who be around 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 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).

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 practitioner-level skills, he chooses Fencing and Soldiery, filling in two circles for each of them.
- 3 - For his 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 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
<i>Firearms</i>	●●●		
<i>Fencing</i>	●●	●	○
<i>Soldiery</i>	●●	●	○
<i>Physical Strength</i>	●	○	○
<i>Swimming</i>	●	○	○
<i>Climbing</i>	●	○	○
<i>Foraging</i>	●	○	○
<i>Singing</i>	●	○	○
<i>Cartography</i>	●	○	○
<i>Portuguese</i>	●	○	○

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.

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 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, Fred concludes an adventure as his character 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 Álvaro's Foraging skill from level 1 to level 2, and 1 point to acquire a new skill, Field Medicine. There is still one point remaining, which he decides to save for future use. He notes this down in the 'Points to spend' field so that he does not forget about it later on. 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 by more than one level per session. For example, a player earns 3 learning points after an adventure 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.

On the following pages, 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 still worthwhile to include one or another of these skills 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, in consultation with the mediator.

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 horizontal bars.

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.

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.

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.

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.

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.

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.

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. In more difficult waters, such as 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, the 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

There are many dangers in the jungle and, indeed, throughout the world of *The Elephant & Macaw Banner*. So it is a good idea for some members of a travelling group to be proficient with weapons. Each weapon category requires separate training. The section on **Battle Resolution, p. 40** describes the use of weapons skills in combat.





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

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

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, offering 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

A character may also learn skills with exotic weapons (that is, ones rarely 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
Spear	Throwing (Polearms)	1 (throwing) 2 (stabbing)	Medium range or hand-to-hand	2	
Throwing knife	Throwing (Blade)	1 (throwing) 1 (stabbing)	Short range or hand-to-hand	1	
Throwing hammer	Throwing (Impact)	1 (throwing) 1 (striking)	Short range or hand-to-hand	2	
Dagger	Blade	1	Hand-to-hand	1	
Cutlass	Blade	1	Hand-to-hand	2	
Broadsword	Blade	2	Hand-to-hand	2 (3)**	
Knife	Blade	1	Hand-to-hand	1	
Machete	Blade	1	Hand-to-hand	1	
Harquebus	Firearms	2	Long range	3	One round to reload between shots.
Musket	Firearms	2 + fork rest	Long range	4	One round of preparation before first shot. Two rounds to reload between shots.
Pistol	Firearms	1	Medium range	2	One round to reload between shots.
Battleaxe	Impact	2	Hand-to-hand	2 (3)**	
Warhammer	Impact	2	Hand-to-hand	2 (3)**	
Club	Impact	1	Hand-to-hand	2	
Halberd	Polearms	2	Hand-to-hand	2 (3)**	
Lucerne hammer	Polearms	2	Hand-to-hand	2 (3)**	
Pike	Polearms	2	Hand-to-hand	2	
Zarabatana	Blowgun	2	Medium range	1	
Crossbow	Mechanical	2	Long range	2	One round to reload between shots.
Bow & arrow	Archery	2	Long range	1	
Rapier	Fencing	1	Hand-to-hand	2	

* Weapons listed only for 'ranged' use (such as harquebus, 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. **Battle Resolution, 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 other martial 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 relationships 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 classical 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 discussion. 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 practise their profession. An artisan always begins with some time 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.
-

The most common non-artisan occupations in 1576 Brazil included the following:



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

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

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 plan-

ning 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 related 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, Endurance: 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.

— **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 legal philosophy and practice.

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 anyone 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 Carijó and Guarani).

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 various 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 coast at the time, consult the **Peoples** 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 Ewê 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 flaw 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,

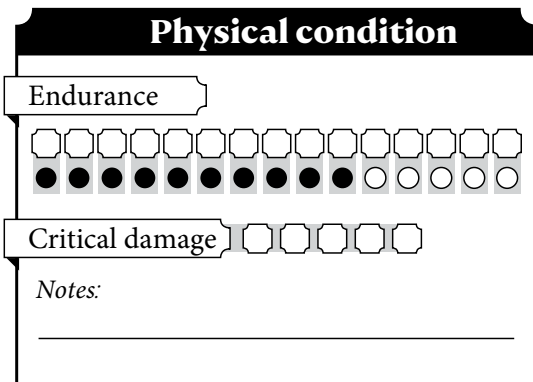
the character possesses the basic tools of the shaman: the maraca and the pipe. In all three cases, these items are necessary to perform religious practices, for the purposes of game mechanics.

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

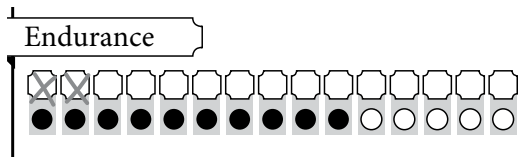
A character acquires Capoeira skill level 3 and, soon afterwards, consumes a *Give Strength* potion, which gives a +1 increase to maximum Endurance for the following 24 hours.

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 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:



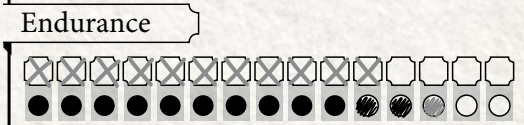
Another character successfully performs an intermediate feat of Field Medicine to recover two damage. After deleting two points of damage, the character has only three points of damage left:



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:



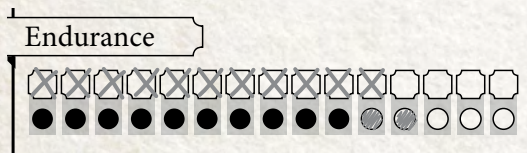
The character has a maximum of 13 points of Endurance (12 permanent and 1 temporary) and 11 points of damage. The character uses their Level 2 Swimming skill, but only gains the level 1 bonus (+3) instead of the bonus from level 2 (+6) because they have only two remaining Endurance points.

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

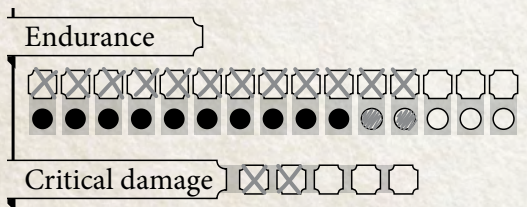
If a character suffers damage equal to or greater than their maximum Endurance, they lose consciousness until they have less damage than their maximum. Damage points beyond the maximum are marked on the **critical damage** line, and must be recovered before the character recovers other points of damage.

Example

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



A bite from a Cavorting Goat 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

This 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. The ally's action must take place after the use of this action and in the same round.

Example

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

This action puts the character's total focus on their own defence, not 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 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 Kaipors. He uses Approach the Enemy as his action for the round, to place himself In Combat with one of the Kaipors, forming a combat zone between the two. The second Kaipor 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 Kaipors. The two enemies each get a free attack against him, counting only his Passive Defence against their attacks. If one of the Kaipors 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.





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.

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.

SURRENDER

In this case, the character lowers their defences and asks the enemy to spare them. Enemies may ignore them, attack them, or use an action to immobilize them (e.g. using a rope to tie them up or knocking them out).

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.

EXAMPLE OF BATTLE

The characters Matondo and Dayo are in the jungle when they encounter a monstrous Cavorting Goat, 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 Cavorting Goat and then Dayo.

Since Matondo carries a warhammer, his player decides to Approach the Enemy to enter In Combat with the creature, leaving Dayo, who has a pistol, in the Free state to shoot from a distance.

The mediator announces that the Cavorting Goat 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 fire her pistol and gets a roll of 7. With her bonus of +3 (Firearms level 1) and the Passive Defence of the Cavorting Goat (0), that gives $7 + 3 - 0 = 10$. The attack fails because it is less than the total of 12 needed.

In the second round, initiative is: 11 to Matondo and 12 to Dayo. The mediator rolls 13 for the creature. The Cavorting Goat 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 Cavorting Goat'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 to the next round.

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:

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

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, BREATH 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 Breath 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.

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:

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.

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

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.

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 +3 bonus on tests made by the blessed being or object.

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.

Defence Against Magic — This ability protects against other supernatural powers. It can be used against the powers of shamans or priests of Ifá, powers from magical items or 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 created or sustained by magic: werewolves, mermaids, and so on. In terms of 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 affect Curooper'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 sense it was not what it seemed.

Healing — These miraculous cures can alleviate various ailments. The character has to touch the target in order to use these powers.

Level 1 - *Relieve Pain* - This grace heals damage to a person's body and alleviates pain, allowing them 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 normal penalty to feats 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 1 point of Endurance. For the next 24 hours João, although below 4 Endurance, does not suffer the usual penalty of losing one skill level for feat tests.

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 'uncommon', 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.

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.

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.

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 touch-

es 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 tired-

ness 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.

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.

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, 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.

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.

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 can-



cel 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.

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 for a duration of 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.

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 *iyalawo* 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 use their powers for petty purposes or trivial matters.

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

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.

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 for the user of the power to make physical contact with their subject.

In addition, this power may be utilized to cancel the effect of the **Weakness** power 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.

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.

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 over-ridden 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 **Dissipate 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.

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.

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.

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
Points to spend 0	Cost 1 Bonus +3	Cost 3 Bonus +6	Cost 7 Bonus +9
Breath	●	●	●
Spirit World	●	●	○
Prestidigitation	●	●	○
Life	●	○	○
Swimming	●	○	○
Folklore	●	○	○
Leadership	●	○	○
Running	●	○	○
Portuguese	●	○	○
Tupi	●	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○

It is important to remember that after acquiring Faith, Breath or Ifá, the character must never use weapons, nor martial arts, nor armour (be it 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 the enemy's supernatural powers, using Dissi-

pate Magic or Unweaving.

In the table below you will find some 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 and to bear in mind what they can do when you find yourself in battle.

It is important to highlight other considerations. For example, when it is necessary to make 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 In Combat before using a power. Exiting a combat zone is even worse,

SUGGESTED POWERS TO USE IN BATTLE			
FUNCTION	DIVINE GRACES	BREATH	IFÁ
Protect	<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)
Strengthen	<i>Bless +1, Bless +2, Bless +3</i> (Blessing)	<i>Grant Luck</i> (Defence)	<i>Fortune +1, Fortune +2, Fortune +3</i> (Fortune)
Heal	<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)
Weaken, hurt, drive off or control enemies	<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)
Nullify powers	<i>Dissipate Magic</i> (Defence Against Magic)	<i>Counterworking</i> (Counter Magic)	

because all the enemies in the zone gain a Melee Attack action 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 infrequent 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 op-

tion, 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

Now 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.

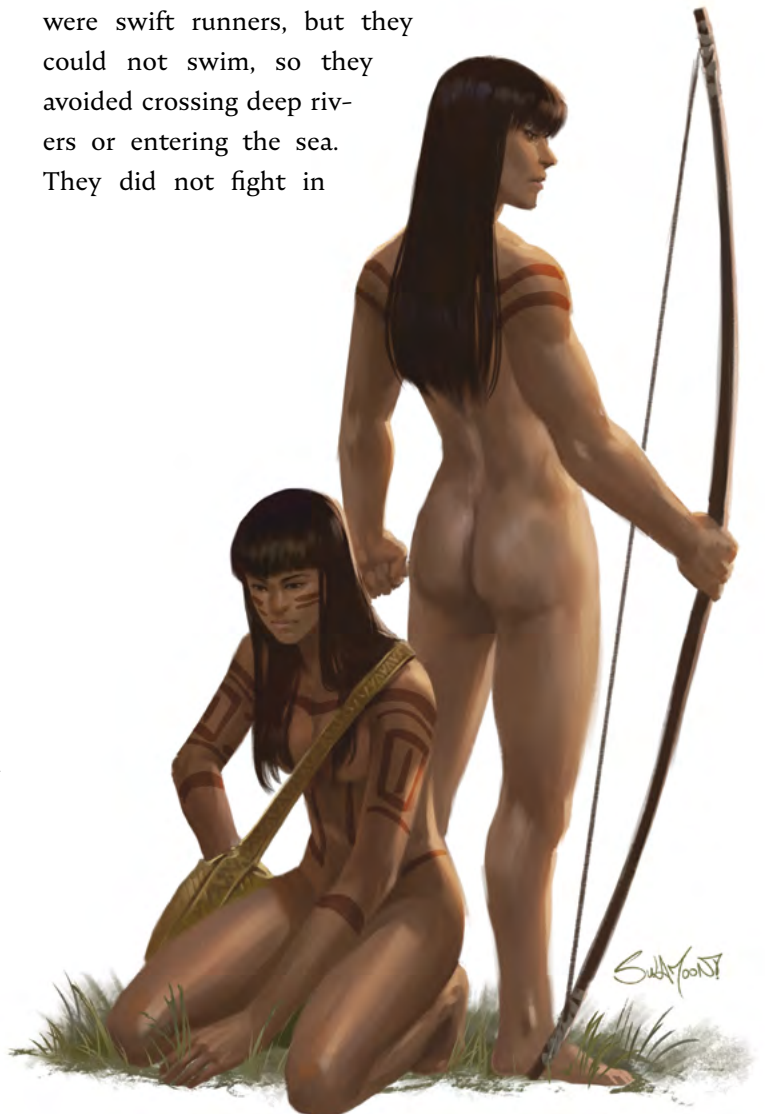
Tupinaé — A Tupi people forcibly dislodged from the coast by the Tupinambá. Known for their music, the Tupinaé played drums, trumpets and a kind of large pipe. They wore their hair long behind the ears.

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 prized 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 *nzumbu*, 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, nearby 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: Salva-

dor 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 subordinate 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 (*bordunas*).

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
Ounce	-	28.7 g
Pound	16 ounces	0.459 kg
Arroba	32 pounds or 512 ounces	14.7 kg
Hundred-weight	4 arrobas, 128 pounds or 2048 ounces	58.8 kg

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
Pint	-	0.35 l
Canada	4 pints	1.4 l
Almude	12 canadas ou 48 pints	16.8 l
Barrel	25 almudes	420 l
Cask	2 barrels	840 l

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

PERIOD UNIT	MODERN EQUIVALENT
Alqueire	13.1 l

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:



Copper coins

- ◆ Ceitil (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

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

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.



From the account of *Lucia Beretário*, known as 'Dayo', transcribed
by Sister *Vitória da Costa* on the 20th of June, 1576



I am the illegitimate daughter of a Portuguese fazendeiro and a Yoruban woman. My father was in love with my mother, but marriage was out of the question.

Despite being illegitimate, I am an only child, so my father always spoiled me. Our family was never short of money. From an early age I learned to ride a horse. I even took lessons in fencing and the violin. I guarantee that I can beat almost any man in a duel with the blade. I could go freely about my father's land, swimming, running, while my mother took care of the house.

But, under pressure from society, my father took a wife, the daughter of another wealthy landowner. She did not feel at all comfortable with me around and, for my own good, my father offered me some money and bought me a house in the city to live my own life, away from the eyes of my stepmother.

However, when the opportunity for a life of adventure arose, I left everything behind. I always liked the outdoors more than the house. I don't know what I will do in the future but for now this life suits me very well.



Marulam.

MEDIATOR'S GUIDE

So you're going to be the mediator. Taking on this role means you will need to do a lot more preparation before each session than the players. In this chapter, we explain the additional rules that the mediator needs to know and how to prepare and mediate sessions for your group.

CAMPAIGNS & ADVENTURES

There are three common terms used to describe discrete 'blocks' of play in a roleplaying game: campaign, adventure, and session.

A **campaign** follows the characters' entire story within the fictional world, which may cover years or even decades of the characters' lives. A campaign may be a free exploration of the world, letting the players take their characters where they will, or the mediator may divide the campaign into adventures, each of which has a definite end.

An **adventure** is a complete story with a beginning, middle and end. An adventure might be a search, a rescue, a mystery to solve or anything else you can imagine. A campaign is like a series that contains all the characters' adventures, while the adventure is like a single episode of that series. An adventure may take up one or more sessions.

A **session** defines the period of time your group sits down to play the game. A typical session lasts for a few hours. The group might complete an adventure within one session, or it might take a few.

A campaign lasts for as many sessions as the

group desires. Some groups play a campaign with the same characters for months or years, while others create new characters for each adventure they play.

THE ROLE OF THE MEDIATOR

To have a roleplaying session, one person needs to take on the role of the mediator. The mediator serves as the 'narrator' of the adventure, and is in charge of the fictional world. Being the mediator encompasses a number of different responsibilities.

PREPARING ADVENTURES

Before a game session, it is helpful to prepare a scenario or adventure for your participants. It can be an existing adventure or scenario, or an adventure or scenario you create for the group yourself.

When we talk about preparing an adventure, we mean creating a plot for the characters to follow. Well-defined goals such as searches or rescues can guide participants along a path. Alternatively, the mediator can simply create 'planned encounters', which happen at certain points along the journey. However, the mediator must be ready for unexpected decisions from the group. Participants should have freedom to explore the fictional world as they wish, and may sidestep much of any script imagined in advance by the mediator.

'Adventure' in this context does not always mean action and peril. You may play out adventures of intrigue, politics, commerce or other situ-

ations that pose no danger at all. For example, an adventure might be a group trying to improve and govern a small village. Another might be a spying mission. The possibilities are unlimited.

If the group and mediator prefer more flexibility in their adventures, the mediator can prepare an **environment**. In this case, the mediator invents a region and its inhabitants: for example, a city and its citizens, or a dangerous jungle. Typically, the mediator details a map of the region and writes in-depth descriptions of the inhabitants. The characters can explore the region freely, where you spontaneously play out any encounters, creating an improvised story.

You can use the game rules to create adventure **settings** outside of the one described in this book (that is, historical Brazil between 1500 and 1650). Examples of other settings include something as simple as another time (before the arrival of the Portuguese, for example), or an even more fantastic world (an alternative history where the Chinese came earlier to South America). Again, the possibilities are unlimited.

There are ready-made materials for mediators who do not want to spend too much time preparing for a session. For example, there are pre-written adventures, setting books, and other supplements with adventures and scenarios ready to go. The mediator should read the adventure before the session but will not have to do much further preparation.

Supplements are official extensions to this book, which the mediator can use in their games. A supplement can add new rules (for example, new items, creatures or powers), define an environment in more detail (for example, delving into one of the royal captaincies), introduce a new region (such as the Andes or the Congo) or explore another part of the world presented in this book.

Supplements and settings often offer developed environments to help the mediator create new adventures or areas to explore freely. You can use adventures and scenarios written specifically for *The Elephant & Macaw Banner*, or adapt ones



from other game systems.

For those who like to create, inventing new adventures and scenarios can be very rewarding. To help with research for your own adventures, we have prepared a **Bibliography for Mediators, p. 200** for reference and inspiration.

In the introductory adventure *The Fires of Bertioga*, p. 152 we present a short, ready-to-use scenario that can both serve as your first session's adventure and give you an idea of the work involved in preparing your own adventures.

Other adventures can be found online at porcupinegames.com/EAMB

DURING THE SESSION

The mediator interprets the rules. The rules of *The Elephant & Macaw Banner Roleplaying Game* are open and flexible. If there is doubt about how to apply the rules, or the rules are silent on an issue, the mediator decides how to proceed. If the mediator does not agree with a particular rule, they can change it to better suit their group. Players may question the rules, but it is the mediator who has the final say.

If you are the mediator, don't let the rules be the focus of your sessions - the focus should always be on the characters and the group's fun. We provide more detailed help on this in the next section, **Running Adventures**.

PLAYING THE SUPPORTING CAST

The mediator, like the players, has to portray characters. However, the mediator does not control a single character but rather all the other characters that appear throughout the group's travels. We call these **secondary characters**.

The mediator should portray secondary characters with thought and care, as these characters give a richness to the fictional world. The mediator should be ready to portray dozens of minor characters in each adventure: every shop owner, stranger and monster on the way. These secondary characters can interact in different ways with the group: giving information, doing business, fighting them or even joining them. When these secondary characters accompany the player characters for a long time, the mediator must be prepared to play them with seriousness and depth.

It is the mediator's responsibility to play secondary characters honestly according to the character's personality. This enriches the game experience and makes it more interesting for the whole group.

RUNNING ADVENTURES

In this part, we describe several rules that can help with the task of mediating your game.

USING MEASURES

This book offers measurements in two formats: the metric system and the historical measures of the time (in the section **Measures, p. 79**). Nothing prevents you from using modern values during your sessions. The metric system was only introduced at the end of the 18th century, but it is a system that all or most participants will understand.

For those who prefer a more immersive experience, however, consider narrating your adventures with the historically correct measures. In any case, the mediator decides which system to use in your game.

EXPLORATION AND TRANSPORT

When the group needs to complete a task within a certain time frame, it is necessary to calculate the time it takes to travel between places. We offer some guidance here to help you quickly work out the answers to your questions.

JOURNEYS ON LAND

The calculations here represent travel across great distances, where the group must moderate the distance travelled per day to reduce the risk of physical injury or fatigue. These calculations also take into account the average weight of your equipment and supplies, which affects travel speed.

TERRAIN	ON FOOT	BY HORSE
Trails and plains	6 leagues/day (32 km/day)	12 leagues/day (64 km/day)
Mountains	3 leagues/day (16 km/day)	6 leagues/day (32 km/day)
Dense forest	2 leagues/day (10 km/day)	1 league/day (5 km/day)

These values may vary depending on the physical condition of the characters (or horses), weather conditions and other factors. A wounded character or torrential rain can reduce the distance travelled to a fraction of these values. Carrying too much weight also decreases the distance travelled per day.

For canoeing or rowing, we assume a careful but steady pace for 10 hours a day. Again, this value takes into account a group of people and the equipment carried on their vessels.

TERRAIN	CANOE OR ROWING BOAT
River	3 leagues/day (16 km/day)

Currents (for or against), adverse weather and other factors will also affect travel speeds.

In emergencies, a group can undertake a 'forced march', stopping less to rest and pushing their endurance to the limit. In these circumstances, a group can travel at twice their normal speed for up to three days. However, at the end of the march, the group must rest a number of days equal to the journey time before travelling again or doing any strenuous physical activity. This rule applies to journeys on foot, on horseback or by boat.

MARITIME VOYAGES

During their adventures, characters can take advantage of seagoing transport to travel between cities. The following illustration indicates the minimum time required to make common journeys on a large ship. Weather conditions, currents, cargo and the number of vessels involved, however, can cause large variations in travel time. A flotilla of cargo ships, for example, would likely take about three months to reach Lisbon – twice as long as would be required for a single ship to complete the same voyage under ideal conditions.



FOOD AND REST

At the end of each day of travel, the group should eat and rest. A meal can be acquired through purchase of food or feats of Foraging, or the *Find Food* or *Create Food* powers. If a character has at least one of these abilities, they can use that power to try and get food for that day.

Each day without eating imposes a -1 penalty on all tests the next day. The effect is cumulative and lasts until the character next eats a meal. For example, if a group does not eat for two consecutive days, its members will be subject to a -2 penalty on all tests the following day.

To keep the game simple, you can ignore the different types of food, instead using the conceit of 'daily supplies'.

However, describing the food of the time and talking about what the characters can buy or find in a given place is a way of bringing more life to the world. You will find some commonplace foods of the era in the section **Food, p. 83**.

The group must also sleep every night, whether in a settlement or in the jungle. For each night the group does not sleep, or in which they sleep poorly, they must apply a -1 penalty (cumulative) on tests the next day. If they neither eat nor sleep, both penalties apply.

DISEASES & POISON

The jungle is a dangerous place, full of disease and poison. Eating the wrong plant or touching a poison frog can be lethal, quite apart from the threats posed by fantastical creatures and evil sorcerers. This book divides diseases and poisons into two levels: common and uncommon.

Tropical diseases include malaria, yellow fever and others. The mediator may treat these as common or uncommon. Many creatures can also pass on common or uncommon diseases through their attacks (see the **'Bestiary'** in this chapter). **Common diseases** function like the power *Send Disease*: the disease imposes a penalty of -3 on all

feats and reduces the victim's movement by one level (see the 'Movement Table' in the appendix). These effects persist until the victim is cured. **Uncommon diseases** have the same effects, with the additional condition that the disease must be cured within three days; if not, the character dies. Only the skills Healing, Life, Health, Medicine and Herbalism can cure diseases.

Poisonous plants and animals represent a constant danger for the unwary. Poison can only be removed from the body with the use of *Expel Afflictions*, *Cure Venom/Cure from Afar* or *Cure Maladies*, or an intermediate (for poisons listed as 'common') or difficult feat (for those listed as 'uncommon') of Medicine or Herbalism. These feat tests may be subject to bonuses or penalties, depending on the conditions (e.g. availability of ingredients, the quantity of poison in the victim's body).

Unless the description of the poison says otherwise, a poisoned character is weakened, meaning their movement is reduced by two levels and all



their attacks cause only one point of damage. If the poison is not cured within 24 hours, the character dies.

PERCEPTION

Unlike many other roleplaying games, *The Elephant & Macaw Banner RPG* does not include perception as a skill. What a character perceives depends on the skills they have acquired. For example, if the group finds a harquebus that has been modified in some way, a master of Firearms will notice at once that something is different, whereas someone lacking skills in this area will not notice anything out of the ordinary. In the same way, only someone who knows Accounting would spot something amiss in an accounting ledger. Anyone looking for signs of human or animal activity should use their Tracking skill. The mediator must choose when and how to apply these tests (openly or in secret).

Example

The characters search a room containing a chest with a secret compartment. The mediator knows that one of the characters has Joinery. He decides to request an intermediate test, without saying why, to see if the character notices this detail.

Traps are a special case. When characters encounter a trap, the mediator rolls a Traps test on behalf of those with the skill. Make the test at the same difficulty as that achieved by the person who set up the trap (as determined by the mediator).

Example

A group enters a room containing a trap activated by a tripwire, set up by someone who succeeded in a difficult feat of the Traps skill. The mediator decides that the first two characters who enter the room have a chance to spot the trap before setting it off. Only one of them is skilled in Traps, at level 2. They need an 18 to pass the 'difficult' test. The mediator rolls the dice in secret and gets a 10. Even with a bonus of +6 in Traps, the character fails the test and triggers the trap.

ENCOUNTERS

Throughout their adventures, the player characters will often meet supporting characters. These might be people, animals or magical beings.

To make the most of these meetings, the mediator must think carefully about the characters or creatures and their personalities before the players meet them. Sometimes it may be helpful to base secondary characters on real or fictional people you know. That way, you will have an idea of how they would react in a given situation.

SKILLS & TESTS FOR SUPPORTING CHARACTERS

When preparing an adventure, the mediator must decide the skills and characteristics of the important secondary characters, in much the same way we create the player characters. More experienced human characters ought to have greater skills. The following table offers some general guidelines:

CHARACTER'S AGE IN YEARS	LEARNING POINTS TO DISTRIBUTE
13-17	15
18-22	20
23-27	25
28-32	30
33-37	35
38+	40

For less important characters, the mediator can choose skills and characteristics in a less structured way, inventing new characters on the fly when they are needed.

Example

A group of characters walking through the city of Salvador decides to find a blacksmith. One player declares that his character will ask for directions from the next person on the street. The mediator invents a passing Portuguese merchant and portrays that person in an improvisational fashion.

Example

A mediator wants to put a 50-year-old *pajé* into an adventure. According to the preceding table, the shaman should have 40 learning points. The mediator decides that the *pajé* is a Cure specialist, with level 3 (7 points) in that skill. To reach this level, the shaman must also have level 3 in Breath (7 points).

The mediator gives the *pajé* level 3 in Life (7 points), 2 in Spirit World (3 points) and 1 in Counter Magic (1 point). The *pajé*, a Tupi, necessarily speaks Tupi 1 (1 point). He also knows level 1 Portuguese (1 point). The mediator complements his magic with the skills Herbalism 2 (3 points), Swimming 1 (1 point), Canoeing 1 (1 point), Wind Instruments 1 (1 point) and Folklore 3 (7 points), for a total of 40. So it's easier to portray the character when the time comes, the mediator chooses three characteristics: *constant*, *ego-centric* and *nostalgic*.



For the most part, feat tests work the same way for both secondary characters and player characters. For example, any character with Bargaining 2 gets a bonus of +6 on feats of this skill.

However, there are two differences when it comes to secondary characters' feat tests. First of all, these characters may have skills that are not available to the player characters. For example, a jaguar can attempt a Claw attack.

Many magical beings have special powers, which may or may not require a test to use.

For example, a venomous snake must make a test after a successful attack to see if it poisoned its victim. At the same time, a creature with an innate ability of transformation does not have to perform a feat to change its shape. The **Bestiary, p. 105**, explains how magical beings use skills and abilities.

Second, the mediator chooses which skills each secondary character will use, and rolls the dice to see the success or failure of each feat. You can choose to make these rolls openly or in secret. The advantage of doing the tests openly is that players will not think the mediator is 'cheating'. Doing them in secret preserves the possibility of hiding from the players things that their characters would not know: for example, when a secondary character ambushes the player characters undetected from a hiding place.

SPECIAL RULES FOR BATTLES

The section on **Battle Resolution, p. 40** provides the basic rules for resolving fights, but there are also a number of other rules that help the mediator resolve such situations.

APPLYING MODIFIERS

The mediator must always take stock of each attempted feat to apply a bonus or penalty when necessary. Here, we will offer some recommendations for specific situations.

When the group fights an enemy up close in a normal battle, they do not have to worry about their weapon range. However, when a weapon is fired or thrown towards an enemy at a distance, it is best to demand greater feats for a successful *Ranged Attack*, as outlined in the table below.

For example, firing a pistol at a target some 25 *varas* away is a difficult feat, due to the fact that the target is at 'long' range.

The range values do not reflect the maximum distance reached by a shot but rather the expectations of hitting a specific target. A musket fired from 150m away in the direction of a dense group of people would have a decent chance of hitting a random person within the group, but almost zero per cent chance of hitting a specific target, regardless of the shooter's skill. This happens because of the low accuracy of the bullet itself.

WEAPON	NORMAL RANGE (EASY)	EXTENDED RANGE (INTERMEDIATE)	LONG RANGE (DIFFICULT)	MAXIMUM RANGE (LEGENDARY)
Spear	3 – 9 varas (3 – 10 m)	9 – 18 varas (10 – 20 m)	18 – 23 varas (20 – 25 m)	23 – 27 varas (25 – 30 m)
Throwing knife	3 – 5 varas (3 – 6 m)	5 – 9 varas (6 – 10 m)	9 – 12 varas (10 – 13 m)	12 – 14 varas (13 – 15 m)
Throwing axe	3 – 5 varas (3 – 6 m)	5 – 9 varas (6 – 10 m)	9 – 12 varas (10 – 13 m)	12 – 14 varas (13 – 15 m)
Harquebus	3 – 27 varas (3 – 30 m)	27 – 50 varas (30 – 55 m)	50 – 73 varas (55 – 80 m)	73 – 95 varas (80 – 105 m)
Musket	3 – 40 varas (3 – 45 m)	40 – 64 varas (45 – 70 m)	65 – 86 varas (70 – 95 m)	86 – 109 varas (95 – 120 m)
Pistol	3 – 9 varas (3 – 10 m)	9 – 18 varas (10 – 20 m)	18 – 27 varas (20 – 30 m)	27 – 36 varas (30 – 40 m)
Zarabatana	3 – 9 varas (3 – 10 m)	9 – 18 varas (10 – 20 m)	18 – 23 varas (20 – 25 m)	23 – 27 varas (25 – 30 m)
Crossbow	3 – 27 varas (3 – 30 m)	27 – 45 varas (30 – 50 m)	45 – 64 varas (50 – 70 m)	64 – 82 varas (70 – 90 m)
Bow & arrow	3 – 32 varas (3 – 35 m)	32 – 55 varas (35 – 60 m)	55 – 77 varas (60 – 85 m)	77 – 100 varas (85 – 110 m)



The quality and condition of weapons can also affect the test. For example:

WEAPON CONDITION	BONUS OR PENALTY
Weapon is damaged	-3
Weapon is rusty, badly made, poorly maintained or worn out	-1 or -2
Normal weapon, well-kept	0
High quality weapon or enchanted weapon	+1 or +2
Legendary weapon	+3

Adverse conditions can affect tests. Rain, for example, always imposes a penalty on any ranged attack. For some weapons, such as matchlock firearms, heavy rain makes using them completely impossible.

MAPS & MINIATURES

People who like to concretely visualise battles may use maps and miniatures to represent the scene of combat. Maps can be drawn on paper, printed from other sources or created dynamically on a whiteboard.

To represent characters, you can use professionally made miniatures but also plastic soldiers, toys, paper figures, or any other suitably distinct tokens. You can download paper miniatures for printing from porcupinegames.com/EAMB.

USING ARTILLERY

Artillery should appear very infrequently in games about travelling parties of adventurers, as it is not a very accessible weapon. To transport a single culverin (just over 2,000 kg), it was necessary to use nine horses!

When a character does use artillery, however, they should make a skill test for hitting a large area (hitting a wall or hull of a ship, targeting a battalion of soldiers and hitting someone at random) and never precise targets. Artillery is used mainly in three cases: from or against fixed fortifications, in naval battles or between armies. All of these situations are largely outside the scope of this book, but if there is a situation where the characters decide to use artillery, refer to the brief table on the following page for information.

ARTILLERY					
TYPE	WEIGHT	AMMUNITION WEIGHT	EFFECTIVE RANGE	MAXIMUM RANGE	DAMAGE
Small	300 arratels (140 kg)	1.5 arratels (0.7 kg)	450 varas (495 m)	1,500 varas (1,650 m)	8
Medium	1,000 arratels (460 kg)	4 arratels (1.8 kg)	500 varas (550 m)	1,700 varas (1,650 m)	20
Large	3,400 arratels (1,560 kg)	12 arratels (5.5 kg)	750 varas (825 m)	2,500 varas (2,750 m)	45
Very large	4,500 arratels (2,065 kg)	18 arratels (8.3 kg)	750 varas (825 m)	2,500 varas (2,750 m)	90

ACQUIRING & USING EQUIPMENT

Characters can acquire goods and money through combat, services rendered and other situations. The lairs of dangerous jungle creatures can hide lost treasures, and after winning a battle against them, the group will likely scour the immediate area in the hope of finding some reward. This reward might take the form of money (see the section **Monetary units, p. 80**), goods (**Goods, p. 84**) or, more rarely, precious stones and special items (**Special items, p. 142**).

