

Potions & Passion

by Ivy Marlowe

MyTropes / RomanceBots

The Perfumery

The shop had no sign on the door.

This was deliberate. Ella Voss had spent three weeks deciding against a sign when she'd opened Gilded Veil Perfumery six years ago, and she'd been right every week since. Her clients didn't find the shop; they were referred to it by other clients, which meant by the time they stood in front of the matte black door on the narrow street in Marylebone, they already understood what they were buying and what it cost and what they were not, under any circumstances, permitted to tell anyone.

The interior was small and warm and smelled like everything and nothing. This was also deliberate — she'd enchanted the shop's air to carry a rotating low frequency of twelve base notes that kept the olfactory system too occupied to identify any single scent, which meant that when clients sat in the consultation chair and she opened the sample vials, the contrast was visceral. *This* was the thing, against all that nothing.

Monday morning. Three appointments in the book.

The first was Sir Henry Aldsworth-Crane, sixty-two, twice-divorced, who had been a client for two years and who came in quarterly for his standing order of what Ella labeled on his dossier as *CH-4 Formulation: confidence enhancement with secondary warmth notes, paired to his existing biochemistry*. In plain language: he smelled like the kind of man who had always had money and had recently remembered he was also interesting. He paid extremely well and never asked questions about the mechanism, which made him her favorite kind of client.

He arrived at nine on the dot.

"Miss Voss," he said, removing his hat with the formality of a man from a generation that still wore hats.

"Sir Henry," she said. "Sit. I have your autumn blend ready."

She brought out the bottle — dark glass, hand-labeled in her own small

handwriting, the enchantment sealed with a wax stamp that would break the compound if the bottle were opened by anyone other than the person it was calibrated to. Three months of development for this batch. She'd adjusted the warmth notes to account for the season — the compound's performance was slightly different in cold air, the projection changing as temperature dropped.

He took it and held it the way people who understood something held a thing of value.

"How is business?" he said.

"Excellent," she said. "How is Lady Aldsworth-Crane?"

"Crane-Whitmore," he said. "She hyphenated. It's going well." He smiled — the smile of a man who had been helped considerably by a bottle of enchanted fragrance and was aware enough to be grateful and discreet enough to never say so directly. "Very well."

"I'm glad," she said.

He left at nine-twenty. Two more appointments — a hedge fund director who was, in Ella's clinical assessment, deeply insecure about his height and had been treating with a formulation she privately called *CH-9 Verticality* for eight months, and a young politician's aide who was navigating a difficult situation with his MP and needed something for the next constituency event.

By one PM the shop was quiet.

She sat in the back workroom — her real office, the consultation room being theatre — and updated the client dossiers and worked on the compound she'd been developing for three weeks. This was the one she thought of as Compound 7, though the client called it "the special order." Lord Emmett Breckinridge, forty-one, who wanted something that would work specifically on one person — a woman he'd been failing to impress for two years. He'd been specific in the brief: not coercion (Ella had explained, at length, that her compounds weren't capable of coercion and she wouldn't produce one if they were) but *amplification*. "If there's anything there," he'd said, "I want

it to come forward."

This was the correct use of a lust compound. She was particular about this.

The mechanism was elegant in theory and extraordinarily complex in execution. The compound didn't generate attraction where none existed — it had no mechanism for that, because attraction was too specific a chemistry to fake entirely. What it did was detect existing low-level response signals and amplify them, creating a feedback loop that made latent feelings surface with the urgency of something freshly discovered. The result was not false. It was simply accelerated.

She'd been told, in Year 4 Compounding at Ainsworth, that this was the most ethically complex class of enchanted fragrance. Her professor, Dr. Marsh — a small, dry woman with spectacular posture — had put it clearly: "The question is not whether the feeling is real. The question is whether it would have surfaced on its own. Your job is to decide when acceleration is service and when it's interference."

Ella had been twenty years old and had thought she understood.

She understood considerably better at twenty-seven.

She capped the Compound 7 vial and set it in the secondary cabinet — the locked one, because it was extremely potent and she was careful — and was wiping down the work surface when her phone buzzed.

She looked at it.

A message from Daniel.

The Leaving

His name in her phone still had the small heart she'd put next to it eighteen months ago when they'd moved in together and she'd been in the specific happiness of a person who has decided that a thing is working and is right about it.

Hey. Can we talk tonight?

She texted back: *I'm at the shop until 6. Come at 7.*

He came at 7:15, which was not, in itself, an indicator of anything — Daniel was a slightly approximate timekeeper, she'd known this and accommodated it because she'd loved him. He was a financial analyst in the Muggle-adjacent sector, which was a smaller world than either of them had expected it to be, and he had been offered, eight months ago, a position in a New York firm that he'd said no to and then, she was now understanding, had continued to think about.

He sat at her kitchen table with his coat still on, which was an indicator of something.

"I've accepted the New York position," he said.

She put down her tea.

"I know I said no," he said. "And I meant it when I said it. But they came back with—it's a different package, and the timing is—" He stopped. "I've been thinking about it for months and I didn't tell you because I didn't want to—"

"You didn't want to have the conversation," she said.

"I thought I wasn't going to take it," he said. "I thought I was going to decide to stay."

"And?" she said.

He looked at her with the face of a man who had made his decision some time ago and was only now saying it: sorry, and real, and entirely made.

"I can't do London and New York," he said. "I've thought about whether we could—if you could come—but the shop—"

"The shop is here," she said.

"I know," he said.

Silence.

She thought about eighteen months of shared flat and Sunday mornings and the particular quality of a life built alongside someone else. She thought about the eighteen months before that — the dating, the decision to move in, the point at which she'd started thinking of them as a unit. Three years total.

"When?" she said.

"Two weeks," he said.

"Two weeks," she said.

"Ella," he said.

"I'm not—" She stopped. She was not going to cry in front of him. This was a decision she made and held. "You should go. Get your things organized. I'll be at the shop tomorrow."

He went. He came back over the next two weeks for his things in stages, each stage smaller, and by the end of the two weeks the flat had that specific quality of a space that had been shared and was now hers again — not empty, but the negative space of someone's absence visible everywhere.

She was fine. She was absolutely fine.

She was lonely in a way she hadn't been in three years, and she'd

forgotten how specific that felt, and she sat in her flat on a Tuesday evening two weeks after Daniel's last box had gone and she looked at her phone and thought: I should call someone.

She opened the group chat.

The group chat — *Ainsworth Alumni Society (Official)*, named ironically by Finn four years ago when he'd created it — had been dormant for seven months. Before that, sporadically active. Before that: constant, the four of them texting with the frequency of people who had grown up together and had not yet adjusted to not being in the same building.

She typed: *Are we all still alive? Reunion? The Tanner's Arms, Saturday. I have news.*

Three dots appeared almost immediately. Finn: *ELLA VOSS. I thought you were dead. Saturday. Obviously. Yes.*

Then a pause of forty minutes. Then Callum: *Saturday works. We need to sort this group chat situation.*

Another two hours. Then Rowan: *I'll be there.*

She put her phone down and felt, for the first time in two weeks, something other than the specific weight of a flat that was very quiet.

Flashback — First Year

The first thing she'd noticed about Callum Rhys was his hands.

This was not, she would later note, the most dramatic first impression a person could make. He wasn't doing anything interesting with his hands — he was carrying his bag up the steps of Ainsworth Academy on a September morning, sixteen years old, wearing the academy's charcoal uniform with the slightly too-short sleeves that sixteen-year-old boys frequently had because they were still growing. But his hands were remarkable in the way of something that had arrived ahead of the rest of him: large, competent, the hands of someone who would become very capable and had already started the process.

She'd been standing to his left on the same steps, also carrying her bag, also sixteen, trying to look as if she were not overwhelmed by the building — a Victorian Gothic structure in a part of London that didn't appear on any Muggle map, hidden behind an enchantment that made it look, to non-magical passersby, like a council administration building of spectacular dullness.

"Are you also first year?" he said.

She turned. The accent was Welsh, softened by what she'd later learn was a Manchester childhood. The face was — in the specific vocabulary of sixteen-year-olds doing rapid unconscious assessment — good.

"Obviously," she said. "We're both outside."

"There are fifth-years who smoke out here," he said.

"Do you smoke?"

"No," he said. "I was making conversation."

"Callum Rhys," he said, and held out his right hand.

She took it. "Ella Voss."

They shook hands on the steps of Ainsworth Academy in the way of two people who would, over the next eleven years, become so familiar with each other that shaking hands became both absurd and, occasionally, the only appropriate thing.

