

DRAGON WARRIORS

BOOK ONE: DRAGON WARRIORS by Dave Morris

BOOK TWO: THE WAY OF WIZARDRY by Dave Morris

BOOK THREE: THE ELVEN CRYSTALS by Oliver Johnson

BOOK FOUR: OUT OF THE SHADOWS by Dave Morris

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THE ULTIMATE ROLE-PLAYING GAME



Out of the Shadows

Dave Morris

Illustrated by Bob Harvey and Leo Hartas



CORGI BOOKS

DRAGON WARRIORS BOOK FOUR: OUT OF THE SHADOWS

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ASSASSINS

This chapter sets out the rules for a new character Profession: the Assassin. An Assassin is one who makes a craft of murder. Stealth, trickery and poison are the tools of his trade. In the normal world, of course, that trade is a rather unattractive one. Leaving aside the ethical question, eliminating one important NPC (non-player character) after another would not make for very interesting games after a while. Fortunately, the adventuring Assassin of DRAGON WARRIORS has more than one string to his bow. If he has no qualms about such work, he may indeed accept contract killings. But he may also at various times be a tomb-robber, a troubleshooter, an explorer, a bodyguard, a thief, a freebooter and even a hero - just like any other adventurer. The only difference is that where the Knight has his armour and warhorse and the Sorcerer his spells and potions, the Assassin accomplishes his deeds mainly by cunning and guile.

Assassins are much rarer than the other adventuring Professions. Barely one adventurer in a hundred is an Assassin. A player cannot easily get a character who qualifies to be an Assassin, as high scores must be rolled in several characteristics (see below). Even if these rolls are achieved, the final say rests (as always) with the GamesMaster. He may rule that Assassin player-characters have no place in his campaign. Knights, in particular, despise Assassins for their 'cowardly' ways. It would be stretching credibility a long way if a group of player-character Knights were to accept an Assassin as their boon companion

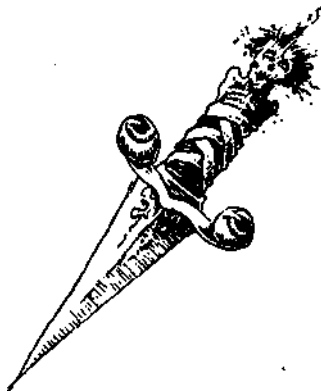


Minimum requirements

A player who wishes his character to be an Assassin must initially roll scores of at least 12 for *Reflexes* and 9 for both *Intelligence* and *Psychic Talent*. If these minimum rolls are not achieved, the character cannot belong to this Profession.

CHARACTER CREATION SUMMARY - Assassins

- A. *Strength, Reflexes, Intelligence, Psychic Talent* and *Looks*: roll 3d6 for each.
(*Reflexes* must be at least 12, *Intelligence* must be at least 9, and *Psychic Talent* must be at least 9 for the character to qualify as an Assassin.)
- B. Health Points: roll 1d6 + 5
- C. Basic ATTACK 13, DEFENCE 5
- D. Basic MAGICAL DEFENCE 3
- E. Basic EVASION 5
- F. Basic STEALTH 18, PERCEPTION 8 (see Chapter Two)
- G. Initially equipped with backpack, nine throwing spikes, staff, sword, crossbow, case containing five quarrels, hardened leather armour, miscellaneous equipment (rope, climbing gear, hand lantern, flint-&-tinder, etc), 3-30 Florins.



The special abilities of Assassins

Assassins are fighters who are trained to use stealth and cunning to kill, spy or steal.

The special abilities of an Assassin are:

Combat techniques

Stealth

Shock attack

Inner sense

Meditational techniques

Alchemical techniques

Climb

Disguise

Pilfer

Picklock

Track

Memorize

Deathvow

Combat techniques

The arcana of Assassin societies include combat techniques unknown to other Professions. Assassins are extremely adept at striking for the weak points in an opponent's armour, and when attacking with sword, staff, dagger, shortsword or throwing spike, the Assassin adds + 1 to his Armour Bypass Rolls.

Throwing spike

The throwing spike (sometimes a throwing star) is an unusual weapon used almost exclusively by Assassins. Ordinarily it is just a (d2, 2) weapon - but (d2 + 1, 2) in the hands of an Assassin, as explained above - and is therefore not especially effective against armoured targets. It has the advantage that an Assassin can hurl up to three spikes (not necessarily all at the same opponent) as a single action. Throwing spikes are sometimes coated with poison (see later).

Throwing spike (d2 + 1, 2) when used by an Assassin Short/Medium/Long ranges: 0-10m/11-20m/21-25m

Assassins make their own spikes/stars, at a materials cost of 3-12 Florins for nine. This takes the character two days. The nine spikes together, fitted into a sort of bandolier, count as one item for encumbrance purposes.

Unarmed combat

The skill of unarmed combat is of particular interest to an Assassin, because he cannot always be sure of having a weapon to hand when his intended victim comes near. When using unarmed combat, the Assassin makes Armour Bypass Rolls with a d6 and inflicts 3 points damage on a successful blow.

Combat penalties for wearing armour

Assassins prefer a fast, agile fighting style, and suffer combat penalties when wearing the heavier armour types:

- Chainmail - 2 from both ATTACK and DEFENCE
- Plate - 4 from both ATTACK and DEFENCE

Stealth

This ability is crucially important to the Assassin, as it enables him to pass by unnoticed in the darkness or to creep up on an enemy and execute a shock attack (see below). An Assassin is at his most stealthful when lightly armoured and in a small group. Most Assassins prefer to operate alone.

The rules for STEALTH and PERCEPTION are explained in Chapter Two rather than here because they apply to all characters. It is worth noting that, while anyone may use these new rules to try sneaking

past a sentry, it is Assassins who are the undisputed masters of stealth. It is theoretically possible (though unlikely) for a Master Assassin to stand stock-still within 3m of a 1st rank guard, in broad daylight with no natural cover to hide behind, and yet remain unnoticed! Because of such miraculous abilities, many believe Assassins to have magical power - some call them the 'Masters of Invisibility'.

In practice, most of an Assassin's apparently supernatural talents derive from an understanding of psychology and a number of 'conjuring tricks', backed up by a limited repertoire of abilities much like those of Mystics. But the Order of Assassins have been the silent practitioners of their art for centuries. They have learned many secrets - and who can say whether some of these are not true magic...?

Shock Attack

An Assassin who successfully moves within 3m of an enemy without being noticed is then able to make a shock attack. The effect of this is automatic surprise (see Dragon Warriors, Chapter Six). Additionally, if the Assassin's rank is higher than that of his surprised opponent, he rolls d6 and consults the Shock Attack Table:

Shock Attack Table

<i>Initial roll</i>	<i>Description</i>	<i>Effect</i>
1	Stunned	Opponent's ATTACK, DEFENCE and EVASION are all at 0
2	Aghast	Opponent's ATTACK and EVASION are at 0; DEFENCE is half normal

3-4	Astonished	Opponent's ATTACK is at 0; EVASION and DEFENCE at half normal
5-6	Surprised	Opponent's ATTACK is at 0; EVASION and DEFENCE are unimpaired

A character who suffers a special effect on this table takes one Combat Round to move down each category on the table until he has fully recovered from the shock attack.

EXAMPLE

Creeping silently through the gloomy depths of an underworld, Kirigi, a 10th rank Assassin, spies an Ogre sentry waiting beside a door. Moving closer, Kirigi makes his Stealth Roll and manages to get within a couple of metres of the Ogre before he is noticed.

Kirigi leaps to attack, eyes blazing. Since his rank exceeds the rank-equivalent of the Ogre, he rolls on the Shock Attack Table. He scores a 1: the Ogre is stunned, and Kirigi strikes in the first Round against zero DEFENCE. In the second Combat Round, the Ogre recovers slightly; he is now aghast, and able to put half his normal DEFENCE score against Kirigi's next sword-thrust. In the third Round, the Ogre passes to being merely astonished, though he still has only half his normal DEFENCE. By the fourth Round, the Ogre is beginning to gather his wits - he is now in a state of normal surprise, and able to defend himself normally but not strike back.

It is only in the fifth Combat Round that the Ogre is fully recovered from Kirigi's shock attack and able to fight with his usual ATTACK and DEFENCE scores. By now, of course, he has taken several grie-

vous wounds from the Assassin's sword, and the outcome of the battle seems already to have been decided...

Inner Sense

All Assassins are the agents of night, and cultivate a psychic 'inner sense' to enable them to operate in darkness. Whenever an Assassin comes within 1m of a pit, obstacle, being or trap - even in pitch blackness - he will sense it if he rolls under his Psychic Talent score on d20. For the now-familiar reasons, this roll is actually made for the Assassin by the GM.

For more detailed activity in the dark, the Assassin carries a 'hand lantern'. This is a shuttered lamp held in the palm of the hand, allowing the Assassin to release narrow furtive beams of light just by parting his fingers.

Meditational techniques

Assassin societies the world over have always been renowned for the uncanny effects they could bring about through altered states of consciousness. The Ninja of old Japan used a range of secret finger positions, called *kuji-kiri* to achieve the proper transcendent state. The Order of Hashishim were capable of miraculous feats because of their religious fervour and their use of certain drugs.

In DRAGON WARRIORS, Assassins are able to use special meditational techniques to simulate some of the powers of a Mystic. The Assassin may enter various trances. Entering the trance requires the Assassin to become motionless and concentrate for three Combat Rounds. While in the trance, the Assassin becomes rigid and staring as though frozen, though he in fact remains fully aware of his surroundings and may terminate the trance at once if he is attacked. Some of the

trances must be maintained for a specific period before giving any benefit, and if the Assassin has to terminate them before this then the trance is wasted.

Each of these trances is linked to one of the seven universal Elements which the Assassins believe constitute all things.

The Light Trance, which an Assassin may make use of from 1st rank up, allows for rapid recovery from injury and poison. The Assassin must remain in the trance for one full day, at the end of which he recovers an extra 1d8 *HealthPoints* in addition to any HP that he would have recovered anyway by the natural healing rules (see *Dragon Warriors*, Chapter Three). There is also a 20 % chance that the trance will neutralize any disease or toxin from which the Assassin is suffering.