In this section, we offer some basic guidelines regarding equipment. We describe the purchase, sale and exchange of equipment in detail in the section **Commerce, p. 100**.

WEIGHT LIMITS

To keep the game simple, there are no specific rules about how much weight a character can carry. At the same time, make sure you apply common sense. A character should not walk easily through the forest with an anvil in their backpack, or with dozens of weapons or other objects. You can (and should) set limits on the amount of weapons and items being carried.

The group may purchase a donkey or a cart pulled by oxen to carry heavy objects.

WEAR & TEAR

There are no specific rules for item wear in this book, but you can include the effects of wear and attrition in your campaigns. Clothes, wooden shields, food, and other organic-based materials tend to spoil in the jungle. It may be necessary to change an armoured doublet — made of padded leather — after each adventure, or after suffering enough damage to be knocked out. Meanwhile, a metal breastplate would last for a much longer period of time.

ADJUSTING DIFFICULTY & REWARD

It is a good idea to adjust the difficulty level and subsequent in-game rewards of an adventure to match your group's numbers and strength.

For example, a group of 10 starting characters is *much* stronger than a group of five. More experienced characters are also more powerful, because they have acquired more skills than a group of beginners.

To give an estimate of your group's capacity to take on a challenge, we use something called 'mastery level', or 'ML'. The calculation is simple:

add up all the level 3 skills that the characters in the group have between them.

Example

A starting group of five characters each have only one master skill, so the mastery level is 5. In a group of three experienced characters, the first member has three master-level skills, and the second and third each have four, so the ML is $3 + 4 + 4 = 11$.

Using this method takes into account both the skill levels of each character and the size of the group.

The section **Introductory Adventure: *The Fires of Bertioga*, p. 152** offers an example of how you can adjust an adventure based on the group's ML in practice.

DISTRIBUTION OF LEARNING POINTS

The mediator rewards the participants at the end of each session. This reward consists of giving the player characters learning points.

After a session, each character automatically gains 2 learning points, which the player can spend immediately or save for future use. At the end of an entire adventure, the mediator should offer up to 4 bonus learning points to characters who participated in the whole adventure. The amount of points may depend on whether or not the group achieved certain goals.

Example

A group completes an adventure in three sessions of play. At the end of the first two sessions, each character gains 2 learning points. At the end of the third session, the mediator gives 2 learning points for the session, plus 2 points for achieving two important adventure goals, totalling 4 points for each character. Overall, the characters each gain $2 + 2 + 4 = 8$ learning points over the course of three sessions.

The learning points received may be spent to increase the level of a skill the character already has or to acquire new skills, up to a limit of 20 skills per

character. Remember that you must spend 1 learning point to acquire level 1, another 2 points for level 2 and another 4 points for level 3. Learning points awarded from adventures represent not only what the characters learn during their travels but also what they study between expeditions. Therefore, characters may acquire and improve skills that did not come up during the adventure with these points.

These awards help the characters progress through the campaign by improving their abilities and the increasing possibilities of what they can do, leaving the mediator free to put increasingly difficult challenges before them.

BETWEEN ADVENTURES

If you spend at least one month of in-game time between adventures, your characters recover all their damage points and return to normal physical condition. If there is less rest time available, the characters recover 2 points per week.

Also, characters with some professional skill (such as the various forms of craftsmanship) can practice their profession between adventures, creating equipment or earning some money for the next journey. These 'breaks' can also become whole sessions or campaigns, where the characters interact with others in their communities: developing relationships, careers and perhaps intrigues.

EPIC SUCCESS & FAILURE (OPTIONAL)

As mentioned at the end of the section on **Feats, p. 17**, a roll of 1 on all three dice represents an epic failure and a roll of 6 on all three is an epic success. In these cases, the mediator should add a description of the unusual failure or success and possibly an additional consequence. For example, on a roll of 18 in a **Firearms** feat, the mediator might announce that the shot hit the target's neck, inflicting terrible harm (and twice the damage). In the case of an epic failure with the same shot, you might announce that the shot backfired and injured the attacking character themselves.

ALTERNATIVE CALCULATION FOR TESTS (OPTIONAL)

For those who prefer to know exactly what number they need to roll on the dice to succeed in a feat before they roll, there is a simple way to calculate the target number. Start with the number needed to succeed at the feat (12, 15, 18 or 21), and instead of adding the bonuses and subtracting the penalties from the roll, do the opposite to the target number: subtract the bonuses and add the penalties.

Example

A character with level 2 in Climbing wants to climb a surface that the mediator judges a difficult feat. To calculate what they need to succeed, the player can subtract their bonus (6) from the target number for success (18), giving $18-6=12$. We can see that the player needs to roll 12 or more for a successful feat.

If the player were to roll a 12, calculated in the standard way, it would give $12+6=18$, exactly the amount needed to pass the test.

Example

A character with level 2 in Cutting Weapons and a knife uses a Melee Attack action against a raccoon with Active Defence 2.

To work out the number needed to succeed at this easy feat (target 12), the player can subtract the relevant bonus (6) and add the penalty (2), giving $12-6+2=8$. In this case, we can see that the player needs to roll 8 or more to succeed at the feat.

A dice roll of 8, calculated in the standard manner, would give $8+6-2=12$, exactly the value required to pass the test.

RESOLVING FEATS WITHOUT DICE (OPTIONAL)

For those who do not have dice or prefer not to use them, we offer a simplified feats system.

Under this method, a character with skill level 1 or higher always passes tests for easy feats using that skill, those with level 2 or more always succeed at intermediate feats, and those who have level 3 always succeed at difficult feats. Tests with level 0 in a skill are not permitted.

Example

A player with a character who has level 2 in the skill Bargaining wants to try and get a lower price for an item at the market. The mediator decides that the merchant selling it is neither very easy nor particularly difficult to bargain with, so it will be an intermediate feat. Therefore, the character succeeds.

It is possible to apply bonuses or penalties in these cases too. For example, a character with level 2 in Physical Strength tries to move an immense slab of marble. The mediator decides that such a feat must be difficult, and so the character automatically fails. However, the character finds a crowbar soon afterwards. With the aid of this tool, the mediator decides that the character is able to move the slab.

These feat resolutions can also apply during combat.

Although it is possible to play without dice, we recommend that you use them whenever possible. The uncertainty of the dice greatly increases the tension and the fun of your game.

COMMERCE

For a generally easier experience, it is not necessary to deal with the buying and selling of goods. Yet at the same time, handling money and goods in your campaigns enriches the story, generating many possibilities for roleplaying and interaction.

BUYING, SELLING AND EXCHANGING GOODS

During any encounter with supporting characters, especially in larger communities, the characters may inquire about goods for sale or exchange. In cities, characters can find stores or people that sell or produce common products. In addition to basic equipment and food, characters may purchase domestic animals, means of transportation and real estate.

In such trade situations, the mediator must decide the availability and price of goods for sale. Every place you visit should offer different things to buy and different prices. Player characters may also offer goods they own for sale. Negotiations between buyer and seller are also part of roleplaying. Again, it is the mediator's job to portray the buyer during such negotiations. Exchanges of goods or services are also possible, and can often yield better outcomes than just using money. In the section **Price Lists, p. 101**, we provide various examples of prices as a reference guide to judge the relative cost of different goods in this setting.

In encounters with the natives of the land, it is possible for player characters to barter goods. The indigenous people do not use money, but they gladly accept items (particularly metal) of European origin. When a friendship has been struck up, natives may also offer items as gifts.

In the section entitled **Production of Goods – Indigenous Villages, p. 85** we describe the kinds of commodities that may be found most frequently in the communities of the native peoples. These goods do not have a table of prices, however, because the mediator must consider each situation

separately and play the role of the native negotiators while conducting a fair bargaining session.

SERVICES

The player characters may hire people to perform certain services during their travels. We offer some prices below as a reference.

WORKER	PRICE PER	WAGE
Porter, oarsman, weaver or other ordinary worker	Day	70 réis + food
Carpenter, mason, tailor or other specialist	Day	100 réis + food
Weapons instructor	Day	120 réis + food
Blacksmith	Day	250 réis
Master builder	Day	280 réis + food
Common soldier (pikeman or arquebusier)	Day	160 réis + food
Cavalry soldier (with pistol and sword)	Day	400 réis + food

Characters may also temporarily rent a house or another kind of property, for example:

PROPERTY	PRICE PER	COST
Simple house, made of brick	Month	400 réis
Larger house, of stone & lime	Month	1,600 réis
Grand house	Month	4,000 réis

Buying passage on a ship is also possible but expensive. Common voyages include:

JOURNEY	COST
Passage between Europe and Olinda (six weeks)	20,000 réis
Passage between Olinda and Salvador	1,600 réis
Passage between Salvador and Rio de Janeiro	3,200 réis

PRICE LISTS

The reference lists of prices that follow do not cover everything mentioned in the section **Goods, p. 83**. Some foods, such as game meat, will only be found in nature. Other items can be acquired by means of barter. However, we offer this list as a reference of common items that someone could find on the Street of Merchants and other places of business in Salvador in the year 1576.

As the mediator, you have to estimate the value of items on a case-by-case basis, depending on the seller and where the item was found. Just as in the real world, prices vary from one place to another, based on production and availability. In more remote places, goods are often rarer and are therefore much more expensive. The quality of goods also affects the price. When an item is not on this list, choose a price that you think is reasonable.

When the item is sold by weight or volume, we give the price in modern and historical units, so that you can choose which to use in your campaign.

ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
FOODSTUFFS		
Rice	25 / arrátel	54 / kg
Barley	60 / alqueire	5 / litre
Cornflour	60 / alqueire	5 / litre
Cassava flour	50 / alqueire	4 / litre
Wheat flour	90 / alqueire	7 / litre
Cassava beans	15 / dozen	
Bread (arrátel / half kg)	6 / unit	
Pineapple	10 / unit	
Banana	5 / arrátel	11 / kg
Figs	9 / arrátel	20 / kg
Orange	8 / dozen	
Lime	8 / dozen	
Papaya	60 / dozen	
Quince	40 / dozen	
Watermelon	12 / unit	
Melon	12 / unit	
Pomegranate	45 / dozen	
Grapes	3 / arrátel	7 / kg
Pumpkin	6 / unit	
Lettuce	4 / unit	
Sweet potato	5 / arrátel	11 / kg
Chestnut	100 / alqueire	8 / litre
Onion	4 / arrátel	9 / kg
Beans	200 / alqueire	15 / litre
Lentils	100 / alqueire	8 / litre
Radish	3 / arrátel	7 / kg
Bacon	18 / arrátel	39 / kg
Beef	8 / arrátel	17 / kg
Mutton	10 / arrátel	22 / kg
Pork	14 / arrátel	31 / kg
Steak	25 / arrátel	54 / kg
Fresh fish (common)	8 / arrátel	17 / kg
Milk	12 / canada	9 / litre
Butter	50 / arrátel	109 / kg
Cheese	20 / arrátel	44 / kg
Eggs	24 / dozen	
Sugar	25 / arrátel	54 / kg

ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
Brown sugar	40 / arrátel	87 / kg
Honey	20 / quartilho	57 / litre
Mustard	25 / quartilho	71 / litre
Salt	15 / alqueire	1 / litre
Beer (common)	5 / canada	4 / litre
Beer (fancy)	40 / canada	29 / litre
Wine (common)	8 / canada	6 / litre
Sugar sweets	60 / arrátel	131 / kg
Cassava cake	6 / unit	
Jam	50 / arrátel	131 / kg
Marmalade	60 / arrátel	130 / kg
Raisins	10 / arrátel	22 / kg
IMPORTS (“from the Kingdom”)		
Cheese	240 / arrátel	520 / kg
Wheat flour	780 / alqueire	60 / litre
Saffron	9,000 / arrátel	19,600 / kg
Olive oil	670 / canada	475 / litre
Stockfish	5,000 / arroba	340 / kg
Cinnamon	1,500 / arrátel	3,270 / kg
Crystallized fruit	1,000 / arrátel	2,175 / kg
Dried peach	40 / dozen	
Black pepper	1,000 / arrátel	2,175 / kg
Smoked ham	220 / arrátel	490 / kg
Wine (common)	650 / almude	40 / litre
Wine (fine)	1,950 / almude	120 / litre
Vinegar	325 / canada	20 / litre
SPECIAL SUPPLIES		
Paper	500 / five hundred sheets	
Writing quill	40 / dozen	
Writing ink	24 / quartilho	69 / litre
Soap	18 / arrátel	39 / kg
Incense	188 / arrátel	408 / kg
Tallow candle	45 / arrátel	98 / kg

ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
MELEE WEAPONS*		
Dagger	200 / unit	
Halberd	280 / unit	
Cutlass	500 / unit	
Bow	20 / unit	
Arrows	280 / hundred	
Crossbow	600 / unit	
Bolts (crossbow)	100 / dozen	
Broadsword	800 / unit	
Knife	120 / unit	
Throwing knife	150 / unit	
Spear	180 / unit	
Throwing axe	200 / unit	
Battleaxe	1,000 / unit	
Warhammer	1,000 / unit	
Pike	120 / unit	
Club	20 / unit	
Rapier	1,200 / unit	
FIREARMS AND ARTILLERY*		
Harquebus, matchlock	1,650 / unit	
Harquebus, snaphaunce	3,500 / unit	
Harquebus, wheellock	4,800 / unit	
Harquebus, wheellock, rifled barrel	10,000 / unit	
Musket, matchlock	2,900 / unit	
Pistol, snaphaunce	3,300 / unit	
Pistol, wheellock	4,500 / unit	
Pistol with two barrels, wheellock	15,000 / unit	
Accessories for firearms - powder horn, calibrated flasks, etc.	500 / unit	
Support (fork) for musket	20 / unit	
Bullets for harquebus / pistol	10 / dozen	
Gunpowder	150 / arrátel	327 / kg
Artillery, light (“falconet”), iron	11,250 / piece	

*These are basic prices for instruments of war. Ornamentation and higher quality of construction may increase the price as much as 50 times, depending on the level of improvement. For example, adding gold embellishments to a pistol may increase its price fivefold. Changing all the iron for gold might multiply the value by twenty. Weapons of exceptional quality (+1 on tests), when available, cost at least 3 to 5 times the normal price.

ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
Artillery, light ("falconet"), bronze	20,000 / piece	
Artillery, medium, bronze	65,000 / piece	
Artillery, heavy, bronze	200,000 / piece	
Artillery, extra heavy ("colubrina"), bronze	250,000 / piece	
Cannonball, light	20 / unit	
Cannonball, medium	50 / unit	
Cannonball, heavy	120 / unit	
Cannonball, extra heavy	225 / unit	
PERSONAL PROTECTION*		
Gambeson (padded)	1,400 / unit	
Steel cuirass	4,800 / unit	
Morion helmt	800 / unit	
Burgonet helmet	960 / unit	
Roundel (circular shield)	1,600 / unit	
IRONWORK		
Anvil	4,800 / unit	
Blacksmith's bellows	7,200 / unit	

ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
Vice	3,200 / unit	
Chisel	80 / unit	
Blacksmith's hammer	320 / unit	
FABRICS & CLOTHING		
Cotton	50 / vara	45 / metre
Buckram cloth (imported)	800 / cubit	1,200 / metre
Burel wool (imported)	600 / vara	550 / metre
Coxinilho wool (imported)	8,000 / cubit	12,000 / metre
Damask (imported)	6,000 / cubit	9,000 / metre
Linen (imported)	800 / vara	725 / metre
Holland cloth (imported)	2,000 / cubit	3,000 / metre
Burlap (imported)	500 / vara	450 / metre
Taffeta (imported)	2,400 / cubit	3,650 / metre
Zaragoza cloth (imported)	2,300 / cubit	3,500 / metre
Hammock	150 / unit	
Suit of clothing** (simple)	280 / outfit	
Suit of clothing** (fine)	1,800 / outfit	



ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
Suit of clothing** (noble)	100,000 / outfit	
Gold necklace	16,000 / unit	
VARIOUS OBJECTS		
Knapsack	65 / unit	
Coal	330 / sack (40 kg)	8 / kg
Firewood	14 / arroba	1 / kg
Wax	150 / arrátel	327 / kg
Wooden box	60 / unit	
Bucket	120 / unit	
Machete	100 / unit	
Shovel	120 / unit	
Axe	200 / unit	
Pipe	180 / unit	
Table	240 / unit	
Chair	120 / unit	
Mattress	80 / unit	
Pillow	40 / unit	
Bed sheet	160 / unit	
Wooden chest	240 / unit	
MUSICAL INSTRUMENTS		
Lute / Cittern	1,600 / unit	
Charamela / bassoon / contrabassoon	3,000 / unit	
Cornett / Trumpet	800 / unit	
Flute	120 / unit	
Recorder	30 / unit	
Pandeiro / Tambourine	120 / unit	
Tambour (simple)	30 / unit	
Tambour (quality)	400 / unit	
Viola	1,900 / unit	
Viol (viola da gamba)	3,200 / unit	
CONSTRUCTION SUPPLIES		
Brick (common)	125 / hundred	
Brick (large)	400 / hundred	
Lime	8 / alqueire	1 / litre
Iron	36 / arrátel	78 / kg
Hammer	160 / unit	
Nails	300 / five hundred	
Tiles	200 / hundred	
Simple house, rammed earth	3,600 / unit	

ITEM	PRICE (IN RÉIS) / OLD MEASURE	PRICE (IN RÉIS) / MODERN MEASURE
Simple house, brick	36,000 / unit	
Large house, stone & lime	180,000 / unit	
Mansion	430,000 / unit	
Sugar mill	1,600,000 / unit	
Ornate church	4,800,000 / unit	
ANIMALS		
Rabbit	55 / unit	
Partridge	45 / unit	
Chicken	90 / unit	
Capon	90 / unit	
Lamb	120 / unit	
Duck	120 / unit	
Piglet	225 / unit	
Sheep	450 / unit	
Pig	1,800 / unit	
Donkey	2,500 / unit	
Cow	9,000 / unit	
Ox	12,500 / unit	
Mare	20,000 / unit	
Cavalry horse	96,000 / unit	
TRANSPORT		
Wagon***	4,000 / unit	
Carriage***	100,000 / unit	
Canoe	3,000 / unit	
Rowing boat	12,000 / unit	
Oared barge	150,000 / unit	
Galleon	9,000,000 / unit	

**A suit of simple clothing = shirt/trousers or shirt/cotton skirt, plus underwear and simple leather shoes.
 A suit of fine clothing (masculine) = jerkin, ruff, shirt, breeches, cape, hose and underwear of fine cloth (linen or similar), belt, boots, hat.
 A suit of fine clothing (feminine) = dress, ruff, petticoat, stockings and underwear of fine cloth (linen or similar), corset, fine shoes. A suit of noble clothing = suit of fine clothing but made of noble cloth (damask, coxinilho, etc.), ornamented with gold and jewels.
 *** To go by wagon, you need to have at least one horse, mule or ox. Travel by carriage requires at least four horses.

BESTIARY

In this section, we present some of the fantastical creatures from the world of *The Elephant & Macaw Banner*. The creatures detailed here are just a starting point: you can invent your own strange and terrifying beings to give your campaigns even more variety.

For each creature, we provide a description and some characteristics but, much as with human beings, magical creatures can vary greatly, and you can assign different characteristics from one individual to the next. For example, an older mermaid would have greater powers than a younger one. An older caiman may be much, much larger than a juvenile.

CREATURES' CHARACTERISTICS

We define several basic characteristics for each creature: size, movement, number, habitat, abilities, physical attacks, endurance, and special characteristics.

SIZE

We use letters to represent the relative **size** of the creatures included in this book. The table on the following page shows how this scale is organized and uses commonly-known animals as examples.

Many of the animals listed here are for reference only.

Woodsfather **Q**



Tongue-Snatcher **N**



Magwhar **J**



Human **H**



Peccary **F**

Bicho-papão **L**

There were no rhinoceroses or elephants in Brazil in the 16th century. However, the world of *The Elephant & Macaw Banner* contains magical creatures that range from the little Guajar (size F) to the gargantuan Great Worm (size Q+). This table should give an idea of the relative size of these beings.

The weight refers to the average adult of a species and therefore is only intended to offer a

SIZE	WEIGHT	EXAMPLES
A	Less than 100 g	mouse, bat
B	less than 1 kg	dove, rat, squirrel monkey, fiddler crab
C	2.5 kg	rabbit, capuchin monkey
D	5 kg	coati, cat, tayra, sloth
E	10 kg	spider monkey
F	20 kg	peccary, emu
G	40 kg	giant anteater, broad-snouted caiman
H	80 kg	HUMAN , jaguar, pirarucu
I	150 kg	pig, gorilla, giant squid
J	300 kg	black caiman, bluefin tuna
K	600 kg	horse, cow, polar bear, leatherback sea turtle
L	1,200 kg	walrus, giraffe
M	2,500 kg	rhinoceros
N	6,000 kg	African elephant, orca, oxalaia (dinosaur)
O	16,000 kg	Uberabatitan (largest Brazilian dinosaur)
P	50,000 kg	sperm whale
Q	150,000 kg	blue whale

basic comparison between different animals. Actual weights may vary greatly, depending on gender, age, diet and other factors.

On the table, every letter before 'H' in the alphabet represents an animal smaller than a human being, and any letter after it a larger creature. Note also that the scale is exponential, as each group is much heavier than the group preceding it (in general, double the weight). The higher the letter, the *much* greater the weight.

MOVEMENT

The speed of each creature is described by one of eleven categories, which we refer to as its **movement** rating. The categories are numbered from 0 to 10, as shown on the table on the following page.

You can use these categories to understand which creatures can catch up to others, and with what speed. For instance, a creature with a movement rating of 6 runs approximately 30km/h faster than a creature (or person) with movement 3. To understand the difference, imagine a car moving at 30km/h towards an immovable object (such as a building). This is the speed with which the creature with movement 6 closes in on a creature with movement 3, when the two are running in the same direction.

When a person or creature suffers damage greater than or equal to 50% of their initial Endurance, they lose a level of movement.

Example

A human who begins with 10 points of Endurance takes 5 points of damage. Their movement drops from 3 to 2.

NUMBER

Some creatures live in groups. The **number** given for each creature tells you the minimum and maximum number that will appear at one time (not counting exceptional circumstances).

MOVEMENT	SPEED (IN KM/H)	EXAMPLES
10	100+	hawk, cheetah
9	90-100	hummingbird
8	80-90	duck
7	70-80	horse
6	60-70	puma, emu, jaguar
5	50-60	fox, deer, rabbit, macaw, flamingo, buzzard
4	40-50	elephant, bat (small)
3	30-40	HUMAN , peccary, tapir
2	20-30	bat (large)
1	10-20	pig, chicken, mouse
0	Under 10	rattlesnake, sloth, turtle, mosquito, snail

HABITAT

A **habitat** is the natural environment where a creature typically lives. We categorize habitats as one of the following biogeographic regions:

- ◆ **Forest** – the great tropical forests: the Amazon and the Atlantic. In 16th-century Brazil, the Atlantic Forest was a gigantic jungle that stretched across the coast from Rio Grande do Norte to Argentina;
- ◆ **Cerrado** – the Brazilian savanna, characterized by vegetation adapted to the arid surroundings. This habitat includes the cerrado of the Central Plateau and the *caatinga* of the north-east;
- ◆ **Coast** – the beaches, dunes and rock formations that make up a great deal of the Brazilian coastline;
- ◆ **Sea** – specifically, the sea that washes up against the Brazilian coast;
- ◆ **Mangrove** – flooded areas formed where fresh water from rivers meets salt water from the sea, creating a distinct ecosystem;
- ◆ **Swamp** – includes the wetland areas of the

interior, such as the Pantanal;

- ◆ **River** – any freshwater river and its surroundings;
- ◆ **Lake** – areas near lakes;
- ◆ **Whole territory** – the creatures listed in this category can be found in any environment within Brazil.

SKILLS

Like characters, creatures can also have **skills**. You, as mediator, must portray these creatures, make decisions and perform feat tests for them, just as the players do for their characters.

Creatures with human form may have human abilities. For other creatures, the mediator must infer some physical abilities from the descriptions. For example, the Bicho-papão does not specifically have Physical Strength as a skill, because its strength greatly exceeds the limits of a human being and therefore the mediator should not test it based on the same ability. Similarly, many creatures are born swimmers, rock-climbers or leapers far beyond the limits of the human body. Use common sense in in-

terpreting a creature's abilities.

You will find various specific skills in the creature descriptions, all of which use the same feat system as the skills of human characters. Unless the description says something to the contrary, these abilities function as natural abilities and not as supernatural powers, and as such are not blocked by powers of protection against magic.

Cause Sickness ◀ After a successful attack that may cause sickness, the creature must also make an intermediate feat test of Cause Sickness. If this is successful, the affected character contracts a simple (common) or serious (uncommon) illness, which must be noted down in the 'Physical Condition' area of the character sheet.

Example

A Flayed Hand of the evil persuasion may pass on a common illness with every bite. In one battle, the Flayed Hand uses Bite 2 as a *Melee Attack* against the player character Gaspar (Active Defence 2). With a result of 11 on the dice and a bonus of +6 for having skill level 2, the test comes to $11+6-2=15$. The creature hits. As well as causing 3 points of damage, the mediator rolls for an intermediate test of Cause Sickness 2. The mediator gets 13 on the dice. The creature's +6 bonus makes the result 19, more than the total of 15 needed for an intermediate test. The unfortunate Gaspar contracts a common illness.

The effects of common and uncommon diseases are explained in the section **Diseases & Poison, p. 92**.

Enchant ◀ Use of this skill, if successful, gives full control over the actions of another creature. It requires a successful intermediate feat test. However, people with skill level 1 or more in Breath, Ifá or Faith are better able to resist enchantment, and thus require a difficult feat instead. Enchantment is permanent, and can only be broken under three conditions: 1) the enchanter decides to break the enchantment, 2) the enchanter is dead or 3) someone performs the feat *Unweaving* (Counter Magic,

level 3) or *Dissipate Magic* (Defence Against Magic, level 3). If the Enchant feat test fails against someone (or the effect is broken), the creature cannot use the skill again to try and enchant the same being. As Enchant acts as a magical power, it can be blocked with *Protection from Magic* (Faith) or *Protection Against Magic* (Ifá).

Madden ◀ This power can function in various ways, depending on the creature. After a successful intermediate feat, the affected person is driven insane. Only *Expel Afflictions* (Healing, level 3), *Cure Illness* (Life, level 2), *Calm* (Influence, level 1) or a month of recuperation can restore sanity to the person. Should an attempt to Madden fail, the creature cannot use the ability against the same person again.

Paralyse ◀ Some creatures can paralyse their enemies with a touch. Doing so requires an intermediate feat test of this ability. If successful, unless the description says otherwise, the target is immobilized for an hour or until the effect is removed. Any attack against the immobilized character gains a bonus of +2 and ignores any Active Defence bonus.

Example

The character Rafael is paralysed by an Apparition. In the next round, the Apparition makes a *Melee Attack* using its Strike skill. It gains a +2 bonus to its test and, instead of subtracting Rafael's Active Defence from its result as normal, it subtracts only his Passive Defence.

Expel Afflictions or *Cure Maladies* can remove the effect.

Poison ◀ When a poisonous creature strikes an opponent, the creature must pass an intermediate feat test using the Poison ability to see if its venom affects the victim. Cases of poisoning should be noted under 'Physical Condition' on the character sheet. The effects of diseases are explained in the section **Diseases & Poison, p. 92**.

Stun ◀ Use of **Stun** normally takes the form of a cry or howl that makes those in earshot dizzy. The dizziness lasts two rounds for characters who are **In Combat** with the creature, and one round for all others fighting in the same battle. During this period of dizziness, a character *cannot succeed at any action*. The skill test for **Stun** requires an intermediate feat, and the feat's success or failure must be tested one by one for each being present in the battle. This scream does not affect deaf creatures or creatures that also have the **Stun** skill. This skill can be used multiple times in the same battle.

Terrify ◀ Some creatures have the power to cause uncontrollable fear in others. To use this skill, the creature must pass an intermediate feat test. After a successful roll, the victim is gripped by a fear so immense that they must flee for five rounds. It is difficult for them to return to the scene of the terror afterwards. Warriors and soldiers trained in the skill **Soldiery** are harder to affect. In order to use the **Terrify** skill on someone who has the **Soldiery** skill,

the creature must succeed in a difficult feat test. If a test of **Terrify** fails against anyone, the creature cannot use the skill again against that being. *Calm* can remove the fear caused by **Terrify**.

Example

The Tongue-Snatcher can utter a horrifying cry using **Terrify** 1, which affects *all* of its enemies present in a battle. During a battle against three characters — Franz (with the skill **Soldiery** 2), Uira and Gaspar — a Tongue-Snatcher uses this ability as its action for one round. Instilling terror in Franz is a difficult feat (18) but for the other two, only an intermediate feat (15). Turning to the dice to see if the howl affects Franz, the mediator rolls a 14. With a bonus of 3 for having level 1 in **Terrify**, the creature's result is 14+3=17. Against Uira, he rolls a 16, which gives a total of 19, and for Gaspar he rolls an 8, giving a total of 11. So, Franz and Gaspar are not affected, but Uira is plunged into helpless terror.



Each creature uses these abilities in a different way. For example, one creature might use Terrify when it looks into the eyes of its victims. Another might use the same ability with a frightening roar, affecting everyone nearby. To see how each creature uses these powers, consult their individual descriptions.

As with any other skill test, the mediator may apply bonuses or penalties to a creature's feat test. For example, the mediator may impose a -2 on a Tongue-Snatcher's Terrify test because the group fought and easily defeated one in the past. However, the mediator may apply a bonus if a character previously experienced a disastrous encounter with this species.

Like other characteristics, special abilities can vary greatly between individuals of the same species, and you can vary levels of learning depending on the age and experience of each one.

When a creature is size H or smaller, its abilities can affect any human or creature up to size H. The abilities of creatures larger than H size affect any creature of the same size or smaller.

Example

The Poison ability of a Giant Wasp (size C), may affect any being of size H or smaller. The Paralyze effect of a Giant Electric Eel (size J) affects any creature of size J or smaller.

PHYSICAL ATTACKS

Many creatures utilize **physical attacks** that are specific to their type. In combat, physical attacks are used in a similar fashion to the weapon skills possessed by the player characters, almost always with a *Melee Attack* action. Commonly encountered physical attacks include the following:

- **Grab & Bite** – a double attack, using claws and fangs at the same time to cause more damage.
- **Claw** – an attack with claws.
- **Kick** – attack with the front legs.

- **Headbutt** – a strike made with head or horns.
- **Donkey Kick** – a kick with the back legs.
- **Whip** – using a whip as a weapon.
- **Gore** – an attempt to impale with horns.
- **Strike** – hit with arms or other body part.
- **Bite** – an attack with teeth or fangs.

Physical attacks affect creatures of all sizes.

ENDURANCE & DEFENCE

Endurance and **Defence** largely work the same way for both human characters and creatures. One difference, however, is that creatures may have ratings much greater than those of human beings. Passive and Active Defence may also function differently, depending on the creature's size, speed and characteristics.

Just like human characters, creatures become unconscious when their Endurance falls to zero. Creatures die when they take damage beyond zero Endurance equal to 50% of their starting total. Thus, the group may spare unconscious creatures in certain situations. However, creatures are generally presumed dead, unless the group says otherwise, when the creature's Endurance reaches zero. Creatures, in general, do the same to player characters.

SPECIAL

Some creatures have special characteristics that do not require a feat test to use, such as immunity to certain weapons or abilities. In such cases, the characteristics are listed under the **special** heading, and explained in the creature's description.

For example, immunity to normal weapons is a frequently listed special characteristic. This means only enchanted weapons can injure the creature in question. 'Enchanted weapons' include magical weapons (see the section **Special Items, p.142**) and weapons that having been blessed, using the grace of Blessing.

For ranged weapons, it is the *ammunition* that needs to be enchanted in order to wound these creatures. For example, a shot from an enchanted harquebus might give a bonus to hit, but it still

does no harm whatsoever to a creature that is immune to normal weapons, unless the bullet has been enchanted.

ENCOUNTERS WITH CREATURES

The mediator needs to portray creatures and make in-character decisions for them during the player characters' encounters with them. These encounters may be friendly or belligerent, depending on the creatures involved.

In preparation for battles, be sure to read the creatures' descriptions in advance so you can use their abilities and attacks strategically. The creatures will seem more 'alive' in the minds of the players if you do.

The mediator can modify creatures if they need to make them more or less powerful depending on the situation. When some skill is not made explicit, you can treat it any way you want. Always use common sense when interpreting the rules and the fictional world around the characters.

Some creatures fight to the death. However, many will flee under certain circumstances, meaning it is possible to win a battle against them without killing them.

Many enchanted beings are difficult to overcome in a direct confrontation, for they are much stronger and tougher than humans. Several of them are capable of killing a human character with a single blow. Prompt the players to think before they act in these situations. Traps, magic, and strategy can do more to immobilize an opponent than brute force.

ENCHANTED BEINGS

This section describes various creatures inspired by the legends of Brazilian folklore that you can use in your campaigns. Many of these legends have existed for hundreds of years, sometimes with dozens of regional variations. What we offer here is not an anthropological reference guide to the folklore of Brazil, but rather our interpretations of these legends within the context of *The Elephant & Macaw Banner* setting and the game system presented in this book. Feel free to interpret these creatures in other ways by changing characteristics according to regional variations or your personal preferences.

ALAMOA

Size: H

Movement: 3

Habitat: coastal areas of islands

Number: 1 to 4

Skills: Enchant 2, Dance 3, Sing 2, Persuasion 3, Tupi 1

Physical attacks: Blade Weapons 1 (knife)

Endurance: 10

Passive Defence: 0

Active Defence: 1

The Alamoia is a tall, white, blonde witch who inhabits the beaches of rocky islands. She lives hidden inside hollow rocks, which she can open and close with songs of command. These beings may live alone or in small groups of sisters.

She comes out only at night, and when she meets a solitary man, she uses her Enchant skill by means of a dance. If successful, the man has no choice but to follow the Alamoia to her home. When they get there, she transforms into a skeleton and the man goes mad instantly (effect as Madden).

