

IN NOMINE

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Inspired by the game of the same name from Steve Jackson Games

From its the thrilling crescendos and crashing cymbals of a joyous reunion to the somber dirges of a final farewell, from the rapid staccato of a military mission to the gentle lullaby of a snowy night, all of God's creation is a grand Symphony.

The Lord is its conductor, but as the Symphony unfolds, it is composed in real time by the mortals whose lives are its instruments, and the Angels and Demons who move among them. Angels move through the Symphony, in harmony with it, guiding it and allowing it to guide them. Demons subvert it to their own narcissistic vision. Humans follow its ebbs and flows in broad strokes, but don't perceive the grand design of it, except in flashes and fragments.

Politicians and businessmen oversee deals and trades, parents drive their children to school, lovers marry and raise children and divorce, the garbage truck comes once a week—but underneath the mundanity there is a secret conflict that plays out in little moments. A sobbing woman holding a bottle of pills receives a knock at the door from a kindly neighbor, a doctor cheats on his husband with a handsome stranger, a lawyer misplaces an important document and a killer goes free.

Some of these moments are happenstance, instants of pure chance of the vagaries of human kindness and cruelty, but others are intentional plays for the fate of the world, moves in a struggle that dates back to the Garden of Eden.

The War

The angels and demons refer to the plays to advance their goals, the missions to thwart their opponents, and the stakes to be won and lost as The War. The War is older than the written word, and is constant and ceaseless.

Demons, under the loose guidance of Lucifer, seek to corrupt God's plan, to further personal goals, and to ultimately draw human souls to Hell, where they will be squeezed of their essence in order to fuel further corruption. In Hell, Lucifer's ultimate goals are unknown, but the tides are slowly turning in his favor. Before mankind left Eden, when the first angels fell and became demons, the angelic host outnumbered the demonic forces two to one. Now, demons near the same numerical advantage, and pious souls are diverted to Hell at ever-accelerating rates.

Both God's angelic host and the demonic horde of Hell have reasons to keep their existence, and their conflict, hidden from humanity.

The old saying about the Devil's greatest trick is true: Lucifer and the Princes that serve him know that openly flaunting their presence would strengthen mankind's belief in God, and cut them off from their greatest source of essence: sinners.

Angels and their earthly allies maintain their secrecy, on the other hand, in accordance with God's plan, and those who overtly display their divine natures are hunted down quickly by the angelic servitors of the Archangel Dominic.

But the secrecy of The War is matched only by its intensity, and its conflicts consume the lives of nearly every angelic and demonic servitor on Earth. In every major city across creation, the tension is stifling. From drunken squabbles in biker bars to the debate states of gubernatorial elections, to the UN troops deployed internationally, there are angels and there are demons, sizing each other up, laying and thwarting plans, and waiting for the tipping point—that perfect moment to make the decisive strike.

Heaven

At the top of the celestial order is God, the creator of the stars and the sun and the skies, the Heavenly Father who sculpted the beast of the air and the sea. God resides in Paradise, a sequestered garden fortress within Heaven where the souls of the pure and just are called when they die, to rejoice in His unfathomable presence. Even for the Archangels, the highest-ranking among the host, it is exceedingly rare to enter or leave Paradise. Outside of the angelic Trisagion Chorus, who sing eternally the praises of God in His presence, almost no angels have seen Paradise from within.

While the human souls of Heaven reside in Paradise, the archangels oversee the remainder of Heaven, as well as the host's actions in the corporeal world. While Heaven continues to function relatively smoothly, the relations between archangels is not always friendly, or even cordial. There are even archangels who openly despise one another, but they manage for the most part to restrain themselves to debate and occasional counter-operations on Earth, rather than bringing their disdain to outright war in Heaven.

In Heaven, the host speaks the celestial tongue, an ancient sung language that predates any human language.

Only beings in celestial form can sing the celestial tongue, and it can be heard and understood clearly only by those who can perceive the Symphony, save for when an angel makes himself known and visible to mortals. The celestial tongue is an artistic and incorruptable language, incapable of expressing intentional lies. It can tell fictional stories, allegories, or parable, but the tone and cadence make it unmistakably clear that the words are meant as such. It is also possible for a person to speak things in the celestial tongue that are not true, so long as they believe them to be true. It expresses the true heart of the speaker, not necessarily the absolute and immutable truth, which is known only to God.

All creatures who hear the celestial tongue spoken can understand it instinctively.

Heaven is a gleaming garden-filled metropolis of unfathomable size, all of which is visible from the towering golden Council Spires in the center of the Eternal City, there the Seraphim Council oversees arbitration within Heaven, where divine purviews known as Words are assigned and indelibly woven into the natures of angels, and where the eldest of the seraphim, as well as the Archangels (with the exception of Eli, who still roams the Earth) vote on matters of celestial importance.

Throughout its unfathomable reaches, Heaven contains bustling exchanges overseen by Marc, and gardens where angelic musicians compose supernal music. Novalis occasionally journeys from her place in these gardens to the treeline where they meet the groves of ancient redwoods where Michael trains his elite warriors. Here she watches disapprovingly, or sometimes with resigned sadness, or sometimes she debates with Michael about the merits of peace versus conflict.

Far outside the eternal city, Jordi oversees a vast savanna containing the souls of animals who ascend to Heaven, and the angels in his service who take animal forms and live simple lives as beasts. No buildings mark this landscape, and the archangel of Animals swims in its rivers, soars through its skies. Jordi is hunter and prey. They are the alligator quietly observing, and diligent worker ant bringing food to their queen.

In the mountains beyond the savanna, where Janus and his servitors race and convene, when not on missions for their own archangel, or on loan to others, a towering volcano smokes eternally, and within it, sobbing, cackling, pacing, or catatonic, is Gabriel. Her servitors rarely leave the lava tunnels of the volcano, except when they are needed on Earth, their loyalty to their mistress is so great. They protect her, tend to her, and sometimes suffer for her instability, but all who have pledged their Hearts to her understand the burden she bears, the favor she holds in God's eyes, and the pivotal role she will play in the final days of The War.

Ives' Great Library is less a landmark and more a network that runs throughout the Eternal City and the cathedrals, fortresses, and abbeys beyond it. It runs parallel to the libraries of Earth, and any place where angels or humans store information, thought, or art are part of it. Because of this, it is all but impossible to locate specific information in the Great Library without intimate familiarity with it, and those few angels who know its limitless halls are usually busy answering to the archangels, and not available to guide would-be researchers to specific information. The Library is unmistakably linked to Jean's Halls of Insight, where the archangel's and their servitors develop new tools and technologies to aid in The War, and where they monitor and map the progress and innovations of humans on Earth and the demonic opponents of God's plan. There are even those who hypothesize that the Great Library may be connected, in its deepest recesses, to Kronos' infernal well of dark secrets in Hell.

Where Heaven nears the Marches, a shifting maze of dream and imagination, Blandine stands vigilant and mournful in her tower, protectively eyeing the mortals who slumber under her guidance, and forlornly watching the twisted mockery of her home that lies across the sea of shifting dreamscapes, in Hell.

There are sadder places still in Heaven. The homes of some of the former archangels—the dead, the lost, and the fallen—have been repurposed and reinhabited by new celestials who resumed their duties, but some homes still stand empty. The Halls of Creation, once the greatest theater, concert hall, and art gallery in the Symphony, is now mostly desolate, tended by a few remaining angels and relievers in Eli's absence. The barracks where Uriel mustered his angelic crusaders are now watched over only by hunting trophies: the dragons, ogres, and behemoths that the Archangel of Purity slew in his war against the creatures of the Marches and the monsters of the Earth, before being called to Paradise to reside with God. Laurence replaced the archangel in his station, but she commands Heaven's troops from an undecorated office in the Eternal City.

Perhaps the most haunting of all Heaven's abandoned strongholds is the Cathedral of Light, where Lucifer shone before the Fall. The stained glass of incomparable luster and vibrance remain, but without the Archangel of Light there to illuminate them, they are more haunting than welcoming. Without his servitors to attend him between the platinum pillars, the mirrored metal feels cold and somber. Since the day that Michael drove Lucifer back to his sanctuary and finally defeated him, casting him into Hell, those few servitors who did not join him in their rebellion were slain, their hearts destroyed, and their forces scattered. In the apse where their hearts once gleamed and where their forces were wrought apart, the silence itself seems to say, "Remember what happened here. Remember what we fought for, and remember that we failed."

Hell

When God cast Lucifer and his followers from Heaven, they found themselves exiled to a silent waste of smothering darkness and suffocating heat. Outside of Heaven, filled with God's light, outside of Earth and the cosmos that He had created. Lucifer and his wounded allies huddled where nothing had ever been. Over the millennia, they have built clamoring cities to push back the darkness and the silence.

These fallen, former trusted servitors of God, found themselves cut from His glory. Their very souls, which once hummed in tune with the Symphony, now clanged noisily against it. Their ability to hear the Symphony at all was dampened by their own soul crying out proudly in their minds. While they could still understand the celestial tongue, they could no longer speak it, save for broken words choked out painfully.

Over years of stilted and difficult communication, the demons, as these fallen came to call one another, developed their own language. One that could sing into the Symphony as easily as with the mouths of men. Perhaps most importantly for the forces of Hell as they began to develop their own society, one that could express lies. This infernal vernacular, sometimes simply called "the argot," is wholly unlike the celestial tongue.

It is not understood instinctively by those who hear it, and it cannot be translated by magic such as the Song of Tongues.

The ringing silence of the abyss that was is gone. Today, in Hell, the demon princes vie shamelessly for status and traction. They form alliances where beneficial, or manipulate one another into furthering their goals, but they are unified, more than anything, by mutual distrust. It is their need to monitor and stifle one another that keeps them bound together. Lucifer wanders through Hell and across the Earth, but doesn't rule the infernal realm directly. He allows Hell to be what it is. He acts as a guide and an arbiter to the demon princes, but not as their despot. Lucifer appears only when it suits him.

There is a degree of cunning in Lucifer's laissez-faire attitude. Despite Lucifer's extraordinary power—he could best any demon prince in nearly any contest of individual prowess—he has neither the definitionally-unmatched power of God, nor the loyalty of his princes in Hell that God has of His archangels. Were he to assume the same almighty-ruler stance that God takes in Heaven, he understands that the princes would grow unhappy and overthrow him. By allowing the principalities of Hell to war and compete with one another, he keeps the princes relatively weak and fragmented. And so he wanders creation, observing, scheming, and delighting sadistically in any misfortune that he stumbles across...or causes.

Hades is Hell's largest city, a dense and bustling slum. Whereas souls in Heaven are sequestered away in Paradise to be in the presence of God, souls in Hell are shuffled from principality to principality. They are tormented, tempted, corrupted, and sometimes torn apart entirely, to wring them of the essence of the divine that is in every human. God created man in his image, and a flicker of that truth still exists in each soul. Angels can pull essence directly from the Symphony, but the fallen must wring it forcefully from God's creation.

Before souls can be allocated, traded, and exploited, they pass through Hades. They enter into Hell under the watchful eye of two towering seraphim, who stand against the throngs of souls screaming and clamoring to enter into Heaven, or at least escape from Hell. Asmodeus and his demons rule this infernal metropolis. They navigate labyrinthine contracts and ever-shifting trade agreements to divide the dead into the care of the various princes. While Hell's legalisms themselves are built atop a rotten core and riddled with dishonest deals, Asmodeus does not tolerate deviancy from its principles. Bribery and corruption do occur, but those caught disobeying the letter of Hell's tangled laws do not survive long to enjoy the fruits of their indiscretions.

Some of the dead are shuffled to Gehenna, where Baal reenacts the greatest atrocities of human warfare with her human soul-puppets. She mismatches time periods and regions into a collage of violence and corpses. Baal's demons train against one another and against the tormented souls, taking roles as soldiers and generals, and wielding weapons designed in Vapula's workshops.

The volcanic principality of Sheol brings the poetic lakes of fire to their horrendous realization. Belial first cracked the charred bedrock of Hell to bring forth the molten stone and flowing fire beneath, and he rules Sheol now. Here, souls are tortured with unbearable heat. Demons literally burn them away for their essence, pull them from the rivers of flame, and allow them to heal, before unceremoniously tossing them unceremoniously back into the liquid, bound in chains or impaled on hooks, once their spirits have scarred over.

Some lucky souls from Hell can manage to bargain with their demonic tormentors for passage to Shal-Mari, a glittering casino overseen by Andrealphus and Haagenti. In this city of buffets and pimps, those souls are milked just as effectively as in Gehenna or Sheol, but few try to escape. In Shal-Mari, the dead willingly chain themselves to their own torment, indulging in excess and pleasure as their spirits erode, until they are passed as payment to some other prince.