The Darkness Trance, which Assassins acquire at 2nd rank, duplicates the effect of the Mystic spell *Suspended Animation*. The Assassin must spend two hours in the trance, and at the end of this time he is able to sink into a deathlike coma of any preset duration up to a year and a day. The Assassin appears dead while in this state, and even ESP will detect no signs of life.

The Water Trance ability is gained at 4th rank. The Assassin must spend one hour in the trance state. At the end of this time his thoughts become masked so that he cannot be detected by ESP, *Scry* or similar sorcery. This effect is, of course, exactly like the Mystic spell *Mind Cloak*, and its duration is twenty minutes.

Mastery of the **Earth Trance** is acquired at 6th rank. The trance state lasts for as long as the Assassin wishes to maintain it. While in the trance, he is unharmed by extremes of heat and cold. This goes beyond the normal limits of a Mystic's *Survival* spell to include partial immunity to fire: the damage caused by *Dragonbreath* and *Firestorm* spells, and a Dragon's flames, are reduced to 10 HP. While in Earth Trance,

the Assassin can go for up to an hour without drawing breath.

At 8th rank, the Assassin is able to enter the **Void Trance**. The trance must last a half-hour, at the end of which the Assassin gains the benefit of the Mystic *Hidden Target* spell. However, unlike the spell - whose duration is set by a *Spell Expiry Roll*— this effect will last for fifteen minutes.

The Fire Trance is learned at 10th rank. The trance takes one hour to complete, and gives the Assassin the effect of a *Swiftness* spell. This allows him to move at twice normal speed, strike twice per *Combat Round*, etc. The effect lasts for five minutes after concluding the trance.

Only when he reaches 12th rank does an Assassin master the secrets of the **Wind Trance**. This trance takes one hour to complete and provides the Assassin with the power of *Intangibility*. A *Spell Expiry Roll* is made to determine how long this effect lasts.

Alchemical techniques

The Assassin's overall alchemical knowledge is hardly comparable to that of the Sorcerer, but in the particular areas that interest him he has great skill.

There are only three special compounds that Assassins are able to prepare. The Assassin does not need a laboratory for his alchemy, however - he concocts these potions from herbal and mineral ingredients, using fairly straightforward procedures. The three compounds are:

'Assassin's Lotion'

This is a normal poison (see *Dragon Warriors*, Chapter Six) which can be coated on to throwing spikes, the edge of a sword, etc. Coating a weapon with the sub-

stance is an action requiring one Combat Round. The weapon must be used within one minute or the Lotion oxidizes and becomes harmless. The Lotion works only for the first wound scored with the weapon - after that it is used up.

Brewing up a flask of the Lotion containing enough for five applications, takes three days and costs 150' silver Florins.

Smoke Jar

This is a large clay pot which functions exactly like a Vial of Smoke (see *The Way of Wizardry*, Chapter Five). For encumbrance purposes it is counted as two items, however. A Smoke Jar takes two days to prepare, at a cost of 100 Florins.

Flash Pellets

When one of these pellets is hurled at the ground, it produces a blinding flare of light. Any sighted creature within 5m will be dazzled for the next Combat Round, allowing the Assassin to flee from the scene or conceal himself. Use of a Flash Pellet often gives the impression that the Assassin has vanished into thin air!

It takes one day to prepare three of these pellets (the three together constitute one 'encumbrance point'), and the ingredients cost 50 Florins for each.

Just as with a Sorcerer's alchemy, there is a chance that the Assassin will get something wrong - add the herbs in the incorrect amounts, stir the brew too much, allow it to go off the boil too soon, etc. There is thus a 90% chance that a potion he attempts to produce at 1st rank will turn out useless. The chance decreases to 80% at 2nd rank, 70% at 3rd rank, and so on. He only finds out whether or not he concocted it right when he comes to use it.



Climbing

Assassins carry special iron claws (no encumbrance) that fit over their gloves and boots for climbing purposes. This enables them to modify the usual climbing rules of DRAGON WARRIORS Book One.

When an Assassin wishes to climb a wall or cliff-face, he subtracts half his rank (rounded down) from the *difficulty factor* of the climb. Thus Kirigi, scaling the sheer wall of polished glass to the Minaret of Nuara the Enchantress, treats it not as *difficulty factor* 20, but as *difficulty factor* 15.

An Assassin can leap up to scale any obstacle below 3m in height, given at least 5m as a run-up. This is executed as a single jumping somersault - spectacular, though it can lead to problems if the drop on the other side is more than 6m!

Assassins can fall up to 6m without sustaining injury. They take the same damage as other Professions for any greater distance than this.

Disguise

This skill is used to blend into a group in order to evade a pursuer, or to masquerade as another person in order to gain access to the home of an intended victim. The skill of disguise does not give the Assassin the ability to mimic a specific individual, merely to simulate the appearance and mannerisms of a type. (Amida, for instance, is slender and obviously feminine, and for all her skill could never disguise herself as Lars Longshanks the Barbarian. She could, however, pass herself as a merry alewife, a peasant woman, a proud lady or a sultry harlot.)

The chance that a character will see through the Assassin's disguise is usually quite small. This is determined by subtracting the observing character's PERCEPTION from the Assassin's STEALTH, and the result is the number that the Assassin must roll equal to or under on 2d10 to pass undetected. Note that this is exactly like the regular Stealth Roll [see Chapter Two] but without the various modifiers that usually apply.

The Disguise Roll must be repeated every ten minutes that the Assassin maintains his disguise. He must make an additional roll if he engages in conversation with anyone while disguised.

Pilfer

This is the ability to 'lift' small items from a person while standing next to him. Some Assassins, more concerned with thievery than with the honourable profession of murder, may use the *pilfer* ability to cut purses in the marketplace or even remove rings from a character's finger while shaking hands with him!

The attempt to pilfer is made as a normal STEALTH vs PERCEPTION roll (see Chapter Two) with an intrinsic handicap of -4 from the Assassin's STEALTH score. If the roll fails, the Assassin fails to get the item - and the GM checks to see if his would-be victim noticed the attempt (indicated by a roll of PERCEPTION or less on d20).

EXAMPLE

Sable is a young and inexperienced Assassin, but she is in desperate need of some cash and sees little risk in slitting the bulging money-pouch of a loutish Barbarian. 'Accidentally' blundering into the Barbarian, she slips the blade of her knife against the fellow's purse.

Sable's STEALTH score is 18 and the Barbarian's PERCEPTION is 5, so she must roll 9 or less on 2d10 to succeed in her attempt. Unfortunately, she rolls a 16. She has failed to get the purse - and her worries are not over yet! The GM rolls at 3 on d20: the Barbarian feels a faint pinprick as Sable's knife touches his skin. A meaty hand seizes Sable's sleeve as she turns to run...

Picklock

Doors in castles rarely have locks, since the castle's inhabitants prefer to put their trust in the reliable sturdiness of an oak bar. In most castles the only door with a lock is the door to the dungeon. Of course, that is the most likely place for a captured Assassin to end up.

Padlocks are often used to secure treasure chests, so the Assassin will have plenty of opportunity to put this skill to good use if he visits one of the market towns that are beginning to spring up. Locks are much in demand among the newly prosperous merchant class, to keep their wares safe.

The chance of picking a lock successfully will depend On its mechanism. The percentages given here are for a typical lock. More expensive and complicated locks will prove more secure.

<i>Assassin's rank</i>	<i>Chance of picking lock</i>
1st	20%
2nd	25%
3rd	25%
4th	30%
5th	30%
6th	35%
7th	40%
8th	45%
9th	50%
10th	60%
11th	70%
12th	85% (maximum)
<i>Modifiers:</i>	
<i>Intelligence</i> 16 or more	+5%
<i>Reflexes</i> 16 or more	+10%

The roll on the table above (which is, incidentally, made by the GM on the character's behalf) merely establishes whether the Assassin is able to pick the lock. In order to actually do so, he makes a percentile dice roll every Combat Round. When this roll comes up equal to or less than his rank then he either succeeds in getting the lock open (if the GM previously determined that he would be able to do this) or discovers that it is beyond him (if the GM's roll at the start came outside the required range).

EXAMPLE

Nasir, a player-character Assassin, and his adventuring companions discover a locked treasure chest in an underworld. While the others stand guard, Nasir gets out the tools of his trade and sets to work on the lock. At this point, the GM rolls to see whether

Nasir will be able to pick this lock and secretly notes down the result.

Nasir rolls dl00, and continues to do this every Combat Round until finally, after a nerve-wracking twelve Combat Rounds, scoring under his rank. It is only now that the GM tells him: 'You finally realize that you have no chance with this lock; it's too well made.'

Nasir shrugs and gives up, amid jeers from his comrades. Now they must carry the whole chest out of the underworld and hope that they can find a way to get it open later.

If an Assassin fails to pick a lock (as in the example above) he can make a second attempt once at least a week has passed.

This skill requires the use of a set of lock picks (what else!). These are part of every Assassin's starting kit, but if they are lost then a new set can be acquired for about 50 Florins. They count for negligible encumbrance.

Track

The skill of tracking involves simply the informed observation of trampled grass, broken branches and other signs. This enables the Assassin to follow trails up to three days old.

The chance of tracking is resolved by the Assassin rolling d20. If he scores less than or equal to his PERCEPTION, he is able to track his quarry for one day before making another roll. An additional roll is required every time the trail crosses from one terrain type into another (eg, from woodlands to hills), and also if the quarry fords a river.

After three days a trail will begin to grow obscure, and the chance of successful tracking quickly diminishes. 1d4 is added to the d20 die score per day there-

after, plus an extra 1d6 for each snowfall or heavy storm that occurs.

Memorize

Assassins are trained to recall information with almost photographic accuracy. Starting at the 4th rank, the Assassin has a 20% chance of recollecting the full details of anything he has glanced at or overheard in the last month. This base chance increases by 20% per rank until 8th rank, when the Assassin has the gift of total recall.