Alamoias prefer to avoid physical combat, and will try to escape to their home when any dangerous situation arises. Women are immune to their Enchant skill.



Siddhant

ANHANGA**Size:** K**Movement:** 8**Habitat:** forest**Number:** 1**Skills:** Madden 2**Physical attacks:** Gore 3 (damage 5)
or Donkey Kick 2 (damage 3)**Endurance:** 35**Passive Defence:** 3**Active Defence:** 6**Special:** immune to all firearms (even enchanted and legendary ones) and to any other non-enchanted weapon

The Anhanga is a white, muscular stag of extraordinary size. It has velvety horns and blazing, fiery eyes that can drive anyone who dares face it to insanity. It may use its power to Madden once per turn, simply locking eyes with any one enemy that is participating in the battle and is within its field of vision. It also relies upon its Gore attack when in battle, except when there is an enemy approaching it from behind, in which case it resorts to the powerful Donkey Kick with its hind legs.

The Anhanga protects the animals of the forest. Hunters who show respect for nature have nothing to fear from it. But the Anhanga will show no mercy to those who treat animals with cruelty or attack their young.

It is a powerful and almost immortal being. No bullet, not even an enchanted bullet, will ever cause it harm, and blades must be enchanted if they are to have any hope of wounding it. Should the Anhanga ever be killed, a new fawn will be born at the next full moon to take its place. When it reaches adulthood, this creature will seek out its predecessor's assassins to exact revenge.

AO AO**Size:** H**Movement:** 6**Habitat:** forest**Number:** 1 to 20**Physical attacks:** Claw 2 (damage 2) Grab & Bite 1 (damage 3)**Endurance:** 12**Passive Defence:** 2**Active Defence:** 3

From a distance, this hairy creature looks like a huge, filthy sheep, and sometimes hides with a flock of real sheep, waiting for an unwary shepherd. But anyone who looks closely at its huge fangs and claws knows that it is not a docile animal.

The Ao Ao likes human flesh and attacks anyone who enters its territory. After picking up a trail, it rarely gives up the hunt. It runs behind its prey, leaping at the right moment to tear at the victim or grab hold and bite with its strong jaws. It is a born swimmer and can jump great distances.

The only way to escape the Ao Ao is to climb a palm tree. The palm tree's scent makes the creature dizzy and causes it to give up on its prey. But if a person escapes to any other kind of tree, the Ao Ao will dig up the tree's roots until it falls.

Ao Aos travel in packs of up to twenty. Their name comes from how they communicate, yelping out a distinctive cry of 'ao! ao!'

APPARITION**Size:** H, but without physical mass**Movement:** 2**Habitat:** whole territory**Number:** 1 to 10**Skills:** Terrify 1**Physical attacks:** Strike 1 (damage 2) + Paralyse 1**Endurance:** 10**Passive Defence:** 0**Active Defence:** 1**Special:** immune to normal weapons

The Apparition is a phantasm, a vaguely human but incorporeal form. Its Terrify test must be applied to everyone who encounters it (for a group of three or more Apparitions, make only one test

per person but at level 2 instead of level 1).

Each successful Strike from an Apparition creates a freezing sensation in the affected area, causing two points of damage and a Paralyse feat test. The paralysis lasts three rounds, or until ended by *Banish Evil*.

After suffering 10 points of damage, from enchanted weapons or supernatural powers, the Apparition permanently dissolves away into nothingness.



APPARITION-WITCH

Size: H, but without physical mass

Movement: 3

Habitat: whole territory

Number: 1 (see below)

Skills: Terrify 2, Breath 3, Harm 3, Weakness 3, Death 3

Physical attacks: Strike 2 (damage 3) + Paralyse 2

Endurance: 15

Passive Defence: 2

Active Defence: 3

Special: immune to normal weapons

An Apparition-Witch is the ghost of a powerful sorcerer.

It is possible to encounter one alone or accompanied by normal Apparitions. If accompanied, the Apparition-Witch sends the other Apparitions into close combat while casting its powerful spells from a distance. There is no limit to how much it may use its powers of Breath.

BESTIAL BEAST

Size: I

Movement: 6

Habitat: see below

Number: 1

Skills: Madden 2

Physical attacks: Whip 3 (damage 3)

Endurance: 15

Passive Defence: 1

Active Defence: 4

Special: may be harmed only by magic, enchanted weapons, or silver weapons

The Bestial Beast is a demon that lives beneath the earth and comes out at night to spread chaos. The upper half of its body is like a werewolf, with a terrifying head and human hands that end in claws. It has two powerful horse-like legs, with hooves that make a fearful sound when it runs.

In one hand, it carries a magical whip that it alone can wield. When the Bestial Beast approaches a human settlement, every dog comes out and runs behind it, barking madly. However, no dog risks attacking the beast: at most one or two of them get a little too close and receive a lash to the head for their trouble. The Bestial Beast sets loose any animal that it finds, be it chained, caged or trapped. Between the sound of dogs and its own whinnies and hoof-beats, it makes a hellish racket that can be heard from far away, which most people understand as a warning to hide and pray for the Bestial Beast to pass them by.

It does not usually attack humans, preferring to terrorize them with widespread chaos. But when stopped or hindered, it attacks with its deadly whip. It can Madden or Whip in a single round. To use Madden, it simply needs to look at any enemy in the current battle.

When confronted with enchanted or silver weapons, the Bestial Beast flees. When it reaches a cemetery or grave, it opens a crack in the ground with its whip and enters the depths of the earth, where no human being can follow.

BIATAT

Size: H to L (see below)

Movement: 3

Habitat: sea, near the coast

Number: 1

Skills: Breath 3, Harm 3, Weather 3, Counter Magic 3

Physical attacks: Strike 1 (damage varies) (see below)

Endurance: (see below)

Passive Defence: 0

Active Defence: 1

The Biatat is a witch who lives in the sea most of the time. But on some nights, she visits beaches, in search of unwary, unlucky people to murder.

She begins any battle with a form of ordinary human size, but her body grows with each successive round until she reaches her maximum size and strength, as shown in the following table:

ROUND	SIZE	STRIKE DAMAGE	ENDURANCE
1	H	1	10
2	I	2	15
3	J	4	24
4	K	5	35
5	L	7	50

She tends to use her magical powers until she reaches size J. From that point onwards, the Biatat enters a state of fury and switches to exclusively using her Strike skill. If she suffers damage of more than half her Endurance before the third round of the battle, she flees to the bottom of the sea.

BICHO-PAPÃO (BOGEYMAN)

Size: L

Movement: 2

Habitat: whole territory

Number: 1 to 2

Skills: Terrify 2

Physical attacks: Strike 1 (damage 8)

Endurance: 60

Passive Defence: 3

Active Defence: 4

The Bicho-Papão is an enormous creature, three *varas* in height and possessed of exceptional strength. Its silhouette is like that of an ogre, with huge muscular limbs. However, anyone who looks at it closely discovers that its body has no definite shape, appearing more like a creature of clay than one of flesh and blood.

It is a master of fear. It can look at any person or creature during a battle and immediately

assume the form of their worst fear, which is the equivalent of using the skill Terrify 2. If this feat test fails, it becomes enraged and attacks the target in the next round with mighty blows. It is also a stubborn fighter and will only flee if gravely wounded (below 15 points of Endurance).

It comes out only at night, and attacks anyone it meets.

BLACK PIG

Size: J

Movement: 2

Habitat: near human settlements

Number: 1

Skills: none

Physical attacks: Bite 2 (damage 4)

Endurance: 20

Passive Defence: 3

Active Defence: 5

Special: immune to normal weapons

The Black Pig is a huge, dark-coloured pig. It lives near towns and villages, waiting to ambush people and animals. It attacks groups of any size, confident in its invulnerability to normal weapons. However, when confronted by a group that can do it harm, it flees.

BOTAT

Size: from J to N

Movement: 4 (in water), 2 (on land)

Habitat: rivers and lakes

Number: 1 to 2

Skills: Madden 2

Size J: **Physical attacks:** Bite 2 (damage 4)

Endurance: 25

Size L: **Physical attacks:** Bite 2 (damage 7)

Endurance: 50

Size N: **Physical attacks:** Bite 2 (damage 15)

Endurance: 150

Passive Defence: 3

Active Defence: 4

Special: see description

The Botat is a serpent of enormous size, with eyes

that blaze with fire. It spends most of its time in the water. But when it comes out, its body emits a bluish fire. This fire burns no plants, only flesh. Anyone In Combat with the Botat automatically suffers one point of damage every round.

In battle, it can Bite its enemy or use its power to Madden up to two enemies at the same time.

The creature does not have any weak points, so only brute force can lower its Endurance to zero. However, it flees for safety into the water whenever its Endurance is reduced to half, and recovers all of its Endurance points within three days after any battle.

CAVORTING GOAT

Size: H

Movement: 3

Habitat: fields and cerrado close to human habitation

Number: 1 to 4

Skills: Tupi 1

Physical attacks: Bite 1 (damage 4) or Donkey Kick 2 (damage 2) or Headbutt 2 (damage 2)

Endurance: 12

Passive Defence: 0

Active Defence: 2

From afar, the Cavorting Goat looks like a muscular goat with a strangely-shaped muzzle. Close up, however, this creature is something quite different. It has a muzzle that looks more like that of a mandrill. It can open its mouth to the size of a human head and then bite with its huge fangs.

A terrifying creature, the Cavorting Goat shoots fire from its eyes, nostrils and mouth when enraged. In combat, it can Headbutt enemies in front of it or Donkey Kick those behind. But when possible it prefers to Bite with its fangs and fire.

Cavorting Goats are carnivores and live by hunting. When alone they will attack any creature of up to size J, and in groups they will attack anything up to size L.

Incredibly, the Cavorting Goat is capable of speech and rational thought, but it rarely has any

interest in negotiating with other beings. Instead, it uses its voice to imitate human beings and thus attract unwary victims.

CHIBAMBA

Size: H

Movement: 3

Habitat: fields and cerrado close to human settlements

Number: 1

Skills: Terrify 1, Physical Strength 3, Kikongo 1, Kimbundo 1, Capoeira 3, Dance 2

Physical attacks: (attacks with Capoeira)

Endurance: 12

Passive Defence: 1

Active Defence: 4

Chibamba is a magical being that comes from Africa. He looks like a tall, muscular Bantu man, with a body entirely covered with banana leaves. When he walks, he looks as though he is dancing. He grunts like a pig and often laughs for no apparent reason.

He is very friendly to people who speak the Kikongo or Kimbundo languages, but always attacks plantation owners and anyone else he finds with chained-up slaves. He can use his power to Terrify one person per round, simply by turning his gaze upon them. In battle, he first tries to fend off as many enemies as he can with Terrify, before attacking physically with his skill in Capoeira.

COTALUNA

Size: H

Movement: 4 (in water)

Habitat: river

Number: 1 to 3

Skills: Enchant 1

Physical attacks: Grab 1 (see below) or Claw 2 (damage 2)

Endurance: 12

Passive Defence: 0

Active Defence: 1

Special: transformation (see below)

The Cotaluna is a wild mermaid, half woman and half fish, that feeds on human flesh. It has long black hair and long fingernails. It attacks people who pass through its waters, mainly those who are alone. It prefers to drown its victims using its power to Enchant, or it will try to Claw them under using its long nails and extraordinary strength.

It can also transform into the semblance of a normal human woman. In this form, it lures men back to the river where it drowns them. Although the creature cannot speak, its eyes have a tremendous power of enchantment.

CRAMONDONG

The Cramondong is a mysterious, driverless ox-cart that barrels along the road at full speed with no ox in front to pull it. It is an astonishing sight, and the mediator must make a feat test of Terrify 2 against all those who encounter the Cramondong.

The cart is immune to fire and all weapons. To this day, no one has found a way to arrest its journey. It does not chase people, but anyone unlucky enough to be in its way when it passes suffers eight points of damage from being struck.

COMACANG

Size: G

Movement: 4 (skull form)

Habitat: whole territory

Number: 1

Skills: (see below)

Physical attacks: Bite 2 (damage 5)

Endurance: 14

Passive Defence: 4

Active Defence: 5

Special: resistance (takes only half damage from all attacks)

A Comacang is a wicked person with the power to separate their head from their body during the night, transforming it into a huge flaming skull one *vara* tall (1.1 metres). This skull can float over land or water, up to two *varas* up, and it moves through the air at high speed. Thanks to its magical powers,



the skull is capable of speaking normally.

It attacks with a vicious Bite, which burns and cuts the victim at the same time. In its skull form, it takes only half damage (rounded down, minimum one) from any attack, whether magical or physical.

Example

A character strikes a Comacang and deals 3 damage. The damage is halved (to 1.5) and rounded down, causing only a single point of damage to the Comacang in the end.

During the day, the Comacang is a normal human being, who interacts normally with society (and has typical human skills and abilities). In many cases, this person uses their nocturnal skull form to sneakily seek out and harm those they consider their enemies during their daytime lives. Comacangs usually flee from battle once they have lost more than half their Endurance.

DRY-BODY

Size: G

Movement: 1

Habitat: forest, mangrove

Number: 1 to 100

Skills: none

Physical attacks: Grab 1 (see below)

Endurance: 6

Passive Defence: 2

Active Defence: 2

Special: immune to normal weapons

The Dry-Body is a malignant being found in forests and mangroves, lying in wait for travellers to ambush. It is one of the living dead, sucking the very life from its victims to sustain itself.

It only moves at night; during the day it appears nothing more than a rotten piece of wood. This way it can hide in broad daylight, in trees, or on the ground. At night, it assumes the appearance of a person made of twigs. Its arms end in twig-like claws, which it uses to Grab its victims. When its attack hits, the Dry-Body attaches to its victim, inflicting three points of damage in that round and all subsequent rounds until the victim dies (having filled in all critical damage boxes).

Once fixed to the body of a living being, the Dry-Body can only be removed with a sharp blow from an enchanted weapon, or by use of some powerful magic, such as *Banish Evil*, *Return to Life* or *Ward Off Death* (these spells drive away the evil spirit, leaving only a real piece of rotten wood).

The great danger of Dry-Bodies is their numbers. They tend to congregate in large groups and surprise victims when they are already encircled.

FLAYED HAND

Size: I

Movement: 5

Habitat: whole territory

Number: 1 to 2

Skills: Terrify 1

Physical attacks: Bite 2 (damage 3) + Cause

Disease 2 (common disease)

Endurance: 14

Passive Defence: 1

Active Defence: 3

Special: (see below)

The Flayed Hand is a large, muscular maned wolf with hairless paws. Its eyes give off a bluish glow. There are two kinds of Flayed Hand: evil and good. When a good Flayed Hand sucks someone's blood, it may use a level 3 Herbalism feat to cure any diseases they have. The bite of an evil Flayed Hand, however, must be followed by a test of Cause Disease.

In the first round of a battle, a Flayed Hand howls as its action, imposing a Terrify test on all its enemies.

It is impossible to differentiate the evil from the good by simply looking at them. One must interact with the creatures to find out which is which. The evil ones generally attack any small group of humans. When a good Flayed Hand comes to understand that someone is ill, it applies its 'treatment' to the afflicted person. However, if the good type is attacked, it fights back with its skills of Terrify and Bite.

Mated pairs are always of matching type (two evil or two good).

GOLD-MOTHER

Size: H

Movement: 3 (human form) 9 (fire form)

Habitat: cerrado

Number: 1

Skills: (see below)

Physical attacks: (none)

Endurance: 10

Passive Defence: 2

Active Defence: 2

Special: immune to normal weapons

A Gold-Mother looks like a young indigenous woman with long hair. Every Gold-Mother guards a quantity of gold nuggets (worth between 20,000 and 200,000 *réis*).

She never fights, and can only be attacked by surprise. Upon sensing any threat, she turns into a ball of flame and flies off with her gold, leaving a trail of fire behind. A feat of Madden 2 must be applied to all who witness this transformation. On a success, the victim cannot think or speak of anything but gold until they are healed.

A Gold-Mother can only be harmed by enchanted weapons.

GREAT WORM

Size: Q+

Movement: 2 (underground)

Habitat: subterranean

Number: 1 (unique creature)

Skills: none

Physical attacks: (see below)

Endurance: 10,000

Passive Defence: 4

Active Defence: 4

In the mythology of *The Elephant & Macaw Banner*, the Great Worm is one of the three Ibimonguiras, millennia-old monsters of incredible size also known as the 'Earthshakers'. They are three of the largest creatures on the face of the earth. The other two are Woodsfather and the Gorjala (the latter does not appear in this book).

The Ibimonguiras fear nothing but each other, and often wage battles amongst themselves that cause earthquakes, hence their name: 'those that shake the earth.'



Of the three, the Great Worm is the biggest and most terrible. It is about 100 *varas* wide and thousands long. When passing near the earth's surface, it causes tremendous shaking. It rarely concerns itself with any being smaller than size O. But if a creature vexes it, the Great Worm can easily burrow away into the earth or swallow the being (up to size N) with its gigantic mouth, from which there is no salvation.

GUAJAR

Size: F

Movement: 3

Habitat: mangrove

Number: 1

Skills: none

Physical attacks: Whip 2 (damage 2)

Endurance: 5

Passive Defence: 0

Active Defence: 2

Special: invisibility and transformation

Guajar is an invisible goblin that takes pleasure in terrorizing humans who come close to his territory. He can mimic almost any sound, and likes to create confusion by imitating the sounds of gunfire, animals and more. He can also take the form of small animals like ducks and cats when it suits him. It gives him sadistic pleasure to Whip dogs, because they can sniff

him out and warn their human owners of his invisible presence. He avoids direct combat with humans at all costs.

HEADLESS MULE

Size: J

Movement: 6

Habitat: whole territory

Number: 1

Skills: none

Physical attacks: Flame 3 (damage 4) or Kick 2 (damage 3) or Donkey Kick 3 (damage 5)

Endurance: 25

Passive Defence: 1

Active Defence: 4

The Headless Mule is a person cursed with the body of a headless mule that spits fire from its neck. By day, the mule disappears. At night, it gallops between cities or churches, always along the same route. It attacks anyone in its path.

It prefers to use its Flame attack (against enemies in front) or Donkey Kick (at enemies behind) but must wait one round between its uses of Flame.

Sometimes it has a golden bridle where its head should be. One can ride the Mule if they hold the bridle, but it will try to kill them afterwards. To break the enchantment that creates a Headless Mule, put

a rosary around its neck (a difficult feat of Acrobatics), draw blood with an enchanted weapon, or use *Dissipate Magic* or *Counter Magic*.

IPOPIER

Size: J to K

Movement: 3 (in water)

Habitat: river, lake

Number: 1

Skills: none

Size J:

Physical attacks: Grab & Bite 2 (damage 4)

Endurance: 25

Size K:

Physical attacks: Grab & Bite 2 (damage 6)

Endurance: 40

Passive Defence: 4

Active Defence: 5

The Ipopier is a monster that lives in lakes and rivers, and is always on the lookout for swimmers and fishermen to attack. It has two arms with huge claws and a long fish tail, coming to a total length of three *varas* (3.3 metres). Its head has a muzzle-like snout and a moustache like that of a catfish.

It attacks only by surprise, and normally gains a round to attack with its powerful Grab & Bite before the victim can react. With its prey incapacitated, it drags them beneath the water to feast.

JARAGUA

Size: I

Movement: 2

Habitat: mangrove, swamp

Number: 1 to 5

Skills: none

Physical attacks: Bite 2 (damage 3)

Endurance: 16

Passive Defence: 3

Active Defence: 5

Special: Terrify 1 upon being seen

The Jaragua is a creature 1.8 *varas* in height (2 metres). Its elongated body is always cloaked in darkness except the head, which is shaped like a horse's skull. It attacks any human that strays too close with its huge mouth. Whenever a character encounters one or more Jaraguas, immediately make a Terrify feat test against everyone present. These terrible creatures always fight to the death.





JASY JATERE

Size: G

Movement: 3

Habitat: whole territory

Number: 1

Skills: none

Physical attacks: **Impact Weapons 2** (staff, damage 2)

Endurance: 7

Passive Defence: 0

Active Defence: 2

Jasy Jatere is a goblin that kidnaps children. He is blond and bearded, with a hairy body. He goes around naked except for a straw hat. He possesses a golden staff that allows him to float in the air or turn invisible, and can also be used as a club. He has a magic whistle to lure children to him. He is addicted to alcoholic drinks, such as cachaça and cauim, which can be used to attract him.

KAIPOR

Size: I

Movement: 3 (mounted: 4)

Habitat: forest

Number: 1 to 4

Skills: **Tracking 2**, **Tupi 1**

Physical attacks: **Polearms 2**, **Throwing Weapons 2** (heavy spear - damage 4)

Endurance: 18

Passive Defence: 1

Active Defence: 3

A Kaipor looks like a very large man, completely covered in dark hair. They are the protectors of the forest, and attack anyone who senselessly destroys nature (out of its normal balance). A Kaipor almost always has a Giant Peccary, size J (see **Giant Animals**, p. 135), that it uses as a steed.

Kaipors are aggressive towards indigenous people (who use fire to drive them away) and very aggressive towards Europeans (who must offer gifts to appease them). They act with great curiosity when

presented with people of African ancestry. The females of this species are as aggressive as the males.

They are excellent swimmers and possess physical strength beyond human limits. The spear of a Kaipor is too heavy for any human to wield.

LEGENDARY KAIPOR: CUROOPER

Size: H

Movement: 3

Habitat: forest

Number: 1 (unique creature)

Skills: Acrobatics 3, Running 3, Climbing 3, Physical Strength 3, Swimming 3, Prestidigitation 2, Endurance 2, Traps 2, Canoeing 3, Foraging 3, Folklore 3, Herbalism 3, Land Navigation 3, Tracking 3, Throwing Weapons 3, Polearms 3, Archery 2, Wrestling 3, Tupi 1, Portuguese 1

Physical attacks: enchanted spear (feats +3, damage 3) or special (see below)

Endurance: 15

Passive Defence: 0

Active Defence: 3

Special: command over animals, healing, word of strength, immortality (see description)

Curooper is a Kaipor who is smaller than most, but more powerful than normal. He looks like a muscular adolescent with thick red hair and feet that point backwards. Despite his young appearance, he is one of the most ancient beings on Earth. He is the defender of the forests, and always acts in the interests of the animals. He travels mounted on a Giant Peccary, size I (see **Giant Animals, p. 135**) and is often accompanied by a pair of jaguars or Ox-Footed Jaguars.

In battle, he uses a magical spear of bone (+3 on attack tests, damage 3). Every two rounds, he may use his 'word of strength' to knock down any enemy (size K or less), causing 2 points of damage and making them lose their action for the round. He often calls forest creatures to his defence.

He can completely cure any animal (includ-

ing humans) in just two rounds or even revive the recently dead in two minutes, similar to the power *Return to Life*.

If Curooper dies, he is reborn at the next new moon and seeks out his killer for revenge.

KALOBO

Size: I

Movement: 3

Habitat: forest

Number: 1 to 2

Skills: Stun 2

Physical attacks: Claw 2 (damage 3) or Kick 1 (damage 4)

Endurance: (see below)

Passive Defence: (see below)

Active Defence: (see below)

Special: immune to all weapons, *including enchanted weapons* (see below)

The Kalobo is an enormous biped, some two *varas* in height. It has a peculiar head, with small black eyes and a muzzle like that of an anteater. Great tufts of fur cover its body and each hand ends in three long claws. The first attack of the Kalobo is always its powerful howl, which causes a Stun feat test against everyone in the vicinity. The creature may use its Stun ability every two rounds, triggering a test against all of its enemies. In the rounds where it does not use its Stun skill, it attacks its enemies with a Claw from its wicked talons or a Kick with its bull-like hooves.

It is greatly feared because its skin is immune to all weapons, even enchanted ones. Its only weak point is its belly button, which it takes a legendary feat to strike with a piercing weapon or some kind of projectile (but which, if successful, causes instant death to the creature).

After immobilizing its enemies, the Kalobo uses its supernatural strength to break their skulls. Then it uses its elongated muzzle to suck out its favourite meal: brains.



KIMBUNGU

Size: J

Movement: 3

Habitat: whole territory

Number: 1 to 2

Skills: (may vary) Ifá 3, Health 2, Influence 3, Negative Energy 3, Tupi 1, Kikongo 1, Impact

Weapons 2

Physical attacks: Huge axe or hammer (damage 5)

Endurance: 20

Passive Defence: 0

Active Defence: 2

Special: transformation (see text)

A Kimbungu is a giant, muscular sorcerer or witch (height: 2.5 *varas* or 2.75 metres) of African origin. Unlike priests, they may have skills both in weapons and powers of Ifá. Kimbungus have all kinds of personalities. There are some who communicate with humans while others attack them on sight.

As well as their powers, a Kimbungu can turn into a giant wolf at any time. In this form, they in-

crease their speed and attack potency (Movement 5, attack with Bite 2, damage 6), but cannot use weapons or magical powers.

A Kimbungu may possess any weapon skills or powers of Ifá. Their weapons are of immense size, and it is impossible for humans to wield them.

LABATEAU

Size: H

Movement: 4

Habitat: near settlements

Number: 1

Skills: none

Physical attacks: Grab & Bite 2 (damage 3) or Strike 2 (damage 2) + Poison 2 (uncommon venom)

Endurance: 15

Passive Defence: 2

Active Defence: 4

The Labateau is a monster that arises when a person is so horrible that they lose their humanity and become a beast. It has but a single eye,

which is the size of a lemon. Huge fangs jut out on either side of its muzzle. It is muscular and has hard spines sticking out of its back, arms like a hedgehog, and claws on its feet and hands.

Each time its Strike attack hits its target, the victim must undergo a Poison test as well.

LOBISOMEM (WEREWOLF)

Size: H

Movement: 4

Habitat: whole territory

Number: 1 to 4

Skills: none

Physical attacks: Bite 2 (damage 3) or Claw 2 (damage 3)

Endurance: 14

Passive Defence: 1

Active Defence: 3

Special: immune to non-enchanted weapons

A Werewolf is a monstrous biped, a person transformed into a mixture of human and a grey wolf or maned wolf. They attack both animals and people with their deadly bite.

One need only cause a wound that draws blood to remove the enchantment that created the Werewolf, but only enchanted weapons are capable of hurting it. An enchanted bullet or an enchanted piercing or bladed weapon can eliminate the curse, but enchanted blunt weapons (e.g. hammers or clubs) deal normal damage.

Anyone who suffers a werewolf's Bite or gets splashed with its blood (which almost always happens when cutting it with any weapon shorter than a spear) will themselves become a werewolf within a week.

MAGICAL RAM

The Magical Ram is not a physical being but rather a kind of apparition, only ever seen from far away. It is a golden ram with a star of diamonds upon its head. When it appears, it remains still, its gaze fixed upon the group. If someone shoots at it or tries to approach, it disappears.

Legend has it that the Magical Ram only appears when there is some kind of treasure nearby.

MAGWHAR

Size: J

Movement: 4

Habitat: forest, mangrove

Number: 1 or 2

Skills: none

Physical attacks: Bite 2 (damage 6) or Strike 2 (damage 5)

Endurance: 25 (mouth)

Passive Defence: 3 (mouth)

Active Defence: 5 (mouth)

Special: invulnerable skin

The Magwhar is a hairy creature some two *varas* in height and almost the same in width, with long muscular arms that end in wicked claws. But its most peculiar attribute is its huge, tooth-filled mouth in the middle of its chest. It has a large nose just above its mouth, and its eyes are small protuberances at the top of its torso.

It subsists on the meat of animals, including human beings. Few victims survive its powerful bite. Its skin is invulnerable, so one must attack the creature's mouth to cause it harm (only attacks from the front can strike it). Beating a Magwhar in battle is a challenge even for entire troops of soldiers. However, after suffering significant damage (more than 10 points), the Magwhar would rather flee than risk its life.

MASSONE

Size: G

Movement: 5

Habitat: whole territory

Number: 1 to 10

Skills: none

Physical attacks: Bite 2 (damage 2)

Endurance: 8

Passive Defence: 6

Active Defence: 8



A Massone is a wolf covered with plates of bronze, giving the creature robust armour. Its legs bend in strange directions and its eyes glow with blue flames. Massones may live alone or in packs, and attack human children or even adults when they have the advantage in numbers.

MATIN PERE

Size: H (human form)

Movement: 3 (human form)

6 to 10 (bird form)

Habitat: whole territory

Number: 1

Skills: Harm 3, Weakness 3, Death 3

Physical attacks: none

Endurance: 10

Passive Defence: 0

Active Defence: 3

Special: transformation, unlimited use of the powers of Breath (see below)

The Matin Pere lives in two forms: one of a bird, the other of an elderly human being (male or female). An individual's avian form is always the same

type of bird (whether owl, raven, hawk, cuckoo, or another bird). The Matin Pere's appearance is a bad omen, and they often sing a sad song in either of their two forms: singing as a bird, and humming or playing a flute as a human being. Their melodies count as using the powers of Breath (Harm, Weakness, Death), allowing the Matin Pere to use these powers without any Energy limit.

Favours can be purchased from these creatures through costly gifts (enchanted items or jewellery and gold valued over 20,000 *réis*).

MERMAID

Size: H

Movement: 4 (swimming), 3 (human form)

Habitat: river, lake

Number: 1 to 3

Skills: Enchant 2, Singing 3, Portuguese 1, Tupi 1 (may vary)

Physical attacks: none

Endurance: 11

Passive Defence: 0

Active Defence: 2

Mermaids came to Brazil from other waters. They look like beautiful women with long hair. Their lower half is like the tail of a fish, but they can transform themselves into humans. They are vain, and enjoy taking care of their appearance and looking at themselves in reflections.

A Mermaid uses Enchant (through her voice) to lure men into the water, where they drown. This power to Enchant may also work on women, but the feat test is subject to a penalty of -3. On rare occasions, the Mermaid falls in love with the one she has enchanted.

Mermaids hate Cotalunas, whom they consider savages, and Ipopiers, their rivals for control of the rivers and lakes. They try use trickery to eliminate Ipopiers without risk. They tend to appear most often at night.

LEGENDARY MERMAID: YARA

Skills: Enchant 3, Singing 3, Harm 3 Weakness 3
Death 3, Control of Nature 3, Counter Magic 3,
Portuguese 1, Spanish 1, Latin 1, Tupi 1
Endurance: 16
Passive Defence: 1
Active Defence: 3
Special: unlimited use of Breath powers

Yara is a mermaid sorceress, ancient and powerful. She is white, with European features and red hair. It is said those who see her face can never forget it.

She was the first Mermaid to come to Brazil. Her home is in a place of subterranean waters, and she often Enchants other beings to serve as her guards. When she needs to fight, she uses her magical powers (which she may use at will, without consuming Energy) or uses her ability to transform into a large aquatic monster similar to an Ipopier (Grab & Bite 3 - damage 5). She can also turn into a fish or other small animal to flee from battle. To avoid losing her escape route, she never leaves the water. Like other Mermaids, she Enchants men, who soon end up dead when she tires of them.

MIDNIGHT WOMAN

Size: H
Movement: 2
Habitat: near human habitation
Number: 1
Skills: Enchant 3, Madden 2
Physical attacks: none
Endurance: (see below)
Passive Defence: 0
Active Defence: 0



A Midnight Woman is the ghost of a murdered woman who remains near the place of her death. She looks like a living woman dressed in white or red. At night, she seeks out lone men and uses her power to Enchant. If she succeeds, she brings them to where her body is buried. Arriving there, the man realizes that he is with a dead person and must withstand a feat of her Madden ability. Then, the Midnight Woman vanishes.

The Midnight Woman always disappears at midnight or upon receiving any physical blow.

MINGUSOTO

Size: I (variable)

Movement: 2

Habitat: whole territory

Number: 1

Skills: Terrify 1

Physical attacks: Strike 2 (damage 3)

Endurance: (corporeal form) 15

Passive Defence: 1 (water), 3 (mud), 5 (stone), 7 (metal)

Active Defence: 3 (water), 5 (mud), 7 (stone), 9 (metal)

Special: immune to normal weapons, immortal

The Mingusoto is a powerful phantasm without a fixed shape. When it takes corporeal form, normally for the purpose of causing chaos, it can enter and control the elements of earth, water, and metal. It can therefore enter a statue of metal or stone, for example, or make itself a body from mud or water. Generally, it makes a size I body, but by entering an existing statue, it may inhabit a larger or smaller body.

In its corporeal form, the creature may use its ability to Terrify once per battle against all of its enemies at the same time. After that, it attacks with Strike.

The Mingusoto is immortal. When one of its temporary bodies is destroyed, it returns to its incorporeal form and must wait at least one month before assuming corporeal form again.

MOTUCO

Size: G

Movement: 3

Habitat: forest

Number: 1 to 200

Skills: none

Physical attacks: Spear 1 (damage 1) or

Blowgun 1 (zarabatana - damage 1) + Poison 1

Endurance: 6

Passive Defence: 0

Active Defence: 1

The Motuco is a small bipedal creature with backwards-facing feet. Thin and usually naked, its features are vaguely human, but exaggerated and ugly.

Considered an evil spirit by indigenous people, they are treacherous and murderous by nature. They are cowardly and always attack people when they have numerical advantage (at least two to one). When the advantage is gone, they try and escape or beg for mercy. They like to put poison on the darts of their blowguns, triggering a Poison 1 test if they strike the target. This poison counts as 'common' for healing purposes.

They live in communities of up to 200 individuals. They have a language of their own, and usually know some basic vocabulary in Tupi or other indigenous languages when they live near settlements of these peoples.

OLD SORCERER

Size: H

Movement: 3

Habitat: cave or house

Number: 1 to 3

Skills: (various human skills, always including Breath and magical powers)

Physical attacks: none

Endurance: 10

Passive Defence: 0

Active Defence: 0

The 'Old Sorcerers' are semi-human creatures with

magical powers. These malign beings always live in very remote locations. They are always hooded and cloaked when in public, to hide the fact that some part of their body is animalistic (e.g. insect legs or a lizard head).

Despite their powers, they prefer to avoid combat as much as possible, employing traps, magic or animals to protect their lairs. When confronted by a dangerous enemy they immediately flee, using powers of *Transformation* or *Transportation* if they have them.