The final stop for many are the catacombs of Stygia. Saminga collects the souls too damaged and ragged after decades or even centuries of torment, and her servitors pick apart their damaged forces. It is exceedingly

rare for a soul to be removed from Stygia once sent there, but there is almost a measure of relief from its dead. There are few screams of pain or pleas for mercy. The end is met, usually, in resigned silence.

Earth

The War originated in the celestial realm, but the conflict spills into the physical world as its primary battleground. Most people live their lives unaware of the divine and infernal agents that move among them. They work their jobs, they raise their children, they love, fear, toil, and die without knowing that the forces of Hell are kept at bay daily by angels and their human soldiers.

On Earth, most angels and demons wear human vessels, natural-seeming bodies constructed of essence. Some have vessels that resemble animals, or other special vessels granted by attunements, such as the stone vessels that the Archangel David can grant. Others possess human or animal hosts, such as the multifaceted kyriotates or the singularly wicked shedim. A few even navigate the world in their true celestial forms, invisible to most humans around them (page XX).

For the most part, celestials in the corporeal world do what they can to remain unnoticed while pursuing their goals and the agendas of their superiors. They wear modern clothing, they use mortal names, they speak human languages. Some even secure jobs, homes, or regular social engagements (see Roles, page XX).

Tethers

The archangels can manifest on Earth as they need. Wherever their Word in manifest, wherever God needs them to be, they can be. For lesser angels, and for demons, stepping between celestial and corporeal reality is trickier.

A tether ties the physical world to the supernatural one. When significant or persistent themes play through the Symphony, an angel or demon of sufficient might can use those refrains to tie a bridge between the physical world and Heaven or Hell. Thousands coming together for a single goal that leaves its mark on the world, a century of dutiful mortal dedication to a cause, even some single moments of extraordinary import such as the cracking of the Liberty Bell, these are the sorts of circumstances that create the conditions necessary for a tether to be tied between worlds.

Because the bond must be strong and deeply integrated into the Symphony for the tether to hold the weight of the angels or demons who will cross it, only events that occur without demonic or angelic interference can create tethers. The actions of angels and demons on Earth disturb the Symphony because they are not of the world, and so the plans and actions that they orchestrate do not run deeply enough in the Symphony to create a tether. This means it is not possible for angels or demons, even by the most subtle and gradual of manipulation, to intentionally create the conditions necessary for a tether to be possible.

Once those conditions **are** met, would-be tethers are often quickly found. An archangel or demon prince will assign a servitor to act as the seneschal of the tether, a sort of overseer and custodian, who will protect the tether from opposing forces, act as a guide to the celestials using the tether, monitor activity in the area, and maintain peace between servitors of the various superiors within the tether's perimeter, who often have conflicting goals, personalities, and ideologies.

While seneschals are often very competent in their own right (the overwhelming majority of them are Word-bound angels or demons, themselves) these duties keep a seneschal occupied. They cannot usually spare essence, songs, or resources, or leave the tether to assist in matters on Earth or in Heaven or Hell. Even the most multiplicitous kyriotate won't split her attention away from her tether, lest it be seized by the forces of Hell, or used by her superior while she is away.

Because the maintenance and protection of a tether requires the full-time attention of a notable angel or demon, some potential tethers go unused, especially if they are in inconvenient places or too close to other tethers, rendering them redundant. On rare occasions, however, a position is independently useful enough to two superiors that they both claim a single tether that is related to their respective words, each assigning their own senschal. The site of the Purity Distilling Company in Boston, where the cities great molasses flood originated, is a tether both to Kobal and to Haagenti, who are close companions in Hell as it is. The Western Wall in Jerusalem is a tether both to Creation and to Stone, despite the fact that Eli and David are barely civil with one another.

There is nothing preventing, in theory, a tether from being held by both sides of The War, but such a site would be a logistical nightmare to create, and an excruciating tightrope-walk to maintain. The senate chamber in Washington DC was once held by a seneschal in service to Ives, and another in service to Malphas, until the angelic forces were driven out by the Noble of Factions in the early 1950's, and the angel who was its seneschal in service to Destiny was killed.

Civilians

The overwhelming majority of humans cannot perceive the Symphony, cannot learn Songs, and have no idea that The War permeates the globe. It was first Michael who referred to these blissfully unaware mortals as 'civilians,' and both sides still call them that today.

While civilians are not the leading forces in The War, they are still crucial to it. In many ways, they turn the tides of war in an area with their capacity to chose compassion or avarice, patience or malice. In addition to being instrumental in what celestial plans come to fruition and which stumble into obscurity, their future is the spoils of the war. Those who achieve their destinies (page XX) further God's plan, while those who succumb to their fates (page XX) plummet into Hell, where they are wrung of their humanity and become fuel for greater atrocity on Earth.

Despite their importance, civilians cannot consciously spend essence, but they do store it within their souls. Civilians can only spend essence subconsciously, when they exert themselves in pursuit of their greatest passions, or in their times of greatest need. Generally the only use for which a civilian can spend essence is to gain an edge on a skill roll (page XX).

Civilians neither have nor need roles or vessels, they cannot be granted Words, they cannot have more than two forces in a single category, and they **never** disturb the Symphony with their actions.

Soldiers

There are humans who, knowingly or not, fight in The War. Soldiers are humans who have been recruited, usually by an angel or demon, to act as agents, allies, and liasons on Earth. Any human can be tapped as an informed ally, occupying an uncomfortable middle ground between civilian and soldier, but only the most dedicated, accomplished, or unfortunate are selected to serve as soldiers. All soldiers ultimately act in service to an archangel or a demon prince, usually by way of an intermediary servitor, and only archangels, demon princes, and Lucifer have the power to bind the extra force into a mortal and turn him into a soldier.

Soldiers of Heaven are generally informed of the basics of The War, or at least not actively deceived. They will generally know words like "Symphony" or "Choir" as they relate to The War, and will understand what role they are expected to play. Hellsworn soldiers rarely know the name of the demon prince they are serving, or sometimes even the name of the demon acting as their direct contact. And all this assumes that the Hellsworn even understand that they are dealing with demons.

All soldiers possess at least 5 forces, one of which they receive when they are selected, and can have up to 3 in a single category. This does mean that only a civilian with 4 forces has the spiritual strength to become a soldier. All previous attempts to turn a three-force human into a soldier, to imbue a human with a fourth force in a category, or to raise a second category to its third force, have failed fatally, with the exception of Lilith (page xx).

Soldiers can perceive the Symphony, so long as they have at least 2 celestial forces, and they can learn and use (though not teach) Songs. Soldiers can spend essence consciously, and they disturb the Symphony only through use of Songs. In all other regards, after all, they truly are humans, and harming one disturbs the Symphony as normal.

Soldiers in The War, like any soldier, can abandon their station, attempting to return to a normal life, pursuing their own interests, or even seeking out a new superior to serve, on the same side of The War, or on an enemy's side. Dominic's justicars and Asmodeus' demonic wardens ensure that soldiers who defect tend not to live long, though securing protection under another superior might save such a soldier's life, if they can do so before being eliminated. Other than their allegiance and how they are treated by their superiors, there is no practical difference between a soldier to Heaven and a soldier of Hell.

Some very powerful ethereal spirits can also create soldiers. Such soldiers are generally not trusted by either side of The War, and must be extraordinarily careful to either never be discovered, or to ingratiate themselves to the prevailing celestials in an area.

Many soldiers who do serve ethereal spirits are defectors from the War. In some cases, the prevailing thought in the area is that a soldier of a spirit is better than a soldier of the opposing side, but some celestials will always see ethereal soldiers as enemies.

Saints

There are those who devote themselves so fully to the Lord's vision for the Symphony, intentionally or not, that they are called even in death to acts as guides and protectors for humanity. Saints are human souls in Heaven who are called by the Seraphim Council to return to Earth in human form to act as agents of Heaven.

Saints are extraordinarily rare. Whereas soldiers on both sides number in the thousands, there are fewer than 200 saints on Earth at any point.

Once a saint returns to Earth at a tether, they are unable to re-enter Heaven until the death of their vessel. They cannot abandon their vessel in the way that an angel can, but their vessel, like an angel's, is not their body. They do not require food or sleep, they do not need to breathe, they do not become ill, and they age at a drastically lowered rate.

All saints can perceive The Symphony, and do not disturb it with their actions, except the use of songs. Saints can consciously expend essence and recover it as angels do.

Finally, every saint has an additional attunement: they are *blessed*.

Any time a demon targets a saint with a resonance, song, or attunement, the saint is allowed a resistance roll with their celestial forces. This resistance roll always requires only 1 success in order to prevent the resonance or attunement from working. If the ability would normally allow a resistance roll with another force, the saint may use either that force or their celestial forces, but always requires only 1 success.

Sorcerers

Perhaps the unluckiest mortals involved in The War, sorcerers serve Hell thanklessly and often unwittingly.

Each sorcerer has intentionally sought out power—poring over texts, sharing rituals on social media, and piecing together a working framework for magic through trial and error. For every ritual that works, there are ten thousand frauds created by hopefuls, liars, lunatics, and even genuine sorcerers attempting to obfuscate their true practices.

Those few unlucky mortals who do manage to piece together even a single genuine ritual become infernal pawns.

When a sorcerer performs a ritual, they broadcast their desires through occult infernal channels. Nearby demons can hear the intents of the sorcerer and for 7 days after the ritual, any sorcerer who attempted their magic cannot resist the resonance or songs of any demon who heard their plea, whether or not they chose to respond. Additionally, all rolls made to manipulate the sorcerer mentally or socially gain an edge.

Finally, any actions taken in answering a genuine sorcerer's ritual do not disturb The Symphony, for reasons that even the archangels do not fully understand, but many suspect Kronos of having a hand in.

While they are in no way obligated to, often demons *will* attempt to fulfill the wishes of sorcerers, both because it keeps that sorcerer practicing, and because it means a chance to affect the world without disturbing The Symphony.

Often multiple demons pull at a sorcerer's strings, usually without the sorcerer even being aware, and most sorcerers end up dying in gruesome ways.

A sorcerer cannot perceive The Symphony, cannot learn songs, and cannot consciously expend essence.

The Marches

A shimmering and frightful expanse lies between Heaven and Hell, where mortals nightly come unknowingly close to the infernal and the divine in their dreams and their nightmares. When most celestials talk about the Marches, this is what they are referring to: a roiling landscape of creativity, possibility, and primal emotion that stretches from Blandine's tower in Heaven to Beleth's fortress on the outskirts of Hades.

Each of these superiors controls roughly half of this expanse, with the exact borders shifting constantly as each side presses against the other on the border. When Beleth dominates the Marches, fear echoes across Earth and mortals turn fitfully in their sleep, while Blandine's victories claim more dreamers into her realm of hope, imagination, and joyous memories.

While they dream, the spirits of mortals exist only in mental bodies and are immune to both corporeal and celestial damage, unless acted upon with a power that explicitly states otherwise. These dreamers (humans and all other animals visit the Marches while they dream) cannot exist outside of their own dreamscapes, which manifest around them as they move. These constructed realities jostle against one another in the Marches, blending at the edges, pushing against one another, and collapsing to fill empty spaces as the scope of their inhabitants' perceptions shift, granting dreamers fleeting and nonsensical glimpses at other dreamscapes pressed against their own for brief moments throughout the night.

Angels and demons cannot create their own dreamscapes, but can move freely between the dreamscapes of others, and even exist in the surreal spaces between them.

The Deep Marches

There are areas beyond (to the extent that "beyond" is a meaningful concept in the Marches) the dreamscapes of mortals. The vistas of the Deep Marches are somewhat more stable than the matrix of

impermanent dreamscapes that most consider the Marches proper. These are the shores of ancient myth where dreams wash up and accumulate on inscrutable shores.

Here, the remaining gods dreamt up by humanity oversee fantastical palaces, starry forests, and misty cliffsides. Themes and stories and fears that repeat over centuries settle and coalesce here. Primordial desires and fundamental horrors find form and dominion in these strange lands.

The Deep Marches were once dense and rowdy with spirits and deities, ruling their spiritual domains and overseeing their servitors. These ancient gods and legends ventured forth into the dreamscapes proper to speak with their worshipers or court new ones, to treat with angels and demons, and sometimes even to find their way into the corporeal world through tethers.

Now, the Deep Marches are quieter. The spirits there receive less essence through ritual, and they number far fewer in the aftermath of Uriel's Purity Crusade. Whole pantheons were decimated by the armies of the Archangel of Purity, and their centuries-old homes were ransacked or razed.

