

NOD

ISSUE FIVE | OCTOBER 2010



COMPATIBLE WITH SWORDS & WIZARDRY AND OTHER OLD SCHOOL GAMES

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Feature Article: Ibis – City of Sorcerers 31

A city for sandbox play

Eat, Drink and be Scary! 1

A plethora of vampires for RPG's

Medieval Mining 7

A brief guide to miners and the minerals they love

The Illusionist 22

A trickster class for your fantasy RPG

The Pleasure Palace of Izrigul 57

Second level of a funhouse dungeon for low-level parties

Mystery Men! 65

*Guidelines for turning your favorite fantasy RPG into a game of comic
book heroes and villains*

Fantastick Fiction – Phantastes by George MacDonald 71

A serialized novel from an early master of the genre



Eldorado, Illustration from The Poetical Works of Edgar Allen Poe
by Edmund Dulac (1882-1953)

Edmund Dulac was a French illustrator noted for his contributions to the “Golden Age of Illustration”. Born in Toulouse, he studied law before becoming bored of it and turning to the arts.

Eat, Drink & Be Scary!

A Plethora of Vampires for Fantasy RPGs

By John M. Stater

The fear of being consumed has always been with human beings, the scrappy little primates without fangs or claws, ill-equipped for hiding in the tree tops and being forced to rely on an overlarge cerebellum for survival in a world of biological death machines. More fearsome than being eaten by a large kitty cat, however, is the notion of being consumed by another human being. Attacks from within the species (or tribe, or worse yet, family) play on the bonds of trust that allow us to pool our strength and watch each others' backs. The vampire, in whatever form it takes, human or inhuman, preys on the fear of betrayal in the most primal way possible – by threatening our survival. With the vampire, we're not talking about the woman who done us wrong and stole our pick-up truck, we're talking about the knife in the back. I think any Referee can see the inherent value in a monster that sews the seeds of paranoia in a band of adventurers and their henchmen, so, in honor of All Hallows Eve, I present several vampires drawn from the folklore of people all over the world.

Mesopotamia

We begin our tour of the unwholesome gourmands in the Cradle of Civilization, Mesopotamia. The vampiric creatures of the Land Between Rivers are demons rather than risen corpses, but they still prey on the fears of human beings living in close quarters, ever threatened by deception and disease. The theme of vampire as a carrier of disease, the invisible killer, begins here, as does the theme of the vampire as a woman (and I'll leave the psychological discussions of that to others).

Edimmu

The edimmu is a Sumerian monster, an invisible, insubstantial spirit of the wind that sucks the life out of human beings. Perhaps they are servants of Pazuzu, the terrible god of the desert wind. In any event, as incorporeal spirits they can only be harmed by magical weapons or spells, and they can be turned by clerics. The first time a creature is successfully struck by an edimmu they will feel as though something has brushed against them or poked or scratched them. The creature's touch causes light-headedness and numbness in the extremities, and causes 1d4 points of dexterity damage. A creature



whose dexterity is reduced to 3 falls prone to the ground and cannot stand without assistance. An edimmu's attack cannot reduce a victim's dexterity below 3. Lost points of dexterity return at the rate of 1 per day. In addition, creatures touched by an edimmu must pass a saving throw or lose one level. Creatures reduced to 0 levels or hit dice die and their spirits rise as edimmu 1 round later. Those not killed by an edimmu's life drain attack regain levels or hit dice at the rate of 1 per week.

| *Edimmu*: HD 3; AC 1 [18]; Atk 1 brush (0 + 1d3 dexterity + level drain); Move (Fly 15); Save 14; CL/XP 7/600; Special: Invisible, incorporeal, only harmed by magic weapons and spells, level drain.

Gallu (Gello, Gylo, Gyllo)

The gallu is a female demon that, like many other ancient vampires, preys mostly on pregnant women and children. The ancient world was plagued by high infant mortality, and a lack of knowledge about what disease was and how it spread made the death of those children a mysterious, magical thing. Mortality of women during childbirth was also a too common occurrence in the pre-modern world, and the bleeding that often presaged that death draws an

obvious connection to invisible spirits that feasted on blood. Gallu demons appear as wild haired, bestial women not unlike the monster known as a hag. They are gripped with rage and kill indiscriminately, stopping to feast on the flesh of their victim and lap up the copious amounts of blood that is shed by their tearing claws and gruesome fangs. A victim struck by both of a gallu's claw attacks has their armor rendered useless. Victims who have already had their armor ruined, or who wear no armor, suffer 2d4 points of damage from the gallu's rending claws. Gallu are one of many vampires in this article that are not undead, and thus not affected by a cleric's ability to turn undead.

| *Gallu*: HD 4; AC 4 [15]; Atk 2 claws (1d4) and 1 bite (1d3); Move 15; Save 13; CL/XP 5/240; Special: Rending claws.

"Wherever she comes, wherever she appears, she brings evil and destruction. Men, beasts, trees, rivers, roads, buildings, she brings harm to them all. A flesh-eating, bloodsucking monster is she." – Labartu texts

Lamashtu

Lamashtu is characterized as a "daughter of Heaven", proving that the old gods of Mesopotamia could be vengeful when the mood took them. Lamashtu appears as a creature with the body of an ass and the head of a lion, and like the gallu primarily preys on newborn babes. Like the gallu, the lamashtu is a demon, not an undead. The text quoted above suggests the lamashtu's presence is damaging to everything that exists, living or inanimate – in game terms, we will assume that the lamashtu radiates an aura of entropy that forces everything within 10 feet of her to pass a saving throw each round or grow old and decrepit. Roads become pitted and worn, as though exposed to decades of wind and rain. Weapons become rusty and blunt, leather cracks and grows stiff, clothing falls into tatters, and living creatures take on the infirmities of old age (i.e. -4 penalty to physical ability scores or halve hit dice for monsters; reduce movement by 3). For living creatures, treat this effect as a curse that can be dispelled or removed by magical means.

| *Lamashtu*: HD 6; AC 3 [16]; Atk 2 claws (1d6) and 1 bite (1d4); Move 18; Save 11; CL/XP 7/600; Special: Entropic aura.

Lilitu

Lilitus are demons of the night winds that appear as beautiful women with clawed feet they keep hidden beneath long skirts or dresses. With the lilitu, we begin to see a vampire more in line with our modern expectations. Lilitus are seductive and they subsist on the blood of their victims, and their human features allow them to live among humans without immediately raising suspicion.

Lilitus hunt in the guise of harlots, luring men to dark, lonely places and then attacking when the man's guard is down, so to speak. Lilitu also prey on infants and pregnant women. They are repelled by holy symbols. An early incarnation of the vampire myth, the lilitu has not yet accumulated all the powers of the modern vampire, and thus can be used as a less powerful substitute to challenge low level adventurers. In combat, she uses her surprising strength (19) to grapple and hold a victim and then tears out the throat, lapping up the blood. Creatures held by the lilitu can do nothing but try to break the hold with a grapple attack of their own, and those who suffer maximum damage from a bite attack must pass a saving throw or lose one level.

| *Lilitu*: HD 5; AC 5 [14]; Atk 1 bite (1d6 + level drain); Move 15; Save 12; CL/XP 7/600; Special: Level drain, recoil from holy symbols.

India

From Mesopotamia we travel east into storied India, where the ghoulish vetalas and ghostly bhoots prey on lowly pariahs and stately kshatriyas alike.

Bhoot

Bhoots are the souls of deceased people that are unable to cross over into the Land of the Dead, possibly because of suffering a violent death. They haunt the land of living in corporeal form, feeding on blood. Bhoots look like humans in long, white robes to hide their backward facing feet. They are repelled by earth and soil, and so they float just a few inches above the ground, their robes hiding this levitation. Bhoots do not cast shadows and they have long, black tongues. Bhoots can assume any form, from a beautiful maiden to an animal. Creatures bitten by a bhoot must pass a saving throw or lose one level. Bhoots fear water, iron and the smell of burnt turmeric.

| *Bhoot*: HD 6; AC 3 [16]; Atk 1 bite (1d6 + level drain) and 2 claws (1d4); Move 12; Save 11; CL/XP 7/600; Special: Level drain, change shape.

Vetala

Vetalas are astral spirits that inhabit and animate corpses. They can be found hanging upside down from trees in cemeteries and behave much as ghouls. Vetalas are powerful spirits that can cast Augury, Confusion and Legend Lore each once per day. Vetalas are considered undead and can be turned by clerics.

| *Vetala*: HD 8; AC 6 [13]; Atk 1 slam (1d8); Move 9; Save 8; CL/XP 9/1100; Special: Spells.

East Asia

There are relatively few vampire legends among the Chinese and Japanese, but a treasure trove of man-eaters in Malaysia, Indonesia and the Philippines.

Abere

The abere is a vampiric nymph from Melanesian folklore. Aberes dwell in small bands in swamps. They use their beauty to lure men into the swamps and then use their control over the swamp plants to entangle and pin them to the ground. Entangled victims are devoured alive.

| *Abere*: HD 2; AC 9 [11]; Atk 1 bite (1d6); Move 12; Save 16; CL/XP 3/60; Special: Charm person, entangle.

Aswang

Aswangs are vampires of the Philippines. They are usually female. They are shape-shifters, usually assuming the image of a villager to dwell among their prey. Aswangs can also take the form of various animals, including cats, dogs, swine and birds. Aswangs are quick and silent stalkers, surprising their victims on a roll of 1-3 on 1d6. They eat the livers and hearts of their victims, most often the old or young. Aswangs have an aversion to holy symbols, silver swords (which inflict double damage on them) and stingray tails. Folklore says that throwing semen at them annoys them (but then, who wouldn't that annoy.) Salt causes their skin to burn, inflicting 1d6 points of damage per round until washed away. Aswangs can cast animate the corpses of their victims, making them appear alive and sending them home, where they rapidly sicken and "die", thus throwing off the suspicion of a vampire in the neighborhood.

The mandurugo is a variation on the aswang with a long, thin, tubular tongue that is used to drain a victim of blood. Mandurugos are also capable of flying.

| *Aswang*: HD 8; AC 5 [14]; Atk 1 bite (1d4) or weapon; Move 15; Save 8; CL/XP 9/1100; Special: Animate corpse, surprise on 1-3 on 1d6.

| *Mandurugo*: HD 8; AC 5 [14]; Atk 1 tongue (1d3 + 1d6 blood drain) or weapon; Move 15 (Fly 15); Save 8; CL/XP 10/1400; Special: Animate corpse, surprise on 1-3 on 1d6.

Jenglots

Jenglots are tiny humanoids that look like long-haired dolls with grey, wrinkled skin. They have long, black finger and toe nails and tiny, sharp teeth. Jenglots dwell underground or in dense forests. They lie in wait for human prey to pass their hiding places and then leap out and clamp their tiny jaws onto their victims. The victim must pass a saving throw or the jenglots drain them of one level. The jenglots

continues to claw its victim while it drains levels. Once the jenglots has drained four levels, it releases its bite and flees.

| *Jenglots*: HD 3; AC 4 [15]; Atk 1 bite (1d4 + level drain) and 2 claws (1d2); Move 3; Save 14; CL/XP 7/600; Special: Level drain, only harmed by silver or magic weapons, surprise on 1-2.

Jiang Shi

The jiang shi, or "stiff corpse", is the inspiration for the infamous hopping vampire of Chinese cinema. The legend of the hopping vampire may come from the practice of people paying monks to transport their bodies upon death back to their home villages for burial. These corpses were toted on bamboo poles, and thus on the road seemed to move with a hopping motion. Jiang shi have greenish, furry skin and are often horrifying in appearance. Most of them have long, white hair. A jiang shi's bite drains one level from creatures who fail a saving throw. Jiang shi are obsessive. If one throws down a handful of grain, the jiang shi must stop and count each grain. This tactic can keep them busy for a good hour and opens them up to attack.

| *Jiang Shi*: HD 5; AC 3 [16]; Atk 2 claws (1d3) and 1 bite (1d4 + level drain); Move 9; Save 12; CL/XP 7/600; Special: Level drain.

Langsuir

Langsuirs are vampiric spirits that appear as frightening women with decayed faces, red eyes, jagged claws, long fangs and flowing white hair. They are always dressed in green or white robes. Langsuirs are semi-incorporeal and can only be struck by magic weapons. Langsuirs either attack with their claws or attempt to possess a victim (saving throw to negate). The possessed feel no different than normal. While possessing a victim, the langsuir feeds on their blood, draining one level each day. These levels cannot be restored until the spirit is exorcised.

| *Langsuir*: HD 3+1 AC 4 [15]; Atk 2 claws (1d4); Move 12 (Fly 15); Save 14; CL/XP 6/400; Special: Level drain, only harmed by magic weapons.

Africa

We leave Asia to visit the birthplace of humanity, mother Africa. NOD #1 covered several monsters derived from African folklore and myth, including the semi-vampiric adze, asiman and impundulu. NOD #1 failed to cover the man-eating asanbosam.

Asanbosam

Asanbosams look like ghouls with long, iron teeth and claws and hooked feet. They dwell in trees, hanging upside down from high branches and falling on their victims (surprise on a roll of 1-2 on 1d6). Their hooked feet make them slow, so they usually attempt to grapple their prey,

gaining a +2 bonus to hit grappled opponents with their bite attack.

| *Asanbosam*: HD 3+1; AC 4 [15]; Atk 1 bite (1d6) and 2 claws (1d6); Move 6; Save 14; CL/XP 3/60; Special: Surprise on 1-2 on 1d6.

The Americas

We sail now across the South Atlantic to the Americas, where flesh-eating and blood-drinking spirits were all too well known. Most of the vampire legends of the Americas come from Central and South America.

Peuchen

Peuchens are gigantic flying serpents with black feathers and glossy, grey scales. When they fly they produce a strange whistling sound that forces those in earshot to pass a saving throw or be paralyzed for 1d4 rounds. The monsters pounce on paralyzed victims, sinking their fangs into the poor wretch and draining their blood at the rate of 1d4 points of constitution per round. Peuchens are also capable of changing their shape into other animals.

| *Peuchen*: HD 7; AC 4 [15]; Atk 1 bite (1d8 + 1d4 Con); Move 12 (Fly 18); Save 9; CL/XP 9/1100; Special: Paralyzation, blood drain, shapeshift.

Soucouyant

Soucouyants come from the folklore of Trinidad, and appear to be inspired by a mixture of African and European folklore. The soucouyant appears as a normal old woman. At night, she sheds her wrinkled skin (storing it in a mortar) and assumes the form of a will-o'-the-wisp. In this form she can squeeze through any crack and enter homes to suck the blood of sleeping victims. Soucouyants can be turned and ward off in their true form, but are only harmed by magic weapons. They can only be killed by pouring salt into the mortar holding their skin, making it impossible for them to put it back on and exposing them to the rays of the sun. Their touch drains one level. Victims who lose all their levels to a soucouyant become soucouyants themselves.

| *Soucouyant*: HD 5; AC 3 [16]; Atk 1 touch (1d4 Con); Move (Fly 15); Save 12; CL/XP 8/800; Special: Blood drain.

Tlahuelpuchi

Tlahuelpuchis are living vampires, cursed from birth with their condition. They live with their families, who do not expose their relative for fear of being cursed. These living vampires must feed on blood once per month. At night they take the form of a vulture and go out to hunt. Once they enter a house, they resume their normal form and use



THE VAMPIRE BAT. *Vampyrus spectrum*.

their long fangs to bite victims and drink their blood. Tlahuelpuchis are repelled by garlic, onions and metal.

| *Tlahuelpuchi*: HD 4; AC 6 [13]; Atk 1 bite (1d2 + level drain); Move 12 (Fly 15 in vulture form); Save 13; CL/XP 7/600; Special: Level drain, shapeshift.

Europe

From the New World to the Old, our travels next take to Europe. The Germanic vampires known as the Alp and Nachzehrer were covered in NOD #4, and the well worn Sturge and Lamia are drawn from vampire folklore. To these, European folklore can add five more monsters to terrorize adventurers.

Baobhan sith (ba-van shee)

These "white women of the highlands" are undead seductresses who prey on travelers. Once each year they rise from their graves in groups of 6 to 9 in wild places away from civilization. Dressed in green and a feast for the eyes they invite men to dance per the spell Suggestion. Once dancing, the baobhan sith become more and more wild, until they tear into the unsuspecting men with their razor-sharp claws. A victim who takes damage from both of a baobhan sith's claws must pass a saving throw or be rent by the claws, losing 1 point of constitution per round from bleeding. When their victims are dead they lap up the blood from the bleeding bodies and then return to their graves, their hunger sated. Baobhan sith can be kept at bay with iron, and iron and steel weapons inflict +2 damage on them. They can be turned by clerics.

| *Baobhan Sith*: HD 5; AC 5 [14]; Atk 2 claws (1d6); Move 15; Save 12; CL/XP 5/240; Special: Rending claws.

Strix

The strix may be a relative of the harpy. It has the body of an owl and the head of a woman, with a fanged mouth and

long, sharp talons. Strix hunt children and young men, and can be found haunting the wilderness at night and dwelling on the outskirts of Tarterus. A strix can be held at bay by red berries, and can be placated with offerings of pork. Creatures bitten by a strix must pass a saving throw or lose one level. A creature that loses all of its levels to a strix rises as a strix one month later. The feathers of the strix are an ingredient in love potions.

| *Strix*: HD 5; AC 7 [12]; Atk 2 talons (1d4) and bite (1d4 + level drain); Move 6 (Fly 18); Save 12; CL/XP 7/600; Special: Level drain.

Vrykolakas

Vrykolakas is from the Slavic for “werewolf”. A monster of Greek folklore, a person becomes a vrykolakas by being excommunicated from a lawful church, desecrating a holy day, committing a great crime, dying alone, having a cat jump across your grave or eating meat from a sheep killed by a wolf. Given the many ways one can become a vrykolakas, it’s a wonder the hills of Greece aren’t crowded with them. Vrykolakas generally conform to the normal vampire template – they appear as normal humanoids and drain levels with their bite, but has no particular vulnerability to sunlight. They can transform themselves into wolves and summon 3d6 wolves from the night. Vrykolakas are held at bay by holy symbols and blessed bread. They can only be killed with iron nails pounded into their heart, or by burning their bodies and scattering the ashes.

| *Vrykolakas*: HD 7; AC 2 [17]; Atk 1 bite (1d6 + level drain); Move 12; Save 9; CL/XP 10/5; Special: Level drain, shape change, summon.

The Balkans

Finally, we come to traditional stomping grounds of the modern horror we call the vampire – the Balkans. A land torn by religious and ethnic strife for centuries, the vampire is perhaps the ultimate expression of the historic events that forged the many cultures of the Balkans.

Slavic folklore suggests many ways a person can become a vampire: Being a magic-user, being chaotic or evil, dying an unnatural or untimely death, excommunication, improper burial, having an animal jump or a bird fly over your corpse or your empty grave, being born with a caul, teeth or a tail, or being conceived on certain days. Several items on the list suggest that virtually every adventurer will rise as a vampire once they are killed.

In the folk tales of the Balkans, the process of becoming a true vampire takes time. For the first 40 days of the vampire’s existence, it is a mere shadow that, by its incorporeal touch drains levels from a victim. As it

consumes blood (i.e. level drain), it becomes more solid and forms a soft, jelly-like body. In this ooze form, it continues its depredations, eventually gaining a solid, humanoid body like the one it had in life. In this human form, the vampire has its traditional set of stats. After 30 years in this form, a vampire reaches its perfect form, called a kukudhi. At this stage, it is no longer affected by sunlight and need not return to its grave. It can now travel extensively or even settle down and take a wife. A kukudhi can still be killed by staking, decapitation and cremation. Slavic vampires can turn into swarms of butterflies instead of taking gaseous form, though the effect is unchanged.

| *Vampiric Shadow*: HD 2; AC 2 [17]; Atk 1 touch (level drain); Move (Fly 12); Save 16; CL/XP 5/240; Special: Drains 1 level with touch, only harmed by silver or magic weapons or spells.

| *Vampiric Jelly*: HD 5; AC 2 [17]; Atk 1 slam (1d6 + level drain); Move 9; Save 12; CL/XP 7/600; Special: Drains 1 level with slam, unharmed by bludgeoning weapons.

| *Kukudhi*: HD 12; AC 0 [19]; Atk 1 bite (1d10 + level drain); Move 12 (Fly 18); Save 3; CL/XP 15/2900; Special: As vampire, but drains three levels with bite.

Many folkloric vampires of the Balkans have some of the aspects of the normal vampire, but not others. The **Kuzlac** of Croatia, for example, are chaotic dead who rise from the grave to terrorize the living. They show themselves at crossroads, bridges, caves and graveyards, and can only be killed by staking.

The **Pijavica**, or “drinker”, of Croatia, Slovenia, Slovakia and the Czech Republic, are sinful men and women who, after death, return as powerful killers. They are repelled by a mixture of mashed garlic and wine left at windows and thresholds, and can only be killed by burning and only in their own grave in the daytime.

Folklore also holds that tools and weapons left outside under a full moon become vampiric. Wielding such a vampiric weapon is dangerous; any roll to hit that comes up as a natural “1” inflicts damage on the wielder. Watermelons and pumpkins kept more than 10 days after Christmas (or the fantasy equivalent in your campaign) also become vampires. They roll about and startle people with their growling, but lacking mouths pose little real threat.

Liderc

The liderc is a vampire from Hungary. A demonic spirit, it is hatched from the first egg laid by a black hen. The egg must be incubated under a person’s arm or in a pile of manure. It hatches into a small imp that can also take the form of a will-o’-the-wisp or the shape of a human, usually

a deceased lover. In exchange for one's soul, it can grant wishes (i.e. one wish per level permanently drained). The *liderc* attacks people by assuming will-o'-the-wisp form and entering homes via the chimney or keyhole. Once in a house it causes a wasting disease with its touch, forcing victims to pass a saving throw or lose 1d6 points of constitution per day. It can be driven away by burning incense and by presenting birch branches, and leaves a house with an explosion of flame that covers the walls with soot. *Lidercs* are vulnerable to sunlight. Their movement rate is always 3 points higher than whoever they chase.

| *Liderc*: HD 4; AC 3 [16]; Atk 1 touch (1d4 + disease); Move 12 (Fly 18); Save 13; CL/XP 5/240; Special: Disease, wishes.

Shtriga

The *shtriga* of Albania is a vampiric witch who sucks blood (per a normal vampire) at night and then turns into a flying insect to flee into the woods. Those who are weakened by her level drain can only be cured by the witch, a process that requires her to spit in the victim's mouth. *Shtriga* are waded by a holy symbol carved from the bones of a swine. *Shtriga* are not undead.

| *Shtriga*: HD 6; AC 4 [15]; Atk 1 bite (1d6 + level drain); Move 12; Save 11; CL/XP 8/800; Special: Level drain, change shape.

Varkolak

The *varkolak* of Bulgaria is formed when a bandit dies in the wilderness and is not buried. After 40 days, his black, swollen body rises as a black-skinned cyclops that can take the shape of a large, black wolf. When people pass by its lair, usually a cave, it calls out their name to lure them into its range and then pounces on them, sometimes only to commit robbery, sometimes to consume them. Its bite attack in either cyclops or wolf form drains 2 levels from victims who fail a saving throw. *Varkolak*'s can "devour the Sun", i.e. cause darkness in a 1 mile radius.

| *Varkolak*: HD 8; AC 2 [17]; Atk 1 bite (1d10 + level drain); Move 15; Save 8; CL/XP 10/1400; Special: Level drain, darkness.

Dhampir

As mentioned above, male vampires in Balkan folklore are capable of having children. These children, called *dhampir*, are uniquely capable of destroying vampires, and often become professional vampire hunters. The *dhampir* is notable for having either a pronounced nose or larger than normal ears, teeth or eyes. They have soft, flexible bones, giving them the ability to squeeze into tight spaces and wriggle out of most ropes and chains with ease. *Dhampir* are capable of becoming clerics or fighting-men. They can tell a vampire just by looking at it, and their attacks against

vampires cannot be regenerated and can kill the undead horrors without resorting to stakes or burning. *Dhampir* also enjoy a +1 bonus to turn undead (if clerics) or hit undead (if fighting-men).

Final Thoughts

Vampires have always been a powerful adversary in the Referee's bag of tricks, capable of facing down powerful parties alone and making minions of the fallen. But vampires in fantasy gaming can be much more than a "boss monster" with scads of treasure stacked up around his hidden coffin. Vampires in folklore were silent killers, night stalkers that haunted the wilderness, cutting villages off from other villages and contributing to the paranoia that drives people to take up arms against their fellows. When your players roll into a quiet village or bustling city, consider the vampire as a silent adversary who sends puts conflicts into motion that may test your players more than their characters. Perhaps disease comes to a village at the same time as the characters, and they must discover the true source before one of their loyal henchmen is burned at the stake as a witch. Maybe they find themselves embroiled in a potential war as Baron X is convinced that Baron Y is responsible for the attacks that have cut Barony X off from the rest of the world. Use your vampires to create an atmosphere of fear and mistrust, as they did in the folklore from which they spring. Give the players something to think about and something they must overcome without falling back on their swords and spells.

JMS



Medieval Mining

By John M. Stater

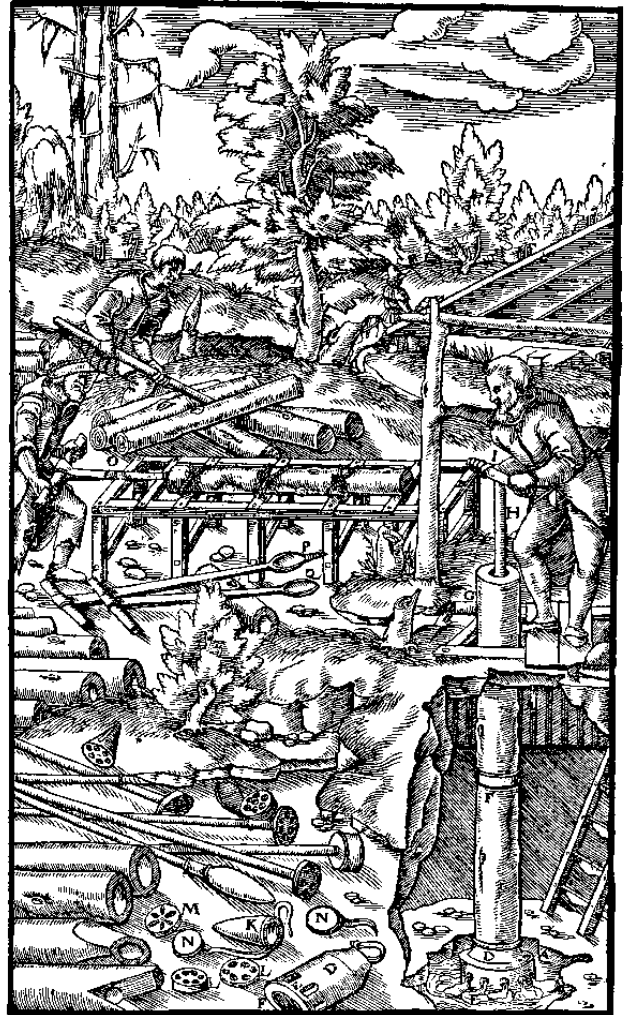
This document will attempt to explain the methods, materials and products of mining during ancient and medieval times. The first section will address how mining was done before steam shovels and dynamite. Each of the following sections will describe a different mineral that was known and used by ancient and medieval people, explaining where it occurred, how it was mined, its value and the things it was used for. In most cases this document will use archaic rather than modern terms. It is not a scholarly document by any means, and will always focus on making the material herein useful in gaming.

History

Mining began during prehistoric times. Primitive man mined flint, greenstone, hematite, obsidian, jade and other minerals, often digging into the earth using antler picks to get to them. Ochre was clay that was turned into body paint. The Picts used it for war paint, some Africans for body paint, and Egyptians as a cosmetic for the eye lids and lips. Flint, obsidian and jade were used to make tools and weapons, as they could be cleaved to form an extremely sharp edge. The Egyptians quarried granite, limestone, marble, diorite, alabaster and basalt. They also mined for copper, tin, turquoise, beryl, amethyst, lapis lazuli and malachite. The patron goddess of Egyptian miners was Hathor. Beyond antiquity, people learned to process the seven classic metals: gold, silver, copper, tin, zinc, iron and mercury, as well as dozens of variety of stones. The Chinese improved smelting with the invention of the blast furnace and the method of puddling iron ore. Medieval Muslim engineers built on the Roman's use of water mills, creating grist mills, stamp mills and steel mills.

Mining Techniques

Ancient miners used a few main methods to extract minerals from the ground. The most basic involved the collection of minerals from alluvial deposits, which is to say deposits of gravel and stones made by rivers. This was probably the way that primitive man first began using minerals, by picking them up off the ground and gradually discovering their uses. Archaeology has revealed that primitive man used a variety of minerals in his crafts, including (but not limited to) ochre, flint, obsidian, jade, copper, electrum and platinum.



Sometimes, however, the minerals are in plain sight. The Romans used a hydraulic mining to clear soil and get to the bedrock, especially quartz containing gold. Roman engineers would direct multiple aqueducts (presumably smaller ones than those which supplied towns and cities with their drinking water) to a mining site. The aqueducts would be used to fill a number of large tanks. Once they were full, the tanks were opened and the rushing water cleared topsoil from the bedrock. Fire-starting, described below, was then used to get to the gold. The Romans and other cultures also used water to power mills that could pump water out of mines, smash ore, and eventually to power bellows attached to furnaces used for smelting.

Salt was also sometimes mined using water. A salt pit would be filled with water. Once inundated with the salt, the water, now called brine, was scooped up and boiled down until nothing but salt crystals remained. Salt pans, large tubs made of a cheap ceramic material, were also used to boil down seawater.

Once one has collected all the minerals they can the easy way, they must become more inventive. Following a seam or vein of minerals underground could be accomplished in a couple different ways. One ancient method was called fire-setting. In this technique, a large fire is built next to stone, especially limestone. The fire causes the stone to expand and crack. Once cracks appear, miners can pound the stone into chunks using hammers. These chunks of stone are then processed to get to the valuable mineral inside them.

The process of fire-starting would eventually lead miners underground. This could involve open pit mining, which was often used to obtain copper and iron. In pit mining, one merely digs a large pit, processing the ore as they go. Miners also followed veins and seams by digging shafts into the ground in a process called deep mining. Deep mining involved fire-starting as well as picks powered by human muscle. Shafts would be horizontal whenever possible, digging into the side of a hill or mountain. These shafts were called adits, and they provided ventilation and easy way to extract ore. Other times, shafts would be sunk vertically, with hand holds or stairs built into the shaft. Vertical shafts would be connected by horizontal shafts in a complex that mimics the dungeon of classic fantasy role-playing. Salt mines dug in this way often grow to monstrous sizes, as they are usually the remnants of dry sea beds and thus cover a great deal of area. Ancient salt mines in Poland and Iran feature thousands of tunnels and hundreds of chambers, including temples.

In 1627, a new method was devised to replace fire-setting, namely black powder. While this would not be quite as powerful as the dynamite one associates with mining in the Old West, the effect was the same.

Smelting

While stones like granite and marble can be quarried from large pits and dragged away intact, most minerals, especially metals, require some processing. The most basic form of processing is washing the stones off. Washing is a common way of removing gems from ore. Placer mining, often used for gold, involves smashing the ore into dust and then washing it with water using pans. The heavier

gold drops to the bottom of the pan while the rest of the material floats away.

When dealing with metals, smelting is the order of the day. Smelting involves smashing the ore into chunks and then using a furnace to melt away the metal, which is collected in some manner of receptacle. Different metals melt at different temperatures, allowing them to be separated from one another as well as from the ore. The oldest ways to smelt ore were open fires powered by the wind and clay ovens. Open fires and clay ovens, however, only get so hot, and thus can only be used for metals that have a low melting point.

Bloomeries were more powerful furnaces used for smelting iron. A bloomery looked something like a chimney, and it was stoked with a bellows operated either by people or with wind or water mills. The bloomery created a slag called a bloom, or sponge iron. The bloom could be further processed into wrought iron. Bloomeries were powered by charcoal, which is to say wood. Bloomeries need a large supply of wood.

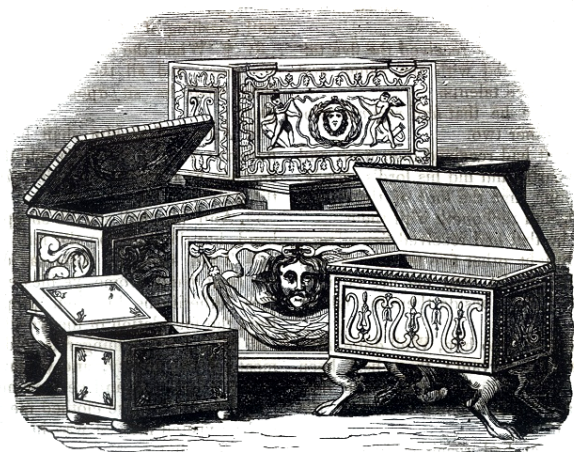
Blast furnaces are more powerful than bloomeries. They were invented by the Chinese. Where a bloomery makes sponge iron, a blast furnace makes pig iron, which is further refined in a forge called a finery to make bar iron. The Chinese also invented puddling. Puddling consists of stirring molten metal in the open air to remove carbon and become wrought iron. Wrought iron was then mixed with pig iron to make steel, essentially iron containing a very small amount of carbon. As the Chinese gradually lost their forests to their iron industry, they began using bituminous coal in its place, which saved their forests and produced much hotter fires.

The Minerals

Each mineral entry will include the following information: the ore it comes from and what it looks like, the types of rock the ore is associated with, the methods of mining and smelting the metal from the ore (if applicable), the uses put to the mineral and its general value in a fantasy economy. Legends surrounding the mineral are also addressed, as they are often useful in a fantastic setting.

The value of metals is stated in terms of how many coins (gold pieces, silver pieces, copper pieces, etc) can be rendered from a pound of the material. Precious stones are divided into three categories to determine value. All precious stones are assumed to weigh 4.5 grams, the same as the standard coin (thus 100 stones to the pound).

Stones, or fancy stones, have a base value of 5 gold pieces (gp). *Gems*, or semi-precious stones, have a base value of 50 gp. *Jewels* have a base value of 500 gp. Using these three categories saves Referees and players the trouble of keeping track of the individual values of precious stones.



(Alabaster-Boxes—ver. 7.)

Alabaster

Alabaster (5 sp / lb) Art

The alabaster that was used in ancient times was a carbonate of calcium. Alabaster occurs as a deposit on the floors and walls of limestone caves. Alabaster was a common stone used for hardcarving. The Egyptians used it to make perfume bottles, ointment vases and canopic jars. Small vessels used to hold perfume and precious oils were called alabastrons. There is even a record of an entire sarcophagus carved from a block of alabaster. When cut thin, alabaster could be used as a window, a technique used in many medieval churches.

Amber

Amber Minor Gem

Amber is fossilized tree resin (sap). It has been valued since prehistoric times. Amber is usually yellow-orange-brown, but can range from whitish to pale lemon yellow to brown and almost black. There is even red, green and blue amber, the blue being very rare and highly sought after. Oltu stone is a black amber found in Asia Minor. It is formed from fossilized resin and clay or lignite, and is used to make beads and jewelry. Amber can often be collected after it washes up on sea shores. Amber is supposed to have the power to ward off disease.

Antimony

Butter of Antimony (300 gp) Poison

Antimony, or stibnum, is a blue-white metal that is very brittle and thus easily crushed or powdered. It is most often found in the mineral stibnite, a soft, grey crystalline substance.

Antimony has a low melting point and is thus easy to cast. It is used to alloy tin, copper or lead.

Alchemists once prepared a substance called butter of antimony, or antimony trichloride. It was so called because of its waxy appearance. Butter of antimony is a soft, colorless solid with a pungent odor. Paracelsus called it Mercury of Life, and used it as a medicine. Unfortunately, butter of antimony is quite poisonous, and all Paracelsus managed to do with it was commit suicide. Butter of antimony was used to make powder of Algaroth, also known as spirits of philosophical vitriol. This was a white powder that was a powerful emetic.

Glass of antimony was also an emetic. It was prepared by putting ground antimony in an earthen crucible over a vigorous fire until it no longer fumed. The remaining substance, called calx, was then vitrified in a wind furnace, creating a transparent, reddish glass.

Antimony was symbolized by the wolf, as it was linked with man's free spirit or animal nature.

Arsenic

Arsenic (1 gp / lb)	Poison, Alloy
Orpiment (2 cp / oz)	Pigment, Poison
Realgar (2 cp / oz)	Pigment, Poison

Arsenic's name is derived from the Persian for "yellow orpiment". It is a metallic grey in color as a metal. Mispickel, realgar and orpiment are the most common arsenic-bearing ores. Mispickel, or arsenopyrite, is a hard, heavy steel grey to silver white mineral. It is found in hydrothermal vents and volcanic areas. Mispickel is also an indicator of gold-bearing ores, especially in reefs.

Realgar, called sandarach by Aristotle, is a soft, orange-red mineral with a sub-metallic luster. The name comes from the Arabic "rahj al-gar", or "powder of the mine". In India it was called manseel. Its decayed form, a yellow powder, is called pararealgar.

Orpiment is a yellow to orange mineral found near volcanoes, hydrothermal vents, hot springs and from the

decay of realgar. Its name is Latin for “yellow pigment”, and it is also called “King’s Yellow” and hartal.

Dissolved in nitric acid, mispickel produces arsenic fumes and elemental sulfur. As a metal, arsenic was refined from realgar. The realgar was roasted, creating “cloud of arsenic”, or arsenius oxide. This vapor was then reduced to obtain the metal arsenic.

Arsenic’s main use was for murder, especially among nobles. It was called “Poison of Kings” or “King of Poisons” for this reason. The infamous Aqua Tofana was a poison made by a Giulia Tofana in Palermo for 50 years. It was sold both as a cosmetic and as a devotional object in vials with pictures of St. Nicholas (as “Manna of St. Nicholas of Bari”) to women who wanted to kill their husbands. Aqua Tofana contained arsenic, lead and belladonna, and was colorless and tasteless, and thus easily mixed into drinks.

Arsenic was also alloyed with bronze to make a harder bronze called arsenical bronze. Orpiment and realgar were used as pigments in painting. The Chinese used both as an ingredient in medicines, and the Chinese also incorporated realgar into household ornaments (wine pots, wine cups, and paperweights) to ward off disease. The highly toxic nature of both pigments made them useful as fly poisons and as a poison (Type I) applied to arrows.

Alchemists turned arsenic into a substance they called flowers of antimony, or arsenic trioxide. This substance was obtained by roasting orpiment or realgar. The Chinese used flowers of antimony to treat cancer and other medical conditions, although it is really quite toxic.