The chance of remembering something diminishes with the passage of time, decreasing by 10% for each month after the first until reaching a minimum of 10%.

EXAMPLE

One of his missions calls for Kirigi to break into the townhouse of the despised merchant Gorquist and steal an artifact that he has just had shipped from the land of Khitai. While scouring the merchant's office for the hidden artifact, Kirigi glances through a number of his papers. He reads a few of them to see if the artifact is mentioned, but they appear to be letters connected with Gorquist's criminal dealings. Eventually he finds what he is looking for, pops it in his haversack and leaves.

Some six months later, Kirigi's employer is having trouble with the town council. He needs some way to coerce some of the council members - one of whom is Gorquist - into giving him their support. Kirigi attempts to recall the content of the documents he saw. If he had attempted this in the first month, he would have been sure of success. As it is, his memory of the documents is reduced to 50%, meaning that he must roll 01-50 on d100 to replicate them accurately. He rolls a 32, and duly delivers full details of

Gorquist's smuggling racket into his overjoyed employer's hands.

Deathvow

At 12th rank the Assassin becomes a Master of his nefarious craft. He gains the power of the *Deathvow*, wherewith he can 'set' himself to kill a given character, driving this single objective so forcefully into his subconscious mind that he becomes virtually a walking bomb.

The time taken to prepare the mind for the *Deathvow* is one week. During this period, the Master Assassin reviews and absorbs everything he knows about his intended target. If he subsequently comes within 3m of the target at any time, the Assassin immediately goes into a killing frenzy that lasts until he or the target is dead. This killing frenzy gives the Assassin a bonus of +10 to ATTACK and +2 on Armour Bypass Rolls and on the damage inflicted with a successful hit; also, instead of blacking out at 0 HP, he stays conscious and fighting until the moment of death (-3 HP).

While on the trail of his victim, the Master Assassin is indifferent to hardship and discomfort. He needs neither food nor rest, and covers twice the usual distance cross-country each day.

An Assassin can set himself only one such special target at a time. If he later decides to abort the mission, it will take him a further week to 'de-psych' himself. After this he can, if he wishes, select another victim.

Assassins at work

The following serves to illustrate some of the various Assassin skills in action:

EXAMPLE

Amida is a 7th rank Assassin who has been employed to steal a magical book. She sets out late one night, equipping herself with leather armour, sword and throwing spikes, rope, hand lantern and tinderbox, a smoke jar, three flash pellets and a small sack (to put the book in).

Arriving at the owner's townhouse, she finds a high weathered stone wall no obstacle. Clambering down into the garden, she drops low and runs for the house. Once inside, she heads straight for the chamber where the book is kept - she bribed one of the servants to sketch her a map, but with her near-perfect memory she does not need to refer to it now.

She turns a corner to see a guard standing only 5m away. The passage is fairly well lit and there is almost no cover available, so the GamesMaster modifies Amida's STEALTH by - 4 to 20 and the guard's PERCEPTION by + 2 to 7. Also, she incurs a further - 5 STEALTH because she will have to pass within 3m of where he's standing. In all, she must roll 8 or less on 2d10 to get by unnoticed. She just makes this, managing to slip past (perhaps having distracted him by throwing her voice out into the courtyard below - it is up to the GM to interpret the 'reality' behind the dice roll). She darts off around the next corner.

Reaching the library, she finds the book she seeks chained to the shelf. Taking out her lock picks, she sets to work. Her chance of success is only 40%. The GM rolls secretly to see whether she can open the lock (she can); Amida rolls d100 each Round until she gets less than 08, whereupon she picks the lock. Relieved (because the only alternative would have been to rip the covers off this priceless work), she puts it into the sack and makes for the door.

Amida's luck begins to curdle a little as she leaves the library. The guard she saw earlier has left his post and is standing only a couple of metres away!

She makes a shock attack, rolling 1 on d6: the guard is stunned. He stands slack-jawed and defenceless as she whips out her sword, and before he can recover his wits she has run him through. She catches the body as it falls and lowers it gently to the floor.

Less than a minute later, crossing the lawn, she hears shouts from inside the house. Someone has discovered the guard's body. As lights appear at the windows, Amida climbs the wall and jumps down into the alley. She looks out into the street for a way to get past the main gate without being seen. A group of fishermen, returning after a late catch, come strolling along the road. She chops the neck of the last one as he goes past and takes his rough tunic, loosing her hair and cutting it hastily with her sword-blade so she looks like a peasant. Then she straggles along at the rear of the group. Her 2d10 Disguise Roll is a 15 - enough (even with a - 4 penalty for her haste) to get her past the guards who are even now rushing out into the street. One of them stops her to ask if she saw anyone rushing from the house. She has to make another Disguise Roll, but on a 12 she manages to misdirect him in a convincing lower-class accent. Then, to her horror, she sees the master of the house come out into the street.

Sedillion is a 10th rank Sorcerer, of sharper senses than his bungling guards. Amida would need a 10 or less on 2d10 to fool him, but she rolls a 13. Something gives her away. Perhaps she forgot that the fishermen's hair is wet with sea-spray while hers is dry. Just a small detail, but Sedillion notices it and orders his men to seize her.

Amida boldly steps forward, raises her arms - and with all eyes on her throws down a flash pellet. While Sedillion and his men are dazzled, she slinks into the shadows. Out here in the darkened streets she is in her element; the next Stealth Roll does not fail.

Sedillion will not give up his precious book. By

Transforming himself into a tiger he gains heightened PERCEPTION and a certain degree of night vision. He closes in on where Amida is hidden and she, seeing the flexing claws and the smile on the face of the tiger, surrenders.

Since they have adventured together in the past (both are player-characters), Sedillion agrees not to hand Amida over to the tender mercies of the night watch. He is content to get his precious book back. For her part, Amida gives her word (a frankly worthless concession) never to try and rob him again. Sedillion bows, and when he looks up she has already slipped away into the darkness...



Stats for an average Assassin

Rank Scores

1st	ATTACK	13	MAGICAL DEFENCE	3	STEALTH	18
	DEFENCE	5	EVASION	5	PERCEPTION	8
	Health Points 9					
2nd	ATTACK	14	MAGICAL DEFENCE	4	STEALTH	19
	DEFENCE	6	EVASION	5	PERCEPTION	9
	Health Points 10					
3rd	ATTACK	15	MAGICAL DEFENCE	5	STEALTH	20
	DEFENCE	7	EVASION	5	PERCEPTION	10
	Health Points 11					
4th	ATTACK	16	MAGICAL DEFENCE	6	STEALTH	21
	DEFENCE	8	EVASION	5	PERCEPTION	11
	Health Points 12					
5th	ATTACK	17	MAGICAL DEFENCE	7	STEALTH	22
	DEFENCE	9	EVASION	6	PERCEPTION	12
	Health Points 13					
6th	ATTACK	18	MAGICAL DEFENCE	8	STEALTH	23
	DEFENCE	10	EVASION	6	PERCEPTION	13
	Health Points 14					
7th	ATTACK	19	MAGICAL DEFENCE	9	STEALTH	24
	DEFENCE	11	EVASION	6	PERCEPTION	14
	Health Points 15					
8th	ATTACK	20	MAGICAL DEFENCE	10	STEALTH	25
	DEFENCE	12	EVASION	6	PERCEPTION	15
	Health Points 16					
9th	ATTACK	21	MAGICAL DEFENCE	11	STEALTH	26
	DEFENCE	13	EVASION	7	PERCEPTION	16
	Health Points 17					
10th	ATTACK	22	MAGICAL DEFENCE	12	STEALTH	27
	DEFENCE	14	EVASION	7	PERCEPTION	17
	Health Points 18					
11th	ATTACK	23	MAGICAL DEFENCE	13	STEALTH	28
	DEFENCE	15	EVASION	7	PERCEPTION	18
	Health Points 19					
12th	ATTACK	24	MAGICAL DEFENCE	14	STEALTH	29
	DEFENCE	16	EVASION	7	PERCEPTION	19
	Health Points 20					

As this table shows, all of an Assassin's ability scores except for EVASION increase by 1 each time he/she goes up in rank.

These stats are for an 'average' Assassin - ie, a character whose *Strength*, *Reflexes*, *Intelligence* and *Psychic Talent* scores are all between 9 and 12. An Assassin with non-average scores in any of these characteristics will have slightly modified stats. The modifiers are summarized in the next chapter.



2 Out of Sight...

STEALTH and PERCEPTION

When it comes to moving about without being noticed, Assassins are the specialists. But other characters (and even monsters) may also attempt it, and this means that two new character scores must be defined: STEALTH and PERCEPTION.

These scores vary according to a character's rank and his Profession. The values for an average Assassin at various ranks were given in Chapter One. Knights, Barbarians and Sorcerers use the following basic scores:

	<i>Rank</i>			
	1st-3rd	4th-7th	8th-11th	12th & up
STEALTH	13	14	15	16
PERCEPTION	5	8	10	12

All Mystics add + 1 to these values by virtue of their enhanced psychic awareness.

Elves

The scores for Elves are different. Elven adventurers of *all Professions* use the STEALTH and PERCEPTION scores appropriate to an Assassin. Also, Elves see equally well in half-light as in full daylight (and suffer only a -4 PERCEPTION modifier in pitch darkness - see the end of this chapter). Thus an 8th rank Elven Knight will have STEALTH 25, PERCEPTION 20.