Denizens

Mankind was created by God, but the denizens of the Marches were created by mankind. The pagan myths of the Marches were mostly wiped out by Uriel's forces, but scattered ersatz deities survived until the zealous archangel was called into Paradise by the Lord. These luck survivors hid in the furthest reaches of the Deep Marches, or cowered, pressed fearfully against the base of Beleth's tower.

As Uriel's servitors returned begrudgingly to Heaven to await reassignment to other superiors, the surviving ethereals surveyed their destroyed home.

Today, some of the remaining denizens of the Marches eagerly request permission from Beleth's demons to speak with mortals, smiling sycophantically at the servitors of Nightmares. Others lurk in the Deep Marches, plotting revenge. A few slink cautiously into dreamscapes to subtly influence mortals, and pry at what essence they can from curious mortals. Fewer still roam the corporeal world in ragged, centuries-old vessels, hoping to live undisturbed in what comfort they can manage.

The surviving denizens of the Marches vary wildly in form, in power, and in motive. The Egyptian Thoth, the Norse Freya (and a handful of Valkyries), and the Japanese Susanoo, at least, are known to have survived the destruction of their brethren. Other denizens are younger than the crusade, or are less well-defined and fit into no specific pantheon or mythology.

Death is perhaps the oldest of the spirits who owe allegiance to no mythos or culture. It has no allies in Heaven or in Hell (even Saminga quietly hates it for the essence and attention it diverts from her Word), and has survived as long as it has mostly owing to the vast number of names and faces by which it is inadvertently worshiped by the living. Centuries of fearful dreams have granted it a vast domain in the Deep Marches, which it nearly never leaves, for it knows that both sides of The War would destroy it if they could.

On the other end of the scale, in regards to power and infamy, there are countless fairies, sprites, wisps, hags, and boogeymen. Nameless creatures who form their own identities and absorb fragments of fancy and story, braiding them into forces and wrapping themselves in echoes of human desire, fear, and rage.

Baba Yaga presides, in an unofficial but rarely-questioned sense, over many of these lesser goblins and brownies.

Ethereal spirits are natural extensions of the nature of the Marches, and while they can don vessels and manifest in celestial or corporeal form on Earth, they are most at home when they are within their own realm. Additionally, the most powerful ethereal spirits have domain forces, which are a fourth kind of force similar to

the Word forces that angels and demons may possess. They offer similar benefits to a word force, and are used in all calculations of total forces, and as free successes on related rolls, but in all of their uses, they work only within the Marches. Domain forces are not granted by a higher power, and instead are forged very slowly by the denizens of the Marches and delicately sewn into their souls. Domain forces can only be bound into the spirits of ethereal beings, or at least all attempts to do otherwise have failed.

Ethereal spirits do not regain essence naturally, but are able to trade it amongst themselves or with celestials, and can receive it from human dreamers. In addition, human and animal sacrifice performed at a properly sanctified tether to an ethereal's domain can proffer essence to its target, generally one essence per force of the sacrificed creature. While in the Marches, ethereal spirits may hold twice their total forces in essence.

The denizens of the Marches cannot truly perceive The Symphony, but many can vaguely sense when something disturbs it. They can also perform, learn, and even teach songs, but many don't conceive of them as songs and don't sense The Symphony as music. Many denizens use different words to refer to songs for this reason, although celestials correctly perceive what they are truly doing as the performance of songs.

Blandine has no personal vendetta against the denizens of the Deep Marches, but tolerates no bullying, intimidation, or heresy from them. Where they are allowed into the dreamscapes of mortals, they are kept under strict watch. Those who sneak unchaperoned into the dreamscapes to meet with worshipers must do so clandestinely and peacefully, lest dream become nightmare. Rapid movement of a dreamscape into Beleth's territory is monitored closely by Blandine's servitors, after all.

The Symphony

The Symphony is figurative, a metaphor for God's perfect design, but also literal, a music perceptible to the senses of the divine and infernal hosts. Themes and sounds repeat throughout: the clashing percussion of violent conflict, the trills of human joy, the crescendos of passion and excitement, the woodwind moans of melancholia. The Symphony is playing constantly in the heads of the angels, who hear it clearly, and in special ways owing to their respective choirs, and of demons, whose perception of it is clouded by an internal cacophony—a knowledge of what The Symphony could and should be that drums and clashes inside their souls.

Some young angels may posit that The Symphony is the material and fundamental *truth* of God's creation, and the corporeal world simply emanates from it. One of Heaven's soldiers might imagine The Symphony as a reflection of the Corporeal world, after all changes made to the physical world affect the music of The Symphony. Most seasoned celestials hold that neither outlook is wholly true. The Symphony, and the corporeal world, and Heaven and Hell, and the expanse of the Marches, are all facets of the same truth, perceived by each as God intended. The whole of the truth, which comprises these and likely other aspects hidden even to the archangels, is knowable only to God.

Forces

Every angel and demon, as well as every mortal human and animal, is composed of a woven knot of forces. The overwhelming majority of these fall into three categories: corporeal, ethereal, and celestial. Some powerful celestials have additional forces (see Words, below) and some ethereals have domains that grant them extra forces (page xx), but all thinking creatures have at least these three.

Some forces are relatively trivial. A creature whose forces in a category are inferior still has forces in that category. An ant for instance, has no mechanically significant forces, but is still a living being and technically has thin, delicate corporeal, ethereal, and celestial forces.

A mortal's forces are tied to their body.

The bodies of angels and demons are impermanent and artificial. A celestial's forces instead are tied to his heart.

Hearts

An angel or demon's heart resides, usually, in Heaven or in Hell, respectively, and is under the protection (or shrewd ownership, in some cases) of the superior whom they serve. This archangel or demon prince can use the celestial's heart to perceive them, no matter where in The Symphony they may be, and the superior can communicate with any celestial whose heart they possess.

Touching the hear is the same as touching the celestial for the purposes of songs, resonances, or attunements.

Angels and their superiors may move their own hearts, although taking your heart out of your superior's care generates a note of dissonance, and removing an angelic heart from Heaven is impossible.

Demons' hearts, in line with their selfish nature, are more flexible in theory, but the harsh authoritarianism of most demon princes makes the practical reality much less forgiving. A demon with access to his heart may move it anywhere, even taking it to the corporeal realm, wherein it manifests in some fixed form appropriate for its owner. The princes and princesses of Hell, however, keep the hearts of their servitors constricted in barbed, impenetrable cages, even forbidding their own servitors from touching their own hearts.

It is possible for a demon to willingly sever the connection to her own heart from anywhere, with 10 successes on a celestial forces roll (a feat which will always require the expenditure of considerable essence). Whether successful or not, an attempt depletes what is left of the essence reserves of the demon, and deals 5 soul hits.

Words

Angels and demons may exhibit a fourth kind of force. The Seraphim Council in Heaven, or Lucifer in Hell, may fine-tune a force in The Symphony, harmonizing it with a concept or theme, and tie it into a celestial. These forces are called Word forces, and the concept they represent is now that celestial's Word.

Receiving a Word changes a celestial permanently and fundamentally.

A Word may be sweeping or specific, it may evoke something vitally important to the universe or something relatively trivial, but even the Demon of Stubbed Toes or the Angel of Clean Laundry is afforded a measure of awe and respect by virtue of their Word.

All archangels and all of the princes and princesses of Hell have Words, as do many other angels and demons. It is not possible to grant a mortal a Word, not even a soldier or saint.

Creation is Eli's word, and Haagenti is the Princess of Gluttony, but countless other words exist. Hadarath, the Angel of Springtime, serves Novalis, and Baal commands Ixnehu, the Demon of Terrorism.

A celestial's being needs to contain at least 12 forces before he may be granted a Word. A weaker being would not be able to handle the spiritual pressure of containing a Word force, and would be undone.

No celestial may have more than one Word; the conflict within them would rip their forces apart in seconds, and words cannot be removed or changed intentionally. Words CAN be altered, slightly however, but the fall or redemption of a celestial, or can change over time as the cultural or physical context of the underpinning concept evolves. The Demon of Isolation may become the Angel of Solitude upon being redeemed for instance,

though some words remain unchanged by this transformation. Beleth, before her fall, was already the Angel of Nightmares.

Each Word force grants an edge to any roll to act in line with or promote that Word. This includes skill rolls, songs, resonances, and attunements. Additionally, an angel or demon regenerates one additional essence per day per Word force.

Word bound celestials may begin to develop unique abilities, and, additionally, gain a measure of control over their own appearance in their celestial forms, deviating from the form for their choir or band, if the desire. This accounts for Michael and Lucifer's human forms, Asmodeus' fearsome size, and David's earthen exterior.

Rules

The rules presented in the book form a platform on which players and storytellers can build their campaigns.

The primary purpose of these rules is to provide a shared understanding of action and consequence within the world of the game and its stories. These rules should empower and guide the telling of stories, but not restrict them. If the game master and the involved players in a campaign agree that something makes good narrative sense, then that's what happens, regardless of what the rules say.

Dice

Dice are used to introduce uncertainty to the narrative of In Nomine, and to create tension and drama. Generally, players will be asked to roll dice only when that uncertainty heightens the experience of the game and the story. If failure on a roll would stop the progression of the story, and if success is reasonably attainable by a competent person, then the attempted action succeeds without a roll.

Only when both success and failure would further the story being told at the table (albeit in different directions) are dice rolled. TO the end, a failed die roll never means that *nothing* happens, and failure does not always mean that the task was not completed, just that it wasn't completed *as planned*. Failure to pick a lock may mean that the lock comes unlatched but not before a patrol of guards in a compound spots the infiltrating angel. Failure to climb a jagged cliff doesn't leave the climber sitting on the ground, but may mean that the climber misses some important event, or that they slip partway up the surface, catching themselves on a jutting rock and injuring themselves as they slam against the sheer surface.

When you *are* called to roll dice, you will roll three six-sided dice—the kind you would find in a standard board game. The storyteller will tell you whether the roll relies on your corporeal forces (which are invoked for tasks that rely on strength, speed, endurance, balance), your ethereal forces (which govern wits, intelligence, and reasoning), or your celestial forces (which represent resolve, empathy, perception, and spiritual might). After rolling, count the number of individual dice that show numbers equal to or lower than your relevant forces. These dice are called “successes.”

One success is needed to complete a task satisfactorily, and additional successes represent exceptional skill and luck, and may provide added benefits. Several things can increase or decrease the final success count of a roll, even above 3 or below 0.

Edges

When making a roll, a character may call upon edges. These represent advantageous situations that a character can bring to bear to increase the likelihood and extent of their success, and every edge adds one success to the roll's total.

Sources of edges include:

- ❖ A relevant skill or passion
- ❖ Assistance from helpers
- ❖ A relic
- ❖ The special traits of a vessel
- ❖ An attunement
- ❖ Songs
- ❖ Resonance
- ❖ Advantageous in-world circumstances

- ❖ Essence
- ❖ Word/Domain Forces

To gain an edge from assistance on a roll, you require 4 helpers, where every helper with a relevant skill or passion counts as 2. It must make sense narratively for your character to be receiving that help. A character with the endure skill could help lift a heavy rock, but could not provide assistance in resisting a poison. If a character offers help with a task and that task fails, any assisting characters are also susceptible to any downsides of that failure.

Essence spent on edges must be spent before rolling at a rate of one essence per edge. When a character is receiving assistance on a roll, any character providing assistance on a roll can spend essence on it for edges.

Opposition

Some tasks are particularly difficult, either inherently or because another character is actively hindering the attempt. In these difficult situations, a roll may have opposition.

Opposition that comes from inanimate or impersonal forces is said to be passive opposition. This represents the inherent difficulty of a task or the circumstances surrounding it. The icy roads of a Montana February may oppose Drive rolls with a 2, or the noisy chatter of a busy diner might oppose rolls to eavesdrop with a 1. Passive opposition removes successes from your roll equal to its severity, reducing your success total to 0 or less. Final results less than 0 are not worse the lower the result—all negative results are equal.

When opposition represents one character intentionally acting at odds with another, this is called active opposition. The opposing character will usually make an appropriate roll of their own based on how they are interfering, or what opposed goals they are pursuing, and the character with the highest success count after edges and passive opposition accomplishes their goal, with additional successes equal to their surplus successes over their opposition.

When a roll faces opposition, the storyteller should usually let the players know before rolling. The exception to this is when the player characters would have no way of knowing about the complications or additional difficulty they are facing. These unforeseen oppositions should always be shared after rolling.

Skill and Passion

All sentient beings are capable of honing skills. These are broad and fixed categories, in game terms, and all player characters will have multiple skills. A skill's primary function is to provide a constant edge on all rolls related to its scope. A list of skills and their uses can be found on page xx.