Barium

Glowstone (2 gp)	Equipment, Poison (Weak)
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Although not isolated during the Middle Ages, barium was known through the mineral barite. Large deposits of barite in pebble form were found around the city of Bologna, and thus the pebbles were called Bologna stones. Apparently, Bologna stones, if exposed to light, would glow for years, making them attractive to alchemists and witches, and, in a fantasy setting, to dungeon delvers. In a fantasy milieu, they might be called glowstone. Glowstones produce as much light as a candle, but they are quite poisonous.

Beryl

Aquamarine	Medium Gem
Beryl	Medium Gem, Protection from Evil
Emerald	Major Gem

Beryl is a precious stone named by the Greeks for a blue-green color. It is found in granite called pegmatite and in mica schists. It can be found in a variety of colors including green-yellow, pure yellow and pink. Blue-green beryls are called aquamarines and pure green and pure red beryls are called emeralds and scarlet emeralds. Some emeralds, called trapiche, have a six-pointed grey star pattern. Beryl deposits are also a source of tin (q.v.).

Chalk

Chalk (1 sp / lb)	Equipment
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Chalk is a form of limestone composed of calcite. It is formed under deep marine conditions from the accumulation of tiny shelled creatures. Because it is more resistant to weathering than the clays that surround it, chalk often forms tall columns or cliffs. Chalk is white and soft, and thus useful for writing.

Chrysoberyl

Alexandrite	Medium Gem, Divination
Chrysoberyl	Medium Gem, Protection from Demons
Cymophane	Medium Gem

Chrysoberyl is a precious stone that bears no relationship to beryl. It occurs in granite and mica schists, near dolomitic marble and in sands and gravel from river deposits along with corundum (q.v.), garnet (q.v.) and topaz (q.v.). Chrysoberyl is the third hardest gemstone, ranking between corundum and topaz. It develops into twinned crystals in three varieties: ordinary chrysoberyl is yellow-green in color, cymophane is light green with a band of light, and alexandrite is emerald green, red and orange-yellow in coloration.

Cobalt

Smalt (5 gp / lb)	Blue pigment
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Cobalt is a hard, gray metal named for kobolds. It got the name because early attempts to smelt the metal failed, but managed to produce a toxic arsenic gas. Cobalt is found in a grey mineral called cobaltite. Cobaltite contains cobalt, arsenic, sulfur and iron (10%). It is found with magnetite and sphalerite in metamorphic rocks. Another source of cobalt, and more useful in ancient times, was smaltite. Smaltite is a grey mineral that contains cobalt, iron, nickel and arsenide.

Cobalt, the metal, was not isolated until 1735 by chemist Georg Brandt. The metal was used in ancient times, however, as blue pigment. A mixture of smaltite, quartz and potassium carbonate was roasted, yielding a dark blue

glass which was ground into a powder and used as a pigment in glass, ceramics, glazes and paint.

Copper & Malachite

Billon (5 gp / lb)	Coins
Bronze (1 gp / lb)	Art, Coins, Equipment
Brass (2 gp / lb)	Art, Coins
Copper (1 gp / lb)	Art, Coins
Hepatizon (2 gp / lb)	Art, Equipment
Malachite	Minor Gem
Orichalcum (10 gp / lb)	Art
Potin (5 sp / lb)	Coins
Speculum (5 sp / lb)	Mirrors
Verdigris (3 cp / oz)	Pigment (Green)

Malachite is a green stone that is often found with azurite, a blue stone. Malachite occurs in limestone deposits. It is the principal ore containing copper. Copper can also be found in bornite, or peacock copper, and chalcocite, also called copper-glance and vitreous copper. Bornite is a brown to copper red mineral that tarnishes to blue and purple. Chalcopyrite is a brassy to golden yellow color. Bornite occurs in porphyry (q.v.) deposits. Chalcopyrite occurs in granite, diorite and porphyry deposits.

Malachite is valued in its own right as a fancy stone. It is carved into vessels and statuary and is used in green paint.

Copper is a reddish ore that is harder than silver and gold, but softer than iron. Copper can be used to make jewelry and other ornaments. It was once used to make weapons and tools, but was replaced by its many alloys.

Copper is a component in several alloys. Bronze is an alloy of copper and tin (80:20). Bronze is harder than copper, but softer than iron. For thousands of years, bronze was used to make tools, weapon and armor, eventually being replaced in that capacity by iron and later steel. Even after this, it was used to make art objects and coins. Bronze does not corrode easily, making it a useful material for tools and fasteners to be used aboard ships or near the shore. Most copper coins were made from bronze or brass.

Brass is an alloy of copper and zinc (90:10). Brass is harder than copper and softer than bronze. It can be polished to be as shiny as gold, and is thus primarily used as a cheaper alternative to gold in art objects. As mentioned above, many copper coins were really made of brass. Brass has the same value as copper and bronze.

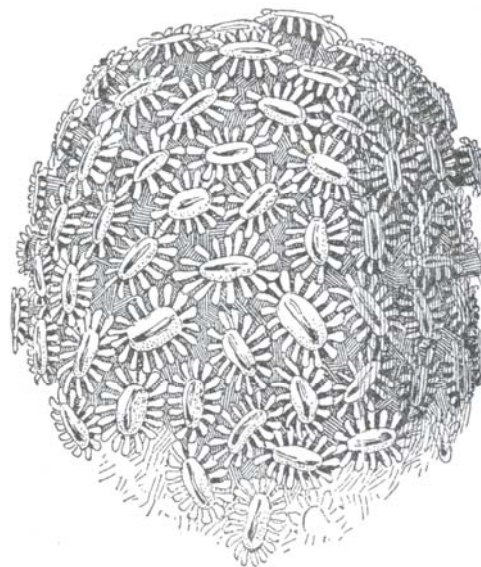
Billon is an alloy of copper and silver, with copper making up more than 50% of the alloy. It was a common material for coins. In a fantasy game, a billon piece (bp) could be

placed between a copper piece and silver piece in value. Potin is an alloy that combines copper, lead, tin and zinc. It was primarily used for minting coins. In a fantasy economy, a potin coin could be worth half a copper piece.

Orichalcum was an alloy of copper, gold and silver (50:33:12). By fantasy game standards, orichalcum is worth the same as silver. Hepatizon, or shakudo in Japan, is an alloy of copper, gold and silver (84:8:8). Used in art objects, hepatizon takes on a purple-black patina as it ages. One pound of hepatizon is worth about 20 sp. Speculum was an alloy of bronze and tin (66:33). It is a brittle, white metal that can be polished to a high shine, and is thus used to make superior mirrors.

Copper was also used to produce verdigris. Verdigris was used as a green paint or pigment. It was made by hanging copper plates over hot vinegar in a sealed pot until a green crust formed, or by attaching copper strips to a wooden block with acetic acid and then burying the block in dung. Either process took a few weeks.

The Greeks believed that Demeter's throne was fashioned from malachite and decorated with gold images of swine and ears of barley. Malachite was believed to provide protection from falling. Copper was associated with Venus.



Coral

Coral	Minor Gem
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Coral is not a mineral, but rather the skeletons of thousands of tiny aquatic creatures that form a colony. Coral under the sea is alive, but coral that has emerged from the sea is dead. The Greeks believed that coral was seaweed that had been doused by the blood of Medusa as

Perseus flew over the sea with her severed head. It usually grows on rocky sea bottoms with low sedimentation and usually in dark environments like the depths or inside caves. Deposits of precious coral can grow at depths of 25 to 800 feet.

Coral can be polished to a glassy shine. It is red to pink in color and is usually cut cabochon or used to make beads. The people of India believed it to be highly magical, and a brisk coral trade developed between the Mediterranean and India. Gauls decorated their arms and armor with it.

Romans would hang coral around the necks of children to ward off danger. They also believed it cured poison from snakes and serpents and diagnosed disease by changing color. Poseidon's palace is made of coral and gems.

Corundum (Ruby & Sapphire)

Ruby	Major Gem
Sapphire	Major Gem

Corundum is a mineral found in schist, gneiss and some marbles. It is mined from alluvial deposits or underground workings. When it is red, it is called a ruby. All other colors of corundum, blue, brown, green, orange, pink, yellow and colorless, are called sapphires. Some rubies and sapphires have a white, star-shaped inclusion in them, and are thus called star rubies and star sapphires. These stones were highly valued by the ancient Greeks. The rarest stones are called color change sapphires, which show different colors when placed in different lights.

It was believed that rubies brought good luck, and that sapphires aided in understanding problems, boosting magical abilities and killing spiders.

Diamond

Diamond	Major Gem
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Diamonds are the hardest known minerals. Perfect diamonds are clear and colorless, while other diamonds contain impurities that lend them a tint. These colors, in order of their rarity, are yellow, brown, blue, green, black, translucent white, pink, violet, orange, purple and red. Diamonds are the product of deep, volcanic eruptions and thus appear in volcanic areas, often in river deposits. Diamonds can also be formed by meteor impacts. The name is derived from the Greek for "un-breakable". Indians venerated them as religious icons. The undead are vulnerable to diamonds.

Feldspar, Moonstone & Sunstone

Moonstone	Minor Gem
Sunstone	Medium Gem

Feldspar is an igneous rock formed from magma flows. It is one of the most common rocks in the Earth's crust. The name derives from the German for "field" and "a rock that does not contain ore". It is a common ingredient in the production of ceramics and it is used as an abrasive.

There are two forms of feldspar that are considered precious stones. Moonstone is a feldspar with a pearly, luminescent luster. Moonstones were believed to cause lycanthropy. Sunstones are transparent, reddish feldspar with a spangled appearance. Sunstone is believed to ward spells, evil spirits and poison.

Flint

Flint (5 cp / lb)	Architecture, Equipment
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Flint has been mined since prehistoric times. It is a form of quartz known for its hardness. Flint occurs as nodules and masses in sedimentary rocks such as chalk and limestone. Inside the nodule, it is a dark grey, black, white, green or brown in color, and usually glossy. When struck, flint splits into sharp flakes or blades. This process is called knapping, and was used during the Stone Age to make tools and weapons. When struck against steel, flint produces sparks. This alone makes it useful to adventurers. Because of its ability to create sparks, flint was used in flintlock firearms. Flint was also used a building material. Nodules of flint will explode if heated by fire.

Garnet

Garnet	Medium Gem
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Garnet is a group of minerals that has been used since the Bronze Age as gemstones and abrasives. Among their number are carbuncles (almandine), a deep red stone that occurs in mica schists. Carbuncle was believed to have been present in the Garden of Evil. Pyrope ("fire eyed") is a transparent garnet colored deep red to nearly black. Uvarovite is a bright green garnet that occurs in crystalline marbles and schists, but it too small to facet. Carbuncles are supposed to give one the keen sight of a dragon.

Glass

Faience (5 gp / lb)	Art
Glass (3 sp / lb)	Art

Glass is made from silica and other compounds, typically soda, lime, lead and even pitchblende. The impurities

might make the glass easier to work, glossier or tinted. Naturally occurring glass, like obsidian, were used by primitive people to make tools and weapons. The first true glass was made in the Middle East. The earliest glass products are beads, but by the Bronze Age people were making colored glass ingots and vessels. By the Middle Ages, most of the glass items we are used to today, such as windows, dining ware and mirrors, were in production.

Faience is an early ceramic invented by the Egyptians. Faience contains no clay. Rather, it is composed of crushed quartz or sand, with small amounts of lime and other ingredients. In the early days, it was given a blue-green glaze and used as a substitute for precious stones of that color, such as turquoise or lapis lazuli.

Gold

Electrum (50 gp / lb)	Art, Coins
Gold (100 gp / lb)	Art, Coins

Gold, or aurum, is a shiny, yellow mineral that has been valued by humans since ancient times. It is found in quartz deposits, usually with silver, sometimes in the form of electrum. The Romans uncovered gold deposits by unleashing pent up water to wash away the top soil. The quartz was then mined with picks and shovels, crushed, and washed in placers to separate the gold.

Gold is inert and malleable, making it an excellent material for coins and other art objects. Gold was alloyed with copper to create orichalcum and hepatizon. In quartz deposits, it was found as a natural alloy with silver called electrum. Electrum is harder and more durable than gold, so it was used as an early coinage. Unfortunately, the difficulty in determining the exact ratio of gold to silver in electrum meant it was impossible to determine the true value of an electrum coin. For this reason, silver soon replaced electrum as the metal of choice for coinage. Most electrum is 75% gold and 25% silver and copper. For fantasy coinage, it is simple enough to assign electrum coins a value between gold and silver.

Gold was associated with the Sun. It was believed to be the perfect, most noble metal because it is inert and only dissolved in aqua regia. The secret of turning base metals into gold was not merely a quest for wealth. Rather, the mystic alchemist was attempting to reach perfect spiritual purity, transforming his mortal form into a divine form.

Granite

Granite (5 gp / lb)	Architecture
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Granite is an igneous rock formed from magma. It has a coarse texture and can be pink to dark grey to black. Outcrops of granite tend to form tors or rounded massifs, and sometimes occur as round depressions surrounded by hills. The name is derived from the Latin for “crystalline rock”. Granite is hard, tough and heavy, and thus favored as a building material. Some of the pyramids were built of granite blocks, or a combination of granite and limestone.

Hematite

Hematite	Minor Gem
Ochre (5 sp / oz)	Pigment
Tomb Dust (100 gp / lb)	Trap

Hematite is black to reddish brown to red mineral found in bodies of water or near volcanoes. It usually occurs in banded iron deposits, which are found in primordial sedimentary rocks, usually with thin bands of shale and chert. Hematite is an iron-bearing ore (see Iron), but has many uses in its own right.

Hematite gives ochre clay its color. Ochre was a common cosmetic in ancient and medieval times, being used by Egyptian women to color their lips and Pict warriors to color their bodies for war. In powdered form, it is used as a trap in tombs. The powdered hematite is scattered thickly on the floor to be stirred up by tomb robbers. Once airborne, it irritates the skin, eyes and nose, eventually causing siderosis, a lung disease. Hematite is used as a gemstone in jewelry, especially as an engraved gem.

Hematite is believed to have the power to heal wounds and can aid fighters in combat. It is also supposed to be good for ailments of the blood.

Iron

Copperas (5 sp / lb)	Equipment (Ink)
Iron (1 gp / lb)	Equipment
Iron Pyrite (2 sp / oz)	Equipment (Guns)
Steel (5 gp / lb)	Equipment

Iron, or ferrum, occurs in the mineral iron pyrite and in banded iron deposits. Iron pyrite, also called brazzle or fool’s gold, looks vaguely like gold ore. Iron pyrite creates sparks when struck with steel, and is thus useful for starting fires and igniting guns. Banded iron deposits are found in primordial sedimentary rocks with thin layers of shale and chert. Banded iron deposits also contain hematite and lodestone.

Iron was first gathered by humans from meteors. This meteoric iron had high nickel content, and was used to make tools and weapons. Iron was harder and more durable than bronze, and thus highly valued. The Hittites traded silver for it at 40 times the weight of the iron. Bog iron was used by the Celts and Vikings, and in Colonial America. Bog iron occurs where iron is eroded from stone by a river and then settles in a bog.

Iron is smelted from iron pyrite using bloomeries, blast furnaces and fineries. Most processes create either wrought iron or bar iron, which can be used to make cast iron objects. There are various methods for refining iron into steel by removing carbon impurity.

Iron pyrite is used in wheel-lock firearms. It was also used to make copperas (see below). This was done by heaping it up and allowing it to weather, the acidic runoff being boiled with iron to produce copperas. Copperas, in turn, was an ingredient in vitriol, or sulfuric acid (see Sulfur).

Alchemists used iron in the production of copperas, which they nicknamed the green lion. Copperas is iron-sulphate, a blue-green powder. It was used in the manufacture of gall iron ink and in wool dyeing. Gall iron ink was the standard writing ink of Medieval Europe. It was made by mixing copperas with gallotannic acid and gum arabic. Gallotannic acid is extracted from oak galls and fermented. Gum arabic is the sap of the acacia tree. The result of the mixture was a pale grey solution which darkens to a purple-black color when put on vellum or paper. It cannot be erased or washed away, only scraped, making it a good ink to use in spellbooks and important documents. Gall iron ink must be stored in a stoppered bottle and becomes unusable after a time. Its high acid content eventually destroys the paper and vellum it is put on.

Folklore often held that fairy-folk had an aversion to iron, or were in fact harmed by it. A Referee might want to allow iron or steel weapons to do +1d6 points of damage to fairy creatures, and maybe +1 damage to elves. This would leave elves using bronze weapons.

Jade

Jade	Minor Gem, Muscial Skill
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Jade is actually two metamorphic stones called nephrite and jadeite. Nephrite is white or a variety of greens, while jadeite might be blue, lavender, mauve, pink or emerald green. Translucent green jade is the most valuable.

Jade has been carved since prehistoric times. It has the same toughness as quartz and has been carved into beads, buttons, axe heads, knives and all manner of art objects. Jade is usually worked with quartz or garnet sand and polished with bamboo or ground jade.

Jade's name is derived from the Spanish for "loin stone", as it was reputed to cure ailments of the loins and kidneys. It was the imperial stone of China and considered more valuable than gold or silver. It was the favored medium for carving scholarly items and opium pipes, because inhaling the fumes through jade would insure long life.

Jet

Jet	Minor Gem
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Jet is a black or dark brown mineraloid that forms from decaying wood under extreme pressure. In essence, jet is a valuable form of coal. Jet has been used in jewelry since 17,000 BC. Hard jet is the result of carbon compression and salt water, while soft jet results from fresh water.

Lapis Lazuli

Lapis Lazuli	Minor Gem
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Lapis lazuli is a rock, not a mineral. It occurs in limestone deposits in Badakhshan province in Afghanistan. The rock has been mined, and valued, for 6,000 years. Lapis lazuli is made into jewelry, carvings, boxes, mosaics, ornaments and vases and is also used to clad the walls and columns of palaces and temples. Lapis lazuli is also ground into a powder to make ultramarine pigment for painting. It was used by the Assyrians and Babylonians for making seals and favored by the Egyptians for making amulets.

Lead

Lead (1 gp / lb)	Alloy, Coins, Forgeries
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Lead, or plumbum, is a bluish-grey metal that is very soft. It tarnishes very quickly, taking on a dark grey color. Lead is found in a mineral called galena. Galena is a silver-grey mineral that contains lead, silver, sulfur and arsenic.

Galena was initially mined from surface deposits using the fire-setting technique. It was then followed into veins that usually followed vertical fissures. Surface deposits are found in blighted areas, as lead is poisonous.

Lead was originally smelted from galena in boles, large fires built on a hill that used wind to stoke the flames. This required two days of strong wind and left a large heap of ore. Later, water mills powered bellows that stoked

furnaces fueled by “white coal” (dried branches). The ore would be washed and smashed into bits and then smelted in these furnaces and cast into ingots. By-products of this smelting included silver and arsenic.

Galena was used in its own right as kohl, an Egyptian cosmetic for the eyes that was used to reduce the glare of the desert sun and to repel flies. Kohl was also used into Elizabethan times to give the skin a noble pallor.

Lead was most famously used by the Romans to cast pipes for their water and sewage systems. The Romans also used it to make *terrerae*, tokens distributed by the emperor that entitled the holder to food or money, and as a food preservative. The Chinese used lead to mint coins. Lead is part of the copper alloy called potin, which was also used to make coins. Geishas in Japan used lead carbonate for face-whitening make-up. Lead was also used in forgeries by plating it with gold.

Alchemists once made “sugar of lead”, or lead acetate. The substance has a sweet taste, and was used as a reagent to make other lead compounds, a fixative for many dyes and as a sugar substitute. The Romans would produce it by boiling grape juice in lead pots. This would yield a sugar syrup called defrutum, which was further concentrated into sapa. The syrups were used to sweeten wine and to sweeten and preserve fruits. One possible result of using this syrup is, of course, lead poisoning.

Limestone

Limestone (1 sp / lb)	Architecture
Quicklime (2 sp / lb)	Alchemy
Travertine (2 gp / lb)	Architecture

Limestone is a sedimentary rock comprised of calcite with measures of chert, flint, clay, silt and sand. Limestone makes up about 10% of the world’s sedimentary rocks, and is a common building material. The Great Pyramid at Giza is made entirely of limestone blocks. The English used a variety called beer stone in their churches. Crushed, limestone makes a solid base for road construction. Limestone can also be roasted down to create quicklime. The English once used quicklime as a weapon against a French fleet, throwing it in the eyes of their opponents. Quicklime was also an ingredient in Greek Fire, for when combined with water it increases its temperature to above 150-degrees and ignites the fuel.

Lodestone

Lodestone (25 gp)	Magnet
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Lodestone, or magnetite, is the most magnetic of the minerals. It can be found in the form of black sand on beaches and in banded iron deposits with hematite (q.v.) and iron (q.v.). Lodestones are black minerals.

Marble

Marble (5 gp / lb)	Architecture, Art
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Marble is formed from the metamorphism of limestone. It is mostly comprised of crystals of aragonite and dolomite. The name derives from the Greek for “shining stone”. Pure white marble comes from very pure limestone. The swirls seen in most marble are impurities from clay, silt, sand, iron and other materials. Green coloration is usually from the presence of serpentine. Marble’s relative softness, resistance to shattering, and color made it a popular medium for sculpture and architecture.

Mercury

Cinnabar (5 gp / lb)	Alchemy, Art
Mercury (10 gp / lb)	Alchemy, Art
Vermillion (2 gp / oz)	Pigment (Red)

Mercury, also called quicksilver or hydrargyrum, is the only metal that is liquid at room temperature. It is a silvery metal found in deposits of calomel, livingstonite, corderite and cinnabar. Cinnabar is a scarlet to brick red mineral that is found in alkali hot springs and near volcanoes, often with dolomite.

Mercury is separated from cinnabar and other minerals by roasting. The mercury condenses easily into a condensing column and then collected and shipped in iron flasks.

Alchemists would heat elemental mercury with aqua fortis to prepare mercuric oxide. The reaction produced a thick, red vapor over the surface of the solution, while the mercuric oxide fell out of solution as red crystals. The oxygen released from this solution was named by Joseph Priestley dephlogisticated air.

Cinnabar is a source of vermillion, an orange-red pigment that has been used since prehistoric times. To the Romans, who called it minium, it was the most valuable pigment. The imperial government fixed the price at 70 sesterces to the pound, ten times more expensive than red ochre, because of the incredible demand and the short supply of cinnabar. Like many ancient pigments, it was toxic. The Olmecs and Mayans relied on its toxic reputation to repel

tomb robbers, putting it in burial chambers and inserting it into limestone sarcophagi. The Chinese used it in carved lacquerware, the layer of lacquer protecting people from the toxicity of the cinnabar.

Mercury dissolved gold and silver, making it useful in plating those two metals over other materials. Alchemists combined mercury with tin, sal ammoniac and flowers of sulfur to make mosaic gold, a yellow, crystalline powder used as a pigment in bronzing and gilding wood and metal.

Obsidian

Obsidian	Equipment, Minor Gem
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Obsidian is volcanic glass that occurs in obsidian flows near active or dead volcanoes. It is usually black, but impurities can make it dark green to brown and even colorless. Obsidian with fluffy white inclusions is called snowflake obsidian. Gas bubbles can produce obsidian with a golden or rainbow sheen. Obsidian has been used since prehistoric times to craft blades, tools and projectiles. It can also be cut as a gem and used in art objects and jewelry.

Olivine & Peridot

Olivine	Minor Gem
Peridot	Medium Gem

Olivine is a greenish mineral common on Earth, the Moon, Mars and in comets. Gem quality olivine is called peridot. Peridot occurs in lava rocks. It is a rare gem and always colored olive green. Peridot is the only gemstone found in meteorites. Olivine is supposed to provide protection from magic spells, while peridot wards off enchantments.

Opal

Fire Opal	Medium Gem
Opal	Medium Gem

Opals are a mineraloid gel commonly found in sandstone and basalt. The water content in opals can be quite high, up to 20%. Opals range from colorless, white, gray, red, orange, yellow, blue, green, magenta, rose, pink, slate, olive, brown and black. Opals that have red against black are the rarest, while white and green opals are the most common. Fire opals are translucent, transparent opals of warm colors, such as yellow, orange or red. Opals were believed to be lucky stones and to cause invisibility if wrapped in a bay leaf and held in the hand.

Pearl

Pearl	Minor Gem
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Pearls are not a stone, though they do have a mineral base. They are produced by a living, shelled mollusk. Pearls are made from layers of nacre, or mother-of-pearl. The best pearls are produced by oysters, but they are quite rare. In a haul of 3 tons, only 3 or 4 oysters will produce perfect pearls. The largest pearl ever found came from a giant clam and weighed 14 pounds. White and black pearls are the most common and popular pearls, but there are also pink, blue, champagne, green and purple pearls.

Phosphorus

Phosphorus (5 gp / oz)	Alchemy
Proto-Match (1 gp)	Equipment

Phosphorus does not occur free in nature, but can be found with many other minerals, especially apatite. White phosphorus was discovered in 1669, by German alchemist Hennig Brand. It was named for Phosphorus, the light-bearer, i.e. Venus.

The most common way of obtaining phosphorus was from human waste. The process involves boiling urine to produce a residue which was heated to produce phosphorus gas which would condense into a white powder. The powder is flammable and capable of blistering fingers and burning holes in cloth. It takes 2,000 gallons of urine to produce one pound of phosphorus.

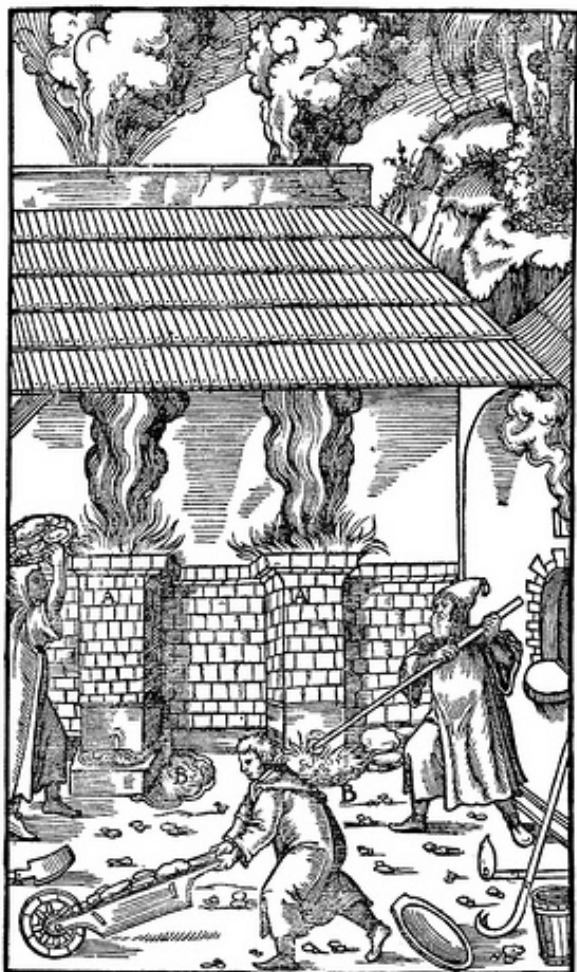
Brand eventually sold the recipe for 200 thalers (approximately 80 gp) and other eventually figured out the recipe from clues left by Brand. In 1680, Robert Boyle made the forerunner to modern matches when he used phosphorus-coated paper to ignite a sulfur-tipped wooden splint that he rubbed across the paper.

Pitchblende (Uranium)

Pitchblende (100 gp / lb)	Art, Magic Items
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Pitchblende, or uraninite, is a black mineral that contains uranium, lead, thorium, rare earth minerals and radium. The radium and lead are due to the decay of the uranium. Pitchblende was usually found with silver deposits.

Refined uranium is a silvery white metal. The element was discovered in 1789 by the apothecary Martin Heinrich Klaproth and the metal was not isolated until 1841 by chemist Eugene-Melchior Peligot, making it unlikely to have been discovered in most fantasy settings. Unrefined pitchblende, however, was added to glass and mosaic tiles



to give them a yellow-green to orange-red color. This uranium glass was usually about 2% uranium.

Uranium was used in ancient and medieval times to color yellow glass. Given the composition of pitchblende, a Referee who is running a science-fantasy game might want to require it as an ingredient for making magical objects.

Platinum

Platinum (1,000 gp / lb) Coins, art objects

Platinum is a silvery metal that is resistant to corrosion and acid and malleable enough to work. It occurs with copper and nickel ores, often in the sands of rivers.

Like gold, platinum dissolves in aqua regia, and this substance was used to isolate pure platinum in the 18th century. More often, natural platinum, which is combined with other metals in the platinum family, is found and was worked by ancient peoples.

Platinum is harder than gold or silver, and with a much higher melting point. Platinum was unknown in Medieval Europe, but the peoples of pre-Columbian Central and South America were aware of a naturally occurring gold-platinum alloy and used it to make jewelry. Once the Europeans obtained platinum, they found they had no way of making a fire hot enough to melt it, which prevented them from minting the platinum coins sometimes seen in fantasy games. Such coins, had they existed, would have probably been made from the aforementioned alloy.

Porphyry

Porphyry (5 gp / lb) Architecture, Art

Imperial porphyry is a deep brownish-purple rock used to build monuments and buildings in ancient Rome and in hardcarving. It is an igneous rock that contains crystals of quartz (q.v.) and feldspar (q.v.). It comes from a single quarry in the rocky wastes of Egypt's eastern deserts.

Quartz

Amethyst	Major Gem, Protection from Drunkenness
Aventurine	Medium Gem
Banded Agate	Minor Gem, Sleep
Carnelian	Medium Gem, Protection from Evil
Chalcedony	Medium Gem, Protection from Undead
Chrysoprase	Medium Gem, Invisibility
Citrine	Medium Gem
Jasper	Minor Gem, Protection from Poison
Moss Agate	Minor Gem, Sleep
Onyx	Medium Gem, Cause Chaos
Rock Crystal	Minor Gem
Rose Quartz	Minor Gem
Sard	Medium Gem
Sardonyx	Medium Gem
Smoky Quartz	Minor Gem
Tiger's Eye	Minor Gem, Protection from Ethereal

Quartz is the second most abundant mineral in the Earth's crust after feldspar. It occurs with granite, shale, schist, sandstone, and gneiss. Pliny believed it was permanently frozen ice because it was often found near glaciers, but not volcanoes, and in spherical form would cool the hands and act as a prism. Quartz deposits often contain gold (q.v.).

Many forms of quartz are precious stones. Pure quartz is rock crystal, citrine is pale yellow, rose quartz is pink, amethyst purple, smoky quartz grey, milky quartz (the most common) white, jasper reddish brown, tiger's eye is gold and red-brown and hawk's eye is blue.

Agate, a form of quartz, comes in many varieties, including banded agate and moss agate. Onyx is a black agate with

bands every color but blue and purple. Sardonyx replaces the black of onyx with brown. Both are cut into cabochons and used for intaglios (i.e. engraved gems).

Chalcedony is white or lightly colored quartz. It can also be banded. Aventurine is translucent chalcedony with shimmering inclusions. Carnelian is translucent orange-red, while sard is a brown carnelian. Chrysoprase is gemstone quality chalcedony that is apple green to deep green.

The Native Americans called quartz geodes that contained agate, jasper or opal “thunder eggs”. They believed that they were thrown by thunder spirits at one another.

Rhodochrosite

Rhodochrosite	Medium Gem
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Rhodochrosite is a precious stone that varies in color from rose red to pink or pale brown. The purest form of the stone is rose red in color. Rhodochrosite occurs in hydro-thermal veins in silver ore deposits. The Incas believed it to be the hardened blood of their ancient kings. As a soft mineral with perfect cleavage, it is difficult to facet.

Salt

Natron (5 sp / lb)	Art, Preservation
Salt (5 gp / lb)	Alchemy, Cooking

Salt occurs as a white, pink or reddish mineral in rock salt form. Rock salt occurs in vast beds of sedimentary minerals resulting from the drying of enclosed lakes and seas. These salt beds may be up to 350 meters thick and cover many square miles. Salt is also extracted from sea water.

Salt can be extracted from rock salt deposits by mining it. This was traditionally a very dangerous profession, and thus left to slaves and convicts. The salt occurs in the form of irregular salt domes, and may be transparent, white, pink, reddish or red in alternating bands. Some salt mines still in operation today are very ancient, including famous mines in the Punjab and Poland. These mines cover many square miles, run up to 10 levels deep, and have hundreds of miles of passages and thousands of chambers. In other words, they would make perfect dungeons.

Salt can also be collected from salt water from the sea or from brine springs. When extracted from water, the salt is either evaporated from the water using salt pans (pots made from a crude ceramic material called briquetage) or by boiling it down over a fire. Even when boiling is used, the brine is usually allowed to evaporate in salterns in order to concentrate it before the boiling occurs.

Salt is a useful material on its own, primarily as a food additive and an alchemical ingredient. At some points in time it was almost as valuable as gold. Alchemists can make spirit of salt, or hydrochloric acid, by mixing salt with vitriol (sulfuric acid). Spirit of salt was mixed with aqua fortis (see Urine) to produce aqua regia, the gold dissolving acid. Alchemists also used salt to produce sal mirabilis, or miraculous salt, a popular laxative.

Another product of dry sea beds is natron. Natron was used as a grease-cutting cleaning agent, a mouthwash, and tooth paste. When blended with olive oil, it made soap. Natron was an ingredient in antiseptics and it was used to dry and preserve fish and meat, kill insects, make leather and bleach clothing. The Egyptians used it in the mummification process because it absorbs water. When added to castor oil, it made a smokeless fuel, allowing artists to paint in tombs without staining them with soot. The Romans combined natron with sand and lime in their glass and ceramic production, and it was used as a flux in soldering precious metals and as an ingredient in blue paint.

Sandstone

Sandstone (8 sp / lb)	Architecture
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Sandstone is a sedimentary rock composed of sand-sized minerals. Most is comprised of quartz and feldspar, the most common minerals in the Earth’s crust. Sandstone is usually colored tan, brown, yellow, red, gray and white. It is a common building material because it is easy to work and often resistant to weathering.

Serpentine

Serpentine (1 gp / lb)	Architecture, Art
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Serpentine is a group of many different minerals. The Romans called them “serpent rock”. They come in colors ranging from white to grey, yellow to green, brown to black and they are usually splotchy or veined. Serpentine is plentiful in sea beds. In the soil, it is toxic to plant life, and thus deposits often underlie strips of grassland in wooded areas. Serpentine marble (lizardite) ranges from red to green and weathers very well. Serpentine is a common stone in hardcarving. It can be carved into art objects or used as an architectural facing.

Silver

Silver (100 sp / lb)	Art, Coins, Equipment
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Silver, or argentum, is a whitish metal that is harder than gold, but still easily worked. This made it an excellent material for making coins, and in fact most coins through

history were minted from silver. There are three main sources of silver: Quartz, galena and acanthite. For more information on quartz, see the entry for Gold & Quartz. For information on galena, see the entry for Lead. Acanthite is a blackish-grey mineral with a metallic luster.

Silver is most often used to make coins. Historically, silver coins were far more common than gold and copper (or bronze, brass, billon or potin) coins. In fantasy games, silver is also used on weapons, probably in the form of silver plate, because of its effect on lycanthropes. Silvering a weapon would probably involve the use of mercury, and would be performed by an alchemist rather than a smith.

Lunar Caustic, or lapis infernalis, was made by dissolving silver in aqua fortis and evaporating the substance. Sticks of lunar caustic were used in surgery because of its antiseptic properties. It blackens the hands. Argentum fulminans, or fulminating silver, is a silver compound that explodes readily, though the charge is fairly harmless in small amounts.

In mythology and folklore, silver is associated with the moon, thus lycanthrope's vulnerability to silver.

Slate

Slate (5 cp / lb) Architecture

Slate is a grey stone formed from shale. The most common use for the stone is roof shingles, though high quality slate can be used for grave markers and other monuments.

Soapstone

Soapstone (1 cp / lb) Art

Soapstone is rock composed of talc and rich in magnesium. Soapstone has been a medium for carving for thousands of years. Native Americans used it to create bowls, cooking slabs and smoking pipes, the Indians for temple carvings and the Chinese for official seals. It is highly heat resistant, making it a good material for cooking slabs, seals that are to be dipped in hot wax and as a mold for soft metals.

Spinel

Spinel Medium Gem

Spinel is a class of minerals found in gemstone bearing gravel, limestone and marble. Spinel range from blue to mauve or dark green, brown or black in color.

Sulfur

Black Powder (3 gp / lb)	Equipment (Guns)
Sulfur (1 sp / lb)	Alchemt, Laundry, Medicine
Vitriol (10 gp / vial)	Acid

Sulfur is a soft, yellow mineral that can be found near volcanoes and hot springs and in salt domes. It can also be extracted from pyrite (iron + sulfur), cinnabar (mercury + sulfur), galena (lead + sulfur), sphalerite (zinc + sulfur), stibnite (antimony + sulfur) and the sulfates, gypsum, alunite and barite.

Sulfur is extracted by stacking deposits in brick kilns built on sloping hillsides, making sure to leave airspace between them. Powdered sulfur is then placed on top of these piles and ignited. As the elemental sulfur burns, the heat melts the sulfur in the deposits, causing molten sulfur to flow down the hillside. It is then collected in wooden buckets.

Sulfur was used by the Egyptians to treat granular eyelids, and the Greeks used it for fumigation and bleaching cloth. Sulfur was also used, along with phosphorus, by Robert Boyle in a forerunner to modern matches. Sulfur is odorless. The odors associated with it come from hydrogen sulfide in rotten eggs and sulfur dioxide in burnt matches.

Alchemists could turn sulfur into a powerful acid called vitriol. Vitriol was, in fact, sulfuric acid. It was made by burning sulfur into sulfur dioxide, and then converting the sulfur dioxide into pure sulfuric acid.

The colors of Jupiter's moon Io are from various forms of sulfur. The planet probably smells of brimstone, and could be an excellent haunt for demons and devils.

Terracotta

Clay (5 cp/lb) Art

Terracotta, from the Italian for "baked earth", is a clay-based ceramic. Terracotta usually has a reddish-orange color. Terracotta could be glazed or unglazed. It could be used to make pottery, figurines, bricks and roof shingles. Perhaps the most famous use of terracotta was in the creation of Chinese Emperor Qin Shi-Huang's terracotta army. Virtually all cultures made use of terracotta, from China to India to Greece and Western Africa. Terracotta could be dried in the sun or baked in kilns.

Tin

Tin (5 gp / lb)	Alloys, Equipment
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Tin, or stannum, is a silvery metal that is primarily found in an ore called cassiterite. Pure tin deposits are sometimes found near river and stream flows. Miners harvest this tin by digging a trench at the bottom of a deposit, loosening the gravel with a pick, and then running water over the gravel to remove unwanted material. This process creates gullies. Cassiterite occurs in quartz deposits. It is a black to reddish brown to yellow crystalline mineral. It is found with tourmaline, topaz and arsenopyrite (q.v.).

Tin was mostly used in the form of bronze or pewter. Bronze is an alloy of tin and copper (see Copper above). Pewter is an alloy of tin and lead (85:15) that might also contain portions of antimony or copper.

Tin ingot currency (see below), with each ingot weighing one pound, was used in Indo-china and the Malay Peninsula during the 14th and 15th century.