These scores assume a character with average characteristic scores. A very high or low score in *Reflexes* affects STEALTH slightly, and *Psychic Talent* affects PERCEPTION. These modifiers are summarized below (along with a resume of the effect that non-average characteristics have on other scores).

characteristic	characteristic score																	
	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18		
Strength	- 2 ATTACK - 1 DEFENCE			- 1 ATTACK								+ 1 ATTACK			+2ATTACK +1DEFENCE			
Reflexes	- 1 ATTACK - 2 DEFENCE - 2 EVASION - 1 STEALTH			- 1 DEFENCE - 1 EVASION								+ 1 DEFENCE + 1 EVASION			+1ATTACK +2DEFENCE +2EVASION +1STEALTH			
Intelligence	- 1 ATTACK - 1 DEFENCE - 1 MAGICAL ATTACK - 1 MAGICAL DEFENCE														+1ATTACK +1DEFENCE +1MAGICAL ATTACK +1MAGICAL DEFENCE			
Psychic	- 2 MAGICAL DEFENCE			- 1 MAGICAL DEFENCE								* 1 MAGICAL ATTACK + 1 MAGICAL DEFENCE			+ 2 MAGICAL ATTACK + 2MAGICAL DEFENCE + 1PERCEPTION			
Talent	- 1 PERCEPTION																	

How the scores are used

Nasir, the Assassin we met in the last chapter, needs to creep past a guard without being noticed. In game-terms, how does he go about it?

Nasir's STEALTH score is 22, while the guard has a PERCEPTION score of 5. Attempts at stealth involve the same basic procedure as a roll to see whether a spell takes effect: the character subtracts the PERCEPTION of the person he's sneaking past from his own STEALTH score. The result is what he must roll equal to or less than on 2d10 in order to pass unnoticed.

Without any modifiers, this means that Nasir would have to roll 17 or less on 2d10 for the guard not to notice him. That would obviously be rather easy, but various other conditions modify the roll to some extent. The guard is alert, listening and watching carefully, and this gives him + 2 to PERCEPTION. There are no pillars or objects for Nasir to hide behind, so he must rely on keeping to the shadows, and he must pass very close to the guard - within 3m. In all, this reduces his STEALTH in these circumstances by 11. Thus, the roll that he actually needs to make is 4 or less on 2d10 - virtually impossible! This is a feat of stealth to challenge even a Master Assassin.

STEALTH and PERCEPTION modifiers

The STEALTH and PERCEPTION scores as given assume a dimly lit environment with numerous shadows. This is because most Stealth Rolls will be made during underworld adventures, and underworlds are just such an environment. It is also assumed that the character who is trying to stay hidden is moving fairly carefully (at no faster than walking pace) and that the character whom he is trying to stay hidden from is not concentrating solely on keeping a lookout. When these 'typical' conditions do not apply, certain modifiers adjust the STEALTH and PERCEPTION scores.

STEALTH modifiers:

wearing ringmail	STEALTH -3
wearing chainmail	STEALTH -4
wearing plate	STEALTH -6
not moving	STEALTH +3
moving slowly	(no modifier)
moving quickly	STEALTH -2
within 3m of enemy	STEALTH -5
no cover available*	STEALTH -5

(*'Cover' could consist of pillars, archways, trees, drapes, fog, rain, etc. In most castles and underworld chambers there should be some cover available. If there is a little cover but not much, the GM may apply a reduced modifier of from - 1 to - 4 STEALTH.)

PERCEPTION modifiers:

pitch darkness	PERCEPTION - 7
torchlight or dusk	(no modifier)
broad daylight	PERCEPTION +5

<i>asleep</i>	PERCEPTION - 9
looking other way	PERCEPTION - 5
listening intently*	PERCEPTION + 2
extraneous noise or bustle	PERCEPTION - 3 or more

(*A character who is listening intently must be standing still and doing nothing else. Most sentries are not this diligent, and the GamesMaster should roll for an NPC to see whether he is actually alert or whether he is daydreaming, playing knucklebones, etc. The required roll is rank or under on d8.)

As always, these modifiers should be regulated by commonsense. Some creatures (undead, for example) see perfectly in darkness but abhor bright light. The PERCEPTION modifiers for illumination are reversed in the case of such a being (ie, - 7 for daylight, + 5 for total darkness). Bats use sonar in place of vision, and so illumination makes little difference to their PERCEPTION rating. All such differences are listed at the end of this chapter.

Invisible characters are a special case. Normal invisibility gives + 7 to STEALTH. Factors such as cover and illumination make no difference to an invisible character.

Note that the Pass Unseen spell provides infallible STEALTH against characters of 1st-4th rank. This spell actually occludes the victims' minds so that they will not notice the caster under any conditions.

When the Stealth Roll is made

A Stealth Roll is only needed when there is some reasonable chance that a character could be noticed. It should not be used slavishly. For example, if Nasir climbs into a mummy-case just before his enemies enter the tomb chamber he is raiding, they are only going to see him if they happen to search the room and open the



case. As a rule-of-thumb, Stealth Rolls need only be made when the character is moving within 15m (lantern range) of another character, or stationary in hiding within 7m.

Once a successful Stealth Roll has been made, the character will not usually have to make another until five minutes have elapsed. However, if circumstances suddenly change in some way (eg, a 12th rank Vampire Knight enters the darkened room where Nasir was managing to hide quite easily from a couple of bored sentries) then a second roll must be made immediately.

When several characters are trying to pass unnoticed, each must make a successful Stealth Roll. This is why Assassins prefer to operate alone or in small groups. When there is more than one guard present, the Stealth Roll is compared to the highest PERCEPTION score in the group. (If that guard doesn't notice the shadowy figure slipping by, none of his comrades are likely to.)

More about monsters

STEALTH and PERCEPTION scores are listed here for all the creatures in the DRAGON WARRIORS bestiary. Of the two, PERCEPTION will be needed more often. (A tiger may sneak up on its prey, but how often would a titan or a dragon try the same thing? And it is hard to imagine a huge hydra slithering quietly past a group of adventurers!) STEALTH is given in many cases for the sake of completeness, even though it is not the way of most monsters to be stealthy. Note, however, that a character who is magically *Transformed* into (for instance) a Sphinx temporarily loses his own STEALTH and PERCEPTION scores and instead uses the scores appropriate to that creature.

As before, these scores assume 'typical' conditions of half-light (dusk, lanterns or whatever). Modifiers for light and dark vary according to the type of sight the creature has. In the case of creatures who may wear

armour (eg Centaurs), the STEALTH score given takes into account the lightest armour usually worn.

Creature	Scores		Type
Apeman	STEALTH 10	PERCEPTION 5	normal vision
Automaton	STEALTH 15	PERCEPTION 19	panoptical vision
Barghest*	STEALTH 24	PERCEPTION 17	panoptical
Barudath (once incarnate)	STEALTH 15	PERCEPTION 10	gloomsight
Basilisk	STEALTH 9	PERCEPTION 9	darksight
Bat	STEALTH 16	PERCEPTION 15	panoptical
Battlemaster	STEALTH 12	PERCEPTION 18	panoptical
Bear	STEALTH 10	PERCEPTION 6	normal
Blue Men	STEALTH 14	PERCEPTION 10	panoptical
Boggart*	STEALTH 23	PERCEPTION 15	darksight
Bull	STEALTH 9	PERCEPTION 5	normal
Cadaver	STEALTH 16	PERCEPTION 17	panoptical
Caitshee*	STEALTH 26	PERCEPTION 18	elfsight
Centaur	STEALTH 11	PERCEPTION 7	normal
Chimera	STEALTH 8	PERCEPTION 9	panoptical
Chonchon*	STEALTH 9	PERCEPTION 11	darksight
Cloudspider	STEALTH 1	PERCEPTION 10	darksight
Crocodile	STEALTH 11	PERCEPTION 6	normal
Cyclops	STEALTH 7	PERCEPTION 4	normal
Death's Head	STEALTH 14	PERCEPTION 13	panoptical
Destrier (from spell)	STEALTH 8	PERCEPTION 12	elfsight
Dracoman	STEALTH 10	PERCEPTION 6	normal
Dragon	STEALTH 8	PERCEPTION 21	panoptical
Dwarf, normal	STEALTH 12	PERCEPTION 9	gloomsight
Elemental	STEALTH 10	PERCEPTION 14	panoptical
Elf, normal	STEALTH 18	PERCEPTION 13	elfsight
Fang Warrior	STEALTH 14	PERCEPTION 10	panoptical
Frost Giant	STEALTH 9	PERCEPTION 6	normal
Fungus Man	STEALTH 3	PERCEPTION 9	panoptical
Gargoyle*	STEALTH 16	PERCEPTION 12	panoptical
Ghost	(Always senses living beings regardless of STEALTH)		
Ghoul	STEALTH 15	PERCEPTION 9	darksight
Giant Beetle*	STEALTH 13	PERCEPTION 8	panoptical
Giant Rat	STEALTH 17	PERCEPTION 8	darksight
Giant Scorpion*	STEALTH 15	PERCEPTION 7	panoptical
Giant Spider	STEALTH 19	PERCEPTION 11	panoptical
Gnome*	STEALTH 23	PERCEPTION 15	elfsight
Goblin	STEALTH 21	PERCEPTION 13	darksight