In addition to skills, human beings (including saints, soldiers, and sorcerers) have interests that fuel and sustain them, and often develop talents in line with those passions, outside of the skills marked on their character sheet. Passions have two major benefits.

The first of these is that a passion can be substituted for a skill in order to provide an edge or allow for assistance on a roll. A man with a passion for baking could use that passion instead of the Create skill to make a soufflé, instead of the Endure skill to survive grueling kitchen shifts, or instead of the Sense skill to pick out unique flavors or spices by smell. This benefit does not stack with actually having the skill—the character gets one benefit or the other on a given roll.

The second benefit of a passion is that when a mortal works meaningfully at their passion, they regain one essence, up to once per day. When a mortal accomplishes a notable goal in line with their passion, they instead regain *all* of their essence (page xx).

The sort of accomplishment required to benefit from this greater regain happens to most people once a month or less, and is proportional to the sorts of actions they are expected to perform normally. An established executive with a passion for business could be reaffirmed by The Symphony and recover all of her essence by closing a major international deal. When she was a new hire, she might have recovered all of her essence by leading her first successful meeting.

Intervention

If the three dice rolled all show 1's or all show 6's, a unique turn of events occurs called an intervention, wherein greater powers influence the outcome of a roll.

Divine interventions occur when all three dice show 1's (with the three singular manifestations together representing the Trinity), and the intervention favors the forces of Heaven. All dice showing 6's (666 representing the number of the beast of the book of Revelation) invoke an infernal intervention, and the results favor the goals and methods of Hell and Lucifer.

In either case, the character whose actions triggered the intervention is not relevant to its manifestation. A demon can roll a divine intervention just as readily as an angel, and the same goes for angels rolling infernal interventions.

The specifics of what this entails will be highly tailored to the situation in which the roll occurred. Generally, more important, higher-stakes rolls will have more drastic interventions, and more routine rolls will have more subtle interventions, but there should always be some added effect beyond just what rolling well or poorly might entail.

A demon swinging a sword at a soldier of Heaven who rolls a 111 on his attack might be blinded for just a moment by light glinting off a passing car outside, providing the soldier a moment to escape. The same demon bringing his blade to bear against a Word-bound angel at the climax of a long story arc might instead be thrown back by radiant light into a far wall, taking an injury and driving his sword into a stone wall, leaving him unarmed until he can dislodge it.

Resonance

All angels and demons have a resonance based on their choir or band. God created each choir of angels for a purpose, and their resonance is the manifestation of that purpose. The resonance of a demon is the twisted corruption of the same purpose as their angelic counterpart.

Mortals, ethereal spirits, the dead, and animals *never* have a resonance, under any circumstances. It is simply not their nature within The Symphony.

Each choir or band's resonance is described in the section for that choir or band. Except where noted otherwise, invoking a resonance does not cost essence, requires no roll, and does not disturb The Symphony.

Attunements

Attunements are gifts granted by a superior (the archangels in Heaven or the princes and princesses of Hell). Each superior grants a specific attunement to each choir or band, but it is possible to earn the attunements of other choirs or bands, or to earn special attunements that do not relate to any specific choir or band.

Essence

All conscious beings, from angels to demons to humans to mice, have essence within them. It is the spark that causes a living being to hum within The Symphony. It is the breath of God in the lungs of Adam, and the heat of infernal fire in the chest of every demon.

A being can contain essence equal to their total number of forces at any time, unless noted otherwise. Some beings, such as angels, demons, and soldiers, can intentionally spend essence, whereas most mortals and all animals only spend it unconsciously and instinctively.

Expending essence and releasing it back into The Symphony can improve a character's ability to interact with the world around them. Songs cost essence to perform, and essence can be spent to grant edges on die rolls. Some attunements and other special abilities cost essence to invoke or activate.

Angels and demons regain essence in pursuit of their duties. Once per day, a celestial can draw essence from The Symphony by spending a few hours performing actions that reaffirm their Word, their superior's goals or the goals of Heaven or Hell, as appropriate. What this looks like will vary significantly from celestial to celestial. A demon in service to Andrealphus might walk the street and take a John back to a motel. A particularly pious seraph might spend two hours in deep prayer at a local church. An angel of Ives could volunteer at a community center mentoring children.

Many angels and demons take roles (page xx) which put them in positions to frequently reaffirm their devotion or their ambitions.

Particularly grandiose, brave, dangerous, or impactful expressions may allow a celestial to regain their essence without the usual restrictions. A demon in service to Belial would undoubtedly regain his essence by burning down a hospital. A cherub who prevented a school shooting would regain essence in that moment. When essence is regained in these ways, it does not require any particular minimum time, and bypasses the once-per-day restriction.

When an angel or demon regains essence, they regain essence equal to 1+ the lowest of their celestial, ethereal, and corporeal forces. A celestial with Word forces regains an additional number of essence equal to their Word forces.

Humans and animals regain one Essence every day when they wake from a restful sleep, and humans may gain more from their passion (page xx).

Songs

Essence empowers celestials and mortals alike to impact the world in great ways, and resonances can guide The Symphony, but through songs, it is possible to add new refrains and interludes to the Lord's great work.

Songs are magical arias and dirges that take advantage of the mutual interrelation between the world and The Symphony. By playing their own souls like instruments, angels and demons (and, rarely, soldiers and saints) can influence the world in ways that other actions alone cannot.

Using a song costs essence and disturbs The Symphony. When a celestial or any creature who can perceive The Symphony is in the presence of a song as it is being performed, they will recognize the song if it is one that they know, or make an ethereal forces roll to intuit its vague effects, if it is not. The exception is the Song of Thunder, which every angel and demon can recognize based on its percussive bursts and extraordinary volume.

Most songs have 3 forms, which are learned independently of one another.

When a song is performed, its performer's player rolls three six-sided dice, as normal, using the relevant forces (for instance, the Celestial Song of Tongues) is rolled with celestial forces. These rolls are unlike normal die rolls in a number of distinct senses.

Firstly, songs cost essence to perform. Each song has a base cost listed in its description.

Secondly, the use of songs cannot benefit from edges except from sources that explicitly effect songs. Additional essence cannot be spent to add more successes. Skills and resonances do not add successes.

Thirdly, songs may be sung in unison. This rule replaces the normal rules for assistance when performing songs. One character acts as the cantor, leading the performance, and paying the normal essence cost. Each additional performer (who must know the song, himself) may join in, committing the essence before a roll is made, and then all performers roll and the successes from all rolls are totaled.

Finally, a character using a song may continue the song beyond a single roll, repeating the refrain in order to accumulate more successes. Each continued refrain requires that the performer (and any singing in unison as above) spend the entire essence cost yet again. Successes between multiple refrains are cumulative, and others singing in unison may join or leave the performance at any time, so long as the cantor sings every refrain.

Singing a song in combat is usually an action, and generally a single action can account for any number of refrains, due in part to the mutable pacing of combat actions. Some songs are explicitly reactions, and some songs take a set amount of time to sing. The description of a song will note any special timing rules, if they exist.

Relics

A relic is a physical item that grants benefits to its holder. Every relic has a unique story, which may be tied to history, real or imagined. Joan of Arc's cross is a relic, as is the desiccated hand of St. Francis, but not all relics are tied to such singular and renowned figures. There is a demon in service to Vapula who fights with a signpost wrenched from the ground on the outskirts of Hiroshima, and at least one angel of Eli carries a tool used in the construction of the Hagia Sophia.

[[Okay, so my old relic rules suck. I need new ones. I'm not even gonna bother rewriting them here. Core features are that the power of relics should be subtle, they should be easy to call to hand, and they should be recognizable with a Know roll. Maybe provide some samples to use as a base.]]

Vessels

A celestial's true body is abstract and inscrutable. It may be perceived by humans as a winged serpent or a cloud of limbs and faces, but these are merely the intersections of divine or infernal nature and human understanding. When a celestial needs to move among humans, to operate a machine, or simply to touch the world around him, he needs a vessel.

Vessels are living (often human) forms that angels and demons create from matter and essence. They aren't people, in the sense that they don't have histories or desires or families. They do not exist when a celestial is not wearing them. A vessel does not age unless the wearer desires it to. It does not need food, water, sleep, or even air. Vessels do not become ill (although they can be poisoned).

A vessel's appearance and physical properties do not *necessarily* reflect the capabilities of the celestial wearing it. A malakite with 5 corporeal forces may inhabit the vessel of a frail elderly man, and a weak, graceless habbalah may don the sinewy, imposing form of a power lifter.

The majority of celestials, however, will favor vessels that reflect their sensibilities.

How a vessel moves, acts, dresses, and carries itself, however, will tend to reflect the personality of the angel or demon who wears it, unless the celestial intentionally misleads other.

Nonhuman Vessels

A vessel can be modeled after any animal from an ant to an elephant, and there are some attunements that allow botanical or even nonliving vessels. Nonhuman vessels are often particularly inclined to disinclined for certain tasks. For instance, a monkey is an excellent climber and has a prehensile tail, a dog has a keen sense of smell and can hear ultrasonic frequencies but its paws limit its ability to operate tools, and a bat can fly and echolocate but has poor eyesight.

When occupying such a vessel, assume a celestial can perform any task that a competent animal of the appropriate type could perform, similarly to how celestials in human form can drive a car or write an email without a roll. If a roll is required, for instance because the attempt faces opposition, the celestial gains an edge on the roll.

Things that a vessel is unsuited for instead take one opposition, when a roll is required, and may call for rolls when otherwise they would not.

Roles

Whereas a vessel is the physical disguise of a celestial's true form, a role is their Symphonic disguise. A role grants recognition from mortals, as well as the trappings of their social and legal life. An angel or demon with a role will have the appropriate tools, documents, clothing, and perhaps even a home a mortgage, fitting their life on Earth. Each role has a name and specific nature, such as "Ralph Combs, cashier at the corner store," or "Melissa Lee, obstetrician."

Roles also help mute disturbances in The Symphony by integrating the celestial into its motifs, so long as the action that disturbs the symphony falls into the reasonable expectations of that role. A well-maintained role reduces all Symphonic disturbances by one level. A major disturbance becomes moderate; a minor one is muted entirely. A therapist may mute their Ethereal Song of Restoration, for instance, but would fully disturb The Symphony if they were to get into a back-alley knife fight.

Some celestials are tempted to take roles as wealthy CEOs, in order to afford private jets and yachts, while others may consider roles as serial killer in order to help mute their more violent actions to The Symphony, but their superiors remind them that roles are, by definition, integrated into society. With extreme wealth comes recognition, making it harder to move among mortals, and easier to track by enemies in The War.

A demon with a role as a killer will have police after them, profilers trying to work out their identity, grieved families longing for justice, and an address that the demon can ultimately be tracked to. And that's all on top of the angels who will doubtless be after them.

Dissonance

Angels and demons are bound by their natures. They are the Lord's instruments (or perversions thereof) and to disobey their purpose undermines their very existence.

When a celestial acts against its nature, as defined by its choir or band, and by its superior, it generates dissonance, an imbalance within its spirit. The more a celestial violates its nature, the more dissonant it becomes. Each choir and band, and each archangel, princess, or prince, has a dissonance condition, and each violation of that condition causes the celestial to gain one note dissonance.

It is difficult, although not impossible, to remove dissonance. Generally, spending a month in complete service to your Word (should you have one) or the Word of your superior calms one note of dissonance.

Every note of dissonance that an angel has also reduces the number of essence regained by 1, to a minimum of 1.

In each moment that a note of dissonance is gained, there is also the possibility that this was the moment where the celestial's spirit was pushed too far. In that moment, the celestial also rolls three six-sided dice, as if making a standard skill roll. If all three dice show successes, then the celestial's spirit cannot abide the disharmony. Demons and malakim gain a discord (see below) but lose all of their dissonance, as their spirit fractures to vent the tension within them. For all other angels, see Falling (page xx).

Discord

Dissonance represents temporary unease within the equilibrium of a celestial. Discord is permanent and lasting damage to their soul. It can manifest as anything from consuming paranoia to bleeding stimata to debilitating lethargy to a faintly glowing halo that slowly bleeds divine light, but is always present in every vessel and in the celestial's true form. Most celestials, and especially Dominic's angels and Asmodeus' hunter-demons respond poorly to discord in their own kind, seeing it as a sign of straying from the path.

Demons and malakim take one discord as described under dissonance when they roll all three dice equal to or less than their dissonance on a dissonance roll. In addition, any celestial with dissonance may chose to take a discord, venting their dissonance by permanently disrupting their soul. Generally, this is done to prevent enough dissonance to risk falling (in the case of an angel) or to mitigate the reduced essence regeneration that dissonance causes.