Alchemists created “butter of tin”, or tin chloride, which was used in the dyeing industry to fix colors.

Topaz

Topaz	Medium Gem
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Topaz is a gem that occurs with granite or rhyolite lava flows. Pure topaz is colorless, but tinted wine, yellow, pale grey, reddish-orange or blue-brown from impurities. Precious topaz is orange and imperial topaz is yellow, pink or pink-orange. Blue topaz is the rarest. Folklore holds that topaz wards away evil spirits.

Tourmaline

Tourmaline	Medium Gem
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Tourmaline is a semi-precious stone found compounded with such elements as aluminum, iron, magnesium, sodium, lithium and potassium. It occurs with granite, marble and schist. There are several varieties of the gem. About 95% of all tourmalines are schorls, and colored bluish to brownish to black schorl. Dravite is a dark yellow to brownish-black, rubellite is rose or pink, indicolite is light blue to bluish-green, verdelite is green and achroite is a colorless tourmaline.

Turquoise

Turquoise	Minor Gem
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Turquoise is blue-green mineral. It is a hydrous phosphate of aluminum and copper. Even the best turquoise is only a bit harder than glass. It forms from the action of acidic solutions on pre-existing minerals during weathering, often from such minerals as malachite and feldspar. Turquoise is often a by-product of copper mines. Turquoise has been valued as a precious stone for thousands of years. It was used by the ancient Aztecs, Chinese, Egyptians, Mesopotamians and Persians, for whom it was the national stone. The name derives from the French for a product derived from Persia imported through Turkey. It did not become a common ornamental stone in Europe until the 14th century. Common belief held that the stone had prophylactic qualities, and would change color to indicate the health of its owner. It was also supposed to aid horses.

Urine

Aqua Fortis (50 gp / vial)	Acid
Black Powder (3 gp / lb)	Equipment (Guns)
Saltpeter (2 gp / lb)	Alchemy

Urine is not a mineral, but it contains minerals and it was an important material for medieval industry. It was used as a source for both phosphorus (q.v.) and saltpeter, or potassium nitrate. Saltpeter is Latin for “stone salt”, and it was a critical ingredient in black powder and slow matches. Saltpeter was obtained by mixing manure with either mortar or wood ashes, common earth and straw into a compost heap 5 feet high by 5 feet wide by 15 feet wide. The heap was covered to protect it from the weather and kept moist with urine. This leached the water from the heap after one year, with the remaining liquid being mixed with wood ashes to produce saltpeter. The saltpeter crystals are added to sulfur and charcoal to produce black powder.

From saltpeter, the alchemist can produce aqua fortis, or strong water. Aqua fortis is nitric acid, a highly corrosive and toxic substance. Aqua fortis was used as a solvent to dissolve silver and most other metals, with the exception of gold and platinum. It was prepared by mixing sand, alum or vitriol with saltpeter and then distilling it by a hot fire. The gas that is produced condenses into aqua fortis. Refiners used this acid to separate silver from gold and copper, to mosaic workers for staining and coloring wood, and to other artists for coloring bone and ivory a fine purple color. Book binders used it to produce a marble effect on leather. Lapidaries use it to separate diamonds from metalline powders and to etch copper and brass.

Alchemists mixed aqua fortis with spirit of salt to create aqua regia, the gold dissolving acid and an important step in the creation of the philosopher's stone.

Zinc (5 gp / lb) Alloys

Zinc is a grey metal that is found in deposits of sphalerite. Sphalerite, which is also called zincblende, black-jack, and mock lead, is a yellow, brown or grey mineral.

Zinc is smelted by roasting in an oven. The zinc is placed in a clay retort shaped like a cylinder resting on a funnel. The retort is also packed with dolemite and a fuel like cow dung. The retort is then placed vertically into a furnace, which causes the zinc to become a vapor that condenses in the clay funnel and drips into a collection vessel. Such a furnace can separate 450 pounds of zinc in a day, producing sulfuric acid as a by-product.

Zinc is primarily used as an alloy with copper in brass. Flower of zinc, an alchemical compound also called zinc oxide, was used as a salve for the eyes, skin conditions and open wounds. It is still used in baby powder and creams that prevent or fight rash. The Romans used flower of zinc in paints and to make brass.

Hyacinth	Medium Gem
Jacinth	Medium Gem
Jargoan	Medium Gem
Zircon	Medium Gem

Zircons occur in many kinds of rocks, but mostly granite. Zircons can be black, brown, hazel, pink, red, yellow or colorless. Light colored zircons are called jargoons, a corruption of the Persian zargun, or "golden colored". Red zircons are called jacinths, and yellow zircons hyacinths.

Zircons were believed to decorate the lost city of Iram and the hilt of Excalibur. In the Roland cycles, Ganelon gave his wife Bramimunde two golden necklaces inlaid with jacinths and amethysts. According to the *Book of Enoch*, there is a mountain of jacinth in Hell. Jacinth was believed to be a good luck stone for travelers. It also wards off plague and protects one from fire.

[illegible]

The Illusionist

By John M. Stater

The illusionist is a sub-class of magic-user that specializes in spells that fool the senses. Illusionists are tricksters and charlatans who make their homes not in isolated towers, but in bustling towns where there are people on whom they can practice their art. A high-level illusionist might open an emporium or found a traveling wonder show, attracting young apprentices with a yen for trickery. Where magic-users are scholarly, illusionists have an artistic temperament. They are often “bohemians” and may be agents of chaos and freedom, confidence men looking to make a dishonest gold piece, or even philosophers attempting to grasp the true meaning of reality.

PRIME REQUISITES: Intelligence and Charisma, 13+ (+5% experience)

HIT DICE: 1d6-1 (Gains 1 hp/level after 9th level.)

ARMOR/SHIELD PERMITTED: None.

WEAPONS PERMITTED: Club, dagger, staff, and darts.



SPELLS (1st): An illusionist casts spells from the illusionist spell list. Each illusionist knows a limited number of spells from each spell level. These spells are learned through practice and invention, and new “spells known” gained via level advancement are gained without study or expense.

Unlike a traditional magic-user, the illusionist does not have to prepare spells each day before casting them. When an illusionist casts a spell from her repertoire, she must pay for it with spell points. A spell costs a number of spell points equal to its level. The chart below shows how many spell points the illusionist has at each level.

SHARP SENSES (1st): An illusionist’s innate ability to perceive the real from the unreal imparts a +2 bonus to all saving throws against illusions.

SILVER TONGUE (1st): Using her natural charisma and a bit of fast talking, the illusionist is a capable manipulator of people. Potential victims of the illusionist’s silver tongue receive a saving throw to see through her. If the saving throw is successful, apply a -2 penalty to reaction rolls with the NPC. If the saving throw fails, apply a +2 bonus to reaction rolls with the NPC.

Level One Spells

1. Change Self
2. Color Spray
3. Dancing Lights
4. Daze
5. Flare
6. Ghost Sound
7. Hideous Laughter
8. Hypnotism
9. Prestidigitation
10. Silent Image
11. Ventriloquism
12. Wizard Mark

CHANGE SELF

Range: Personal

Duration: 10 minutes per level

You make yourself, including your equipment, look different. You can seem 1 foot shorter or taller, thin, fat, or

Level	Experience	Hit Dice	Attack	Save	SP	Title	Spells Known (By Spell Level)					
							1	2	3	4	5	6
1	0	1	+0	15	2	Quacksalver	2	-	-	-	-	-
2	2,600	2	+0	14	3	Humbug	2	-	-	-	-	-
3	5,200	3	+0	13	5	Prestidigitator	3	1	-	-	-	-
4	12,000	4	+1	12	9	Mountebank	4	2	-	-	-	-
5	24,000	5	+1	11	12	Pharisee	5	2	1	-	-	-
6	48,000	6	+2	10	15	Tregatour	5	3	2	-	-	-
7	70,000	7	+2	9	21	Charlatan	5	3	2	1	-	-
8	100,000	8	+3	8	28	Virtuoso	5	3	3	2	-	-
9	140,000	9	+3	7	33	Illusionist	6	4	3	2	1	-
10	195,000	+1	+4	6	42	Illusionist	6	4	4	3	2	-
11	290,000	+2	+5	5	51	Illusionist	6	4	4	3	3	-
12	400,000	+3	+5	5	66	Illusionist	6	5	5	4	4	1

in between. You cannot change your body type. Otherwise, the extent of the apparent change is up to you.

COLOR SPRAY

Range: 15 ft cone

Duration: Instantaneous

A vivid cone of clashing colors springs forth from your hand. Each creature within the cone is affected according to its Hit Dice. Creatures with 2 HD or less is knocked unconscious for 2d4 rounds, then blinded and stunned for 1d4 rounds and then stunned for 1 round. Creatures with 3 or 4 HD are blinded and stunned for 1d4 rounds, then stunned for 1 round. Creatures with 5 or more HD are stunned for 1 round. Sightless creatures are not affected by *color spray*.

DANCING LIGHTS

Range: 150 ft

Duration: 1 minute

You create up to four lights that resemble lanterns or torches (and cast that amount of light), or up to four glowing spheres of light (which look like will-o'-wisps), or one faintly glowing, vaguely humanoid shape. The dancing lights must stay within a 10-foot-radius area in relation to each other but otherwise move as you desire. The lights can move up to 100 feet per round. A light winks out if the distance between you and it exceeds the spell's range.

DAZE

Range: 30 ft

Duration: 1 round

You cloud the mind of a humanoid creature with 4 or fewer Hit Dice so that it takes no actions for 1 round.

FLARE

Range: 30 ft

Duration: Instantaneous

This spell creates a burst of light. If you cause the light to burst directly in front of a single creature, that creature is blinded for 1 minute unless it makes a successful saving throw.

GHOST SOUND

Range: 30 ft.

Duration: 1 round per level

Ghost sound allows you to create a volume of sound that rises, recedes, approaches, or remains at a fixed place. You choose what type of sound ghost sound creates when casting it and cannot thereafter change the sound's basic character.

HIDEOUS LAUGHTER

Range: 30 ft

Duration: 1 round per level

This spell afflicts the sentient subject with uncontrollable laughter. The subject can take no actions while laughing, but is not considered helpless. After the spell ends, it can act normally.

HYPNOTISM

Range: 30 ft.

Duration: 2d4 rounds

Your gestures and droning incantation fascinate nearby creatures, causing them to stop and stare blankly at you. In addition, you can use their rapt attention to make your suggestions and requests seem more plausible. Roll 2d4 to

see how many total Hit Dice of creatures you affect. Creatures with fewer HD are affected before creatures with more HD. Only creatures that can see or hear you are affected, but they do not need to understand you to be fascinated.

PRESTIDIGITATION

Range: 10 ft

Duration: 1 hour

Prestidigitations are minor tricks that novice spellcasters use for practice. Once cast, a prestidigitiation spell enables you to perform simple magical effects for 1 hour. The effects are minor and have severe limitations. A prestidigitiation can slowly lift 1 pound of material. It can color, clean, or soil items in a 1-foot cube each round. It can chill, warm, or flavor 1 pound of nonliving material. It cannot deal damage or affect the concentration of spellcasters. Prestidigitiation can create small objects, but they look crude and artificial. The materials created by a prestidigitiation spell are extremely fragile, and they cannot be used as tools, weapons, or spell components. Finally, a prestidigitiation lacks the power to duplicate any other spell effects. Any actual change to an object (beyond just moving, cleaning, or soiling it) persists only 1 hour.

SILENT IMAGE

Range: 600 ft

Duration: Concentration

This spell creates the visual illusion of an object, creature, or force, as visualized by you. The illusion does not create sound, smell, texture, or temperature. You can move the image within the limits of the size of the effect.

VENTRILOQUISM

Range: 30 ft

Duration: 1 minute per level

You can make your voice (or any sound that you can normally make vocally) seem to issue from someplace else.

WIZARD MARK

Duration: Permanent

This spell allows you to inscribe your personal rune or mark, which can consist of no more than six characters. The writing can be visible or invisible. An arcane mark spell enables you to etch the rune upon any substance without harm to the material upon which it is placed. If an invisible mark is made, a detect magic spell causes it to glow and be visible, though not necessarily understandable.

Level Two Spells

1. Blur
2. Darkness, 15 ft Radius *
3. Hypnotic Pattern
4. Invisibility *
5. Magic Mouth *
6. Mirror Image *
7. Misdirection
8. Phantasmal Force *
9. Silence, 15 ft Radius *
10. Suggestion *

BLUR

Range: Touch

Duration: 1 minute per level

The subject's outline appears blurred, shifting and wavering. This distortion grants the subject a +4 bonus to Armor Class against opponents with sight.

HYPNOTIC PATTERN

Range: 150 ft

Duration: Concentration + 2 rounds

A twisting pattern of subtle, shifting colors weaves through the air, fascinating creatures within it. This spell works like hypnotism, except it lasts for as long as the illusionist concentrates, plus 2 rounds after.

MISDIRECTION

Range: 30 ft

Duration: 1 hour per level

You misdirect the information from divination spells that reveal auras (detect evil, detect magic, discern lies, and the like). On casting the spell, you choose another object within range. For the duration of the spell, the subject of misdirection is detected as if it were the other object, with no saving throws allowed.

Level Three Spells

1. Blink
2. Detect Invisibility *
3. Dispel Illusion
4. Displacement
5. Enthrall
6. Illusory Script
7. Invisibility, 10 ft Radius *

BLINK

Range: Personal

Duration: 1 round per level

You “blink” back and forth between the Material Plane and the Ethereal Plane. You look as though you’re winking in and out of reality very quickly and at random. Physical attacks against you are at a -5 penalty. If the attacker can hit ethereal creatures or see invisible creatures, the “to hit” penalty is reduced to -2. Spells that target you fail to work on you 50% of the time, and spells cast by you have a 20% chance of not working. You take half damage from area attacks and falling, and you gain a +2 bonus to hit in combat.

DISPEL ILLUSION

Works as dispel magic, but only against illusions.

DISPLACEMENT

Range: Touch

Duration: 1 round per level

The subject of this spell appears to be about 2 feet away from its true location. The creature benefits from a 50% miss chance on attacks.

ENTHRALL

Range: 150 ft

Duration: 1 hour or less

If you have the attention of a group of creatures, you can use this spell to hold them spellbound. To cast the spell, you must speak or sing without interruption for 1 round. Thereafter, those affected give you their undivided attention, ignoring their surroundings. They are considered to be friendly while under the effect of the spell. Any potentially affected creature of a race or religion unfriendly to yours gets a +2 bonus on the saving throw.

A creature with 4 or more HD or with a wisdom score of 15 or higher remains aware of its surroundings and remains indifferent. It gains a new saving throw if it witnesses actions that it opposes.

The effect lasts as long as you speak or sing, to a maximum of 1 hour. Those enthralled by your words take no action while you speak or sing and for 1d3 rounds thereafter while they discuss the topic or performance. Those entering the area during the performance must also successfully save or become enthralled. The speech ends (but the 1d3-round delay still applies) if you lose concentration or do anything other than speak or sing.

If those not enthralled have unfriendly or hostile attitudes toward you, they can collectively make a saving throw to try to end the spell by jeering and heckling. The heckling ends the spell.

If any member of the audience is attacked or subjected to some other overtly hostile act, the spell ends and the previously enthralled members become immediately unfriendly toward you. Each creature with 4 or more HD or with a wisdom score of 15 or higher becomes hostile.

ILLUSORY SCRIPT

Range: Touch

Duration: One day per level

You write instructions or other information on parchment, paper, or any suitable writing material. The illusory script appears to be some form of foreign or magical writing. Only the person (or people) designated by you at the time of the casting are able to read the writing; it’s unintelligible to any other character, although an illusionist recognizes it as illusory script.

Any unauthorized creature attempting to read the script triggers a potent illusory effect and must make a saving throw. A successful saving throw means the creature can look away with only a mild sense of disorientation. Failure means the creature is subject to a suggestion implanted in the script by you at the time the illusory script spell was cast. The suggestion lasts only 30 minutes.

Level Four Spells

1. Confusion *
2. Greater Invisibility
3. Hallucinatory Terrain *
4. Illusory Wall
5. Phantasmal Killer
6. Rainbow Pattern
7. Shadow Conjuration
8. Zone of Silence

GREATER INVISIBILITY

Duration: 1 round per level

This spell functions like invisibility, except that it doesn’t end if the subject attacks.

ILLUSORY WALL

Range: 50 ft

Duration: Permanent

This spell creates the illusion of a wall, floor, ceiling, or similar surface. It appears absolutely real when viewed, but physical objects can pass through it without difficulty.

PHANTASMAL KILLER

Range: 150 ft

Duration: Instantaneous

You create a phantasmal image of the most fearsome creature imaginable to the subject. Only the spell's subject can see the phantasmal killer. You see only a vague shape. The target first gets a saving throw to recognize the image as unreal. If that fails, the phantasm touches the subject and the subject must succeed on a saving throw or die from fear. Even if the saving throw is successful, the subject takes 3d6 points of damage. If the subject of a phantasmal killer attack succeeds in disbelieving and is wearing a helm of telepathy or is a psychic with the telepathy power, the beast can be turned upon you. You must then disbelieve it or become subject to its deadly fear attack.

RAINBOW PATTERN

Range: 150 ft

Duration: Concentration + 1 round per level

A glowing, rainbow-hued pattern of interweaving colors fascinates those within it. Rainbow pattern fascinates a maximum of 24 Hit Dice of creatures. An affected creature that fails its save is fascinated by the pattern. With a simple gesture, you can make the rainbow pattern move up to 30 feet per round, moving its effective point of origin. All fascinated creatures follow the moving rainbow of light, trying to get or remain within the effect. Fascinated creatures who are restrained and removed from the pattern still try to follow it. If the pattern leads its subjects into a dangerous area each fascinated creature gets a second saving throw. If the view of the lights is completely blocked creatures who can't see them are no longer affected.

SHADOW CONJURATION

Range: See text

Duration: See text

You use shadows to shape quasi-real illusions of one or more creatures, objects, or forces. Shadow conjuration can mimic any magic-user conjuration or summoning spell of 3rd level or lower. Shadow conjurations are 20% as strong as the real things, though creatures who believe the shadow conjurations to be real are affected by them at full strength. Any creature that interacts with the conjured object, force, or creature can make a saving throw to

recognize its true nature. Spells that deal damage have normal effects unless the affected creature succeeds on a saving throw. Each disbelieving creature takes only 20% damage from the attack. If the disbelieved attack has a special effect other than damage, that effect is only 20% likely to occur.

A shadow creature has one-fifth the hit points of a normal creature of its kind (regardless of whether it's recognized as shadowy). It deals normal damage and has all normal abilities and weaknesses. Against a creature that recognizes it as a shadow creature, however, the shadow creature's damage is one-fifth (20%) normal, and all special abilities that do not deal lethal damage are only 20% likely to work. (Roll for each use and each affected character separately.) Furthermore, the shadow creature's AC bonuses (i.e. points of Armor Class better than 9 [10]) are one-fifth as large.

A creature that succeeds on its save sees the shadow conjurations as transparent images superimposed on vague, shadowy forms.

ZONE OF SILENCE

Range: Personal

Duration: 1 hour per level

By casting zone of silence, you manipulate sound waves in your immediate vicinity so that you and those within the spell's area can converse normally, yet no one outside can hear your voices or any other noises from within. This effect is centered on you and moves with you. Anyone who enters the zone immediately becomes subject to its effects, but those who leave are no longer affected.

Level Five Spells

1. Dream
2. False Vision
3. Mass Suggestion
4. Nightmare
5. Persistent Image
6. Seeming
7. Shadow Evocation

DREAM

Range: Unlimited

Duration: See text

You, or a messenger touched by you, sends a phantasmal message to others in the form of a dream. At the beginning of the spell, you must name the recipient or identify him or her by some title that leaves no doubt as to identity. The

messenger then enters a trance, appears in the intended recipient's dream, and delivers the message. The message can be of any length, and the recipient remembers it perfectly upon waking. The communication is one-way. The recipient cannot ask questions or offer information, nor can the messenger gain any information by observing the dreams of the recipient.

FALSE VISION

Range: Touch

Duration: 1 hour per level

Any scrying spell used to view anything within the area of this spell instead receives a false image, as defined by you at the time of casting. As long as the duration lasts, you can concentrate to change the image as desired. While you aren't concentrating, the image remains static.

MASS SUGGESTION

Range: 150 ft

This spell functions like suggestion, except that it affects one creature per level. The same suggestion applies to all these creatures.

NIGHTMARE

Range: Unlimited

Duration: Instantaneous

You send a hideous and unsettling phantasmal vision to a specific creature that you name or otherwise specifically designate. The nightmare prevents restful sleep and causes 1d10 points of damage. The nightmare leaves the subject unable to regain magic-user spells for the next 24 hours. Dispel evil cast on the subject while you are casting the spell dispels the nightmare and causes you to be stunned for 10 minutes per caster level of the dispel evil.

PERSISTENT IMAGE

Duration: 1 minute per level

This spell functions like phantasmal force, except for the duration. The figment follows a script determined by you and without your having to concentrate on it.

SEEMING

Range: 50 ft

Duration: 12 hours

This spell functions like change self, except that you can change the appearance of other people as well. The spell can affect one creature per two levels of the illusionist. Affected creatures resume their normal appearances if

slain. Unwilling targets can negate the spell's effect on them by making a saving throw.

SHADOW EVOCATION

Range: See text

Duration: See text

You use shadows to cast a quasi-real, illusory version of one of the following magic-user spells: Magic Missile, Shocking Grasp, Fireball, Lightning Bolt, Ice Storm, Wall of Fire or Wall of Ice.

Spells that deal damage have normal effects unless an affected creature succeeds on a saving throw. Each disbelieving creature takes only one-fifth damage from the attack. If the disbelieved attack has a special effect other than damage, that effect is one-fifth as strong (if applicable) or only 20% likely to occur. Non-damaging effects have normal effects except against those who disbelieve them. Against disbelievers, they have no effect.

Level Six Spells

1. Irresistible Dance
2. Mislead
3. Permanent Image
4. Programmed Image
5. Project Image *
6. Shadow Walk
7. Veil

IRRESISTIBLE DANCE

Range: Touch

Duration: 1d4+1 rounds

The subject feels an undeniable urge to dance and begins doing so, complete with foot shuffling and tapping. The spell effect makes it impossible for the subject to do anything other than caper and prance in place. The effect imposes a -2 penalty to Armor Class and a -5 penalty on saving throws and it negates any AC bonus granted by a shield the target holds.

MISLEAD

Range: 60 ft

Duration: 1 round per level and concentration + 3 rounds (see text)

You become invisible (as greater invisibility) and at the same time an illusory double of you (as phantasmal force) appears. You are then free to go elsewhere while your double moves away. The double moves as you direct it (which requires concentration beginning on the first round

after the casting). You can make the double appear superimposed perfectly over your own body so that observers don't notice an image appearing and you turning invisible. You and the figment can then move in different directions. The double moves at your speed and can talk and gesture as if it were real, but it cannot attack or cast spells, though it can pretend to do so.

The illusory double lasts as long as you concentrate upon it, plus 3 additional rounds. After you cease concentration, the illusory double continues to carry out the same activity until the duration expires. The invisibility lasts for 1 round per level, regardless of concentration.

PERMANENT IMAGE

This spell functions like phantasmal force except that the illusion is permanent.

PROGRAMMED IMAGE

This spell functions like phantasmal force, except that this spell activates when a specific condition occurs and the duration is permanent. The event that triggers the illusion can be as general or as specific and detailed as desired but must be based on an audible, tactile, olfactory, or visual trigger. The trigger cannot be based on some quality not normally obvious to the senses.

SHADOW WALK

Range: Touch

Duration: 1 hour per level

You and any creature you touch are then transported along a coiling path of shadows to the edge of the Material Plane where it borders the Plane of Shadows. The effect is largely illusory, but the path is quasi-real. You can take more than one creature along with you (subject to your level limit), but all must be touching each other.

In the region of shadow, you move at a rate of 50 miles per hour, moving normally on the borders of the Plane of Shadow but much more rapidly relative to the Material Plane. Thus, you can use this spell to travel rapidly by stepping onto the Plane of Shadow, moving the desired distance, and then stepping back onto the Material Plane.

VEIL

Range: 600 ft

Duration: Concentration + 1 hour per level

You instantly change the appearance of the subjects and then maintain that appearance for the spell's duration. You can make the subjects appear to be anything you wish. The subjects look, feel, and smell just like the creatures the

spell makes them resemble. Affected creatures resume their normal appearances if slain. Unwilling targets can negate the spell's effect on them by making saving throws. Those who interact with the subjects can attempt disbelief saving throws to see through the illusion, but magic resistance doesn't help.

Level Seven Spells

1. Greater Shadow Conjunction
2. Mass Invisibility *
3. Maze *
4. Simulacrum *

GREATER SHADOW CONJURATION

This spell functions like shadow conjuration, except that it can duplicate any magic-user conjuration or summoning spell of 6th level or lower. The illusory conjurations created deal three-fifths (60%) damage to nonbelievers, and non-damaging effects are 60% likely to work against nonbelievers.

Level Eight Spells

1. Greater Shadow Evocation
2. Permanency *
3. Scintillating Pattern
4. Screen

SCINTILLATING PATTERN

Range: 60 ft

Duration: Concentration + 2 rounds

A twisting pattern of discordant, coruscating colors weaves through the air, affecting creatures within it. The spell affects a total number of Hit Dice of creatures equal to your caster level within a 20-ft sphere. The spell affects each subject according to its Hit Dice.

6 HD or less: Unconscious for 1d4 rounds, then stunned for 1d4 rounds, and then confused for 1d4 rounds.

7 to 12 HD: Stunned for 1d4 rounds, and then confused for 1d4 rounds.

13 or more HD: Confused for 1d4 rounds.

SCREEN

Range: 60 ft

Duration: 24 hours

This spell combines several elements to create a powerful protection from scrying and direct observation. When casting the spell, you dictate what will and will not be

observed in the spell's area. The illusion created must be stated in general terms. Once the conditions are set, they cannot be changed.

Attempts to scry the area automatically detect the image stated by you with no save allowed. Sight and sound are appropriate to the illusion created. Direct observation may allow a save (as per a normal illusion), if there is cause to disbelieve what is seen. Even entering the area does not cancel the illusion or necessarily allow a save, assuming that hidden beings take care to stay out of the way of those affected by the illusion.

GREATER SHADOW EVOCATION

This spell functions like shadow evocation, except that it enables you to create partially real, illusory versions of the following magic-user spells: Cloudkill, Death Spell, Delayed Blast Fireball, Disintegrate, Wall of Iron or Wall of Stone. If recognized as a greater shadow evocation, a damaging spell deals only three-fifths (60%) damage.

Level Nine Spells

1. Prismatic Sphere *
2. Shades
3. Weird

SHADES

This spell functions like shadow conjuration, except that it mimics magic-user conjuration and summoning spells of 8th level or lower. The illusory conjurations created deal four-fifths (80%) damage to nonbelievers, and non-damaging effects are 80% likely to work against nonbelievers.

WEIRD

This spell functions like phantasmal killer, except it can affect any number of creatures, no two of which can be more than 30 feet apart. If a subject's saving throw succeeds, it still takes 3d6 points of damage and is stunned for 1 round. The subject also temporarily loses 1d4 points of strength.

JMS



Hieronymus Bosch



Edmund Dulac, from *Rubaiyat of Omar Khayyam* (1909)

Ibis, City of Sorcerers

By John M. Stater

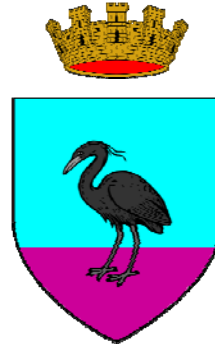
Ibis is a city-state dominated by magic-users and illusionists. Mages hold most political power and form the bulwark of the city-state's defenses. It is situated on the delta of the River of Death, a landscape of lush hills, sparkling lakes and reed-choked river banks. In ancient times, it was the major sea port of the Nabu Empire, which occupied a savanna that stretched from the shores of the Golden Sea to the rain forests of Cush. Nabu was ruled by an aristocracy of pale skinned wizard kings and queens called pharaohs. These men and women plumbed the depths of knowledge arcane and scientific, and in their quest to bring the world under their yoke destroyed themselves, turning their lush parklands into a terrible wasteland. Ibis alone among the great city-states of Nabu was spared.

In the intervening centuries, Ibis managed to survive and then thrive. For a short period after the collapse of the Nabu Empire, it fell under the domination of the Purple Kings of Ophir (see NOD #2), but that was short lived. Only 200 years ago it was the eastern jewel of the Empire of Nomo, which itself fell due a cataclysm not of its own making. During the Nomo domination, its old university flourished and the city-state began to attract philosophers, sages and sorcerers to delve into what knowledge of ancient Nabu was saved and to quest into the desert to find lost lore. Ibis is again a free state, ruled by a secretive nomarch and beginning to look across the Golden Sea with hungry eyes.

Ibis is ruled by the Nomarch Besheva, a gynosphinx of great antiquity, she having siezed power after the end of Nomoan rule. Besheva is assisted in her rule by a privy council of great sorcerers, warlocks and witches and by a council of commons consisting of the heads of the city-state's noble families.

The city-state's high priest is a member of the privy council as well as heading the city-state's college of priests, the Grand Temple of Thoth and the Eldritch Order of the All-Seeing Eye, a brotherhood of magic-users.

The jewel of Ibis, though, is its University. While small by modern comparisons, it is one of the larger such institutions in (or near) the Motherlands, and over the



DEMOGRAPHICS

Population 70,000

Race Human

Minorities Beastmen, elves

Patron Deity Thoth of the Nabu Pantheon (NOD #3)

AUTHORITY

Ruler Besheva (Gynosphinx)

High Priest Ammen (Cleric 6/Magic-User 9)

DESCRIPTION

Theme Ancient Egypt in Renaissance costume

Accent Middle Eastern

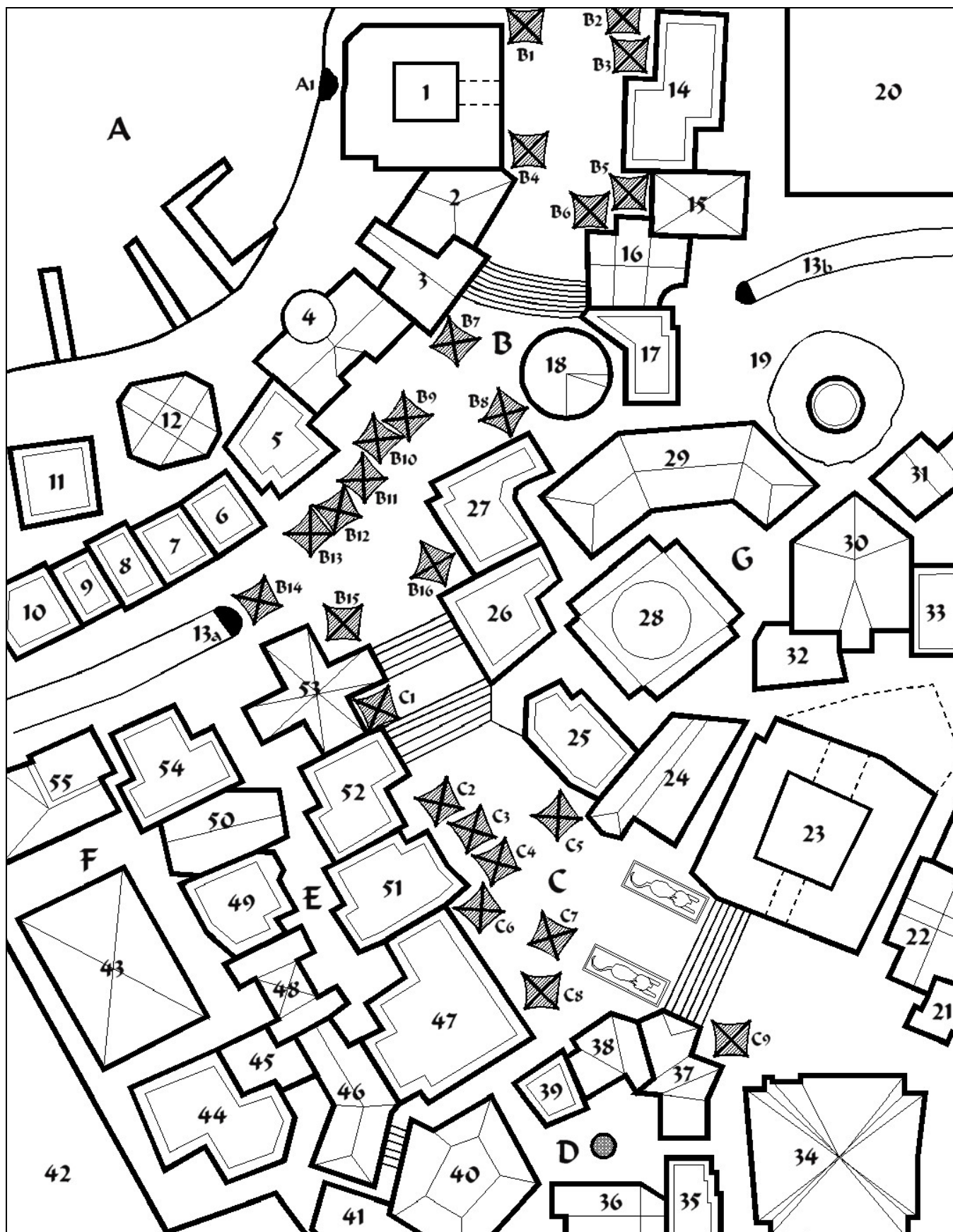
Vistas Crowded old quarter of white-washed mud brick houses, paved streets, many tall onion-domed towers, strange creatures, occasional explosions, alchemists hawking their wares in the souk, nobles riding on golden sedan chairs carried by vat-grown synthoids, spitting camels, water bearers trekking through the streets carrying their voluminous loads, gangs of students causing trouble, imps flitting about carrying correspondence, veiled seductresses

Cuisine Unleavened bread, onions, garlic, fish, fish sauce, goat and lamb, crocodile steaks, dates, pale beer is common, wine is rare and expensive

Names Abhan, Ammen, Celyan, Chamh, Cumar, Gumphna, Gwazenn, Imrah, Mhain, Nazerd, Ossies, Porsem, Prakan, Quell, Quiplin, Quodobar, Ramm, Rios, Scioth, Sunus, Thos, Xabin, Xabus, Zorack

Coinage Gold Unce, Silver Dram and Copper Scruple

years has attracted many of the finest young men and women from families noble and mercantyl. While many think of it as a school for sorcery, this is quite incorrect. The university at Ibis teaches rhetoric, history, geometry and mathematics, above all else. Several of its faculty, however, are magic-users of some minor ability and sages



who have picked up a spell or two in their day, and these individuals have several apprentices to whom they pass on the lost arts of ancient Nabu – think of them as teacher’s aides who can throw a spell or two but still have to attend Master Hahmet’s lecture on the nineteenth dynasty.

Because the city-state has attracted so many magic-users in its day, it has acquired a reputation for wizardry, and in truth has more alchemists, wand carvers and cauldron makers than the average city. In addition, magical items are more common in Ibis than in other city-states and may be available for trade.

Ibis’ magic-users, like their kind everywhere, are an eccentric lot. Because of their political power, they tend to be more arrogant and overbearing than elsewhere. Those who go too far are punished for the hubris by a clandestine band of assassins.

All of the divinities of the Nabu pantheon (NOD #3) have temples and shrines in Ibis, with the largest temples being dedicated to Thoth, Isis (and her trinity) and Anubis. Foreign deities such as Hecate, Sabazios and Mercurius are represented on the college of priests, and there are also dozens of obscure cults dedicated to saints, archangels, chaos lords, archdevils and demon princes.

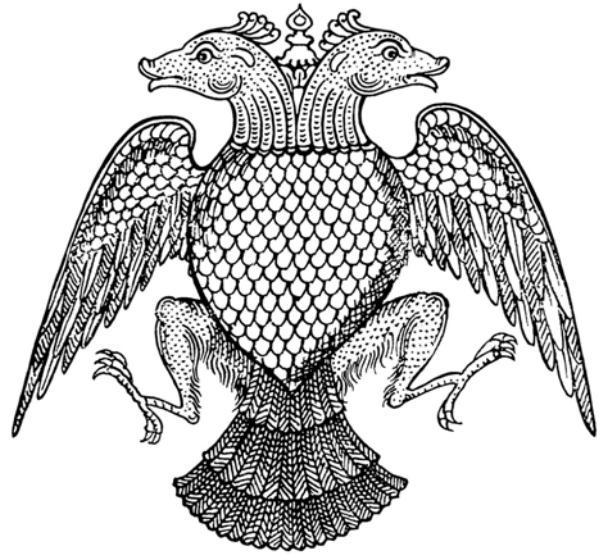
Most crime in Ibis involves the black market for magical items and rare spell components, which are supposed to move through the temple of Thoth. Thoth’s diviners spend most of their time trying to suss out smugglers.

The Citizenry

Nabu’s human population is made up of a core of true natives who can trace their families back to the days of the Nabu Empire, the descendants of more recent immigrants (mostly from Nomo and the Golden Coast) and old noble families who, again, can trace their bloodlines back to the empire.

The true natives have dusky, reddish skin and black hair, with green eyes predominating. The noble families have pale, milky white skin that becomes a mousy gray as they age. Their hair is as black as night when they are young, but in their old age becomes wispy and silver. Nobles have large, almond-shaped eyes that range from hazel to a dark brown that is almost black.

Most Ibisians dress in long caftans of bright, cheery colors and wrapped turbans, usually of black or white. Others wear baggy trousers and loose shifts with ruffled collars and long, sleeved robes. Feathers are a common



adornment in turbans. Ibisian women of the noble caste wear more form-fitting gowns of silk and adorn themselves with jewelry, especially head bands of cloth-of-gold. They carry ostrich-feather fans to shade themselves from the sun and the eyes of common onlookers.

The people of Ibis speak a dialect of the ancient language of Nabu. It is a poetic language, soft and pleasant to the ear. Almost all Ibisians speak (or at least understand) the common tongue of the Mother-lands, and usually speak it in the dialect of Nomo, as that empire conquered Ibis and ruled it for two hundred years. Educated Ibisians speak elven, and it is the principal language spoken at the University.

Ibisians are an independent bunch. The non-magical folk are hard-working and not entirely enamored with mages and their followers. The common people tend to rally around Isis and her priesthood, while the artisans favor Hathor.

For entertainment, Ibisians prefer dice games, wrestling, and horse and chariot races. Magic-users favor more lofty diversions, such as dragon chess and cockatrice fights. Magical duels are officially illegal, but occur regularly nonetheless.

Ibis is built on the Ishka Delta, where the Ishka River meets the Golden Sea. This is a very fertile area, and the entire delta is under the domain of Ibis. Beyond the delta and river is the demon-haunted desert, which hides ancient ruins and royal crypts.