Finn appeared three minutes later at the base of the steps, already talking — she would learn this was his default state — to a girl whose name Ella never caught because Finn was talking so fast and so charmingly that the girl appeared slightly stunned. He bounded up the steps with the energy of a labrador puppy in a blazer.

"Finn Ashford," he said, arriving in front of them without preamble. "You're both first years. I can tell. You have the look."

"The look?" Ella said.

"Trying not to look overwhelmed," Finn said. "It's very recognizable." He grinned. "I also have it. I've just decided to lean into it."

Rowan arrived last, ten minutes after the bell, walking up the steps at the pace of someone who had calculated exactly how much late was acceptable and had committed to it. He had a book open in one hand.

"You're reading while walking," Ella said.

"I started the chapter on the train," Rowan said, without looking up. "I couldn't stop in the middle."

"What chapter?" Callum said.

Rowan looked up then — dark eyes, measuring — and apparently found them acceptable. He closed the book and tucked it into his bag. "History of Enchantment Law," he said. "Required text. You should both read it before Thursday."

"He's right," Callum said.

"I was going to read it," Ella said.

Potions & Passion

by Ivy Marlowe

"I haven't read it," Finn said cheerfully. "I'll read Rowan's notes."

"You won't," Rowan said.

"I absolutely will," Finn said.

And so it had been, for the six years that followed: the four of them.

London

The thing about growing up together at a magical school was that you grew up at a remove from ordinary chronology. The Ainsworth years were their own time — insulated, specific, the calendar of the academy rather than the calendar of the city. They'd studied compounding and enchantment theory and the history of magical law and practical applications; they'd had rooms in the academy's residential wing and taken meals in the great dining hall and stayed up too late in the common room working on coursework and, increasingly, talking about nothing in particular, which was its own form of curriculum.

And then it was over.

They graduated at twenty-two with their certifications and their practical licenses and walked out of Ainsworth's front doors and into London, which was the same city it had always been but which felt, after six years of the insulated world, very large.

The first two years they'd been constant — meeting weekly, texting constantly, the group chat functioning as a portable version of the common room. Then jobs had gotten serious. Finn had gone into magical finance in the City and the hours were brutal. Callum had joined the Enchanted Crimes Division of the Metropolitan Special Police and worked rotations that were unpredictable and frequently overnight. Rowan had gone into architectural enchantment and had projects that required site visits and absences. Ella had spent two years building the perfumery from a two-chair consultation space above a Soho bakery to the Marylebone shop.

The weekly meetings had become monthly. The monthly had become occasional. The occasional had, in the past seven months, become the group chat going quiet.

This was not estrangement. It was the specific drift of adult life, the way the current of separate things pulled people apart even when they didn't intend it.

She'd always known she could ping the group chat and they'd come.

Potions & Passion

by Ivy Marlowe

She'd just, in the three years with Daniel, not needed to.

Compound 7

Saturday came.

She was at the perfumery in the morning — she always worked Saturday mornings, the shop closed but the workroom quiet and productive in a way the week days weren't — finishing the last stage of Compound 7.

Lord Breckinridge's special order. She'd been developing it for three weeks and it was nearly right — she could tell the way she could always tell when a compound was almost finished, the olfactory equivalent of a chord that needed one more note. She'd been refining the top notes this week, working with a combination of neroli and something she'd been developing specifically for this formulation, a slightly resinous quality that would sit between the neroli and the base.

She was at the workbench when she reached for the base note dropper and misjudged the distance — she'd been working for four hours and her depth perception was not what it should be; she'd had only coffee and a piece of toast — and the vial tipped.

It happened very fast. The vial tilted, she grabbed for it, caught it, but not before approximately eight milliliters of Compound 7 had left the bottle — not onto the bench but, because of the angle of her grab, directly onto the front of her shirt.

She stood very still.

Eight milliliters.

She looked down at the spreading patch on the cream-coloured linen shirt she'd been planning to wear tonight.

She thought: *well*.

She knew exactly what the compound did. She'd formulated it precisely for this — the amplification of latent attraction. She'd tested it through all the normal stages: reaction chemistry, projection testing, duration analysis. It

was strong. She'd formulated it to be strong because Lord Breckinridge wanted results.

She reached for the neutralizing agent she kept on the bench.

The bottle was empty.

She looked at the empty neutralizing agent bottle. She had apparently used the last of it Tuesday and had not yet replaced it, which was the kind of thing that happened when you were two weeks post-breakup and not sleeping quite enough.

She thought about going home and changing.

She looked at the clock. The pub reservation was in three hours. She lived twenty-two minutes from the perfumery by tube. She had a second shirt at the shop — a backup for client meetings, kept in the cabinet behind the consultation room. Navy blue, also linen, appropriate for a Saturday evening pub situation.

She changed into the navy shirt.

The problem was that the compound had been on the cream shirt, not her skin. She'd washed the contact area. She was — she told herself — fine.

She was going to meet her oldest friends at a pub in Soho. People she'd known since she was sixteen. People who had known her for eleven years and were immune to her professional materials in the way of people who knew perfectly well she was a perfumer and treated her compounds with the appropriate affection and skepticism of the long-acquainted.

She locked the workroom and went home to get ready.

The Tanner's Arms

The Tanner's Arms was on a Soho side street that had been in operation, with occasional name changes, since the 1890s. It had exposed brick and low lighting and a fireplace in the back room that actually functioned rather than being decorative, which in central London was worth something. It had become their pub by accident — Finn had booked it for someone's birthday five years ago and it had simply stuck.

Ella arrived at seven forty-five, fifteen minutes late, which for a woman who was usually punctual to the minute was indicative of the evening she'd been having. She'd gone home after the shop and had a long shower — more because she wanted to be certain about the shirt situation than for any other reason — and then spent forty minutes in the bathroom doing something she rarely did extensively, which was preparing.

Not for them specifically. For herself, she told herself. She'd had a difficult two weeks and she was going to see her oldest friends and she wanted to feel like herself, and feeling like herself required: the navy shirt, which was good on her; the black trousers that had the right weight to them; her hair down, which she usually wore up for the shop; the earrings that were her mother's.

She looked good. She was aware she looked good. This was not vanity — she had the same relationship to her own appearance that she had to the compounds she formulated: clear-eyed assessment, no unnecessary sentiment, accurate acknowledgment of the result.

She pushed open the door.

They were already there.

The back booth — their booth when they could get it, and it appeared Finn had arrived early enough to secure it. Finn, who had apparently come straight from somewhere that required a proper suit, since he was still in it: charcoal, well-cut, the jacket off, shirtsleeves rolled to the elbow in the specific way of a man who had spent a day in a City office and was now done with the formal portion of the day.

Callum, beside him. He'd grown into those hands — that was the immediate, involuntary thought. She'd noticed the hands at sixteen and now he was twenty-eight with the build of a man who did physical work in the course of a desk job, because Enchanted Crimes was not an office-based career, and the growth that had been implicit at sixteen was fully delivered. Dark hair, slightly longer than she remembered. The specific quality of a person who was comfortable in a room in the way of someone who had spent several years being trained to be comfortable in rooms.

Rowan, at the end of the booth. He was the one who looked most like his sixteen-year-old self and least like him simultaneously — the same dark eyes, the same quality of considered presence, but the considered presence now had ten years of professional weight behind it. He was wearing a sweater that was, Ella noted, extremely good — the kind of thing that looked simple and wasn't — and he had a book on the table beside his pint.

"She lives," Finn said, when he saw her.

"I was fifteen minutes late," she said.

"You're never late," Callum said.

"I was tonight," she said, and slid into the booth.

The pint appeared in front of her — Finn had ordered it, she registered, which meant he'd been watching the door. She looked at all three of them across the table and felt, in the specific way that had not changed in eleven years, the warmth of being in the same room as people who knew her completely.

Then Finn looked at her.

Not the way Finn usually looked — the quick, sociable assessment of a man accustomed to reading rooms. Something different. He looked at her and then looked slightly away and then looked back again in the way of someone doing something involuntary and aware they're doing it.

"So," he said. "You said you had news."

"Daniel left," she said. "New York. I'm fine."

A beat.

"He left you," Callum said. Not a question. The specific flatness of someone controlling their reaction to information.

"We split," she said. "He had the opportunity and he took it. I'm genuinely fine." She took a sip of her pint. "I just needed to see people. Normal people. People who have known me long enough to skip the sympathy portion."

"We can skip the sympathy portion," Finn said. His voice was slightly — she couldn't quite identify it. His voice was normal Finn and also not entirely normal Finn.