They dedicate their lives to the study of magic. They often hoard potions or enchanted items. When given a chance, they steal babies or small children and devour them as a source of power or use them in their experiments.

LEGENDARY OLD SORCERER: KOOKA

Size: H

Movement: 3

Habitat: cave, house

Number: 1 (unique)

Skills: Breath 3, Harm 3, Weakness 3, Death 3, Spirit World 3, Control of Nature 3, Counter

Magic 3, Tupi 1, Portuguese 2, Latin 2

Physical attacks: none

Endurance: 12

Passive Defence: 0

Active Defence: 0

Kooka is a legendary figure amongst the Sorcerers, as one of the most powerful and terrible of their number. She looks like an old woman, but wears a long cloak to hide her wrinkled face and the reason for her strange gait: insect legs. Her cave is full of magical traps and is guarded by a Massone (q.v.).

OX-FOOTED JAGUAR

Size: J

Movement: 6

Habitat: forest, cerrado

Number: 2

Skills: none

Physical attacks: Bite 2 (damage 4) or

Claw 3 (damage 3)

Endurance: 26

Passive Defence: 2

Active Defence: 4

The Ox-Footed Jaguar is a jaguar of unusual size, with hooves like those of an ox. They always travel in pairs and they love to hunt human beings. They prefer to avoid encounters with large groups (more than three people), but finding the trail of a smaller group, they will never give up the hunt. If the female is killed, the male runs away. If the male is killed, the female attacks even more brutally.

PESTLE OF FIRE

Size: J

Movement: 3

Habitat: roads and trails

Number: 1

Skills: none

Physical attacks: Smash 2 (damage 6)

Endurance: 25

Passive Defence: 5

Active Defence: 5

Special: immune to normal weapons

The Pestle of Fire is, as the name suggests, a large magical pestle wreathed in flame. It travels along roads without any apparent aim. When it encounters a group of travellers, there is a 50% chance (1 to 3 on a die roll) that it attacks them. When in battle, the Pestle attacks one person at random each round with its Smash skill.

At the end of each round of combat, there is one chance in six (a 1 on the die) that the Pestle of Fire 'loses interest' in the battle and returns to its previous course.

Banish Evil is particularly effective against the Pestle of Fire, gaining a bonus of +4 on the necessary feat test (but it still requires a test at level 3).

SACY

Size: G

Movement: 3

Habitat: whole territory

Number: 1

Skills: (variable)

Physical attacks: none

Endurance: 7

Passive Defence: 0

Active Defence: 2

The Sacy is a creature of magic. Each Sacy is unique, but they do have some characteristics in common. For example, a Sacy is a master of camouflage, and can hide almost anywhere. It is almost impossible to detect a Sacy until it presents itself, unless magical means of detection are used. *Foresee Evil*, for example, can detect a Sacy when it has some kind of ill will towards the group. Once seen, the Sacy stays visible until it moves away from the person or group.

All Sacy have one or more magical powers. Many have the power to transform into a bird or dust devil. They can normally speak Tupi 1 and Portuguese 1, but may also speak other languages.

No Sacy can cross running water.

LEGENDARY SACY: LITTLE ROMAN

Little Roman looks like a normal African child, but has an air of maturity. He is a malicious Sacy, with no limit to his wickedness. He steals valuables, mistreats animals and sets traps. He can turn into a blue flame and uses this power to escape danger.

LEGENDARY SACY: SACY-PEREY

Sacy-Perey appears as an African boy with only one leg. He wears a floppy red cap, which is the source of his powers. He is addicted to tobacco, which can be used to attract him. He can teleport over short distances (up to 30 *varas*) at will, and uses this ability whenever he feels threatened. He is playful and mischievous and loves to bother travellers, but rarely does serious harm.

SIGIDI

Size: F to G

Movement: 2

Habitat: (see below)

Number: 1

Skills: none

Physical attacks: Blade Weapons 1 (knife, damage 1)

Size F:

Endurance: 4

Size G:

Endurance: 6

Passive Defence: 5

Active Defence: 6

The Sigidi is an agile creature of clay, animated by the power *Create Sigidi* (**Spiritual Manipulation, p. 60**). When a priest orders the Sigidi to attack someone, it fights to the death. It almost always attacks at night while its target sleeps.

STRUTTING ANGEL

Size: H

Movement: 3

Habitat: inhabited coastal areas

Number: 1

Skills: Terrify 1, Running 2, Prestidigitation 2, Climbing 2, Land Navigation 3, Breath 3, Time 3, Defence 3

Physical attacks: Impact Weapons 2 (club - damage 2)

Endurance: 12

Passive Defence: 0

Active Defence: 2

The Strutting Angel takes the form of an old indigenous man, always in search of his lost tribe. He walks through the farms and plantations of the coast, knocking on their gates with his staff. His Terrify power affects anyone who hears this knocking. If the feat is a success, the affected person runs and hides until the Strutting Angel leaves.

He walks quickly from one house to another,

stopping only to knock at doors and gates. If someone approaches him, he uses *Closed Body* and bides his time to see who they are. When he sees that the person is not from his tribe, he leaves and continues on his way. He tries to avoid fights, but if someone attacks him, he uses his staff as a club.

STUMBLING JAGUAR

Size: J

Movement: 7

Habitat: whole territory

Number: 1

Skills: none

Physical attacks: Bite 2 (damage 5) or Claw 3 (damage 4)

Endurance: 30

Passive Defence: 3

Active Defence: 5

When the forest's supernatural protectors encounter animals severely injured by hunters or other humans, they sometimes use magic to compensate for this loss with extraordinary strength and speed.

The Stumbling Jaguar is one such creature, having lost one paw to a hunter. After his recovery, he devoted himself to revenge, brutally attacking any human being he finds. He never gives up any battle, always fighting to the death.

THREE-LEGGED HORSE

Size: K

Movement: 5 (running) 4 (flying)

Habitat: whole territory

Number: 1 to 4

Skills: none

Physical attacks: Donkey Kick 2 (damage 5) or Kick 1 (damage 4)

Endurance: 35

Passive Defence: 0

Active Defence: 1

Special: flight

The Three-Legged Horse is a headless flying horse. It has long, bat-like wings and only three legs, leav-

ing a unique trail when it gallops along the ground. It is nocturnal and attacks travellers far from human settlements. It flees if it loses more than half its Endurance. Legends say some of these creatures have been tamed by wizards.

TONGUE-SNATCHER

Size: N

Movement: 5

Habitat: forest, cerrado

Number: 1 to 6

Skills: Terrify 1

Physical attacks: Claw 2 (damage 12) or Grab & Bite 1 (damage 18)

Endurance: 140

Passive Defence: 1

Active Defence: 3

One of the most feared creatures in the jungle, the Tongue-Snatcher looks like a gigantic black lion tamarin, muscular and fanged, and a full seven *varas* (7.7m) in height. As the name suggests, their favourite food is tongue. After killing a victim, it removes the tongue with a single, rapid movement. Any tongue will serve for food, but bigger is better as far as the Tongue-Snatcher is concerned. The creature likes to lurk near cattle herds, preying on them in nocturnal attacks so it can take their tongues away to devour in the forest.

Because of its dark fur, it is difficult to see the Tongue-Snatcher at night. It uses its dreadful howl to Terrify its victims before attacking. To do so, it makes a test against all enemies present in the battle, one by one. The Tongue-Snatcher typically flees if it loses more than half its Endurance. During the day, it hides in the tops of tall, sturdy trees, out of sight from human eyes.

TWIN SNAKES

Size: H (human form), J (snake form)
Movement: 2 (snake form, on land), 4 (snake form, in water) 4 (human form)
Habitat: river
Number: 1 (unique creatures)
Skills (human form): Swimming 3, Prestidigitation 1, Traps 2, Herbalism 3, Tracking 2, Breath 3, Control Nature 3, Counter Magic 3, Tupi 1, Amazon languages (Arawak 1, Carib 1)
 (only Norato) Cure 3
 (only Maria Caninana) Harm 3
Physical attacks: (snake form) Bite 3 (damage 5)
Physical attacks: (human form) Impact Weapons 3 (club), Archery 3 (bow & arrow)
Endurance: 25
Passive Defence: 1
Active Defence: 4
Special: regeneration (see description)

Snake Norato and Maria Caninana are two enormous serpents born of a native woman and a snake. Snake Norato is kind, while Maria Caninana is malevolent. The two use their powers of *Transformation* to become attractive humans when they require interaction with people.

In snake form, Maria Caninana likes to overturn passing canoes and boats on the river. She attacks innocent swimmers and bathers by surprise. In human form, she avoids fights, confusing enemies with magic so she can escape. Snake Norato, when in human form, fights with his powers and a cudgel. He often helps those in distress. Both twins possess the power of regeneration, recovering

four points of damage at the end of every combat round.

The twins hate each other and are deadly enemies. It is rare to find both in the same region.

WAKTI

Size: H
Movement: 3
Habitat: whole territory
Number: 1
Skills: Enchant 2
Physical attacks: Impact Weapons 2 - club (damage 2)
Endurance: 12
Passive Defence: 4
Active Defence: 6



The Wakti takes the form of an indigenous man whose body is like wood full of holes. When the wind blows through the holes, it makes bewitching music that women find almost irresistible. The music triggers an Enchant feat on any woman who hears it.

Once enchanted, the woman follows the Wakti until the spell is broken or the creature dies.

The Wakti tries to avoid combat at any cost, using its club to defend itself only when it has no way to escape.

WOODSFATHER

Size: Q

Movement: 9

Habitat: forest

Number: 1 (unique creature)

Skills: none

Physical attacks: Stomp 2 (damage 75) or Claw 2 (damage 25) or Beat 2 (damage 50) (see below)

Endurance: 1,000

Passive Defence: 4

Active Defence: 4

Special: immune to normal weapons (see below)

Woodsfather is another Ibimonguira, or 'Earthshaker', a creature an incredible 50 *varas* (55 metres) in height and claws 5.5 *varas* in length. He is so tall that when he walks, his head rises above the forest tree-tops. He has a roughly human form, covered in tree bark and moss. He looks like a human turned into a tree, or vice versa. Around the tree knot that forms his belly button is a circle of lighter skin, resembling a target.

Woodsfather normally ignores any creature small than size N, except when he is attacked. In battle, his disproportionate size causes devastating effects. He uses Stomp against any creature of size M or less, and his other attacks against larger creatures.

In addition to dealing massive damage, his attacks strike all other creatures within three *varas*



(3.3 metres) of the target (that is, anyone within the same zone of combat).

He is immune to normal weapons, and can only be harmed with enchanted weapons. His navel is his weak point. An attack that penetrates this point deals 50 times more damage than normal. However, the navel is very difficult to strike, being almost 30 *varas* above the ground and only one *vara* across.

OTHER BEINGS

The creatures listed above are just a sample of Brazil’s rich folklore. When creating new adventures, the mediator may want to adapt other legends to this rule system, beyond Brazilian folklore. The table below offers some suggestions for legends of other indigenous American peoples as a starting point for your own research.

HALF-HUMANS

There is the possibility of half-humans, the children of humans and fantastic creatures. For example, you may meet a half-boto, half-Kaipor or half-mermaid within a community. A player character might even be such a being. We leave these possibilities to the imagination of the mediator and the players.

LEGENDS OF OTHER INDIGENOUS PEOPLES OF THE AMERICAS			
CHILOTE	MAYA	MEXICA E AZTEC	OTHER
Basilisk Caleuche Camahueto Fiura Imbunche Trauco	Dtundtuncan Ek Chapat Ekuneil Kakasbal Moo-Toncaz Xhumpedzkin	Ahuízotl Chaneque Cipactli Quinametzin Xicalcóatl Xochitónal	Abchanchu Alicanto Muki Nahual Pombero Tunda Vieja Chichima

GIANT ANIMALS

By magic or through lack of contact with people, some creatures in the world of *The Elephant & Macaw Banner* have grown far beyond the normal size of their species and can pose a huge threat. Here are some examples that you could use in your campaign.

BAT, SPECTRAL

Giant size: G (normal size: A)

Movement: 1

Habitat: forest

Number: 1 to 10

Skills: none

Physical attacks: Grab & Bite 1 (damage 1)

Endurance: 7

Passive Defence: 2

Active Defence: 3

Special: sneak attack

The Giant Spectral Bat is a carnivorous animal with a wingspan of over a *vara*. It hunts only at night and flies silently. It almost always catches its prey by surprise, which entitles it to a free round of attack at the start of battle.

It usually hunts prey of its own size or smaller, but can attack humans when in greater numbers.

BEETLE, TITAN

Giant size: G to I (normal size: B)

Movement: 1

Habitat: forest

Number: 1 to 2

Skills: none

Size G:

Physical attacks: Bite 2 (damage 3)

Endurance: 10

Size H:

Physical attacks: Bite 2 (damage 4)

Endurance: 15

Size I:

Physical attacks: Bite 2 (damage 6)

Endurance: 20

Passive Defence: 6

Active Defence: 7





The Giant Titan Beetle, which may reach up to four *varas* in length, is not aggressive by nature. When it sees humans, it usually hisses as a warning. However, if someone comes close, less than ten *varas* (11 metres) away, it attacks with its mighty mandibles. The largest of the species can cut through small trees with a single bite. The Giant Titan Beetle's carapace gives it significant protection from harm.

CAIMAN

Giant size: L to M (normal size: J)

Movement: 3 (water) 5 (land – short distances)

Habitat: river, lake, mangrove, swamp

Number: 1 to 10

Skills: none

Size L:

Physical attacks: Bite 1 (damage 9)

Endurance: 50

Size M:

Physical attacks: Bite 1 (damage 14)

Endurance: 80

Passive Defence: 6

Active Defence: 7

This slightly smaller relative of the prehistoric *Purussaurus*, some nine *varas* in length (9.9 me-

tres) and possessing a bite that yields tons of pressure, is a creature that few may face without fear.

EEL, ELECTRIC

Giant size: I (normal size: F)

Movement: 1

Habitat: river

Number: 1

Skills: one

Physical attacks: Strike 2 (damage 0)
+ Paralyse 1

Endurance: 15

Passive Defence: 1

Active Defence: 3

This large fish, five *varas* (5.5 metres) in length, is able to Paralyse its prey with electric shocks. Its Strike skill consists of making sufficient contact with the target to deliver a discharge of electricity. If successful, the creature attempts a Paralyse feat test. A successful feat leaves the target paralysed in the water. If they have no one to rescue them, they drown after three rounds. If rescued before this, they recover after one round out of the water.

FROG, POISON (CAATINGA)**Giant size: H a I (normal size: A)****Movement: 2****Habitat: cerrado****Number: 1 to 6****Skills: none****Size H:****Physical attacks: Headbutt 1 (damage 1) +****Poison 1 (common poison)****Endurance: 10****Size I:****Physical attacks: Headbutt 1 (damage 2) +****Poison 2 (common poison)****Endurance: 15****Passive Defence: 2****Active Defence: 3**

The Poison Frog of the Caatinga seeks to weaken its prey through its ability to Poison them. The bony spines in its head transmit the venom, which it injects via Headbutt.

FROG, POISON (JUNGLE)**Giant size: G to H (normal size: A)****Movement: 2****Habitat: forest, mangrove****Number: 1 to 2****Size G:****Physical attacks: Headbutt 1 (damage 1) +****Paralyse 1 (uncommon poison)****Endurance: 7****Size H:****Physical attacks: Headbutt 1 (damage 2) +****Paralyse 2 (uncommon poison)****Endurance: 10****Passive Defence: 2****Active Defence: 3**

Although smaller than the Poison Frog of the Caatinga, the Poison Frog of the Jungle is considered more dangerous, because it carries a poison that can easily Paralyse its opponent. This paralysis can only be undone by removing the poison (uncommon type),

otherwise the victim dies within 24 hours.

When combat begins, this Poison Frog tries to quickly Paralyse its enemies to end the battle.

JELLYFISH**Giant size: H (normal size: D)****Movement: 1****Habitat: sea****Number: 1 to 50****Skills: none****Physical attacks: Sting 2 (damage 1) + Poison 1 (common poison)****Endurance: 7****Passive Defence: 0****Active Defence: 1**

The Giant Jellyfish is not aggressive, but can pose a great danger on the high seas if a character is unlucky enough to get in amongst a colony of these creatures. When threatened, the Giant Jellyfish uses its tentacles to sting its victim, possibly poisoning them in the process.

They are about two *varas* in diameter (2.2 metres) and their tentacles are about 20 *varas* long (22 metres).

MOSQUITO**Giant size: B (normal size: A)****Movement: 1****Habitat: forest, mangrove, swamp****Number: 1 to 30****Skills: None****Physical attacks: Sting 1 (damage 0) + Cause Disease 1 (common)****Endurance: 1****Passive Defence: 3****Active Defence: 4**

A Giant Mosquito can weigh up to one *arrátel* (around half a kilo). Despite causing no damage with its Sting attack and being relatively easy to take down, large swarms are dangerous due to the risk of disease.

They always attack groups of humans. But af-

ter hitting once with its Sting attack, each mosquito flees the battle.

PECCARY

Giant size: I to J (normal size: F)

Movement: 3

Habitat: whole territory

Number: 1 to 50

Skills: none

Size I:

Physical attacks: Strike 2 with tusks (damage 2) or Bite 1 (damage 3)

Endurance: 14

Size J:

Physical attacks: Strike 2 with tusks (damage 3) or Bite 1 (damage 4)

Endurance: 20

Passive Defence: 1

Active Defence: 3

The Giant Peccary is a very aggressive creature. It prefers to attack with its tusks (Strike), as it has a better chance of landing a blow on its enemies. When encountered in a large herd, Giant Peccaries usually attack their enemies in groups of three to five at a time, leaving the other adults behind to care for the young.

PIRANHA

Giant size: F (normal size: D)

Movement: 1

Habitat: river, lake

Number: 1 to 20

Skills: none

Physical attacks: Bite 2 (damage 1)

Endurance: 3

Passive Defence: 2

Active Defence: 3

The Giant Piranha is feared because it almost always travels in groups, and the bites from a swarm can quickly kill a person. Once battle commences, these creatures do not give up until dead.

RATTLESNAKE

Giant size: J (normal size: C)

Movement: 1

Habitat: cerrado

Number: 1

Skills: none

Physical attacks: Bite 2 (damage 4) + Paralyse 1 (common poison)

Endurance: 25

Passive Defence: 2

Active Defence: 4

This enormous rattlesnake, ten *varas* (11 metres) in length, has very deadly venom. The poisoned target is paralysed until they are healed or they die. Any common poison cure removes the paralysis. Without a cure, the poisoned victim dies after 24 hours.

SHARK, BULL

Giant size: N (normal size: J)

Movement: 1

Habitat: coastal waters, sea

Number: 1

Skills: None

Physical attacks: Bite 1 (damage 20)

Endurance: 120

Passive Defence: 1

Active Defence: 2

The Giant Bull Shark is a truly enormous animal, eight *varas* in length. Its powerful bite can easily kill a human being.

SPIDER

Giant size: G to I (normal size: A)

Movement: 3

Habitat: forest, cerrado

Number: 1 to 20

Skills: none

Size G:

Physical attacks: Pierce 2 (x2 - damage 1) with Poison 1 (common poison)



Endurance: 8

Size H:

**Physical attacks: Pierce 2 (x2 - damage 2) with
Poison 2 (common poison)**

Endurance: 10

Size I:

**Physical attacks: Pierce 2 (x2 - damage 3) with
Poison 3 (common poison)**

Endurance: 14

Passive Defence: 0

Active Defence: 2

The Giant Spider is a terrifying creature, from two to four *varas* in length (2.2 to 4.4 metres). It is very quick, able to make *two attacks per round*, always triggering a Poison test against its victim.

It hides in the trees during the day and hunts at night. It attacks humans only in situations where it has the advantage.

WASP

Giant size: C (normal size: A)

Movement: 3

Habitat: whole territory

Number: 1 to 20

Skills: none

Physical attacks: Sting 1 (damage 1) +

Poison 1

Endurance: 1

Passive Defence: 2

Active Defence: 3

The Giant Wasp (which may be up to half a *vara* long) is dangerous because it tends to appear in groups. They attack anyone who approaches their nest. Unlike bees, Giant Wasps can Sting multiple times, and each successful attack causes a Poison test against the victim.

ORDINARY ANIMALS

Supernatural creatures and giant animals, even in the fantastical world of *The Elephant & Macaw Banner*, are exceptions to the rule. They exist to create challenges for your player characters. But to show a rich and realistic world, fill your adventures with a variety of normal animals (which are listed under **Animals, p. 78**).

If you allow it, the player characters can acquire pets during their adventures. If this happens, the mediator must decide how the creature acts, just like every other character that is not controlled by the players.

In general, normal animals should avoid combat with humans, but there may be cases where combat becomes unavoidable, such as if a creature is controlled by magic. We include here statistics for some animals in their normal size, should any such combative encounter occur.

KING AND QUEEN BEASTS

King and queen beasts look like large (but not huge) versions of normal animals. However, they are far from mere animals, for they have magical powers and the gift of speech.

They always live with several others of their kind, their ‘subjects’, and can give orders to any of them. They can pass requests to kings and queens of other species by finding any member of that species, who will in turn seek out their king or queen to deliver the message. Many kings and queens of different species know each other and have friendship or enmity between them. They tend to avoid humans, and rarely attack without provocation.

They are larger and faster than typical animals of their species. Due to their magical nature, they are immune to normal weapons. *Even enchanted weapons and spells are subject to a -2 penalty against them.* In some cases they also have complete immunity to spells.

There is only one king and queen for each species. When one of them dies, another receives the same powers and takes its place.

Every kind of animal has its kings and queens. Here are some examples:

ANIMAL	PECCARY	CAIMAN	PIT VIPER	JAGUAR	BULL SHARK
Size	F	J	D	I	J
Movement	3	3 (water) 5 (land – short distances)	1	7	1
Habitat	whole territory	river, lake, mangrove, swamp	cerrado	forest	coastal waters, sea
Number	5 to 50	1 to 10	1	1	1
Physical attacks	<u>Strike</u> 2 (damage 1) ou <u>Bite</u> 1 (damage 2)	<u>Bite</u> 1 (damage 4)	<u>Bite</u> 2 (damage 1) + <u>Poison</u> (uncommon poison)	<u>Bite</u> 2 (damage 3) or <u>Claw</u> 3 (damage 2)	<u>Bite</u> 1 (damage 5)
Endurance	6	24	2	15	25
Passive Defence	1	6	2	2	1
Active Defence	3	7	4	4	2

**GUANAMBE-GWASSU,
QUEEN OF HUMMINGBIRDS**

Size: A

Movement: 10+

Habitat: whole territory

Skills: Tupi 1

Physical attacks: none

Endurance: 5

Passive Defence: 10

Active Defence: 10

Special: blinding speed, spirit journey, immune to normal weapons, immune to supernatural powers

The miniature Queen Guanambe-gwassu is the fastest creature in the world. In addition to traveling with incredible speed (over 250 km/h), she can enter and leave the spirit world at will. As such, she is much in demand as a messenger for other beings of the jungle.

Due to her speed, it is very difficult to physically strike her. If an attack fails, the attacker has a 50% chance (1 to 3 on a six-sided die) of hitting an ally or themselves. No spell or divine grace has an effect on Guanambe-gwassu.

JAGIRUSSU, QUEEN OF FOREST FOXES

Size: E

Movement: 6

Habitat: cerrado, forest

Skills: Tupi 1

Physical attacks: Bite 3 (damage 3)

Endurance: 10

Passive Defence: 3

Active Defence: 6

Special: immune to normal weapons

Queen Jagirussu is a clever animal. She likes to play pranks on the other forest creatures. She usually comes out ahead in these encounters, but she sometimes finds herself in a bad situation.

She takes her subjects' problems seriously, and always tries to help them the best she can.

JABUTI-GWASSU, KING OF TORTOISES

Size: H

Movement: 2

Habitat: forest

Skills: Tupi 1

Physical attacks: Bite 3 (damage 4)

Endurance: 20

Passive Defence: 7

Active Defence: 8

Special: immune to normal weapons, immune to divine graces and powers of Breath

King Jabuti-gwassu is a centuries-old creature, more than a *vara* in length. He is intelligent and patient. He is considered the wisest animal monarch of all. Other animals seek him out for information and counsel.

He never goes far from the lake where he lives. He is much faster and more agile than ordinary tortoises, and when threatened he flees underwater.

**MARITACA-GWASSU AND
JARITACA-GWASSU, QUEEN AND KING OF
SKUNKS**

Size: E

Movement: 3

Habitat: forest, cerrado

Skills: Tupi 1

Physical attacks: Bite 2 (damage 3)

Endurance: 8

Passive Defence: 3

Active Defence: 6

Special: defensive stench, immune to normal weapons

Queen Maritaca-gwassu and King Jaritaca-gwassu are inseparable. Sensing any threat, they can release a stench so great that any creature with a sense of smell, within a radius of 30 *varas*, falls immediately prostrate with pain. This stench affects the eyes and stomach, inflicting two points of damage and leaving the victim unable to perform any action for six rounds. During this period,

the couple retreat, using their Bite attack only as a last resort. Almost all creatures try to avoid them because of this powerful defence.

TAIASSU, QUEEN OF PECCARIES

Size: H

Movement: 4

Habitat: whole territory

Skills: Tupi 1

Physical attacks: Bite 2 (damage 3)

Endurance: 14

Passive Defence: 4

Active Defence: 6

Special: immune to normal weapons

Queen Taiassu is angry and easily offended. She always travels with at least twenty normal peccaries (Size G, Movement 3, Endurance 6, Physical attack: Bite 1, damage 2) When she goes into a rage she takes her whole herd into battle.

TATU-GWASSU, KING OF ARMADILLOS

Size: H

Movement: 2

Habitat: underground

Skills: Tupi 1

Physical attacks: Bite 2 (damage 3)

Endurance: 15

Passive Defence: 7

Active Defence: 9

Special: immune to normal weapons

King Tatu-gwassu looks like an armadillo just under one *vara* in length. He is a generous being who helps others when he can, but always puts the good of his subjects first. His kingdom is underground, and his subjects always have a way of calling him when in great danger. He can dig holes with incredible speed, which gives him an easy escape from dangerous encounters.

URUWASSU, KING OF VULTURES

Size: F

Movement: 9

Habitat: whole territory

Skills: Tupi 1

Physical attacks: Claw 3 (damage 4)

Endurance: 15

Passive Defence: 3

Active Defence: 6

Special: immune to normal weapons, immune to divine graces and powers of Breath

King Uruwassu is an impressive bird with a wingspan of almost five *varas*. He always thinks of himself, and takes advantage of others whenever possible.

SPECIAL ITEMS

Special items can bring a lot of fun into your campaign. Special items offer more advantages than ordinary items, and can help the player characters face greater dangers during their adventures.

For example, participants may find a master blacksmith and order (for several times the normal price) a rapier worth a +1 bonus on Fencing skill tests. After doing a favour for a wealthy farmer, he may offer a lute bought from the best luthier in Portugal, which gives a bonus of +2 to the skill String Instruments when played.

Enchanted items, imbued with magical powers, are even more powerful (and rare). We split enchanted items into two kinds: basic enchanted items, which are rare but can be found in many places, and legendary items, unique objects of extraordinary power.

ENCHANTED ITEMS

A class of items created by powerful shamans or priests. These items are rare and should appear infrequently, but the group may find or buy them during their adventures.

Those with Faith may not use amulets or potions imbued with powers of Breath or Ifá, nor any other enchanted object. Knowing use of one of these items causes the character to lose their powers of Faith for a month. Using such things unknowingly has no effect: the potion or amulet's effects are nullified.

A character may benefit from more than one enchanted item at the same time, within certain limits. A person may, at any one time, never use more than:

- ◆ One weapon
- ◆ One item of headgear (e.g. helmet, hat, headdress)
- ◆ One body garment (e.g. waistcoat, trousers)
- ◆ One necklace or 'imbued' item (including certain amulets, *muiraquitá* charms, and *ondè*)
- ◆ One set of footwear
- ◆ One potion effect

If you try to use more than one enchanted item in the same category, the two nullify each other.

Example

The character Peter gains benefits from a Protection amulet and a magic helmet. He also wears a magic headdress, but as this item is the same class as the helmet, the two cancel each other out (until he removes one or the other). The amulet continues to function normally.

POTIONS

Potions replicate effects from the powers of Breath or Ifá. The effect is instantaneous, with the same duration as the equivalent power. For example, the effects of the potion *Grant*

Luck function for 24 hours, the same as for the Breath power. Potion effects are not cumulative: a character may be under the effect of only one potion at a time. Any other potion taken during the effects of the first will do nothing.

Unlike powers, potions do not require a feat test when used; the effects are guaranteed. A potion used during combat takes one round to consume. Shamans of any path (benevolent or malevolent) can take any kind of potion, since the act of taking the potion itself is neither good nor bad.

Potions of malign powers affect the person *who drinks them*. For example, if a person swallows a *Cause Wounds* potion, they suffer three points of damage. One who drinks a *Weaken* potion gets a penalty of -2 on all their feat tests for 24 hours.



This effect applies to all the Breath potions of malign powers, as well as *Inflict Harm* and *Weaken*.

We use ‘potion’ as the generic name for this item category, but they can take other forms as well. For example, potions themselves are ingested, but an ointment applied to the body may transmit the same power. The various types of potions include:

Potions of Breath – benevolent powers

- ◆ *Cure Wounds*
- ◆ *Cure Venom*
- ◆ *Grant Luck*
- ◆ *Protection*
- ◆ *Give Strength*
- ◆ *Cure Illness*

Potions of Breath – malign powers

- ◆ *Cause Wounds*
- ◆ *Poison*
- ◆ *Grant Misfortune*
- ◆ *Undefended*
- ◆ *Drain Strength*
- ◆ *Send Disease*

Potions of Ifá

- ◆ *Cure Wounds*
- ◆ *Cure Maladies*
- ◆ *Protection Against Enemies*
- ◆ *Protection Against Weapons*
- ◆ *Fortune +1*
- ◆ *Fortune +2*
- ◆ *Cause Injury*
- ◆ *Weaken Enemy*

To know what a potion is, a character must ask the creator (who might lie, depending on the circumstances), use the *Identify Magic* power, or ingest it and find out!

AMULETS

Shamanic amulets usually take the form of carved and polished stones, hung around the neck or

otherwise carried. The amulets made by priests of Ifá, called ‘*ondè*’, have small blessed components sewn into a small leather pouch. An *ondè* must always be worn on the body, often on the neck, wrist, ankle or under the arm (in the armpit).

Amulets work the same as the equivalent powers, but the effect does not end after a given time. Amulet effects continue as long as the character uses the object. Each character can only wear one charm at a time. If a person carries two amulets on their body, the effects of both are nullified. However, any amulet bonus is cumulative with those from potions or the powers of Breath.

Malign amulets (*Grant Misfortune*, *Undefended* and *Weaken Enemy*) have a special effect. *Identify Magic* shows these amulets as having the opposite power (*Grant Luck*, *Protection* or *Protection Against Weapons*). Any character who wears one of these amulets also believes that the amulet has the opposite power. Even seeing the negative effects with their own eyes, they refuse any attempt to remove it. Only a feat of *Counter Magic* or *Dissipate Magic* can remove the curse and make them willing to remove the object (however, the object retains its curse).

The types of amulet are as follows:

Amulets of Breath – benevolent powers

- ◆ *Grant Luck*
- ◆ *Protection*

Amulets of Breath – malign powers

- ◆ *Grant Misfortune*
- ◆ *Undefended*

Amulets of Ifá

- ◆ *Protection Against Weapons*
 - ◆ *Fortune +1*
 - ◆ *Weaken Enemy*
-

ENCHANTED WEAPONS

It is good for the group to acquire some enchanted weapons before facing the greatest dangers of the jungle, because many monsters can only be wounded with weapons of this type. There are enchanted weapons that give bonuses to attack feats (usually +1, but sometimes +2 or even +3). Other weapons are cursed, imposing a penalty on attack feats of -1, -2, or -3. These modifiers apply only to tests, never to damage.

Example

A character has an enchanted rapier with a bonus of +1. The character makes a *Melee Attack* with their Fencing 2 skill, receiving their normal bonus of +6 plus a bonus of +1 from the weapon, for a total bonus of +7 to the test. If successful, the attack causes 2 points of damage, the same as a normal rapier.

Those with a cursed weapon refuse to use any other weapon until someone can perform a feat of *Counter Magic* or *Dissipate Magic*. A success on this test only allows the character to get rid of the weapon. The curse remains, and these weapons are virtually impossible to destroy.

After identifying an enchanted weapon, it must be explicitly noted on the character sheet. For example, a +1 (but not enchanted) dagger may be listed as '+1 dagger', but an enchanted weapon of the same bonus should be written down as '+1 enchanted dagger'.

CREATING ENCHANTED ITEMS

As an optional rule, the mediator may let player characters create their own enchanted items like those described above. To do so, the shaman or priest must develop the skill Imbue Powers, linked to their ability in Breath or Ifá.

Imbue Powers ◀ With this skill, the character can create or enchant special items. The character needs to be at their place of residence with all their equipment on hand to create these items. Special items can never be created during a journey.

The character can work on creating only one item at a time. After spending the time to enchant the item, a feat test must be performed. The test of Imbue Powers is always based on the level of the power being imbued (an easy feat for *Cure Wounds*, *Grant Luck*, etc., intermediate for *Cure Poison*, and so on). For weapons, the feat difficulty is one level above the desired bonus (intermediate for +1, difficult for +2). If the test fails, the object is completely unusable. For example, when a priest or shaman fails to enchant a sword, that sword completely disintegrates. Potions and other consumables spoil. You cannot apply more than one enchantment to an object.

Whether a character succeeds or fails, they still spend the full time required on their attempt. A shaman can only create potions and amulets within their path (benevolent or malign).

Level 1 ▶ *Create Potions* – To create potions, the shaman or priest must have level 2 in that type of power to create level 1 potions and level 3 to create level 2 potions. For example, to create a *Cure Wounds* potion, the character needs to have Cure level 2. Creating the potion takes one month for each level of the Breath or Ifá power it will contain, this being the necessary time to gather the ingredients and prepare the mixture.