Golem	STEALTH 5	PERCEPTION 6	panoptical
Gorgon	STEALTH 15	PERCEPTION 11	panoptical
Grave Gaunt	STEALTH 13	PERCEPTION 6	darksight
Gryphon	STEALTH 11	PERCEPTION 7	normal
Hag	STEALTH 13	PERCEPTION 13	darksight
Halfling	STEALTH 18	PERCEPTION 8	elfsight
Harpy	STEALTH 8	PERCEPTION 9	elfsight
Hellion	STEALTH 10	PERCEPTION 8	darksight
Hellrot	STEALTH 13	PERCEPTION 6	darksight
Hippogriff	STEALTH 10	PERCEPTION 11	panoptical
Hobgoblin*	STEALTH 23	PERCEPTION 13	darksight
Horse	STEALTH 10	PERCEPTION 6	normal
Human, normal	STEALTH 12	PERCEPTION 4	normal
Hydra	STEALTH 3	PERCEPTION 12	panoptical
Imp*	STEALTH 28	PERCEPTION 30	elfsight
Ire Goblin	STEALTH 12	PERCEPTION 7	darksight
Jumbee	STEALTH -	PERCEPTION 15	panoptical
Kappa	STEALTH 11	PERCEPTION 4	darksight
Krask*	STEALTH 14	PERCEPTION 20	panoptical
Lycanthrope	(same as the animal whose form the thrope takes)		
The Malgash*	STEALTH 1	PERCEPTION 20	panoptical
Manticore	STEALTH 11	PERCEPTION 8	panoptical
Mere-gaunt	STEALTH 12	PERCEPTION 7	darksight
Minotaur	STEALTH 10	PERCEPTION 10	elfsight
Mordu*	STEALTH 11	PERCEPTION 17	panoptical
Mummy	STEALTH 15	PERCEPTION 12	darksight
Necrochor	STEALTH 16	PERCEPTION 10	darksight
Nightmare	STEALTH oo	PERCEPTION 20	panoptical
Obsidiak	STEALTH 15	PERCEPTION 6	darksight
Ogre	STEALTH 10	PERCEPTION 9	elfsight
Okeman*	STEALTH 25	PERCEPTION 25	panoptical
Oni	STEALTH 15	PERCEPTION 8	panoptical
	(+ 3 in daylight)		
Orc	STEALTH 12	PERCEPTION 4	darksight
Pazuzu	STEALTH 14	PERCEPTION 10	elfsight
Phantasm	(same as creator)		
Phoenix	STEALTH 4	PERCEPTION 22	panoptical
Python	STEALTH 18	PERCEPTION 9	normal
Rakshah	STEALTH 8	PERCEPTION 12	darksight
<i>Ring of Obedient Parts</i>			
hand	STEALTH 14	PERCEPTION 9	panoptical
eye	STEALTH 15	PERCEPTION 17	panoptical
mouth	STEALTH 18	PERCEPTION 12	panoptical
Sentinel	STEALTH 10	PERCEPTION 13	panoptical
Sentinel Crab	STEALTH 12	PERCEPTION 5	darksight
Shadow			

Walker	[same as the character it duplicates]		
Shen Lun	STEALTH 9	PERCEPTION 19	panoptical
Skeleton	STEALTH 13	PERCEPTION 7	gloomsight
Skullghast	STEALTH 15	PERCEPTION 12	panoptical
Spectre*	STEALTH 18	PERCEPTION 13	darksight
Sphinx	STEALTH 13	PERCEPTION 15	panoptical
Spriggan*	STEALTH 24	PERCEPTION 14	darksight
Snow Ape	STEALTH 15	PERCEPTION 5	normal
Sufiriad	STEALTH 7	PERCEPTION 16	panoptical
Tiger	STEALTH 18	PERCEPTION 14	panoptical
Titan	STEALTH 8	PERCEPTION 9	normal
Troll	STEALTH 14	PERCEPTION 6	darksight
Vampire	(As when alive, with + 2 STEALTH, + 2 PERCEPTION)		
Volucrath	STEALTH 11	PERCEPTION 4	normal
Water Leaper	STEALTH 7	PERCEPTION 9	darksight
Wight	STEALTH 13	PERCEPTION 11	darksight
Wild Boar	STEALTH 11	PERCEPTION 8	normal
Wolf	STEALTH 16	PERCEPTION 11	elfsight
Wraith*	STEALTH 10	PERCEPTION 13	darksight
Wyvern	STEALTH 12	PERCEPTION 15	panoptical
Zombie	STEALTH 5	PERCEPTION 4	gloomsight

(*Creatures indicated by an asterisk have special senses or camouflage ability that sometimes supersede the normal stealth rules. Refer to the entry for that creature.)

Explanation of types

Normal vision sees best in daylight, is somewhat impaired in low light levels (as in an underworld) and is useless in complete darkness.

Panoptical vision operates equally well in all conditions from total darkness to bright sunlight.

Darksight, possessed by most undead and underworld creatures, is the reverse of normal vision: the creature sees well in the dark but is dazzled by light.

Elfisight refers to vision that operates very well in bright light or half-light, and is only marginally impaired by pitch darkness.

Gloomsight is restricted to a very few creatures. The optimum illumination for this kind of vision is half-light.

The creature sees slightly less well in darkness or bright light.

Summary of PERCEPTION modifiers

		<i>Illumination</i>		
		no light	half-light	bright light
Vision Type	normal	- 7	(none)	+ 5
	panoptic	(none)	(none)	(none)
	darksight	+ 5	(none)	- 7
	elfsight	- 4	(none)	(none)
	gloomsight	- 3	(none)	- 5



3 The Skills of the Mighty

Characters of very high rank (taken here to be 8th and above) have the potential to become mighty heroes. They have access to special skills and abilities that are not available to less experienced characters. The higher trances and Deathvow capability of a skilled Assassin have already been covered in the rules governing that Profession. The additional powers of the other four Professions (Knight, Barbarian, Mystic and Sorcerer) are set out here.

KNIGHTS

Special combat skills

There are a number of advanced combat techniques that may be practised by a Knight of 8th rank or higher. The character may select any one of these skills each time he attains a new rank, beginning when he reaches the 8th rank. The skills are:

- Disarm Technique
- Expert Parry
- Main Gauche
- Master Bowman
- Quick Draw
- Swordmaster
- Weaponskill (various)

Disarm Technique

The Knight is able to twist an opponent's sword out of his hand by catching the blade in the specially shaped guard of his own weapon. The skill comes into effect when a sword-blow is aimed at the Knight and the attacker scores a 20 for his Hit Roll (always a miss). The

Knight then rolls 3d6, and if he scores higher than his enemy's rank (or rank-equivalent) then the sword is wrenched from the latter's hand and flung 1m to 6m away.

Expert Parry

Knowledge of this skill gives the Knight greater proficiency in the use of a shield. For any blow that would otherwise hit him, he rolls d10. On a roll of 1 or 2, he catches the blow on his shield, negating it.

Main Gauche

This skill enables the character to fight with two weapons simultaneously - a one-handed weapon such as a sword or axe in his right hand, and a dagger or a shortsword in his left. Evidently this precludes him from using a shield. The secondary weapon may be used in either of two ways, and the character must decide at the start of every Combat Round which of these options he is using that Round:

- i The secondary weapon may be used as a guard, giving +2 to the character's DEFENCE score. (If the dagger/shortsword is magical, its magic bonus is acquired additionally.)
- ii The character can strike with both weapons at once, making a separate Hit Roll for each weapon. His DEFENCE is zero for that Round. Both blows must be at the same opponent. The opponent's DEFENCE counts fully against both blows, as DEFENCE only needs to be split against multiple attackers, not against multiple blows by one attacker.

Master Bowman

The Master Bowman adds +1 to Armour Bypass Rolls for arrows (not quarrels - the crossbow is not covered by this skill). He is also able to loose off his arrows more quickly than an untrained archer; in addition to shooting an arrow at his usual time to act in the Combat Round, he has a 50% chance of being able to shoot a second at the end of that Round.

Quick Draw

This skill applies to daggers, shortswords and swords. Normally the drawing of a weapon is an action requiring one complete Combat Round, but a character with this skill can take his sword, etc, from its scabbard and strike with it immediately. (This is equivalent to the samurai skill of *iai jutsu*.)

Swordmaster

This skill is only effective when the Knight is using a sword (either one-handed or two-handed). He makes a critical hit (ie, a blow that requires no Armour Bypass Roll) on a Hit Roll score of 1 or 2. This is twice the regular chance of a critical hit.

Weaponskill

A separate Weaponskill governs the use of each melee weapon, so this skill must be selected more than once if the character desires special mastery of several weapon types. When fighting with the weapon specific to his Weaponskill, the character adds 1 to Armour Bypass Rolls.

BARBARIANS

Bloodrage

A Bloodrage is an even more effective way than going berserk (see *Dragon Warriors*, Chapter Three) of calling upon the reserves of stamina and ferocity that reside in the depths of the human soul.

A Barbarian of 8th rank or higher may go into a Bloodrage during any combat in which he has taken a wound. He begins to bellow and roar terrible war-oaths, foam drools from his mouth, and his eyes glaze with insensate fury. Any normal mortal (that is, an unranked character not belonging to an adventuring Profession) whom he attacks is 80% likely to flee in terror, and even hardy adventurers of the 1st and 2nd ranks have a 25% chance of immediate retreat.

Under Bloodrage, the Barbarian may not use missile weapons. He will always seek close combat with his foes, attacking with an enhanced ATTACK score equal to his normal ATTACK plus his DEFENCE score. He loses all interest in parrying, however, and his DEFENCE goes temporarily to zero. (Thus Borak, who has ATTACK 22 and DEFENCE 14 under normal circumstances, becomes a 'killing machine' with ATTACK 36 and DEFENCE 0 when in the throes of a Bloodrage.) Armour Bypass Rolls are not affected, but any blow that gets past the opponent's armour scores an extra 1 HP damage (a morning-star inflicts 6 points, etc).

A Barbarian in Bloodrage feels no pain. Whereas a character normally falls unconscious when wounds reduce his current Health Points score to 0, the Barbarian continues to fight on until victorious or dead (ie, at - 3 HP). Also, his battle-craziness cannot be abated by mind-controlling spells. A spell such as *Enslave* has no effect on him while he is in the Bloodrage.

The snag with Bloodrage comes when all enemies have either fallen or fled the field of battle. The Barbarian will then turn on any other available target of his fury - and this may include his own companions! To

shrug off the Bloodrage and return to normal, the character must roll under his *Intelligence* score on d20. He attempts this roll at the start of every Combat Round, and if he fails then he must spend the Round pursuing or fighting the nearest possible opponent. Once the *Intelligence* roll is made, the Barbarian calms down and returns to normal.

MYSTICS

Adepthood

Even in the magical world of *DRAGON WARRIORS*, there is no power to match the inner mysteries of the human mind. Extraordinary abilities may be acquired by a Mystic who reaches total spiritual mastery and becomes an Adept.

The Mystic may first attempt to attain Adepthood when he reaches 8th rank. He must find some secluded spot where he can dwell in solitary contemplation - a high mountain cave or bleak island will do. Each day he meditates, and at the end of each week he checks to see if he has achieved Adepthood. (In game-terms, this is indicated by a roll of 96-00 on d100. However, in the case of a player-character, the GamesMaster should be satisfied that the player's interpretation of his character role is appropriate for the character to become an Adept.)