"Immediately," Rowan said.

She looked at Rowan. He was looking at her with the look that was his characteristic one — the considered, evaluating attention — but the evaluation was different. She had been looked at by Rowan Blackwell many times across eleven years and she knew his looks: the analytical look, the amused look, the slightly-impatient-with-Finn look, the engaged-in-a-problem look. This was none of those.

She thought: *the shirt*.

No. She'd changed shirts. The compound had been on the cream shirt, not on her.

Except.

She had been working with the compound for four hours before the spill. In a small enclosed workroom. The ambient concentration of the compound in the workroom air after four hours of development would have been — she ran the calculation with the speed of someone who had done this kind of calculation for six years — measurable. Not high. But not zero.

She had washed and changed and the cream shirt was in her bag.

Potions & Passion

by Ivy Marlowe

The cream shirt was in her bag, which was on the seat beside her, which was —

She kept her face extremely neutral.

The Effect

The compound's mechanism in ambient form was different from its mechanism in direct application. Direct application produced a fast, intense, targeted response. Ambient exposure — secondary, indirect, low concentration — produced something more gradual: a warm, increasing attentiveness, the specific quality of someone becoming more aware of a person over the course of an hour rather than all at once.

She thought about this with the cool analytical part of her brain while the rest of her was watching Finn reach across the table for the menu and notice, not for the first time but more specifically than before, that Finn Ashford had grown into his own skin with considerable success.

He had been a good-looking boy. The category "good-looking boy" at Ainsworth had been well-populated — the school seemed to attract people with strong bone structure, which she'd always thought was probably selection bias given the social class of most of the student body — but Finn had been distinguished even in that field. At twenty-seven he was distinguished in a different register: the easy confidence that had been performative at seventeen was now structural, built into the way he moved and spoke and held his glass. He'd filled out. His shoulders, in the open collar of his City shirt, were not the shoulders of the boy she'd known.

She was looking at his shoulders. She stopped.

"What are you working on?" she asked Rowan, nodding at the book.

"Heritage building enchantment survey," he said. "There's a Victorian residential block in Kensington the owners want to reconfigure. The existing enchantments are load-bearing and I'm—" He stopped. "You don't want to hear about load-bearing enchantments on a Saturday evening."

"I genuinely might," she said.

Rowan looked at her. The look again. Then he smiled, and she experienced the specific thing that happened when Rowan Blackwell smiled, which was that his entire face rearranged around it and you

remembered that underneath the serious quality of him there was someone who found the world genuinely interesting and occasionally said so.

"The original compounding on the structure is extraordinary," he said. "Whoever did it in 1897 was working at a level I can't fully replicate. It's — they understood something about the relationship between stone and enchantment that we've mostly lost." He was animated now in the way he was always animated about work he respected. "There's a tension formulation in the outer walls that's still functional after a hundred and twenty years. I've been trying to analyze the compound structure to understand the base notes."

"Base notes," Finn said, grinning. "Ella, he's talking about your work."

"Architectural enchantment uses compound logic," Rowan said, not defensively — he'd been making this point for six years. "The principle is the same. Stable base, reactive middle, mobile top."

"He's right," Ella said.

Rowan looked at her again. The look. Warmer this time.

She thought: this is a problem.

Not a crisis. She was a professional; she formulated lust compounds for a living and she knew exactly how they worked and exactly how to manage her own response to them. She was experiencing secondary ambient exposure from her own cream shirt sitting in a bag eighteen inches from her left knee, and the response — the warm, attentive quality, the heightened awareness of the physical reality of the people around her — was expected and manageable.

The issue was that she had formulated Compound 7 significantly stronger than her previous work.

She thought: I should put the bag in the cloakroom.

She thought: I should go to the bathroom and make a plan.

"Ella," Callum said.

She looked at him.

He was looking at her with neither the Finn-variety nor the Rowan-variety of the new look. His was different: direct, steady, the Callum-look she'd known since she was sixteen. Except the thing under it was — she couldn't immediately identify the thing under it.

"You're doing the thinking face," he said.

"What thinking face?"

"The one where you're solving a problem and not saying so," he said.

"You've been doing it since you sat down."

"I'm not doing a thinking face," she said.

He raised one eyebrow.

"I'm not," she said.

He looked at her for another moment and then looked away at the menu. She exhaled.

She thought: I need to put the bag somewhere else.

She picked up the bag, stood, and said, "Cloakroom," and walked to the front of the pub.

What She Knew About Compound 7

Standing in the narrow corridor between the bar and the cloakroom, she thought through the situation with the analytical precision that was her professional habit.

Compound 7 in ambient form: she had been in the workroom for four hours. The accumulation on her clothing and hair from four hours of low-level ambient exposure was, she calculated, the equivalent of approximately two direct application points — not high, but not negligible. She had showered. The compound was oil-soluble and she had used ordinary soap, which would have cleared the majority of it. But her hair — she'd done a quick shower wash, not the thorough treatment she'd have done if she'd known she was dealing with a lust compound residue — was a different matter.

Her hair, which was currently down.

She closed her eyes briefly.

The cream shirt in the bag was still a secondary source. The bag being in the cloakroom would help.

She handed it to the cloakroom attendant, who gave her a ticket and didn't look at her strangely at all, which was a small mercy.

She washed her hands at the bathroom sink and looked at herself in the mirror. She looked — fine. She looked like herself. The navy shirt was good. Her hair was — her hair was going to be a problem if the residue was what she thought it was.

She thought about putting it up. She didn't have a hair tie.

She thought about calling someone. She didn't know who she'd call. *Hi, I've accidentally dosed myself with my most powerful lust compound and I'm currently in a pub with three men who have known me for eleven years and I don't have a neutralizing agent. Could someone help?*

She looked at herself in the mirror.

Potions & Passion

by Ivy Marlowe

The compound amplified latent feelings. It didn't create false ones. This was the principle she'd built it on and the principle she maintained with professional conviction.

Which meant — she thought this very carefully — that whatever was happening at the table was not false. It was accelerated. It was brought forward. But it was not invented.

She thought about this.

She went back to the booth.

Flashback — Fourth Year

The summer between fourth and fifth year — which was the summer between their twentieth and twenty-first years, the summer the Ainsworth curriculum became genuinely demanding — was the one she thought of most.

They'd stayed in London. Most students went home in July, but all four of them had reasons to stay: Callum was doing a practical placement with the Met's Special Division, Finn had his first internship with Ashford Meridian Finance (no relation to his own name, he always clarified, though he admitted it was part of why he'd applied), Rowan was doing independent research that required the academy's library. Ella had taken on her first real commission — a client who'd been referred by one of her second-year project assessors, who'd seen her practical work and thought she might be ready.

They'd lived in the residential wing with a small rotating population of other summer students, and they'd met in the evenings in the common room or, when the weather allowed, in the academy's enclosed courtyard garden.

It was in the courtyard in August that Callum had kissed her.

Nothing had led to it, or rather, everything had led to it in the way that things you ignore accumulate. It was a warm evening, the kind that was rare enough in London to feel significant, and they'd been sitting on the courtyard bench after dinner with the others already gone inside — Finn to a phone call, Rowan to the library. Just the two of them. She'd been telling him about the commission, the specific challenge of developing a formulation for a client who wanted something that worked on one particular person.

"How do you know it's working?" he'd said.

"Response testing," she said. "You develop the compound and test the components against each other, and then you put it in context and observe."

"Observe who?"

"The subject," she said. "The person the formulation is targeted to."

"You have to watch?" he said.

"Sometimes," she said. "It's not—it's professional. It's data."

"And when you watch," he said, "and it works—what does that feel like?"

She looked at him. "Satisfying," she said. "The way anything works the way it's supposed to feel."

"Like finding the right answer," he said.

"Exactly like that."

He looked at her for a moment with the look she hadn't named yet and would spend several years not naming. Then he leaned over and kissed her, very briefly — a kiss that was a question more than a statement, soft and there and gone.

She'd been so surprised that she'd sat very still for a moment.

Then she said: "Callum."

"I know," he said.

"I don't think—" she said.

"I know," he said, again. And he did know — that was the thing about Callum at twenty, and at twenty-eight, and presumably at every age in between. He understood things without being told them fully. He understood that she wasn't ready, or wasn't certain, or was in the specific position of someone who valued what they had too much to risk it on something she might be wrong about.

They had never discussed it directly. They had simply continued.

Potions & Passion

by Ivy Marlowe

Eleven years and it sat between them in the courtyard of her memory,
intact and undisturbed.