Some humans or animals may experience things that resemble what angels or demons experience as discord. This, importantly, is not true discord. In humans, blindness or bouts of rage are not caused my mangled forces, but are simply part of The Symphony and the countless stories and forms that a life may take. Effects that sense or soothe discord do not interact with these traits in any way.

Some sample discords are listed here.

Addiction

You hunger for something (alcohol, blood, holy water, etc), and this craving consumes you. It is assumed that you are able to secure enough of your desired substance to function normally, but if you are separated from your supply, or if you are unable to partake for any reason, you begin to generate dissonance. You generate your first note of dissonance after twelve hours, and then an additional note every twenty four hours after that.

This is a particularly brutal discord, as it can generate more dissonance and ergo more discord, but if you manage to survive for one week without falling or becoming to riddled with discord that you are put down, you cease to generate dissonance from this discord, and no longer crave the substance until you next partake of it, restarting the discord at full force.

Blindness

You cannot see in any corporeal form you take, and have diminished senses in your celestial form as well, being unable to make out visual details of the world around you.

Cowardice

You are quick to buckle in any tense or threatening situation. While engaged in physical combat or in any imminently dangerous situation, you cannot benefit from edges from any source except essence. Because of this, you are particularly unlikely to initiate a fight.

No matter which side of The War you find yourself on, this is likely to earn you the open disdain of many of your peers.

Delusion

You carry some major erroneous belief that occupies a significant portion of your time, or else meaningfully interferes with your goals.

Disquieting

Animals react poorly to you. Cats will hiss, dogs will bark or cower, and rats will scuttle panickedly about in your presence. This remains true regardless of what form you are in, and animals can always sense your presence, even in celestial form.

Feebleness

This discord permanently twists one of your forces. Pick a force category, and mark that one of your forces in that category is feeble. Your total in that category counts as one lower for all purposes while this discord remains, and it may be taken multiple times in the same or different categories. Having entirely feeble forces in a category is mechanically equivalent to losing your last force in that category (page xx).

Halo

When you are very stressed, or spend 2 or more essence at once, a faint glowing light surrounds you, or a subtle aura of heat, or a gentle sound of angelic voices just at the edge of hearing, or an eerie echo of distant screams, or some other supernatural manifestation. When you spend 5 or more essence at once, it becomes glaring and obvious.

Rage

Your temper gets you into trouble. When confronted or inconvenienced, you begin escalating the conflict until your opponent backs down or you are throwing punches. Only your would-be opponent capitulating or an ally calming you down can keep you from reaching physical violence eventually in those circumstances, and even when you can prevent the worst outbursts, you still make a scene, shouting threats and punching walls.

Stigmata

You manifest unusual wounds. These may be the conventional open punctures of the crucifixion and the crown of thorns, or perhaps burns that seem to simmer just below the skin, or maybe you cry blood uncontrollably.

You may be able to cover your stigmata temporarily, but they will always bleed through eventually, often at the most inconvenient times.

Symphonic Deafness

You cannot perceive disturbances in The Symphony. If you are an angel, use of your resonance requires a roll of your celestial forces to use for a scene, and if you fail this roll you cannot use your resonance again for twenty four hours.

Vestigia

You have some twisted feature that marks your divine or infernal nature—small or broken horns, perfectly white unblinking eyes, fangs, or tiny feathered wings. These provide no benefit, and will tend to draw very unwelcome attention to you unless meticulous care is taken to hide them.

Vulnerability

Some relatively mundane substance or circumstance is anathema to your vessels. Sunlight, crosses, salt, or silver are common vulnerabilities. When exposed to a vulnerability, you take 2 body hits of damage. Constant or repeated exposure deals an additional body hit every minute.

Falling

When an angel other than a malakite rolls all three dice equal to or lower than his dissonance score on a dissonance roll, his heart in Heaven cracks and then shatters under the weight of his internal turmoil. The angel loses any attunements granted by his superiors, and if he had a Word, it may subtly shift to a related Word befitting his new nature.

The angel is now a demon. His band is the band corresponding to his previous choir, and he has no heart in Hell and serves no demon prince. As a small consolation, any remaining dissonance is vented in the fall. Discords are unaffected.

The new demon must quickly find a demon prince in Hell to sponsor him, or he will be killed by angel or one of Asmodeus' wardens.

Outcasts and Renegades

There is a step in between the devout angel and the fallen demon. When an angel has grievously angered their superior, or their heart is destroyed by any means, they become an outcast. A superior casting out an angel is generally reserved for the most heinous of betrayals or disappointments. The superior simply renounces the angel and their heart shatters as if they had fallen, but they do not truly fall.

Outcasts lose all attunements granted by archangels, and cannot use their hearts to return to Heaven, but are still technically angels. In celestial combat, their forces are not protected by their heart (page xx), and so often casting out an angel is a precursor to hunting them down and killing them. Some archangels, however, may simply cast out an angel out of unfathomable sadness or disappointment, and consider the casting out to be punishment enough.

Outcasts can attempt to find a new superior in Heaven to sponsor them, *if* they can get into Heaven and secure an audience with an archangel before being discovered and killed. Even if an outcast secures an audience with an archangel, most superiors are unlikely to take in an angel that so profoundly disappointed their previous superior.

Some outcasts take the surer but more tragic route, and seek a demon prince or princess to take them as a servitor, falling and becoming demons in the process.

The demonic equivalent of an outcast is a renegade. A renegade demon has been disowned by their superior, or has shattered their heart, and is subject to many of the same problems as outcast angels. As a notable exception to their similarities, a renegade demon who finds, against all odds, an archangel sponsor, does not become an angel.

At least, not right away.

Redemption

It is possible, in principle, for a demon to become an angel. The specifics of redemption are so varied, and the cases are so rare, that outlining rules or general methods here would be fruitless.

The redemption of a demon will always require significant hardship, both in order to prove loyalty to a potential archangel, and to heal the fundamentally broken nature of the demonic spirit.

Redemption, if it is possible in your game, should be the culmination of a major story arc. It should come at significant cost and risk, and at no point should a happy ending be guaranteed. Most attempts at redemption for demons end in the demon's backslide or death.

Disturbing The Symphony

Mortals move seamlessly through The Symphony. Their actions, moods, and perceptions are echoed in it, and emanate from it, in ways that some celestials can sense, but without the interference of the supernatural, everything they do is in harmony with it. These individual actions are often too delicately intertwined to weed out specifics from The Symphony, except for angels who resonate with a concept due to their choir, but when something goes *wrong* within The Symphony, angels and demons can hear it.

The actions of angels, demons, ethereal spirits, and the performance of any song by anyone can disturb The Symphony. These disturbances vary in volume and severity, with some guidelines provided below.

Often, determining the exact radius of a disturbance is not important. Most radii are relatively small, and there aren't a massive number of celestials around to hear them.

When the disturbance is caused by a song, anyone who hears the disturbance and knows the song recognizes its performance. Those who do not know the song can make an ethereal forces roll to recognize it or piece together its general purpose. Some lesser-known songs might face opposition on this roll.

The Song of Thunder is always immediately recognizable by anyone who has ever even heard of it.

Tiny Disturbances – audible to a few feet

- ❖ 1 essence spent by a celestial or spirit to gain an edge on a roll
- ❖ Destroy a small inanimate object, larger than a teacup but no larger than a house door
- ❖ Perform a blatantly supernatural act in front of a mundane mortal (not counting soldiers, saints, or sorcerers)

Minor Disturbances – audible to about 50 feet

- ❖ 2 essence spent on edges by a spirit or celestial
- ❖ The performance of a song
- ❖ A celestial or spirit causing an extreme emotional state (genuine mortal fear, emotional torture, absolute euphoria, etc) in a humans
- ❖ Physical harm to a human (1+ body points)
- ❖ Killing a nonhuman animal with at least one proper force (very small animals such as mice and spiders do not count)
- ❖ Performing a blatantly supernatural act in front of 5 or more mundane mortals
- ❖ Significant damage to major inanimate objects (bursting through a wall, wrecking a car)

Moderate Disturbances – Audible to 500 feet

- ❖ 5+ essence spent at once on edges by a spirit or celestial
- ❖ a crowd of 5 people are brought to an extreme emotional state as above by a spirit or celestial
- ❖ The performance of a song for 5 refrains*
- ❖ Significant damage to a human (3+ body points)

- ❖ A celestial enters the corporeal world
- ❖ A blatantly supernatural act before 20 mortals
- ❖ Huge destruction of inanimate objects (an explosion in an unoccupied home or office building)

Major Disturbances – Audible to a mile

- ❖ Death of a human at the hands of a celestial or spirit
- ❖ A song sung for 10 refrains*
- ❖ Performing a blatantly supernatural act in front of 100+ mundane mortals
- ❖ Monumental destruction of inanimate objects (the complete demolition of an office building)
- ❖ A Word-bound celestial enters the corporeal world

Catastrophic disturbances – Audible for 10 miles

- ❖ An archangel or a demon prince or princess enters the corporeal world
- ❖ Death of 5 mortals in a single moment

*When determining the severity of disturbance caused by a song sung in unison, each member singing in unison with the cantor (page xx) counts as an additional refrain for each refrain they sing. For instance, if a cantor performs a song for three refrains and for two of those refrains has two other angels singing in unison, then there have been a total of seven total refrains: three from the cantor, and two from each of the two who sang in unison with him.

These examples are meant to act as guidelines, and storytellers can extrapolate other values. For instance, a song performed for 7 refrains might be audible for half a mile, or a blatantly supernatural act before 18 mortals might be audible for 400 feet. Larger events still, such as the death of 20 or more people or the simultaneous manifestation of multiple superiors, will disturb The Symphony on an even greater scale. The horn that Gabriel will blow during Armageddon will resonate all across the Earth.

In areas where The Symphony is calmer and quieter, disturbances are also easier to hear and travel further. A disturbance in the dusty deserts or rural Nevada is going to be heard at a much greater distance than the numbers listed here.

Celestial Form

Celestial in Heaven and Hell exist only in their celestial forms. They have appearances based on their band or choir, with superiors and Word-bound celestials having more diversity in their appearances. Although there may be differences in color, shape, size, and configuration, all ofanim are burning wheels, and all elohim are hairless humanoids with placid faces.

On Earth, celestials tend to occupy vessels (page xx) or hosts (pages xx, xx), but it is possible to exist in one's true celestial form in the corporeal world.

When a celestial first arrives on Earth at a tether, they always do so in their celestial form. This form may overlap with the corporeal world, but it is not of it. A celestial in their true form cannot interact physically with the world, although songs, attunements, or resonance that affect the physical world work normally.

In celestial form on Earth, angels and demons are plainly visible to anyone other celestials (including familiars, page xx), to saints, and to soldiers who can perceive The Symphony.

Any other being will overlook the subtle presence of an angel or demon in their celestial form, unless they are specifically scrutinizing an area, and sometimes the celestial will remain unseen even then. If it comes to rolling dice, vigilant a mortal can roll their celestial forces in order to see the true form of the angel or demon.

Sometimes, humans who are half-asleep or delirious from sickness or injury will spot a celestial without specifically looking for them. This is handled purely on a narrative basis. Some animals also seem to have a sense for the presence of celestials and will react to their presence. This is separate from the Disquieting discord (page xx).

A celestial on Earth (other than kyriotates and shedim) can occupy a vessel that they own effortlessly, alighting within material reality. This takes only a moment. In combat, it can only be accomplished when a character could take an action.

To intentionally return from a vessel to celestial form on Earth, a celestial must spend 1 essence, which can also only be achieved when a character could take an action. Celestials with hosts do not spend essence to leave their hosts.

In the Marches, angels and demons can only exist in celestial form without a power that says otherwise.

Travel between Realms

With the exception of specific circumstances such as losing one's last force in celestial combat (page xx), the only way to arrive on Earth from Heaven or Hell is via a tether (page xx).

As noted above, when a celestial first arrives on Earth, although most will quickly don a vessel or find a host.

Returning to Heaven or Hell at an appropriate tether requires that the celestial is in their true form. This journey requires no roll and costs no essence, provided the celestial is returning to the realm where their heart resides. When they do so, they may chose to manifest in the domain of the superior who controls the tether, or beside their own heart.

Without a tether, it is possible to return to your heart in Heaven or Hell as well. This requires that the celestial has a heart to begin with, of course, and that they are in their celestial form. Then, with the expenditure of 1 essence and a successful celestial forces roll, which is an action in combat, they abandon the corporeal world and manifest next to their heart.

Without a heart in the appropriate realm, it is still possible to reach Heaven or Hell by following another angel or demon there, either at a tether or when they return to their heart. This also requires that the celestial is in their true form, and costs 1 essence and a celestial forces roll with a passive opposition of 1. This method can be used by renegades and outcasts to enter the celestial realms, but also can be used by angels to enter Hell or, more rarely, for demons to enter Heaven.