Level 2 ▶ *Create Amulets* – To create any amulet, the character must have level 3 in that power's category. For example, to create an amulet of *Protection Against Weapons*, a priest needs to have attained level 3 in Protection. Amulets take three months per desired power level to sculpt and enchant.

Level 3 ▶ *Enchant Weapons* – For a shaman to enchant weapons, the character must have level 3 in Counter Magic and 3 in Defence or Weakness. For a priest, they must have level 3 in Fortune and Negative Energy or Protection. Malign shamans may choose to enchant weapons normally or to curse them, but benevolent shamans can never curse weapons. Enchanting a weapon takes a year (for +1 weapons) or two years (for +2 weapons), before the feat test to see if it is successful.

CREATING ENCHANTED ITEMS			
	POWERS REQUIRED (MINIMUM)	PREPARATION TIME	FEAT LEVEL
POTIONS & UNGUENTS – SHAMAN			
<i>Cure Wounds</i>	<u>Imbue Powers</u> 1 & <u>Cure</u> 2	1 month	Easy
<i>Cure Poison</i>	<u>Imbue Powers</u> 1 & <u>Cure</u> 3	2 months	Intermediate
<i>Grant Luck</i>	<u>Imbue Powers</u> 1 & <u>Defence</u> 2	1 month	Easy
<i>Protection</i>	<u>Imbue Powers</u> 1 & <u>Defence</u> 3	2 months	Intermediate
<i>Give Strength</i>	<u>Imbue Powers</u> 1 & <u>Life</u> 2	1 month	Easy
<i>Cure Illness</i>	<u>Imbue Powers</u> 1 & <u>Life</u> 3	2 months	Intermediate
<i>Cause Injury</i>	<u>Imbue Powers</u> 1 & <u>Harm</u> 2	1 month	Easy
<i>Poison</i>	<u>Imbue Powers</u> 1 & <u>Harm</u> 3	2 months	Intermediate
<i>Grant Misfortune</i>	<u>Imbue Powers</u> 1 & <u>Weakness</u> 2	1 month	Easy
<i>Undefended</i>	<u>Imbue Powers</u> 1 & <u>Weakness</u> 3	2 months	Intermediate
<i>Drain Strength</i>	<u>Imbue Powers</u> 1 & <u>Death</u> 2	1 month	Easy
<i>Send Disease</i>	<u>Imbue Powers</u> 1 & <u>Death</u> 3	2 months	Intermediate
POTIONS & UNGUENTS – PRIEST			
<i>Cure Wounds</i>	<u>Imbue Powers</u> 1 & <u>Health</u> 2	1 month	Easy
<i>Cure Maladies</i>	<u>Imbue Powers</u> 1 & <u>Health</u> 3	2 months	Intermediate
<i>Protection Against Enemies</i>	<u>Imbue Powers</u> 1 & <u>Protection</u> 2	1 month	Easy
<i>Protection Against Weapons</i>	<u>Imbue Powers</u> 1 & <u>Protection</u> 3	2 months	Intermediate
<i>Fortune +1</i>	<u>Imbue Powers</u> 1 & <u>Fortune</u> 2	1 month	Easy
<i>Fortune +2</i>	<u>Imbue Powers</u> 1 & <u>Fortune</u> 3	2 months	Intermediate
<i>Cause Injury</i>	<u>Imbue Powers</u> 1 & <u>Negative Energy</u> 2	1 month	Easy
<i>Weaken Enemy</i>	<u>Imbue Powers</u> 1 & <u>Negative Energy</u> 3	2 months	Intermediate
AMULETS – SHAMAN			
<i>Grant Luck</i>	<u>Imbue Powers</u> 2 & <u>Defence</u> 3	3 months	Easy
<i>Protection</i>	<u>Imbue Powers</u> 2 & <u>Defence</u> 3	6 months	Intermediate
<i>Grant Misfortune</i>	<u>Imbue Powers</u> 2 & <u>Weakness</u> 3	3 months	Easy

<i>Undefended</i>	<u>Imbue Powers 2 & Weakness 3</u>	6 months	Intermediate
AMULETS (ONDÈS) – PRIEST			
<i>Protection Against Weapons</i>	<u>Imbue Powers 2 & Protection 3</u>	6 months	Intermediate
<i>Fortune +1</i>	<u>Imbue Powers 2 & Fortune 3</u>	3 months	Easy
<i>Weaken Enemy</i>	<u>Imbue Powers 2 & Negative Energy 3</u>	6 months	Intermediate
WEAPONS – SHAMAN			
Enchantment +1 or -1	<u>Imbue Powers 3 & Counter Magic 3 & Defence or Weakness 3</u>	12 months	Intermediate
Enchantment +2 or -2	<u>Imbue Powers 3 & Counter Magic 3 & Defence or Weakness 3</u>	24 months	Difficult
WEAPONS – PRIEST			
Enchantment +1 or -1	<u>Imbue Powers 3 & Fortune 3 & Protection 3 or Negative Energy 3</u>	12 months	Intermediate
Enchantment +2 or -2	<u>Imbue Powers 3 & Fortune 3 & Protection 3 or Negative Energy 3</u>	24 months	Difficult

LEGENDARY ITEMS

Some items are unique and powerful. These are legendary items, which should be very rare in any campaign. Only an arduous search or the conquest of a powerful enemy can yield such an object. We list some examples here, but the mediator has complete freedom to invent others.

Animal Basket – There are various kinds of these baskets with different animal designs on the side. When someone removes the cover, the basket becomes the animal depicted. The character can control the animal with commands. After 24 hours, the animal turns into a pile of straw.

Boots of Conveyance – The user can command this pair of boots to take them anywhere, even places they do not know. The boots will run at high speed, over land or water, until they reach their destination. They pass in minutes what it would take weeks to walk on foot. They carry only the

owner (never other beings) and what the owner is carrying on their person. They can only be used once per day.

Bow of Curooper – The Bow of Curooper is the legendary Kaipor's famous lost weapon. This bow (damage 1) never misses the target when fired at any living being within the shooter's field of vision. However, if the shot is an act of betrayal against the target, everyone nearby becomes angry with the shooter and attacks them until they die.

Cape of the Rhea – The owner of this cape can run at a movement rate of 6.

Carib Charm – This stone carved into the shape of a frog grants the wearer +1 to all combat rolls, and -2 to all spell rolls against the character (*Poison*, for example).

Flying Cudgel – When the owner commands it (using their action for one round), this club attacks a selected

enemy for five rounds. It attacks with the skill Impact Weapons 1, doing two points of damage with each success. The first attack is immediate, the same round the weapon is activated. Attacking the cudgel does not affect it at all, but the victim may use the action *Defend Yourself*.

After five rounds, the club returns to the hand of its owner. The weapon must rest for a round before being activated again. A feat of *Dissipate Magic* or *Counter Magic* can force the object to fly back immediately to its master.

Hood of Occlusion – This shell, which can be used once a day, makes its user invisible*. If they attack someone, the user becomes visible again. The effect can also be dispelled with a feat of *Dissipate Magic* or *Counter Magic*.

Kalobo Doublet – This doublet is made from the skin of a Kalobo. Wearing it makes the wearer's torso immune to cutting and piercing weapon attacks. However, it has an incredibly bad stench, and other people will refuse to keep company with the owner of this item.

Key of the Ways – This key magically fits any lock.

Ondè of Obaluaiyê – A small cloth with herbs and objects sewn inside, which serves as an amulet when kept somewhere on clothing or near the wearer's body. It provides complete immunity to diseases, whether natural or magical. It works only for followers of the *orishas*, and should not even be touched by devotees of Faith or Breath.

Pendant of Saint Benedict – This pendant contains a relic of the saint, giving its bearer a +2 bonus on all their ability rolls. Those with Faith may use this item but not those skilled in Breath or Ifá. However, it cannot be used in conjunction with any other amulet.

Powder of Transformation – Each powder of transformation is associated with a different animal (dove, maned wolf, tortoise, etc.), and transforms a person into that creature. A person may use this powder voluntarily, or it may be thrown at someone against their will. The effect ends after 24 hours, or after a feat of *Dissipate Magic* or *Counter Magic*.

Skin of the Great Snake – Whoever dresses in this heavy snake skin can turn into a snake and swim in fresh water (movement 3). During this time, the user cannot use any human skills, only Bite 1 causing two points of damage. The effect may last days or weeks, until the user removes the skin.

Tablecloth of Abundance – When this tablecloth is laid out on a wooden table, a feast of fish, fruit, candy, and wine appears on it. The food is edible and satisfies the hunger of up to eight people, but spoils if not eaten within one hour. Works once a day.

Yasi-yateré's Cane – This handsome golden wand lets the user float one *palmo* (22 cm) above the ground or water, or become invisible*. Each power can be triggered once a day. The floating effect lasts until the user touches the ground or water (willingly or forcibly), and the invisibility lasts until the user gives up the effect. The effects may also be annulled by a feat of *Dissipate Magic* or *Counter Magic*.

The wielder can attack others without losing the wand's effects, but they must hold it in one hand for the duration of the effect. It can be used as a normal cudgel (damage 2) during combat.

*Attacks on unseen enemies require feat two levels higher than normal. For example, a *Melee Attack*, usually resolved as an easy feat, becomes a difficult feat.

PRECIOUS METALS & STONES

In addition to money and items, characters may find other valuables, such as nuggets of precious metal or gems. The best stones, crafted by specialist jewellers, command very high prices. The value of a jewel depends on its size, quality, and cut.

- ◆ **Aquamarine, amber and other common stones** = 1 to 100 *réis*
- ◆ **Topaz, pearl** = 10 to 1,000 *réis*
- ◆ **Sapphire** = 100 to 10,000 *réis*
- ◆ **Emerald** = 1,000 to 100,000 *réis*

Gemstones can be found in the rough, naturally occurring in the Brazilian backlands, and sold in cities (for a fraction of the value of the same stone when cut and polished).

THE JOURNEY BEGINS...

You now have all the tools you need to mediate a game of *The Elephant & Macaw Banner RPG*. In part 4, we present a ready-to-use adventure: *The Fires of Bertioga*. You can use this adventure to mediate your first session, or you can invent your own adventures.

At the website porcupinegames.com/EAMB, you will find supporting material such as other adventures (in digital format) and character sheets.

One last piece of advice before you start: don't worry when something unexpected happens during an adventure. That's the fun of roleplaying games: letting the unexpected happen. It is impossible for this book to include rules for every possibility that may arise, and it is your job as a mediator to interpret and even expand these rules as needed.



Boas aventuras! Happy adventures!

From the account of Ubiratã, transcribed by
Sister Vitória da Costa on the 28th of June, 1576



Call me Ubiratã. Do you know what 'Ubiratã' means, Sister? It means 'hard spear'!
(At this point, Ubiratã starts laughing to himself, a frequent habit of this man.)

Do you think me a hard spear? I trained for that. My body is hard. My head is hard. (More laughter) I learned to use your spear, the ha-la-bar-da. Hard name for a hard spear! (More laughter)

Want to know about my life? I'm a Tupiniquim, I was born in a village near the place you call São Paulo de Piratininga. Do you know what 'piratininga' means? It means a dried fish. Saint Paul is Christian, Piratininga is Tupiniquim. It's like me, a mix of Christian and Tupiniquim. I was born in the right place, apart from not being a dried fish. (More laughter)

I studied for many years with the Jesuits. I learnt about numbers and music and Jesus. I also learnt how use weapons. I learnt to use the bow of my people, and the ha-la-bar-da of yours. With the bow, I can defend the Tupiniquim. With the spear I can serve God. Christian and Tupiniquim. Hard spear.

I like your customs, but I also like the customs of the Tupiniquim. When I saw this bunch of weird people, I knew immediately that I had to travel with you. You all live between different worlds, like me. Also, you are all jumbled up. I find that very amusing.

(Lots of laughter)



RODRIGO CAMILO

INTRODUCTORY ADVENTURE: *THE FIRES OF BERTIOGA*

Every great tale must start somewhere, and to help you begin yours we offer this introductory adventure, called *The Fires of Bertioga*. Only mediators should read this part of the book. If you intend to play this adventure with your character, avoid reading it, so as not to spoil the fun of unravelling its secrets in play.

GENERAL INFORMATION

- ◆ **Number of participants:** One mediator plus 2 to 8 players (ideal = 4 to 6).
- ◆ **Time:** 1 to 5 hours, depending on the actions of the players (but probably between 2 and 4 hours). Creating new characters with novice players will take about 30 minutes extra.
- ◆ **Recommendations:** Use beginner characters. It is useful for the group to have amongst them at least level 1 in Canoeing, Tupi and Portuguese and level 2 in Medicine or Herbalism. It is recommended to have at least two characters with level 2 or higher in any weapon category and at least one devotee of Faith, Ifá or Breath. The skills Foraging and Field Medicine are typically useful for any adventure.

ADJUSTING DIFFICULTY & REWARD (OPTIONAL)

In some situations, we give specific 'difficulty adjustments'. These are recommendations on how

to make things easier or harder depending on the group. For this adventure, we recommend using 'easy' level adjustments for groups with ML less than 5. For groups with ML above 10, it is advisable to use the 'hard' settings. For a description of ML ('mastery level'), see **Adjusting Difficulty & Reward, p. 98**.

SIMPLIFIED GAME (OPTIONAL)

For those who would like to keep things simple (to end during a single session, for example), or have a full focus on roleplaying without focusing too much on fighting, we recommend the following:

- ◆ Copy and use the ready-made character sheets found on **p. 204**.
- ◆ Ignore location E, F and L, as well as all references to these places and their creatures.
- ◆ Avoid the possibility of combat elsewhere (e.g. C, D4 or N) and resolve potential conflicts with conversation (or with an escape when necessary).

This way, the group will be focused on the mystery, without spending time on secondary quests or combat. The game should be resolved much more quickly, within one or two hours at most.

INTRODUCTION

This adventure takes place in 1576, in the village of Bertioga and on the island of Santo Amaro, both on the coast of the Captaincy of Santo Amaro (today part of the state of São Paulo). It's a mystery

in which the characters have to find out what happened to their missing mentor, Sebastião de Veiga.

After a short introduction, the adventure text is divided into different locations with no fixed plot. The players can choose where to explore, in any order, and the mediator should play out the encounters based on what happens over the course of this exploration.

You will see boxed text in various places. These texts are suggestions of descriptions that the mediator can read to participants or ignore to invent their own narration. The descriptions use old-fashioned measurements, but have modern measurements in parentheses, which you can read out if you choose.

The adventure ends when the participants decide, or after ten days in the characters' lives, when they need to take the boat back to Santos. We recommend that the mediator keep note of the hours as they pass, to warn the players when another day goes by. This creates a sense of urgency for the adventure. A good calculation is 10 hours of actions (travel and encounters) per day, where each encounter (talking or battle) takes one hour and travel time is calculated based on the distances and difficulty of the journey. To make it easier to keep track, we provide a table of travel times between different pairs of map points (see the **Map, p. 154**).

River trips must be made in the rowing boats that the characters acquire early on, which make it possible to travel up and down the local rivers (and across the channel that separates Santo Amaro Island from the mainland). If the group does not have one person with Canoeing to steer a boat (1 such for every 4 characters), the time required for that boat's river journeys increases by 50% (or double for one-hour journeys).

If there is anyone with Land Navigation at level 2 or higher in the group, you can reduce the duration of difficult land journeys by one hour.

At the end of every 10 hours, the group should eat a meal and sleep, as per the rules in the section **Food and Rest, p. 91**. Meals and rest periods during the day are not counted separately, being part

JOURNEY	TRAVEL TYPE	TIME (HOURS)
A / B	River	3
B / C	Land (easy)	1
C / D	Land (easy)	2
D / E	Land (difficult)	4
C / F	Land (difficult)	6
F / H	Land (difficult)	5
B / G	River	6
G / H	River	1
H / I	River or land	1
H / J	River	1
I / J	River	1
G / K	River	2
K / L	River	8
J / M	Land (easy)	3
M / N	Land (easy)	2
N / O	Land (intermediate)	3
L / M	Land (intermediate)	2

of the time spent each day beyond the 10 hours given for exploration.

The most comfortable places to sleep include the Veiga family house (A) and merchant Diogo's warehouse (D5), but the group can sleep in the jungle as well. If they sleep less than 1/3 of a league (2 km) from the lair of the monster (F), the creature's howls will not let the party rest, imposing a -1 penalty on all their feat tests the next day. Elsewhere, the group should be able to rest well.

At the end of the adventure, participants may not yet know what happened to Sebastião. The adventure may end quickly if the group finds the

fastest way to the end, or it may take several hours if the group accepts other quests along the way. It is feasible to complete the whole adventure without having to fight a single battle, or to get into several. Surviving and dying are both real possibilities. Anything can happen in a roleplaying game.

MAP

Here is a map of all the adventure locations to use as a spatial reference.

It is important not to show this map to the players, so that they do not know where special encounters take place. At the end of this adventure we provide a 'clean' version of the map that can be shown or copied for the players to make it easier for them to understand the lay of the land.

LOCATIONS

Here is a short introduction that may be read to the players.

After a jungle expedition, you arrive in the village of Santos, looking for a safe place to rest and recover. However, there is a letter waiting for you, which arrived a few days earlier. It's from Juliana, wife of your mentor, Sebastião de Veiga.

My dear friends,

I am writing today to ask your help on a matter that concerns my husband, Sebastião. He has been missing for over a week, and no one here in Bertioga or on Santo Amaro Island has seen him. The local soldiers made a brief search, finding no clue, which is to be expected if we consider the general level of competence of the brutes the governor



sends to protect us here in this remote place.

It weighs upon me heavily to call you from your expeditions, unable to offer any reward for your losses in this venture, but I have no one else to turn to. If you still have love in your heart for Sebastião, just as he always had for you, I urge you to come urgently to our lands in Bertioga.

The grace of the Lord our God be with you.

Juliana de Veiga

Sebastian was an important teacher and mentor to you all, and you agree that you cannot abandon him or his wife at this time of great need.

You hire a boat to take you to Bertioga. After two days of travel, in the late afternoon, the boatman leaves you near the Veiga family holding. The boatman tells you that he will pick you up in the same place in ten days.

Ten days. That is all the time you have to unravel this mystery!

The group disembarks at location A.

A) THE VEIGA FAMILY HOUSE

You walk the short distance to Sebastião's holdings. After his adventuring days, Sebastião acquired a tract of land on Santo Amaro Island and moved there. When you get close to the place, you see that it is well tended, with fields of cotton and barley, and dozens of sheep.

The Veiga family home is a large two-storey house built of stone and lime. There is also a small house made from packed earth behind the main residence.

You knock on the front door, and Juliana greets you with red-rimmed eyes. She thanks you for coming and despite a polite reception, it is obvious that she is very anxious about her

husband. She offers sleeping quarters when you need them, and a dinner of lamb, carrots, cornbread, and roasted cassava. After the meal, you sit with her to talk.

Now is the time for the mediator to play out the conversation with Juliana. She is a 45-year-old lady with no children. She should start by explaining that her husband went missing two weeks ago. He had left their house (point A on the map) by boat, carrying with him a small trunk with 10,000 réis that he owed to Nicolau Dias, the owner of a sugar plantation in Bertioga. One of the soldiers from São Thiago Fort (I), named Fernandes, found his boat at the edge of the river, near the point where the river forks (G), with one way leading to the sea and the other to the plantation (K). There was no sign of Sebastião, nor of the chest he had brought with him. Juliana questioned various local residents, but no one had seen him before or after the incident.

Juliana says that everyone thinks Sebastião must have died somewhere along the way, but she has not yet given up hope. Bertioga's old mayor passed away a few months earlier, and for now there is no one obliged to look for her husband in that area. That is why she sought help from the group. She offers two rowing boats with a capacity of four people each to facilitate their investigations. She warns them that these boats are only suitable for rivers and canals, and should not be taken into the open sea.

If anyone asks what boat was used by Sebastião, she points one of them out. If someone with Carpentry, Woodworking or Tracking examines the boat, make an intermediate test of that skill. On a success, the character finds very subtle marks inside the boat where some heavy object has been dragged out. If you ask Juliana about the size of the chest, the character concludes that it may have been the thing that caused the marks, although they cannot be absolutely certain.

As a starting point, she recommends a visit to the small village on the other side of the island (D). She explains that this is a good place to question locals and stock up on equipment. She suggests using the boats to reach the trail (B) that crosses the island and not go directly through the jungle, which is full of nasty creatures. She knows that there are creatures in the forest (points E and F), but she cannot say what they are.

Apart from the village, she recommends talking to Father Everardo, who is based at the Church of Santo Antônio de Guaíbe (H). Fr Everardo is the only person she trusts completely. She advises the group that there are soldiers in the forts of São Felipe (I) and São Thiago (J), but she thinks them all incompetent. When she sought their help, they did very little and blamed ‘supernatural fires’ for all the problems in the area. She considers this story a load of nonsense, nothing more than an excuse for not doing their job.

If the group asks about her suspicions, she admits that she doesn’t trust Nicolau Dias, the plantation owner (K), whom Sebastião was to visit on the day of his disappearance. She says that Nicolau is a miser, and that aside from the question of money, there is a certain rivalry between him and her husband. She has no doubt that Nicolau would be capable of killing anyone he considered a threat.

She can give directions to any of these places mentioned above. In addition to offering the use of both rowing boats, she leaves her house at the disposal of the group, to rest and recuperate when they need it.

If anyone asks about the earthen house, she explains a couple of caboclos, her only helpers on the farm, live there. Their names are João and Luzia, they are about fifty years old, and have lived there since the time Sebastião and Juliana moved in. Juliana says that they know nothing about what happened to her husband, and if questioned by the player characters, they confirm this. They did not see Sebastião on the day of the incident. They also have qualms about Nicolau Dias, but they would never suggest that the man is a killer. In general

they speak highly of Sebastião and Juliana, and they want the group to find the man soon, for Juliana’s sake.

If the group explores the house, they will find nothing very useful. Juliana and Sebastião live a simple life, without much beyond the normal needs of a house and farm (furniture, tools). There is no clue in the house about Sebastião’s whereabouts.

If the group asks for help in terms of money or equipment, Juliana offers enough food to support the group for three days, but explains that she has no money to spare. Sebastião took most of their wealth with him on the day he went missing.

After spending the first night at Juliana’s house, the group must plan their next action and move to their chosen location. They can come back to the house to rest at any time.

Note: any attempt to utilize *Communicate with Spirits* to conjure up Sebastião during the adventure is doomed to failure, because his spirit is tied to the area of São Lourenço beach.

B) THE TRAIL THROUGH THE JUNGLE

Beside the canal, a clearing opens in the dense forest and a pile of stones marks the beginning of the trail leading to the village.

There is nothing extraordinary about the trail. The vegetation is dense, but the path is well used and easy to follow.

C) THE FOREST FOXES

After walking for an hour along the trail, the group reaches point C on the map.

From the side of the trail comes a sudden commotion, a chorus of barks. Through the trees, you see three agitated forest foxes. Above them, a larger fox is trapped within a net hanging from a treetop. One of the foxes sniffs the air, turns towards the group and begins to growl. The other two foxes on the ground do likewise.

The characters won't know it yet, but the animal in the net is Jagirussu, Queen of Forest Foxes.

It is possible that the group will continue on their way and ignore the foxes. If so, the foxes stop growling when the party departs and return to trying to release their queen. If more than one person approaches the foxes or someone tries to hurt any of them, they attack. After two rounds of combat, three more forest foxes appear from the trees to join the battle. In case the group kills three of the six foxes in combat, Jagirussu reveals that she can speak, and implores the group to spare the rest.

The statistics of the ordinary foxes are:

FOREST FOX (COMMON)

Size: D

Movement: 5

Habitat: cerrado, forest

Skills: none

Physical attacks: **Bite 1** (damage 1)

Endurance: 2

Passive Defence: 1

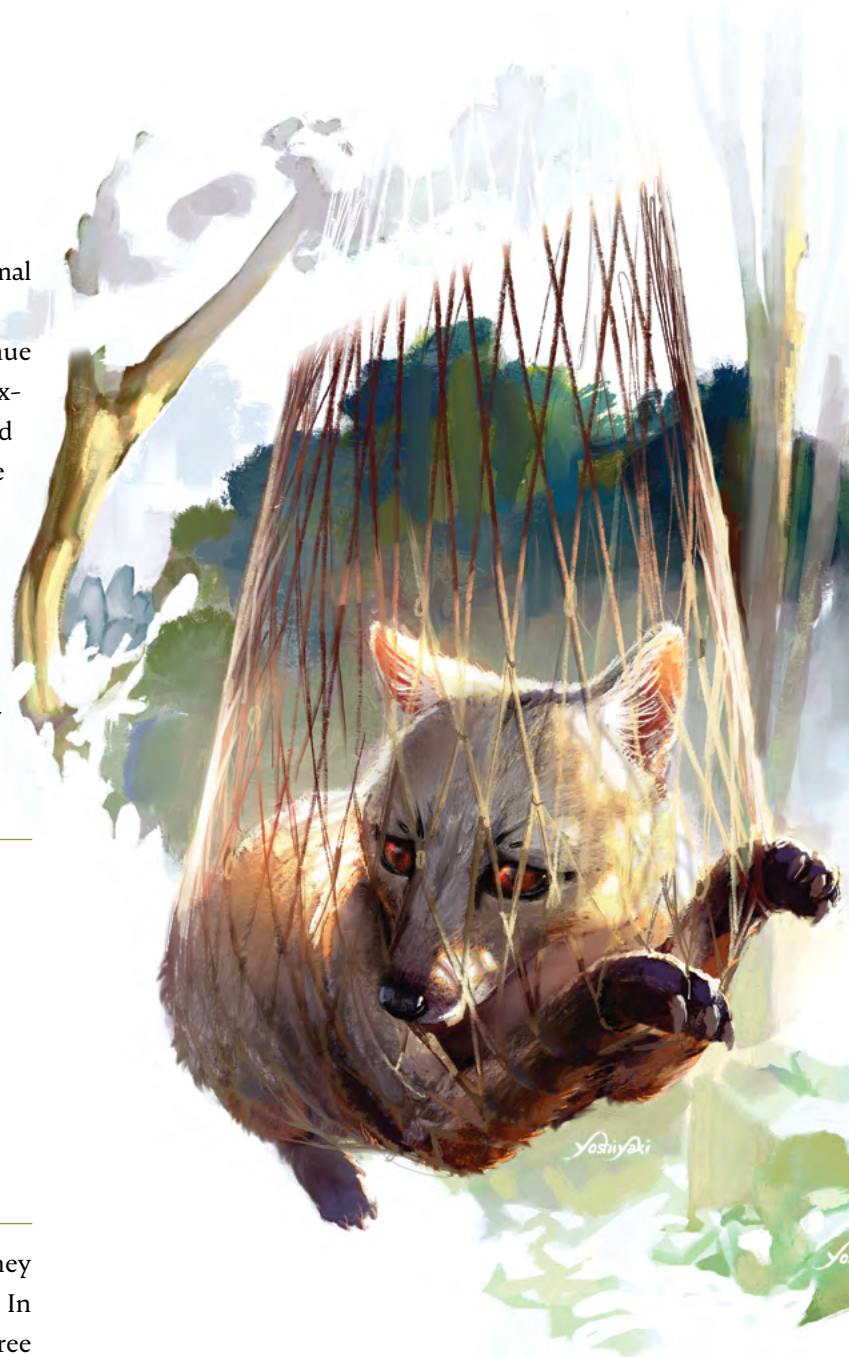
Active Defence: 2

If only one person approaches the foxes, they growl but wait to see what they are going to do. In this case, the character can to set the queen free from the trap with some weapon or sharp tool.

If the group looks for the rope that holds the net, they are able to find it without being attacked by the foxes. However, it takes an easy feat of Climbing to scale the tree and undo the rope.

If the group frees Jagirussu from the trap, the animal surprises the group by thanking them in Tupi, with the voice of a human woman. She explains that she is the Queen of the Forest Foxes. She has no physical goods to offer as a reward, but offers to share her knowledge of the area if the group so wish.

If the group ask about Sebastião, Jagirussu replies that she knows nothing of what goes on amongst the humans. She says that the only hu-



man she respects is an old woman who lives in the village and treats forest animals very well. Regarding the dangerous creatures of the jungle, she knows that there are giant spiders living there — enemies of the forest foxes — on one side (E), and a horrible creature, 'full of venom', on the other. She warns the group to avoid the spines of this creature, and that a male human came to find its lair a few weeks ago and never returned. If the group ask about the fires near Bertioga, she says she has seen such things, and believes them to be powerful but not evil.

When the group has no more questions, Jagirussu says farewell and leaves with the other foxes.

The Village



D1

D2

D5

D3

D4

D6



D) THE VILLAGE

The end of the trail opens onto a village, which is nothing more than a few buildings clustered together. The church is the largest structure in the area. Three houses have their doors open. The largest of these is in front of three long, warehouse-like buildings. In front of a fourth house, with closed doors, sits a man with three dogs.

Beyond the village, you can see the sea.

There are six main places of interest in the village, as shown on the adjacent map.

The trail that leads to D6 is not easy to spot, but if the group asks anyone in the village about the ‘old woman’, they can explain how to find her. Also, if the group spends a lot of time in the village (visiting all the houses, for example), someone will eventually notice this trail.

D1) School

What initially appears to the group to be a church is in fact a Jesuit school. It contains a small chapel, a study hall and a simple bedroom for the priest. If the group goes inside, the priest introduces himself as Father Gaspar Rodrigues. He arrived in the area a few months ago, with the task of teaching the children of the region’s residents. These children come from various farms and plantations scattered around the vicinity of the village, and study with him six days a week.

If the group ask about Sebastião, Father Gaspar admits that he knows little about the man, because Sebastião and Juliana go to Mass and confession with Father Everardo from the Santo Antônio church (H), who celebrates Mass at various chapels in the area. He does not know Father Everardo well and has no particular comments to make about him.

If anyone asks about the fires from the beach, Father Gaspar says with conviction that he does not believe in them, and thinks that it is a story

made up by soldiers who have nothing better to do with their time. Regarding the old woman who lives away from the village (D6), he doesn’t trust her and warns that it is better to stay away from her. He has not yet formed an opinion on the identity of the forest creatures, but he remarks that a foreigner appeared in the village a few weeks earlier and decided to explore the northern part of the jungle (F), but never returned. He can’t say anything further about the man, but believes that he talked a lot with the merchant Felipe (D5).

Father Gaspar does not possess any powers of the divine graces. If anyone asks for him to call upon a grace, he explains that he considers it an abuse of God’s goodwill. He prefers to immerse himself in the classical studies of arithmetic, rhetoric and theology.

When the group says goodbye, he will invite them to Sunday Mass to ‘take care of your souls’.

D2) Joiner

This house is where the joiner José Neves and his wife Diana live and work. They had very little contact with Sebastião and have nothing to say on the subject of his disappearance. Regarding the old woman in the village, they don’t think she’s a witch, as many others do, but they don’t like her very much. As for the fires, they believe that it is better to stay far away from that beach. They both believe that evil spirits can take this form to murder people in the physical world.

In addition to this information, they offer products for sale.:

PRODUCT	PRICE
Wooden box	100 each
Chest	400 each

They are quite open to negotiation, and if anyone in the group performs an easy feat of Bargaining, they lower their prices by 25% (from 100 to 75 and from 400 to 300).

D3) Tailor

This is the home of the tailor, João Leal. João is a caboclo, part Tupiniquim and part Portuguese. If the group ask him about Sebastião and Juliana, João says he only sees the couple once in a while but thinks they are nice. He does not know any details of Sebastião’s disappearance, but mentions that his brother Aleixo is a soldier stationed at São Thiago Fort (J) and might know more.

To any questions about the creatures in the area, he says his job is tailoring, not adventuring, but if there is anyone who might know about such things it is ‘that strange witch’ who lives south of the village. If anyone asks about the fires, he says his brother mentioned them, and it would be better to stay away from them and that whole beach.

With a group of adventurers present, he will not miss the opportunity to try to sell his products. He has various outfits of normal clothing and a gambeson (+1 to Passive Defence for anyone who does not already wear some kind of chest armour). He tells the group that the forest is very dangerous and that this armour might make the difference between life and death.

PRODUCT	PRICE
Gambeson (padded)	2,000
Suit of clothing (simple)	300

He is a more difficult person to haggle with, requiring an intermediate feat of Bargaining to reduce the price by 20% (from 2,000 to 1,600 for the gambeson).

D4) The Dog Man

If the group approaches this house, Teófilo Coelho, a 60-year-old man sitting on the porch, props his musket on its fork and points it at the group without uttering a word. His three dogs also get up and start growling. If the group gets too close, they all

attack. Teófilo Coelho uses his musket with Fire-arms skill at level 2.

DOG (COMMON)

Size: F

Movement: 4

Habitat: whole territory

Skills: none

Physical attacks: Bite 1 (damage 1)

Endurance: 5

Passive Defence: 1

Active Defence: 2

If the group keep their distance, Teófilo will answer two or three questions rudely, and then ask the group to go away from his home. Asked about Sebastião, he says he doesn’t know him and doesn’t want to know. Regarding the forest creatures, he doesn’t give two hoots. He recommends staying far away from the ‘crazy witch’. He thinks that anyone who talks about the fires is crazy. Aside from those topics, he knows everyone in the village and knows where to find the tailor, the joiner and the merchant.

D5) The House of Commerce

Upon entering this trading house, the group encounters the owner, Diogo Torres, talking to one of the local farmers, Gustavo Campos. Talking to him, the group quickly learns that Diogo is a chatty fellow, and they can spend as much time as they want asking questions.

Diogo is involved in exporting sugar and other products from the region. He stores these products in his warehouse prior to transportation. His two sons and his wife work with him, but at the moment the three are taking care of business in Santos.

Of Sebastião, Diogo says that he had a number of quarrels with his wife Juliana, and he thinks he has disappeared in order to be free of her. Gustavo disagrees on this point, saying that the couple love each other very much. Diogo adds that Sebastião has also fought a lot with Nicolau Dias, and Diogo believes that Sebastião owes a great deal of money to Dias. Diogo and Gustavo often do business with

Nicolau, and the two avoid talking about anything very negative about the man, but it is obvious that they are embarrassed by the subject.