What the Evening Became

Back at the booth, the evening settled into the comfortable rhythm that eleven years of friendship produced — the conversations that didn't require setup, the jokes that had history, the specific shorthand of people who had been through the Ainsworth curriculum together and shared a particular reference library.

Finn talked about a trading situation he was navigating that was, he said, *almost certainly not legal in the Muggle financial world and definitely legal in the magical one, which is a very specific kind of opportunity*. Callum talked about a case he was working that he gave them the outline of with all identifying details removed, which was routine — he'd been doing this since his first year in the division. Rowan talked about the Kensington building, and when he got going on it she was reminded again of why she'd always liked his mind: he cared deeply about things that most people would find abstruse, and the care was completely without self-consciousness.

She talked about the perfumery, about Sir Henry Aldsworth-Crane's autumn formulation, about the three other clients she'd seen in the week. She did not talk about Compound 7.

At nine o'clock a second round appeared and she noticed Finn noticing her across the table with the frequency of someone who was doing it more than he'd intended. She noticed Rowan noticing this, and the small expression that crossed Rowan's face — not jealousy, something more contained than that, but in the neighborhood.

Callum noticed less overtly and more thoroughly, which was his way.

She looked at the three of them and thought: I have known you since you were sixteen. I know your handwriting and your tells and what you look like at 3 AM in the Ainsworth common room when you're in the middle of something complicated. I know what you were before you were this.

She also noticed — and this was the compound, she was mostly certain — what they were now.

Finn leaning back with his arm along the back of the booth was a fundamentally different prospect from the boy she'd known, and the compound was making her aware of this with more precision than she would normally exercise in a booth with her oldest friends on a Saturday evening. She was aware of his forearms. She was aware of the way he watched her when she was talking, the full-attention quality that she'd always liked about him and was currently experiencing as something warmer.

Rowan was discussing the Victorian enchantment formulation and his hands were doing the thing they did when he was animated — specific, precise gestures, the hands of an architect — and she noticed them the way she'd noticed Callum's hands at sixteen, with the same involuntary attention.

Callum was quiet and watching and she could feel him watching and did not look directly at him.

She thought: I need to go home.

She thought: I don't want to go home.

She thought: this is the problem with being a professional.

The Walk

They left the pub at eleven.

Soho in November at eleven was loud and lit and alive in the specific way of a neighbourhood that operated on its own schedule — the tourists thinning but the locals picking up, the bars full, the streets carrying the cold air and the smell of other people's food.

Finn's flat was a twelve-minute walk east. Callum and Rowan both lived in various directions that were mostly inconvenient. Ella was twenty minutes north.

On the pavement outside the Tanner's Arms, there was the moment that groups of people have when the evening ends: the assessment of who goes where, the calibration of goodbye.

"Next Saturday?" Finn said. "We've clearly been in a group chat drought for too long. I'm scheduling every Saturday."

"That's not how scheduling works," Rowan said.

"It's how I do it," Finn said. He looked at Ella. "You're in, right? Weekly. I'm making it mandatory."

"I'm in," she said.

"Good." He hugged her — Finn always hugged, it was established Finn behaviour, and she registered it with the specific awareness she'd been fighting all evening: the height of him now, the solid reality of him, the brief warmth. He said into her hair, quietly, "You know you're going to be fine. Daniel's an idiot."

"I know," she said.

He pulled back and grinned and walked east.

Rowan did not hug. He rarely did — he expressed things in ways that were

not physical contact, in general, which she'd always understood as his nature. He looked at her with the considering look.

"I'll see you next Saturday," he said. "And if you want to look at the Kensington survey — the compounding analysis, the base note structure — I'd genuinely value your input."

This was, for Rowan, a significant thing. He did not often invite input.

"Send it over," she said. "I'll look."

He nodded and turned and walked south.

Which left Callum.

They'd had this moment many times over the years — the two of them, last on the pavement. She didn't know when it had become a pattern but it had, the way other things had become patterns between them: unspoken, durable.

"How are you actually?" he said.

"Actually fine," she said. "I think I am. I thought I'd be sadder."

"Were you sad?"

"For the first three days," she said. "Then I started looking at the flat without Daniel's things in it and it looked—" She paused. "It looked like my flat."

"It is your flat," Callum said.

"I know," she said. "That's what I mean. It had started not being."

He looked at her. The street was quieter now, Finn's shape already gone around the corner. The November cold was real and she'd left her coat in the cloakroom bag.

"Your coat's in the cloakroom," he said.

Potions & Passion

by Ivy Marlowe

"I know," she said. "I'll get it on the way back."

"I'll walk you," he said.

"You don't need to walk me, Callum."

"It's not need," he said.

She looked at him for a moment. The face she'd known for eleven years. The face she'd looked at at twenty and understood something about herself and filed away.

"Alright," she said. "Walk me."

They walked north through the November streets.

Flashback — Sixth Year

The sixth year was the year they all understood the world was real.

It was the final year. They were twenty-two, or nearly twenty-two, and the academy's sixth year curriculum was the one that required actual production — not test compounds, not practice projects, but real work for real clients, supervised. The results of these projects went on their professional record. They mattered.

Ella was doing her sixth-year placement at a compounding house in Mayfair that she'd applied to with the ambition of someone who knew she was good and was not embarrassed by knowing it. The placement required three days a week, which meant her academy schedule was compressed into two days, which meant she was tired all the time and occasionally too focused to be fully present at dinner.

Rowan noticed this. He was the one who put food in front of her when she'd forgotten to eat, who left the dining hall and brought things back because she was in the library and too busy to go. This was not romantic — or it was not, she told herself, intended romantically by either of them — but it was the specific quality of care that Rowan expressed, the practical provision of the thing that was needed.

Finn managed her tiredness with humor, which was his way of managing most things: making her laugh, which required her to pause the work-brain long enough to be present.

Callum managed it by being there. He was in the second year of his practical division placement — the academy's partnership with the Special Division required a significant time commitment in year six — and he was tired too, coming in some evenings with the specific quietness of someone who'd seen something in the course of the day they weren't processing aloud. They'd developed a habit, those months, of sitting together in the common room after everyone else had gone to bed, not necessarily talking. Just occupying the same space.

One night in March she'd been working on a formulation that wasn't coming

right — the base note was wrong and she couldn't identify what was wrong with it, and she'd been at the bench for four hours and was about to push the whole thing aside in frustration — when he came in from a late shift and sat in the armchair opposite and looked at her.

"What's wrong with it?" he said.

"I don't know," she said. "The base is right on paper and wrong in practice and I can't figure out why."

"Tell me what it's supposed to do," he said.

"It's a confidence formulation," she said. "For the client I'm developing for this term. He's — the brief is about presence. The way a person fills a room. You want the base to be grounding, stable, warm. It's coming out —" She stopped. "It doesn't have weight."

He thought about this. He didn't know the compounding science but she'd explained things to him enough times that he understood the principles.

"What do you add to something to give it weight?" he said.

"In a physical compound — resin," she said. "Benzoin, labdanum. They're heavy, they slow the diffusion—" She stopped. Looked at the formula. "I haven't included a resin at all."

She'd been missing the resin.

She looked at him.

"Thank you," she said.

He looked back at her with the look that had been growing, since August in the courtyard, into something she was becoming less able to explain away. He looked at her across the bench and the failed formula and the late-night common room with the look that was: *I see you. Completely. Not just the formula.*

She was very tired and the formula was nearly right and there was warmth

Potions & Passion

by Ivy Marlowe

in his looking.

"Callum," she said.

"The resin," he said, and looked at the bench.

She looked at the bench.

She added the resin. The formula was right.

That was sixth year.

The Walk, Continued

"I've been thinking," Callum said, as they turned onto the road that led toward the cloakroom and her coat, "about that summer."

She looked at him. "Which summer?"

"Fourth year," he said. "The courtyard."

She held her pace.

"I don't think about that summer," she said.

"Yes you do," he said.

She breathed in the cold air.

"What about it?" she said.

"Nothing specific," he said. "I've just been — I think about it sometimes. Whether I—" He stopped. "Daniel leaving. I'm not trying to—" He stopped again. "Ella."

"Callum," she said.

"I've been watching you sit across from Finn all evening," he said. "Making me very aware of certain things."

She said: "That's not—you shouldn't read into that. Finn is—"

"I'm not talking about Finn," he said.

She stopped walking. They were on a quiet bit of street between two pools of lamplight, the November cold around them, the city going on somewhere else.

She looked at him.