This Adept Mystic is spiritually at the pinnacle of perfection - and physically not far from that. His *Reflexes* and *Psychic Talent* scores both increase to 18. His natural rate of healing from wounds is doubled, and he becomes immune to poison and disease. His serenity cannot be perturbed by external influences, rendering him inviolate against *fright attacks*, mind-controlling spells, possession by demons or spirits, etc. Lastly, no enchanted weapon he forges will ever be flawed. With his every action guided by perfect wisdom, how could it be otherwise?

SORCERERS

Wands

A wand is a device which enables a Sorcerer to concentrate his power efficiently in a small group of spells, at the expense of weakening him in other spells and reducing his versatility.

Artifice is the skill governing construction of wands - a task that any Sorcerer can undertake when he reaches 8th rank. It is important to realize that a Sorcerer's wand is nothing like the toy used by modern conjurers - it is a wooden staff at least a metre long, often intricately carved and studded with gems or precious metals. Apart from the requirement that its length must be between one and two metres, a wand may have virtually any shape and appearance. A rustic wizard with a taste for things simple and pristine might choose a gnarled branch of oak, whereas the elegant mages of the towns and courts are more likely to carve their wands of ebony, pine or mahogany into extraordinary forms representing serpents, demonic faces, dragons and abstract symbols - and then decorate them further with lacquer, gold leaf, rubies, moonstone or emeralds. The cost of constructing a wand can be anything from a few silver pieces right up to hundreds or even thousands of Crowns. This is up to the Sorcerer himself - it depends how splendid he wants his wand to be. However, the GamesMaster is urged to deal harshly with any wayward player-character who has always displayed an extravagant lifestyle, lives in a richly appointed townhouse, mingles with nobles and wealthy merchants - and yet makes his wand out of a bit of driftwood to save money! NPCs are likely to treat such a character with some scorn. ('Look at that buffoon Mysterio - calls himself a Master Sorcerer and carries that worm-eaten chair leg around for a wand!') He will seem to be something of a charlatan - NPC patrons will find other, grander Sorcerers to employ.

After deciding which type of wand he is going to

make, the Sorcerer spends three months enchanting it. Throughout this period he can undertake no adventures - indeed, he must become a veritable hermit, focusing all his attention on the wand.

Having enchanted the wand, the Sorcerer must imbue it with magical energy. Until he does this, the wand is like an uncharged battery. To 'charge' it, he sacrifices some of his own innate capacity for spell-casting. In game-terms, he permanently reduces his Magic Points score. For each Magic Point sacrificed, the wand gains 1 1/2MP of its own, rounding fractions down. So a Sorcerer who was prepared to reduce his MP score by 6 would have a wand charged to 9 MP, etc.

The Magic Points contained in a wand can only be used to cast the spells specific to the wand (eg, *Command* and *Enslave* in the case of a Wand of Mastery). The Sorcerer is still able to use his own Magic Points to cast any spell he knows - including the spells governed by the wand. While he holds the wand, he casts attack spells governed by it at a bonus: +1 to MAGICAL ATTACK or SPEED, whichever is applicable. Conversely, the wand hampers his control of other spells, giving a 5% chance of miscasting these. Magic Points expended from the wand's stock regenerate, like the Sorcerer's own MPs, at midnight.

The spells specific to each wand type are as follows:

Wand of Mastery	<i>Command</i> and <i>Enslave</i>
Wand of Flame	<i>Dragonbreath</i> , <i>Nova</i> and <i>Firestorm</i>
Wand of Healing	<i>Miracle Cure</i> , <i>Lesser</i> and <i>Greater Healing</i> , <i>Antidote</i> and <i>Cure Disease</i>
Wand of Energy	<i>Shadowbolt</i> and <i>Deathlight</i>
Wand of Necromancy	<i>Hold Off The Dead</i> , <i>Reanimate The Dead</i> and <i>Animate Bones</i>

Wand of Summoning	<i>Wolfcall, Phantasm and Battlemaster</i>
Wand of War	<i>Vorpal Blade*, Destrier and Armour</i>

(*The wand itself is transformed into a weapon equivalent to a *Vorpal Blade* for the duration of the spell.)

In combat, wands count as normal quarterstaves. They confer no bonus on the wielder's Combat Factors, but are magical and hence able to wound creatures such as Spectres and Wights. A wand can only be used for spellcasting by the Sorcerer who created it, although any character may wield it as a weapon.

A Sorcerer cannot have more than one wand, because he is not able to construct a second until the first is destroyed. A wand can only be destroyed by the Sorcerer who created it, or by an enormously powerful creature such as a Dragon or Demon. Destroying a wand does not return the Magic Points invested in it to its owner; these are permanently lost.

4 Denizens of Nightmare

This chapter contains a host of new monsters, most of them very much rarer (and more dangerous!) than those presented in DRAGON WARRIORS Book One. The GamesMaster is recommended to use them only as 'Saturday Night Specials'. They may give experienced and well-armed player-characters a nasty surprise, but are hardly commonplace. Few of these creatures should appear in a game as the result of random encounters.

Some of these new creatures are faerie or trollkin, requiring an amendment in the rules for sacred relics. The expanded table of relic powers (see *The Way of Wizardry*, Chapter Five) now reads:

<i>Dice Roll</i>	<i>Power of Relic</i>
1 +1	DEFENCE vs Boggarts, Goblins, Hobgoblins, Bugbears, Spriggans and Trolls
2	+1 MAGICAL DEFENCE vs Hobgoblin and Boggart sorcery
3	+1 DEFENCE vs Hags and Undead
4	+1 ATTACK vs Boggarts, Goblins, Hobgoblins, Bugbears, Spriggans and Trolls
5	+1 ATTACK vs Hags and Undead
6	+1 MAGICAL DEFENCE vs Elven magic
7	+1 MAGICAL DEFENCE vs Hag, Spriggan or Undead magic
8	+1 MAGICAL DEFENCE vs all sorcery
9	+2 DEFENCE vs Boggarts, Goblins, Hobgoblins, Bugbears, Spriggans, Hags, Trolls and Undead
10	+2 ATTACK vs Boggarts, Goblins, Hobgoblins, Bugbears, Spriggans, Hags, Trolls and Undead

- 11 + 2 MAGICAL DEFENCE vs Hag, Hobgoblin, Spriggan, Boggart and Undead magic
- 12 immunity to *fright attack*, Vampire mesmerism and the bark of a Barghest
- 13 power to exorcize Ghosts
- 14 inflict twice normal damage in combat with Undead
- 15 power to drive away the Undead (takes three Rounds)

The following gives guidelines for habitat, group size and treasure of these monsters. An experienced GamesMaster will know what his/her players can handle, however, and should always use his own judgement in preference to rolling dice.

<i>Creature</i>	<i>Number Encountered</i>	<i>Area Found</i>	<i>Typical Treasure</i>
Automaton	usually 1	any	good jewellery; or use NPC Equipment Table (Book Two)
Barghest	usually 1	any	average, if any
Barudath	usually 1	anyvaries	
Blue Men	30	sea	good (in longboat)
Boggart	1-4	open country; moorland; woods	moderate
Cadaver	1-3	any	good, and NPC Equipment
Caitshee	usually 1	woods; underworld; ruins	none
Centaur	1-80	plains	poor
Chimera	usually 1	underworld	good

Chonchon	1-6	forest; moors; open country	average (often miles away)
Cloudspider	usually 1	underworld	none
Cyclops	1-6	caves; hills	10-1,000 gold (as artifacts)
Dracoman	2-20	jungle	poor
Fang Warrior	varies	any	none
Fungus Man	2-16	woods; ruins	poor
Giant Beetle	usually 1	underworld	none
Golem	usually 1	any	none
Grave Gaunt	1-12	desert; hills	average (in lair)
Gryphon	3-12	arctic; mountain peaks	good
Hag	usually 1	any (mostly fens) any hills	scant
Harpy	4-9	any	moderate (and befouled)
Hellion	1-30	any	none
Hellrot	1-10	any	none
Hippogriff	1-30	open country	none
Hydra	usually 1	marsh; underworld	bountiful
Imp	1-12	woods	none
Ire Goblin	10-15	hills	none
Jumbee	3	variesnone	
Kappa	about 50	coast	use NPC Equipment Table
Krask	1-3	underworld	none
Lycanthrope	usually 1	any	use NPC Equipment Table
The Malgash	1	underworld	none

Mere-gaunt	usually 1	lake; canal	good (underwater)
Minotaur	1-3	underworld	none
Mordu	1-8	ruined castle	none
Necrochor	3-18	pyramid tomb	bountiful or grand
Nightmare	1	forest; ruins	none
Okeman	1-6	forest	none
Oni	1-3	open country; woods; underworld	moderate
Phoenix	1	any	none
Rakshah	1-20	underworld	individually moderate; fabulous in lair
Sentinel Crab	1-12	coast	none
Shadow Walker	1	underworld	none
Shen Lun	usually 1.	any	average
Skullghast	4-24	abandoned temple; tomb	good
Sphinx	usually 1	any	moderate
Spriggan	5-40	woods; ruins; open country; underworld	good or bountiful
Titan	usually 1	mountain peaks	none
Water Leaper	usually 1	river; lakes	average (underwater)
Wyvern	usually 1	swamp; underworld	grand

AUTOMATON

Automata are artificial warriors of metal, constructed long, long ago by the scholars of the Emphidian Empire - who were themselves drawing on immeasurably older lore from the secret books of Kaikuhuru. Automata have humanoid form and can move with as much speed and grace as any flesh-and-blood fighter. They appear to wear elaborately ornate armour (actually part of the Automaton's body), and the artistically fashioned limbs are often gilded or bejewelled. Fancifully, their faces were made to resemble the serene masks used in classical theatre. Many adventurers have spoken of the eeriness of battling a foe whose countenance remains calm and emotionless even at the moment of destruction.