Ibis' economy is based on agriculture, fishing, paper-making and alchemical manufactures. Precious metals from the surrounding wastelands and highlands flow into the city-state via miners and is minted into gold, silver and copper coins. Gems are rarely traded in Ibis, as they are too valuable as alchemical components.

Exotic Customs

Animals are sacred in Ibis and not to be harmed or killed except by specially sanctioned priests who perform killing in hidden rituals and only outside the city-state. This makes meat somewhat more rare and expensive (double price) in Ibis than in other places. Fish are not included in this prohibition of harming animals, and thus feature prominently in the local diet. The penalty for harming or killing an animal is several months in the Nomarch's dungeon and a thorough lashing, with repeat offences resulting in the loss of a hand and then an eye. Attacks on cats or the sacred ibis is punishable by mutilation or death.

Locals do not speak of the dead without casting their eyes to the heavens and then dropping a coin (usually copper) on the ground. These coins are usually picked up by beggars, who are permitted to do so, but are considered

unlucky for others (5% chance of the perpetrator suffering a -1 penalty on all rolls while the coin is in his or her possession).

Foreigners are scanned for magical auras. Each magical aura on the person costs them a gold coin (two if they are using foreign coinage). Naturally, this means that there are moneychangers set up along the road leading to Ibis.

The City-State

Most of the inhabitants detailed below do not have combat statistics presented for them. In these cases, you can use the stats in the "Urban Adventures" article in this issue, or use one of the following sets of statistics:

| *Academic:* HD 1d4; AC 9 [10]; Atk 1 fist (1d2) or weapon (1d4); Move 12; Save 18; CL/XP A/5; Special: None.

| *Aristocrat:* HD 1; AC 7 [12]; Atk 1 weapon (1d8); Move 12; Save 17; CL/XP 1/15; Special: None.

| *Commoner:* HD 1d6; AC 9 [10]; Atk 1 fist (1d2) or weapon (1d4); Move 12; Save 18; CL/XP B/10; Special: None.

A. River of Death

By the time the River of Death flows into the marshes, it divides into numerous channels both big and small. Ibis is built on the banks of the largest channel at a place where the land rises about 15 feet above the surface of the river. The river here is black with sediment and its banks are choked with papyrus reeds and inhabited by crocodiles and hippos. An ancient nixie dwells in the river, seducing men and then drowning them when they attempt to embrace her.

Crowds: During the day, the river is always busy with mercantile barges and fishermen. At night, the river is largely empty.

D6	Random Encounters
1	Crocodiles (3d6)
2	Hippopotami (2d6)
3	Nixie (max hit points)
4	Royal Barge (Nobles, bodyguards)
5	Smugglers (Thief Lvl 3 with 3-6 underlings)
6	Spectre

A1. Smuggler's Tunnel: A tunnel here is obscured by reeds and barred by a locked grate. The tunnel allows enough room for a man in a rowboat or on a raft to pass through without scraping his head. The tunnel leads to a small loading dock with a locked door. The door reveals a secret room in the cellar of the House of Three Leopards [1].

B. Road of Kings

The Road of Kings extends from the northern gate (the Thoreris Gate, named for the giant statues of the hippo-headed goddess that flank it) to the Gate of the Moon that opens to the west. Along most of its length it is paved in dingy limestone and cut by wheel ruts. In several places (such as [13] on the map) it is marked by a deep, open sewer with small drainage tunnels that lead to the River of Death and are known to harbor the city-state's ghouls.

To the north on our map, the Road of Kings passes by the Nomarch's Palace, a large fortress and the city's treasury. To the west, it leads to an industrial area of tanners, phosphorous makers, smiths, dye shops, shipyards, stonecutters and an orichalcum foundry.

Crowds: During the day, the Road of Kings is crowded with artisans, beggars, townswomen and other folk just going about their business.

D6	Random Encounters
1	Adventurers (see end of article for sample NPCs)
2	Caravan (1d6 traders with 2 camels each)
3	Guardsmen (1d6 + sergeant)
4	Mages (two, preparing to duel)
5	Noble Retinue (Aristocrat with bodyguards and slaves)
6	Priests (1d6+6 carrying an idol and chanting)

Nomarch's Palace: The nomarch's palace is a sprawling complex of dozens of buildings (guest houses, barracks for the mamluk guards), mostly faced by white marble, and gardens (kitchen, medicinal, orchards and pleasure gardens). The entire complex is surrounded by a 20-ft tall wall patrolled (inside and out) by mamluks (see below) who are sometimes accompanied by chained leopards. A small portion of the gardens appears on the map.

The main structure of the palace is a three story rectangular building comprising over 200 chambers, including a shrine of Bast, guest rooms, a massive throne room, chambers for the nomarch and her ladies in waiting, major domo and other servants.

| *Queen Besheva the Gynosphinx:* HD 8 (47 hp); AC 1 [18]; Atk 2 claws (1d8); Move 18 (Fly 24); Save 8; CL/XP 9/1100; Special: Divination, dispel.

| *Faki, Major Domo, Magic-User Lvl 7:* HP 26; AC 9 [10]; Save 9 (7 vs. spells); CL/XP 8/800; Special: Spells (4th); Black robes, long pointy shoes tipped with golden horns, a polished ebony staff of divination tipped with a ruby worth 1,000 gp, silver dagger, scroll of protection from evil. Mature aristocrat with tanned skin, black hair and long beard, brown eyes, heavy-set. He is mean with money, but virtuous. Keeps a harem.

| *Mamluk Guard:* HD 3; AC 3 [16]; Atk 1 weapon (1d10); Move 12; Save 14 (12 vs. spells); CL/XP 3/60; Special: Adept spells (1st). Chainmail, shield, curved long sword, jezzail (treat as heavy crossbow). The mamluks are slave soldiers raised as warrior-mages loyal to the nomarch.

| *Mamluk Captain:* HD 5; AC 3 [16]; Atk 1 weapon (1d10); Move 12; Save 12 (10 vs. spells); CL/XP 3/60; Special: Adept spells (2nd). Chainmail, shield, curved long sword, pistol (treat as light crossbow).

Merchant Stalls: There are 16 merchant stalls on the portion of the Road of Kings that appears on this map. It is rare that one is closed during the day (1 in 20 chance). In general, assume that a merchant has what a player is looking for on a roll of 1-4 on 1d6.

B1. Bes the Spice Merchant (2 hp) offers a small variety of spices. He charges double the normal price for his spices, but they are of the best quality and are double-wrapped in cheese cloth. Bes is a drowsy man (his wife keeps him awake all night with her snoring) with very dark skin and a bald head.



B2. Mukamutara (4 hp) is a grouchy old woman with beady eyes and a perpetual sneer. She always has a bright green parrot on her shoulder. Mukamutara is a witch of some minor ability, and sells magical charms and protective amulets. Her charms are of very high quality (10% chance of actually working) and go for 10 gp for a basic love charm to 100 gp for an amulet that protects one from possession by evil spirits. Mukamutara has a problem with men, and charges them triple what she charges women.

B3. Astennu (2 hp) is a nervous, chubby little man who designs and sells a wide variety of turbans and hats. His hats are mediocre, but his prices are a bit steep. Astennu keeps five ostrich feathers (worth 5 sp per feather) under his counter. He also sells a balm made from beeswax and other secret ingredients that he claims cures the gout (or any other complaint a customer might have, including mummy rot! Of course, it has no curative abilities).

B4. Tumaini is a retired adventurer who sells adventuring supplies (rope, torches, 10-ft poles) and maps (he has one that he claims leads to Necropolis, and another to the ruins of Timulus). His prices are quite reasonable and of good quality. Tumaini has a booming voice and is tall and muscular. He would be quite handsome if not for the gaping scar across his face and his glass eye (which always seems a bit off-kilter) received in battle with a wyvern.

| *Tumaini, Fighting-Man Lvl 3: HP 14; AC 8 [11]; Save 12; CL/XP 3/60. Keeps a shield and curved short sword handy, and a dagger on his belt. Nervous around mages.*

B5. Raziya (2 hp) is a trader who once plied the length and breadth of Nabu, Pwenet and the Wyven Coast. She is now too old to run a caravan, but her three sons have taken over the business and keep her supplied with a miscellany of armor and weapons. Currently, she is hawking a set of polished bronze greaves, a suit of armor made from bulette hide and a suit of full plate mail that bears the mark of Guelph and is thus of the highest quality (though it smells like something died in it - which is accurate). Raziya is quite greedy, but has a soft spot for a handsome man. She wears loose silk pantaloons of blue and yellow, a purple bodice set with tiny pearls (really alabaster) and a billowy chemise of peach and green.

B6. Nassor (3 hp) is a dour man with a booming voice who calls out "Bows – Bows – Finest on two continents!" as he works on a short bow of laminated horn. He currently has three short bows and two long bows ready to go, along with two dozen arrows of various weights and lengths and a few bow strings. Nassor's bows look good, but are not of the highest quality (-1 to hit), though they are sold at half-price. He likes to gossip, and seems distressed (he owes money to the local thieves' den).

B7. Gahiji is a pleasant little man with a round belly and several jiggling chins. He dresses in a simple white robe and adorns himself only with a band of iron on his left pinky. Gahiji has a sallow complexion and dirty blond hair. He is a necromancer of middling abilities who sells minor enchanted items (potions, scrolls, maybe a magical dagger or amulet) taken from tombs and burial sites by the city-state's ghouls. Roll three minor magical treasures for Gahiji's stand, and allow for a 10% chance that he has a medium magic item and a 1% chance of a major magic item. Minor items usually sell for around 1,000 gp, medium for 5,000 gp and major items for 10,000 gp.

| *Gahiji, Magic-User Lvl 3: HP 5; AC 8 [11]; Save 13 (11 vs. spells); CL/XP 4/120; Special: Spells (2nd). Wears a ring of protection +1.*

B8. Nuru (1 hp) is a stonecarver who produces little idols of Bes from soapstone and (1% chance) more valuable materials like turquoise, lapis lazuli or alabaster. Her partner, Shabat (3 hp), is an excellent cook who sells humus and cold vegetable soups from the same booth. While Shabat is rather petit and plain, Nuru is more heavy-set and a bit androgynous with her short hair and baggy clothes. Her idols are of average quality, but she sells them at a dear price. Bartering annoys her.

B9. This raucous booth is filled with a dozen squawking birds (parrots and a macaw) and a few yapping little dogs. The animals are trained by Zesiro, a loud, obnoxious woman who loves to haggle.

B10. Kamilah is a rather mannish-looking woman (maybe an exiled amazon?) who runs a booth selling crossbows of excellent quality and, for those who know the thieves' cant, concealable weapons like spring-loaded daggers and sword staves. Kamilah is cheerful and loves to barter. Those who get the best of her are usually invited to the Spotted Sphinx for a drinking bout that might last long into the night.

| *Kamilah, Fighting-Woman Lvl 1: HP 6; AC 9 [10]; Save 14; CL/XP 1/15. Owns leather armor, a shield, heavy crossbow (+1 to hit), short sword and dagger. Usually just keeps a dagger handy.*

B11. Cheops sells fowl and other birds in his stall, as well as potted herbs, many of which are useful in the rites of sorcery. Cheops is a greedy old man who spits on the ground when folk dare to haggle with him.

B12. Hehet is an exotic looking woman (which is saying something on a world as strange as Nod), with a long, chiseled chin and small eyes of a color most folk simply cannot place (in fact, they are jale in color and Hehet comes from a place very far away indeed). She sells books and maps of the highest quality and at very reasonable prices.

B13. This stall boasts racks of axes and swords of the highest quality, and expensive to boot. Talibah, the proprietor, is a cynical woman with a hard, lived in face and eyes almost devoid of mercy. She taunts customers not willing to part with their coin in her shop, and is happy to give a demonstration of sword or axe play to those who ask.

| *Talibah, Fighting-Woman Lvl 5: HP 30; AC 3 [16]; Save 10; CL/XP 5/240. Puts on a chainmail coat and uses a shield when fighting. She has a conical helm that covers her face.*

B14. Tarik the spice merchant is friendly, welcoming, and exceedingly loud. His cries can be heard echoing through the tight streets and might reach the heavens themselves. His spices are not exotic or rare – just simple things like cinnamon (1 gp/lb), ginger (2 gp/lb) and pepper (2 gp/lb).

B15. This stall is empty. If questioned about it, folks will only hang their heads and walk away.

B16. This is the booth of Tor (5 hp), the Magnificent according to himself. Tor is a dwarf smith who produces very fine quality armor, specializing in armor of scales

(treat as chainmail). Tor has nut-brown skin and steel-gray whiskers that seem to erupt from his face like an explosion. His eyes look like two burning embers, and he has a tendency to stare uncomfortably at people. Tor does his work in a smithy off the Road of Kings, but sells odd bits of armor (helms, shields, a breast-plate or two) and takes orders here.

C. The Souk

The Souk is both a street and a market that stretches across Ibis, beginning in the accompanying map and extending far to the east. Along the souk are factories, dozens of markets (i.e. armor market, animal market, cooper's market, etc) and a few counting houses, not to mention a large guard tower with its own dungeon. The road is paved with limestone from start to finish.

Crowds: The Souk is always crowded with people. At any given time, most of the citizens of Ibis, at least those without servants, end up on the Souk shopping for necessities and luxuries. Water bearers are common, as are peddlers selling honey cakes, boiled eels, salted dates, candied scarabs and other delicacies. Entertainers perform with pipes or juggle or do bits of acrobatic daring in the middle of the street for copper scruples. Guardsmen are ever present, clad in ring mail and carrying light crossbows and pole arms and usually accompanied by a sergeant in a dashing yellow turban with an ostrich feather.

D6 Random Encounter

1	Adventurers (see end of article for sample NPCs)
2	Guardsmen (1d6 + sergeant)
3	Mages (two, preparing to duel)
4	Pick Pocket (save or lose a wallet or purse)
5	Noble Retinue (Aristocrat with bodyguards and slaves)
6	Priests (1d6+6 carrying an idol and chanting)

Guard Tower: The guard tower is a remnant of one of the gatehouses that guarded the entrance to the old city. In fact, it still has a gate, though it is always left open for the old wall has since been torn down and recycled into building material for newer buildings.

The guard tower consists of an east and west tower, both rising four stories in height and being 20-ft in length and width. The west tower has a cellar that is used as a temporary dungeon – a few manacles on the walls and a hot poker for troublesome prisoners. The top story of the west tower serves as an office of sorts for the captain of the guard, Khnemu, a surly old gentleman missing an eye and most of his teeth.

Khnemu can be seen from time to time passing from tower to tower (they connect on the third story, over the portcullis) or wandering the souk inspecting the activities of his men. He wears a shiny cuirass over a scarlet tunic and baggy pants of white or grey and carries a light mace and dagger. In tow is a taller man with narrow eyes and a long, waxed mustache. This is Khnemu's lieutenant, Zahur, a fair man with an eye for the fairer sex and a plan to outlive his captain and eventually ascend to his vacant position.

The remainder of the towers is given over to basic supplies, weapons (light crossbows, bolts, pole arms) and barracks for the fifty men assigned to the Souk and the surrounding streets and alleys.

Merchant Stalls: There are nine merchant stalls on the portion of the Souk that appears on this map. It is rare that one is closed during the day (1 in 20 chance). In general, assume that a merchant has what a player is looking for on a roll of 1-4 on 1d6.

C1. Jamila (3 hp) runs a stall selling hot drinks (tea, from a rusty samovar) and rolls spiced with cinnamon. The quality is poor, but the food is cheap and thus the stall always attracts a large crowd, mostly of laborers and bearers. The men and women chatter away at the stall and a person who spends a little time a few coins will usually (90%) pick up a rumor or two. Jamila (2 hp) is an elderly woman with reddish-brown skin and thick, silver hair that hangs down to her waist and is usually clasped back in copper bands. She is helpful enough, but move slowly, so most of her regular customers help themselves.

C2. Nexu (5 hp) is a clumsy oaf who runs a fruit stand, selling dates, figs and almonds. He currently has a croupy cough, turning often from negotiation (he loves to barter) to cough into his sleeve.

C3. Nit (4 hp) is a painfully thin woman with yellowish, leathery skin and limp, black hair. She always wears a tattered black robe and sells religious scrolls (hymns, not spells) and incense. Her work is of low quality and her prices very cheap. Nit (3 hp) treats haggling with contempt, for she considers her wares to be sacred and, thus, worth every scruple she asks. Most folk find her unpleasant to deal with – her eyes are always flitting about nervously, and she never smiles.

C4. Serq the bubasti (a cat-woman, see NOD #3 for more information) runs a fragrant booth selling bottles of scent. Her perfumes are excellent, and she is capable of concocting scents to attract and repel all sorts of natural

(and monstrous) creatures. The centerpiece of her stall is a wooden idol of Bast, the cat goddess of the Nabu, and her own three black cats. Serq is cheerful and mischievous, but a bit on the covetous side, especially when a handsome stranger is nearby. She enjoys chit-chat, and it can be difficult to get a word in edgewise once she starts gossiping.

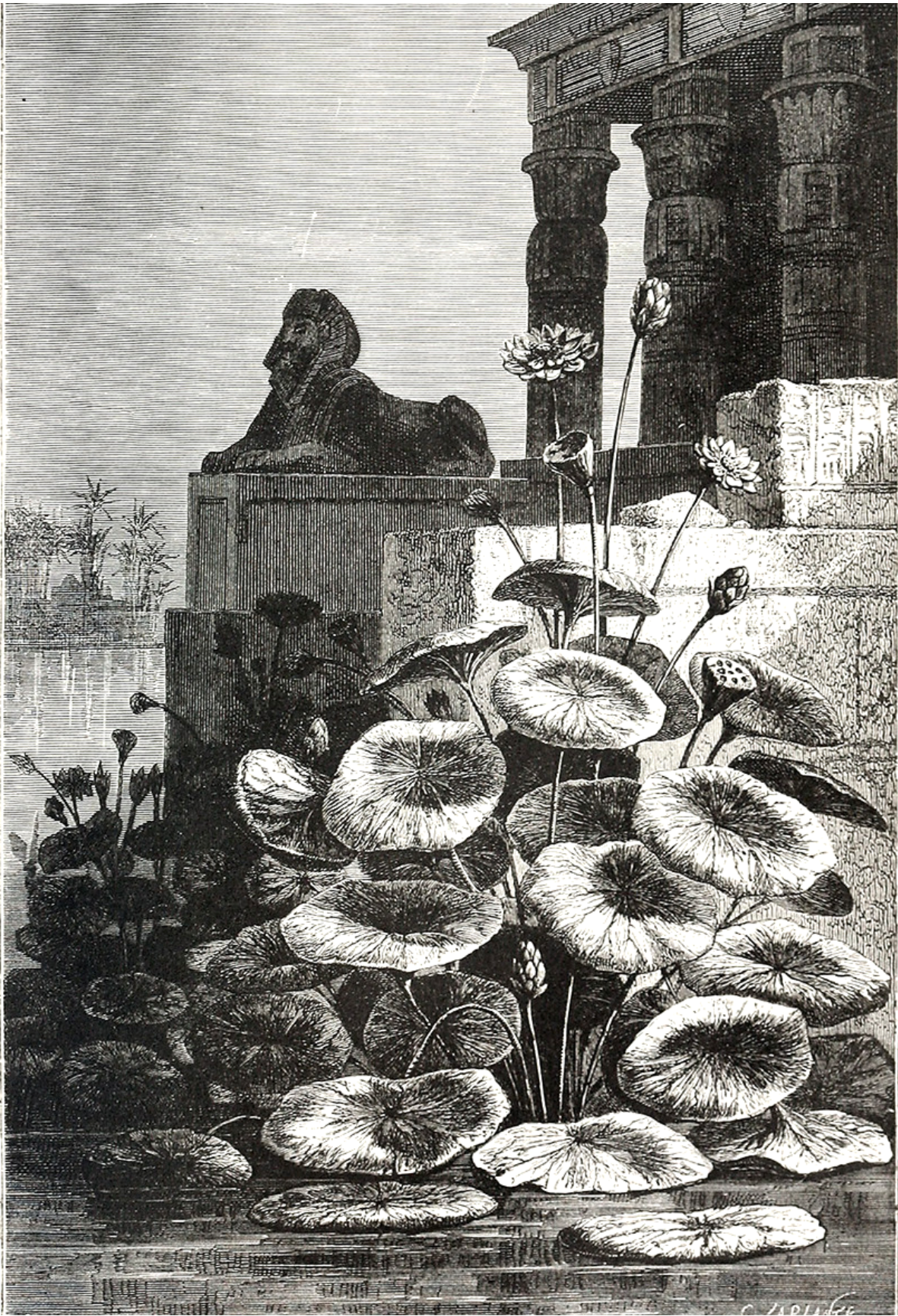
C5. Ubad is a nervous man in thick blue robes and a blue veil. He explains his veil by claiming to be a nomad from the vast desert of Nabu, but a true nomad could see through this easily for his accent is wrong and his slang is gibberish. Ubad speaks with a hollow, raspy voice. He serves watery soups with bits of unidentifiable meat floating in it, and cold, sweet tea that he keeps packed in wet towels. While his drinks are popular, few eat the soup because they suspect that Ubad is a ghoul.

C6. Funsani (3 hp) is a mournful, sickly widower who sells fish pies and other pastries. His stall consists of three of four wicker chairs beneath a shade and a wooden cabinet (that he carries on his back when coming and going) containing his wares, which he bakes fresh each morning. Funsani is a soft-hearted man and very sentimental (he has a locket with a lock of his dead wife's hair in it).

C7. Hathor (1 hp) is a middle-aged woman who sells robes, tunics and other bits of clothing, all of the finest quality and intended as formal wear. While she often has one or two objects pre-made (or never purchased by the person who ordered them), she makes most items from scratch, and can usually be found in her booth sitting cross-legged on a woven mat, sewing or embroidering. She keeps two or three bolts of cloth in her stand, but has more cloth in her home. She is a devout worshiper of her namesake and attends prayers daily.

C8. Sabola (6 hp) is sadistic old bastard who runs a booth selling talismans, herbs and holy water, all of it authentic and of high quality. His talismans have a 1 in 6 chance of granting a +1 luck bonus to any roll, but will only do this once. Sabola has six children who help in his booth and who often receive a sound cuffing from their father when they are lax in their duties. He gets his wares from a holy woman who lives on the outskirts of town, and who can perform faith healings for a price.

C9. Moswen (6 hp) is a callous and barbaric woman, a true chaotic with a cynical sense of humor. She is tall and broad shouldered, and most suspect (correctly) that she has ogre blood flowing in her veins. That said, Moswen is married to a (corrupt) guardsman and has born him five athletic children, two or three of whom are usually helping at her



C Faguet, *Sacred Lotus of Egypt* (1875)

booth. She sells maps to the various ruins and sites in the Nabu Desert (with about a 15% accuracy rate) and also deals in poisons, but only with folk who speak the cant and know a pass-word they can get from the local thieves' den.

D. Court of Spirits

This open yard is filled with patches of slender white mushrooms about 9-inches in height. The courtyard is not paved. In the middle there is an old, dry well (that might lead down to a dungeon, if a Referee is so inclined). The buildings that surround the yard back up to it and have any windows that might look over it boarded up or painted, except for the hostel [40].

On moonlit nights, the mushrooms awaken and become mushroom fairies that look like crude little dolls of white clay wearing mushroom caps and glowing as brightly as the moon above. These fairies will form circles and perform a very slow dance. Standing in the midst of one of these circles has a random effect:

E. Silver Lane

This narrow, noisy lane is named not only for the commerce that occurs in its confines, but also for the quartz paving stones that are streaked with silver. The bakery at the end of the street was once a noble villa, hence the higher class of paving. The buildings here rise a minimum of 10-ft and thus provide shade for most of the day. Many of them have rooftop gardens.

Crowds: The streets here are always crowded with customers, apprentices running errands and masters coming or going from lunch or home.

D6 Random Encounter

1	Cart loaded with bread headed for a temple; pushed by two apprentices and guided by a third waving a stick
2	Disgruntled mercenaries (2d6)
3	Gaggle of 2d6 students visiting the scriptorium
4	Guardsmen (1d6 + sergeant)
5	Sly man begging alms and picking pockets (Thief Lvl 5)
6	Thugs (1d4+1) sent by the thieves' den to collect protection money (Fighting-Men Lvl 3)

F. Court of Purple Dreams

The Court of Purple Dreams is dominated by a tall, pyramidal mausoleum of Princess Hashminopsis, who passed from NOD over 400 years ago (or should have). The buildings surrounding the court back onto it, and thus the court is very private and quiet. Running under its purple pavers are tunnels connecting to the sewers and allowing

What Happens in Fairyland

Roll	Effect
1	Ten years pass in the blink of an eye. To observers, you simply blink away, but you will return to this spot 10 years of game time later unaware that you have been away.
2	You are teleported to Fairyland for a year and a day and are replaced by a wicked changeling. Observers will not see the switch, but may discover the change later.
3	As above, but instead of being replaced by a changeling your trip to Fairyland lasts for 10 years to you, but occurs in the blink of an eye to observers. You reappear aged a decade and with one level of druid or magic-user (or one extra level if you are already a druid or magic-user).
4	Hypnotic patterns drive you mad (saving throw negates).
5	You gain fairy sight (i.e. detect invisibility), but also see people as their inner selves and lose 2 points of Charisma as you now find people unpleasant to deal with.
6	You become a werewolf. This will not become obvious, even to you, until the next full moon.
7	You are transformed into a mushroom-man.
8	You grow the ears and tail of an ass, effectively lowering your charisma by 1.
9	You are split into three separate beings, each with a portion of your personality and a third of your class levels.
10	You now bear an invisible fairy mark. Fairies are friendlier toward you (by fairy terms) from now on (i.e. +2 reaction adjustment).
11	You spontaneously learn a 1st level magic-user spell, but forget it and one other spell within 1d6 days. While you know the new spell you can cast it once per day. Once it and the old spell are forgotten, you will not remember ever knowing them and they will be replaced in your spellbook with an unflattering sketch of your mother.
12	You think you've been transformed into a werewolf, and will act the part at each full moon until someone gives you a proper slap upside the head and calms you down. Nonetheless, you will go through the motions again at the next full moon.

easy access for the ghouls of the under-city to their mistress's tomb.

Crowds: There are no crowds in the Court of Purple Dreams, ever. Random encounters only occur here at night, and are usually with unpleasant things.

D6 Random Encounter

1	Ghost, seeking to warn you away from certain doom
2	Ghouls, seeking fresh meat
3	Imps, seeking distraction
4	Midnight Peddler, seeking customers
5	Necromancer (Lvl 1d6+2) seeking counsel
6	Vampire and 1d3 spawn, seeking a warm drink

G. The University

The old University dominates the central portion of the map. Paved with aged limestone stained yellow with time, and walked with sages similarly aged, it boasts the finest library known to mankind (at least in the Motherlands and their environs).

Crowds: The University is always crowded with sages, students and apprentice magicians, as well as their servants and tradesmen who have been called on to provide some service. At night, it is quieter due to curfews, but is still prowled by rakes, harlots and the more cunning students.

D6 Random Encounter

- | | |
|---|--|
| 1 | A dozen young students trailing behind a harried scholar |
| 2 | 1d6 upper classmen and their valets |
| 3 | A magic-user and his apprentice |
| 4 | A rake coming to collect a debt owed by a student |
| 5 | Adventurers seeking a sage |
| 6 | A monster escaped from the subterranean vats |

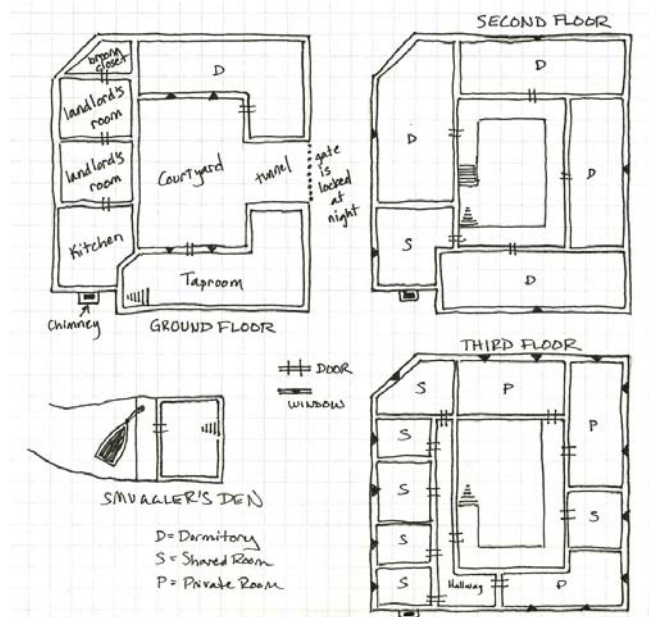
Encounter Key

1. House of Three Leopards: A wayfarer's inn, popular with traders, caravan guards and sailors. The inn is constructed of adobe bricks and painted with a coat of yellow paint. The sloped roof is clad in red tiles. The inn has a shaded courtyard decorated with potted palms and a long taproom that serves an excellent short beer and other simple fare. There are five dormitories (6 sp a night), six shared rooms (3 gp; single bed, don't always choose your roommate) and four private rooms (7 gp a night).

A stairwell in the taproom leads down to the cellar, where the innkeeper store kegs of beer, bread, vegetables and expensive bottles of wine. A secret door behind the wine rack leads into a smuggler's den. A door in the den opens to a subterranean dock and a flooded tunnel to the River of Death [A]. The den currently holds twelve marten skins worth 8 gp each, 25 ingots of zinc (5 lb, worth 8 sp each) and an olivine worth 155 gp.

The landlord of the House of Three Leopards is Hermes, a spare man with stringy white hair, piggy brown eyes and a pleasant smile. Hermes (4 hp) is paid by the smugglers, but is not one of their number and will claim he knows nothing about their hideout. His wife, Ucheb, and three children live on the ground floor in two connected rooms.

The smugglers are led by a fence named Aylana, a short woman with salt-and-pepper hair, alabaster skin and brown hair. Aylana is a former sailor who turned to crime



when she lost a foot to a sahuagin attack. Aylana wears wooden hoop earrings inlaid with silver that are worth 100 gp and speaks goblin.

| Aylana, Thief Lvl 3: HP 10; AC 6 [13]; Save 13; CL/XP 3/60; Special: Back stab for double damage, thievery, decipher script. Leather armor, dagger, keys, brown hooded cloak. Sharp mind, contrarian.

| Smugglers (1d6): HD 1d6; AC 7 [12]; Atk 1 weapon (1d6); Move 12; Save 18; CL/XP B/10; Special: Surprise on 1-3 on 1d6.

2. Clock Shop: Zaid's clock shop is a maze of metal shelves stacked with gears and coils. The ticking of dozens of clocks fills the air, and in the center of it all, Zaid (6 hp), a hunch-backed little man with big, brown eyes and a pleasant demeanor strolls about, adjusting this, tidying that, always searching for a needed piece. He is currently building an automaton in his cellar that has the same chance of going berserk as a flesh golem. The floor above Zaid's workshop is devoted to his neglected living quarters and a wide balcony grown over with thorny rose bushes.

| Zaid's Automaton: HD 5 (45 hp); AC 4 [15]; Atk 2 fists (2d8); Move 8; Save 4; Special: None.

3. Zacoran the Alchemist: Zacoran (3 hp) sells alchemical ingredients and concoctions, magical spell components (5% chance to have what you are looking for, charges 1d6x100 gp for each rare component) and there is a 1% chance he is trying to shift a magic potion or spell scroll (1d6 x 500 gp). Zacoran is a cynical man, and loud and obnoxious. He carries a wicked-looking dagger and is not shy about brandishing it if he feels he is being cheated. Zacoran is a member in good standing with the merchant's guild [34]. His shop is guarded by an animated carpet. See

“Urban Adventures” in NOD #2 for information on alchemists.

| *Animated Carpet: HD 1 (7 hp); AC 9 [10]; Atk 1 (no damage); Move 6; Save 17; CL/XP 1/15; Special: Grab and hold.*

4. The Spotted Sphinx: The Spotted Sphinx is a rowdy beer hall frequented by students, peddlers and laborers in search of a loud, good time. Magic and magicians are not tolerated here, for this is place for people who have to put up with mystical nonsense all day to come and unwind. The tavern consists of a large, smoky common room with 10 large tables and a private side room for gambling. The Sphinx serves ale and spiced wine and a well-regarded mushroom stew on thick toast. It is run by Aswad, a short, jumpy man with quick, darting eyes. His bouncer is Fugol, a tall, warty gentleman with obvious orc blood. Fugol wears leather armor and carries a lead truncheon and a long, slim dagger that he really doesn’t want to use, but will.

| *Fugol, Beastman¹ Fighter Lvl 2: HP 17; AC 2 [17]; Save 14.*

5. Ramord the Wig-Maker: Ramord (5 hp) is a maker of wigs from human, goat and horse hair. He is well regarded in the neighborhood and is an outspoken advocate for the poor (though stingy in his own right). Ramord’s specialty is beards, specifically the false beards employed since Nabu times by nobles and merchants to make themselves appear more stately and elegant. Wearing such a beard, which requires the use of spirit gum, gives one a +1 bonus to reaction checks in Ibis. Ramord is a paunchy little man with pudgy but nimble fingers. Naturally, he wears a fine beard (not overly long), but his head is bald.

6. Meetan the Chemist: Meetan (2 hp) is a youngish Antilian woman who ventured across Mother Ocean in search of the famed University of Ibis. While she made it to Ibis, a chance encounter with pirates ensured that she arrived without a copper to her name. Several years of hustling has finally put a workshop and laboratory in her hands, and she now makes a living as a chemist and perfumer, happy to have left her former life of iniquity. Meetan has coppery skin, strangely colored eyes (jale, as a person who has ventured into the Firmament can surely tell). She is very short, extremely intelligent, and all too trusting of elves. Her building has two stories, with her sparsely decorated room (creaky bed, small chest for clothes and a dozen weird tin-types on the walls) above.

7. Ismid the Lapidary: Ismid is a scrawny man of indeterminate age with olive skin, thick, black hair and

large, dark brown eyes. He cultivates a professional appearance, a powerful lens always hanging around his neck from a brass chain (worth 45 gp) and his clothes always neat. Ismid is single, but shares the room above his shop with his elderly and ailing father, an old soldier who was cashiered with a miniscule pension by the queen. This has stoked a burning resentment for the ruling class in Ismid, who now hosts secret meetings with agitators in his attic. The group wishes to throw down the old ruling caste and install a republic in imitation of the city-state of Antigoon. Ismid is capable of identifying the value of gems and fancy stones, and usually has a collection of minor stones (100 gp value in total) on hand for sale or trade. Unknown to all (especially is fellow agitators), Ismid is the high priest of the secret temple of Seth [14], and his intentions are anything but democratic.

8. Old Azizi: Azizi is an ancient Cushite man with ebony skin, deep brown eyes and a thin build. He has lived in Ibis most of his life, coming here as a slave and eventually gaining his freedom when he accidentally reported the death of his master, a magic-user of little consequence who was traveling astrally at the time, and is stuck on the fourth moon of Jovis to this day. Azizi weaves sandals. He has a deformed right arm, but still works quickly as precisely, turning out several pairs in a day. He is married to Zuwena, willowy, golden-skinned woman who is mute. The couple has a daughter, Efra, who works as a sailor.

9. Sudica the Chandler: This four story building houses three apartments and a chandler’s shop on the ground floor. The chandler, Sudica, is a tall, skinny woman with olive skin, dark brown hair and eyes. She has a foul personality and leads a solitary life, dipping her candles and preparing her scented soaps. She shares a room with her grandmother Nathe, who despises and fears her, for Sudica has an obsession with ghouls.

10. Callamass the Locksmith: This shop has been dark for some time, but is still technically open. Old Callamass the lock-smith has been keeping to himself lately, and claims to be feeling poorly. Locals have noticed a few strangers coming in and out of the building these last few months, and wonder if they have something to do with Callamass’ odd behavior. In truth, the old lock-smith is suffering from the curse of lycanthropy, brought into his life by an adventurer who brought in an old box he discovered in a dank tomb. The box was forged of arsenical silver and cold to the touch. When it was opened, Callamass and the adventurer discovered a clutch of dead cobras that, of course, turned out not only to be were-cobras but also very much alive. After Callamass was bitten and the adventurer was disposed of, the three

¹ The beastman race appeared in NOD #1

were-cobras, led by Mother Andranda set about establishing themselves in Ibis. The three original were-cobras remain hidden during the day in cobra form in the cluttered shop, while Callamass, a short, thin man with tanned skin, salt & pepper hair and green eyes, keeps things looking on the up and up. His skill as a locksmith, and his reputation, give him access to many wealthy homes and offices in Ibis, including the grounds of the Nomarch's palace (though not the palace itself). Callamass is exacting in his craft, and though cowardly before his bite is becoming increasingly arrogant and aggressive.

| *Were-Cobra*: HD 3; AC 5 [14]; Atk 1 bite (1d6 + poison); Move 15; Save 14; CL/XP 5/240; *Special*: Lethal poison, lycanthropy.

11. Granary: This two story building of thick stone is a granary that is half full of emmer wheat. It is guarded by a mature woman named Melig. Melig has alabaster skin, sandy brown hair and dark, burning eyes. She is quite short and stout, looking much like a dwarf but with finer features. Melig is a retired fighting-woman who is married to a papyrus collector named Kaval. She carries a short sword of blue-steel and wears boots of elvenkind. She is bored with her job as a guard and uninspired by her marriage, and if a better offer comes along, she will probably take it.

| *Melig, Fighter Lvl 3*: HP 17; AC 3 [16]; Save 12; CL/XP 3/60; *Chainmail, shield, short sword, boots of elvenkind*.

12. Den of Thieves: This abandoned granary holds a secret thieves' den. The granary appears to be empty. Tapping the correct tune on the wall causes a knotted rope to be lowered from the ceiling (which a dwarf might notice is not tall enough given the exterior height of the granary. This rope leads to a luxurious hidey-hole for The Council of Seven, a secret cabal of seven wealthy Ibisians who manage the black market for stolen antiquities and enchanted items in Ibis. The seven include three aristocrats, one merchant prince and three magic-users, the leader being Randac [29], chancellor of the university. When attending meetings he is wrapped head to toe in black silk and speaks telepathically to the others through a helm of telepathy in the shape of a gold winged circlet. The Council has under its command a dozen fences and smugglers, as well as informants, pick pockets, cat burglars and cut-throats. Among them are the highly skilled Abasi and Fenuku, twin brothers. The Council keeps a large magic carpet in their den. The roof can be cranked back and the carpet used to escape.

| *Abasi & Fenuku, Thieves Lvl 6*: HP 28; AC 8 [11]; Save 9; CL/XP 6/400; *Special*: Back stab for triple damage, thievery. Daggers, silk rope, vial of poison.

13. Sewers: It was probably inevitable that in a city where a portion of the aristocracy routinely summons up demons, contacts other planes and speaks with the dead, ghouls should become an accepted part of life. Of course, the existence of the Brotherhood of the White Vulture (or Ghouls Guild) also speaks volumes to the current weakness of the Anubian cult in Ibis.