Gustavo believes that the ‘monster of the north’ may have something to do with the disappearance. He thinks it is a Dry-Body - a creature that sucks out people’s life energy - and warns that ordinary weapons cannot hurt such a creature. Diogo thinks it must be some sort of giant wolf, since people have heard howling in the area. Gustavo helpfully adds that ‘it could be both those things’. Diogo mentions that a well-equipped adventurer stopped in the village a few weeks ago and talked about his intention to track down and confront the creature but never returned.

If anyone asks about the fires on the beach, Diogo says that this is ‘only a story invented by drunken soldiers’. Gustavo, however, believes the area is cursed and recommends staying far away. There is a rumour going around that an entire family from that area disappeared, not very long ago. Neither of the two men is fond of the old woman (D6), though they differ on the topic of whether she is genuinely a witch or is just a little batty.

Diogo has some items that may be of interest to the group, as shown in the following table.:

PRODUCT	PRICE
Beijus (cassava cakes)	20 / dozen
Limes	10 / dozen
Quinces	50 / dozen
Marmalade	100 / arrátel (220 / kg)
Imported cheese	400 / arrátel (1,050 / kg)
Soap	25 / arrátel (54 / kg)
Rope, 20 varas (22 m)	50 / each
Crossbow	750
Broad-bladed sword, high quality (+1 on feat tests)	2,000
Throwing axe	250 / each
Rodela (round shield)	2,000

Three beijus or any four fruits add up to a full meal. Characters can buy large amounts of food and general equipment, but Diogo has only one of each kind of weapon and one shield. He is a tough negotiator, so he will only give a discount (25%) if a character pulls off a difficult feat of Bargaining. He also offers a warehouse (currently empty) to sleep in, for the price of 25 réis per person per night.

D6) The Old Woman’s Hut

The notorious ‘old woman’ of the village, Sara, lives in an isolated hut at the edge of the village. Followers of Faith hesitate before entering the house, and if such a person enters, Sara is discomfited by their presence.

In fact, Sara is of indigenous descent and possesses some Breath powers, but she does not admit this fact because she does not want to risk being persecuted as a witch. Only in cases of extreme emergency (to cure someone who is dying, for example) will she reveal this fact. Other than that, she laughs if anyone questions her about the fact that the villagers consider her a witch, saying ‘it’s superstition.’ She explains that she often works with herbs and other plants to create natural potions and ointments, and that is why everyone thinks she’s a witch.

She does not know Sebastião, but she knows that the creatures to the west (E) are Giant Spiders and that the creature to the north (F) is a Labateau. She warns that this monster carries a powerful poison on its spines, some venom far beyond the ordinary, and to be careful. Regarding the fires, she admits that she has not formed any opinion yet, as she has not had time to investigate.

She offers for sale a liquid that revitalizes the body’s energy for 1,200 réis (in reality, a potion of *Give Strength*) and an unguent that can help to heal physical injuries (*Cure Wounds*) for 1,200 réis. With an easy feat of Bargaining, the price for either can be talked down to 1,000.

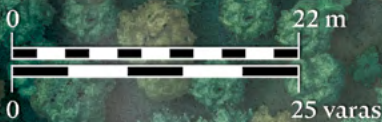
Sara uses the opportunity of having a group of adventurers around to sound them out about doing some hunting. She offers to give them the two potions if the group can bring her 10 complete, intact

E3

E2

The Lair of the Spiders

E1



Giant Spider webs. She warns them that the hunt will be perilous and that it is quite likely that someone will be poisoned in the attempt, but that he can use her skill in Herbalism to remove the poison. She says that, should anyone be poisoned, they must return to her house within 24 hours. If not, the poison will prove deadly. To collect the webs, the characters should just roll them onto ten wooden pegs and store them in a bag without touching them with your hands. She provides these items to the group, if they accept the challenge.

If the group returns with poison victims, she first attempts a feat of Herbalism for each person. If any should fail, she also has a hidden potion of *Cure Poison* that she can use. Only if she still cannot cure everyone does she resort to her power to Cure, which means having to admit to the group that she has powers of Breath.

Even if she is attacked by someone, she does not use physical violence to fight back. Instead, she tries to use her skill in Persuasion to escape from the situation or, if that does not work either, she simply flees.

SARA (AGE: 65)

Prestidigitation 2, Foraging 2,
Herbalism 3, Breath 2, Imbue Powers 2, Cure 2,
Life 2, Control of Nature 1,
Folklore 2, Persuasion 2, Cooking 1,
Sculpture 2, Tupi 1, Portuguese 2

E) THE LAIR OF THE SPIDERS

You stop when you glimpse something in the forest. Some 20 varas (22 m) ahead of you, a large web stands out among the trees. Standing still, you wait for some sign of movement, until a huge spider, the length of a person, walks across the web.

As shown on the map above, the Giant Spiders live in three distinct groups. To complete the hunt for Sara and collect 10 webs, the group has to enter all three areas. After entering the first area (E1), the group has no trouble finding the other two.

There are two Giant Spiders of size G in area

E1 and another two of the same size in area **E2**. In **E3**, there is one Giant Spider of size G and another of size H, the biggest one of all (you can find the statistics for Giant Spiders on p. 138 in the section **Giant Animals**). The group can face one set of Giant Spiders at a time; the others will remain in their respective areas.

If the group has set Jagirussu (C) free, the sounds of the first battle will alert the area's forest foxes, and she arrives with two normal foxes to help the group in time for their third encounter (E3). She is immune to the Giant Spiders' venom, and fights the larger Giant Spider until it does damage greater than half her Endurance. If this happens, the other foxes defend her with their own bodies, allowing her to escape the battle. The ordinary foxes fight to the death.

After dealing with all the Giant Spiders, the group can investigate the whole lair area in peace. In location E3, there is a rusty battleaxe (-2 to attack) and a metal cuirass still in usable condition (+1 Passive Defence for those without chest armour). There are 200 five-réis coins and 100 patacões scattered around the area, adding up to a total of 2,000 réis.

The group may try to devise other ways to get the webs without having to fight with a nest of Giant Spiders. It is up to the mediator to decide the success or failure of such attempts with feat tests of different levels where appropriate.

ADJUSTMENTS TO DIFFICULT & REWARD

Easy	Remove a size G Giant Spider from all three areas, leaving only one in each area. Halve the number of coins in the area (1,000 réis total).
Difficult	Add a size G Giant Spider to each area (total of 3 in each location) and increase the larger one in E3 to size I. Double the number of coins in the area (4,000 réis total).



F) THE MONSTER'S LAIR

Within a cavern in this area lives a Labateau (see the description in **Enchanted Beings, p. 123**). If the party travels at night or camps too close to its home (such as when arriving in the area in the last hours of daylight, with no chance to explore), the creature ambushes them at night.

Under normal circumstances, the group arrives during the day and has a chance to explore the area:

In your explorations, you find the remains of deer and other creatures, and even some bones that appear to be of human origin. Taking every precaution, you scour the area and find an opening in a hillside that leads to a dark cave.

The cave is small, and consists of a space of six by seven varas (6.6m x 7.7m). The creature scents the group as they enter the cave and immediately rises from its resting place (a pile of leaves and straw). The Labateau fights to the death. Remember that the creature's poison is uncommon, making it more difficult to cure with Herbalism.

If they win the battle, the group finds 100 vinténs (2,000 réis) and 300 copper patacões (3,000 réis) in the cave, as well as 10 sapphires they can sell for 200 réis each in any major coastal city. They also find the equipment of the unfortunate adventurer: a halberd of exceptional quality (+1 to attack tests), a metal helmet in good condition and an armoured doublet torn to the point of uselessness.

G) THE FORK IN THE RIVER

Should the characters stop at the fork in the river where Sebastião's boat was found, a one-hour search and success at an intermediate feat of Tracking reveals marks on the ground where some kind of box (the chest) has been dragged into the jungle.

The trail disappears in the forest, but a character skilled in Land Navigation can lead a systematic search of the dense vegetation. After the first hour of searching, ask if the group still wants to continue searching. After a second hour, an easy feat of Land Navigation leads the group to the chest, which they find empty and abandoned.

If no one in the group has Land Navigation, warn that the forest is very dense and difficult to explore. If the players insist, the group is lost for three hours in the forest, finding no trace of anything useful, until they come across their boat again.



H) THE HERMITAGE

Near the beach, at the top of a twelve-step staircase, is a small stone church some 10 varas (11 metres) in height. As you approach the stairs, a man around 30 years of age comes out of the church, wearing one of the rough, drab habits of the Jesuits.

He opens his hands and says: 'Welcome, friends. I have been waiting for you.'

The man is Father Everardo, a long-time friend of Sebastião and Juliana, and the building is the Church of Santo Antônio de Guaíba, a hermitage in the jungle. When the group arrives, Father Everardo introduces the small church and its humble adobe house, both minimally decorated.

After introducing the area, he sits with the group and gives them some news: Sebastião is dead. He learnt this that very day, through the grace of *Sense Life*. He has not yet informed Juliana only because a *Divine Vision* the previous day warned him that he would receive an important visit to the church: your group of adventurers. He comments that an entire family has also disappeared from a nearby farm (M), but he does not yet know if the two cases are related.

If anyone asks about Nicolau Dias, he says that, although he is a very arrogant man, he doesn't believe Nicolau would have Sebastião murdered. He recommends that it may be more useful to visit the village (D) and ask about Sebastião there. He has also heard the soldiers talking about evil spirits in the area.

If the group asks about the creature in the forest (F), he says he has heard its howls but knows nothing more about it. He recommends asking what people in the village know.

Everardo would like to solve Sebastião's disappearance as much as the group would, and if there is no pajé in the group, there are certain cases in which he offers to accompany them:

- To visit the forts (I, J) in search of information about Sebastião or the fires,

- To investigate the fires on the beach (N),
- To confront the Labateau (F);

In other situations, Everardo stays in the church, and invites the group to visit him at any time. If anyone requests a blessing, he agrees to make one test of *Bless +1* on the person or object requested (one feat per person). If anyone requests healing, he explains that he does not have powers of Healing.

If anyone asks more about his life, he explains that he came from Portugal to Brazil after studying at the seminary. In addition to celebrating Mass for the soldiers and residents of the region, he works mainly on catechizing the local tribes, mostly Tupiniquim.

FATHER EVERARDO (AGE: 31)

Faith 3, Prophecy 3, Protection from Evil 2,

Daily Bread 1 Bless 1,

Cartography 1, Mathematics 2,

Astronomy 2, Reed Instruments 2, Oratory 1,

Tupi 1, Portuguese 1, Latin 2

I) SÃO FELIPE FORT

When you get close to São Felipe Fort, you find it was built in a highly defensible place. The front part, built very close to the rocky beach, is a wall of almost four varas (4.4 metres) in height, with watchtowers and two artillery pieces. Behind the fort stands a steep hill covered with dense vegetation. Between these two barriers is a stronghold building made of stone.

From one of the watchtowers comes a soldier of Portuguese origin. He calls someone from the stronghold and soon another soldier appears over the wall. They both look at you suspiciously, muskets in hand.

The two soldiers are called Fernando Gomes and Manuel de Belém. The pair came from Portugal to work as soldiers in Brazil.

Before letting the adventurers anchor near



the beach, the two soldiers question them. Their initial distrust increases greatly if the group includes Brazilian natives or Europeans who are not of Portuguese origin. The group will have to justify everyone's presence. If they don't, the Portuguese send the group away.

If the group manage to convince the soldiers that they do not represent a threat, through conversation or by means of Persuasion, the soldiers invite the group to dock near the fort, but under no circumstances to enter.

It is difficult for the group to get any useful information from the soldiers, who prefer to make jokes than to have a serious conversation. But if the group insist, they end up saying the little they know. If questioned about Sebastião, they admit that they barely know the man, and have become bored with Juliana's questions about her husband's disappearance. They are friends with the soldiers at São Thiago Fort, on the other side of the water, and sometimes exchange troops from one side to the other. If anyone asks about the creature at point F, they think that it is a Bicho-papão, and recommend staying far away from the place. They don't like Father Everardo very much and find his Masses boring. They believe that there are fires on São Lourenço beach (N), although they have not seen them in person, and they do not want to get anywhere near them. If attacked, they have muskets and Firearms 2.

J) SÃO THIAGO FORT

São Thiago Fort is a bastion built on flat ground, situated by a beach at the entrance to the river channel. The stronghold, made of stone and lime, is surrounded by two palisades, one inside the other. The fort's wall has four watchtowers and four artillery pieces facing the sea.

Nearing the fort, the group is intercepted by four soldiers. Among them are two Portuguese soldiers (Eduardo Lima and Fernandes Queiroz), one of

mixed European and African parentage (Basílio Neto) and a caboclo (Aleixo Leal). They welcome the group much more amicably than the soldiers over at São Felipe Fort. They even let the group go into the stronghold with them and sit around the tables inside for a chat.

When asked if they know about what happened to Sebastião, they admit they are more concerned with incursions from the French and Tamoio than with lost farmers. However, they all think he was a faithful husband and would have returned by now if he were alive. They believe his body must be lost in the jungle or in the sea.

The soldiers say that Sebastião is not the only person to have disappeared recently; a family from Bertioga also went missing a few days ago. They tell the group where to find the family's farm (M), in case they want to investigate further. The two Portuguese soldiers blame the fires that appear by night on the beach of São Lourenço (N) for the disappearances, saying that they are evil spirits. Basílio considers such talk of the fires utter hogwash, and thinks that there is some kind of natural phenomenon that creates the strange nocturnal effects. He suggests the disappearances may have something to do with a French soldier named Vincent who escaped from the fort a few months ago, but others doubt the man could have survived for so long in the jungle.

As for other subjects, they know little about the creature of the forest (F), only vague rumours, but recommend asking in the village (D), a place that has more contact with the inhabitants of the region. Aleixo mentions that he has a brother in the settlement, the tailor João. The soldiers have conflicting opinions of Father Everardo — some find him too meddlesome, others consider him a very good man.

If they are attacked, all the soldiers possess a harquebus and a secondary weapon, and the following skills: Eduardo has a rapier (Firearms 1, Fencing 2), Fernandes has an axe (Firearms 2, Throwing Weapons 2), Basílio has a spear (Firearms 1, Throwing Weapons 2) and Aleixo carries a

dagger (Firearms 2, Blade Weapons 2).

They do not have any equipment that they can sell, but Basílio Neto says that he is due some leave days and offers his services for the price of 1,000 réis plus food for one week. If someone can manage an intermediate feat of Bargaining, this price can be lowered to 700 réis plus food for the week. If hired by the group, he serves them well and fights alongside the characters in their battles, only fleeing when others in the group do the same. However, he will be reluctant to face the fires on the beach after seeing them close up and seeing for himself that they are real. He also has the skill Canoeing, and can be of great help to a group without a helmsman.

BASÍLIO NETO (AGE: 21)

Firearms 1, Throwing Weapons 2, Soldierly 1, Tailoring 1, Swimming 2, Climbing 1, Field Medicine 1, Traps 3, Canoeing 1, Boxing 1, Percussion Instruments 1, Portuguese 1, Tupi 1.

K) NICOLAU DIAS & HIS SUGAR MILL

Beyond a long bend in the river, you find yourselves facing a huge field of sugar-cane. Some way ahead in the distance, you see a waterwheel connected to a sugar mill. Beside this is a tower with a guard and a cannon. The guard observes you, but he does not give any kind of signal.

These two buildings mark only the beginning of the plantation and, as you get closer, you see there is also a *senzala* (slave quarters), a chapel, a warehouse and a huge main house. There are various slaves, soldiers and other workers in the area. You bring in your little boats beside a big oared barge, and two men with armoured doublets and harquebuses approach.

The two men introduce themselves as Ângelo Magalhães and Duarte Amorim. They are in charge of security for the plantation. If the group present themselves and state the reason for their visit, one

The Ruined Mill



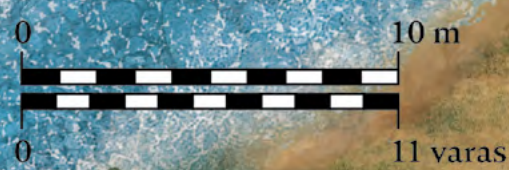
L4

L5

L3

L2

L1



of the guards informs Nicholas Dias and, in a matter of minutes, the group receives an invitation to speak with him in the big house. Ângelo and Duarte prefer not to answer any of the group's questions, leaving all the talking to their boss. They stay with said boss throughout the meeting with the group. At the slightest sign of danger towards him, they do not hesitate to call another two soldiers and attack with their skills of Firearms 2, Blade Weapons 2 and Wrestling 2. All the soldiers are equipped with harquebuses, daggers and armoured doublets. In addition to these four soldiers, there is another one in the riverside tower, four more roaming the property and three more resting in a small barracks behind the house, for a total of 12.

Nicolau is a wealthy and arrogant man, and treats the group as an inconvenience, trying to answer their questions and rid himself of them as quickly as possible. Regarding Sebastião, he knows only that the man owes him money and has not yet paid up. Nicolau would also like to find him, and suspects that he ran away to avoid paying his debt. Juliana and Everardo have already come to speak with him, and he considers them both far too bothersome to deal with. Juliana even had the audacity to insinuate that he had something to do with the disappearance of her husband.

He has heard people say that the Silva family (M) has vanished, and finds this fact more disturbing as they live nearby. He has already spoken to the soldiers at São Thiago Fort (J) about it but they found nothing by way of clues at the house.

He knows nothing of the fires seen at the São Lourenço beach, nor of any kind of creature in area F, but if the group asks about these issues, he assesses the adventurers for a while and makes a proposal. He explains that he has a second sugar mill (L), under construction, that was captured and 'infested' (as he puts it) by brutish creatures. He describes these creatures as 'tall and hairy', and says they had wild pigs for companions. He offers 1,000 réis per person if the group can kill all the creatures in the place. If the group tries to bargain, he may increase

the offer to a maximum of 2,000 réis per person. Should the group accept his offer, he asks to bring the head from at least one of the invaders, after which he will send one of his guards to verify that all are dead, which will take one day.

If the group asks, he has no equipment to sell. He is 'a plantation owner, not a shopkeeper'.

Besides Nicolau and the dozen guards, Nicolau's family also lives at the plantation (his wife and four children) and 30 slaves (natives and Africans). He owns a large oared barge with two artillery pieces on it, two carts with four oxen each, and 80,000 réis locked in a chest in his lodgings. He does not allow the group to investigate any part of the house or plantation.

L) THE RUINED MILL

You come to what was obviously supposed to be a construction similar to Nicolau's sugar mill, but which never quite made it. The guard tower, which appears not to have been completed, is now nothing but wreckage. The main house, half finished on an elevated area, also shows signs of collapse on one of its walls and the roof. What is left of a large mill and waterwheel lie beside the river. The only complete and intact building is the *senzala* – what would have become the slave quarters.

This sugar mill compound was invaded by a group of Kaipors, infuriated by seeing humans clearing so much of the forest in this area. The places of interest here are noted on the map as follows.

L1) River

The characters enter the area from this side.

L2) Tower

If the group stops to investigate the tower, they come to the conclusion that something very strong toppled the structure. Amongst the wreckage, the group can find a knife and a harquebus.

L3) Mill

The water wheel lies here, broken, along with what is left of the mill.

L4) Senzala

In the slave quarters, the Kaipors keep their riding mounts: three Giant Peccaries (size J - see **Giant Animals, p. 136**, for their statistics). As the group approaches the structure, they hear grunts from within. If someone looks through the window, they see the three animals sleeping. You can also see from the window that the building's door is closed.

If the group enters the building, the animals attack immediately. If the group attack through the windows, the Giant Peccaries are enraged and batter at the door for two rounds until it falls. In either case, the noise alerts the Kaipors (L5), who arrive two rounds later and attack at once.

L5) Main House

Climbing up the hill towards the big house, the adventurers glimpse large dark shapes within the structure through the many open holes in the walls. Inside, there are three Kaipors (see p. 122 for their statistics). If the group examines the creatures, they will see that they are tall and muscular, at least twice the weight of a human.

Should the group enter the house or attack from outside, the Kaipors make an attempt to communicate with them by speaking in very simple Tupi. They explain that they have invaded the sugar mill to protect the jungle, that the settlers have gone too far with deforestation. They plan to tear down the remaining structures (as they have done with the tower and mill) and return to the jungle. They offer to let the group go in peace. They do not want to answer questions, but if someone asks about the Silvas (M) or the fires (N), they say they know nothing about these things.

If the group chooses to fight, the Kaipors fight back, but they have no desire to lose their lives over a sugar mill. If one of them gets to less than half their Endurance, they call for a truce to fetch their

mounts and return to the forest. If the group does not accept, they fight to the death.

Regardless, after the fight begins, one of them tries to *Flee* in order to let the Giant Peccaries out from the senzala. If successful, they return two rounds later with the three animals, which also join the fight to protect their masters.

ADJUSTMENTS TO DIFFICULT & REWARD	
Easy	Remove one Kaipor from area L5 and one Giant Peccary from area L4, leaving just two of each.
Difficult	Add one Kaipor in area L5 and one Giant Peccary in area L4, making a total of four of each.

M) THE ABANDONED HOUSE

If the group decides to visit the home of the disappeared family, after getting directions from Nicolau or Everardo, they have no difficulty finding it.

Beside some extensive wheat fields, you find the Silva family house. The house is well constructed from stone and lime. The front door lies open, and goats and chickens roam around the property.

All four of the Silva family, (two parents, one son and one daughter) were killed by the pirate Vincent (O) at São Lourenço beach. After burying their bodies, Vincent looted their house.

If the group spends little time in the house, they find no sign of violence but plenty of mess. Careful investigation (at least two hours) makes clear that everyday things like clothes are still here, but valuables have been taken. A jewellery box is empty, cutlery and lamps are missing. A board behind the couple's bed lies ajar, and from the dust marks it is evident that something has recently been removed from a small hiding place. What is left includes furniture, clothes, bedding, and other everyday items, not worth much. If the group tries to sell items from the house in the local area, it arouses suspicion.



N) THE FIRES ON THE BEACH

The fires only appear at night. The characters will have to camp on the beach to encounter them.

An hour after nightfall, lights appear in the distance, several hundred varas (metres) from your camp site. You see what seems to be five fires glimmering in the distance. At first, you think they might be nothing more than ordinary fires—until they start moving, as if someone is carrying a number of torches around the area.

If the group has the courage to venture closer to the fires, strange things start to happen.

The closer you get to the mysterious fires, the more a strange feeling grows within you. Each fire is a distinct tongue of flame—strong and tall—that moves by itself. Four of the fires move around aimlessly, while the fifth stands apart from the others, remaining still.

When you get within about 20 varas (22 metres), the four closest fires stop moving, and strange whispers invade your thoughts. Suddenly the four fires accelerate towards you.

At this moment, the mediator must apply a feat of Madden level 1 to each member of the group, individually. The feat is difficult against followers of Faith, Ifá or Breath, because they have a greater ability to resist these spirits, and intermediate against other members of the group. With each success, the character in question is driven mad and flees far from the fires. If Basílio Neto is with the group, he runs away automatically, without needing any test, because he already has a barely suppressed fear of the fires. This madness is temporary and lasts for only 10 minutes, and does not have any permanent effect. If the entire group is driven mad, they all run away for 10 minutes and may try to approach again later.

Characters who do not go mad from this first test must quickly decide whether or not to attack the fires. If they attack, the four moving fires retaliate immediately, and the group quickly discovers that normal weapons have no effect on them.

THE FIRES OF BERTIOGA

Size: (weightless)

Movement: 3

Habitat: São Lourenço beach

Skills: Madden 1

Physical attacks: Burn 2 (damage 2)

Endurance: 3

Passive Defence: 4

Active Defence: 6

Special: immune to normal weapons

If no one attacks the fires, they circle around those present. Phrases pop unbidden into their minds, like 'he killed us' or 'he killed me'. If a character looks closely at the fires, they start to see faces: a man, a woman, a boy and a girl. The fires are the spirits of the Silva family, murdered here by Vincent.

If someone can *Communicate with Spirits*, they may speak with them. The spirits tell their story and ask that their bodies (buried on the beach) be taken home. A successful *Ward Off Evil* makes the four fires vanish.

If no one can communicate with the spirits, they will eventually return to their previous positions and circuits. If someone investigates the area they float around, they discover four mounds of sandy earth. If they dig up the graves, they find the victims' corpses, recognisable as a family of four.

If the group approaches the stationary fire, they find that it floats over a wedding ring. If they peer closely into the fire, they make out the face of Sebastião. His voice comes into the group's heads, saying 'I know you.'

He explains, briefly, that he was killed by a French pirate, who lives 'on the next beach, where fresh water goes into the sea'. He asks the group to apologise to Juliana and return the ring to her. He says no more, nor does he answer questions. When someone takes the ring, the fire disappears forever.

O) VINCENT'S COTTAGE

If the group is told about it by Sebastião, it is not difficult to find where a river enters the sea.

You discover a small river that goes down from the hills and ends in the sea. Following its course, past the second bend in the river, you find a little cabin made from wood and palm leaves.

The group has reached Vincent's hideout. He is resting when the group arrives but wakes up when they enter his cabin.

From his accent, it is obvious that the man is French. Inside the cabin a woollen sack (containing 10,000 réis) is visible, along with lamps, cutlery, jewellery and coins worth 4,500 réis. Anyone who knows the Silva family (which includes Nicolau, Father Everardo and the soldiers from São Thiago) can confirm that these objects are all taken from their house.

Vincent knows that admitting to his crimes would mean his death, and if someone accuses him of killing Sebastião or the Silva family, he swears upon his life that he had nothing to do with those murders. He speaks of 'another Frenchman' who killed these people and then fled, leaving the cabin and the money behind. His lies may confuse the group, but if they decide to explore the area, they will find no sign of anyone else. If someone uses *Foresee Evil*, they sense great cruelty within this man.

THE END OF THE ADVENTURE

If the group bring Vincent to the fort, soldiers confirm that he is the only Frenchman in the area, and that he must be the killer. If they take Vincent to Father Everardo, he uses his power to *Seek the Truth* to confirm that this is the killer. If the group bring Vincent to the fires, he goes into a panic, and the fires burn him to death. In this case, the characters will once again hear the terrible voices of the fires, this time saying 'you killed us' and 'you killed me'.

The group must also decide what to do with the items found in Vincent's cabin. When they return to Juliana, she is devastated by the news about her husband, but at some point asks about the money. If the group brought it with them, she is very

grateful to be able to get rid of the debt to Nicolau. Upon receiving her husband’s wedding ring, she cries a lot, but gets the closure she needs. The group can decide whether or not to keep the Silva family’s goods.

If the group bury the Silva family near their house, the fires vanish. If not, the mysterious ‘Fires of Bertioga’ continue to burn by night, until some other adventurers can put an end to this legend.

As always, each character should receive 2 learning points per session (as in **Distribution of Learning Points, p. 98**). Characters who went through the whole adventure earn a bonus based on the group’s performance, as shown in the table.

So each character gets a minimum of 2 learning points and a maximum of 5 at the end of the adventure. We offer learning points for combat to represent the experience gained in such life-or-death situations, but there is a larger ‘no battle’ reward for solving problems without brute force. Battles tend to offer financial rewards, so this is also a way to compensate avoiding combat.


The group cannot learn everything of what happened to Sebastião, but Vincent ambushed him

REQUIREMENT	LEARNING POINT BONUS
The group learns that Vincent was the killer and tells Juliana within ten days	+1
The group wins at least one battle or The group ends the adventure without any battle	+1 +2

the day he would have paid off his debt to Nicolau. The pirate pretended to be hurt, and when Sebastião stopped to help, the pirate killed him. Vincent returned to his hiding place, but when he stopped to sleep on Enseada Beach, he was surprised by fires of the family he had murdered days before in the same location. He fled, terrified, dropping the ring in his haste, where Sebastião eventually found it and stood guard. If you wish you can share these details with the players after the adventure ends.



From the account of Sister Vitória da Costa,
recorded on the 16th of July, 1576



I know what everyone says behind my back. Even my sisters at the convent in Lisbon, with whom I spent so many years, no longer reply to my letters. I understand, of course, why people worry about admitting having any connection to me. After all, it is not every day that you see a nun travelling through the jungle with a group of adventurers.

My conscience is clear, however. Everyone was surprised, the day I felt the calling to come to Brazil, a land where my order had no convent, especially as I am the daughter of a noble family. But on that day I did feel a call, a vocation, an order, to travel to the far side of the world. Who am I to ignore such a call, even if it brings me derision? There is a power greater than any, a power that must never be ignored.

I will go further: I was even more sure of my decision the day I first laid eyes on that strange group arriving in Porto Seguro. At that time there were only three of them: a cabocla warrior, a freed slave and a German mercenary. There is no other place in this world where one would find such a motley band. Only here, in this colony called Brazil.

It was at that moment that I received a vision: that the Lord had gathered these unlikely people for a divine purpose, and more, that they would need my help.

There is still some distrust amongst us, as is normal for such a diverse group, but each day, with the dangers we face, the ties grow stronger.

Little by little, they open to me, and I faithfully write down their stories here, alongside my notes on the daily events of our travels.



RODRIGO
CAMILO

APPENDICES

THE ELEPHANT & MACAW BANNER ROLEPLAYING GAME IN THE CLASSROOM

by Prof. Rafael Jaques (IFRS), an enthusiast of electronic and tabletop games, whose research for his Master's and Doctorate focuses on the pedagogical use of roleplaying.

Considered as a didactic resource, the tabletop roleplaying game is a very promising tool. Bringing the playful into the classroom can, in addition to helping keep students' attention, provide the opportunity to build knowledge and enhance the development of skills and abilities.

Almeida (2003) believes that playful activity is the cradle of superior intellectual and social activities, making it essential for pedagogical practice. According to this line of reasoning, we can look upon games as an important catalyst for individual development. However, it is recommended that this type of activity not be used arbitrarily; it is suggested that you have a specific end in mind and a particular kind of knowledge that you wish to cultivate.

By combining the game, which is usually something of interest to young people, with a consistent pedagogical proposal, a great ally to education is born (Riyis, 2013). Not only playfulness, but also cooperation, reasoning, expressiveness and many other attributes come into play in an RPG session. It is up to the teacher to create a framework that can bring together activities that then trigger the intended learning.

In the following paragraphs, I shall explore

some considerations that may help teachers or students who want to draw an even more enriching experience from roleplaying games, using them for purposes beyond fun, to generate valuable moments of learning and personal and social growth.

PREPARING THE GAME FOR EDUCATIONAL PURPOSES

At first glance, a very pertinent question may arise in the reader's mind: how can an RPG be a teaching tool? Some educators may question what is different about this type of game. What does it offer that others do not?

However, one must first distinguish the educational game from the entertainment game. The first concerns a game, considered as a tool, whose main objective is to trigger situations that lead to learning, while the second is focused on the idea of fun, and there is no obligation to learn something during the game's situations. Most RPGs are not conceived as vehicles for education because, most of the time, their publication is associated with the entertainment industry.

So why, then, is the RPG suitable for configurations as a pedagogical tool? There are several specifics of the game that can be explored with an educational bias, even without being designed to do so. Here follow some of the inherent characteristics of the RPG in general that, if handled appropriately, can result in rich learning opportunities:

- It is cooperative. Being uncompetitive creates an enabling environment for players to interact, work in groups, and build collaborative discussion and problem-solving;

◆ It does not depend solely on luck. It is involved (in the matter of dice, probabilities, etc.), but that is not all. The question of luck may even be partially or totally annulled according to the pedagogical framework being used and interventions made in the game mechanics.

◆ It does not depend on a single skill. Some games are based entirely on a calculating ability, others rely almost entirely on physical coordination, etc. An RPG calls upon different spheres of knowledge, and it is necessary to exercise diverse skills.

◆ It encourages reading. Rocha (2006) observed that after joining an RPG group or game, students ended up devoting themselves more to reading as a way to better understand the rules of the game and even seeking greater historical and scientific knowledge to improve their roleplaying.

◆ It involves expressing oneself. Most roleplaying games are conducted through verbal expression, that is, the adventure develops through storytelling, the players portray their characters and so the whole drama is constructed. As a result, players' expressiveness tends to improve as they find that they need to deal with new situations and new characters.

◆ It encourages research. To learn more about the characters, the historical moment, the culture, the customs and so much other information related to the story developing in the game, students often invest time in research, exercising their curiosity.

◆ It can be used to convey curriculum content. If the purpose of the game is to convey some specific content, it is possible to present this within the story, bringing players into contact with the material you intend to teach.

These are just some of the points that can be explored in roleplaying games. An attentive educator will be able to perceive the nuances of the collaborative story being built in game situations and to make pedagogical interventions of various kinds.

In any case, the first step in utilizing an RPG in the classroom is to elaborate a consistent peda-

gogical approach that has a clear objective, a target concept or knowledge to work on. The objective of the approach needs to be clear to the teacher. Developing an activity that involves RPG play but without clearly defined goals can lead to underutilization of the moments of play and may only result in occasions of leisure, without any direct or specific relationship with learning.

Another detail I would like to emphasize regards the educator's relationship with the game. As with any tool, those who use it need to know it, otherwise they will not be able to achieve the goals set. It is necessary that the educator is familiar with the RPG they intend to use, because this will allow them to properly construct the pedagogical approach.

That said, let's move on to some considerations about the didactic potential of the roleplaying game, so that we can establish practices that will help bring the game to the classroom.

CULTIVATING DIFFERENT COMPETENCIES & SKILLS DURING THE GAME

It is interesting to note that roleplaying games are generally very flexible games that allow game masters (mediators) to adjust their use to the needs of the group with which they intend to play.

I raise the following topics in order to make a brief survey of the pedagogical potential of RPGs.

◆ READING

The roleplaying game could scarcely exist without reading. Books are inherent to the game genre, that is, it is hardly possible to participate in a game without having done at least some prior reading. This is a particularity in the RPG's favour and it can be a good starting point in developing the incentive to read.

One may also mention that the search for additional references in books of a different nature - other than those related to the game - is pleasurable simply because it is not compulsory, but rather is done to support the imaginative power of play. This search also often acts as a gateway to other types of

literature, allowing the player to experience types of reading different from those presented by the game (Rocha, 2006).