Automata possess considerable intelligence, but have no free will and are bound to follow with relentless logic the commands of their long-dead masters. A few were gifted with the power of speech; these have clear, resonant voices and use only the Emphidian tongue - incomprehensible to the average, barely literate adventurer, of course. The learned monk Emric of Cornumbria, who once held an Automaton in disputation throughout a whole night while waiting for his friends to come to his aid, apparently found its conversation inhumanly didactic and unimaginative. Farouk the Slayer, on the other hand, told that he once fought an Automaton which recited marvellous poems as the battle raged, so that in the end he had no heart to destroy it and was forced to retreat from the tomb he was trying to rob.

Automata fight with swords and shields, apparently having no skill with other weapons. An Automaton cannot be affected by direct-attack spells, and so no MAGICALDEFENCE score is applicable.

ATTACK 25 Sword (d8 + 1, 5)
DEFENCE 19 Armour Factor 5
EVASION 6 Movement: 10m (20m)

Health Points 2d6 + 25 Rank-equivalent: 13th

BARGHEST

The Barghest is a faerie hound larger than a wolf. Its fur is black or green-black, its eyes stark and startling. It slips into our world in places of ill repute and pads through the shadows like a ghost. Barghests are thus found at the site of a murder or massacre, under gibbets, and in the torture chambers of ramshackle castles. Folklore maintains these hounds to be spirits of retribution, the ghostly fragments of innocents who have returned to avenge the atrocities committed against them when alive. This may be so (there are certainly innumerable stories about Barghests who have torn the life from evil men who more than deserved such a fate), but the Barghest continues to linger even after exacting retribution. Some guard hidden riches, and any adventurer who tries to find their hoard - be he worshipful and guiltless, or as black-hearted as Old Nick himself - will be attacked.

Any adventurer who ever met a Barghest will tell how he came upon it without warning. These magic hounds always surprise their foes, and there is an 80% chance that each character will meet the cold green glare of its eyes. This subjects the character to a stunning confusion (like a *Transfix* spell cast with a MAGICAL ATTACK of 22), and care must be taken to avoid the gaze in subsequent Combat Rounds - see *Basilisks*, Book One. The grinning jaws of the beast slaver with a luminous spittle. This is deadly poisonous, but it is a faerie poison and any character wounded must roll 3d6 equal to or less than his Psychic Talent (not Strength as is usually the case) to endure it. The bark is still worse than the bite: a character who hears it receives a 1dl2 *fright attack* which drives all strength from his limbs if effective, and *Weakens* him (like the first level spell) even if not. Either such condition lasts until negated by a Spell Expiry Roll. Luckily, the Barghest cannot attack in the same Round as barking.

Barghests take only half-damage from weapons that

are not enchanted or forged of solid silver. When it is slain, a Barghest utters an unearthly howl. This has the effect of banishing the soul of any dead character within 20m so that he can never be raised from the dead. After death, the body of the Barghest will emit a sulphurous mist and then transmute into a log, a moss-covered stone or a stagnant pool.

ATTACK 20	Fangs (d8, 6 and special venom)
DEFENCE 6	Armour Factor 2 (and see above)

MAGICAL DEFENCE 15

EVASION 6 Movement: 15m(30m)

Health Points 1d6 + 14 Rank-equivalent: 7th

BARUDATH (Eaves Phantom)

The Eaves Phantom, or Barudath, is a kind of vampiric ghost, believed to arise from the forgotten grave of a suicide. Sensing the life-force of those on whom it would prey, it attaches itself to a dwelling or encampment. Usually this will be an out-of-the-way place such as a margrave's castle or a fortified manor house. Night after night, the Eaves Phantom returns to flit about the boundaries of its chosen domicile. At this time it may appear to the inhabitants in a variety of forms - often as a gaunt man lingering at the threshold, or as a hairy bestial being that stares in through windows or growls unseen from among the bushes. Its manifestations always cause a shudder of dread, and anyone seeing it for the first time suffers a 1d4 *fright attack* (see Ghosts).

The Eaves Phantom cannot enter the dwelling it has come to haunt unless the way is opened for it or it is invited in by someone inside. It constantly tries to trick its way in by such ploys as appearing to be a rain-soaked wounded traveller, or causing a loud hammering at the door and calling for admittance in a commanding voice. Its eager death-lust and inhuman

nature often give it away, however, and a character who rolls under his *Intelligence* score on d20 will realize he is being tricked. Denied entry, an Eaves Phantom may continue its haunting for many years - even becoming a 'fixture' of some old, high-born families. This only serves to make it more dangerous. In becoming familiar with its ways, the inhabitants may become lax and forget to guard against its wiles. One old nobleman, lying abed with the gout, was kept awake night after night by the howling of the Eaves Phantom that had haunted his family for generations. At last it appeared as a grinning white face at the windowpane. Tormented and tired beyond reason, the old warrior seized an axe and hurled it through the glass at the apparition. Evidently this particular Eaves Phantom favoured an open interpretation of the terms of its haunting - it entered through the shattered casement and slew all within.

Until it has gained entry, an Eaves Phantom cannot be harmed and can only hurt the living by its *fright attack*. If tracked to its grave by day it can be exorcized, but this is no easy task in that the grave is likely to be remote and overgrown with weeds. (Pursuit spells prove ineffective unless the Mystic casting them is at least 8th rank.) The moment it enters the place it has been haunting, the monster becomes substantial and can be harmed with magical weapons or spells. In its undead incarnation, it now appears as a tall figure with bone-white skin, eyes of gleaming jade and a long mane of flowing green hair. Any character looking into its glowing eyes may be *Transfixed* - a MAGICAL ATTACK of 23 is matched against the character's MAGICAL DEFENCE to determine this. Though it may fight with any weapon to hand, it usually disdains such. This is because the mere touch of its fingers unleashes deathly sorcery into its opponent's body, causing the loss of 2d4 HP. No Armour Bypass Roll is needed for the touch, though enchanted armour will give some protection by absorbing its magical bonus from the damage rolled.

Having killed all within the place it has entered, it takes up residence permanently in order to absorb the psychic residue of their deaths. It cannot leave, and will seek to destroy any who come to disturb its solitude. Apart from the use of enchanted weapons and spells, its destruction may be accomplished by locating its grave and bringing its mortal remains to the place where it resides. Upon looking into the empty sockets of its own skull, the Barudath gives vent to an unholy shriek and disappears forever.

ATTACK 24 Touch inflicts 2d4 HP
DEFENCE 17 Armour Factor 2 (immune to non-magical weapons)

MAGICAL DEFENCE 13
EVASION 6 Movement: 15m

Health Points 3d6 + 21 Rank-equivalent: 15th

BLUE MEN

By night in the sailors' taverns of many a port, with salt spray lashing the windowpanes, one may hear old adventurers in their cups whispering seafarers' tales. Sometimes the talk is of the Blue Men, who plough through the cold northern seas in their dragon-prowed warships, and plunder riches and souls from the living.

They come out of churning grey waves with the gnawing icy gale of an approaching storm billowing out their sail. A pallid flare of phosphorescence limns the rotted timbers of their vessel - an ancient, barnacle-encrusted hulk, waterlogged and impossibly afloat, like a grim wreck that has been raised by sorcery from the ocean depths. The grisly mariners of this ship stand silent on her creaking decks, blankly observing the terror-struck faces of their human prey. Chilled to the marrow of their bones by a cold no earthly fire could dispel, they possess the hunger of the dead for the living. Their flesh is shivery blue and their long beards

are tangled with kelp, and in his hand each grips a cutlass of brine-corroded bronze.

The Blue Men hold a course alongside the chosen ship, whereupon it is soon clear that they cannot be outrun or evaded no matter what the steersman's skill. Standing by the fierce prow, the Blue Men's chieftain addresses his prey. In a voice like thunder he calls out couplets of verse that describe the terrible fate that shall be meted out to them, but if a spokesman from among the adventurers can immediately reply with a rhyming couplet refuting his words then the Blue Men will be temporarily balked from attacking. So the chieftain might say:

*'Our prow shall split your ship like kindling,
Your own bright blood shall wash the decks.'*

And be countered by:

*'We have no fear of cold blue dead men
Blustering from their sodden wrecks.'*

The adventurers then get the opportunity for a riposte, which the chieftain must likewise deny in rhyme. The contest of verse continues until one side falters or is forced to make an unconvincing or clumsy rejoinder. If the chieftain wins, his Blue Men board the adventurers' ship and fight like demons, untouched by lesser sorcery and all but impervious to wounds. They may be driven back if the adventurers manage to inflict more than 25% casualties, returning to their own vessel which then sinks rapidly below the waves. Any character they slew will be beyond resurrection - his soul taken down with them to the depths, as the legends have it. If the rhyming contest is won by the adventurers' spokesman, the Blue Men will depart at once.

Hardy adventurers will perhaps refuse to play the Blue Men's game. Ignoring the verse, they may attempt to take the battle on to the planks of the dragon-ship. The Blue Men will respond by lowering the vessel

below the waves, and each adventurer who boarded them must roll under his *Reflexes* on 2d20 or be sucked down with them. The chieftain will hurl a final weird upon those who survive: their vessel will lie becalmed and stricken by plague unless every adventurer aboard can resist his **MAGICAL ATTACK** of 16. (In game-terms, the effect of the weird is to leave the vessel becalmed for 3-30 days, during which time careful check must be kept on rations and supplies of fresh water. The adventurers are exposed to 1-3 random diseases each day the weird lasts - see *The Elven Crystals*, Additional Rules.)