The ghouls of Ibis are organized as the official consumers of carrion from the streets of the city. They dwell in subterranean tunnels, vaults and caverns that connect with the city-state's sewers. While it is against their bylaws to attack living beings, it's not always easy to prove a crime when the *corpus delicti* has been eaten; and besides, to most people all ghouls look alike. The ghouls also provide value to the city as links to the subterranean trade routes. While ghouls almost never venture into the sunlight, they are always lurking in mouths of their tunnels (marked by a white vulture symbol), waiting for a fool to venture into the sewers.

14. The Circled Star: The Circled Star is a well-to-do tavern specializing in exotic wines and morsels from across Nod. The tavern has a spacious common room with five small tables, four large tables and six private booths shielded from annoyance by threadbare satin curtains. A private side room is available for 20 gp a night. The landlord, Xandu, is a judgmental old soldier, with pallid skin, grey eyes and a grey personality. He employs Manu, a large man with just a suggestion of gnoll blood, to escort unruly patrons to the door.

A secret door in the wine cellar (the door of which is iron and always locked) leads to a subterranean temple of Seth. The first level of the temple is a collection of winding tunnels carved from the limestone plateau on which Ibis rests. The caverns are damp and multi-colored, and oozes, giant insects and blind falls are not uncommon. For those who know the way, more secret doors lead to the lower temple, which is clad in purple glass and hung with hundreds of discarded skins of giant serpents. The temple's followers, the so-called "Sons of the Serpent", identify one another with small, oval tokens of serpentine and oval-shaped burns on their bodies just under their left armpits. Manu is an avid follower of the cult, while Xandu just plays along to stay alive. The inner sanctum of the temple boasts a large idol of Seth in serpentine and gold, with dazzling ruby eyes and fangs carved from alabaster and coated with

a lethal contact poison. The high priest of the temple is Ismid.

Temple Treasure: 330 ep, 2,750 gp, 300 pp and a bronze cobra brazier worth 500 gp.

| *Manu, Beastman Fighter Lvl 4: HP 23; AC 6 [13]; Save 11; CL/XP 4/120. Ring armor, brass knuckles, mace. Tall, muscular, overly hairy with rust red hair and leathery, brown skin. His teeth are large and he dresses in a leather tunic and ring mail.*

| *Ismid, Cleric Lvl 9: HP 23; AC 4 [15]; Save 7 (5 vs. paralysis & poison); CL/XP 11/1700; Special: Cleric spells (5th), command undead. Coat of green lacquered scales, flared helm in the style of a cobra's hood adorned with topaz eyes worth 100 gp, two flanged maces. Has a round, bland face and coarse, curly brown hair. Cynical and cunning.*

15. Sarichat the Barber: Sarichat is a young Adonis with bronzed skin, dark brown, wavy hair and sparkling blue eyes. Hot tempered and reckless, he was fool enough to offer and impertinence to an old mage and now suffers from a curse that left one of his arms covered in green scales. Still, he remains a fine barber and surgeon and a seemingly limitless source of rumors. Sarichat lives above his shop in a well appointed studio containing three different harps and an ebony lute given to him by an adoring hill giantess (he speaks the language fluently). Treasure: 156 gp.

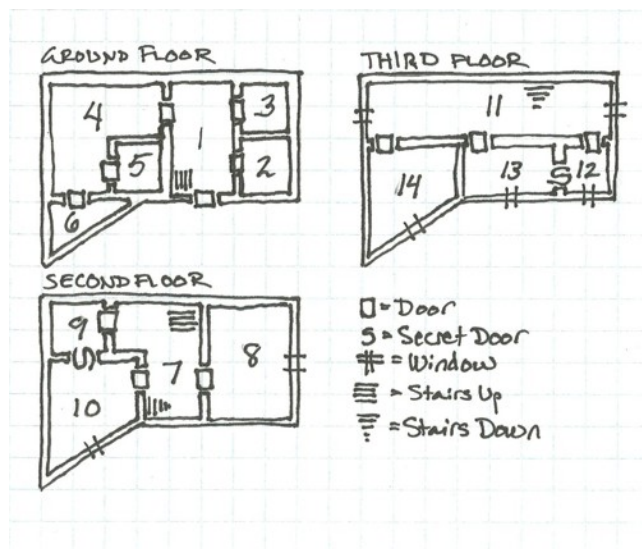
| *Sarichat, Bard Lvl 3: HP 19; AC 9 [10]; Save 14; CL/XP 3/60; Unarmored (but owns leather armor), dagger, thin long sword and barber's tools.*

16. Ropharimm the Tobacconist: Ropharimm (6 hp, he was a wrestling champion back home) is a fashionable young man from Kirikersa (one will notice the jade carving of Gunputty when they enter the shop). Husband to five, he is a vivacious character, charming and tricky, but possessed of a terrible jealousy over his wives, all of whom help him tend shop. Ropharimm sells ivory pipes imported from his homeland, tobacco imported from Antillia (often on the ship of Dreedrik and a bit of black lotus on the side (he is Dreedrik's source). Ropharimm has ebony skin, black hair and hazel eyes.

17. Ruin: This ancient manor was abandoned when its owner, the widow of a profane necromancer, finally left the mortal coil. The manor is known to be haunted and trapped, and while a few folk have ventured inside, fewer still returned with anything valuable enough to justify the expedition.

Essentially, this is a good place for a band of first level adventurers to cut their teeth. You can stock the map below with monsters, treasure and traps. Some ideas for the denizens of the haunted manor include giant rats and

centipedes, a ghoul, zombies, the headless ghost of the widow, the widow's head on a spider body (treat as a giant spider), a talking statue of a hanged man and the necromancer's poltergeist.



18. Astronomer's Tower: This tower is owned by the local Guild of Astrologomages, Planet-Masters and Weather-Watchers. It consists of a tall, brick tower with a staircase of bronze spiraling around the tower to a bronze door about 15 ft from the top. Inside the door is an antechamber decorated with magical charts and other paraphanelia and a staircase leading up to the observation level and down to the living quarters of Wamukota, the resident astrologomage. From Wamukota's quarters one can access lower levels of the tower, but the door is wizard locked and the wizard's aren't opening it for anyone. The observation level is surrounded by a dome of glassy-steel and contains two telescopes (one small, one quite large) and tables buried in sheets of paper covered in mystic scrawl. Wamukota does star charts for wealthy locals to keep in the money, and sometimes gives lectures at the University on astrology and astronomy for a fee.

Treasure: 1,600 sp, 160 gp, rose quartz worth 105 gp and a soapstone cup carved to look like a mermaid supporting a shell worth 115 gp.

| *Wamukota, Magic-User Lvl 5: HP 15; AC 9 [10]; Save 11 (9 vs. spells); CL/XP 6/400; Special: Spells (3rd). Heavyset, fat face, lank brown hair, beady black eyes that seem to reflect the stars. Passive and inquisitive, has soul of a poet.*

19. Shrine of Seshat: Seshat is the goddess of scribes and books, thus her shrine is quite fittingly situated in the shadow of the University. Her shrine is a small geodesic dome on an island surrounded by a man-made marsh planted with papyrus plants. Stepping stones give access to the shrine, which holds a terracotta idol of the goddess. A secret trapdoor in the shrine leads down to a bronze vault holding a multitude of ancient scrolls, mostly histories but also a scroll containing the spell Contact Other Plane and a bestiary of the planet Martis. The shrine keeper is an old man named Waktep (5 hp), a muttering academic, tall and swarthy, wearing ragged robes. Waktep is aligned with Law, and is secretive and covetous of his scrolls. He can cast Light once per day.

20. Gardens of the Nomarch: The flourishing gardens are watered by copper pipes that extend into the wetlands (but not the polluted River of Death that runs through the city-state). They are a veritable maze of paths, some in crushed stone of red or white, others paved in marble or onyx. The maze-like paths are edged with lilies and pomegranate trees and lead to secluded courtyards and



pavilions decorated with bronze and marble statuary or splashing fountains (some of which are reputed to be magical). At night, the garden paths are hunted by the queen's cheetahs and leopards, and are best avoided. In the day, young lovers are known to creep in and make vows of everlasting love beneath the old magnolia tree with purple blooms (an old gift from the King of Kirikersa to Princess Hashminepsis) on a bench carved from green marble and decorated with winged cats and swaying nymphs. The queen permits these intrusions, so long as she is not about, as she is a romantic at heart.

21. Tefnet the Sculptress: Tefnet is a bohemian artist type, pale and drawn, always draped in robes of dark velvet, her hair beaded and obscuring her thin face. She runs a studio with four other artists who give instruction in their arts. Tefnet is a vampire, and the other artists her spawn. Naturally, they teach their classes after sunset, and then visit a few favorite haunts searching for models they can sculpt, paint, kill and eulogize. They always choose foreigners and usually deposit the bodies in the nearest sewer.

Treasure: 6,400 gp, dyes and paints worth 100 gp, sculptor's tools, marble blocks worth 1,000 gp.

| *Tefnet: HD 9 (40 hp); AC 2 [17]; Atk 1 bite (1d10 + level drain); Move 12 (Fly 18); Save 6; CL/XP 12/2000; Special: Only harmed by magic weapons, gaseous form when killed, regenerate 3 hp/rd in coffin, summon bats or 3d6 wolves, charming gaze.*

| *Spawn: HD 7 (45, 30, 28, 25 hp); AC 2 [17]; Atk 1 bite (1d10 + level drain); Move 12 (Fly 18); Save 9; CL/XP 10/1400; Special: See Tefnet above.*

22. Hospice of Akila: Akila is a physick who doubles as a consulting detective. Wiry and not quite as brilliant as she thinks, Akila takes cases she finds interesting, usually from the aristocracy and usually involving stolen articles or broken vows. The hospice is a three-story building with a cellar crammed full of medical and chemical supplies and inundated with intelligent rats descended from cast off familiars. Akila is a mature woman with bronze skin, chestnut hair and pale green eyes. She is quite short and stout, and cultivates an unkempt, "Bohemian" appearance. She keeps a number of reptiles, especially serpents, in her laboratory and office, ostensibly for the creation of anti-venoms, but really because she enjoys them as pets. Zahur, a chameleon the size of a mastiff has the run of the place and is quite friendly and well-liked by the hospice patients and staff.

Treasure: 660 sp, 320 gp, various chemicals and anti-venoms, including poisonous mercury and antimony.

23. Animal Market: This large building is constructed of adobe bricks. It has large, arched tunnels in the front and back and a courtyard in which traders show off animals. There are animal pens behind the building. The building itself is two-stories tall and consists of stalls and offices on the ground floor for the traders, and office space on the second floor for foreign factors and other professionals. The animal market mostly deals in horses, mules and camels.

24. Reptile House: This serpentarium, oft visited by Akila of the hospice [22], is loaded with glass-lined pits containing all sorts of dangerous and non-dangerous snakes (but none of the giant variety). The place is run by Kosey, a wiry man well known to the people of Ibis for his habit of wearing his product as he makes his way through the souk every morning, noon and night. Several visits by members of the were-cobra clutch [10] have unnerved him, though he is not aware of their curse or their possible motives.

25. Coffee House: The broad, single-story building sits between the University and the Souk, and attracts a higher class of person than the Spotted Sphinx. The interior walls of the coffee house are lined with velvet couches, with a number of small, circular tables placed so that patrons have ready access to their drinks and the delicate, exotic viands served by the host. A back room serves as a kitchen and pantry, and it is here, in locked iron chests, that the precious coffee beans are kept and later ground. In the center of the main room there is a gilt, marble table holding several charcoal braziers. Bronze flagons of water are set on grates over these braziers to be heated, with the host and a number of serving boys in silk tunics pouring the water through the ground beans into silver carafes, which are then served to the customers, along with porcelain cups.

The host is named Baruuf, and he is a spindly, supplicating old gentleman of 40 winters, usually wearing an embroidered robe of damask and brocade and a neat turban pinned with a silver brooch. Baruuf works for Panth, a retired warrior and trader who established a well armed caravan to traverse the eastern Nabu to the highlands beyond, where the finest coffee is grown. Panth, nicknamed thus for his dusky skin and fighting prowess, is in the coffee house most days, conversing with clients and making deals. Although no longer the juggernaut of his youth, he is still tall and broad shouldered. He wears expensive silk robes and adorns himself with multiple pieces of gold jewelry (600 gp worth, at minimum), and always keeps his falchion (treat as battle axe) under his robes. He keeps his pet fox on a chain nearby.

A carafe of coffee costs 10 gp, and one can order light fare of an exotic nature to go with their coffee – a typical bill runs 50 gp.

| *Pantha, Fighting-Man Lvl 6: HP 31; AC 8 [11]; Save 11, CL/XP 6/400. See above for description.*

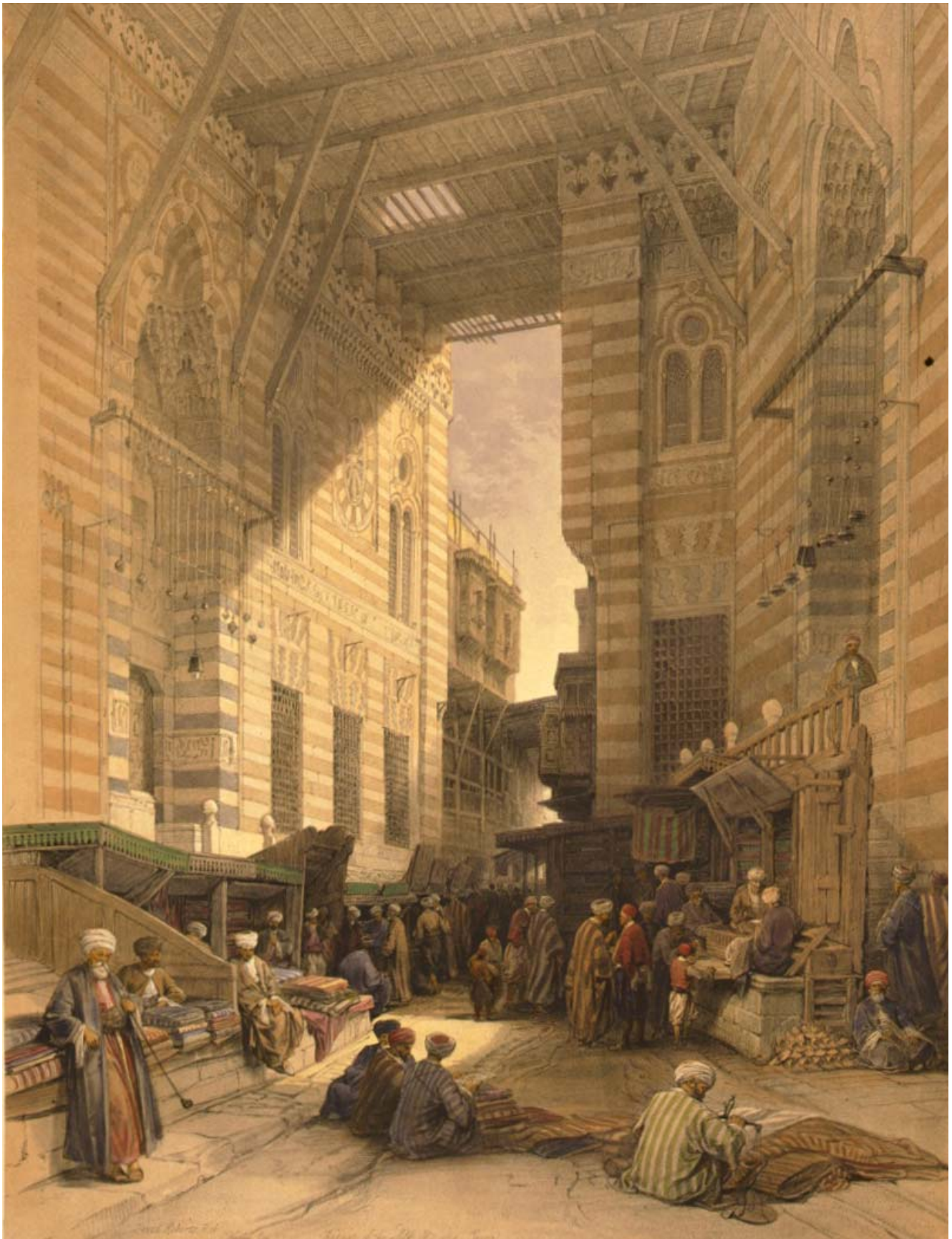
26. Dormitory: These crude apartments are inhabited by students. They are overseen by Oseye (5 hp), a middle-aged housemother who owns a scroll of protection from magic. Oseye has olive skin and sandy-blond hair, blue eyes, and is tall, imposing, opinionated and lusty. Oseye is a devout Sethite and her unnatural urges frighten even her fellow cultists.

27. Temple of Isis: This four-story structure has a commanding view of the Souk and the Road of Kings. The building is constructed of marble-clad limestone, and is topped with a brazen dome and a spire in the shape of an angel. One enters the building through a door of white wood hammered with golden nails. Inside the door is the main hall of the goddess. The main hall is 35-ft from marble floor to ceiling and contains a chryselephantine² idol of Isis and numerous columns covered in the strange pictographs of ancient Nabu. The northern wall of the main hall contains an entrance to the inner temple and three balconies overlooking the hall. These balconies are each a series of arches and can be accessed by a locked door.

Beyond the main hall are a number of vestibules and concealed staircases that lead into four floors of living quarters for priestesses, storage rooms, meditation areas, a hospital floor and offices. Amazon guards are posted inside the entry door and at the top of each staircase, and males are not permitted into these areas unless they are accompanied by a priestess, for the temple is overseen by a sisterhood of devout nuns.

Beyond the living quarters lies the inner sanctum of the temple, with a smaller idol of Isis enthroned and holding the infant Harpocrates. This statue is carved from marble and clad in gold leaf (worth 5,000 gp). Beneath the inner sanctum, accessible via secret trapdoor, are two levels of catacombs and tombs in which are interred former nuns and priestesses, as well as a former princess of the old royal house in a secret vault. Another secret vault in the catacombs holds the temple's treasure: 2,100 cp, 730 ep, 1,100 gp, a brass coronet worth 175 gp and a chalcedony worth 1,250 gp.

² This is a wooden statue clad in thin plates of ivory and then decorated with gold leaf.



Louis Haghe, *Bazaar of the Silk Mercers* (1845)

The high priestess of the temple is Manesha, an older woman with olive skin, silver hair and soft, hazel eyes. Manesha is very short and thin, and wears silk gowns of the ancient style underneath more conservative blue robes of office. She is usually adorned in a wide necklace of gold and sapphires (500 gp) and ivory bangles on both arms (100 gp total). Twenty nuns dwell in the temple and tend to sick and infirm women and children. Some wander the streets collecting alms for the poor and sick.

| *Manesha, Adept Lvl 7: HP 24; AC 9 [10]; Save 9; CL/XP 8/800; Special: Adept spells (2nd), healer.*

| *Priestess (5), Adept Lvl 1: HP 1d6; AC 9 [10]; Save 15; CL/XP 2/30; Special: Adept spells (1st), healer.*

| *Sister (15): HP 1d4; AC 9 [10]; Atk 1 weapon (1d4); Move 12; Save 18; CL/XP A/5; Special: None.*

28. Library: The library of the University is a towering conglomeration of architectural styles and materials; truly, it looks as though it was stacked on the spot by a intellectually challenged genie (and, in fact, this is exactly how it was built some 1,000 years ago). The building is riddled with secret passages, and more than a few curious students have been lost in those passages, now visiting the library as shadows or ghosts at different times of the year. The library boasts the greatest collection of knowledge in the Motherlands, with hundreds of scrolls covering all aspects of history, legendry and all the known arts and sciences. Of course, much of the collection consists of ancient government records and genealogies of the ruling cast (past and present), and although one could perform spell research here, they won't find any spare spell books. A private vault in a sub-level does have a few copies of damned books, chained in silver and surrounded by powerful wards, but these tomes are only available to the queen, high priest and chancellor of the university. The librarian is Niut, a large, but attractive woman with alabaster skin and sandy brown hair worn in a loose braid. Niut is a member of the trinity temple of Isis, Serapis and Harpocrates, and very lawful in behavior. She is married to her work.

| *Niut, Magic-User Lvl 3: HP 8; AC 9 [10]; Save 13 (11 vs. spells); CL/XP 4/120; Special: Spells (2nd).*

29. Lecture Hall: The main lecture hall of the University is a three-story structure, with each level ringed by an arched portico. Within the portico are dozens of plain rooms containing a dias for a speaker and benches or chairs for students. The uppermost level contains rooms for the ten scholars on the faculty and a large room, library and laboratory for the headmaster, the archimage Randac (a

notorious libertine in his youth made honorable by age and infirmity). The faculty and their specialties are as follows: Anioth (law), Haluim (arithmetic), Minia (geometry), Falanes (medicine), Shakir (astronomy), Amsi (music theory), Thema (grammar), Nekhbet (logic), Zalika (theology) and Astarte (rhetoric). Most of the scholars are level 3 adepts (sages), but Nekhbet is an elemental (and a playful rival of Randac).

| *Randac, Magic-User Lvl 11: HP 32; AC 9 [10]; Save 5; Special: Spells (6th). Sable robes of office, a golden amulet bearing the all-seeing eye (symbol of the university), a slim wand of cherrywood tipped in gold and a silver dagger.*

| *Nekhbet, Elementalist³ Lvl 5: HP 10; AC 9 [10]; Save 11; Special: Command elementals (see NOD #3 or treat her as a magic-user with many elemental spells). Black robes, a silver amulet bearing the all-seeing eye, the tools of an elemental (usually carries an athame and goblet).*

30. Temple of Hathor: The Temple of Hathor is a popular house of worship in Ibis, possibly because of its hierodules. The temple is constructed of clay brick glazed with a brilliant green and blue. The temple is entered through golden (really brass) gates, with entry gained only by a gift of a bag of 10 gp or 100 sp. The gate is guarded by an amazon named Ivona in ornamental brass armor sculpted to accentuate the feminine form. Her face is hidden behind a golden mask, and most troublemakers will take note of the long-handled axe slung over her shoulder.

Within the temple's courtyard, for this area is open to the sky, there is a pool of clean water surrounded by travertine steps that are usually occupied by all manner of women – the hierodules. As part of the fertility rites of the temple, the women are willing to entertain men for a donation to the goddess. Customers are first bathed in the pool, anointed with scented oils and then taken into private cells. A similar temple catering to female customers is dedicated to Nefertum and located a ways to the east. All of the hierodules are protected by their goddess, and evil worked upon them results in a terrible divine vengeance, and one that often takes place before the culprit can quit the temple. More than one guilty party has erupted from the cell, only to collapse into a column of posies before they could take three steps.

The temple's inner wards contain living quarters for the priestesses, meditation chambers and an inner sanctum containing the idol of Hathor and smaller idols of her children. The upper level of the temple is open to the sky and contains a secret garden of fragrant blossoms and soft,

³ The elemental class appeared in NOD #3

sweet grass. The temple is governed by Lapis, high priestess of Hathor.

| *Lapis, Druid Lvl 8: HP 33; AC 9 [10]; Save 7; CL/XP 9/1100; Special: Spells (4th), speak with animals, plants, monsters and stones, shapechange. Tanned skin, light brown hair, brown eyes, immaculate appearance, rubinesque, reckless but quite good-hearted. If there is one person in Ibis that can be relied upon to do the right thing, it is Lapis.*

31. The Bearded Beauty: The Bearded Beauty is a social club of magic-users, illusionists and elementalists. The exterior walls (mud brick) are painted with the pictoglyphs of ancient Nabu, with the most prominent image being a beautiful queen wearing a false beard.

The club is two-stories tall, with the upper story containing the infamous “chamber of doors” and living quarters for the club’s landlord, Butros, and his staff. The ground floor contains a spacious common room, numerous small tables, four large tables and five semi-private booths obscured by thick, velvet curtains. The room is kept fairly dark and is lit by tallow candles. The walls and ceiling are decorated with stars and crescents of sparkling, polished tin.

Butros is a young man, a former student of Randac [29] with a young, pretty wife named Tabia who has recently been replaced by a succubus. Butros has bronze skin, sandy brown hair. He is a nervous chap, but very courteous and does his best to keep his clientele happy. Besides three serving wenches, Butros employs a man named Karmaz-Kan. Karmaz wears a simple leather harness and loincloth and has deep, crimson skin and a mane of shining black hair. He came through one of the doors in the “chamber of doors” and found work here as a bouncer after he adjusted to the heavier gravity.

The aforementioned chamber of doors is located on the second floor in the center of the building. It can be accessed by a single door of golden wood that moves around a bit. Inside the room there are a dozen doors, including two flanking the entry door but not apparent from outside the room. Each of these doors leads to another place or dimension based upon the position of the stars. The ceiling of the room is glass, and there is a bronze astrolabe in the center of the room to make last minute observations possible.

| *Karmaz-Kan, Fighting-Man Lvl 4: HP 24; AC 8 [11]; Save 11; CL/XP 4/120. Leather harness, long sword, dagger.*

32. Shrine of Bes: This small, adobe building is faced with blue tiles. Inside is a shrine dedicated to Bes, the stunted god of luck. The shrine is overseen by three dwarf sisters, Frina, Narie and Aegilme. The dwarfs wear blue halters and

skirts and go barefoot. They wear masks of blue jade (worth 30 gp each) and own a pet monkey that dances for coins.

| *Shrinekeepers, Dwarf Adepts Lvl 3: HP 14, 10, 9; AC 9 [10]; Save 13; CL/XP 4/120; Special: Spells (1st), animal trainers.*

33. Akiiki the Bricklayer: Akiiki is a mature man, short and wiry with skin baked into a deep, leathery brown. Akiiki has a fear of beautiful women and married a plain woman named Jendayi (an excellent weaver) and has four children. He shares his 4-story home with boarders and his aging parents. Akiiki is an excellent bricklayer and owns two brick-making operations located just outside Ibis. Despite his success and his family, whom he loves dearly, he remains a bitter man who dreamed of grand adventures in his youth.

34. Company of the Golden Sea: The Company of the Golden Sea is a mercantile company that trades with the other peoples of the Golden Sea and with the major ports of the Tepid Sea beyond. Their counting house is built like a fortress in dark, brown stone with a crenellated roof always patrolled by crossbowmen. Within the counting house is a large room for gatherings (with its own tun of fine ale and wine) and smaller rooms for private meetings. A chapel dedicated to the gods of merchants – Mercurius, Khonsu and Eshu – is also on the first floor. The upper floors have rooms for visiting merchants and offices for the members of the company, as well as storage rooms. A locked vault contains the company’s treasure. The president of the company is Oubastet, an aristocratic man with tan skin, sandy brown hair and dark brown eyes. Oubastet is heavyset (he enjoys life), business-like and inquisitive, with a chaotic streak that has led him to become a member of the Sons of the Serpent [14]. He has a fear of anagrams.

Treasure: 130 gp, a locked iron box containing 10 vanilla beans (worth 100 gp per bean) and a pearl worth 135 gp.

| *Oubastet, Venturer Lvl 6: HP 29; AC 9 [10]; Save 10 (9 vs. traps); CL/XP 6/400; Special: Appraisal, haggling, natural leader, pidgin, smuggler.*

35. The Academy: The academy is a fighting school run by Bovis, a young-looking man with alabaster skin, pale blond hair and blue-green eyes. Bovis is a swords-man of considerable skill, and he considers himself an artist. As such, he is rather bohemian – unkempt, broody and chaotic. He is a frequent visitor to the coffee house [25]. The academy is a two-story building with a training hall on the bottom floor and living quarters above.

| *Bovis, Fighting-Man Lvl 4: HP 29; AC 7 [12]; Save 11; CL/XP 4/120.*
Leather jack, long sword, dagger.

36. Dreedrik's House: This single-story building is constructed of thick, stone walls and has an iron door. It was once a jailhouse, but has been owned by a young Antilian sea captain by the name of Dreedrik (4 HD, 19 hp) for the past four years. The interior is fairly Spartan – a rickety bed, a table with a wobbly leg and an old sea chest containing a change of clothes and a broken cutlass. Dreedrik is addicted to the black lotus, and when not on a voyage he is often in this little room overcome by the hallucinogenic vapors or sweating things out until he can purchase more of the drug. Dreedrik has ruddy skin, black hair cut very short and dark, brown eyes that look much older than their owner. His addiction has made him unfeeling and given him a foul temperament.

37. Three Cockles: This restaurant, owned by an émigré from Nomo named Malvina (3 hp), is under a bright blue sign decorated with three large cockle shells. The restaurant caters to expatriates from Nomo and the other city-states of Umbriago. They are an unruly and dangerous bunch, but the restaurant is usually full of laughter and singing with only the occasional duel. Duels in Malvina's are done in a painted ring. Combatants are tied left wrist to right wrist, and engage in pummeling and wrestling until one person submits or is unconscious. Wagers fly all about the room during these bouts, and both winner and loser are treated to a steaming plate of food and a mug of wheat bock.

When one enters the Three Cockles, their eyes are immediately drawn to a number of large, steaming cauldrons in the center of the room. These cauldrons contain all the fruits of the sea – cockles, salty sea slugs, clams, oysters, fish (in a stew with saffron, scallions and dark wine), crayfish, squid and octopus tentacles, etc. A pot of garrum⁴ is on every table.

The owner of the establishment, Malvina, is a youthful woman with a hard face and eyes that look right into a person's soul. She has tawny blond hair, usually pulled back in a bun, dark brown eyes and is quite tall for an Umbriagan woman. Malvina is a divorcee, having once been married to a minor mage of Ibis; she now carries a chip on her shoulder toward all magicians, students and intellectuals.

⁴ *Garum was a popular condiment in ancient Rome; essentially a sauce made from fermented fish*

Besides her waiters and cooks, Malvina also “employs” a band of pikeys (gypsy halflings) who skulk about the room picking pockets and doing odd jobs. The halflings live in the cellar in squalid conditions, and have been forced to serve Malvina because she holds their grandmother, a fortune teller, captive in her chambers above the restaurant. They are always under Malvina's watchful eye, and she also has a bull mastiff on guard in her room. The halflings are beaten savagely by Malvina if they are caught plying their trade, but always wind up back in the restaurant when things cool off a bit.

38. Xamba of the Silver Tray: Xamba (1 hp) is a mature woman with swarthy skin, dark brown hair and blue eyes. Tall and exotic, she dresses in beaded gowns and wears a string of pearl in her hair and a large, silver ring set with a tiger-eye. Xamba tells the future by casting knuckle bones on a silver tray engraved with mystic symbols and mermaids. Although she has no true divinatory powers, she is good at figuring out what people want to hear, and she learned to cast the message spell in her youth when she spent time as a wizard's woman. Xamba is a free spirit, generous and forgiving, and has been known to wave off a fee when her mark was particularly pathetic and desperate. She employs two lion man guards, dressing them in an approximation of the warriors of Mu-Pan.

| *Lion Men: HD 2 (11, 5 hp); AC 6 [13]; Atk 1 weapon (1d10); Move 12; Save 16; CL/XP 2/30; Special: None. Ring mail, 2-hand sword.*

39. Goldsmith: Svalgault (gnome, 1 hp) runs a very successful shop of jewelers and goldsmiths, all of whom are gnomes. The ground floor of Svalgault's is a workshop of tiny tables and shelves and a locked, freestanding vault containing anywhere from 20 to 80 pounds of gold and silver, and maybe 1 to 10 pounds of platinum. The floor above has been extensively altered from its former state. It has been bricked in to create a system of artificial burrows for the gnomes and their little families. The top floor contains Svalgault's palatial residence, a seraglio of clockwork doxies, expensive rugs from Ishkabibel and beaded curtains from Ophir.

The gnome jewelers specialize in astrolabes and amulets. Like Svalgault, they have light brown skin, salt-and-pepper hair and blue eyes. Svalgault is possessed of an impetuous curiosity and loves to play a good prank (though he never mixes pranks with business). When challenged or contradicted, he flies into a terrible rage, and can fight as a berserker. He is a frequent guest at Malvina's [37], and she knows well that he and his people must not be targeted by her little band of captive thieves.

40. Hostel of The Clinging Vines: This three story building, fronted by a vast array of clinging fig vines, is a hostel owned by Ibis' Guild of Astrologomages, Planet-Masters and Weather-Watchers (i.e. magic-user guild). The guild is an informal collection of magic-users, intended primarily as a way to levy taxes on the magic-users and keep track of their activities. The hostel contains six shared rooms (3 gp per night), four dormitories (6 sp per night) and three private rooms (7 gp per night). Over the centuries, a number of magical comforts (and problems) have been added to the hostel, including a cramped bath chamber that permits one to bathe standing up in a copper vat that fills itself with hot, scented water (and, sometimes, a steam mephit or two), a communication system of magic mouths and more than a few imps in the walls. The landlord, Taldor, is an amoral liar who hails from an undisclosed northern country. He has porcelain skin and blond hair and eyes (yes, blond eyes). Taldor is very tall and impeccably dressed, and he addresses all magic-users as "m'lord" or "m'lady", usually with an impertinent lilt in his voice. Taldor is a thief by trade, and wears +1 leather armor under his cerulean robes.

| *Taldor, Thief Lvl 4: HP 14; AC 6 [13]; Save 11; CL/XP 4/120; Special: Backstab, thievery. Cerulean robe, leather armor +1, dagger, amulet of protection from ESP.*

41. Exotic Redsmith: Xihuitl (4 hp) is a tall, thin woman with cinnamon skin, dark brown hair, brown eyes. She is immaculate in her appearance, wearing a white tunic, leather sandals, copper jewelry (including a nose stud) and she has three black lines tattooed on her chin, running from her lips to her neck. She is an immigrant from far-away Hybresail, brought to Ibis (via Janus and Ophir) by her husband, a roughneck sailor from Tremayne who spends most of his time at sea. Xihuitl is a kindly but jealous woman who makes a living as a coppersmith, specializing with vats and cauldrons (she made the cauldrons in Malvina's Three Cockles restaurant [37]).

Xihuitl has a young son, Coyotl, who is always by her side and learning her craft. He is possessed of a wondrous intellect and frightening psychic powers (treat as a level 5 psychic). Coyotl has wicked eyes, and his piercing stares have been known to unnerve even the most stout-hearted barbarian.

Xihuitl's shop is cluttered with keepsakes from her husband's travels and with wooden idols from her native land. A seemingly harmless iron trunk in one corner is large enough to hold a person, and the interior is lined with long spikes. Xihuitl uses it for sacrifices, a handy spout siphoning the blood into a ritual bowl of jade (worth 35

gp). She makes these sacrifices infrequently, and maybe tellingly, she usually chooses sailors who remind her of her errant husband.

42. Temple of Thoth: Thoth, as patron deity of Ibis, has the largest temple complex in the city-state. Only a tiny fraction of the temple grounds is seen on the city-state map. The complex houses 182 priests, including Ammen, the city-state's high priest, and his six disciples, all accomplished magicians and priests in their own right.

The temple proper is a large edifice of gleaming white marble. The courtyards are tiled with malachite and brass and a multitude of reflecting pools surround the temple. An inner courtyard allows for sacrifices and prayers by people wealthy enough to make the required donation (30 sp), while the poor are forced to make entreaties to the sculptures of sphinxes and baboons that decorate the outer walls of the temple. One baboon statue in particular is believed to give good results, and the statue, wall and ground around it are stained purple-red from the many offerings of spiced wine it receives. The inner courtyard is dominated by a 40-ft tall obelisk of malachite that, it is claimed, can fire bolts of lightning from its pinnacle.

From the inner courtyard, priests and their guests are permitted to enter the outer sanctum. The sanctum is decorated with benches, wall hangings of damask silk and satin and a shallow pool from which rises a large, golden brazier that is always kept lit and burning mild incense. This large room is used as a meditation chamber, and also contains a marble altar holding a small representation of Thoth in gold. Invited guests leave offerings on the altar and meditate on their desires along with the temple priests. Naves connected to this chamber hold ritual vestments, incense and other supplies necessary to the temple's operation, as well as a locked iron chest that holds the daily take of donations.

A secret door in one of the naves leads to a set of stairs that leads into the under-temple. The under-temple of Thoth is composed of three levels, and is organized something like an Escher painting. Gravity and time are highly variable in its twisting halls, and those who have spent time in it and survived claim to have had visions thrust into their mind from the inky vistas of the Void. The under-temple is used by the mage-priests to commune with extra-dimension entities, to hide their greatest treasures and to imprison their most hated foes. It is guarded by a dizzying array of monsters and spirits.

From the under-temple, one who knows the way can access the inner sanctum of the temple. The inner sanctum

is a plain room lined in perfect, white alabaster. It contains a golden idol of Thoth holding a large chunk of emerald, believed to be a piece of the lost Emerald Tablet of Thoth. The Emerald Tablet is a monstrously large table of emerald carved with every known spell in the universe – a valuable prize indeed if it truly exists.

Ammen, the high priest, is a tall man with alabaster skin, blue-black hair and large, almond shaped eyes of orange-brown. Ammen cultivates a neat, elegant appearance and is moody and arrogant. Being of the old aristocratic blood, he resents Queen Besheva's presence in the city-state, and desires to topple her. Unfortunately, she remains popular with the people (the aristocracy never was) and his fellow nobles are too decadent, too spent, too lacking in any kind of ambition to back him.

Treasure: 290 sp, 1,300 gp, onyx worth 20 gp, a soapstone statue of Thoth worth 145 gp carved by the hand of an ancient high priest and invested with his essence, shield +2 bearing a golden ankh.

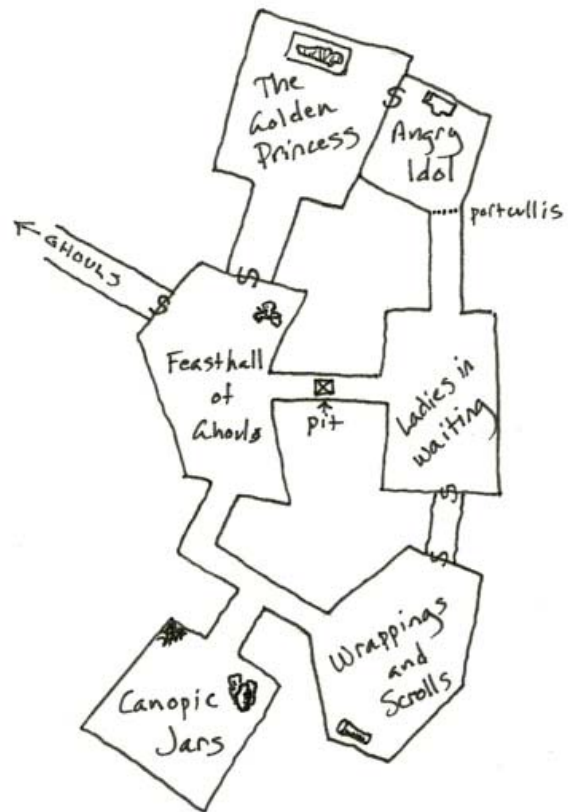
| Ammen, Cleric Lvl 6, Magic-User Lvl 9: HP 37; AC 9 [10]; Save 7 (5 vs. spells); CL/XP 10/1400; Special: Cleric spells (4th), magic-user spells (5th), turn undead. Green robe, ivory wand with a core of quicksilver, gold holy symbol, mace.

| Disciples, Cleric/Magic-User Lvl 3: HD 3d6; AC 9 [10]; Save 13 (11 vs. paralysis, poison & spells); CL/XP 4/120; Special: Cleric spells (1st), magic-user spells (2nd), turn undead. Green robes, mahogany wands, silver holy symbols, mace.