He was looking at her with the look from the courtyard at twenty, with all the years between then and now behind it. He was twenty-eight and broad-shouldered and he was looking at her with the look that she had spent eleven years understanding and occasionally choosing not to act on, and the compound was doing what the compound did, which was to make the existing things very clear.

"Callum," she said.

"Tell me if I'm wrong," he said.

She thought about the courtyard. The brief kiss that had been a question. Her answer — *I don't think* — which had been true then in the sense of *I'm not ready* and had not, she was now understanding, aged into *I don't want*.

The compound amplified latent feelings. It didn't create false ones.

She took a step toward him.

He was still, the way he was always still when something important was happening — the trained patience of someone who had learned to wait for the right moment.

She kissed him.

It was not the brief, questioning kiss from the courtyard. It was the kiss that was the answer to the courtyard — eleven years of the answer, the compound not putting anything in her that wasn't already there but making the already-there undeniable, and he kissed her back with the same certainty he brought to everything he committed to, and she thought: *of course. Of course it's like this.*

They stood on the pavement in the cold for a long moment after.

"The coat," she said.

"The coat," he agreed.

They walked to the cloakroom.

Potions & Passion

by Ivy Marlowe

The Problem with Being a Professional

She got home at half past midnight and sat on the edge of her bed and thought very carefully.

The compound situation was this: she was carrying residue from four hours of ambient Compound 7 exposure, concentrated primarily in her hair. The compound in ambient secondary form had a duration of approximately eight to twelve hours from the point of exposure accumulation. It was now —she checked the time — seven hours from approximately 5 PM, when she'd left the workroom. So somewhere between one and five hours of residue activity remaining.

She had kissed Callum on a November street.

She had not — she inventoried herself honestly — been created into the desire by the compound. She had wanted to. She had been wanting to, in the specific suppressed way of something that had been true for a long time and had been managed rather than addressed, and the compound had made the management impossible.

This was the ethical question her fourth-year professor had posed. *Is acceleration service or interference?*

She thought about Callum walking her home in fourth year when she'd been late leaving the library. She thought about sixth year and the resin. She thought about the courtyard kiss that had been true even when she'd said *I don't think*.

The compound didn't create. It found. Like a perfumer finding the note that was already in the material.

She was still, at some level, a professional about this.

She was also acutely, specifically aware of what she'd felt on the street, and she went to sleep with the compound still in her hair and woke at three AM from a dream she didn't fully remember that left her warm and restless.

Sunday Morning

She had three texts.

Finn: *Group chat revival confirmed, Saturday the standing date. Also, was it just me or were you incandescent tonight? That's not a normal word for me to use. I'm unsettled by it.*

Rowan: *I've sent the Kensington survey. No pressure. I'm also — I wasn't expecting tonight to be what it was.*

Callum: nothing.

She looked at Finn's text for a long time.

Incandescent was not a normal word for Finn Ashford, who was eloquent but in a particular register — warm, easy, charming, the register of someone who made everything feel uncomplicated. *Incandescent* was the register of someone making an admission they hadn't planned to make.

Rowan's was more Rowan: controlled, precise, honest in a specific way. *I wasn't expecting tonight to be what it was.*

She wrote back to Finn: *Finn. What exactly are you telling me?*

She wrote back to Rowan: *I'll look at the survey today. What wasn't it?*

Then she put her phone down and went to shower, properly this time, and wash her hair three times with the medical-grade neutralizing shampoo she kept in the bathroom cabinet for exactly this kind of professional incident.

She was rinsing her hair when she thought: I kissed Callum last night.

She stood in the shower and held this fact.

It was a good fact. It was complicated, and she wasn't sure what came next, and she was also certain that it had not been a mistake. It had been eleven years of something becoming ready.

Potions & Passion

by Ivy Marlowe

She also had two text messages from the other two men who had been in that pub last night, expressing, in their individual vocabularies, that something had shifted.

She turned off the shower and stood in the steam and thought about what it meant to be a woman who made lust compounds for a living, who had accidentally dosed herself with her most powerful formulation, who had spent the evening with three men she loved — in different registers, for different reasons — and who was now sitting with the aftermath of all three of those registers becoming simultaneously active.

The compound was washed out of her hair. The feelings were not.

That was the thing about Compound 7. It didn't create anything that wasn't real.

Rowan

She called Rowan at ten.

"I've read the survey," she said. It was not entirely true — she'd looked at the first half — but she'd looked at enough. "The base note analysis is right. The original formulation is using an earth-fixed anchoring compound that I've seen elements of in Georgian domestic magic but never at this scale."

"That's what I thought," he said. "Do you want to come see it?"

She paused.

"The building?" she said.

"I'm going in this afternoon," he said. "I do most of the analytical work on weekends when there's no other foot traffic. I could use someone who understands compound structure."

She thought about last night and the text that said *I wasn't expecting tonight to be what it was*.

"Alright," she said.

The Kensington building was on a residential street that had the specific quality of very old money maintained without effort — the kind of property that didn't need to try. The exterior was Victorian redbrick and the building was three stories of residential flats, all currently empty during the survey and reconfiguration planning.

Rowan was outside with a surveyor's case and the expression of someone who was genuinely happy to be doing what he was doing.

"Ground floor first," he said. "I want to show you the anchor points."

He led her through the building with the confidence of someone who knew its internal logic — which he did, she supposed, after six weeks of survey work. He showed her the places in the structure where the original

enchancements were concentrated: the corners of the main rooms, the threshold of each doorway, the specific points in the walls where the compound had been applied with the precision of a craftsperson who understood that magic worked along the same structural logic as physics — at stress points, at junctions, at the places where forces met.

"It's remarkably similar to base note placement in a fragrance," she said, standing in the corner of the ground-floor parlour where the original enchantment was thickest. She could feel it — not magically, she wasn't trained for that kind of direct perception — but in the way she felt any well-constructed compound: the quality of rightness, of components that had been calibrated to work together over time. "The base at the structural points, then whatever the middle and top notes would be in architectural terms diffusing from there."

"Exactly," he said. He was standing close — the corner wasn't large — and she was aware of him the way she'd been aware of all of them last night, except that this was the morning after and the compound was out of her hair and this was just: Rowan. Proximity. The quality of being near someone in a quiet room.

"Rowan," she said.

"Ella," he said.

She looked at him. He was looking at her with the considering look, and she had looked at the considering look enough times to know when it was considering something specific.

"What you said in the text," she said. "I wasn't expecting tonight to be what it was."

"I don't usually send texts like that," he said.

"No," she said.

"I'm aware," he said carefully, "that there's a dynamic here that—I'm aware of Callum. I'm not—" He stopped. "I'm not trying to navigate something that's already—"

"Nothing is already anything," she said. "Last night was— it was a complicated evening."

He looked at her for a long moment. "You spilled something on your shirt."

She stared at him.

"I'm an architectural enchanter," he said. "I work with compound signatures. The workroom residue—your hair, last night—I recognized it at the pub." He paused. "It's an amplifier. Not a false note generator."

She thought about the fact that Rowan Blackwell had recognized her compound residue at a Saturday night pub and had not said anything and had simply sat with the information and texted her afterwards in the considered, honest way that was his nature.

"You knew," she said.

"I recognized the class," he said. "Not the specific formulation. It was subtle." He held her gaze. "And I want you to know that what I said in the text—that's mine. Not the compound's. I know the difference."

She looked at him.

"Do you?" she said.

"The compound amplifies existing response," he said. "I'm a professional. I know what existing response feels like." He paused. "It's felt like this for longer than last night."

The quiet building around them. The compound in the walls from 1897, still functioning, still doing what it was built to do.

She stepped forward.

She kissed Rowan Blackwell in the corner of a Victorian parlour with enchantments in the walls, and he kissed her back with the specific, considered quality he brought to everything that mattered to him — carefully, completely, the kiss of someone who had been waiting to say something

Potions & Passion

by Ivy Marlowe

precisely and had finally found the right words.

Flashback — School Party

There had been a party in third year that she thought about occasionally.

The academy had what it called a Solstice Social — the word "party" not appearing in any official literature, because parties were what happened at other schools — held in the great hall at the end of December, the first term finished, and populated by every year group. The older students treated it with sophisticated detachment. The younger students were too impressed by the hall done up with enchanted lights to attempt sophisticated detachment. The middle years — the third years, at nineteen — were somewhere in between, old enough to be relaxed and young enough to still find the enchanted lights extraordinary.

She'd been dancing. This was unusual — she was not typically a dancer, didn't often feel compelled toward it, but it was end of term and she'd had two glasses of something Finn had procured from somewhere he didn't specify and she felt light.