In addition to fighting back the servitors of Michael and Laurence, demons who follow angels to Heaven are seared by its holy light. The light of Heaven deals 1 soul hit every 10 minutes to any demon who enters the realm, starting with the first hit immediately upon entering Heaven. Conversely, angels in Hell need only contend with the demons and normal hazards therein, and take no special drawbacks from entering Hell.

Entering or leaving the Marches from Heaven or Hell is as easy as crossing the gardens surrounding Beleth or Blandine's towers. Here, the Marches directly abut Heaven and Hell, even to the extent that, given patience and a little luck, a demon could walk from Hell to Heaven through the Marches. A demon on Blandine's side of the Marches does not need to worry about the light of Heaven, which reaches only so far as the tower itself.

There are no known tethers connecting Heaven and Hell directly, though the natures of Ives' and Kronos' libraries hint at a direct connection that neither has confirmed (and that certainly each would be unlikely to use).

Tethers to the Marches, including the Deep Marches, still exist on Earth, but they are very rare. Most of the major ones, such as Stonehenge, the Parthenon, and Uluru, were sieged and severed during the Purity Crusade.

Some have resurfaced as either divine or infernal tethers (Stonehenge and Uluru now belong to Beleth and David, respectively).

However, less obvious tether to the Marches do exist, scattered across the globe, and are in use by the spirits who inhabit the ethereal realm. These hidden connections allow them to slink to and from Earth to accomplish their goals, attend their worshipers, or just enjoy the modern world.

Combat

While most of the conflict of The War is subtle in nature, it is inevitable that direct, physical conflict erupts, both between celestial warriors and the human and animal inhabitants of the world.

Timing: Action and Reaction

In Nomine has no set or predictable order of turns, as you may be used to from board games or some other tabletop roleplaying games. Action ebbs and flows organically and unpredictably, with a fluid progression of one moment to the next. Maintaining the upper hand in a scenario will grant greater control over how things turn out. As any boxer will tell you, it's not just about who can punch the hardest, it's about controlling the flow of the spar. The character who currently holds this circumstantial advantage changes every time they act, but how it changes and to whom will depend on what happens.

When a combat first begins, whomever initiated the hostilities has the upper hand in this way, and they take the first turn. Combat is broken into actions, reactions, and flourishes. Actions are possible on a character's turn, usually one per turn, and set the parameters for what happens in this moment in a fight. Reactions are limited by what action was performed and to whom, as well as and the current situation. Flourishes are small, additional acts like reloading a gun, or calling out to an ally, or leaping off a low balcony. Flourishes can usually be performed at any time, regardless of whose turn it is. Actions that require a die roll are never flourishes, unless the storyteller and players agree otherwise.

Once a character whose turn it is has performed or attempted an action, their turn ends, and a new turn begins, with a new character holding the upper hand. How the next turn is decided will depend on what actions and reactions were taken, and how they resolved.

There are 5 actions:

- ❖ Attack up close
- ❖ Attack at range
- ❖ Perform a song
- ❖ Wrestle
- ❖ Attempt a feat

There are 5 reactions:

- ❖ Clash
- ❖ Return fire
- ❖ Defend
- ❖ Wrestle
- ❖ Interfere

Only one character may react to any given action, unless a specific ability says otherwise, but other characters may assist both actions and reactions. If multiple characters wish to react, the player of the character targeted by the action, if any, selects who may react.

Actions and reactions in In Nomine are not beholden to any particular time structure or duration. Sometimes, an action will be as simple and instantaneous as “I fire a gun at Elizabeth, aiming to strike between her eyes.” Sometimes it will be as complex and extended as “I trade blows with the soldier, swinging and blocking one another as we inch across the bar, where I grab the bowling trophy off the shelf and bring it down over his head.” Just as in real fights, there are bursts and lulls in action, rather than a steady staccato of attacks from all participants at equal intervals.

Because not only are turns of unequal lengths, but actions are not passed around evenly, there may be times where one or more combatants are not taking any actions mechanically, but that does not mean that they are idly standing still waiting to act. They may be exchanging blows and parries with another combatant, neither landing a solid hit, they might be swinging intermittently at one of the acting or reacting character, they might be racing across the room, or they may be panting and circling, catching their breath and waiting for the time to strike.

When focus switches back to characters like these, players may add details hinting at what happened while the focus was elsewhere. Their fight may have moved from the interior of an office to the scaffolding outside, or the furniture around them may be broken and jagged.

Who Acts Next

After an action, to find out who gets control after an action and possibly reaction take place, read the descriptions for the actions taken. A player may usually not chose someone who acted, reacted, or assisted the most recent action or reaction to act the following round.

There are two major exceptions to this rule.

First, if the reaction was a defend, then the defending character *MAY* chose themselves to act this round.

Second, if *every* character involved in the combat has acted, then the action may be passed to any character, including the decider.

Actions

There are, as mentioned above, 5 major actions. A character may only take an action on their turn, and the action they take will determine what reactions are available, to whom, and who acts next.

Attack up Close

When you use fists, swords, chair legs, or switchblades to attempt to harm another, you are attacking up close. Describe what you do, and feel free to include descriptions of the environment and the general flow of the scene.

What to Roll: Fight (with corporeal forces, unless you are in celestial form, in which case roll celestial forces)

Who Acts Next: The person who reacts decides (but see below). If nobody reacts, you decide.

Available Reactions: The target of your attack may defend or clash. If they cannot react or choose not to, another character may interfere

Results: If you roll at least one success before opposition, deal your weapon’s damage to the target of your attack. If you roll more successes than your target rolled on their reaction, extra successes may be spent on these effects:

- ❖ Deal one extra damage
- ❖ Takes one less damage from any clash reacting to this attack
- ❖ Grant someone an edge to attack your target on their next action
- ❖ Determine who acts next, rather than allowing the reacting character to determine

- ❖ Use your weapon's special ability, if any
- ❖ Some other effect approved by the GM

Attack at Range

To attack at range, you can throw a knife, fire a pistol, shoot a bow, or chuck a rock at someone. Tell the table who you are attacking and how.

What to Roll: Aim

Who Acts Next: The person who reacts decides (but see below). If nobody reacts, you decide.

Available Reactions: The target of your attack may defend. They may Return Fire if they are holding a ranged weapon, or may clash if they are close enough to hit you with an unarmed attack or a weapon they are holding. If they cannot react or chose not to, another character may interfere

Results: If you roll at least one success before opposition, deal your weapon's damage to the target of your attack. If you roll more successes than your target rolled on their reaction, extra successes may be spent on these effects:

- ❖ Deal one extra damage
- ❖ Takes one less damage from any clash reacting to this attack
- ❖ Grant someone an edge to attack your target on their next action
- ❖ Determine who acts next, rather than allowing the reacting character to determine
- ❖ Some other effect approved by the GM

Perform a Song

Most songs are actions to perform in combat. If you perform multiple refrains (page xx), you may still do so over the course of one action.

What to Roll: The forces appropriate for the song

Who Acts Next: You decide

Available Reactions: No character can react to a song without an ability that explicitly allows it, unless the song's description says otherwise

Results: The effects of the song transpire according to the song's description and how many successes you accumulated.

Wrestle

If you want to pin, hold, or restrain your opponent, rather than injure them, you may chose to take the wrestle action.

What to Roll: Fight (with corporeal forces, unless you are in celestial form, in which case roll celestial forces)

Who Acts Next: The person who reacts decides (but see below). If nobody reacts, you decide.

Available Reactions: The target of your attack may defend or wrestle. As a special rule, defense against a wrestle action can be made with move, fight, or endure. If they cannot react or chose not to, another character may interfere.

Results: If you roll at least one success before opposition, select an option from the list below. If you roll extra successes above your opponent, you may select one of these effects per extra success:

- ❖ Slam, wrench, bite, or throw your opponent for 1 damage.

- ❖ Until you or your opponent takes the wrestle action again or you release the hold, your enemy cannot move from their current location
- ❖ Until you or your opponent takes the wrestle action again or you release the hold, your opponent cannot benefit from corporeal skills or the aim skill
- ❖ Until you or your opponent takes the wrestle action again or you release the hold, all attacks on your opponent have an edge
- ❖ Until you or your opponent takes the wrestle action again or you release the hold, your opponent may not clash or return fire
- ❖ Determine who acts next, rather than allowing the reacting character to determine
- ❖ Some other effect approved by the GM

Attempt a Feat

Sometimes you wish to perform an action during combat that is not strictly combative. This action is a catch-all for any act that would require a roll and could reasonably be done in a few moments while people are fighting.

What to Roll: Varies

Who Acts Next: The person who reacts decides (but see below). If nobody reacts, you decide.

Available Reactions: Interfere.

Results: If the roll succeeds (overcoming passive opposition and active opposition, if any), then it resolves as it would normally.

Reactions

Clash

When someone attacks you in close range, you may chose to clash with them, meeting their aggression head-on with a fist, or weapon of your own. Describe your response to the attack.

What to Roll: Usually Fight (with corporeal forces, or celestial forces in celestial form)

Who Acts Next: You decide, unless the acting character used an extra success to decide.

Can React To: Attack up close, attack at range (so long as you are close enough to respond with a non-ranged attack)

Results: If you roll at least one success before opposition, deal your weapon's damage to your attacker. If you roll more successes than your target rolled on their reaction, extra successes may be spent on these effects:

- ❖ Deal one extra damage to your attacker
- ❖ Take one less damage from your attacker
- ❖ Grant someone an edge to attack your target on their next action
- ❖ Some other effect approved by the GM

Return Fire

When someone is shooting at you with a gun or a bow, or is throwing knives or stones in your direction, and you are armed with a ranged weapon of your own, you may return fire. You cannot return fire on attacks up close because you are too vulnerable to the blows of your opponent to steady aim.

What to Roll: Aim

Who Acts Next: You decide, unless the acting character used an extra success to decide.

Can React To: Attack at range

Results: If you roll at least one success before opposition, deal your weapon's damage to your attacker. If you roll more successes than your target rolled on their reaction, extra successes may be spent on these effects:

- ❖ Deal one extra damage to your attacker
- ❖ Take one less damage from your attacker
- ❖ Grant someone an edge to attack your target on their next action
- ❖ Some other effect approved by the GM

Defend

By parrying with a weapon, dodging out of the way, or ducking for cover, you may defend from incoming attacks.

What to Roll: Move to dodge or Fight to parry. If defending against a wrestle action, you may also defend with Endure to brute-force your way out of the hold

Who Acts Next: You decide, and as a special exception you *may pick yourself*.

Can React To: Attack up close, attack at range, wrestle

Results: If you roll at least one success before opposition, your attacker may not spend additional successes on their attack for any benefits. If you roll more successes than your attacker, you may use them to:

- ❖ Negate all damage from the attack
- ❖ Grant someone an edge to attack your target on their next action
- ❖ Some other effect approved by the GM

Wrestle

The wrestle reaction works exactly like the wrestle action. If a character reacts to a wrestle with a wrestle of their own, both participants roll fight, and both participants select one effect from the list, with the victor selecting one additional effect per extra success.

Interfere

This reaction can only be used for actions other than songs that would otherwise go unopposed. If multiple characters wish to interfere with an action and cannot decide amongst themselves who will be making the roll, the GM should decide based on proximity, circumstance, and ability, prioritizing the most capable and best-situated to interfere.

Describe how you are interfering.

If the roll you are interfering with is an attack, and you succeed, you will take damage instead of the target.

What to Roll: Varies

Who Acts Next: You decide, unless the acting character spends an extra success to decide.

Can React To: Attack up close, attack at range, wrestle, attempt a feat

Results: If you roll at least as many successes as the acting character, you prevent any feat they were attempting. If you interfere with an attack or wrestle, and roll successes equal or less than the attacker, the attack it hits the intended target with any additional successes. If you roll equal to or more, it hits you instead, and you may spend any additional successes to:

- ❖ Deal one damage to the attacker
- ❖ Take one less damage from the attack
- ❖ Grant someone an edge to attack your target on their next action
- ❖ Some other effect approved by the GM

Damage and Dying

An unavoidable reality of violence is harm. Damage in In Nomine is represented numerically, and the base damage of an attack is generally dependent on the weapon used.

Unarmed attacks do 1 base damage, unless an ability says otherwise.

Most weapons do 2 damage, and some weapons additionally have a special ability that can be activated with an additional success on the attack up close roll. For instance, whips, chains, and sai can disarm, wrenching a weapon from an attacker, but doing no damage. Staves can trip, knocking an opponent prone and doing only one base damage.

