

The Three Cups of Blood and Honor

On the 10th of Low-Frost, Rose: 47, the party recovered a book with this title from the *Sea Wyvern*, the derelict hideout of Night-Willow-Drake of House Morley. The book was stamped of the private library of House M'lahn.

The book is a historical account and academic study of a set of mysterious artifacts that arose from antiquity. The author of the book is Kharyn of House DeLamonte, Pax Arcana, published in Wintertide, Rose: 9.

Specifically, these artifacts - referred to as Cups or Chalices - have consistently appeared through pictograms, written depictions, oral accounts, and eyewitness testimony throughout all of recorded Floreth history.

The author states that there are some commonly-accepted beliefs concerning these artifacts, and from there, opinions and facts diverge. Commonly, it is believed that the artifacts:

- Were created for religious ceremonies during the Awakening (the time where patriarchy began to dissolve in favor of matriarchal systems, which would be roughly 1,500 - 1,200 years ago);
- That most if not all of the artifacts were created by the same artist;
- That there are 27 artifacts in total, groups of three, broken into nine factions: Sacrifice and Penance, Blood and Honor, Rule and Regality, Academics and Profession, Arcana and Magicks, Divinity and Piety, Fortune and Charity, Strength and Compassion, and, the Black Cups.
- It is commonly believed that each of the factions - when drinking from the Chalices - yield specific kinds of mystical benefits to the consumer/possessor of the artifact. The specifics of those capabilities and benefits are matters of study, debate, opinion, and fantasy.

This book looks at those capabilities, legends, history, and background as they pertain to the Three Cups of Blood and Honor.

Each of the Three Cups have names:

- *Dignitate* (Prestige). A fine, slim chalice of silver and platinum; small green gems inlaid around the rim and base.
- *Magnitudo* (Greatness). A heavy chalice with two handles, gold, with a rim of platinum, and a stunning carving of a dragon at its base.

- *Venerationis* (Veneration). A wide-mouthed and wide-base dinner chalice, as one would find suitable for toasting; copper, silver, gems up the neck giving traction to the grip.

If you're curious, you would think that *Dignitate* best matches the description of the goblet you returned to House M'lahn.

The author goes into a lot of detail about the history of each Cup - their archeological record, discovery, ownership through the generations, legendary stories, philosophical significance as a relevant point against the other Chalices of the Set and against the other Sets - of which, I haven't written yet, and will maybe (someday) get around to...

... but in the meantime, each of the Cups bestow a certain magical affinity upon the party that owns and drinks from the Cup:

- *Dignitate* (Prestige). A sense of respect, entitlement, natural leadership is imposed upon others.
- *Magnitudo* (Greatness). A sense of immensity, importance, grandeur, significance is imposed upon others.
- *Venerationis* (Veneration). A sense of accomplishment, pride, and admiration is imposed upon others.

All Chalices are activated at the time of consuming liquid from the Cup. Those in the presence of the owner/consumer are impressed upon by the strange arcana of the artifacts. It is known that some kinds of liquids prepared with different rites lend different effects, as - for example, in this Set - *blood* changes the inherent magic of *Dignitate* from the School of Enchantment to the School of Necromancy; with *Magnitudo*, the School of Enchantment to the School of Illusion, and with *Venerationis* from the School of Enchantment to the School of Abjuration.

The effects of the Enchantment arcana are a matter of significant debate concerning the idea of *placebo*: for example, this author speculates, if your audience knows that you drink from *Magnitudo* will they respond in-kind, in awe of the importance of the moment and immensity of individual who's drinking from the Chalice? Do they respond so because of some kind of deft magic, or, because they, in fact, know the significance of the Artifact?

This creates a problem for academics like the author, as, if they're to study its effects, they find it difficult to discern the magic from the knowledge ... it requires many "blind studies" to measure effectiveness, and as this author has concluded, the magic is real and relates to many different schools of magic, especially when the specific liquid intended for the Set is consumed. The liquid and rites of preparation are a *trigger* that changes the magical states of the Cups.

... and then the author goes into some background, tests, theories