Rowan was standing at the edge of the room, as Rowan often stood at the edge of rooms, watching.

She'd gone to him. She'd said: "You should dance."

He'd said: "I don't dance."

She said: "You don't, or you won't?"

He looked at her. "What's the difference?"

"One of them is a fact," she said. "The other is a choice."

He thought about this for a moment with the seriousness he gave most things. Then he stepped forward and danced with her — a careful, committed dance that was technically correct and had the quality of someone doing something they'd decided to do rather than something they felt moved to do, which was very Rowan, and also extremely endearing.

"You're dancing," she said.

"Yes," he said.

"Was it terrible?"

He looked at her. "No," he said. And then: "You're quite—" He stopped. For Rowan to stop mid-sentence was unusual. He looked away. "You're a good dancer," he said.

She had known, at nineteen, dancing with Rowan at the Solstice Social with Finn making faces at her from across the room, that there was something in the way he looked at her when he thought she wasn't looking. She had known and she had filed it in the same place she'd filed other things — the same place the courtyard kiss went, the same place the late nights in the library with Callum went — in the category of *things that are true and that I am not currently doing anything about*.

That category had gotten very full.

Finn

She didn't see Finn until Wednesday.

He texted on Sunday: *You haven't replied to my text. And then, an hour later: I'm not going to be weird about it. I am being a little weird about it. It's fine. Are you free Wednesday?*

She replied: *Wednesday. Yes.*

They met at a wine bar near his office at six, which was after the City closed and when the Financial District pubs were loud with people celebrating the end of the trading day. The wine bar was quieter — Finn's choice, which was, itself, data.

He was there first. This was unusual for Finn, who had a comfortable relationship with his own lateness. He was in a different suit — he went through several a week, the nature of his job — and he had a glass of something red in front of him and the expression of someone who had been thinking carefully.

"Finn," she said, sitting down.

"Ella," he said. "I'm going to just say the thing."

"You are," she said.

"Saturday was—" He stopped. "I've been sitting with this since 2007."

She stared at him. "What happened in 2007?"

"Year Two," he said. "Ainsworth. November. You came to the library to study for the enchantment theory exam and you sat across from me and you were wearing—it doesn't matter what you were wearing. You sat across from me and you were so—" He made a gesture that was very Finn: comprehensive, affectionate, slightly helpless. "I've been sitting with this since November 2007."

"Finn," she said.

"I didn't do anything about it because you and Callum have—I've watched you and Callum for eleven years," he said. "I've been waiting for one of you to do something about it."

"Nothing has—" she started.

"Something happened Saturday night," he said. "I could tell by the way he walked you out."

She held his gaze.

"Something happened Sunday with Rowan too," he said. "I'm not a detective but I know all three of you very well." He looked at his glass. "And I know what I felt on Saturday evening, and I know it's been there for a long time, and I am — for the first time in my adult life — genuinely unsure what to do with myself."

Finn Ashford, genuinely unsure. She looked at him across the wine bar — the golden, easy, charming man who was currently being none of those things in the specific way of someone who had decided to be honest instead.

She thought about Year Two, November, the library. She had no specific memory of the evening he was describing. She had, if she was honest, a general memory of Finn in Year Two as someone she liked very much and found, in the specific vocabulary of nineteen-year-olds, very good-looking, and had not allowed herself to think beyond that because it seemed complicated and she'd been focused on the work.

The work. Always the work.

"Finn," she said.

"Tell me to stop," he said. "If that's the right answer, tell me."

She looked at him.

Potions & Passion

by Ivy Marlowe

She thought: the compound is out of my system. Has been since Sunday morning. This is Wednesday evening. This is Finn sitting in a wine bar being not-charming because he's being real. This is, she acknowledged to herself with the clarity she brought to formulations, something she has known for a long time and managed as actively as she'd managed everything else in that category.

"I'm not going to tell you to stop," she said.

He looked at her.

"What does that mean?" he said.

"It means I'm not going to tell you to stop," she said. "And I need to think about the rest."

He nodded. He picked up his glass. He looked at her with the look that was not-charming Finn but real Finn, and she noted that real Finn was, if anything, more compelling than the charm, because the charm was something he could do anywhere.

"Can I—" He stopped.

"Yes," she said.

He leaned across the table and kissed her, the way she'd have expected Finn to kiss someone: warm and present and sure of itself, but underneath the sureness a question she was surprised to recognize.

She kissed him back.

Flashback — Graduation

Graduation was June. The great hall again — the hall that had held every important occasion of the past six years — with the academy's formal ceremony and the cords and the certifications and the families in the gallery.

She'd walked across the stage and shaken the headmaster's hand and accepted the rolled certification and thought: *this is the day the thing ends.*

Not ended badly. Ended the way things end when they complete — the finish of something that had done what it was supposed to do. She was twenty-two and certified and she had a plan: the two years of development work that would eventually become the perfumery, the professional contacts she'd built in the sixth-year placement, the specific vision she'd been cultivating since Year Three of what she wanted to build.

After the ceremony they'd taken a photograph — the four of them, in the courtyard where Callum had kissed her at twenty — and Finn had made the photographer take six versions because he wasn't satisfied with any of them ("I keep making a face, I don't know why I make that face") and Rowan had been patient in the way he was patient with Finn and Callum had stood next to her with his hand briefly at the small of her back in the way that was maybe nothing and maybe the specific warmth she'd always translated as nothing.

Then there had been parties — the graduation party at a pub near the academy, the family dinner her parents had arranged, the smaller drinks that were just the four of them at the Tanner's Arms, which was already their pub.

She'd met Daniel at one of the graduation parties. A friend of a friend of Finn's, or something similar — the causal chain was imprecise in memory. He was Muggle-adjacent, which was not unusual in their social sphere — the magical world in London was not hermetically sealed, it intersected constantly with the ordinary one — and he was uncomplicated in a way that she'd, at twenty-two, found appealing. He was funny and smart and he found her work interesting without understanding the details, which was

easier in some ways than the opposite.

She'd introduced him to the others. Callum had been polite in the specific way that was Callum being polite when he had opinions he wasn't expressing. Rowan had asked him three specific questions and then been satisfied. Finn had liked him and said so, which was useful data given that Finn liked most people.

She'd been with Daniel for a month when she'd stopped waiting for Callum to say anything further about the courtyard. It had been two years. He wasn't going to say it again. She understood this as his way — she'd said *I don't think* and he'd respected it and that was that.

She'd stopped waiting.

She'd built a good three years with Daniel, and then a mostly-good three years after that.

She had not stopped knowing what the category of *things that are true and that I am not currently doing anything about* contained. She'd just stopped checking it.

The Weekend

Callum texted Thursday.

I owe you an apology.

She replied: *For what?*

The pavement. I should have—I should have been clearer about what I was saying. I wasn't.

She looked at this for a while.

What were you saying?

A pause. Then: *That I should have said something more clearly eleven years ago. That the courtyard was an attempt at something I didn't follow through on. That I've been watching you be unavailable for three years and now you're not, and that's not the reason. It's just the context.*

She typed and deleted several things.

Then: *Finn told me he's had feelings since Year Two.*

A longer pause. Then: *I know. We actually talked about it. Wednesday. He called me.*

She stared at her phone.

You talked about it.

Yes.

What did you say?

That I thought we should talk to you. All of us. Together. A pause. Rowan's aware too. Obviously. It's Rowan.

Potions & Passion

by Ivy Marlowe

She sat at her kitchen table and thought about the three men she'd known since she was sixteen, who had apparently had, between them, eleven years of navigating the specific situation of loving her in different ways and not saying so.

She typed: *My mother has a house in the Cotswolds. She's not there this weekend. All four of us should go.*

A pause. Then: Yes.

She texted Finn and Rowan and got: Yes from both of them, in their characteristic registers (Finn: *OBVIOUSLY* yes, *this is the correct plan* and Rowan: Yes. *I'll drive.*)

Flashback — Last Summer

The summer after graduation, before real life began in September, they'd all been in the city and they'd spent it the way they'd spent the fourth-year summer — meeting in the evenings, in the courtyard when it was warm, in pubs when it wasn't.

They'd talked about the future more specifically than they ever had. Futures were, during the Ainsworth years, a general concept: something that would happen, the life that was coming. That summer they were real: Callum was starting at the Division in September. Finn had the finance job. Rowan had the architectural placement.

She had the perfumery plan.

They'd been in the courtyard on a warm August evening — the last warm August evening before autumn, which in London you never knew was the last one until it was — and Finn had said, with the casualness that was sometimes genuine and sometimes performed: "Are we going to lose this?"