Many RPGs are based on literary works, which sometimes inspires players to seek them out. As such, RPGs can play a fundamental role in the formation of young readers. According to Pavão and Sperber (2004), treating reading as something only for school, detaching it from the real world, ends up being an obstacle to the creation of what they call ‘communities of readers’. However, in the pedagogical context, the game can function as an agent for grouping young people around literature, training and improving them as readers.

In this sense, it is interesting to realize that there is an even greater relationship with literature if we consider the possibility that students themselves develop their own stories on top of the system provided by the RPG. Rocha (2006) believes that long reads do not intimidate RPG players, because they do not see reading these texts as homework but as something fun. Because of this, an individual who plays and plans an RPG adventure ends up reading several other books to find resources that can support their creations, getting them more deeply involved in the world of reading and writing.

◆ WRITING & CREATIVITY

Playing RPGs is an activity that demands imagination from all participants, as it constantly requires creation and recreation, either by the mediator - creating adventures, supporting characters and their characteristics, developing government, customs, laws, peoples, cities - or by the player - creating and playing their characters, rich in detail. In addition to the creative process that exists before starting the game, the participants deal with all kinds of situations during the game, needing to imagine quick solutions and looking for alternatives to overcome the obstacles that present themselves to both players and mediators.

Some players, ‘when creating their plots, write stories [...], establish networks of relationships [...], describe each city, with its government, religions,

climate, fauna [...]’ (Rocha, 2006, p. 115). Some game masters prepare documents containing relevant facts, important places, and challenges that can be used in their adventures. To do so, they use books and historical maps, producing texts and drawings that enhance the game.

In fact, textual production is closely linked to the game master’s work. Most games played by role-playing groups are designed by the game master or built in conjunction with the other participants. Such frequent writing practice reduces the difficulty of literary construction (Costa et al., 2005).

Creativity is also crucial when talking about role-playing games. Both game master and player are unable to predict the paths the story will take during the game. Every creation that has a well-defined beginning ends up being influenced by all participants through improvisation. Solutions are usually built together, channelling the creativity and spontaneity of each one towards the resolution of challenges, always aiming towards the benefit of the group as a whole.

◆ RESEARCH & AUTONOMY

Habitual research can help students develop their autonomy. As mentioned, many role-playing adventures are set in real places, recreating historical facts, or are based upon existing works of literature. This aspect of the game means that players are implicitly encouraged to conduct research.

Assuming, for example, that the adventure of a certain group is set in colonial Brazil, it is much more difficult to know how to react in the game’s situations if the player knows nothing about this period. Thus, the student is encouraged to seek out information about this historical period for their own benefit. The student may feel encouraged to visit libraries, search the internet, study the history of Brazil, understand the customs of the time and seek other information related to their character. In this way, they can even challenge the game master with phrases like, ‘There were no cars at that time, so my character will need a horse.’ This

demonstrates a maturation of the individual's personal autonomy.

Enriching the game becomes an incentivizing element to conducting research. It is common to find RPG players who are dedicated to researching costumes, weapons and customs from other times as a way to improve the story of the adventure (Rocha, 2006). Thus, game participants become accustomed to the habit of doing research while feeling rewarded for it, enriching the experience provided by the RPG.

◆ SOCIAL SKILLS, DISCUSSION & TEAMWORK

Teamwork and collaboration are the basic principle of today's society, according to Silva (2009). Individuals depend directly or indirectly on each other and it is possible to work with students to build awareness of interdependence and respect for others. This is present to a great degree in RPGs, because it is noticeable that, to a greater or lesser extent, RPG groups are generally organized as teams, seeking to achieve the goals proposed by the game by working together.

Understanding collaboration as a growing social necessity, RPGs can be considered an educational technique offering another means of socialization within the school environment: 'In this sense, the use of RPGs as an educational technology is an option that meets this new social condition, bringing dialogue, teamwork and collaboration to the classroom' (Silva, 2009, p. 11).

The RPG is not a competitive game. The fun of this type of game is not to defeat others, but to encourage the player to use their skills to cooperate with the other participants; that is, it is an exercise in dialogue and consensus. (Costa et al., 2005). During the dialogue, differences arise between the characters regarding the actions that should be taken in the game and, from there, it is up to the players/characters themselves to convince each other as to what is the best way forward for a given problem. Rocha (2006) believes that these sit-

uations are beneficial because they help players to develop their sense of responsibility, since it helps them to realize that their actions have consequences not only for themselves, but also for the group, as well as strengthening their ability to argue a case.

Another point worth mentioning concerns the relationship between the players' maturity and the improvement of their social skills. According to the maturity of each individual, there is more exploration of social interaction and reasoned argument instead of always seeking conflict: 'In traditional tabletop games, players, especially beginners, tend to solve problem situations through the use of their characters' powers, and feel the need to demonstrate their strength, forgetting that argument and discussion may be the best solution. Players of RPGs, as they become more experienced, tend to value the social interaction of their characters in problem-solving much more, detaching themselves from the character sheets, using their powers and strength much less and their social abilities much more. This evolution may serve as evidence that, in fact, participation in RPGs contributes to sociability.' (Rocha, 2006, p. 91)

◆ LOGICAL REASONING

Logical reasoning is a fundamental tool for skills development in various fields. RPGs can also be used to help improve this type of thinking. One of the role-playing gamers interviewed in Rocha's work (2006, p. 81) reported that 'making a decision under time pressure sharpens your logical thinking.' This quick decision-making, besides exercising reasoning ability, also helps the subject improve in self confidence.

RPGs empower their players to be active. Within the game they realize that there is a role to be played and, for that, they need to take a stand against the challenges presented. All the obstacles presented in RPG adventures tend to cultivate the player's logical reasoning, as there is a challenge to overcome them using, therefore, reasoning and creativity, which makes the game into a facilitator for

improving the player's logical ability (Silva, 2009).

It may also be perceived that as a game form, RPGs offer infinite possibilities for players. The limit is only in the rules of the game and in the players' imagination. Logical reasoning is developed in the need for improvisation. In virtually every moment of the game players are compelled to make decisions. Since an RPG is a very 'open' game, there is room for the exercise of reasoning, that is, the possibilities are always wide open. The mediator presents a stream where the bridge collapsed - what will the players do? They might build a new bridge, take the long way round and walk to the next crossing, swim across, get help from people on the other side, try to build a hang glider. Whatever can be conceived of can be attempted.

The activity of developing action plans is directly linked to the exercise of reasoning and, thus, can be explored by the educator as they require in order to work on certain skills and abilities related to reasoning and improvisation.

◆ SELF-EXPRESSION

RPGs are almost always played through the medium of oral expression. That is, it is in verbal narration that the adventure unfolds, the players play their characters and the drama is constructed. This can help players' ability to express themselves as they are asked to deal with different situations and characters. Players develop and improve their capacity for expression as they play their role within the adventure, as interaction, enunciation, and oral expression are necessary to move forward with the game.

The ability to express oneself is not only exercised through the interactions of the players, but it is also strengthened due to the effort the players and mediator make in portraying their characters, utilizing different forms of expression, in the characterization of different personalities (Rocha, 2006).

If RPG practice is so closely linked to expressive ability, it is very likely that shy people will have difficulty playing these games. Analysing the studies by Costa et al. (2005), one can find evidence sup-

porting this idea, however, the same authors reveal that the practice of role-playing has led to project participants experiencing decreases in shyness: 'In some of the participants it was possible to perceive a very significant shyness that caused impediments in the progress of their portrayals. And it was precisely on these indications that the changes came to appear most clearly. These students, at the end of the project, were communicative and participating, enabling new configurations in the group dynamics.' (Costa et al., 2005, p. 8).

The same authors also mention another factor that arose as a result of the spontaneity arising from some participants: the group's leaders became more aware of the situation, contributing even more to the process of loss of shyness. This spontaneity demonstrated by some players enriched the decision-making process, constituting an important element for the success of the game sessions that, at the end of the activities, already worked more smoothly than at the beginning of the process.

◆ EXPERIMENTATION OF THE REAL VIA THE IMAGINARY AND SENSE OF RESPONSIBILITY

The RPG is a significant tool for approaching aspects of reality through fantasy. The opportunity to simulate a real situation in a protected environment enables young people to overcome their tensions by supporting them in dealing with life's problems. However, it is important to ensure that each game proposal is matched to the participants' maturity level.

The experimentation of the real by the imaginary is so present that the structure of all RPG systems is forged to ensure that aspects of the real world are present in the game. 'By crossing a busy street we are exposing ourselves to hundreds if not thousands of variables: the slippery ground, a strong wind, a person running towards us, the distraction of a passing bird, a speeding car, a conversation, a friend approaching. Finally, to accomplish a simple and common task of everyday life, even

unconsciously, we take into account hundreds of considerations, we think about the consequences of our actions, both for our lives and for others. In a game situation presented in an RPG adventure, similarly, many variables are proposed to players, only the context changes [...] As we can see, both situations involve thinking, reasoning, choices that have consequences, but the first situation is real, so it will have real consequences for real life. Make a wrong choice and we may not have the chance to make any mistakes again. In the other case, the situations at stake are make-believe, the outcome of the choices in the game has no real-life consequences, thus making them an excellent opportunity to experience situations that, in real life, would have very serious consequences' (Rocha, 2006, p. 11).

According to Borralho and Viegas (2005), the protected environment of the game encourages participants to take risks. They feel free to try, succeed or fail, because mistakes do not lead to a penalty, but is part of the learning process. For the authors, the game, as with literature, functions as a way to test boundaries within a safe environment.

In the same manner, Rocha (2006) believes that players' portrayal of characters can serve as a kind of training for real situations. In the moment, players interact with other people within the game, playing characters other than themselves, they are given the opportunity to experience the consequences of their actions, noting the reaction of other characters, always within the game environment, which is a kind of simulacrum of real life.

The sense of responsibility is directly linked to role playing games for a variety of reasons. Compromising with other players is one of them. One of the players being missing can cause problems for the others, as it becomes necessary to create a justification for the absence of a certain character. Responsibility and the relationship between action and consequence are also linked. Within the game, there is a natural confrontation between the acts of the characters and their outcome. Often, in order for the group to achieve their goal, players end

up harming other characters - usually those under the control of the mediator, the antagonists - and sooner or later have to bear the consequences of their choices. This relationship is a factor that enhances the development of individual responsibility. (Rocha, 2006).

➤ WORKING WITH DIVERSE CONTENT

You can use an RPG to work with virtually any content, whether it is part of your curriculum or not. However, I advise you to beware of excessive 'pedagogization' of the game so that there is no disruption to the experience of the game. A common situation, which can greatly reduce the possibility of piquing and maintaining the students' interest, is when the game system is overloaded by introducing too much curriculum content in a disorganized way, and part of the fun is removed (after all, the game was initially designed for fun, not for teaching).

Therefore, I suggest that you do not forget the first objective of the game: entertainment. This means that when working with classroom content through the game, it is important to always focus on what will really attract students to the activity, that is, playing the game. If the RPG activity is overloaded with all kinds of school content, without any relationship to its context, it will be nothing more than a conventional class orbiting a misplaced game.

I suggest, then, that a good way to insert content into roleplaying is through a well-crafted context. Some examples:

- On a train journey you can work on physics content such as speed and displacement, and geography such as map reading and recognition of geographical features;
- When deciphering a document, you can practise using a foreign language;
- Content related to textual production may surface if players need to craft something like a letter;
- Creating representations of your characters, scenarios, or map making can support the development of artistic skills;
- Puzzles and riddles often exercise reason-

ing and mathematics skills;

◆ It is also possible to develop and work on many other skills and competences as well as curriculum content, through the medium of the game – the educator just needs to adapt the activity.

I hope that this way it will be possible to build an RPG adventure that is very interesting, exciting, attractive and, most of all, productive for the students.

BRINGING THE ROLEPLAYING GAME TO THE CLASSROOM

A number of questions may be raised regarding the use of RPGs in the classroom. I will try here to outline some probable questions that may be raised when elaborating a pedagogical proposal related to roleplaying.

One of the questions is related to the game master/mediator: who will it be? The answer will depend on how the planning is done. In classroom situations, anyone can be the mediator – this includes the teacher, students, volunteers, trainees or some other person involved with and committed to the educational process. Most important is that it be someone who is aware of the intended pedagogical purpose of the activity and who can lead the game sessions towards the proposed objectives.

The choice of a mediator will also directly influence the organization of game groups, which leads us to the second question: how many groups? It is quite complex to play with very large groups for several reasons: you may not be able to meet so many demands for attention, people may get bored waiting for their turn to play, there may be conflict all the time and so on. Thus, the educator may choose to divide the class into several simultaneous or asynchronous groups, which will allow different approaches.

In parallel groups, the educator cannot be with everyone at the same time, which will probably lead to the need to delegate tasks – a good time to work on the issue of autonomy with students. By naming some students as mediators, several

groups can be playing at the same time, with the teacher acting only in a supervisory capacity. You may also operate a rotation system for the mediators, providing the experience of this role for all participants.

In the case of separate groups, the teacher can always act as the mediator, since each group will be playing at different times. However, it is also possible to apply the practice of rotating the mediator role amongst participants, depending on the needs of the game. In the form of separate groups it is possible to give more attention to the students, so it is up to the educator to choose the most appropriate format to make the game activity effective.

Another question that may arise concerns the best time to use the game with students. I know that some teachers take advantage of regular class schedules to bring RPG into the classroom, while others prefer to use them as an additional workshop-style activity outside normal class times. There really is no exact formula and there is no way to predict the best scenario for each class. One thing that can be considered is the fact that it may happen that not all students are interested in the game, which would indicate extracurricular workshops as a more viable alternative, but again, it is up to the teacher, knowing their students best, to understand which approaches may be most effective.

One final question concerns students' motivation to play RPGs. I have already commented on the game objectives and warned of the possibility of an 'excessive pedagogization' of the system, which may lead the students not to show interest in the proposal. Thus, it is up to the teacher to choose a subject or theme, perhaps consulting the students and including them in the discussion, because they are one of the most interested parties, that can motivate them. This means that the proposal to bring RPG into the classroom can be more effective if students 'buy in to' the idea, the goal of the game.

It is also important to note that the mediator

may encounter some ethical dilemmas during the course of play. With a game set in colonial Brazil, there may be many situations that make players uncomfortable, like slavery, violence, discrimination etc. The mediator needs to be prepared to handle these moments prudently if they occur. This can be alleviated if all players agree in advance on the content of the game. Even if conflicts do occur, these situations may trigger very productive debates as long as these situations are anticipated.

I believe that, taking into consideration these points that I mentioned, it is possible to start the construction of a pedagogical proposal that can please both educators and learners. However, I am not naive enough to think that all this is a ready-made formula. We have, in fact, something that needs to be a collective construction, carried out gradually, so that we can adapt and evolve within a game proposal that will support students in building knowledge and developing skills and competencies. Knowing, therefore, that much remains to be researched and experimented with, I turn to my concluding remarks.

FINAL THOUGHTS

The roleplaying game is an extremely flexible and adaptable form of entertainment. Therefore, it is up to the mediator to decide how to conduct the sessions/matches. A good exercise is to start by investigating whether certain content that will be worked on can best be used in conflict situations or in quiet times. Similarly, it is worthwhile trying to see if a game that is more focused on narrative and exploration of character may be more beneficial than another approach in which fighting and rolling dice prevail.

Thus, it is possible to have games focused on different fronts: roleplaying; resource management (commanding an army, for example); pure combat (all solved through fighting skills); puzzle-solving (searching for clues and investigation); a mixture of the preceding; new opportunities tailored to the needs of the group. There are no limits to what can

be worked on, just develop a consistent pedagogical script and use the imagination so that the RPG can permeate and/or trigger learning.

I noticed in some workshops I conducted with high school students that after the end of the period in which RPGs were used in school, many students continued to play on their own, developed their own stories and continued to use this tool which at first seemed to have two inseparable faces, like the sides of a coin: fun and learning. I hope that from these brief guidelines it will be possible to understand more about the roleplaying game and from there to tap into its educational potential. I wish you good games and good learning.

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THANKS: ENGLISH EDITION

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TIMELINE FROM 1500 TO 1650

We offer here a chronology of events in Brazil and the rest of the world over the period of 75 years before and 75 years after 1575, to understand local and world events in the historical context of this book. This chronology can be useful for medi-

ators who want to situate their campaigns in other decades, or integrate historical elements into their campaigns.

Due to the uncertainty of many sources of this era, some dates are approximate.

◆ KEY EVENTS RELATED TO BRAZIL

◆ KEY EVENTS ELATED TO THE WORLD

- | | |
|---|---|
| <p>◆ 1500 – It is estimated that over four million natives lived in the lands that today make up Brazil.</p> <p>◆ 1500 – Three months before Cabral, Vicente Yañez Pinzón arrives on the coast of present-day Brazil. His small fleet fights coastal people (probably Potiguara) and sails the Brazilian coast from Pernambuco to the mouth of the Amazon River.</p> <p>◆ 1500 – Pedro Álvares Cabral, a Portuguese explorer, arrives in Brazil and claims the land for Portugal. Gaspar de Lemos returns to Portugal with <i>The Letter of Pêro Vaz de Caminha</i>. He presents King Manuel with parrots, monkeys, brazilwood and even a human captive.</p> <p>◆ 1500 – Guru Nanak begins to spread Sikhism.</p> <p>◆ 1501-1504 – Gonçalo Coelho (with Amerigo Vespucci) and Gaspar de Lemos explore the Brazilian coastline. In 1504, Amerigo Vespucci publishes <i>Mundus Novus</i>, a letter about his travels in the New World.</p> <p>◆ 1501 – Safavid Dynasty established in Persia.</p> | <p>◆ 1502 – First African slaves in the Americas.</p> <p>◆ 1503 – The king of Portugal, Manuel I, creates the Indian Trade Institute, known as the Casa da Índia, to manage Portuguese overseas territories.</p> <p>◆ 1503 – Spanish forces defeat the French at the Battle of Cerignola, considered the first major battle decided by firearms.</p> <p>◆ 1503-1506 – Leonardo da Vinci paints the <i>Mona Lisa</i>.</p> <p>◆ 1504 – The Donation of São João Island (later Fernando de Noronha) is the first land grant in Brazil made by the kings of Portugal.</p> <p>◆ 1504 – French corsairs begin to visit the Brazilian coast to collect brazilwood.</p> <p>◆ 1505 – Essomeriq, a chief of the Carijó people, travels to France with Binot Paulmier. He becomes the Frenchman's heir and lives in France until 1583, passing away at 94.</p> <p>◆ 1505 – The first German travel account of Brazil is published in Augsburg. The author is the merchant Lucas Rem.</p> |
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- ◆ **1506** – Hundreds of Jews and ‘New Christians’ are killed in the Lisbon Massacre.
- ◆ **1507** – German cartographer Martin Waldseemüller creates the first cartographic document showing the American continent, and names it as America.
- ◆ **1507** – In Augsburg the travel account *Newen Zeytung auss Presilig Landt* (‘News from the Land of Brazil’) is published.
- ◆ **1507** – Smallpox on the island of São Domingos decimates the Taíno population.
- ◆ **1508-1512** – Michelangelo paints the ceiling of the Sistine Chapel.
- ◆ **1509** – Henry VIII is crowned king of England.
- ◆ **1509** – At the Battle of Diu, the Portuguese armada defeats fleets from Cairo, Calicut, Gujarat, Venice and Ragusa and establishes European dominance in the Indian Ocean.
- ◆ **1509-1543** – Afonso I of Kongo converts the Kingdom of Kongo to Christianity and regulates slave trafficking with the Portuguese.
- ◆ **1510** – A French ship sinks in the Bay of All Saints (present-day Salvador, Bahia). All are slain by the Tupinambá, except the Portuguese Diogo Álvares Correia, later known as Caramuru. He marries a daughter of the Tupinambá chief and, later, facilitates the relationship between the Tupinambá and the founders of the city of Salvador.
- ◆ **1510** – Goa established as Portugal’s base in India.
- ◆ **1511** – Portuguese conquer the city of Malacca (Malaysia) and start a colony there. This generates a triangular conflict between Portugal, the Aceh Sultanate and the Johor Sultanate for control of trade in the region, which continues for over a century. The Portuguese build the Fortress of Malacca, considered impregnable in its day.
- ◆ **1513** – João Ramalho sinks near São Vicente and begins to live among the Guaianases, where he becomes an important chief.
- ◆ **1513** – Niccolò Machiavelli writes *The Prince*.
- ◆ **1513** – Vasco Nuñez de Balboa crosses the Isthmus of Panama to the Pacific Ocean.
- ◆ **1513** – Jorge Álvares, from Portugal, is the first European to sail to China.
- ◆ **1514** – Estevão Fróis finds the mouth of the River Plate and has a friendly meeting with the Charrua.
- ◆ **1516-1519** – The navigator Cristóvão Jacques receives orders from the king of Portugal to watch and preserve the Brazilian coast.
- ◆ **1516** – A trading post is built on the Igarassu River near Itamaracá.
- ◆ **1516** – Brazil’s first church founded in Porto Seguro by missionaries.

- ◆ **1516** – Saint Thomas More publishes *Utopia*, a book that references the New World in its model for the perfect society.
- ◆ **1516-1517** – The Ottomans conquer Egypt, Arabia and the Levant, defeating the Mamluk Sultanate.
- ◆ **1517** – Martin Luther publishes his *Ninety-Five Theses* and initiates the European Reformation.
- ◆ **1519-1521** – Hernán Cortés conquers the Aztec Empire, aided by a Tlaxcalteca army.
- ◆ **1519-1522** – Fernão de Magalhães (Ferdinand Magellan) and Juan Sebastián Elcano circumnavigate the Earth.
- ◆ **1520-1566** – Suleiman the Magnificent reigns in the Ottoman Empire.
- ◆ **1520** – The Portuguese send a diplomatic mission to Ethiopia.
- ◆ **1521** – João III becomes king of Portugal.
- ◆ **1524-1525** – Aleixo Garcia, castaway, forms an army of two thousand Guaraní men to seek the legendary ‘White King’. They reach Peru, but are massacred on their return.
- ◆ **1526** – Brazilian sugar arrives in Lisbon for the first time.
- ◆ **1526-1527** – Cristóvão Jacques is in charge of fighting the French in Brazil. He patrols the coast with a small fleet. In the first European naval battle in Brazil, he captures three French galleons off the coast of Bahia.
- ◆ **1526** – Mughal Empire founded on the Indian subcontinent by Babur.
- ◆ **1527** – Rebellious troops of Charles V, the Holy Roman Emperor, plunder the city of Rome. The event is considered the end of the Italian Renaissance.
- ◆ **1527** – Prince Fatahillah attacks Portuguese residing in Sunda Kalapa (Java), conquering the port for the Demak Sultanate and renaming it to Jayakarta.
- ◆ **1528** – Probable beginning of the sale of native slaves to Europeans, when Cosme Fernandes, an exile who lived among the native people, gives Diego Garcia eight hundred slaves.
- ◆ **1529** – At the Siege of Vienna, Austrians resist Suleiman’s first attempt at invasion and curb the expansion of the Ottoman Empire in Europe.
- ◆ **1529** – The Treaty of Zaragoza gives the Philippines to Spain and the Moluccas to Portugal.
- ◆ **1530-1532** – English pirate William Hawkins visits Brazil three times.
- ◆ **1530-1532** – Bloody war between the brothers Atahualpa and Huascar weakens the Inca Empire. Atahualpa wins in 1532, only to soon be imprisoned by Francisco Pizarro. With the last emperor (Sapa Inca) under his control, Pizarro conquers the empire for Spain.
- ◆ **1531** – The French capture the Igarassu trading post and build a fortress on the island of Itamaracá. Pero Lopes de Sousa recaptures this fortress the following year.
- ◆ **1531** – Henry VIII breaks from the Catholic Church. In 1534, Parliament proclaims him supreme head of the Church of England.

- ◆ **1531-1532** – Martim Afonso de Souza explores the Brazilian coast and leaves settlers in Guanabara and São Vicente, in the first Portuguese attempt to form a permanent colony. Possible arrival of first African slaves in Brazil.
- ◆ **1533** – Construction begins of large-scale sugar mills and plantations in Brazil.
- ◆ **1534** – Creation of hereditary captaincies by King João III. Duarte Coelho de Albuquerque becomes the first hereditary grantee of Brazil, taking possession of Pernambuco (called ‘New Lusitania’) in 1535. His wife is perhaps the first Portuguese woman in Brazil.
- ◆ **1534** – French explorer Jacques Cartier claims Canada as a territory of France.
- ◆ **1534** – The Ottomans capture Baghdad.
- ◆ **1535** – Official founding of Porto Seguro by Pero do Campo Tourinho.
- ◆ **1535** – Duarte Coelho founds the town of Igarassu.
- ◆ **1535** – King João III’s decree allows Brazil to be used as a place of exile and releases Portuguese convicts to populate the country.
- ◆ **1535-1538** – Failed attempt to colonize Maranhão (village of Nazareth). Only two hundred of the nine hundred settlers survive; they return to Portugal.
- ◆ **1536** – Duarte Coelho founds Olinda.
- ◆ **1536** – Francisco Pereira Coutinho founds Vila do Pereira (later Vila Velha) in Espírito Santo.
- ◆ **1536** – Francisco Romero founds Ilhéus.
- ◆ **1536** – Inquisition established in Portugal.
- ◆ **1536** – First founding of Buenos Aires by Pedro de Mendoza (abandoned in 1542).
- ◆ **1536** – Calvin’s *Institutes of the Christian Religion* is published, which influences the formation of various Protestant sects, including the Church of Scotland (1560) and the Dutch Reformed Church (1571).
- ◆ **1537** – Founding of Recife.
- ◆ **1537** – A fortress is built at Asunción (present-day Paraguay), marking the foundation of the city.
- ◆ **1537** – Pope Paul III promulgates *Sublimis Deus*, forbidding the enslavement of natives of the Americas and all other peoples.
- ◆ **1539** – Founding of Bogotá.
- ◆ **1541** – Founding of Santiago.
- ◆ **1541-1542** – Francisco de Orellana navigates the entire length of the Amazon River, where he makes contact with huge native nations.
- ◆ **1543** – Portuguese noble Brás Cubas founds the first hospital in Brazil: the Santa Casa da Misericórdia de Santos.
- ◆ **1543** – The Portuguese are the first Europeans to make contact with Japan and establish the ‘Nanban Trade Period’, which lasts until the total exclusion of foreigners in the country, around 1637.
- ◆ **1543** – Nicolaus Copernicus publishes *De revolutionibus orbium coelestium* (‘On the Revolutions of the Celestial Spheres’), describing his heliocentric model of the solar system.

- ◆ **1544** – Only 13 men (5 on one side and 8 on the other) out of 800 survive the Battle of Kinloch-Lochy in Scotland.
- ◆ **1545** – After an attack by a Tupinambá force, Vila Velha is abandoned. The settlers travel to Porto Seguro. On their return two years later they are shipwrecked, then eaten by local people.
- ◆ **1545** – The famous Ottoman pirate Khayr ad-Din (Barbarossa) retires.
- ◆ **1545** – Spanish explorers discover a ‘silver mountain’ in Potosí (Bolivia). The mine will produce over 45,000 tons of silver from 1556 to 1783.
- ◆ **1545-1563** – The Council of Trent, the 19th ecumenical council of the Roman Catholic Church, is held. It is widely seen as embodying the Counter Reformation.
- ◆ **1546** – Founding of Santos.
- ◆ **1546** – Porto Seguro settlers arrest Pero Tourinho, official owner of the captaincy, on charges of heresy and send him to Portugal.
- ◆ **1546** – After an attempt to enslave them, the Aimoré begin a war against Ilhéus and Porto Seguro.
- ◆ **1547** – The landlord Francisco Pereira Coutinho is assassinated in his Captaincy of Bahia, during a revolt of the Tupinambá.
- ◆ **1547** – Ivan IV (later, ‘Ivan the Terrible’) becomes the first Tsar of Russia.
- ◆ **1548** – In Japan, firearms imported by the Portuguese are used on the battlefield for the first time.
- ◆ **1548** – The Ming dynasty closes the ports of China and prohibits trade with foreigners.
- ◆ **1548-1555** – Hans Staden makes two trips to Brazil. On the second trip, he is captured by Tupinambá people and spends years as a prisoner.
- ◆ **1548** – Luís de Góis writes a letter to King João III, informing him that the French are just one step away from taking Brazil for the French crown. The Portuguese king decides to establish a capital city for the colony.
- ◆ **1549** – Tomé de Sousa assumes the post of first governor-general. He takes five hundred settlers to Salvador, which becomes the first capital of Brazil.
- ◆ **1549** – The first Jesuits to settle in Brazil land in Porto Seguro, including Manuel da Nóbrega, the first provincial.
- ◆ **1550** – First official slave shipment to Salvador.
- ◆ **1550** – Queen Catarina sends female orphans to Brazil to marry. The vast majority of colonists are male.
- ◆ **1550-1551** – The Valladolid Debate, in Spain, is the first official debate on the right and treatment of the indigenous peoples of the Americas.
- ◆ **1550** – Part of the ‘magnificent show’ put on in Rouen to celebrate the arrival of King Henry II in the city, is ‘L’Isle Du Brésil’, featuring trees, parrots, marmosets and even native people brought from Brazil.
- ◆ **1551** – Founding of Nossa Senhora de Vitória (now Vitória).

- ◆ **1551** – Second failed attempt to found a colony in Maranhão.
- ◆ **1552** – Dom Pero Fernandes Sardinha, first bishop of Brazil, arrives in Salvador.
- ◆ **1552** – Russia conquers the Khanate of Kazan.
- ◆ **1553** – Arrival in Brazil of José de Anchieta, in the fleet of Duarte da Costa, second governor-general of Brazil.
- ◆ **1553** – Tomé de Sousa offers Hans Staden a two-year contract to serve as commander of the fortress of São Felipe, which is to be constructed on the clifftops of the island of Santo Amaro. The location has great strategic value, as it lies opposite Bertioga's São Thiago Fortress, and thus exposes any enemy ships in the sea channel between to crossfire from the guns of the two forts.
- ◆ **1553** – Tomé de Sousa founds the Santo André colony in the interior and appoints a captain, João Ramalho, who must ensure the blockade of the land route to Asunción with the aid of his native friends.
- ◆ **1554** – Founding of São Paulo and creation of the College of São Paulo by José de Anchieta and Manoel da Nóbrega.
- ◆ **1555** – Eighty Frenchmen, under the command of Nicolas Durand de Villegagnon, with the help of the Tamoio, expel the Portuguese and Temiminó from Guanabara. They build Fort Coligny and found the territory of France Antarctique.
- ◆ **1555** – André Thévet, a French Franciscan friar, visits France Antarctique.
- ◆ **1556-1572** – Mem de Sá is the third governor-general of Brazil. During his rule, he wages war against various indigenous peoples while offering protection to catechized natives.
- ◆ **1556** – Bishop Pedro Fernandes Sardinha is captured and eaten by Caeté people, after being shipwrecked off Alagoas.
- ◆ **1556** – Jean de Léry and other French Calvinists move to France Antarctique.
- ◆ **1556** – An earthquake in Shaanxi (China) is the most deadly in history, killing more than 800,000 people.
- ◆ **1556-1605** – Akbar the Great expands the Mughal Empire across northern India.
- ◆ **1557** – Hans Staden publishes *Two Voyages to Brazil* in German. The book is very successful in Europe, becoming one of the first best-sellers in history.
- ◆ **1557** – The Portuguese queen, Catherine of Austria, legalizes slavery of the Caeté.
- ◆ **1557** – The Ming dynasty approves a Portuguese settlement in Macau for trade.
- ◆ **1557** – Spain is the first nation in history to declare bankruptcy.
- ◆ **1558** – After the death of her sister Mary, Elizabeth becomes Queen of England. She will reign until 1603 (the 'Elizabethan era').
- ◆ **1558-1582** – The Livonian War involves Russia, Denmark, Lithuania, Poland and Sweden.
- ◆ **1558** – André Thévet publishes *Les singularitez de la France Antarctique* (published in English in 1568 as *The New found worlde, or Antarctike*).

- ◆ **1558** – Penha Convent built in Vila Velha (Espírito Santo).
- ◆ **1559** – A decree allows the importation of 120 African slaves for each sugar mill, a number that will increase rapidly in the coming decades.
- ◆ **1559** – Jean Nicot introduces tobacco to France, where it quickly becomes popular, even being used by the queen, Catherine de Médici.
- ◆ **1559** – Conclusion of the Italian Wars (since 1494).
- ◆ **1560** – At the Battle of Djerba, the Ottomans defeat a combined Spanish, Neapolitan, Sicilian and Maltese naval force.
- ◆ **1560** – Mem de Sá battles the French at Rio de Janeiro and destroys the Coligny fort in Guanabara.
- ◆ **1560-1565** – Jorge Coelho de Albuquerque, son of Duarte Coelho, wages war against the Caeté, expelling the survivors from Pernambuco for good.
- ◆ **1560** – Jesuits found the town of Senhor da Vera Cruz (now called Baiacu) on the island of Itaparica.
- ◆ **1561** – Founding of Santa Cruz (Bolivia).
- ◆ **1562** – The Tupiniquim chief Tibiriçá repels an attack by the Carijó against São Paulo and saves the city.
- ◆ **1562-1598** – Catholics and Huguenots fight in the French Wars of Religion.
- ◆ **1563** – José de Anchieta is taken hostage by the Tamoio. He writes *De Beata Virgine Dei Matre Maria*, a poem with more than five thousand verses, on the beaches of Ubatuba.
- ◆ **1563** – Manuel da Nóbrega and José de Anchieta negotiate the treaty known as the 'Peace of Iperoig' with the Tupinambá.
- ◆ **1563** – The Black Death kills 80,000 people in England.
- ◆ **1565** – Estácio de Sá founds São Sebastião de Rio de Janeiro (today's Rio de Janeiro) and begins a complete expulsion of the French and Tamoio from the region.
- ◆ **1565** – In one of the most famous battles of the century, Knights Hospitaller of Malta resist an enormous Ottoman army in the Great Siege of Malta.
- ◆ **1565** – The Spanish establish their first settlement in the Philippines, in Cebu.
- ◆ **1565** – The Spanish found the city of Saint Augustine, the oldest city in the present-day United States.
- ◆ **1566-1648** – The Dutch Republic fights for independence from Spain in the Eighty Years' War.
- ◆ **1567** – Mem de Sá and Cristóvão de Barros arrive in São Sebastião with reinforcements and, with the help of Chief Araribóia and his Temiminó, defeat the French and Tamoio. Estácio de Sá dies from his wounds a month later. At the request of the Portuguese, the Temiminó establish the village São Lourenço dos Índios (present-day Niterói), to protect the opposite side of Guanabara Bay.