Many supernatural attacks do 3 damage, some as some songs or many of the natural weapons granted by Numinous Corpus. Some powerful attacks such as hitting someone with a wrecking ball or mounted heavy firearm also do three damage.

When a character takes damage, the amount of damage taken is marked against that character's body points. Unless noted differently because of an attunement or relic, all of a celestial's vessels have the same number of maximum body points, which they start with at the beginning of a game. A vessel's maximum body points equals the celestial's total forces plus twice their corporeal forces. All vessels tracks their remaining body points separately.

The hosts of a shedite or kyriotate use their own body points, regardless of the abilities of the celestial possessing them.

When a vessel (or a host or a mortal) reaches 0 body points, they begin dying. The next time they take damage, they will die. Even without taking further damage, they will die if they do not receive medical attention urgently. What sort of time frame they need care within, and what that care will look like, will depend on the nature of the injuries and the discretion of the storyteller, but in general if nobody begins to apply even basic first aid in 15 minutes or so, things will look bleak. This medical attention does not restore any body points, and further damage will still kill them outright, but it will keep them from bleeding out or dying from infection or complications.

A dying character only counts their lowest-rolled die for purposes of determining successes, before adding any edges. Interventions work normally.

Luckily for angels and demons, their vessels are not their bodies, but a vessel's death is still a horrifying experience. The death of a vessel causes trauma (see below). When a vessel dies, its connection to the celestial who owned it is severed, and it cannot be occupied again. Erase it from your player's character sheet, as well as any roles that that vessel held.

Armor

Wearing sturdy armor reduces incoming damage by 1. A sturdy leather jacket is not enough to provide a mechanical benefit. The minimum would be something along the lines of chainmail or a military vest reinforced with ballistic plates.

Heavy, solid armor that covers the majority of the body, such as medieval plate or full SWAT gear reduces damage by 2.

In either case, damage can be reduced to a minimum of 0.

A shield can be used as well, which gives an edge to all defend rolls.

Trauma

When a celestial's vessel dies, or the sole host of a shedite or kyriotate dies, that celestial is sent into trauma, a state of spiritual catatonia. Her forces coalesce in Heaven or Hell around her heart, provided she has one. Outcastes and reneages have it worse. Their celestial form enters trauma right where their body died, unresponsive and vulnerable to celestial attack.

A celestial in trauma spends at least seven days unable to respond to any stimulus or communication, and can do nothing but silently confront the horror of death.

At the end of those seven days, the celestial may attempt to emerge from their catatonic state.

Recovering from trauma requires a roll of the celestial's lowest forces (not counting Word forces), and requires 3 successes. Luckily, waiting longer can lower the difficulty notably. After 8 weeks, the difficulty is only 2 successes, and after a year it is 1. After a decade, no roll is required.

If a celestial attempts this roll and fails, the timer starts over again with the 1 week of unresponsive catatonia, and the difficulty is once again 3. In addition each failed attempt costs the celestial once force in a category of their choice.

When a celestial loses their last force in any category, the light in their heart dims, and they will never recover from their trauma.

Even in the silence of trauma, celestials are tied to their place in The Symphony. After the initial week, they will feel a subtle pull when their close allies need them most, or when their Word is at a critical juncture, or when some major crisis requires their attention. Distant echoes far to faint to make out for a conscious celestial will reach the edges of the mind of a celestial in trauma.

Malakim are immune to trauma, and when their vessel dies, they may chose to stay in celestial form or return to their heart, if they have one.

Kyriotates in multiple vessels are not traumatized with the death of a single vessel, although they do take a point of dissonance.

Celestial Combat

Given that they have celestial true forms, it is inevitable that angels and demons will occasionally end up fighting in those forms. Celestial combat works similarly to corporeal combat, save for the forces used and the differences in stakes.

Celestial combat is possible in any realm, but only when both participants are in their celestial forms. The skills are the same, but the Fight, and Endure skills are used with celestial forces, and the move skill is used with ethereal forces.

Damage in celestial combat is dealt against soul points rather than body points (page xx), and if the celestial has a heart, that heart protects their forces, no matter how far they are from it, providing 1 armor against soul hits. When a character runs out of soul points, they do not die or go into trauma, but rather they permanently lose one force. The player of the damaged celestial chooses which force is lost, and recalculates their character's new soul points total, which refreshes to its new maximum immediately.

Losing the last force in a category comes with terrible effects. Their spirit is held together with only frail, trace forces in that category, and many celestials never recover. They cannot succeed on, or even attempt, rolls of the relevant forces, including songs, and each force comes with an additional drawback.

A character with no corporeal forces is the most likely to recover, but for as long as they have no corporeal forces, they cannot manifest a vessel or take a host at all.

A character with no ethereal forces is disoriented and confused, lacking reasoning and memory. He may continue to fight, through sheer momentum alone, but once the fighting is over, he will be directionless and amnesiac. Even after recovering an ethereal force, he will not regain the memories lost.

Most tragically, a celestial who loses their last celestial force snags in The Symphony irreparably. If he has no vessel, or is unable to take one, his forces manifest on Earth, unbound, and unravel into The Symphony.

Celestials with a vessel instead, upon losing their last celestial force, become remnants.

A remnant cannot perceive The Symphony, save in isolated and confusing glimpses—scattered startling notes creeping in on the edge of their senses. She does not know that she was once an angel or demon, but carries a terrible ache, half-remembering that they have lost something very important. If the celestial had a role, all that remains are the memories, real or imagined, of that role, and hazy confused fragments half-remembered when the remnant closes her eyes to do what passes for sleep.

Heaven, generally, allows angelic remnants to finish out their soulless existences in peace, protecting them from demons and occasionally visiting their hearts to see them. Demons may kill their remnants or cast them aside, even the infernal throngs find remnants unsettling—a stinging reminder that they to can be undone. When a demon kills an infernal remnant, their personal twisted symphonies, cacophonous with pragmatism and petty cruelty, often carry a single note of genuine mercy.

Ethereal Damage and Mind Hits

There is no ethereal combat. Angels and demons manifest in the Marches in their celestial forms, and dreaming humans and animals simply project their minds—damaging their dream-selves in their sleep does not inherently damage the dreamer in any way.

There are a handful of songs and attunements that can be used to deal mind hits, or that have effects that can be mitigated or ended by taking mind hits. In the latter case, if a character has insufficient remaining mind points, but still has at least one, they may still take the mind damage to mitigate the effect, dropping to zero mind points.

When a character runs out of mind points, they become immune to further mind damage, but any effects that would allow them to bypass the effect by taking mind hits cannot be bypassed until they recover their mind hits.

Healing

Angels and demons recover their celestial forces in points of body per day. This healing is applied to on all of their vessels simultaneously.

Humans and animals, including saints, soldiers, and sorcerers, recover at the same rate if they rest, or else every two days if they remain active.

Soul hits heal at a rate of one per week, or one per day for angels in Heaven, if they spend the time in prayer or contemplation with their heart.

Mind hits fully heal when a character takes time to relax, ground herself, and reaffirm her purpose and direction. Mind hits can be recovered in this way no more than once per day.

Character Creation

These rules cover the basics of making an angel or demon in the game of In Nomine. It is possible for players to create other types of characters, and some common examples can be found starting on page xx. Note that the rules here are for creating starting characters for players to use, and plenty of characters that appear in the narrative will have very different looking character sheets.

Character creation can be broken into steps. These steps do not necessarily have to be taken in this order, but this is the order that the rules recommend and should be used by most players, especially new players.

Come up with a Concept

- ❖ Determine who your character is within the universe. What are they good at? What do they look like? What is their role in The Symphony? What is their outlook? What was a defining moment in their past?

Choose a Choir or Band

- ❖ Angels choose a choir, and may be a...
 - Seraph, holy angels of truth
 - Cherub, protective guardians
 - Ofanite, speedy agents of action
 - Elohite, perceptive and impartial observers
 - Malakite, righteous warriors of Heaven
 - Kyriotate, multifaceted and flexible hive minds
 - Mercurian, friends of mankind
- ❖ Demons choose a band, and may be a...
 - Balseph, suave liars
 - Djinn, obsessive demons of singular fixation
 - Calabite, born of chaos and destruction
 - Habbalah, provocateurs of emotion
 - Lilim, demons of isolation
 - Shedite, formless corrupting whisperers
 - Impudite, emissaries to humanity
- ❖ Record the resonance of your choir or band, and your choir/band's dissonance condition.

Select a Superior

- ❖ Angels select an archangel, and may serve...
 - Blandine, Archangel of Dreams
 - David, Archangel of Stone
 - Dominic, Archangel of Judgment
 - Eli, Archangel of Creation
 - Gabriel, Archangel of Fire
 - Ives, Archangel of Destiny
 - Janus, Archangel of Wind
 - Jean, Archangel of Lightning
 - Jordi, Archangel of Animals
 - Laurence, Archangel of the Sword
 - Marc, Archangel of Prosperity
 - Michael, Archangel of War
 - Novalis, Archangel of Flowers
 - Outcast, serving no archangel
- ❖ Demons select a prince or princess...
 - Andrealphus, Prince of Lust
 - Baal, Princess of Attrition
 - Beleth, Princess of Nightmares
 - Belial, Prince of Fire
 - Haagenti, Princess of Gluttony
 - Kobal, Prince of Mirth
 - Kronos, Prince of Fate
 - Malphas, Noble of Factions
 - Nybbas, Prince of Media
 - Saminga, Princess of Death
 - Valefor, Princess of Theft
 - Vapula, Prince of Progress
 - Renegade, serving no prince, and lilim can choose to be free (page xx).
- ❖ Record your superior's attunement for your choir or band, and your superior's dissonance condition.

Assign Forces

- ❖ Split 6 forces between your corporeal, ethereal, and celestial forces. At least one force must be assigned to each category.
 - Corporeal, representing speed, strength, balance, physical control, and endurance
 - Ethereal, representing memory, knowledge, reasoning, sensory perception, and precision
 - Celestial, representing willpower, charisma, emotional awareness, resolve, and spiritual might

Choose Skills and Songs

- ❖ Select two skills and mark them on your character sheet, choosing from...
 - Aim, the ability to precisely hit a target with a ranged weapon
 - Create, the ability to build, sculpt, write, repair, act, construct, and express yourself through art
 - Convince, the ability to persuasively relay information, either accurate or deceptive
 - Discern, the ability to read a person's emotional state or motives
 - Drive, the ability to operate any vehicle in difficult circumstances
 - Endure, the ability to lift, carry, toil, resist hardship, or exert yourself
 - Fight, the ability to dangerously wield weapons, throw punches, block strikes, or grapple foes
 - Infiltrate, the ability to pick locks, bypass security systems, slink past guards, and locate good hiding spots
 - Know, the ability to recall obscure facts, understand scientific truths, and recount stories from history
 - Move, the ability to climb, swim, leap, run, dodge, tumble, or fall safely
 - Sense, the ability to catch details in your surroundings, thoroughly search an area, or spot something hidden
- ❖ Select one song from the list starting on page xx and record it on your character sheet. The different versions of a song (corporeal, ethereal, celestial) count as different songs

Chose an Identity on Earth

- ❖ Select a vessel, briefly describing it on your character sheet

Define One to Four Relationships

- ❖ Choose people or beings you are close to according to the rules on page xx. The types of relationship are...
 - Contact, a source of information or equipment
 - Mentor, a trained and knowledgeable expert who has some authority over you
 - Rival, one who competes with you for recognition or resources
 - Enemy, a foe who works towards opposite goals to you and holds hostility to you
 - Ward, one who relies on you for safety and guidance
 - Companion, a peer with whom you are very close, and who you have a long history of working with
 - Servitor, a subordinate who reports to you

Calculate Derived Values

- ❖ Body points for each vessel begin at their maximum, equal to the sum of all your forces plus twice your corporeal forces.
- ❖ Mind points are equal to the sum of all your forces plus twice your ethereal forces.
- ❖ Soul points are equal to the sum of all your forces plus twice your celestial forces.

Spend Extra Points

- ❖ Spend 6 additional points according to the chart below. A single discord may be selected (in addition to the automatic one for calabim, if applicable) to gain two extra points.
 - Each additional skill costs 1 points
 - An additional force costs 6 points
 - Each additional song costs 2 points
 - A relic costs 3 points
 - Each additional vessel costs 2 points
 - Each role costs 1 point
 - An additional attunement costs 4 points

Acquiring Attunements

Each superior offers multiple attunements, some related to choirs and bands, some not. The attunement corresponding to your band or choir is granted automatically simply from serving your superior but others may be granted as well.