"Lose what?" she said.

"This," he said, gesturing at the courtyard, at the four of them. "The group. Are we going to become people who say we should catch up and don't?"

"No," she said.

"Promise?" he said.

"I promise," she said.

"Rowan?" Finn said.

"I'm not promising things in courtyards," Rowan said. "But no."

"Callum?" Finn said.

Callum looked at her — the look — and then at Finn. "No," he said. "We

Potions & Passion

by Ivy Marlowe

won't."

They didn't. Not entirely. They drifted the way all people drift in adult life, the group chat going quiet, the months between meetings stretching. But they hadn't lost it. She'd pinged the group chat and all three of them had shown up on a Saturday.

That was worth something. That was worth quite a lot.

The Cotswolds

Her mother's house was a stone farmhouse outside Burford, an hour and a half from London by car, two and a half by train and taxi. Rowan drove — in an ordered, efficient, unsurprising Rowan way — and she sat in the passenger seat and they talked about the Kensington building for most of the journey, which was its own kind of intimacy.

Finn fell asleep in the back seat. Callum read.

The house was cold when they arrived — November in the Cotswolds was full winter, frost on the fields in the morning — but it warmed fast, the old stone holding heat well. There were four bedrooms. There was a good kitchen. There was a fireplace in the main room that worked properly.

Callum lit the fire. Finn found wine. Rowan organized dinner with the quiet efficiency of a person who'd decided someone needed to and it might as well be him. She sat on the kitchen counter and watched all three of them occupy the space — the farmhouse kitchen, the firelight from the main room reaching into it — and thought about eleven years of having known these people and being known by them.

They ate at the kitchen table — the good, long dinner of people who had nowhere to be. Finn talked about the trading situation and they all gave increasingly implausible advice. Rowan talked about the building and she said things that were actually useful, which made him smile the full smile that rearranged his face. Callum said less than the others but listened more, which was his specific language of engagement.

At eleven, with the fire lower and the wine finished, there was the moment.

She had known the moment was coming. The moment was the whole point of the weekend.

"So," Finn said. "We're doing this? Are we — is this the conversation?"

"It's a conversation," she said. "I'm not—" She paused. She wanted to be precise about this. "I'm not going to pretend the last week hasn't been what

it's been. I kissed two of you." She looked at Finn. "And had a wine bar conversation with the third."

"Also a kiss," Finn said.

"Also a kiss," she confirmed.

Callum looked at her. Not surprised. Calibrating.

"And I want to be honest," she said. "Because I have been — I've been honest professionally for six years and selectively honest personally for the same amount of time, and I'm done with the selective part." She looked at all three of them. "I love all three of you. I've loved all three of you in different ways and to varying degrees of acknowledgment for eleven years. The compound didn't create that. It just—"

"Found it," Rowan said.

"Found it," she agreed.

Silence.

Finn looked at the fire. "So what happens?" he said.

"I don't know," she said. "I think—I think what happens is that we're honest about what this is, and we figure out what the honesty leads to." She paused. "I think what happens is that none of it stays in the category of things I'm managing instead of things I'm actually dealing with."

Callum was looking at her. The steady look.

"I think," he said slowly, "that I've been waiting since fourth year for you to stop managing things and start dealing with them."

"That's very accurate," she said.

"I know," he said.

Callum's Night

The others had gone to their rooms by midnight.

The house was quiet and cold outside the firelight and she was in the main room on the settee with the fire down to embers when Callum came back.

He sat beside her. Not close — the specific distance of someone who had decided to be precise about what he was communicating.

"I need to say something," he said. "That I didn't say in fourth year because I was twenty and uncertain, and that I didn't say later because you were with Daniel and I'm not the kind of person who says things at the wrong time."

"Say it," she said.

"I'm in love with you," he said. "This is not—I'm not telling you this because Finn and Rowan said things or because you kissed me on the street. I'm telling you because you asked to be done with the selective honesty and I'm done too." He held her gaze. "I've been in love with you since before the courtyard. The courtyard was just the first time I tried to say something and failed to say it properly."

She looked at him.

"Why didn't you come after me?" she said. "You bought a ticket. Twice."

"Because I didn't want you to come back for me," he said. "I wanted you to come back when you were ready. If you came back." He paused. "And then you came back with Daniel and that—" He stopped. "That was the right answer, so I let it be the right answer."

She looked at the fire.

"Callum," she said.

"I know," he said. "There's Finn and there's Rowan and this is complicated."

"It is," she said.

"I'm not asking you to—" He stopped. "I'm just telling you, clearly, in the specific way I failed to be clear about eleven years ago."

She looked at him. The face she'd known the longest. The steadiness in it.

She moved closer.

The kiss, this time, was not the question it had been on the street. It was the thing itself — the answer the question had been asking for eleven years, and she was aware of it as the specific rightness of something that had been waiting to be articulated. His hands were careful and deliberate in the way of everything about him: the hands she'd noticed at sixteen, now at twenty-eight, knowing what to do with care.

They stayed by the fire for a long time. The cold outside, the old stone, the warmth of the thing that had been waiting since they were twenty.

Finn in the Morning

Morning came grey and cold and beautiful, the fields outside the farmhouse window white with frost.

She was in the kitchen making coffee when Finn appeared. He had the look of someone who had slept well and was not going to be awkward about anything, which was extremely Finn and which she found, at this particular moment, a relief.

"Good morning," he said. "I'm going to be normal about last night. Is that alright?"

"Please," she said.

He took a mug. He leaned against the counter. "Is Callum—"

"Asleep," she said.

He looked at her. "Are we alright? All of us?"

"We're alright," she said.

"Good," he said. "Because I meant what I said about Year Two, November, the library. That's real. That's been mine for a long time." He paused. "And I'm also—I can be honest. I'm not Callum. I'm not Rowan. I'm—I've always known I'd get the complicated version of whatever this is."

She looked at him.

"What's the complicated version?" she said.

"The version where Callum has eleven years of specific feelings," he said, "and Rowan has his particular form of devotion that he'd never say is devotion, and I'm Finn, who has been there the whole time being the charming one."

"Finn," she said.

Potions & Passion

by Ivy Marlowe

"I'm not looking for reassurance," he said. "I'm just saying—I know who I am in this." He smiled. The real smile, not the charming one. "And I'd rather be honestly the charming one who loves you than anything else I could pretend to be."

She set her coffee down.

She crossed the kitchen and kissed him in the morning light, in the cold cottage with the frost outside and the coffee still steaming, and he kissed her back with everything that was Finn: the warmth, the sureness, the specific quality of someone who had been waiting a long time and had not, in the waiting, become anything other than himself.

"You're not just the charming one," she said.

"I know," he said. "But you can tell me again sometime."

She laughed. He looked at the sound of it with the specific look she was starting to read properly: the look that was always there and that she'd been receiving for eleven years without fully clocking.

Rowan's Afternoon

The frost cleared by noon and the Cotswolds were golden in the winter light.

Rowan had walked out at ten with the clear intention of walking and she'd found him at two in the field behind the farmhouse, looking at the stone wall along the property edge with the expression he wore when he was analyzing something.

"The wall's Victorian," he said, when she came to stand beside him.

"Yes?" she said.

"There are enchantments in the stone," he said. "Boundary markers. Someone who owned this property in the nineteenth century was magical." He paused. "You can see the compound signature in the way the moss is growing. It follows the enchantment lines."

She looked at the stone wall. She couldn't see what he was seeing — her perceptions were olfactory, not visual in the way of an architectural enchanter — but she looked anyway.

"What do they do?" she said.

"Protect," he said. "The boundary formulation keeps the property distinct from its neighbors — not physically, but perceptually. This is a contained space. Things that happen here tend to stay here."

She looked at the wall. "Convenient," she said.

He looked at her sidelong. Then he smiled, the full smile.

"Ella," he said.

"Rowan," she said.

They walked along the wall in the winter afternoon and she told him things

she'd never told anyone — about Chile, about what the perfumery had been in the first two years before it worked, about what she'd wanted the year she'd graduated and had translated into the professional plan rather than said directly. He listened the way he listened to everything she said: as if it mattered and was worth understanding precisely.

He told her things in return — about the buildings he'd worked on that he was proudest of, about the family pressure to use his skills in something more economically rational, about the specific loneliness of being someone who found most social situations manageable and most individual relationships difficult to initiate.

"You're not difficult to be with," she said.

"I know you don't find me difficult," he said. "You're one of the only people who doesn't."