43. Masoleum of the Golden Princess: This building is a tall, narrow pyramid of limestone clad in white marble and topped with beaten brass (the original gold was stolen many times). Entrance is via the ghoul tunnels under the city or through a secret entrance on the southern wall that leads to a short tunnel and a sudden fall (10-ft).

The pyramid is home to a mummified princess called Hashminepsis and nicknamed the Golden Princess from her habit of bedecking herself in a ridiculous amount of gold jewelry. Her wickedness carried her into the afterlife as an avaricious, undead monster, now attended by scorpions, the ghouls of Ibis and ladies-in-waiting (wights), as well as an ill-tempered and sarcastic idol of the scorpion goddess Selchis.

Treasures: 1,300 gp, two sunstones worth 1,200 gp each, a jade mask worth 95 gp, a necklace of gold discs worth 9,000 gp, a brass ankle chain worth 100 gp and a jaw of dust of appearance sealed with wax.



| Hashminepsis, Mummy: HD 6+4 (37 hp); AC 3 [16]; Atk 1 fist (1d12); Move 6; Save 11; CL/XP 7/600; Special: Rot, hit only by magical weapons.

| Lady-in-Waiting, Wight: HD 3; AC 5 [14]; Atk 1 claw (1 hp + level drain); Move 9; Save 14; CL/XP 5/240; Special: Drain 1 level with hit, hit only by magical or silver weapons.

| Ghoul: HD 2; AC 6 [13]; Atk 2 claws (1d3), 1 bite (1d4); Move 9; Save 16; CL/XP 3/60; Special: Immunities, paralyzing touch.

44. Bath House & Laundry: This bath house is run by a woman from Guelph named Kathras (4 hp). Kathras has an aquiline nose and hard eyes, olive skin, dark brown hair, brown eyes. She is short and skinny and wears a fashionable chiton of soft yellow and black leather sandals. She speaks a smattering of hobgoblin. Kathras is married to Corix (1 hp), a courteous sharpster with black skin, amber eyes and a willowy build. The couple has four children. Her business has high, vaulted ceilings and sports an exercise room, wading pool and steam rooms, as well as a laundry. Adventurers who do not take the time to clean up suffer a -4 penalty to their Charisma score.

45. The Lamb & Scallion: This low building is actually constructed about half above ground and half below. One enters by descending wooden stairs, and wide ledges around the exterior of the room hold low tables and woven mats for seats. The room is always stalked by the owner, Hasani (2 hp), the owner, a large, red-faced man with a bushy black beard and sunken eyes. He always wears rich clothes and a large, white turban and carries a ciphering stick (for recording one's bill) and a large knife that he enjoys flashing in people's faces. Naturally, Hasani is a coward at heart, and quickly backs down when challenged.

He employs several cooks who prepare rich dishes of antelope steaks, legs of mutton and goat stew, spiced with pepper, saffron and other exotic products of the far south. Low-ceilinged pantries connected to the main room contain barrels of sweet ale, spiced wine, bottles of rum and brandy and wheels of cheese.

Hasani has five wives, all of whom work as waitresses in the restaurant and make a game of stoking their husband's jealous disposition. He has but a single son belonging to his third wife and adopted as his own. Adom is a lay about and a wastrel who is always working a scheme to get rich. He is a fair swordsman, but shies away from adventuring.

| *Adom, Fighting-Man Lvl 2: HP 13; AC 9 [10]; Save 13; CL/XP 2/30. Short sword, dagger.*

46. The Grand Emporium: A sign painted across the building over the door proclaims "Greatest Bargains on Three Worlds", and the owner, Yithibanto, will guarantee it is so. He stocks his emporium with all manner of weird doo-dads and gizmos, most of which he barely understands himself. One corner of the shop contains a rack of "penny dreadfuls" and stories about an improbable hero called Buffalo Bill. Another features a collection of enameled riding bits and yet another an eight-armed coat of interlocking hexagons of a light green metal (equal to platemail, but weighs half as much). Yithibanto never has two of the same item, stocks nothing overtly magical, and pays for rarities in oval coins of rose gold stamped with the image of Prester John, Emperor of the Sun. Yithibanto's "stock boys" are three ill-tempered homunculi with the heads of cats and tails of serpents.

Treasure: 660 ep, 260 sp, 1,810 gp, marble bust of Napoleon worth 40 gp.

| *Yithibanto, Venturer/Mage Lvl 9: HP 34; AC 9 [10]; Save 7 (5 vs, spells); CL/XP 11/1700; Special: Spells (5th), appraisal, danger sense, haggling, natural leader, pidgin, smuggler. Long, plaid coat of beige and blue, black wand with a white tip (can conjure 1d6 rabbits once per day). Pale*

skin, amber eyes (one seems to wander a bit), stringy blond hair, big-boned and square-jawed, has a cloying voice.

47. Narmer's Bakery: Narmer's bakery is, on average, the busiest spot in the Souk from dawn to dusk. The first round loaves appear at the crack of dawn, and Narmer (5 hp) and his little legion of assistants work through the day producing bread and pastries. The building is a single-story number and constructed of adobe bricks. It has a small portico and a striped shade, under which loaves are displayed in wooden boxes. One of Narmer's sons, a teenager named Minkah (5 hp), sells this bread to pedestrians. Inside the building the heat can be intense. Narmer has three large ovens and almost two dozen assistants. Along the northern edge of the building, by arched, barred windows, a number of tables and chairs are set up for customers. Narmer's eldest daughter, a fifteen-year old beauty named Jenday (6 hp) who wants more than anything to study magic at the university, waits tables, serving pastries and sweet tea and searching for get-rich-quick schemes.

48. Pointy Hats: Yahya (2 hp) the haberdasher runs an efficient shop selling tailor-made pointy hats. He takes the time to match each hat to its wearer, and takes immense pride in his creations. Yahya is very tall and thin, and his fingers bring to mind the legs of a spider, as do his peering eyes and the uncomfortable silences that make up most of his conversations. A former magician in his own right, he can cast the spell Hold Portal. Yahya is deeply devoted to the cause of chaos and the breaking down of universal order; his passion for cosmic politics contributed to his recent divorce from a much younger woman who sought to outlive the old miser.

49. Scriptorium: Aten (3 hp), an intense academic with tanned skin, red hair and dark, brown eyes, oversees seven scribes, mostly students working their way through university or former students not capable enough to find a job in the queen's bureaucracy. Aten is irreverent and well-spoken and is devoutly lawful. He has a wife named Tabia (4 hp) who came to Ibis after being rescued from slavery by a band of qamouli.

50. Sabah the Peddler: Sabah (4 hp) runs a crowded, ramshackle shop that stocks a little of everything, and much of it stolen. The good stuff is hidden behind a sliding panel in one wall, while the remainder is piled high on tables, shelves and the floor. Above the shop is her bedroom. Sabah is a young woman, very sharp and clever, with olive skin, platinum blond hair and hazel eyes. She is quite tall, and was widowed (apparently) when her husband Nkosi got into an argument with a group of students outside the

Bearded Beauty [31]. Most folks assume he is ghoulish food, but Sabah believes he is still alive and probably living as a toad somewhere. She has saved up 200 gp and will give it all to a brave, handsome adventurer who brings back her dearest.

51. Edfu the Carver: Edfu is an aging romantic who dreams of daring adventures in faraway lands. Unfortunately, he's unfit, near-sighted and has just a touch of arthritis, so he settles for tales brought to him by magic-users who hire him to carve their staves and wands. Edfu is a master at his craft, and though he takes a bit longer than others, his products are always of the highest quality. On more than one occasion he has produced a wand or staff to be enchanted by a wizard, and in fact he has multiple powerful wizards in his clientele. The wizards, lawful or chaotic, like Edfu (it's hard not to), so thieves', assassins and even bureaucrats leave him alone.

52. Akins' Fine Armor: Akins (3 hp) is a young man, but very skilled with hammer and tong. He mostly specializes in ornamental armor, leaving his apprentices to hammer out simple jobs for the lesser officers of the army and guard. Akins has alabaster skin that is ruddy from exposure to fire, dark brown hair cut very short and brown eyes. He is forgiving and has an insatiable curiosity about foreigners. Akins is married to Mukamutara, a high-born woman whose family lost a feud. Her father and brothers were killed and her mother committed suicide, leaving her to her own devices. She has been happily married for over a year, and is pregnant with the couple's first child. Mukamutara is lithe and fragile, with large, honey-colored eyes and narrow lips, as is the case with most of Ibis' old aristocratic families.

53. The Mortuary: This building is both a mortuary and a shrine dedicated to Anubis. It is overseen by Yafeu, a priest of Anubis, who has several embalmers under his command. The process of mummification is expensive, costing anywhere from 500 gp to 5,000 gp, and is mostly used by aristocrats and merchants.

Yafeu is also responsible for overseeing the burial of poor citizens in communal tombs outside the city-state. These structures are built of adobe brick and consist of a long tomb building atop a 6-ft tall platform. The bodies to be interred within are salted to preserve them and then placed in long hollows in the floor with a few grave items. These holes are covered with heavy stone tiles, and then a new layer is added. The tombs usually top out at 20-ft in height and are hallowed to keep the ghouls at bay.

Yafeu has pale skin, blond hair pulled back in a tail and brown eyes. He has a "dusty" appearance, like an old bottle of wine, though his exact age is indeterminate.

| *Yafeu: HP 13; AC 7 [12]; Save 13; Special: Spells (1st), turn undead. Sable robes over leather armor, silver headband, silver holy symbol, silver-tipped mace.*

54. Factory: The factory is a five-story tower that once belonged to the wizard Glack before his unfortunate dalliance with the succubus of a jealous demon prince. The building is constructed of ivory and topped with a sapphire dome. The exterior of the building bears a simple, unadorned edifice and a single large door of bronze in the shape of an enraged owlbear. The ivory tower now plays host to a number of factors of foreign trading houses.

The ground floor is occupied by the Royal Company of the Golden Sea and Rivers Beyond, a mercantile company headquartered in Tremayne, the chief city of Brigandy. The factor, Ethek, has an entourage that includes a Ginne, a feisty swashbuckler, three scribes, a pasty-faced master of accounts named Murch and a black-hearted valet called Toddle. Their offices are decorated in oak and yew and a number of fine tapestries depicting the hunt of the jabberwocky. The Royal Company primarily trades wool for cotton.

| *Ethek, Venturer⁵ Lvl 6: HP 32; AC 9 [10]; Save 10; CL/XP 6/400; Special: Appraisal, danger sense, haggling, natural leader, pidgin, smuggler. Cold-hearted, freckled skin with grey hair and knowing brown eyes, wiry build with a long, somber face. Has a keen interest in history.*

| *Ginne, Fighting-Woman Lvl 3: HP 16; AC 5 [14]; Save 11; CL/XP 3/60. Ring mail, buckler, long sword, dagger. Black hair, brown eyes, graceful build, secretive and fascinated with astrology.*

The second floor is occupied by three Kirikersan traders bedecked in robes of jute and calico strung with yellow pearls and gleaming rubies. The traders all belong to the Udela clan, their leader Samminmod being a second cousin to Thestana Udela, the head of the clan in Kirikersa. The offices of the Udela are decorated with silk hangings and pillows and an antique samovar. The traders' entourage includes a brilliant bodyguard called Elgenry and a dozen serving maids and belly dancers. The Udela are primarily jute merchants, but they also do a trade in pewter.

| *Samminmod, Venturer Lvl 8: HP 39; AC 9 [10]; Save 8; CL/XP 8/800; Special: Appraisal, danger sense, haggling, natural leader, pidgin, smuggler. Talkative contrarian with coarse, black hair, green eyes and brown skin. He is plump.*

⁵ The Venturer class appears in NOD #2

| *Elgenry, Fighting-Man Lvl 4: HP 24; AC 3 [16]; Save 10; CL/XP 4/120. Chainmail, shield, curved long sword, long dagger, white turban fastened with a bronzed monkey paw.*

The third floor is occupied by a canny old trickster from Zinj. Ullothe is seventy years old and wears the traditional robes and copper bracelet money of his people. Under him are several clerks and minor functionaries and two barrel-chested guards armed with battle axes and wearing chainmail constructed from bronze coins. Ullothe is a devout worshiper of chaotic Eshu, the Zinji god of merchants and travelers, and when not making deals and arranging shipments of palm wine and oil, he plots incessantly to turn the other merchants of the ivory tower against one another for his own amusement.

| *Ullothe, Venturer Lvl 8: HP 33; AC 9 [10]; Save 8; CL/XP 8/800; Special: Appraisal, danger sense, haggling, natural leader, pidgin, smuggler. Lanky, with ebony skin, sharp-featured face, long black hair and blue-grey eyes. Melancholy and talkative, somewhat manic depressive.*

A delegation of merchants from Nomo that specialize in the oil trade occupy the fourth floor, having recently lost their position on the fifth floor to Antigooners. The Nomoans are rightly angered at their loss of position and are planning (with Ullothe's help, of course) a devious revenge involving the daughter of an ill-tempered nobleman close to Queen Besheva. The Nomoans dress in silk tunics embroidered with gold and silver thread. For official functions, they cover their modern raiment with azure togas (for they belong to Nomo's blue faction). The delegation is led by Garolfos, scion of a minor noble family, and mostly consists of his family members, since nepotism is the way of the Nomoans, even when it means bringing your idiot cousin to an important meeting only to have him insult the owner of the largest perfumery in Ibis.

| *Garolfos, Venturer Lvl 5: HP 28; AC 9 [10]; Save 11; CL/XP 5/240; Special: Appraisal, danger sense, haggling, natural leader, pidgin, smuggler. Black hair, black eyes and olive skin. A plain, square face, lazy and grumpy and has a keen interest in magic.*

Ah, Antigoon, prince city of trade, whose silver fingers spread to every corner of the globe. Antigoon's office in the ivory tower is filled by the infamous Gombeen mercantile family, the wealthiest family in Antigoon after that of Prince Fortunato. Laineld Gombeen is the younger brother of Autharth, the head of the family. The Gombeens mostly trade in precious metals, gems and other exotic or luxury items, especially the minor magics that are a scruple a dozen in Ibis.

| *Laineld, Venturer Lvl 11: HP 36; AC 9 [10]; Save 5; CL/XP 11/1700; Special: Appraisal, danger sense, haggling, natural leader, pidgin, smuggler. Fat and cynical, with auburn hair worn in curls (actually a wig), a van dyke and narrow, brown eyes. Has a gold tooth.*

Each delegation has a lockbox with a very complicated lock and at least one deadly trap holding important papers, ledgers and whatever valuables they have on hand. They make these lock boxes available to fellow members of the company/clan/family, and to other countrymen for a 10% surcharge on valuables or a flat fee of 5 gp a day for non-valuables.

55. Shashi the Leatherworker: Shashi is a young woman who hails from Kirikersa, the great port city of Lemuria. She has ebony skin, black hair worn in beads, bright and green eyes. Shashi is tall and fat, and keeps five husbands and six children in her home in the suburbs of Ibis. This building is her workshop, where she employs an apprentice (her daughter Sumati) and a local journeyman named Hamut. Shashi is a quick-witted prankster who specializes in crafting fine leather armor and saddles, leaving lesser items to her helpers. She is lawful and gives potential customers a good looking over to make sure they are not thieves.

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A Procession in the Catacomb of Callistus (1905)

Pleasure Palace of Izrigul

An adventure for Characters Level 2nd to 4th

By John M. Stater

Izrigul was a demon, a captain among the legions of Bael. In an unrecorded time and for an unknown reason, Izrigul came to NOD in the service of the warlock Gavilcar. For a long century, he was bound to answer every fool question that popped into the old sorcerer's head, and he came to simultaneously loathe and desire the old sorcerer's wife, a delicate pink thing called Jasheba.

It was on a particularly chilly night, during a terribly long session of queries on the nature of the soul, that Gavilcar made his fatal mistake, allowing himself, in his exhaustion, to sneeze, breaking the barrier that held his demonic captive and loosing him on an unsuspecting world. In short order the old mage was gutted and his the demon took to tormenting Jasheba. He found a particular delight in the evocation of strong emotions and physical pain, and decided he would shirk his duties to Bael and spend some time in the mortal realms, exploring all the pitiable creatures had to offer. With a wave of his taloned hand, the Pleasure Palace was born.

Of course, Bael was none to pleased at this dissension (though given his position among the powers of Chaos, this might seem odd), and in good time brought his lieutenant to heel, leaving the palace to its former inhabitants.

Dunegon Basics

This is the second level of a dungeon introduced in NOD #4, and is suitable for most low-level adventure parties. It is in most respects a traditional dungeon crawl through traps, monsters and treasure. Wandering monsters should be checked for every two or three turns and occur on a roll of 1 on 1d6. The number of monsters encountered should be determined by the Referee on a case-by-case basis.

Note: Some of the encounters in this adventure might prove too disturbing for younger players. Frankly, just coming up with them disturbed me a little about myself.

Level Two Basics

The second level of the Pleasure Palace is where the rubber hits the road. Here, the cultists of Izrigul cavort and play in their weird, profane wonderland.

Wandering Monsters

1. *Astral Psychics (1d4) – from [30]; tall men with white skin and amethyst eyes, they are physical presences but cannot be killed, just dispelled.*

HD 2; AC 7 [12]; Atk 1 silver sword (1d6); Move 12 (Fly 12); Save 16 (14 vs. spells); CL/XP 3/60; Special: ESP, Mirror Image, Telekinesis.

2. *Demon, Lemure (1) – appear as mushy humanoids in a riot of pastel shades.*

HD 3; AC 7 [12]; Atk Claw (1d3); Move 3; Save 14; CL/XP 4/120; Special: Regenerate 1 hp/round.

3. *Duergar (1d4) – in satin clothes and waxed mustachios, in chainmail coats and wielding battle axes.*

HD 1+1; AC 3 [16]; Atk 1 weapon (1d8); Move 9; Save 17 (13 vs. magic); CL/XP 3/60; Special: Surprise on 1-2 on 1d6, immune to paralysis, poison and illusion, spells.

4. *Flagellants (1d4) – scarred priests in black kilts and carrying scourges.*

HD 2; AC 9 [10]; Atk 2 scourges (1d4); Move 12; Save 16 (14 vs. paralysis and poison); CL/XP 3/60; Special: +1 to hit and damage, cast one 1st level cleric spell each.

5. *Patchwork Women (1d4) – beautiful women sewn together with green thread. They have empty, soulless eyes and carry lanterns of black iron on black chains. The lanterns hold the spirits of the women whose bodies were used to make the patchworks.*

HD 3; AC 9 [10]; Atk 2 fists (1d6); Move 8; Save 12; CL/XP 6/400; Special: Immune to most spells, but slowed by fire and cold and healed by lightning, lantern acts as a Cause Fear spell.

6. *Purple Mold Patch – blends with the stained walls, causes confusion*

Keyed Chambers

1. **Empties:** This chamber contains dozens of empty flagons and wine bottles, most dented or smashed. Lying amid the refuse is a skeleton wearing chainmail armor and holding an empty brown jug that holds poisoned wine (really more like poisoned vinegar now). If questioned with a Speak

with Dead spell, the skeleton can reveal the dangers of the baccae in [3] and the existence of the secret door in [10]. The stairs in this room lead up to [7] on Level One. They are covered with a slick, waxy film. Treading on the fifth step from the top causes them to become a slide.

2. Flowing Wine: A column of wine pours from the ceiling into a square basin. A trough carries the wine from the central basin to a smaller, hemispherical basin set in the south wall. This basin surrounds a statue of Izrigul, and both basin and statue are carved from pink marble. The statue is flecked with gold and silver foil. The statue depicts a headless torso entwined in serpents and resting the left foot atop a severed, laughing, satyr-like head. The wine is safe to drink, but forces a saving throw to avoid becoming, with a single draught, quite drunk (-4 to all d20 rolls and half movement rate).

3. Horrible Harem: The walls of this room are stained with wine and blood. It is home to three baccae, wives of the wine elemental in [6]. They are attractive in a wild, unsettling way, and exhibit all the signs of being quite drunk. The baccae will do their best to lure people into the room and ply them with wine. The wine is a deadly poison to females (save or die in 1d10 rounds) and a quick intoxicant (see [2]) to men. Once drunk, the baccae will attack the men with their bare hands, trying to rend them limb from limb. Bodies from this room will be collected by roaming berserkers and carried to the hag in [42].

| *Baccae:* HD 3 (20, 19, 13 hp); AC 4 [15]; Atk 1 weapon (1d10) and 1 bite (1d4) or 1 bite (1d4) and 2 claw (1d6); Move 12; Save 14; CL/XP 5/240; *Special:* Beast form, charm gaze, double damage from cold iron.

4. Closet of Horrors: The only item in this room is a tall wardrobe made of cherrywood. The wardrobe has a single door bearing a bas-relief of a human body dissected as though for anatomical research. The door has two brass knobs, one on the right, the other on the left. Either can be used to open the door, one opening it to the right, the other to the left, though neither side of the door appears to have hinges.

The right knob is carved to look like a hand clenched into a fist. When used to open the door, the closet is filled with four severed hands – old crawlers.

| *Old Crawler:* HD 2 (13, 13, 11, 10 hp); AC 4 [15]; Atk 1 rotting grip (1d8); Move 6 (Scramble 12); Save 11; CL/XP 3/60; *Special:* Grip can only be broken with a roll of 1 on a d4 (1-2 with high strength), grip causes rotting and continuous damage until the grip is broken.

The left knob is shaped like a grimacing, demonic face. Touching the knob forces one to pass a saving throw or

their heart palpitates, they begin to sweat profusely and, before they have time to turn the knob, they become subject to a terrible panic and must not go near, or look at the knob again or suffer the same symptoms. Attempts to ignore the symptoms fail and being forced through magical means to handle the lock simply makes the person scream and pass out for 10 minutes. If opened, the door reveals twenty specimen bottles holding hard to identify body parts in a greenish fluid, a manual of flesh golem creation and a spool of silver thread worth 10 gp.

5. Green Chest: This room contains a chest covered in verdigris and embossed with images of grape vines. Opening the chest causes it to sprout metallic vines that quickly entangle the would-be thief and hold him fast. If the thief's saving throw to avoid the entanglement fails by more than 5, the vines encircle his neck and begin choking him for 1d6 damage per round. The vines have an AC of 1 [18] and 20 hit points. If severed, the vines loosen and fall away in 1d4 rounds. Noisy fighting raises the possibility of wandering monsters. The chest holds 1,090 sp, 460 gp, a brass torc of intertwined serpents worth 65 gp and an icon of a grinning demon carved from soapstone worth 100 gp.

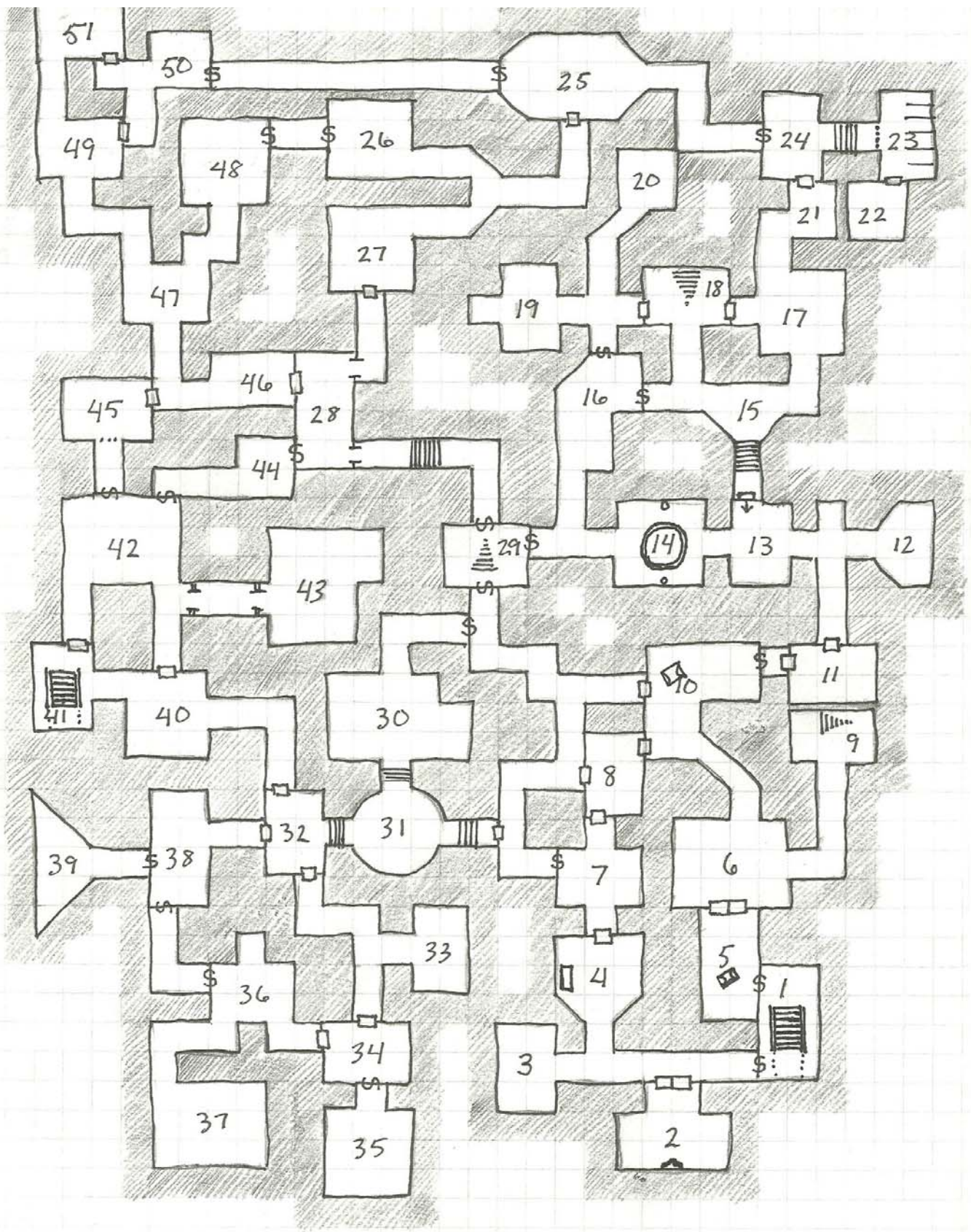
6. Wine Elemental: This purple chamber is filled with a wine elemental. The wine elemental looks like a water elemental made of wine, and it lurches about erratically. The fumes of the creature cause drunkenness (see [2]) to any in melee combat with it who fail a saving throw.

| *Wine Elemental:* HD 6 (27 hp); AC 2 [17]; Atk 1 strike (2d6); Move 6; Save 11; CL/XP 6/400; *Special:* Drunkenness.

7. Green Chamber: This chamber has a 20-ft tall high ceiling. The walls are pale green and effervescent little bubbles rise from the floor to the ceiling. A tussled green fairie inhabits this room, holding a wand tipped by a globe of green glass. Walking through the room without holding one's breath forces a character to pass a saving throw or suffer from confusion for 1d4 rounds. At the end of their confusion, they will get a wild look in their eye and become a berserker (see wandering monsters), tearing away into the dungeon at top speed, whooping and hollering.

| *Absinthe Fairie:* HD 1 (5 hp); AC 5 [14]; Atk 1 dagger (1d4) or wand; Move 6 (Fly 15); Save 17; CL/XP 5/240; *Special:* 25% magic resistance, spells (invisible, dancing lights, dispel magic 1/day, cause permanent confusion 1/day with wand).

8. Fallen Paladin: This room is filled with broken furniture and soiled rugs. It is inhabited by a stumble drunk former paladin trying to clear his head. The paladin wears rusty platemail and has a long sword that has been dropped on the floor. The paladin, Yizak the Strong, is tormented by a



cackling imp that force feeds Yizak gulps of wine from an silver goblet. The imp will polymorph Yizak into a mule before he allows him to be rescued and reformed.

| *Imp*: HD 2 (7 hp); AC 2 [17]; Atk 1 sting (1d4 + poison); Move 6 (Fly 16); Save 16; CL/XP 6/400; Special: Poison tail, polymorph, regenerate, immune to fire.

| *Yizak the Strong, Paladin Lvl 2*: HP 15; AC 2 [17]; Save 15; CL/XP 3/60; Special: Detect evil, immune to disease, lay on hands (4 hp/rd) – all suspended until atonement.

9. Vomitorium: This terrible room is visited by sickened revelers and filled with a terrible stench (pass a saving throw or become nauseated, suffering a -2 penalty to all d20 rolls and movement halved). The room is attended by a living stone statue (pink marble, made to look like Venus) that cleans things up and guards access to the stairs that lead down to [1] on Level Three (see NOD #6, coming in December).

| *Living Stone Statue*: HD 5+5 (26 hp); AC 3 [16]; Atk 2 lava spray (2d6); Move 9; Save 12; CL/XP 5/240; Special: Spray lava from fingertips.

10. Captive Elemental: The doors to this room are locked with complex mechanisms (-2 or -10% to open). In the center of the bare room is a large, iron chest, also locked. Inside this chest is a smaller chest with a more complex lock (-2 / -10% to open). A third chest is inside this one with a normal lock and a poisoned needle trap. This last chest contains a small sal volatile elemental – essentially an elemental composed of smelling salts. It is the arch-enemy of the wine elemental, and its presence instantly ends drunkenness and sleeping. There is a 30% chance that they angry elemental attacks his liberators – otherwise he dashes off looking for the wine elemental. Upon killing the wine elemental, its spirit will flee our dimension, leaving only its constituent elements.

| *Sal Volatile Elemental*: HD 6 (25 hp); AC 2 [17]; Atk 1 strike (2d6); Move 6; Save 11; CL/XP 6/400; Special: Tear down stonework.

11. Chamber of Horrors: This room contains a number of torture devices. The doors that lead into the chamber are living doors – bound in iron straps and having scowling, iron faces in the center. The living doors can open or close as they like, but are otherwise considered to be wizard locked. Convincing a living door to open usually requires one to answer a riddle (see samples below).

The torture devices in the room are all animated in a manner similar to the doors. There is an iron maiden that will attempt to swallow victims whole, a dancing fire brand that fights as well as a 3rd level fighting-man and a rack that grabs at people with its ropes, requiring two

successful attacks to strap someone to itself and begin stretching.

| *Living Door*: HD 3+3 (10 hp each); AC 9 [10]; Atk 1 slam (1d6+2); Move 0; Save 14; CL/XP 4/120; Special: Spells, self-locking.

| *Dancing Firebrand*: HD 3 (9 hp); AC 1 [18]; Atk 1 strike (1d4 + 1d4 fire); Move (Fly 12); Save 14; CL/XP 4/120; Special: None.

| *Iron Maiden*: HD 4 (29 hp); AC 2 [17]; Atk 1 slam (1d8); Move 9; Save 13; CL/XP 5/240; Special: Swallow whole on natural 20 – inflicts 3d6 damage.

| *Rack*: HD 4 (10 hp); AC 3 [16]; Atk 1 slam (1d8); Move 12; Save 13; CL/XP 5/240; Special: Grapple, stretch for 1d8 damage per round.

12. Profaned Shrine: This shrine is filled with mosaics of the gods being savaged, tweaked and otherwise humiliated by demons. In the center of the room there is a two-headed crystal statue holding a goblet. One of the heads is male and the other is female and the goblet, when one drinks from the goblet their gender changes, assuming they have a gender. The room is otherwise empty.

13. Feast Hall: This room holds a long table of white oak inlaid with gold. The table holds strange delicacies on silver dishes and in silver bowls, and holds three goblets, one copper, one silver and one gold that hold dark magenta wine that tastes sour and burns the tongue.

14. Groaning Well: This room contains a circular well of rough, uneven grey stones that descends to area [1] on Level Four. The north and south walls hold iron hooks to which one might tie a rope to climb down the well. The northern hook appears solid, but will come loose if more than 100 lb is put on it – dwarves can notice this danger on a roll of 1-2 on 1d6. The well is 50-ft deep and issues forth a deep, low groaning. As one climbs down the well, they will notice gaps in the masonry, gaps through which groaning zombies reach out, attempting to grab an arm or leg and send somebody sprawling. Each round spent in the well causes an attack to be made by a 2 HD zombie. On a successful attack, the victim must pass a saving throw at +2 or fall down the well.

15. Maids in Waiting: This room is filled with thick rugs and plush furniture. Three beautiful maidens with porcelain skin, hair as black as night and large, pleading eyes occupy the room, their ankles chained to the wall by gleaming iron manacles. The maidens have merely to think of something and it is supplied to them, provided it is not a weapon or anything else that can obviously be used to escape. The maidens have dwelled in the dungeon for many years, and each of them is quite insane. The Princess

Ammene is bubbly and vivacious, but falls into catatonic trances on a roll of 1 on 1d6 each turn. Princess Trutha suffers from terrible hallucinations. Finally, Princess Belathet is utterly psychotic. She keeps a dagger hidden in her bodice and uses it as skillfully as a 3rd level assassin.

16. Crawlers: This room is filled with a dozen humans who wriggle about on the ground like worms, gibbering and laughing and attacking any who attempt to pass.

| *Crawlers: HD 1d6; AC 7 [12]; Atk 1 bite (1d3); Move 9; Save 18; CL/XP B/10; Special: None.*

17. Knight of the Florid Face: This room is the lair of the Knight of the Florid Face and his attendants. The knight is garbed in glossy black armor with a full helm and plumes of scarlet and azure atop the helmet. The knight's shield is emblazoned with a grotesque red face, cheeks puffed and eyes closed. His attendants are three duergar wrapped in scarlet satin and wearing striped hosen and slit sleeves. The knight rests here in between tourneys with the Knight of the Brazen Harlot, who resides in area [26]. The knight is far too powerful for a low-level party to fight, and should thus be bargained with or humored rather than attacked.

Treasure: 2,250 sp, 380 gp and a brass necklace set with a sard worth 500 gp.

| *Knight: HD 10 (46 hp); AC 0 [19]; Atk 1 sword (1d8+8); Move 12; Save 5; CL/XP 11/1700; Special: Immune to non-magic weapons.*

| *Duergar: HD 1+1 (16, 12, 10 hp); AC 3 [16]; Atk 1 weapon (1d8); Move 9; Save 17 (13 vs. magic); CL/XP 3/60; Special: Surprise on 1-2 on 1d6, immune to paralysis, poison and illusion, spells.*

18. Trophy Room: This room holds a tarnished brass trophy, a cup of immense design but shoddy workmanship, within a cage of electrified copper bars. Touching the bars causes 1d6 points of electricity damage. The stairs in this room lead down to are [7] on Level Three. The trophy is worth 10 gp, but is filled by a green slime.

19. Silk Worms: This chamber holds three tall, spindly men in the pose of trees. Their faces are twisted in unmoving looks of agony and their feet are buried in black soil. The men have completely lost their minds and can no longer be rescued from this chamber. The man-trees are covered with bloated silk worms, some of them in cocoons. Grey-skinned duergar might be found in this room gathering silk to weave into tunics and pennons.

| *Duergar: HD 1+1; AC 3 [16]; Atk 1 weapon (1d8); Move 9; Save 17 (13 vs. magic); CL/XP 3/60; Special: Surprise on 1-2 on 1d6, immune to paralysis, poison and illusion, spells.*

20. Echo Chamber: This chamber of bare, brown stone is completely empty. Noises in the room are echoed back at high volume and may attract wandering monsters.

21. Armory: This room is an armory, holding spare bits of platemail armor, lances (some with explosive heads), long swords, daggers, flails and maces. A bronze automaton in the shape of a club-footed man with a horned head tends the equipment and does not allow it to be touched.

| *Automaton: HD 1+1 (9 hp); AC 4 [15]; Atk 1 weapon (1d8+1); Move 12; Save 17; CL/XP 2/30; Special: None.*

22. Prisoners: The door to this room is composed of steel bars. Inside the bare room there are four men, humans whose heads are in varying stages of shrinkage. One man's head is only slightly shrunken, while another's head has shriveled to the point of almost disappearing. The smaller the man's head, the lower his intelligence, with the man whose head has almost disappeared has become little more than a dumb beast.

23. Stable: This stable is like something out of a madman's dreams. The portcullis blocking the room is locked. Within are stables holding large, headless men.

| *Headless Men: HD 2; AC 7 [12]; Atk 1 slam (1d3); Move 12; Save 16; CL/XP 2/30; Special: None.*

24. Grooms: The chamber is occupied by four duergar who tend the bizarre steeds in area [23]. The wear coats of blue steel chainmail and pointed helms. Their beards are pointed and quite large and their mustaches are waxed to a point. The men carry long-handled battle axes decorated with ribbons of magenta, purple and rose red.

| *Duergar: HD 1+1 (8, 7, 7, 4 hp); AC 3 [16]; Atk 1 weapon (1d8); Move 9; Save 17 (13 vs. magic); CL/XP 3/60; Special: Surprise on 1-2 on 1d6, immune to paralysis, poison and illusion, spells.*

25. Arena: This room is bare of decoration and is used by the knights in areas [17] and [26] for their nightly combats. In the evenings, the room is occupied by the knights and their attendants, and although they do not attack intruders they do frown upon their games being interrupted.

26. Knight of the Harlot: This room is occupied by the Knight of the Brazen Harlot. He is dressed in silvery armor decorated with scarlet leafwork and florets. His yellow shield is emblazoned with the Whore of Babylon and he always keeps his magic axe (+1 to hit but causes the wielder's hair to grow at a rapid rate) at his side. He is attended by three duergar copper breastplates, green tunics and tights and scarlet shoes with long, pointed toes.

Treasure: 1,390 gp and a potion of fire resistance.

| *Knight: HD 10 (55 hp); AC 0 [19]; Atk 1 sword (1d8+8); Move 12; Save 5; CL/XP 14/2600; Special: Immune to non-magic weapons.*

| *Duergar: HD 1+1 (16, 11, 10 hp); AC 3 [16]; Atk 1 weapon (1d8); Move 9; Save 17 (13 vs. magic); CL/XP 3/60; Special: Surprise on 1-2 on 1d6, immune to paralysis, poison and illusion, spells.*

27. Vaulted Armory: This chamber is the armory of the Knight of the Brazen Harlot. The ceiling in this room is vaulted and 20-ft high. The walls are covered with pegs and shelves holding bits of armor, two coats of chainmail and various weapons. Three bunks here are used by the knight's attendants while they aren't on the job.