- ◆ **1569** – The Great Plague of Lisbon causes 60,000 deaths.
- ◆ **1570** – The ‘Law of Ordinances’ establishes the criteria for the organization of *bandeiras* (‘banners’), companies with permission to explore the interior of Brazil. Members of these companies are called *bandeirantes* (‘bannermen’).
- ◆ **1570** – A Royal charter prohibits enslaving Brazilian natives except in cases of ‘just war’. Thus begins the era of ‘defensive *bandeirismo*’, during which bandeirantes use this charter as a justification to attack and enslave the indigenous people.
- ◆ **1571** – In the Battle of Lepanto, the alliance known as the ‘Holy League’ defeats the Ottoman Empire. The battle, involving more than 400 ships, is one of the largest naval battles in history.
- ◆ **1572** – Mem de Sá dies and Brazil is divided between two governments, North and South, with capitals in Salvador and Rio de Janeiro.
- ◆ **1572** – Luís de Camões publishes *Os Lusíadas*, widely regarded as the most important work of Portuguese literature.
- ◆ **1572** – Thousands of Huguenots are killed in France, in the Saint Bartholomew’s Day Massacre.
- ◆ **1573** – Santa Fé (Argentina) is founded.
- ◆ **1574** – Instigated by the French, Potiguara attack plantations in Pernambuco and kill more than six hundred people. Soon afterwards, the king of Portugal dissolves the Captaincy of Itamaracá and establishes, in its place, the Royal Captaincy of Paraíba.
- ◆ **1574** – The bandeirante Antônio Dias Adorno sets out on an expedition through the arid *sertão* backlands to Araçuaí. He returns with precious stones and seven thousand native slaves.
- ◆ **1576** – Pero de Magalhães de Gândavo publishes his *History of the Province of Santa Cruz*, the first major work of literature published in Europe about Brazil.
- ◆ **1577-1580** – Francis Drake circumnavigates the globe.
- ◆ **1578** – Publication of *Voyage to the Land of Brazil*, in France, by Jean de Léry.
- ◆ **1578** – Reunification of Brazil, with its capital in Salvador.
- ◆ **1578** – Death of Dom Sebastião, king of Portugal, in battle against the Arabs of North Africa. His great-uncle Dom Henrique takes over the kingdom, sixty-six years old.
- ◆ **1580** – Possible formation date of the Quilombo dos Palmares, in the Captaincy of Pernambuco. A *quilombo* was a community of escaped slaves and other fugitives.
- ◆ **1580** – Death of Dom Henrique, without an heir. Philip II, king of Spain, takes the Portuguese crown. This begins the Iberian Union between Portugal and Spain (which lasts until 1640).
- ◆ **1580** – Second founding of Buenos Aires.
- ◆ **1582** – The sovereignty of Philip II is sworn in Brazil.
- ◆ **1582** – Benedictines arrive in Bahia and begin the construction of the Monastery of São Bento da Bahia.

- ◆ **1582** – Pope Gregory XIII introduces the Gregorian calendar, which over the centuries would become the most widely used calendar in the world.
- ◆ **1583** – The English pirate Edward Fenton invades Santos and remains there for a month, until driven out by Spanish ships.
- ◆ **1584-1645** – Life of Miyamoto Musashi, legendary Japanese swordsman.
- ◆ **1585** – Founding of Filipéia, modern-day João Pessoa in Paraíba.
- ◆ **1586** – There are now an estimated 14,000 African slaves in Brazil, some 25% of the colony's population.
- ◆ **1587** – Gabriel Soares de Sousa publishes his *Descriptive Treatise on Brazil*.
- ◆ **1587** – English pirates, commanded by Robert Witherington and Christopher Lister, invade Recôncavo, but are defeated.
- ◆ **1587** – The Sultanate of Mataram (1587-1755) is formed on the island of Java.
- ◆ **1588** – The 'Invincible Armada' of Spain is defeated by the English, after losing many ships to a storm.
- ◆ **1588** – Founding of San Juan de Vera de las Siete Corrientes (Argentina).
- ◆ **1589** – The Carmelites arrive in Rio de Janeiro.
- ◆ **1589** – The Spanish defeat the English 'Counter Armada' invasion.
- ◆ **1590** – Cristóvão de Barros founds São Cristóvão after the defeat of the native inhabitants of Sergipe, in which thousands are killed and enslaved.
- ◆ **1591** – English pirate Thomas Cavendish captures Santos and remains there for two months.
- ◆ **1591** – Heitor Furtado Mendonça, appointed by the Holy Office, arrives in Bahia to lead the Inquisition in Brazil.
- ◆ **1591** – The Songhai Empire (1464-1591) of west Africa is defeated by the Saadi Sultanate.
- ◆ **1592** – An attack on Vitória by Thomas Cavendish is repelled.
- ◆ **1592** – Shakespeare's plays and poems start to gain fame in London.
- ◆ **1592-1598** – Korea defends itself from two Japanese invasions.
- ◆ **1593** – The pirate Richard Hawkins visits the coast of Brazil.
- ◆ **1593-1606** – The Long Turkish War, between the Habsburg monarchy and the Ottoman Empire.
- ◆ **1595** – José de Anchieta publishes *Arte da Gramática da Língua Mais Usada na Costa do Brasil* ('A Grammar of the Most Used Language on the Brazilian Coast'), the world's first Tupi grammar.
- ◆ **1595** – James Lancaster sacks Recife, together with Dutch, English and French pirates.

- ◆ **1596-1602** – The Spanish Plague kills over half a million people.
- ◆ **1599** – Founding of Natal.
- ◆ **1600** – Fall of the powerful Mali Empire (1235-1600) in Africa.
- ◆ **1600** – Tokugawa Ieyasu wins the Battle of Sekigahara, going on to found the Tokugawa Shogunate in 1603, which will control Japan until 1868.
- ◆ **1601** – Bento Teixeira, Brazilian poet, publishes *Prosopopéia* in Lisbon.
- ◆ **1601** – Michael the Brave unifies Wallachia, Moldavia and Transylvania.
- ◆ **1601-1603** – The famine of 1601-1603 kills almost a third of the population of Russia.
- ◆ **1602** – The government of the Netherlands sponsors the formation of the Dutch East India Company ('Vereenigde Oostindische Compagnie' or VOC).
- ◆ **1603** – James VI of Scotland succeeds Elizabeth to the throne of England, becoming James I of England and ruling both countries.
- ◆ **1605** – Cervantes publishes the first part of *El ingenioso Hidalgo Don Quixote de la Mancha*.
- ◆ **1606** – Dutchman Willem Janszoon is the first European to visit Australia.
- ◆ **1606** – The Dutch, through the VOC, make their first attempt to dislodge the Portuguese from Malacca.
- ◆ **1607** – Jamestown is the first British settlement established in the Americas.
- ◆ **1608** – The French found the city of Quebec, the oldest in Canada.
- ◆ **1609-1614** – Expulsion of the Moriscos (Muslim converts to Christianity) from Spain.
- ◆ **1610** – Founding of Santa Fé (present-day United States).
- ◆ **1610** – Galileo Galilei publishes *Sidereus Nuncius* describing his observations of Jupiter's satellites, craters of the Moon, and other subjects.
- ◆ **1612** – Founding of São Luis, 'Equinoctial France', by the French.
- ◆ **1613** – Michael I assumes control of Russia for the House of Romanov. The house remains in power until the Russian Revolution of 1917.
- ◆ **1614** – In Maranhão, the Portuguese and Tabajara defeat a French and Tupinambá army in the Battle of Guaxenduba.
- ◆ **1614** – Claude d'Abbeville publishes his *History of the mission of the Capuchin fathers on the isle of Maranhão and neighbouring lands*, an account of his experiences in Equinoctial France.
- ◆ **1615** – The French are expelled from Maranhão.
- ◆ **1615** – Four hundred colonists and catechized natives found the city of Santa Helena do Cabo Frio (now simply Cabo Frio).
- ◆ **1616** – The French are expelled from Pará, the last remaining French territory in Brazil. Belém is founded to protect against future incursions.

- ◆ **1618-1648** – Most of Europe is embroiled in the Thirty Years' War, with millions of deaths.
- ◆ **1618-1683** – The Manchus invade China and end the Ming dynasty.
- ◆ **1619** – The Dutch take Jayakarta from English and Javanese defenders, destroy the city, and found the new city of Batavia in its place.
- ◆ **1620** – Puritan migrants from England arrive at Cape Cod aboard the *Mayflower*.
- ◆ **1620-1621** – Second Polish-Ottoman War fought for control of Moldavia.
- ◆ **1621** – Brazil is separated into two states: Maranhão (capital São Luís) and Brazil (capital Salvador).
- ◆ **1621** – The Dutch massacre and expel the native population from the Banda Islands.
- ◆ **1621** – Founding of the Dutch West India Company (WIC).
- ◆ **1622** – English and Persians expel the Portuguese from their fort in Hormuz, dramatically changing the balance of power in the Persian Gulf.
- ◆ **1624** – The Dutch conquer Salvador. They are expelled the following year.
- ◆ **1625** – The WIC establishes the city of New Amsterdam (later, New York).
- ◆ **1627** – Friar Vicente do Salvador publishes his *History of Brazil*.
- ◆ **1627** – The aurochs becomes extinct.
- ◆ **1629-1631** – The Italian Plague kills around 280,000 people.
- ◆ **1630** – The Dutch conquer Olinda, and remain there until 1654. The recently formed WIC administers the colony.
- ◆ **1631** – The Jesuit priest Antonio Ruiz de Montoya leads more than ten thousand Indians of the Guairá missions in an escape from bandeirantes from São Paulo. They go to Paraguay.
- ◆ **1631** – Naval battle between Hispano-Portuguese and Dutch squadrons at Abrolhos.
- ◆ **1632-1653** – Construction of the Taj Mahal by order of Emperor Shan Jehan of the Mughal Empire.
- ◆ **1633** – Galileo tried by the Inquisition.
- ◆ **1634** – Dutch conquer Filipéia (modern João Pessoa).
- ◆ **1634** – Antônio Vieira (known as 'Paiçú', Tupi for 'great father') becomes a priest in Salvador and begins a career of more than sixty years defending the rights of Indians and Jews in Brazil. His travels, prayers, and publications are known worldwide.
- ◆ **1636** – Foundation of Harvard University, in the United States.
- ◆ **1637-1644** – Johann Mauritius van Nassau-Siegen becomes governor-general of Dutch Brazil. Dutch artists Frans Post and Albert Eckhout, hired by Maurício de Nassau, visit Brazil and depict the country in dozens of paintings.
- ◆ **1639** – Japan closes its borders to foreigners (until 1854).

- ◆ **1640** – Dom João IV declares himself king of an independent Portugal. End of the Iberian Union.
- ◆ **1641** – The Jesuit Cristóbal de Acuña writes *New Discovery of the Great Amazon River*, where he reports that there are more than 150 nations with different languages around the Amazon and its tributaries.
- ◆ **1641** – The Dutch conquer Maranhão.
- ◆ **1641** – Native Guaraní, with help from the Jesuits, defeat the bandeirantes of São Paulo in the Battle of Mbororé.
- ◆ **1641** – The Dutch form an alliance with Aceh and Johor to finally remove the Portuguese from Malacca, where they establish their own city.
- ◆ **1642** – The Overseas Council is formed by King João IV to manage Portuguese colonies in Africa, India and Brazil.
- ◆ **1642** – Dutchman Abel Janszoon Tasman is the first European to see New Zealand.
- ◆ **1642-1682** – Lobsang Gyatso, fifth Dalai Lama, unifies Tibet.
- ◆ **1642-1649** – English Civil War, which ends with the execution of the king, Charles I.
- ◆ **1644** – The Dutch are expelled from Maranhão.
- ◆ **1644** – End of the Ming dynasty and formation of the Manchu Qing dynasty.
- ◆ **1645** – The Battle of Monte das Tabocas marks the beginning of the Pernambuco insurrection against the Dutch.
- ◆ **1645-1669** – War between the Ottoman Empire and the Venetian Republic.
- ◆ **1648** – Founding of Paranaguá.
- ◆ **1647-1652** – The Great Plague of Seville kills about half a million people in Spain.
- ◆ **1648** – Georg Marcgraf and Willem Piso, scientists employed by Nassau-Siegen, publish *Historia Naturalis Brasiliae*, the first major scientific study produced on Brazil.
- ◆ **1648** – The First Battle of Guararapes pits Portuguese, native and black soldiers against the Dutch. Potiguaçu, a Potiguara convert known as Antônio Filipe Camarão, distinguishes himself in the battle and gains the honorific ‘Sir’ and title ‘Captain-Major of All Indians of Brazil’. Henrique Dias, freed slave, was another hero of the battle.
- ◆ **1648-1651** – Antônio Raposo Tavares travels from São Paulo to Mato Grosso and the Amazon, eventually reaching Belém and expanding Brazil’s borders.
- ◆ **1648** – The Peace of Westphalia recognizes the Dutch Republic and Swiss Confederacy, ending the Eighty Years ‘War and the Thirty Years’ War.
- ◆ **1649** – Financed with money from New Christians, the General Company of the Brazil Trade gains a monopoly on intercontinental trade.
- ◆ **1649** – Brazilian forces beat the Dutch again in the Second Battle of Guararapes.





SunnyMoon

BIBLIOGRAPHY

The idea for a new adventure can come from anywhere. When we look at the world around us, we store within us information that we can later use. It can be as simple as looking at a painting, or as complex as traveling to a different place. The important thing, to be creative, is always to feed the brain with new ideas. After all, all our creations are products of our previous experiences.

Therefore, the good mediator always seeks out the new, to have more 'fuel' for their adventures. And there is a place where we can travel to distant places and live other lives without ever leaving home: in the pages of books.

The fiction series was created from immense research, and a good read can serve you well to create your own adventures. In this section, there are dozens of suggestions for reading, many of which inspired *The Elephant & Macaw Banner*.

The internet is a beautiful source for research, but books are deeper sources of information. Many of these texts can be found in university libraries or online, and any one of them may inspire your next adventure.

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*From Governor Luís de Brito e Almeida to
King Sebastião I, August 1577*



In the past year, in the city of Porto Seguro, a most strange company has come together. Among its members: a freed slave of African provenance, a German mercenary and a Spanish woman who is the recent widow of a Portuguese tailor. Strangest of all, the one who leads this group is a nun: one Sister Vitória de Costa, recently arrived from Lisbon to work here in the houses of contemplation.

In their expeditions into the jungle, this group has accomplished some extraordinary feats, of a kind I would hardly expect from even my best men-at-arms. Some of these feats I shall report to Your Majesty in this letter...

PRE-GENERATED CHARACTERS

For those would like to start playing quickly, without creating their own characters, on the following pages we provide eight ready-to-play characters. The name, history, characteristics, initial skills and other permanent information are already filled in. It is only necessary to make a copy of the sheet and fill in, with pencil, some initial values for each character:

- **Age**
- **Passive Defence**
- **Active Defence**
- **Energy**
- **Money & Gear**
- In the space '**Points to spend**', write '**0**'

The basic information for each character is below:

NAME	AGE	PASSIVE / ACTIVE DEFENCE	ENERGY	MONEY	GEAR
Franz Klein	21	0 / 2	0	10 tostões (1,000 réis)	knapsack, hammock, set of clothing (simple), matchlock harquebus, 24 bullets, gunpowder, dagger, bandages
Uira	20	0 / 1	0	20 vinténs (400 réis)	knapsack, hammock, set of clothing (simple), 2 throwing axes
Matondo Masombo	22	0 / 1	0	20 tostões (2,000 réis)	knapsack, hammock, set of clothing (simple), warhammer, cooking pot, spoon
Luzia Beretário, 'Dayo'	18	0 / 2	0	20 tostões (2,000 réis)	knapsack, hammock, set of clothing (simple), rapier, viola
Ubiratã	20	0 / 3	0	8 tostões (800 réis)	bag, hammock, set of clothing (simple), halberd, charamela, engraving tools
Elena Ruiz	22	0 / 1	0	30 tostões (3,000 réis),	knapsack, hammock, set of clothing (simple), set of clothing (fine), cutlass, scissors, needles & thread
Uaçá*	19	0 / 0	10	Jewels worth 300 réis	knapsack, hammock, feathered headdress, maraca, smoking pipe
Sister Vitória da Costa	22	0 / 0	20	15 tostões (1,500 réis),	bag, hammock, religious habit, lute, diary, ink and quill pen, rosary

* Uaçá's maximum Endurance should be increased by one circle for having level 3 in Climbing.

CHARACTER SHEET



Name *Franz Klein* Age

Characteristics

- Miserly*
- Constant*
- Pessimist*

History

The son of farmers, Franz is a German mercenary in search of a fortune. He previously sold his services in the European wars, but he thinks he can profit more in Brazil. Physically, he is blond with blue eyes.

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
<i>Firearms</i>	●	●	●
<i>Blade Weapons</i>	●	●	○
<i>Soldiery</i>	●	●	○
<i>Climbing</i>	●	○	○
<i>Swimming</i>	●	○	○
<i>Agriculture</i>	●	○	○
<i>Field Medicine</i>	●	○	○
<i>German</i>	●	○	○
<i>Spanish</i>	●	○	○
<i>Tupi</i>	●	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○
	○	○	○

Physical Condition

Endurance

Critical damage

Notes:

Defence **Energy**

Passive Active

Money & Gear

Weapons	Damage

QUICK REFERENCE

FEATS

DIFFICULTY	TARGET
Easy	12
Intermediate	15
Difficult	18
Legendary	21

MOVEMENT RATES

MOVEMENT	SPEED (IN KM/H)	EXAMPLES
10	100+	falcon, cheetah
9	90-100	hummingbird
8	80-90	duck
7	70-80	horse
6	60-70	puma, emu, jaguar
5	50-60	fox, deer, rabbit, macaw, flamingo, vulture
4	40-50	elephant, bat (small)
3	30-40	HUMAN , peccary, tapir
2	20-30	bat (large)
1	10-20	pig, chicken, mouse
0	Less than 10	rattlesnake, sloth, turtle, mosquito, snail

SIZES

SIZE	WEIGHT	EXAMPLES
A	Less than 100g	mice, bats
B	Less than 1kg	dove, rat, squirrel monkey, fiddler crab
C	2.5 kg	rabbit, capuchin monkey
D	5 kg	coati, cat, sloth
E	10 kg	spider monkey
F	20 kg	peccary, emu
G	40 kg	giant anteater, caiman
H	80 kg	HUMAN , jaguar, pirarucu
I	150 kg	pig, gorilla, giant squid
J	300 kg	alligator, bluefin tuna
K	600 kg	horse, cow, polar bear, leatherback turtle
L	1,200 kg	walrus, giraffe
M	2,500 kg	rhinoceros
N	6,000 kg	African elephant, orca, oxalaia (dinosaur)
O	16,000 kg	Uberabatitan (largest Brazilian dinosaur)
P	50,000 kg	sperm whale
Q	150,000 kg	blue whale

COINS

Copper

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

Silver

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

Gold

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

LAND TRAVEL

TERRAIN	ON FOOT	MOUNTED
Trails and plains	6 leagues/day (32 km/day)	12 leagues/day (64 km/day)
Mountains	3 leagues/day (16 km/day)	6 leagues/day (32 km/day)
Dense woods	2 leagues/day (10 km/day)	1 leagues/day (5 km/day)

WATER TRAVEL

TERRAIN	CANOE OR ROWING BOAT
River	3 leagues/day (16 km/day)

ALLIES AND ENEMIES

PEOPLE	ALLIES	ENEMIES
Portuguese	Temiminó, Tabajaras, (Tupiniquim), (Tupinambá)	French, Tamoio, Potiguara, Caeté, Aimoré, (Tupiniquim), (Tupinambá)
French	Tamoio, Potiguara	Portuguese, Temiminó, Tabajara
Tupinambá		Tupiniquim, Caetés, Tupinaé, Maracá
Tremembé	(Potiguara)	Tabajara, (Potiguara)
Tabajara	Portuguese	French, Potiguara, Tremembé
Potiguara	French, (Tremembé)	Portuguese, Tabajara, Caeté, (Tremembé)
Caeté		Portuguese, Potiguara, Tupinambá, Tupinaé
Tupinaé		Caeté, Tupinambá, Maracá
Maracá		Tupinaé, Tupinambá
Aimore		Portuguese
Tupiniquim	(Portuguese)	Tupinambá, Papanase, (Portuguese)
Papanase		Goitacá, Tupiniquim
Goitacá		Papanase, Tupiniquim, (Portuguese)
Tamoio	French	Portuguese, Temiminó, Goitacá, Guaiana
Temiminó	Portuguese	French, Tamoio
Guaiana		Carijó, Tamoio
Carijó		Guaiana

WEAPONS

WEAPON	SKILL	HANDS TO WIELD	USE/RANGE	DAMAGE	NOTES
Spear	Throwing (Polearms)	1 (throw) 2 (melee)	Medium range or melee	2	
Throwing Knife	Throwing (Blade)	1 (throw) 1 (stab)	Short range or melee	1	
Throwing Axe	Throwing (Impact)	1 (throw) 1 (slash)	Short range or melee	2	
Dagger	Blade	1	Melee	1	
Cutlass	Blade	1	Melee	2	
Broadsword	Blade	2	Melee	2 (3)**	
Knife	Blade	1	Melee	1	
Machete	Blade	1	Melee	1	
Harquebus	Firearms	2	Long range	3	Takes one round to reload between shots
Musket	Firearms	2 + fork	Long range	4	Needs a round of preparation before the first shot. Takes two rounds to reload between shots
Pistol	Firearms	1	Medium range	2	Takes one round to reload between shots
Battleaxe	Impact	2	Melee	2 (3)**	
Warhammer	Impact	2	Melee	2 (3)**	
Club	Impact	1	Melee	2	
Halberd	Polearms	2	Melee	2 (3)**	
Lucerne Hammer	Polearms	2	Melee	2 (3)**	
Pike	Polearms	2	Melee	2	
Zarabatana	Blowgun	2	Medium range	1	
Crossbow	Mechanical	2	Long range	2	Takes one round to reload between shots
Bow and Arrow	Archery	2	Long range	1	
Rapier	Fencing	1	Melee	2	

*The weapons listed only for ranged use (such as harquebus, pistol, bow and arrow) can also be used in hand-to-hand battles, with a -3 penalty on attack tests, due to the difficulty in handling these weapons in these 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.

WEAPON RANGES

WEAPON	NORMAL RANGE (EASY FEAT)	EXTENDED RANGE (INTERMEDIATE FEAT)	EXTREME RANGE (DIFFICULT FEAT)	MAXIMUM RANGE (LEGENDARY FEAT)
Spear	3 to 9 varas (3 to 10 m)	9 to 18 varas (10 to 20 m)	18 to 23 varas (20 to 25 m)	23 to 27 varas (25 to 30 m)
Throwing Knife	3 to 5 varas (3 to 6 m)	5 to 9 varas (6 to 10 m)	9 to 12 varas (10 to 13 m)	12 to 14 varas (13 to 15 m)
Throwing Axe	3 to 5 varas (3 to 6 m)	5 to 9 varas (6 to 10 m)	9 to 12 varas (10 to 13 m)	12 to 14 varas (13 to 15 m)
Harquebus	3 to 27 varas (3 to 30 m)	27 to 50 varas (30 to 55 m)	50 to 73 varas (55 to 80 m)	73 to 95 varas (80 to 105 m)
Musket	3 to 40 varas (3 to 45 m)	40 to 64 varas (45 to 70 m)	65 to 86 varas (70 to 95 m)	86 to 109 varas (95 to 120 m)
Pistol	3 to 9 varas (3 to 10 m)	9 to 18 varas (10 to 20 m)	18 to 27 varas (20 to 30 m)	27 to 36 varas (30 to 40 m)
Zarabatana	3 to 9 varas (3 to 10 m)	9 to 18 varas (10 to 20 m)	18 to 23 varas (20 to 25 m)	23 to 27 varas (25 to 30 m)
Crossbow	3 to 27 varas (3 to 30 m)	27 to 45 varas (30 to 50 m)	45 to 64 varas (50 to 70 m)	64 to 82 varas (70 to 90 m)
Bow and Arrow	3 to 32 varas (3 to 35 m)	32 to 55 varas (35 to 60 m)	55 to 77 varas (60 to 85 m)	77 to 100 varas (85 to 110 m)

ARMOUR

ITEM	EFFECT	HANDS TO USE
Armour doublet or breastplate/cuirass	+1 Passive Defence	0
Helmet	+1 Passive Defence	0
Shield	+1 Active Defence	1

SKILLS THAT INCREASE YOUR MAXIMUM ENDURANCE VALUE

(AT LEVEL 3)

Acrobatics **Swimming**
Climbing **Boxing***
Physical Strength **Capoeira**
Running **Wrestling**

* In the case of **Boxing**, the character gains a point of Endurance at level 2 and another at level 3.

USE OF SUPERNATURAL POWERS

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

ENERGY

FAITH, BREATH OR IPA LEVEL	DAILY ENERGY
1	5
2	10
3	20

COMBAT ACTIONS

ACTION	SKILLS	TEST	EFFECT
<i>Attack, Melee</i>	Weapon or Martial Arts	An easy feat, subtracting <i>Active Defence</i> . Penalty of -3 for ranged weapons	Normal damage
<i>Attack, Strong</i>	Weapon (hand to hand) or Martial Arts	A difficult feat, subtracting <i>Active Defence</i> .	Add 2 points of damage to the attack
<i>Attack, Ranged</i>	Weapon (ranged)	An easy feat, subtracting <i>Passive Defence</i> . (May vary according to distance.)	Normal damage
<i>Attack, Precise</i>	Weapon	A difficult feat, subtracting <i>Active Defence</i> for melee attacks or <i>Passive Defence</i> at range.	Hit specific body part: 2 extra damage or mediator-defined effect
<i>Assist Attack</i>	none	none	Add +2 to an ally's subsequent attack in the same combat zone
<i>Protect</i>	none	none	Reduce your Active Defence to your Passive Defence value, adding the difference to the Active Defence of another character in the same zone (against creatures up to size J)
<i>Reload</i>	<u>Firearms</u> or <u>Mechanical Weapons</u>	none	Reload firearm or mechanical weapon
<i>Disarm</i>	Weapon (melee) or Martial Arts	A legendary feat, subtracting <i>Active Defence</i> .	Knock the opponent's weapon from their grasp
<i>Grapple</i>	<u>Wrestling</u>	Against opponent's Weapon or Martial Arts level	Immobilize the opponent (up to size H)
<i>Defend Yourself</i>	none	automatic	Penalty -2 against melee attacks until the end of the round (against creatures up to size J)
<i>Dodge</i>	<u>Capoeira</u> or <u>Acrobatics</u>	An intermediate feat	+2 Passive Defence until end of round
<i>Approach the Enemy</i>	none	none	Leave the Free state in order to enter a combat zone
<i>Move Away from Combat</i>	none	none	Leave current combt zone for the Free state but subject to free attacks from all enemies in the same zone
<i>Use Skill</i>	any	any	Attempt a feat
<i>Use Item</i>	none	none	Apply the effect of an item
<i>Escape</i>	none	none	Enter the state Escaping
<i>Surrender</i>	none	none	Ask enemies for mercy

COMBAT STATES

◆ Free ◆ In Combat ◆ Escaping

SKILLS

GENERAL SKILLS

Acrobatics
Field Medicine
Physical Strength
Prestidigitation
Riding
Running
Stealth
Swimming

WILDERNESS SKILLS

Canoeing
Climbing
Folklore
Foraging
Herbalism
Land Navigation
Tracking
Traps
Wildlife Lore

WEAPON SKILLS

Archery
Blade Weapons
Blowguns
Fencing
Firearms
Impact Weapons
Mechanical Weapons
Polearms
Throwing Weapons

MARTIAL ARTS

Boxing
Capoeira
Wrestling

SOCIAL SKILLS

Bargaining
Oratory
Persuasion

MILITARY AND NAVAL SKILLS

Artillery
Soldiery
Seafaring

CRAFTS

Cobbling
Cooperage
Goldsmithing
Gunsmithing
Ironworking
Joinery
Tailoring

ARTS

Cooking
Dance
Drawing
Engraving
Painting
Poesy
Sculpture
Singing
Theatre

MUSICAL

INSTRUMENTS

Bowed Instruments
Keyboard Instruments
Percussion
Reed Instruments
Stringed Instruments
Wind Instruments

OTHER TRADES

Accounting
Administration
Agriculture
Animal Husbandry
Architecture
Arrow-Making
Barber-Surgery
Carpentry
Cartography
Commerce
Dog Training
Engineering
Masonry
Mining
Scrivening

ACADEMIC

STUDIES¹

Astronomy
Humanities
Law
Mathematics
Medicine
Philosophy
Physics
Theology

¹ Level 2 in Latin is required to study these academic areas.

LANGUAGES

Portuguese
Latin
Spanish
French
Arabic

Tupi
Guarani
Aimoré
Goitacá
Maracá
Tremembé

Ewé
Fon
Yoruba

Kikongo
Kimbundu
Umbundu

SKILLS

DIVINE GRACES²

Faith

Blessing

- 1 – Bless +1
- 2 – Bless +2
- 3 – Bless +3

Daily Bread

- 1 – Restore Food
- 2 – Find Food
- 3 – Multiply Food

Defence Against Magic

- 1 – Sense Magic
- 2 – Protection from Magic
- 3 – Dissipate Magic

Healing

- 1 – Relieve Pain
- 2 – Remove Fever
- 3 – Expel Afflictions

Miraculous Events

- 1 – Prolong the Weather
- 2 – Prolong the Day
- 3 – Divine Coincidence

Prophecy

- 1 – Divine Vision
- 2 – Sense Life
- 3 – Seek the Truth

Protection from Evil

- 1 – Foresee Evil
- 2 – Defence Against Evil
- 3 – Banish Evil

² The character must have a level of **Faith** equal to or above the level of all other graces.

³ The character must have a level of **Breath** equal to or above the level of all other powers.

⁴ The character must have a level of **Ifá** equal to or above the level of all other powers.

POWERS OF BREATH³

Breath

Benevolent Powers:

Cure

- 1 – Cure Wounds
- 2 – Cure Venom
- 3 – Cure from Afar

Defence

- 1 – Grant Luck
- 2 – Protection
- 3 – Closed Body

Life

- 1 – Give Strength
- 2 – Cure Illness
- 3 – Return to Life

Malign Powers:

Death

- 1 – Drain Strength
- 2 – Send Disease
- 3 – Send Death

Harm

- 1 – Cause Wounds
- 2 – Poison
- 3 – Injure from Afar

Weakness

- 1 – Grant Misfortune
- 2 – Undefended
- 3 – Open Body

Neutral Powers:

Control of Nature

- 1 – Control over Plants
- 2 – Create Food
- 3 – Transformation

Counter Magic

- 1 – Locate Magic
- 2 – Identify Magic
- 3 – Unweaving

Spirit World

- 1 – Communicate with Spirits
- 2 – Spiritual Voyage
- 3 – Transportation

Weather

- 1 – Foresee Weather
- 2 – Natural Phenomena
- 3 – Tempest

POWERS OF IFÁ⁴

Ifá

Detection

- 1 – Detect Poison
- 2 – Detect Magic
- 3 – Detect Obstacle

Fortune

- 1 – Fortune +1
- 2 – Fortune +2
- 3 – Fortune +3

Health

- 1 – Cure Wounds
- 2 – Cure Maladies
- 3 – Ward Off Death

Influence

- 1 – Calm
- 2 – Change Sentiments
- 3 – Enchant

Negative Energy

- 1 – Cause Injury
- 2 – Weaken Enemy
- 3 – Avert Enemy

Protection

- 1 – Protection Against Enemies
- 2 – Protection Against Weapons
- 3 – Protection Against Magic

Spiritual Manipulation

- 1 – Communicate with the Ancestors
- 2 – Curtail Time
- 3 – Create Sigidi

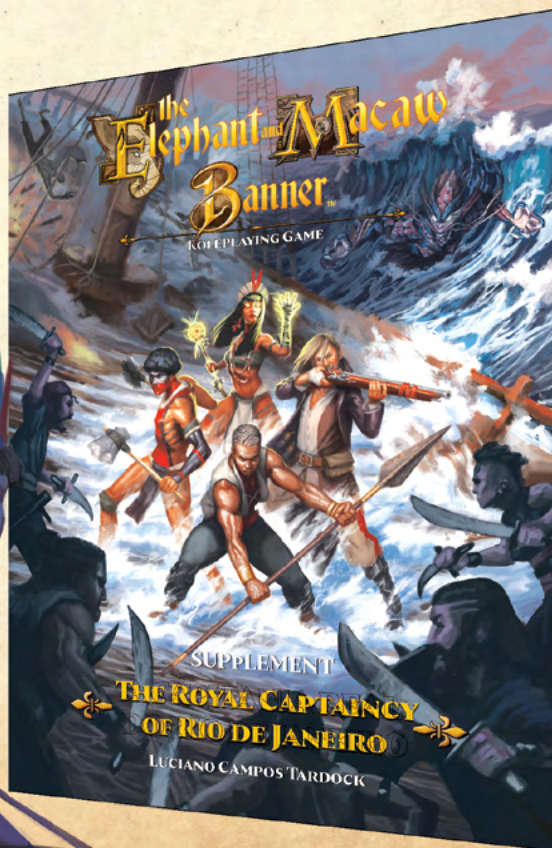
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CHARACTER SHEET

On the next page, we provide a character sheet that can be copied and filled out for your characters in the world of *The Elephant & Macaw Banner*.

You can download this character sheet and other resources from porcupinegames.com/EAMB