"Since Year One," she said.

"Yes," he said. "Since Year One."

He stopped walking and she stopped beside him and he looked at her with the considering look that was, she now understood completely, his version of the look she'd been seeing differently from all three of them for eleven years. It was the same thing. It expressed itself in three different registers. The steady, certain one. The warm, sure one. The considered, complete one.

She had been loved by these three people for eleven years. She had been managing it, filing it, maintaining the category of *things that are true and that I am not currently doing anything about*.

The category was now empty.

She kissed Rowan in the winter field with the frost-bright grass and the Victorian enchanted wall and the afternoon going golden around them, and he kissed her with the same quality he'd brought to everything from dancing at nineteen to the architectural analysis at twenty-eight: deliberate, complete, nothing held back.

Potions & Passion

by Ivy Marlowe

"The compound," she said, when they pulled back.

"Yes?" he said.

"I said it amplifies existing response," she said.

"Yes," he said.

"I want you to know that this is entirely existing response," she said. "There is no compound anywhere near us."

"I know," he said. "I know what the real thing is." He looked at her steadily.

"Do you?"

She looked at him.

"Yes," she said. "I think I finally do."

What the Compound Was

She thought about Compound 7 on the drive back to London.

Not guiltily. She had formulated it with care, with the principle that had guided every compound she'd produced: amplification of the real, never generation of the false. She had tested it, validated it, understood its mechanism. She had also accidentally dosed herself with eight milliliters of it and spent a weekend unfolding eleven years of managed feelings.

The weekend had not been created by the compound. She needed to be clear with herself about this. The compound had accelerated a process — brought forward conversations and actions that would have happened eventually, probably, or possibly never because all three of the relevant parties were, in their different ways, extremely good at patience.

The compound was not magic. Not in the sense of making something true that wasn't. It was magic in the sense that everything she did was magic: finding the thing that was already there, giving it the conditions to become apparent.

Lord Breckinridge's order was still on her bench.

She was going to finish it. She'd make sure the formulation was complete and balanced and she'd send it with her standard client note: *This compound amplifies existing response. If the feeling is there, it will find its way forward. If it isn't, this won't help you.*

This was the truth of the work. It always had been.

She looked out the car window at the M40 in the late afternoon, the sky going dark at four in November, and thought about what she'd found by losing the other thing first. Not that Daniel had been the wrong thing — he hadn't been wrong, just incomplete, the person she'd needed for a specific set of years who had not been the person for the ones after. That was not a failure. That was being honest about what you needed at different times.

What she needed now was in the car with her and apparently had been for

Potions & Passion

by Ivy Marlowe

eleven years.

She turned from the window and looked at Rowan's profile as he drove, calm and focused. Finn asleep again in the back. Callum looking out the other window.

She thought: I'm going to do the complicated version.

She thought: I've been formulating complex compounds for six years. I know how to make components work together when simpler logic would say they shouldn't.

She thought: the base is stable. The middle notes are different but compatible. The top notes are all three of them being themselves at thirty years old and knowing how to manage complicated things.

She thought: I can work with this.

The Perfumery

Monday morning. Three appointments.

Sir Henry Aldsworth-Crane was not in the book. His next quarterly was in December. The hedge fund director was on the books for Tuesday. She had a new client enquiry from someone who'd been referred by one of her longer-standing clients — a woman, her first call specifically from a woman who wasn't buying for someone else, wanting something for herself. She'd scheduled the consultation for Wednesday.

She unlocked the shop and went to the workroom and looked at the Compound 7 formulation, sitting in its secondary cabinet.

She sat at the bench.

She picked up the dropper.

She added the final note she'd been searching for — the one that brought the compound together, that gave it the specific quality she'd been working toward for three weeks. She'd known what it was, coming back from the Cotswolds on the M40, in the specific way you knew things when you stopped working on them directly.

It was a fig note. Old, slightly resinous, warm without sweetness. The scent of something that had been present for a long time without requiring acknowledgment. The scent of latency, of patience, of the thing that waits.

She added it.

She sealed the vial.

She held it up to the workroom light and assessed the colour — deep amber, the colour of certain late afternoons — and then set it in its holder.

Compound 7. Complete.

She wrote the client note: *Lord Breckinridge — this is the formulation you*

requested. Please note: this compound amplifies existing response. It will not manufacture what isn't there. But if what's there has been waiting, it will find its way forward.

Then she opened her personal notebook and began a new entry.

The compound was Compound 7, an amplification formulation. It was eight milliliters in ambient secondary form. I was exposed to the amplified version of my own work for approximately seven hours, in the company of three people toward whom I have had existing feelings for between nine and eleven years.

The compound did not create anything.

This is the thing I want to remember professionally: the job of a good formulation is not to put something in. It is to find what's already there and give it the conditions to become apparent.

I have known this for six years. I had not applied it to myself.

Consider it applied.

She closed the notebook.

Her phone buzzed. The group chat — not dormant, not for several weeks now, the four-of-them group chat that had been renamed, in a Finn-inspired moment, *Ainsworth Alumni Society (Actual)*.

Finn: *Saturday. Tanner's Arms. My round. Non-negotiable.*

Rowan: *Fine.*

Callum: *Yes.*

She typed: *Yes.*

She looked at the workroom — the bench, the vials, the compounds she'd spent six years building, the life she'd made out of the specific skill of finding what was already there.

Potions & Passion

by Ivy Marlowe

She thought: this is a good life. It was already a good life. It's going to be a more complicated one.

She thought: I know how to work with complicated.

She went to put the kettle on.

Epilogue: The Following Spring

In April, when the city finally decided to cooperate and be warm, she stood in the Kensington building with Rowan and looked at the finished work.

The reconfiguration had taken four months. The original Victorian enchantments were intact — he'd worked around them, with them, the new architecture built to complement rather than override the hundred-and-twenty-year-old compound structure. The result was a building that felt, she thought, like a building that knew what it was: old in its bones, new in its surfaces, both things true simultaneously and not in conflict.

"It's extraordinary," she said.

"Yes," he said. He said it without false modesty — he knew when he'd done good work. "The original formulator would have approved, I think. The logic is the same."

"Base notes intact," she said. "Middle and top notes updated."

"Exactly." He looked at her sidelong. "You sound like an architectural enchanter."

"You sound like a perfumer," she said.

He smiled the full smile.

Finn had texted that morning about Saturday, something about a new place Callum had found — *Callum found a pub, which is an event in itself, he doesn't find pubs, pubs find him*. She'd read it at the bench and laughed and replied and the group chat had gone its usual Saturday morning way.

Callum had called Tuesday, which was the evening they'd established as the call evening — not every week, but most — and they'd talked for an hour about work and the Division case he was building and the client she'd taken on in February who was turning into an interesting project. He'd said, at the end of the call, in the specific direct way that was his: "I'm glad you came back to the Tanner's Arms. I'm glad you pinged the group chat."

"I'm glad I spilled the compound," she said.

A pause. Then: "I'm not sure the compound's responsible for anything that didn't already exist."

"That's the whole point of Compound 7," she said.

"I know," he said. "But I'm giving the credit to you, not the bottle."

She'd stood in the kitchen with the phone after and looked out at the London evening and thought: this is complicated and warm and not what I expected and entirely right.

The Cotswolds house was booked for May — all four of them, her mother cheerfully lent it for the week, and she had not gone into specifics with her mother about what exactly the arrangement was, except to say that she was bringing her oldest friends and she was happy.

Her mother had said: "Good. I was waiting for you to figure out the obvious."

She stood in the finished Kensington building in April and watched Rowan examine the crown moulding where the original enchantment was most concentrated, and thought about what the obvious had looked like from outside: three men who had been in love with her in different ways for over a decade, and one woman who had been formulating compounds to surface exactly this kind of thing in other people and had not, until November, applied the principle to herself.

The principle: the feeling is already there. The compound only finds it.

She'd found it.

She was keeping it.

Word count: ~30,000 words **Heat rating:** Spice Level 3 — present and intentional; physical descriptions are specific and warm, kisses are rendered fully, innuendo is deliberate, scenes end before explicit content while leaving nothing ambiguous. The spice is in what is said and nearly

Potions & Passion

by Ivy Marlowe

said rather than what is shown. **Tropes:** Reverse Harem, Friends to Lovers, Magical World, Second Chance (group dynamic), Found Family

Author: Lenora Vale **Themes:** The ethics of love potions as a framework for consent and authenticity, professional skill applied to personal life, what happens when you stop managing feelings and start having them, the specific loyalty of people who have known each other a very long time