28. Arched Chamber: Exiting this room cause scalding hot water to pour from the arched doorway onto the person directly underneath it. The water causes 1d6 points of damage and imposes a -2 penalty to AC and saving throws that rely on dexterity for 1d3 days. A saving throw (add half of the character's armor bonus (no shields) to the saving throw) is allowed to cut the damage in half and ignore the penalty to AC and saving throws.

29. Secret Stairs: This chamber is cloaked in magical darkness that even darkvision and infravision cannot pierce, though bear in mind that it does not extinguish lanterns or torches. The stairs in the room lead down to area [11] on Level Three.

30. Opium Den: This room is an opium den inhabited by caterpillar men. The bizarre creatures look like fat, pale yellow caterpillars covered in swirls of blue and black. They have faces like rotund, sunken eyed men and their stubby legs end in human hands. They lie in the room on their bellies or sides, puffing away on ceramic opium pipes. The room is quite bare of decoration, but the floor is littered with ash and the walls are sticky with the residue of smoke. Thirteen black-skinned creatures that resemble brownies amble about the room attending to the smokers – keeping their pipes lit and cleaning them from time to time, supplying them with their drug, etc. They have two locked chests trapped with lethal poison needles in which they keep blocks of the drug wrapped in waxed paper. They presently have five pounds of opium worth 100 gp per pound, as well as three spare pipes. Opium acts much as a Sleep spell, though those who smoke it really fall into a half sleep. Each time the drug is smoked, one must pass a saving throw at -2 or become addicted per the Geas spell.

The room is filled with sleep-inducing fumes. Each turn spent in the room requires passing a saving throw to avoid the head becoming clouded (-2 to all rolls) for 1d4 hours.

The caterpillar men are all powerful psychics, and their drug-induced revery permits them to travel astrally (per the Astral Spell) in the form of pale skinned men with amethyst eyes. These apparitions retain their psychic might and might be encountered as wandering monsters. In their own bodies, the caterpillar men can be questioned per a Contact Other Plane spell, but their answers are given as almost incomprehensible riddles. To understand a rhyming caterpillar men, the questioner must roll 3d12 under his intelligence score.

| *Black Ouph: HD 1d6; AC 7 [12]; Atk 1 knife (1d4); Move 6; Save 18 (16 vs. spells); CL/XP 1/15; Special: Hypnotism, phantom force at will.*

| *Caterpillar Man: HD 1d6; AC 9 [10]; Atk 1 slam (1d3); Move 6; Save 18; CL/XP A/5; Special: None.*

31. Glowing Pool: The stairs leading into this room go down, and the room is filled with 2 to 3 feet of water that glows as brightly as a full moon. Walking through the room stains the legs with the phosphorescence, making it impossible for glowing people to surprise monsters. Moreover, there is a decomposing body in the middle of the pool that one might (1 in 6 chance per character) trip over, plunging their entire body into the glowing water. The body wears rusty chainmail and has a belt pouch that holds a brass key to [39].

32. Light in the Darkness: This chamber is clad with dull, black stone and contains 3 sturdy doors of black bronze. The doors are locked in such a way that all three must be successfully unlocked to allow any of the three to be opened. In the center of the room there is a dull, black pedestal holding a golden plate engraved with the image of the avenging, inviolable Sun. Picking up the plate causes it to glow, throwing golden light throughout the room and into area [31]. This light never attracts wandering monsters, for none of the wandering monsters in the complex will enter this room, even in pursuit. As the plate glows, all within sight must pass a saving throw or be compelled to attack and slay the most wicked member of the adventuring band. It was this plate that contributed to the death of the corpse in [31]. If the wicked party member flees the room and his bewitched comrades follow, they will pass from the influence of the plate.

33. Empty Chamber: This chamber is painted in rich, chocolate tones and the floor is clad in squeaky hardwoods. The faint scent of cigar smoke is evident here.

34. Psychic Trap: This room is non-descript save for a silver statue of a tall man with amethyst eyes. The man has a gaunt face and figure and long beard. He sits in a lotus

position with palms pressed together. A woven mat is on the floor before the statue, along with a bowl containing a reddish-brown cosmetic. Any character who passes by the idol without kneeling on the mat and bowing sets off a psychic shockwave that causes 1d6 points of damage and forces all within the room to pass a saving throw or suffer from a Feeblemind effect that lasts for 1d6 hours. Those who apply the cosmetic to their foreheads as a “third eye” are immune to the shockwave and will not be molested by the astral psychics that wander the halls of this level.

35. Mad Magus’ Study: This secret room was used by the Mad Magus (see [13] on Level One) during his explorations of the dungeon. The ceiling here is low and the room is filled with an acrid, musky odor. It is painted a deep rose color and contains a small writing desk and chair. A secret compartment under the chair holds a spare spellbook of the Mad Magus with the following spells:

1st – Detect Magic, Light, Magic Missile, Protection from Evil, Read Languages, Read Magic

2nd – Detect Invisibility, ESP, Knock, Levitate

3rd – Protection from Normal Missiles, Rope Trick

36. Rubber Room: This room’s walls, ceiling and floor are composed of a thick, rubbery substance. One must take when walking in the room not to bounce violently to the ceiling or against another wall. The secret door can be opened by letting out a piercing scream, triggering the wall to open like a sphincter.

37. Tin Room: The walls, ceiling and floor of this room are clad in squares of tin, each about 4-sq ft in size. The plates depict men and women in the throes of ecstatic dance. The eyes of the figures in the tin types seem to follow people around the room. Sleeping in the room over night forces people to pass a saving throw or be sucked into an tin square, dancing with the cultists of Izrigul for eternity.

38. Patchwork Women: This room is guarded by three patchwork women (see wandering monsters above). The secret doors here really just illusory walls.

| *Patchwork Woman: HD 3 (20 hp); AC 9 [10]; Atk 2 fists (1d6); Move 8; Save 12; CL/XP 6/400; Special: Immune to most spells, but slowed by fire and cold and healed by lightning, lantern acts as a Cause Fear spell.*

39. Aviary: This room contains ten wooden cages holding crystalline birds. Each bird is brightly colored and gives out a song reminiscent of rubbing one’s wet finger on the rim of a crystal goblet. The birds are worth 100 gp each, but

they never stop singing, and increase the chance of encountering a wandering monster by 1 in 6.

40. Spinning Room: This room is filled with piles of human hair in various shades and contains a spinning wheel. The wheel is used by the hag in [42] to make her thread. An elf or dwarf female who uses the wheel has a 25% chance of producing the special thread. The walls of the room are lined with shelves holding empty spools and silver needles.

41. Stairwell: This room contains grand marble stairs that ascend to area [19] on Level One (see NOD #4). The door to [42] here has a sign in ogre that reads “Alterations While You Wait”.

42. Seamstress: This is the sewing room of Damabad, a hunched, green-skinned hag with iron teeth and iron claws and the strength of an ogress. She wears a patchwork dress and a kerchief over her head and sits on wooden stool sewing together a patchwork woman. With her magic thread she can sew living creatures, or parts of living creatures, together in all manner of horrible shapes. The monstrous parts she sews to a person retain their special abilities, but the subject of the thread becomes wicked.

| *Damabad: HD 3; AC 6 [13]; Atk 1 bite (1d4); Move 9; Save 14; CL/XP 5/240; Special: Gaze causes weakness (Str cut in half for 1d6 turns).*

43. Meat Locker: This room is cool and dry, with walls clad in rough, white stone. The archway leading out of the room has the word “Frigidarium” printed over the top of it, and if this word is spoken while exiting or inside the room, the speaker is encased in ice. The icebound wretch suffers 1d6 points of cold damage per round until the ice is melted away (with 15 points of fire damage) or broken with weapons (15 damage required, but person inside the ice suffers half as much damage per hit). The room is stacked high with bits of people and monsters.

NOTE: The final locations on Level Two of this dungeon, rooms 44-51, and the corridors that connect them share the following characteristics: The walls, ceilings and floors are made of a glassy-steel, and one can see leering faces and wriggling, unwholesome shapes moving behind them, the smell of incense, sickening sweet, permeates the air, along with the sound of invisible chimes and the rhythmic pulse of a large gong, which sounds once ever 10 minutes.

44. Hypno-Room: The walls of this room are marred by five abstract patterns that are actually stun jellies. In the center of the room, from top to bottom, is a corruscating fountain of lights that acts as a hypnotic pattern. Viewers must pass a saving throw or find themselves unsteadied

and fall. There is a 2 in 6 chance that they fall against a stun jelly. Otherwise, they merely fall on the floor and must crawl out of the room on their hands and knees.

| *Stunjelly*: HD 4 (20, 17, 16, 13, 8); AC 7 [12]; Atk 1 slam (1d8); Move 3; Save 13; CL/XP 5/240; Special: Paralyzation.

45. Greasy Bars: This room is empty save for a portcullis blocking the the southern exit. The portcullis is covered in a magical grease that coats the hands, making it difficult to lift, but also making it difficult to wield weapons (-2 to hit) or hold tools for 24 hours.

46. Chantry: This long room is filled with onorous chanting that robs people of their wisdom, eventually driving them mad. Creatures must pass a saving throw each turn they spend in the room or lose 1d4 points of wisdom (returns at the rate of 1 point per day) and accrue a -1 penalty to saving throws against mind control and sleep. The saving throw penalty lasts for 24 hours.

47. Zealots: Ten acolytes, zombie-like and entranced, bow down in this room to a column of pastel flame, a servitor demon of Izrigul. The flames are insubstantial, but can be harmed by magic weapons and spells. Looking upon the column forces one to pass a saving throw or be hypnotised and subject to telepathic suggestions.

| *Acolytes*: HD 1 (4 hp each); AC 7 [12]; Atk 1 strike (1d3+1); Move 12; Save 17; CL/XP 1/15; Special: None.

| *Flaming Column*: HD 4 (16 hp); AC 2 [17]; Atk 1 touch (1d8 cold); Move 9; Save 13; CL/XP 6/400; Special: Hypnosis, suggestion, only harmed by magic weapons and spells.

48. Bleeding Walls: Blood runs down these walls, disappearing in a small hole in the center of the floor. The blood is slippery on the glassy floors, and those not taking care may fall and become coated in the stuff, increasing their chance of encountering wandering monsters by 1. Anyone foolish enough to taste the blood must pass a saving throw or begin a slow, month long transformation into a vampire.

49. Antechamber: This temple antechamber is guarded by six flagellant priests. The priests wear black kilts and no armor and carry barbed scourges. The flagellants are skilled at using the scourges to pull weapons out of people's hands.

| *Flagellant*: HD 2 (9 hp each); AC 9 [10]; Atk 2 scourges (1d4); Move 12; Save 16 (14 vs. paralysis and poison); CL/XP 3/60; Special: +1 to hit and damage, cast one 1st level cleric spell each.



50. Writhing Walls: This rooms walls are made of living serpents. Upon first entering and leaving, each character is subject to one serpent attack (1 HD, bite for 1d3 damage and lethal poison).

51. Temple of Venus Chained: This room has a tall, vaulted ceiling. In the center of the room is a bronze sculpture of the goddess Venus, kneeling and in chains. The sculpture is surrounded by three braziers burning sickening sweet incense. A large gong on one wall is struck every 10 minutes by an entranced priest. In niches in the walls there are three columns of pastel flames (see 47).

Treasure: Hidden in a secret compartment in the base of the sculpture is 3,940 sp, 2,150 gp, a brass pendant engraved with an all-seeing eye worth 200 gp, a piece of amber worth 165 gp and a scroll of remove curse.

| *Flaming Column*: HD 4 (19, 18, 13 hp); AC 2 [17]; Atk 1 touch (1d8 cold); Move 9; Save 13; CL/XP 6/400; Special: Hypnosis, suggestion, only harmed by magic weapons and spells.

JMS

Mystery Men !

By John M. Stater

So you've spent your hard-earned money on your favorite fantasy RPG and now your gaming group has developed a desire for some two-fisted, capes and cowls, super powered gaming. Option one: Spend some more cash on a new set of rules. Option two: We'll call it the reuse/recycle option. Turn your fantasy rpg into a super-power rpg. Thanks to the concept of magic spells, most of what you need to duplicate comic book crusaders is already present in your fantasy rules. All you really need are a few guidelines and house rules to make it work. The following article aims to show you how.

ABILITY SCORES

The traditional 3 to 18 range of six ability scores works fine for a super-powered game, provided you adjust a few definitions. Where a score of 9 to 11 is usually represents average for human beings, super-beings need more room to shine. For a super-game, assume that most normal human beings have a score of 1 to 6. Scores of 7 or more represent super-human abilities. Ability score bonuses kick in at a score of 4, and improve every three points thereafter.

ABILITY SCORE	ABILITY MODIFIER
1	-1
2-3	+0
4-6	+1
7-9	+2
10-12	+3
13-15	+4
16-17	+5
18-20	+6
21-23	+7
24-26	+8
27-29	+9
30-32	+10

You get a pool of 14 dice to roll your hero's ability scores. For each ability score, you choose how many dice you roll and remove them from the pool, with the stipulation that you have to roll at least one dice for each ability score.

For example, a player could choose to roll 5 dice for strength, 1 dice for intelligence, 1 dice for wisdom, 3 dice



for dexterity, 3 dice for constitution and 1 dice for charisma. This would, on average, give these ability scores:

STR	17	+5 bonus to melee attacks and damage
INT	3	no bonuses
WIS	3	no bonuses
DEX	10	+3 bonus to Armor Class and missile attacks
CON	10	+3 hit points per level
CHA	3	no bonuses

The set of rules you choose to convert into a super-powers game will dictate what kinds of bonuses are attached to each ability score. Since henchmen are usually only used by villains, a Referee might convert henchmen into contacts that are willing to aid a hero – the chief of police, for example, or a reporter.

HEROIC FEATS

Heroic feats of daring-do are part and parcel of a super-powered game, and are most easily handled by allowing basic ability score checks – i.e. roll 1d20 and aim to roll lower than the most relevant ability score, with penalties applied by the Referee based on the difficulty of the task. A character trying to leap to the top of a five story building, for example, would roll against strength.

CLASS & LEVELS

For simplicities sake, all heroes in the game are treated as fighters and use the fighter's Hit Dice, combat and saving throw values.

EXPERIENCE POINTS

Heroes and villains are built using experience points. At the beginning of the game, the Referee decides how many experience points are available to the players to spend on super-powers. Anything not spent on super powers goes toward determining the character's starting level.

For example, a Referee decides that players in his current game begin with 20,000 XP for character creation. One player spends 15,000 XP on powers, leaving him with 5,000 XP to determine his level. Another player might spend only 5,000 XP on powers, leaving him with 15,000 XP to determine his level.

As experience points are earned, they can be spent to add new powers, upgrade existing powers (see below) or simply applied to the hero's experience point total, which determined level.

POWERS

All of the super-powers in the game are represented by spells. The number of spells, and their level and effects differ from one system to another, so different systems will produce different kinds of heroes.

Powers are purchased with experience points using the following formula:

$$\text{Spell Level} \times \text{Caster Level} \times 100 \text{ XP}$$

Spell level refers to the level of the spell, be it a 1st level spell, 4th level spell or 9th level spell.

Caster level refers to the effective level of the person casting the spell, since many spells base their variables on the level of the spell caster. Magic Missile, for example, usually determines the number of missiles one can cast on the level of the spell caster. Fireball determines how many damage dice you roll based on the level of the spell caster.

The table above charts out the costs of super powers.

A spell's duration translates into the duration of the power for a single fight scene. Outside of a fight, powers are usable at will, and thus have no functional limit to their duration. Spells like Haste are assumed to only work on the

CASTER LEVEL	SPELL LEVEL								
	1	2	3	4	5	6	7	8	9
1	100	-	-	-	-	-	-	-	-
2	200	-	-	-	-	-	-	-	-
3	300	600	-	-	-	-	-	-	-
4	400	800	-	-	-	-	-	-	-
5	500	1,000	1,500	-	-	-	-	-	-
6	600	1,200	1,800	-	-	-	-	-	-
7	700	1,400	2,100	2,800	-	-	-	-	-
8	800	1,600	2,400	3,200	-	-	-	-	-
9	900	1,800	2,700	3,600	4,500	-	-	-	-
10	1,000	2,000	3,000	4,000	5,000	-	-	-	-
11	1,100	2,200	3,300	4,400	5,500	6,600	-	-	-
12	1,200	2,400	3,600	4,800	6,000	7,200	-	-	-
13	1,300	2,600	3,900	5,200	6,500	7,800	9,100	-	-
14	1,400	2,800	4,200	5,600	7,000	8,400	9,800	-	-
15	1,500	3,000	4,500	6,000	7,500	9,000	10,500	12,000	-
16	1,600	3,200	4,800	6,400	8,000	9,600	11,200	12,800	-
17	1,700	3,400	5,100	6,800	8,500	10,200	11,900	13,600	15,300
18	1,800	3,600	5,400	7,200	9,000	10,800	12,600	14,400	16,200
19	1,900	3,800	5,700	7,600	9,500	11,400	13,300	15,200	17,100
20	2,000	4,000	6,000	8,000	10,000	12,000	14,000	16,000	18,000

hero with the power, rather than being something the hero can “cast” on others. If a player wants such a power to work on others, the experience point cost is doubled.

It is up to a player to describe how his powers operate (i.e. are they magical powers, functions of high-tech battle armor, aspects of alien physiology).

Because low level characters gain levels more quickly than high level characters, it would be possible, using these rules as written, for a new character to load up on super-powers, come in at a low level, and then quickly catch up to players who opted to take more levels and fewer powers. For this reason, a -5% penalty is applied to earned experience points for every 3,000 XP spent on super-powers at character creation.

SAMPLE CHARACTER: MINERVA

We’ll pretend that Minerva is a new character being created for a game, and that her player’s referee has decided that players may spend 15,000 XP on character creation.

First, Minerva’s player needs to roll ability scores. Out of the pool of 14 dice, Minerva’s player assigns them as follows: Strength 4, Intelligence 1, Wisdom 2, Dexterity 3, Constitution 3 and Charisma 2. After rolling the dice, Minerva has the following ability scores and bonuses:

Strength: 13 / +4
Intelligence: 5 / +1
Wisdom: 10 / +3
Dexterity: 15 / +4
Constitution: 7 / +2
Charisma: 10 / +3

Minerva’s player now looks at super-powers. He decides that Minerva is going to be a pretty standard Golden Age hero, and selects the following powers (using the SRD for reference):

POWER	CASTER LEVEL	COST
Bull’s Strength	3	600
Fly	5	1,500
Haste	5	1,500
Heroism	5	1,500
Stoneskin	10	4,000
Total		9,100

Bull’s Strength allows her to boost her strength by +4 for 3 minutes. Stoneskin will allow her to absorb 100 points of damage before the power stops working.

Minerva’s player now has 5,900 experience points left to figure out her character’s level. For most old school games, this would translate into a 3rd level fighter. Thus, Minerva will have the attack bonuses, Hit Dice and saving throws of a 3rd level fighter, along with the power to fly, move at high speed, bonuses to strength, fighting ability and resistant to most damage. All in all, a pretty powerful woman.

FATAL FLAWS & WEAKNESSES

Every character, hero or villain, should have a specific weakness or flaw that will be their doom if discovered. This is kept secret, even from the Referee, but should be something that can be discovered. Wide latitude is allowed here, and players and the Referee must be able to trust one another to come up with a valid weakness.

EQUIPMENT

For simplicity’s sake, translate gold pieces into dollars and don’t worry about the realism of the prices involved. Mystery men don’t spend much time in comic books shopping. The following game stats can be used for modern pieces of equipment.

Pistol: One attack per round, 1d10 damage.





Rifle: One attack per round, 2d6 damage.

Machine Gun: Two attacks per round at 1d10 damage or one attack per round at 2d6 damage.

Laser Weapons: As the firearms above, but +1d6 damage.

Vehicles: Treat vehicles as monsters under the control of their driver.

Motorcycle: HD 3 (15 hp); AC 5 [14]; Atk 1 ram (2d6); Move 150.

Car: HD 5 (25 hp); AC 4 [15]; Atk 1 ram (3d6); Move 120.

Tank: HD 10 (15 hp); AC 1 [18]; Atk 1 cannon (6d6); Move 100.

Locomotive: HD 15 (15 hp); AC 3 [16]; Atk 1 ram (6d6); Move 400.

Fighter Jet: HD 20 (100 hp); AC 3 [16]; Atk 1 cannon (4d6) or 1 missile (8d6); Move 3500.

SAMPLE HEROES AND VILLAINS

All of these sample heroes and villains use the System Reference Document as their source for powers.

THE SINISTER SHROUD (10,000 XP)

The Sinister Shroud is a pulp-style hero, a two-fisted tough guy who walks the mean streets dealing out justice without mercy. His alter ego is James Gardiner, wealthy man about town. James became the Sinister Shroud when his parents were murdered by the rackets when his father, a high-powered lawyer, refused to defend Boss Greene and instead produced evidence that convicted him for tax evasion. The Shroud operates out of a secret base beneath his parent's mausoleum and drives a bullet-proof hearse.

LEVEL 3 | HP 24 | AC 13 | XP 7,700

STR 11 | INT 6 | WIS 16 | DEX 11 | CON 11 | CHA 9

Background: Playboy, but trained as a detective

Powers: Heroism (CL 5)

Gadgets: Darkvision (CL 3), Jump (CL 1), Shock. Grasp (CL 1)

Equipment: Grey shroud/cowl, night goggles, pistol, spring-loaded boots, shock gloves

PROFESSOR SINN (10,000 XP)

By day, Professor Harvey Jones teaches sociology at St. Barnabus College in Gothic City. By night, he runs the most powerful gang in the city as Professor Sinn. Sinn is a master hypnotist, charismatic leader and mastermind at committing crime. He has clashed repeatedly with the Sinister Shroud, but has yet to be captured.

LEVEL 3 | HP 24 | AC 10 | XP 5,500

STR 1 | INT 7 | WIS 15 | DEX 6 | CON 2 | CHA 18

Background: College professor, hypnotist

Powers: Hypnotism (CL 5), Hypnotic Pattern (CL 5), Suggestion (CL 5)

Gadget: Poison (CL 5)

Equipment: Cane-sword with poisoned blade

ATOMIC FRANKENSTEIN (50,000 XP)

Atomic Frankenstein is an android manufactured by the eccentric Dr. Voltimer. Possessing the mind of deceased test pilot Roger "Rip" Kord, he defends Lake City from monsters, aliens and super powered villains.

LEVEL 5 | HP 48 | AC 10 | XP 31,600

STR 13 | INT 7 | WIS 4 | DEX 3 | CON 12 | CHA 6

Background: Test pilot, military

Powers: Bear's Endurance (CL 3), Bull's Strength (CL 3), Earthquake (CL 15), Globe of Invulnerability (CL 15), Jump (CL 10), Longstrider (CL 1), Shout (CL 7), Sound Burst (CL 5), Stoneskin (CL 10)

VENUS, QUEEN OF CRIME (50,000 XP)

Venus is the undisputed Queen of Crime in lovely Lake City. A model who was fired on her 30th birthday, she has dedicated herself to living the high life at the expense of a society that turned its back on her. She is primarily known for committing crimes with a beauty theme, i.e. stealing a statue of Venus or developing a shade of lipstick that turns women into zombies.

LEVEL 6 | HP 19 | AC 12 | XP 32,000

STR 3 | INT 6 | WIS 12 | DEX 7 | CON 5 | CHA 20

Background: Model

Powers: Eagle's Splendor (CL 5), Enthrall (CL 5)

Gadgets: Dominate Person (CL 20), Entangle (CL 10), Mirror Image (CL 5), Solid Fog (CL 10)

Equipment: Lipstick (Dominate Person), Powder Puff (Solid Fog), Mirror (Mirror Image), Hair Extensions (Entanglement), Helicopter

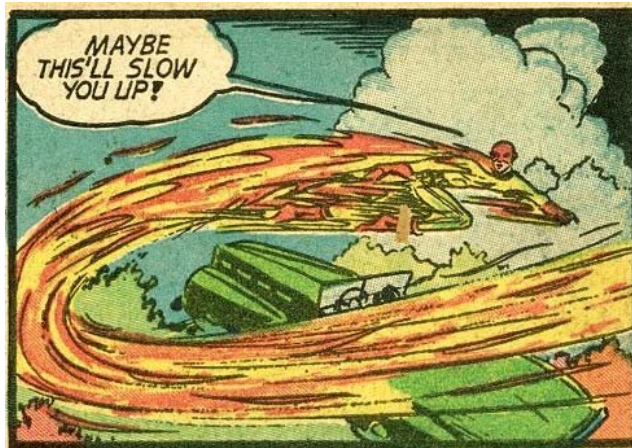
HYPER-MAN (100,000 XP)

Born in Atlantis 10,000 years ago, Hyper-Man was once Prince Grondo. His mind was projected forward in time as Atlantis sank beneath the waves, taking possession of young Steve Zeller, born to a poor family on the tough south side of Lake City. Prince Grondo now serves as Steve's mentor and advisor, and when the magic word "Zap!" is uttered, Steve transforms into Hyper-Man, defender of freedom.

LEVEL 6 | HP 42 | AC 11 | XP 100,000

STR 10 | INT 10 | WIS 9 | DEX 6 | CON 7 | CHA 3

Background: Atlantean prince, student



Powers: Bear's Endurance (CL 5), Bull's Strength (CL 5), Cat's Grace (CL 5), Chain Lightning (CL 11), Fly (CL 10), Globe of Invulnerability (CL 11), Haste (CL 5), Heroism (CL 5), Lightning Bolt (CL 10), Moment of Presence (CL 15), Stoneskin (CL 10), Time Stop (CL 17)

MAX MANGOR, SUPER GENIUS (100,000 XP)

Max Mangor was born on the same street as Steve Zeller, but many years earlier. A bookish lad, he was picked on and tormented relentlessly, and eventually decided that he would have his revenge. He worked hard and earned a scholarship to Lakeside University, where he quickly became renowned as a genius of the first order. Starting his own avionics company, Max Mangor became a celebrated name in Lake City, and secretly its greatest enemy, for Max Mangor has vowed to conquer the world!

LEVEL 5 | HP 33 | AC 10 | XP 24,000

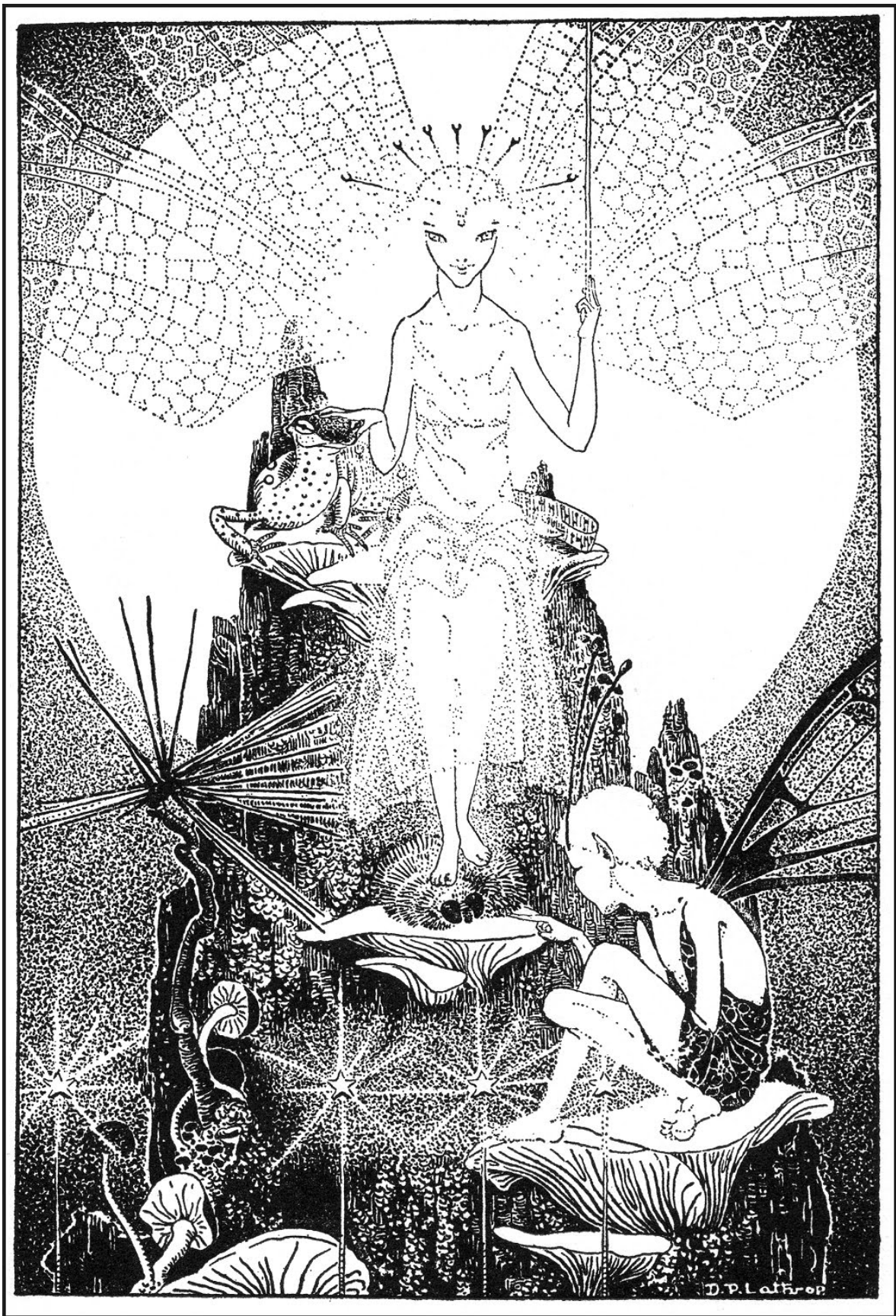
STR 1 | INT 23 | WIS 9 | DEX 3 | CON 4 | CHA 15

Background: Scientist

Gadgets: Crushing Hand (CL 20), Control Weather (CL 20), Disintegrate (CL 20), Enlarge Person (CL 20), Magic Missile (CL 20), Polar Ray (CL 20), Rage (CL 20), Reduce Person (CL 20), Scorching Ray (CL 20)

Equipment: A seemingly endless array of colored rays fired from ray gun (see gadgets above).

JMS



Dorothy Lathrop (1922)

Phantastes, Part 4

By George MacDonald

This month, NOD™ continues its serialization of George MacDonald's *Phantastes*, an early work of fantastic fiction that inspired the likes of J. R. R. Tolkien, C. S. Lewis and Lewis Carroll. Like last month, this edition is annotated with ideas and statistics useful for pen & paper gamers.

JMS

IX

*"O lady! we receive but what we give,
And in our life alone does nature live:
Ours is her wedding garments ours her shroud!*

.

*Ah! from the soul itself must issue forth,
A light, a glory, a fair luminous cloud,*

*Enveloping the Earth –
And from the soul itself must there be sent
A sweet and potent voice of its own birth,
Of all sweet sounds the life and element!"*

-

COLERIDGE.

From this time, until I arrived at the palace of Fairy Land, I can attempt no consecutive account of my wanderings and adventures. Everything, henceforward, existed for me in its relation to my attendant. What influence he exercised upon everything into contact with which I was brought, may be understood from a few detached instances. To begin with this very day on which he first joined me: after I had walked heartlessly along for two or three hours, I was very weary, and lay down to rest in a most delightful part of the forest, carpeted with wild flowers. I lay for half an hour in a dull repose, and then got up to pursue my way. The flowers on the spot where I had lain were crushed to the earth: but I saw that they would soon lift their heads and rejoice again in the sun and air. Not so those on which my shadow had lain. The very outline of it could be traced in the withered lifeless grass, and the scorched and shrivelled flowers which stood there, dead, and

hopeless of any resurrection. I shuddered, and hastened away with sad forebodings.

In a few days, I had reason to dread an extension of its baleful influences from the fact, that it was no longer confined to one position in regard to myself. Hitherto, when seized with an irresistible desire to look on my evil demon (which longing would unaccountably seize me at any moment, returning at longer or shorter intervals, sometimes every minute), I had to turn my head backwards, and look over my shoulder; in which position, as long as I could retain it, I was fascinated. But one day, having come out on a clear grassy hill, which commanded a glorious prospect, though of what I cannot now tell, my shadow moved round, and came in front of me. And, presently, a new manifestation increased my distress. For it began to coruscate, and shoot out on all sides a radiation of dim shadow. These rays of gloom issued from the central shadow as from a black sun, lengthening and shortening with continual change. But wherever a ray struck, that part of earth, or sea, or sky, became void, and desert, and sad to my heart. On this, the first development of its new power, one ray shot out beyond the rest, seeming to lengthen infinitely, until it smote the great sun on the face, which withered and darkened beneath the blow. I turned away and went on. The shadow retreated to its former position; and when I looked again, it had drawn in all its spears of darkness, and followed like a dog at my heels.

Once, as I passed by a cottage, there came out a lovely fairy child, with two wondrous toys, one in each hand. The one was the tube through which the fairy-gifted poet looks when he beholds the same thing everywhere; the other that through which he looks when he combines into new forms of loveliness those images of beauty which his own choice has gathered from all regions wherein he has travelled. Round the child's head was an aureole of emanating rays. As I looked at him in wonder and delight, round crept from behind me the something dark, and the child stood in my shadow. Straightway he was a commonplace boy, with a rough

broad-brimmed straw hat, through which brim the sun shone from behind. The toys he carried were a multiplying-glass and a kaleidoscope. I sighed and departed.

One evening, as a great silent flood of western gold flowed through an avenue in the woods, down the stream, just as when I saw him first, came the sad knight, riding on his chestnut steed.

But his armour did not shine half so red as when I saw him first.

Many a blow of mighty sword and axe, turned aside by the strength of his mail, and glancing adown the surface, had swept from its path the fretted rust, and the glorious steel had answered the kindly blow with the thanks of returning light. These streaks and spots made his armour look like the floor of a forest in the sunlight. His forehead was higher than before, for the contracting wrinkles were nearly gone; and the sadness that remained on his face was the sadness of a dewy summer twilight, not that of a frosty autumn morn. He, too, had met the Alder-maiden as I, but he had plunged into the torrent of mighty deeds, and the stain was nearly washed away. No shadow followed him. He had not entered the dark house; he had not had time to open the closet door. "Will he ever look in?" I said to myself. "MUST his shadow find him some day?" But I could not answer my own questions.

We travelled together for two days, and I began to love him. It was plain that he suspected my story in some degree; and I saw him once or twice looking curiously and anxiously at my attendant gloom, which all this time had remained very obsequiously behind me; but I offered no explanation, and he asked none. Shame at my neglect of his warning, and a horror which shrunk from even alluding to its cause, kept me silent; till, on the evening of the second day, some noble words from my companion roused all my heart; and I was at the point of falling on his neck, and telling him the whole story; seeking, if not for helpful advice, for of that I was hopeless, yet for the comfort of sympathy – when round

slid the shadow and inwrap my friend; and I could not trust him.

The glory of his brow vanished; the light of his eye grew cold; and I held my peace. The next morning we parted.

But the most dreadful thing of all was, that I now began to feel something like satisfaction in the presence of the shadow. I began to be rather vain of my attendant, saying to myself, "In a land like this, with so many illusions everywhere, I need his aid to disenchant the things around me. He does away with all appearances, and shows me things in their true colour and form. And I am not one to be fooled with the vanities of the common crowd. I will not see beauty where there is none. I will dare to behold things as they are. And if I live in a waste instead of a paradise, I will live knowing where I live." But of this a certain exercise of his power which soon followed quite cured me, turning my feelings towards him once more into loathing and distrust. It was thus:

Fairy Shadows

A fairy shadow is a reflection of despair and hopelessness born of one's own soul. It follows a person wherever they go and destroys their ability to see illusion, which, of course, is reality in Fairyland. The shadow's power correlates to its owner's misery, and hope and joy can made it weak.

One bright noon, a little maiden joined me, coming through the wood in a direction at right angles to my path. She came along singing and dancing, happy as a child, though she seemed almost a woman. In her hands – now in one, now in another – she carried a small globe, bright and clear as the purest crystal. This seemed at once her plaything and her greatest treasure. At one moment, you

would have thought her utterly careless of it, and at another, overwhelmed with anxiety for its safety. But I believe she was taking care of it all the time, perhaps not least when least occupied about it. She stopped by me with a smile, and bade me good day with the sweetest voice. I felt a wonderful liking to the child – for she produced on me more the impression of a child, though my understanding told me differently. We talked a little, and then walked on together in the direction I had been pursuing. I asked her about the globe she carried, but getting no definite answer, I held out my hand to take it. She drew back, and said, but smiling almost invitingly the while, "You must not touch it;" – then, after a moment's pause – "Or if you do, it must be very gently." I touched it with a finger. A slight vibratory motion

arose in it, accompanied, or perhaps manifested, by a faint sweet sound. I touched it again, and the sound increased. I touched it the third time: a tiny torrent of harmony rolled out of the little globe. She would not let me touch it any more.

We travelled on together all that day. She left me when twilight came on; but next day, at noon, she met me as before, and again we travelled till evening. The third day she came once more at noon, and we walked on together. Now, though we had talked about a great many things connected with Fairy Land, and the life she had led hitherto, I had never been able to learn anything about the globe. This day, however, as we went on, the shadow glided round and inwrapt the maiden. It could not change her. But my desire to know about the globe, which in his gloom began to waver as with an inward light, and to shoot out flashes of many-coloured flame, grew irresistible. I put out both my hands and laid hold of it. It began to sound as before. The sound rapidly increased, till it grew a low tempest of harmony, and the globe trembled, and quivered, and throbbed between my hands. I had not the heart to pull it away from the maiden, though I held it in spite of her attempts to take it from me; yes, I shame to say, in spite of her prayers, and, at last, her tears. The music went on growing in, intensity and complication of tones, and the globe vibrated and heaved; till at last it burst in our hands, and a black vapour broke upwards from out of it; then turned, as if blown sideways, and enveloped the maiden, hiding even the shadow in its blackness. She held fast the fragments, which I abandoned, and fled from me into the forest in the direction whence she had come, wailing like a child, and crying, "You have broken my globe; my globe is broken—my globe is broken!" I followed her, in the hope of comforting her; but had not pursued her far, before a sudden cold gust of wind bowed the tree-tops above us, and swept through their stems around us; a great cloud overspread the day, and a fierce tempest came on, in which I lost sight of her. It lies heavy on my heart to this hour. At night, ere I fall asleep, often, whatever I may be thinking about, I suddenly hear her voice, crying out, "You have broken my globe; my globe is broken; ah, my globe!"