Angels and demons may select choir/band attunements or general attunements from their own superior at character creation by buying them with their extra points, or can earn them through play, and can even eventually earn attunements from other superiors (who will usually only grant the appropriate choir/band attunement to celestials not in their service). Other superiors will only grant attunements to celestials who serve superiors that they are on good terms with.

Attunements marked as “restricted” can only be acquired if they correspond to a celestials choir or band.

Relationships

Angels, demons, and mortals alike form relationships with those around them. At character creation, you may define a few relationships your character has. Between one and four of these relationships may be chosen, with three being the recommended number.

Most relationships fall into one of these categories, but players may suggest their own, subject to GM approval.

Contacts can be called upon for information and/or tools related to their fields or circumstances, be they experts in history, firearms smugglers, paparazzi, or spies on the opposite side of The War. Contacts generally require little from you, and see you as a friend, or a person worth helping based on shared ideals, but they won't put themselves in danger for you or provide direct material assistance.

Mentors are more likely to provide aid in the form of actions in addition to advice. A mentor may help to decipher ancient texts, answer questions when you are stuck, or pull strings to get you out of trouble, but mentors also have a measure of authority over you. They will expect your help with their goals, which may range from small odd jobs to dangerous assignments, on any given day.

Rivals and **enemies** both work at odds to you, but the scope and motive is different. A rival generally pursues goals similar to yours, and competes for resources, recognition, or power. An enemy seeks goals antithetical to yours and hopes to undermine, harm, thwart, or even kill you. Either may be on the same side of the war as you, or the opposite. By defining your enemy, you get a measure of control and spotlight in the adversaries of the campaign—a foe whose narrative path is intertwined with yours, and whose motives, methods, and demeanor you know well.

A **ward** is someone who you are bound to protect, by orders of a superior, a promise to a peer, or your own moral sensibilities. Should anything happen to your ward, and something inevitably will, it is your responsibility to protect, rescue, or soothe them.

Companions are those with whom you have a closely bonded history. You know one another well and can anticipate what the other needs or what they intend to do next. A companion will always be by your side when you most need it, and you will always be by theirs.

A **servitor** is an underling who takes orders from you directly. He may be a soldier of Heaven or Hell, a blackmailed spirit, or simply a sympathetic mortal who had devoted themselves to you. Familiars and relievers are possible servitors, as are imps, gremlins, and sorcerers. Servitors provide direct assistance and take orders, even dangerous ones that put themselves at risk, and require nothing in return. However, their occasional inexperience can make them a liability if they are called upon excessively. A foe who realizes a servitor's weakness may interrogate, seduce, or capture your agent.

Advancement

Steel is tempered in the conflicts of The War. Fledgling relievers become seasoned angels, and the lowliest demon might grow to earn a Word.

After each chapter (usually, every three or four sessions), each player has an opportunity to improve their character. Advancement is done, ideally, while the group is together. There are several ways that a character can advance, outlined below.

Gaining a Skill

The most basic way for a character to improve is by learning a new skill. Their player selects a skill that their character does not currently have, and explains why they have learned it over the course of the chapter.

Gaining a Role

If a character spent notable time during a chapter establishing a false identity, that has existed over the course of at least two chapters, she may use her advancement to solidify that identity into a role.

Gaining a Relic

If a character has come across a relic over the course of a chapter and hopes to keep it, they may use their advancement to do so. Otherwise, relics are lost, relinquished to superiors, or otherwise find their way out of a character's hand.

Learning a Song

If the character has made an ally who knows a song they wish to learn, or has done some favor for someone who is willing to teach one, the character may learn a song as their advancement for the chapter. Remember that while many characters might know a song, only angels, demons, ethereal spirits, and Lilith can *teach* songs.

Gain a New Vessel

A character may petition a superior for a new vessel, or make one themselves with the Song of Form (page xx). Vessels are usually only granted when a character has done something noteworthy for their superior, or when a character has lost their only vessel, and has earned the trust to deserve a new one.

Gain an Attunement

Much like a vessel, attunements are only granted by superiors following notable success beyond what was expected, or at the end of significant and extended assignments. See Acquiring Attunements, above, for more information on what attunements a celestial may have.

Gain a New Force

To gain a new celestial, ethereal, or corporeal force, a character must have at least two skills in the category he wishes to raise, and must have demonstrated some significant moment of prowess in the appropriate category. He can then spiritually work his learned skill into raw potential. Forces can only be gained while an angel or demon is in their celestial form, and when the force is gained, three skills are lost and turned into the force. Two of these skills must be ones associated with the forces improved.

Angels

Seven major choirs of angel serve Heaven. Every true angel in Heaven serves an archangel, by law as established by the Seraphim Council and maintained by Dominic's servitors in accordance with God's vision.

Angels who do not serve an archangel, either because of abandoning their duty or being disavowed by their superior are outcast, and unwelcome in Heaven until or unless they redeem themselves and are once again sponsored by an archangel.

In addition to these seven major choirs, there are other beings native, or formerly native, to Heaven.

Relievers are lesser angels who belong to no choir and who may or may not serve an archangel. Relievers have no resonance, although some in service to a superior may have a choir attunement for that superior. Some relievers will eventually become proper angels, earning the requisite six forces, and joining a choir. Others are destined to remain lesser agents of Heaven.

Relievers cannot don true vessels in the way that angels can, but they can be sent to Earth bound permanently into animal forms known as familiars. A familiar cannot return to its celestial form until or unless its physical body is killed, or is it released from its form in a tether by an archangel or Word-bound angel with authority over it.

The grigori were once the eighth choir of angel, the watchers, who dwelt on Earth with humanity, rather than in Heaven with the Lord and the rest of the angels. The grigori acted as teachers, advisors, and helpers, at God's command, but in time they drifted from His vision. Some lay with mortals and produced terrible offspring, the nephilim, riddled with discord from birth and wielding fearsome power. Some grigori grew tired of humanity imperfectly heeding their advice, and took direct rulership positions.

Ultimately, the grigori were shunned by Heaven and gradually hunted down over centuries. Of course, neither any watchers nor their children survive today, the archangels remind the host whenever the grigori are mentioned.

Perception and Angelic Resonance

Many angels' resonances and some attunements require that the celestial can perceive a person—seraphim, *elohim*, *malakim*, and *mercurians* notably have this limitation on their resonances. For the sake of these abilities, this perception relies on direct sensory input; the celestial must be able to see, hear, touch the target, or must be able to see or hear them through a reasonably real-time medium. A phone call, a live broadcast, or a Zoom video conference provides the kind of immediate input required for these resonances to work. A text message, photograph, recording, or letter is not sufficient for the use of resonances or attunements that require perceiving the target.

Seraphim

The Holiest

Seraphim appear in their celestial forms as massive, noble serpents, often with multiple pairs of eyes and feathery wings. They are the angelic choir most favored by God—elegant, dignified, and unwavering.

Most seraphim prefer distinguished vessels befitting their station, and roles that afford them the authority they are accustomed to in Heaven. An individual seraph's attitude to humanity may range from haughty contempt for their inherent imperfections to a detached interest in nurturing mankind despite its flaws, but regardless of how one feels about humanity, their choir is the furthest removed from it.

A seraph's nature is pure to the point that falsehood pains it. They are manifestations of the truth of God, and even skilled and subtle lies twist The Symphony in ways that a seraph can detect effortlessly.

Resonance

Symphonically, you resonate with the concept of truth. All lies are obvious to your ears. This works for any target who you can perceive making a statement. This only reveals lies told knowingly. It is the sinful nature of deceit that is obvious to you, not simple and genuine misunderstandings.

By spending one essence directly after hearing a false statement, a you can pry into the nature of the lie, and get a vague concept for what the speaker believes the truth to be.

Dissonance

Owing to their connection to honesty, it is antithetical to a seraph's nature to knowingly utter a falsehood. Seraphim may allow others to lie (although most find it distasteful), but to actually speak, write, or otherwise communicate a knowing falsehood will create dissonance in a seraph.

It is permissible to direct conversation away from answering questions, and seraphim are under no obligation to share information unprompted or when asked, but even lies of omission or technical truths can generate dissonance if relied upon repeatedly.

A seraph asked her name, for instance, may reply with a technically-accurate "you can call me Cherie" without a problem, or a question like "where are you from?" can be answered with "out of town," but when the angel begins engaging in verbal gymnastics to tell the technical truth, the storyteller should warn their player when they are close to the threshold of generating dissonance.

Cherubim

The Guardians

A cherub's form is that of a powerful animal such as a lion, crocodile, or bear. Often, this form is adorned with wings, fine embroidered silks, golden crowns, or other embellishments denoting the cherub's status. They are Heaven's protectors and the protectors of man, with vehement dedication to those that they choose to guide and defend.

Corporeally, cherubim tend to favor either powerful and imposing bodies as a display of their might, or gentle and nurturing ones that bring comfort to those whom they guard. Some opt for physical strength, others dress in sharp suits that display their social or economic prowess. These displays are not proud, they are warnings to those who would interfere with a cherub's charge.

More kindly cherubim may take vessels and roles as childcare workers, middle school librarians, or unassuming custodians. These forms allow them to keep an eye on the vulnerable, and catch potential threats unprepared.

Resonance

Your resonance is for protection. You may touch an item or being to harmonize with it and declare yourself its sentinel. At an point thereafter, you can pick out the subtle echoes in The Symphony that reveal the direction, distance, and relative state of anything to which you are attuned.

If something to which you are attuned is in immediate danger, you will know that.

Because of this extraordinary sense for the safety of anything to which you are attuned, you gain an edge on any rolls to protect something to which you are attuned. This has noncombat uses, and in combat this means that any roll to interfere with an attack on your charge gets an edge. If your charge is defending or someone else is interfering with an attack against them, you grant one edge by assisting, in lieu of the normal assistance rules.

You may be attuned to up to your celestial forces in people or things at a time.

It is not in a cherub's nature to abandon things. Ending your stewardship over someone or something takes one hour and costs an essence, or else is immediate and generates one dissonance.

Dissonance

A cherub generates dissonance when prematurely ending her dedication to protecting a charge, as explained above. A cherub also generates a dissonance when a target of her protection is killed or destroyed. This does not include natural death, such as by old age or mundane disease.

Ofanim

The Wheels

Ofanim appear in their celestial forms as whirling wheels of fire and gold. They are the messengers and couriers of Heaven, rushing across the sky in their true forms, and through city streets in sports cars to deliver tidings, stop disasters, or transport relics.

Corporeally, ofanim prefer fit bodies, either lean and toned or thick and strong. They may be identified by their nearly-hyperactive movement, or by the way they maintain those vessels. Some ofanim put comically little thought into aesthetics, leaving their hair unwashed and disheveled, and their clothing torn and fingernails grimy. Time spent maintaining their vessel is time not spent *doing*.

Others adopt styles to maximize sleekness, shaving their heads or wearing their hair in tight buns or slicked back.

Still others have pragmatic approaches to their fast lifestyles. Biker leathers and racing jackets both signal their passions and protect them from the occasional wipeout.

Resonance

Ofanim are not faster simply because of stronger legs or better reflexes (although many do have both), ofanim *understand* motion like no other angels can. Every nuance of balance, every split-second shortcut, every variable of every path races through the wheel's mind. With the slightest moment's concentration, an ofanite sees all possible paths to his destination. He knows what moves where, and how to get to each landmark. He can see and weigh each path, finding shortcuts through homes just as residents let their dogs out back, racing past a startled man and then leaping out a window on the other side of the home. Any landmark in a city, or any known location, an ofanite can reach, sensing where there is traffic and where there are clear paths, but notably *not* where there is danger.

All rolls to move, either bodily or while operating a vehicle, gain an edge. This includes dodging in combat.

In addition to this, ofanim in celestial form move at up to 400 miles an hour. Their celestial bodies themselves thrum with The Symphony's motif of movement.

Dissonance

It is dissonant for an ofanite to not act in pivotal moments. To plan when time is of the essence, to refrain from action in order to maintain a facade, or to allow something important to go unaddressed wears at the ofanite nature, even if it is not important to the ofanite herself.

This is the only choir's dissonance condition that can be forced upon the angel. An ofanite restrained can be made to accumulate dissonance in this way. Fortunately for ofanim, they are difficult to restrain.

Elohim

The Thrones

Glossary of Terms

Action

Angel

Cantor – The person performing or leading a song (see below)

Celestial – An angel or demon. Sometimes used to include relievers, imps, and gremlins.

Demon

Force – The concrete building blocks of a life. All sentient creatures have corporeal, ethereal, and celestial forces, and some celestials and ethereals have others as well

Heart

Heaven

Hell

Host – The living body that a kyriotate or shedite possesses on Earth

Saint

Soldier

Song

Tether

Word – A