Here I will mention one more strange thing; but whether this peculiarity was owing to my shadow at all, I am not able to assure myself. I came to a village, the inhabitants of which could not at first sight be distinguished from the dwellers in our land. They rather avoided than sought my company, though they were very pleasant when I addressed them. But at last I

observed, that whenever I came within a certain distance of any one of them, which distance, however, varied with different individuals, the whole appearance of the person began to change; and this change increased in degree as I approached. When I receded to the former distance, the former appearance was restored. The nature of the change was grotesque, following no fixed rule. The nearest resemblance to it that I know, is the distortion produced in your countenance when you look at it as reflected in a concave or convex surface – say, either side of a bright spoon. Of this phenomenon I first became aware in rather a ludicrous way. My host's daughter was a very pleasant pretty girl, who made herself more agreeable to me than most of those about me. For some days my companion-shadow had been less obtrusive than usual; and such was the reaction of spirits occasioned by the simple mitigation of torment, that, although I had cause enough besides to be gloomy, I felt light and comparatively happy. My impression is, that she was quite aware of the law of appearances that existed between the people of the place and myself, and had resolved to amuse herself at my expense; for one evening, after some jesting and raillery, she, somehow or other, provoked me to attempt to kiss her. But she was well defended from any assault of the kind. Her countenance became, of a sudden, absurdly hideous; the pretty mouth was elongated and otherwise amplified sufficiently to have allowed of six simultaneous kisses. I started back in bewildered dismay; she burst into the merriest fit of laughter, and ran from the room. I soon found that the same undefinable law of change operated between me and all the other villagers; and that, to feel I was in pleasant company, it was absolutely necessary for me to discover and observe the right focal distance between myself and each one with whom I had to do. This done, all went pleasantly enough. Whether, when I happened to neglect this precaution, I presented to them an equally ridiculous appearance, I did not ascertain; but I presume that the alteration was common to the approximating parties. I was likewise unable to determine whether I was a necessary party to the production of this strange transformation, or whether it took place as well, under the given circumstances, between the inhabitants themselves.

X

*"From Eden's bowers the full-fed rivers flow,
To guide the outcasts to the land of woe:
Our Earth one little toiling streamlet yields.
To guide the wanderers to the happy fields."*

After leaving this village, where I had rested for nearly a week, I travelled through a desert region of dry sand and glittering rocks, peopled principally by goblin-fairies. When I first entered their domains, and, indeed, whenever I fell in with another tribe of them, they began mocking me with offered handfuls of gold and jewels, making hideous grimaces at me, and performing the most antic homage, as if they thought I expected reverence, and meant to humour me like a maniac. But ever, as soon as one cast his eyes on the shadow behind me, he made a wry face, partly of pity, partly of contempt, and looked ashamed, as if he had been caught doing something inhuman; then, throwing down his handful of gold, and ceasing all his grimaces, he stood aside to let me pass in peace, and made signs to his companions to do the like. I had no inclination to observe them much, for the shadow was in my heart as well as at my heels. I walked listlessly and almost hopelessly along, till I arrived one day at a small spring; which, bursting cool from the heart of a sun-heated rock, flowed somewhat southwards from the direction I had been taking. I drank of this spring, and found myself wonderfully refreshed. A kind of love to the cheerful little stream arose in my heart. It was born in a desert; but it seemed to say to itself, "I will flow, and sing, and lave my banks, till I make my desert a paradise." I thought I could not do better than follow it, and see what it made of it. So down with the stream I went, over rocky lands, burning with sunbeams. But the rivulet flowed not far, before a few blades of grass appeared on its banks, and then, here and there, a stunted bush. Sometimes it disappeared altogether underground; and after I had wandered some distance, as near as I could guess, in the direction it seemed to take, I would suddenly hear it again, singing, sometimes far away to my right or left, amongst new rocks, over which it made new cataracts of watery melodies. The verdure on its banks increased as it flowed; other streams joined it; and at last, after many days' travel, I found myself, one gorgeous summer evening, resting by the side of a broad river, with a glorious horse-chestnut tree towering above me, and dropping its blossoms, milk-white and rosy-red, all about me. As I sat, a gush of joy sprang forth in my heart, and over flowed at my eyes.

Through my tears, the whole landscape glimmered in such bewildering loveliness, that I felt as if I were entering Fairy Land for the first time, and some loving hand were waiting to cool my head, and a loving word to warm my heart. Roses, wild roses, everywhere! So plentiful were they, they not only perfumed the air, they

seemed to dye it a faint rose-hue. The colour floated abroad with the scent, and clomb, and spread, until the whole west blushed and glowed with the gathered incense of roses. And my heart fainted with longing in my bosom.

Could I but see the Spirit of the Earth, as I saw once the in dwelling woman of the beech-tree, and my beauty of the pale marble, I should be content. Content! – Oh, how gladly would I die of the light of her eyes! Yea, I would cease to be, if that would bring me one word of love from the one mouth. The twilight sank around, and infolded me with sleep. I slept as I had not slept for months. I did not awake till late in the morning; when, refreshed in body and mind, I rose as from the death that wipes out the sadness of life, and then dies itself in the new morrow. Again I followed the stream; now climbing a steep rocky bank that hemmed it in; now wading through long grasses and wild flowers in its path; now through meadows; and anon through woods that crowded down to the very lip of the water.

At length, in a nook of the river, gloomy with the weight of overhanging foliage, and still and deep as a soul in which the torrent eddies of pain have hollowed a great gulf, and then, subsiding in violence, have left it full of a motionless, fathomless sorrow – I saw a little boat lying. So still was the water here, that the boat needed no fastening. It lay as if some one had just stepped ashore, and would in a moment return. But as there were no signs of presence, and no track through the thick bushes; and, moreover, as I was in Fairy Land where one does very much as he pleases, I forced my way to the brink, stepped into the boat, pushed it, with the help of the tree-branches, out into the stream, lay down in the bottom, and let my boat and me float whither the stream would carry us. I seemed to lose myself in the great flow of sky above me unbroken in its infinitude, except when now and then, coming nearer the shore at a bend in the river, a tree would sweep its mighty head silently above mine, and glide away back into the past, never more to fling its shadow over me. I fell asleep in this cradle, in which mother Nature was rocking her weary child; and while I slept, the sun slept not, but went round his arched way. When I awoke, he slept in the waters, and I went on my silent path beneath a round silvery moon. And a pale moon looked up from the floor of the great blue cave that lay in the abysmal silence beneath.

Why are all reflections lovelier than what we call the reality?—not so grand or so strong, it may be, but

always lovelier? Fair as is the gliding sloop on the shining sea, the wavering, trembling, unresting sail below is fairer still. Yea, the reflecting ocean itself, reflected in the mirror, has a wondrousness about its waters that somewhat vanishes when I turn towards itself. All mirrors are magic mirrors. The commonest room is a room in a poem when I turn to the glass. (And this reminds me, while I write, of a strange story which I read in the fairy palace, and of which I will try to make a feeble memorial in its place.) In whatever way it may be accounted for, of one thing we may be sure, that this feeling is no cheat; for there is no cheating in nature and the simple unsought feelings of the soul. There must be a truth involved in it, though we may but in part lay hold of the meaning. Even the memories of past pain are beautiful; and past delights, though beheld only through clefts in the grey clouds of sorrow, are lovely as Fairy Land. But how have I wandered into the deeper fairyland of the soul, while as yet I only float towards the fairy palace of Fairy Land! The moon, which is the lovelier memory or reflex of the down-gone sun, the joyous day seen in the faint mirror of the brooding night, had rapt me away.

I sat up in the boat. Gigantic forest trees were about me; through which, like a silver snake, twisted and twined the great river. The little waves, when I moved in the boat, heaved and fell with a splash as of molten silver, breaking the image of the moon into a thousand morsels, fusing again into one, as the ripples of laughter die into the still face of joy. The sleeping woods, in undefined massiveness; the water that flowed in its sleep; and, above all, the enchantress moon, which had cast them all, with her pale eye, into the charmed slumber, sank into my soul, and I felt as if I had died in a dream, and should never more awake.

From this I was partly aroused by a glimmering of white, that, through the trees on the left, vaguely crossed my vision, as I gazed upwards. But the trees again hid the object; and at the moment, some strange melodious bird took up its song, and sang, not an ordinary bird-song, with constant repetitions of the same melody, but what sounded like a continuous strain, in which one thought was expressed, deepening in intensity as evolved in progress. It sounded like a welcome already overshadowed with the coming farewell. As in all sweetest music, a tinge of sadness was in every note. Nor do we know how much of the pleasures even of life we owe to the intermingled sorrows. Joy cannot unfold the deepest truths, although deepest truth must be deepest joy. Cometh white-robed

Sorrow, stooping and wan, and flingeth wide the doors she may not enter. Almost we linger with Sorrow for very love.

As the song concluded the stream bore my little boat with a gentle sweep round a bend of the river; and lo! on a broad lawn, which rose from the water's edge with a long green slope to a clear elevation from which the trees receded on all sides, stood a stately palace glimmering ghostly in the moonshine: it seemed to be built throughout of the whitest marble. There was no reflection of moonlight from windows – there seemed to be none; so there was no cold glitter; only, as I said, a ghostly shimmer. Numberless shadows tempered the shine, from column and balcony and tower. For everywhere galleries ran along the face of the buildings; wings were extended in many directions; and numberless openings, through which the moonbeams vanished into the interior, and which served both for doors and windows, had their separate balconies in front, communicating with a common gallery that rose on its own pillars. Of course, I did not discover all this from the river, and in the moonlight. But, though I was there for many days, I did not succeed in mastering the inner topography of the building, so extensive and complicated was it.

Here I wished to land, but the boat had no oars on board. However, I found that a plank, serving for a seat, was unfastened, and with that I brought the boat to the bank and scrambled on shore. Deep soft turf sank beneath my feet, as I went up the ascent towards the palace.

When I reached it, I saw that it stood on a great platform of marble, with an ascent, by broad stairs of the same, all round it. Arrived on the platform, I found there was an extensive outlook over the forest, which, however, was rather veiled than revealed by the moonlight.

Entering by a wide gateway, but without gates, into an inner court, surrounded on all sides by great marble pillars supporting galleries above, I saw a large fountain of porphyry in the middle, throwing up a lofty column of water, which fell, with a noise as of the fusion of all sweet sounds, into a basin beneath; overflowing which, it ran into a single channel towards the interior of the building. Although the moon was by this time so low in the west, that not a ray of her light fell into the court, over the height of the surrounding buildings; yet was the

court lighted by a second reflex from the sun of other lands. For

the top of the column of water, just as it spread to fall, caught the moonbeams, and like a great pale lamp, hung high in the night air, threw a dim memory of light (as it were) over the court below. This court was paved in diamonds of white and red marble. According to my custom since I entered Fairy Land, of taking for a guide whatever I first found moving in any direction, I followed the stream from the basin of the fountain. It led me to a great open door, beneath the ascending steps of which it ran through a low arch and disappeared. Entering here, I found myself in a great hall, surrounded with white pillars, and paved with black and white. This I could see by the moonlight, which, from the other side, streamed through open windows into the hall.

Its height I could not distinctly see. As soon as I entered, I had the feeling so common to me in the woods, that there were others there besides myself, though I could see no one, and heard no sound to indicate a presence. Since my visit to the Church of Darkness, my power of seeing the fairies of the higher orders had gradually diminished, until it had almost ceased. But I could frequently believe in their presence while unable to see them. Still, although I had company, and doubtless of a safe kind, it seemed rather dreary to spend the night in an empty marble hall, however beautiful, especially as the moon was near the going down, and it would soon be dark. So I began at the place where I entered, and walked round the hall, looking for some door or passage that might lead me to a more hospitable chamber. As I walked, I was deliciously haunted with the feeling that behind some one of the seemingly innumerable pillars, one who loved me was waiting for me. Then I thought she was following me from pillar to pillar as I went along; but no arms came out of the faint moonlight, and no sigh assured me of her presence.

At length I came to an open corridor, into which I turned; notwithstanding that, in doing so, I left the light

behind. Along this I walked with outstretched hands, groping my way, till, arriving at another corridor, which seemed to strike off at right angles to that in which I was, I saw at the end a faintly glimmering light, too pale even for moonshine, resembling rather a stray phosphorescence. However, where everything was white, a little light went a great way. So I walked on to the end, and a long corridor it was. When I came up to the light, I found that it proceeded from what looked like silver letters upon a door of ebony; and, to my surprise even in the home of wonder itself, the letters formed the words, THE CHAMBER OF SIR ANODOS. Although I had as yet no right to the

honours of a knight, I ventured to conclude that the chamber was indeed intended for me; and, opening the door without hesitation, I entered. Any doubt as to whether I was right in so doing, was soon dispelled. What to my dark eyes seemed a blaze of light, burst upon me. A fire of large pieces of some sweet-scented wood, supported by dogs of silver, was burning on the hearth, and a bright lamp stood on a table, in the midst of a plentiful meal, apparently awaiting my arrival. But what surprised me more than all, was, that the room was in every respect a copy of my own room, the room whence the little stream from my basin had led me into Fairy Land. There was the very carpet of grass and moss and daisies, which I had myself designed; the curtains of pale blue silk, that fell like a cataract over the windows; the old-fashioned bed,

with the chintz furniture, on which I had slept from boyhood. "Now I shall sleep," I said to myself. "My shadow dares not come here."

I sat down to the table, and began to help myself to the good things before me with confidence. And now I found, as in many instances before, how true the fairy tales are; for I was waited on, all the time of my meal, by invisible hands. I had scarcely to do more than look towards anything I wanted, when it was brought me, just as if it had come to me of itself. My glass was kept filled with the wine I had chosen, until I looked towards another bottle or decanter; when a fresh glass was

The Fairy Palace

Appearing to those whose hearts cry out for it, or perhaps to the power of a magic-user's wish, the Fairy Palace is a place of succor and fulfillment. Each lawful or neutral person who looks will find a room for them there, made in the image of their fondest memories and capable of healing all wounds and rejuvenating all spirits. Shadows lose their power here, but, of course, cannot so easily be driven away.

substituted, and the other wine supplied. When I had eaten and drank more heartily and joyfully than ever since I entered Fairy Land, the whole was removed by several attendants, of whom some were male and some female, as I thought I could distinguish from the way the dishes were lifted from the table, and the motion with which they were carried out of the room. As soon as they were all taken away, I heard a sound as of the shutting of a door, and knew that I was left alone. I sat long by the fire, meditating, and wondering how it would all end; and when at length, wearied with thinking, I betook myself to my own bed, it was half with a hope that, when I awoke in the morning, I should awake not only in my own room, but in my own castle also; and that I should walk, out upon my own native soil, and find that Fairy Land was, after all, only a vision of the night. The sound of the falling waters of the fountain floated me into oblivion.

XI

*"A wilderness of building, sinking far
And self-withdrawn into a wondrous depth,
Far sinking into splendor – without end:
Fabric it seemed of diamond and of gold,
With alabaster domes, and silver spires,
And blazing terrace upon terrace, high
Uplifted."*

- WORDSWORTH.

But when, after a sleep, which, although dreamless, yet left behind it a sense of past blessedness, I awoke in the full morning, I found, indeed, that the room was still my own; but that it looked abroad upon an unknown landscape of forest and hill and dale on the one side – and on the other, upon the marble court, with the great fountain, the crest of which now flashed glorious in the sun, and cast on the pavement beneath a shower of faint shadows from the waters that fell from it into the marble basin below.

Agreeably to all authentic accounts of the treatment of travellers in Fairy Land, I found by my bedside a complete suit of fresh clothing, just such as I was in the habit of wearing; for, though varied sufficiently from the one removed, it was yet in complete accordance with my tastes. I dressed myself in this, and went out. The whole palace shone like silver in the sun. The marble was partly dull and partly polished; and every pinnacle, dome, and turret ended in a ball, or cone, or cusp of

silver. It was like frost-work, and too dazzling, in the sun, for earthly eyes like mine.

I will not attempt to describe the environs, save by saying, that all the pleasures to be found in the most varied and artistic arrangement of wood and river, lawn and wild forest, garden and shrubbery, rocky hill and luxurious vale; in living creatures wild and tame, in gorgeous birds, scattered fountains, little streams, and reedy lakes – all were here. Some parts of the palace itself I shall have occasion to describe more minutely.

For this whole morning I never thought of my demon shadow; and not till the weariness which supervened on delight brought it again to my memory, did I look round to see if it was behind me: it was scarcely discernible. But its presence, however faintly revealed, sent a pang to my heart, for the pain of which, not all the beauties around me could compensate. It was followed, however, by the comforting reflection that, peradventure, I might here find the magic word of power to banish the demon and set me free, so that I should no longer be a man beside myself. The Queen of Fairy Land, thought I, must dwell here: surely she will put forth her power to deliver me, and send me singing through the further gates of her country back to my own land. "Shadow of me!" I said; "which art not me, but which representest thyself to me as me; here I may find a shadow of light which will devour thee, the shadow of darkness! Here I may find a blessing which will fall on thee as a curse, and damn thee to the blackness whence thou hast emerged unbidden." I said this, stretched at length on the slope of the lawn above the river; and as the hope arose within me, the sun came forth from a light fleecy cloud that swept across his face; and hill and dale, and the great river winding on through the still mysterious forest, flashed back his rays as with a silent shout of joy; all nature lived and glowed; the very earth grew warm beneath me; a magnificent dragon-fly went past me like an arrow from a bow, and a whole concert of birds burst into choral song.

The heat of the sun soon became too intense even for passive support. I therefore rose, and sought the shelter of one of the arcades. Wandering along from one to another of these, wherever my heedless steps led me, and wondering everywhere at the simple magnificence of the building, I arrived at another hall, the roof of which was of a pale blue, spangled with constellations of silver stars, and supported by porphyry pillars of a paler red than ordinary. – In this house (I may remark in passing), silver seemed everywhere preferred to gold;

and such was the purity of the air, that it showed nowhere signs of tarnishing. – The whole of the floor of this hall, except a narrow path behind the pillars, paved with black, was hollowed into a huge basin, many feet deep, and filled with the purest, most liquid and radiant water. The sides of the basin were white marble, and the bottom was paved with all kinds of refulgent stones, of every shape and hue.

In their arrangement, you would have supposed, at first sight, that there was no design, for they seemed to lie as if cast there from careless and playful hands; but it was a most harmonious confusion; and as I looked at the play of their colours, especially when the waters were in motion, I came at last to feel as if not one little pebble could be displaced, without injuring the effect of the whole. Beneath this floor of the water, lay the reflection of the blue inverted roof, fretted with its silver stars, like a second deeper sea, clasping and upholding the first. The fairy bath was probably fed from the fountain in the court. Led by an irresistible desire, I undressed, and plunged into the water. It clothed me as with a new sense and its object both in one. The waters lay so close to me, they seemed to enter and revive my heart. I rose to the surface, shook the water from my hair, and swam as in a rainbow, amid the coruscations of the gems below seen through the agitation caused by my motion. Then, with open eyes, I dived, and swam beneath the surface. And here was a new wonder. For the basin, thus beheld, appeared to extend on all sides like a sea, with here and there groups as of ocean rocks, hollowed by ceaseless billows into wondrous caves and grotesque pinnacles. Around the caves grew sea-weeds of all hues, and the corals glowed between; while far off, I saw the glimmer of what seemed to be creatures of human form at home in the waters. I thought I had been enchanted; and that when I rose to the surface, I should find myself miles from land, swimming alone upon a heaving sea; but when my eyes emerged from the waters, I saw above me the blue spangled vault, and the red pillars around. I dived again, and found myself once more in the heart of a great sea. I then arose, and swam to the edge, where I got out easily, for the water reached the very brim, and, as I drew near washed in tiny waves over the black marble border. I dressed, and went out, deeply refreshed.

And now I began to discern faint, gracious forms, here and there throughout the building. Some walked together in earnest conversation. Others strayed alone. Some stood in groups, as if looking at and talking about a picture or a statue. None of them heeded me. Nor

were they plainly visible to my eyes. Sometimes a group, or single individual, would fade entirely out of the realm of my vision as I gazed. When evening came, and the moon arose, clear as a round of a horizon-sea when the sun hangs over it in the west, I began to see them all more plainly; especially when they came between me and the moon; and yet more especially, when I myself was in the shade. But, even then, I sometimes saw only the passing wave of a white robe; or a lovely arm or neck gleamed by in the moonshine; or white feet went walking alone over the moony sward. Nor, I grieve to say, did I ever come much nearer to these glorious beings, or ever look upon the Queen of the Fairies herself. My destiny ordered otherwise.

In this palace of marble and silver, and fountains and moonshine, I spent many days; waited upon constantly in my room with everything desirable, and bathing daily in the fairy bath. All this time I was little troubled with my demon shadow I had a vague feeling that he was somewhere about the palace; but it seemed as if the hope that I should in this place be finally freed from his hated presence, had sufficed to banish him for a time. How and where I found him, I shall soon have to relate.

The third day after my arrival, I found the library of the palace; and here, all the time I remained, I spent most of the middle of the day. For it was, not to mention far greater attractions, a luxurious retreat from the noontide sun. During the mornings and afternoons, I wandered about the lovely neighbourhood, or lay, lost in delicious day-dreams, beneath some mighty tree on the open lawn. My evenings were by-and-by spent in a part of the palace, the account of which, and of my adventures in connection with it, I must yet postpone for a little.

The library was a mighty hall, lighted from the roof, which was formed of something like glass, vaulted over in a single piece, and stained throughout with a great mysterious picture in gorgeous colouring.

The walls were lined from floor to roof with books and books: most of them in ancient bindings, but some in strange new fashions which I had never seen, and which, were I to make the attempt, I could ill describe. All around the walls, in front of the books, ran galleries in rows, communicating by stairs. These galleries were built of all kinds of coloured stones; all sorts of marble and granite, with porphyry, jasper, lapis lazuli, agate, and various others, were ranged in wonderful melody of successive colours. Although the material, then, of which these galleries and stairs were built, rendered

necessary a certain degree of massiveness in the construction, yet such was the size of the place, that they seemed to run along the walls like cords.

Over some parts of the library, descended curtains of silk of various dyes, none of which I ever saw lifted while I was there; and I felt somehow that it would be presumptuous in me to venture to look within them. But the use of the other books seemed free; and day after day I came to the library, threw myself on one of the many sumptuous eastern carpets, which lay here and there on the floor, and read, and read, until weary; if that can be designated as weariness, which was rather the faintness of rapturous delight; or until, sometimes, the failing of the light invited me to go abroad, in the hope that a cool gentle breeze might have arisen to bathe, with an airy invigorating bath, the limbs which the glow of the burning spirit within had withered no less than the glow of the blazing sun without.

One peculiarity of these books, or at least most of those I looked into, I must make a somewhat vain attempt to describe.

If, for instance, it was a book of metaphysics I opened, I had scarcely read two pages before I seemed to myself to be pondering over discovered truth, and constructing the intellectual machine whereby to communicate the discovery to my fellow men. With some books, however, of this nature, it seemed rather as if the process was removed yet a great way further back; and I was trying to find the root of a manifestation, the spiritual truth whence a material vision sprang; or to combine two propositions, both apparently true, either at once or in different remembered moods, and to find the point in which their invisibly converging lines would unite in one, revealing a truth higher than either and differing from both; though so far from being opposed to either, that it was that whence each derived its life and power. Or if the book was one of travels, I found myself the traveller. New lands, fresh experiences, novel customs, rose around me. I walked, I discovered, I fought, I suffered, I rejoiced in my success. Was it a history? I was the chief actor therein. I suffered my own blame; I was glad in my own praise. With a fiction it was the same. Mine was the whole story. For I took the place of the character who was most like myself, and his story was mine; until, grown weary with the life of years condensed in an hour, or arrived at my deathbed, or the end of the volume, I would awake, with a sudden bewilderment, to the consciousness of my present life, recognising the walls and roof around me, and finding I

joyed or sorrowed only in a book. If the book was a poem, the words disappeared, or took the subordinate position of an accompaniment to the succession of forms and images that rose and vanished with a soundless rhythm, and a hidden rime.

In one, with a mystical title, which I cannot recall, I read of a world that is not like ours. The wondrous account, in such a feeble, fragmentary way as is possible to me, I would willingly impart. Whether or not it was all a poem, I cannot tell; but, from the impulse I felt, when I first contemplated writing it, to break into rime, to which impulse I shall give way if it comes upon me again, I think it must have been, partly at least, in verse.

XII

*"Chained is the Spring. The night-wind bold
Blows over the hard earth;
Time is not more confused and cold,
Nor keeps more wintry mirth.*

*"Yet blow, and roll the world about;
Blow, Time – blow, winter's Wind!
Through chinks of Time, heaven peepeth out,
And Spring the frost behind."*

- G. E. M.

They who believe in the influences of the stars over the fates of men, are, in feeling at least, nearer the truth than they who regard the heavenly bodies as related to them merely by a common obedience to an external law. All that man sees has to do with man. Worlds cannot be without an intermundane relationship. The community of the centre of all creation suggests an interradiating connection and dependence of the parts. Else a grander idea is conceivable than that which is already embodied. The blank, which is only a forgotten life, lying behind the consciousness, and the misty splendour, which is an undeveloped life, lying before it, may be full of mysterious revelations of other connexions with the worlds around us, than those of science and poetry. No shining belt or gleaming moon, no red and green glory in a self-encircling twin-star, but has a relation with the hidden things of a man's soul, and, it may be, with the secret history of his body as well. They are portions of the living house wherein he abides.

Through the realms of the monarch Sun
Creeps a world, whose course had begun,
On a weary path with a weary pace,

Before the Earth sprang forth on her race:
But many a time the Earth had sped
Around the path she still must tread,
Ere the elder planet, on leaden wing,
Once circled the court of the planet's king.

There, in that lonely and distant star,
The seasons are not as our seasons are;
But many a year hath Autumn to dress
The trees in their matron loveliness;
As long hath old Winter in triumph to go
O'er beauties dead in his vaults below;
And many a year the Spring doth wear
Combing the icicles from her hair;
And Summer, dear Summer, hath years of June,
With large white clouds, and cool showers at noon:

And a beauty that grows to a weight like grief,
Till a burst of tears is the heart's relief.

Children, born when Winter is king,
May never rejoice in the hoping Spring;
Though their own heart-buds are bursting with joy,
And the child hath grown to the girl or boy;
But may die with cold and icy hours
Watching them ever in place of flowers.
And some who awake from their primal sleep,
When the sighs of Summer through forests creep,
Live, and love, and are loved again;
Seek for pleasure, and find its pain;
Sink to their last, their forsaken sleeping,
With the same sweet odours around them creeping.

Now the children, there, are not born as the children are born in worlds nearer to the sun. For they arrive no one knows how. A maiden, walking alone, hears a cry: for even there a cry is the first utterance; and searching about, she findeth, under an overhanging rock, or within a clump of bushes, or, it may be, betwixt gray stones on the side of a hill, or in any other sheltered and unexpected spot, a little child. This she taketh tenderly, and beareth home with joy, calling out, "Mother, mother" – if so be that her mother lives – "I have got a baby – I have found a child!" All the household gathers round to see; – "WHERE IS IT? WHAT IS IT LIKE? WHERE DID YOU FIND IT?" and such-like questions, abounding. And thereupon she relates the whole story of the discovery; for by the circumstances,

such as season of the year, time of the day, condition of the air, and such like, and, especially, the peculiar and never-repeated aspect of the heavens and earth at the time, and the nature of the place of shelter wherein it is found, is determined, or at least indicated, the nature of the child thus discovered. Therefore, at certain seasons, and in certain states of the weather, according, in part, to their own fancy, the young women go out to look for children. They generally avoid seeking them, though they cannot help sometimes finding them, in places and with circumstances uncongenial to their peculiar likings. But no sooner is a child found, than its claim for protection and nurture obliterates all feeling of choice in the matter. Chiefly, however, in the season of summer, which lasts so long, coming as it does after such long intervals; and mostly in the warm evenings, about the middle of twilight; and principally in the woods and along the river banks, do the maidens go looking for children just as children look for flowers. And ever as the child grows, yea, more and more as he advances in years, will his face indicate to those who understand the spirit of Nature, and her utterances in the face of the world, the nature of the place of his birth, and the other circumstances thereof; whether a clear morning sun guided his mother to the nook whence issued the boy's low cry; or at eve the lonely maiden (for the same woman never finds a second, at least while the first lives) discovers the girl by the glimmer of her white skin, lying in a nest like that of the lark, amid long encircling grasses, and the upward-gazing eyes of the lowly daisies; whether the storm bowed the forest trees around, or the still frost fixed in silence the else flowing and babbling stream.

After they grow up, the men and women are but little together. There is this peculiar difference between them, which likewise distinguishes the women from those of the earth. The men alone have arms; the women have only wings. Resplendent wings are they, wherein they can shroud themselves from head to foot in a panoply of glistening glory. By these wings alone, it may frequently be judged in what seasons, and under what aspects, they were born. From those that came in winter, go great white wings, white as snow; the edge of every feather shining like the sheen of silver, so that they flash and glitter like frost in the sun. But underneath, they are tinged with a faint pink or rose-colour. Those born in spring have wings of a brilliant green, green as grass; and towards the edges the feathers are enamelled like the surface of the grass-blades. These again are white within. Those that are born in summer have wings of a deep rose-colour, lined with pale gold.

And those born in autumn have purple wings, with a rich brown on the inside. But these colours are modified and altered in all varieties, corresponding to the mood of the day and hour, as well as the season of the year; and sometimes I found the various colours so intermingled, that I could not determine even the season, though doubtless the hieroglyphic could be deciphered by more experienced eyes. One splendour, in particular, I remember – wings of deep carmine, with an inner down of warm gray, around a form of brilliant whiteness.

She had been found as the sun went down through a low sea-fog, casting crimson along a broad sea-path into a little cave on the shore, where a bathing maiden saw her lying.

But though I speak of sun and fog, and sea and shore, the world there is in some respects very different from the earth whereon men live. For instance, the waters reflect no forms. To the unaccustomed eye they appear, if undisturbed, like the surface of a dark metal, only that the latter would reflect indistinctly, whereas they reflect not at all, except light which falls immediately upon them. This has a great effect in causing the landscapes to differ from those on the earth. On the stillest evening, no tall ship on the sea sends a long wavering reflection almost to the feet of him on shore; the face of no maiden brightens at its own beauty in a still forest-well. The sun and moon alone make a glitter on the surface. The sea is like a sea of death, ready to engulf and never to reveal: a visible shadow of oblivion. Yet the women sport in its waters like gorgeous sea-birds. The men more rarely enter them. But, on the contrary, the sky reflects everything beneath it, as if it were built of water like ours. Of course, from its concavity there is some distortion of the reflected objects; yet wondrous combinations of form are often to be seen in the overhanging depth. And then it is not shaped so much like a round dome as the sky of the earth, but, more of an egg-shape, rises to a great towering height in the middle, appearing far more lofty than the other. When the stars come out at night, it shows a mighty cupola, "fretted with golden fires," wherein there is room for all tempests to rush and rave.

One evening in early summer, I stood with a group of men and women on a steep rock that overhung the sea. They were all questioning me about my world and the ways thereof. In making reply to one of their questions, I was compelled to say that children are not born in the Earth as with them. Upon this I was assailed with a

whole battery of inquiries, which at first I tried to avoid; but, at last, I was compelled, in the vaguest manner I could invent, to make some approach to the subject in question. Immediately a dim notion of what I meant, seemed to dawn in the minds of most of the women. Some of them folded their great wings all around them, as they generally do when in the least offended, and stood erect and motionless. One spread out her rosy pinions, and flashed from the promontory into the gulf at its foot. A great light shone in the eyes of one maiden, who turned and walked slowly away, with her purple and white wings half disspread behind her. She was found, the next morning, dead beneath a withered tree on a bare hill-side, some miles inland. They buried her where she lay, as is their custom; for, before they die, they instinctively search for a spot like the place of their birth, and having found one that satisfies them, they lie down, fold their wings around them, if they be women, or cross their arms over their breasts, if they are men, just as if they were going to sleep; and so sleep indeed. The sign or cause of coming death is an indescribable longing for something, they know not what, which seizes them, and drives them into solitude, consuming them within, till the body fails. When a youth and a maiden look too deep into each other's eyes, this longing seizes and possesses them; but instead of drawing nearer to each other, they wander away, each alone, into solitary places, and die of their desire. But it seems to me, that thereafter they are born babes upon our earth: where, if, when grown, they find each other, it goes well with them; if not, it will seem to go ill. But of this I know nothing. When I told them that the women on the Earth had not wings like them, but arms, they stared, and said how bold and masculine they must look; not knowing that their wings, glorious as they are, are but undeveloped arms.

But see the power of this book, that, while recounting what I can recall of its contents, I write as if myself had visited the far-off planet, learned its ways and appearances, and conversed with its men and women. And so, while writing, it seemed to me that I had.

The book goes on with the story of a maiden, who, born at the close of autumn, and living in a long, to her endless winter, set out at last to find the regions of spring; for, as in our earth, the seasons are divided over the globe. It begins something like this:

She watched them dying for many a day,
Dropping from off the old trees away,
One by one; or else in a shower

Crowding over the withered flower
 For as if they had done some grievous wrong,
 The sun, that had nursed them and loved them
 so long,
 Grew weary of loving, and, turning back,
 Hastened away on his southern track;
 And helplessly hung each shrivelled leaf,
 Faded away with an idle grief.
 And the gusts of wind, sad Autumn's sighs,
 Mournfully swept through their families;
 Casting away with a helpless moan
 All that he yet might call his own,
 As the child, when his bird is gone for ever,
 Flingeth the cage on the wandering river.
 And the giant trees, as bare as Death,
 Slowly bowed to the great Wind's breath;
 And groaned with trying to keep from groaning
 Amidst the young trees bending and moaning.
 And the ancient planet's mighty sea
 Was heaving and falling most restlessly,
 And the tops of the waves were broken and
 white,
 Tossing about to ease their might;
 And the river was striving to reach the main,
 And the ripple was hurrying back again.
 Nature lived in sadness now;
 Sadness lived on the maiden's brow,
 As she watched, with a fixed, half-conscious
 eye,
 One lonely leaf that trembled on high,
 Till it dropped at last from the desolate bough –
 Sorrow, oh, sorrow! 'tis winter now.
 And her tears gushed forth, though it was but a
 leaf,
 For little will loose the swollen fountain of
 grief:
 When up to the lip the water goes,
 It needs but a drop, and it overflows.

Oh! many and many a dreary year
 Must pass away ere the buds appear:
 Many a night of darksome sorrow
 Yield to the light of a joyless morrow,
 Ere birds again, on the clothed trees,
 Shall fill the branches with melodies.
 She will dream of meadows with wakeful
 streams;
 Of wavy grass in the sunny beams;
 Of hidden wells that soundless spring,
 Hoarding their joy as a holy thing;
 Of founts that tell it all day long
 To the listening woods, with exultant song;

She will dream of evenings that die into nights,
 Where each sense is filled with its own delights,
 And the soul is still as the vaulted sky,
 Lulled with an inner harmony;

And the flowers give out to the dewy night,
 Changed into perfume, the gathered light;
 And the darkness sinks upon all their host,
 Till the sun sail up on the eastern coast –
 She will wake and see the branches bare,
 Weaving a net in the frozen air.

The story goes on to tell how, at last, weary with
 wintriness, she travelled towards the southern regions of
 her globe, to meet the spring on its slow way
 northwards; and how, after many sad adventures, many
 disappointed hopes, and many tears, bitter and fruitless,
 she found at last, one stormy afternoon, in a leafless
 forest, a single snowdrop growing betwixt the borders
 of the winter and spring. She lay down beside it and
 died. I almost believe that a child, pale and peaceful as a
 snowdrop, was born in the Earth within a fixed season
 from that stormy afternoon.

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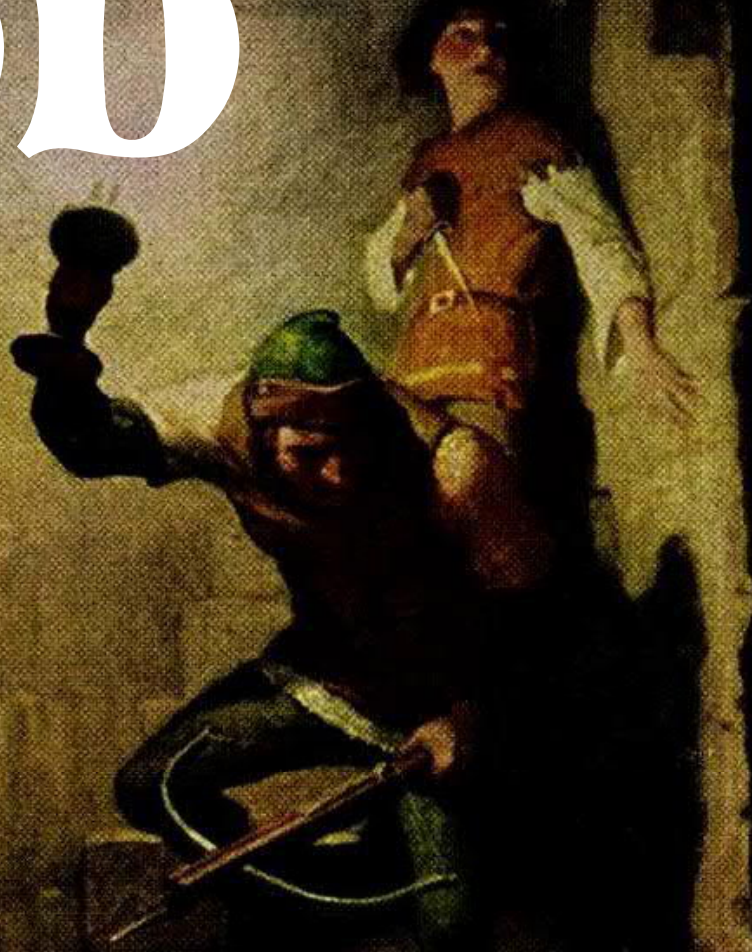
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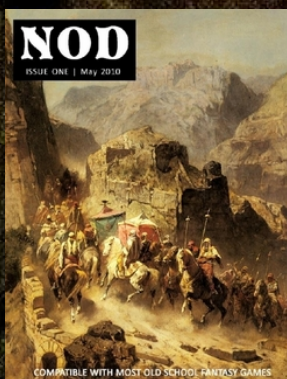
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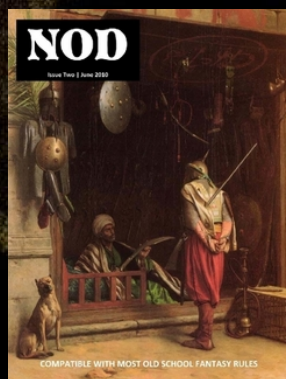
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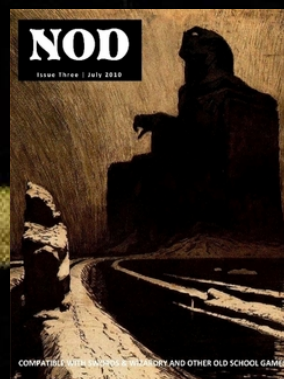
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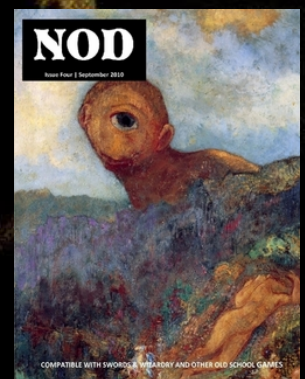
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