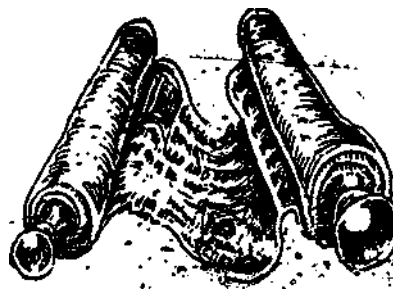
ATTACK 23 Cutlass (d8 + 2, 6)

DEFENCE 10 Armour Factor 1 (take half-damage from arrows, slingshot, etc)

MAGICAL DEFENCE 8 (but immune to Sorcerer spells of 1st-4th level)

EVASION 6 Movement: 10m (20m)

Health Points 1d6 + 16 Rank-equivalent: 7th



BOGGART

These wizened little sprites appear quite similar to Goblins, and it is not in fact clear whether they are actually a separate species or erstwhile Goblins who have grown strong in magical power. At a height of some seventy centimetres, they are slightly shorter than Goblins and Hobgoblins. They have the same narrow, pinched faces, but a Boggart's skin is like smooth ebony, delineated with highlights of greyish-green. The creature's wine-dark eyes are flecked with gold, and its teeth and nails are long and evilly sharp. Boggarts often wear cowl'd mantles; these are usually black or midnight blue and fastened with a fine jewelled clasp. Silver, opal and moonstone are the preferred treasure of the discerning Boggart.

When they wish to stay hidden, they can always prevent mortals of 1st to 3rd rank from seeing them. They achieve automatic surprise against a party of low-ranking adventurers, and surprise characters of greater than 3rd rank on a roll of 1-4 on d6. An attack by a Boggart will usually commence with a flock of Bats swooping down out of the evening sky. Boggarts are able to command Bats to do their bidding, and even apparently ride on their backs (presumably using some spell to make the Boggart smaller first). Like Hobgoblins and even Goblins, Boggarts possess a host of minor magical tricks which they may use to harry a party before attacking. These include the ability to make thick green smoke billow from the adventurer's campfire, cause serpents to writhe out of wine-jugs and cooking pots, to frighten horses and cause a lazy sentry to doze off. Their greater abilities are said to include the power to take the form of a Bat at will (though a Boggart cannot transform itself when any mortal is watching) and to dance along moonbeams! (This latter ability is used to explain how a group of adventurers can flee from a Boggart and ride hard across miles of countryside - only to be attacked by the creature again when they stop at last. There may be other expla-

nations, of course...)

All Boggarts have the standard powers of a 4th rank Sorcerer. However, they can brew any potion or magical compound and usually carry three or four such, contained in fragile gourds in their belt-pouch. Dust of Transformation, Sands of Slumber and Vial of Smokes are the potions they particularly favour, though they also prepare and use others - and may brew them for mortals if offered sufficient threat or inducement.

In addition to its other powers, a Boggart has the following special spells. Each of these may be cast once a night:

Hoarfrost

This spell is direct-attack, with a range of 10m. If affected, the victim suddenly becomes deathly cold and his body is rimed with ice-crystals. On the first Combat Round, he loses 1d8 *Health Points* and, if he survives that, must roll under his Strength score on 4d6 or die. If still alive next Round, an affected victim loses 1d6 HP and must now roll under his Strength on 3d6. In the third Round after being struck by the spell, the victim loses another 1d4 HP; the *Strength* roll is now made on 2d6. If still alive after three Rounds, the warmth returns to his body and the frost melts away. Note that armour gives no protection from the effects of this spell.

Thorns

The Boggart gestures at an enemy within 10m and a thick bush of iron-hard thorns instantly erupts out of the ground to envelop him. If the character does not jump free (SPEED 16 to dodge) he is trapped and will take 2-12 Combat Rounds to pull free. Each Round of struggling causes him to be scratched by 1-4 thorns,

and each is equivalent to a (d6, 2) weapon. If the character does not wish to risk being ripped to tatters, he may simply wait motionless until the spell wears off; this is determined by a Spell Expiry Roll.

Witchflame

Tendrils of emerald flame curl from the Boggart's thin fingers to strike a character within 5m. If not dodged (SPEED 16), the flames inflict 3d6 HP damage immediately and have a 25% chance of setting the character's clothes alight. If this happens, the character rolls d6 at the end of every ensuing Round; on a roll of 1-3 the fire keeps going, on a roll of 4-6 he puts it out. For each Round that he continues to burn, the character takes 1d8 HP damage. Armour protects from Witch/lame by absorbing its AF from the damage rolled.

Mist

The Boggart breathes a thick cloud of grey mist from his lungs. This obscures an area of 2 1/2m radius within which visibility is reduced to almost zero. The main purpose of the mist is not concealment, however. Anyone who enters it will quickly become lost (unless he was holding a length of twine, etc), for the mist zone is actually a faerie realm which is much bigger than it seems from outside. A character who is wandering in the mist rolls d6 at the start of each Round: 1 = he encounters the Boggart at the centre of the mist (and can add + 1 to his next d6 roll if he immediately retreats away from it); 2-5 = he is still lost; 6 = he gets out of the mist. When the mist dissipates (this being determined by a Spell Expiry Roll) any character still lost in it is also liable to fade away! The Boggart's MAGICAL ATTACK Of 19 is matched against the character's MAGICAL

DEFENCE, and success means that the character can only be restored to the mortal world by *Dispel Magic*.

Befuddlement

This direct-attack spell affects 1-6 characters within 20m. Those overcome by the Boggart's MAGICAL ATTACK become confused, and each Round must roll d10 before taking their action: 1-3 = the character can act normally this Round; 4 = the character stands still and tries to remember what he's doing; 5 = the character runs in a random direction, suddenly convinced he has some vital message to deliver; 6 = the character removes part of his armour, reducing AF by 1 (if unarmoured, reroll); 7-9 = bewildered, the character turns to fight his comrades; 10 = he snaps out of the spell.

Phantasmal Claw

A huge, luminous talon appears in the air and strikes at one of the Boggart's foes within 20m. The Claw's ATTACK is 28, it uses d10 for its Armour Bypass Roll and inflicts 6 HP damage on a successful blow. It fades without trace after making its attack.

Fortunately, despite all this sorcery at its beck and call, the Boggart is not a very strong fighter:

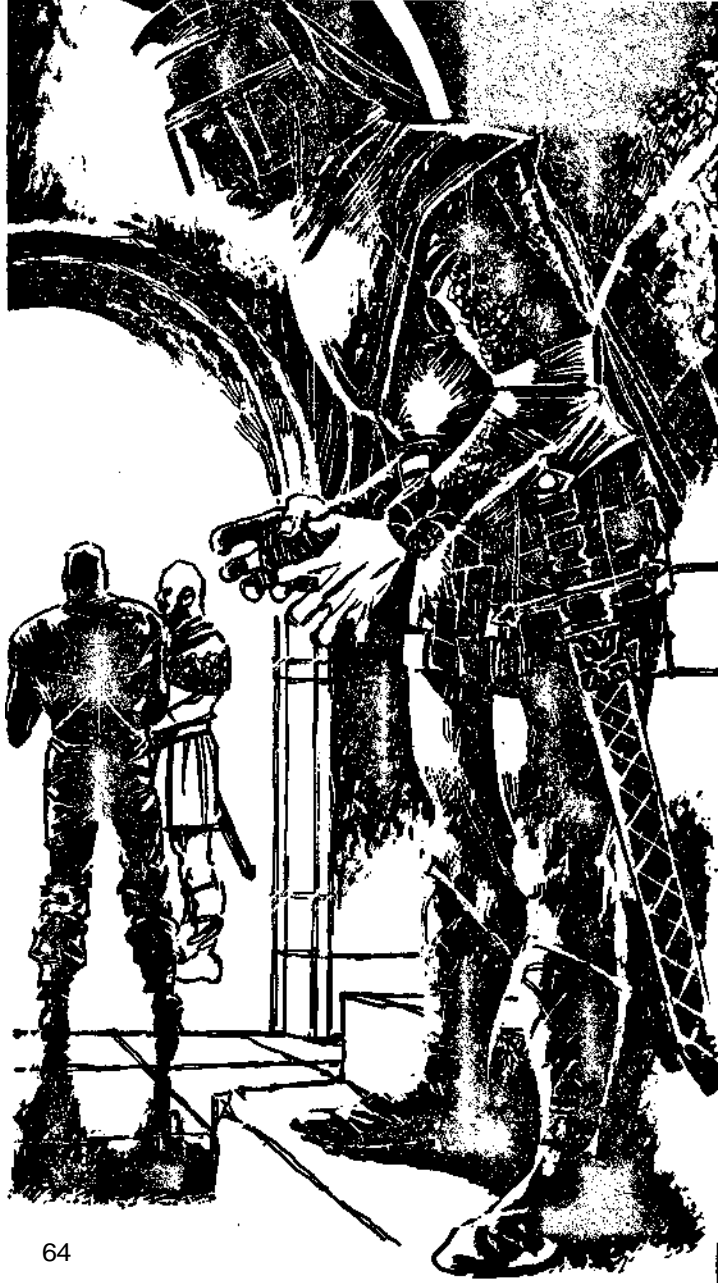
ATTACK 12 Sling (d6, 3) or Shortsword (d8, 3)
DEFENCE 6 Armour Factor 1

MAGICAL ATTACK 19
MAGICAL DEFENCE 9
EVASION 4

Movement: 12m (25m)

Health Points 1d6 + 4

Rank-equivalent: 4th



CADAVER

Many secrets of necromancy have been lost since ancient times. Sorcerers today can now reanimate the dead only as Zombies - mere shambling, mindless husks - or as puny (and barely more intelligent) Skeletons. No trace of the corpse's former identity is retained when it is raised from its grave. The mightiest Knight becomes, in undeath, no more skilled a fighter than the lowliest peasant.

More powerful undead do exist, of course - Mummies, Vampires, Wights, Night Stalkers, Eidolons. If mortal Sorcerers ever had the power to force these states of undeath on others, that knowledge has vanished in the mists of time. Such creatures need not have been created by spells, in any case. The strongest magic comes directly from the human mind, and one who refuses to submit meekly to death - or who nurses thoughts of vengeance on the living - may rise spontaneously from the crypt.

This seems likely to be the case with Cadavers, the name applied in Ecgric's Compendium to the 'ranks of the mighty dead, heroes of the distant past'. These are the corpses of heroes, elite fighters and warrior-saints. Through sheer force of determination and the exalted status they held in life, their bodies resist decay. After lying for centuries in the tomb, they may be ashen grey and clad in dusty harness, but they show no trace of corruption. They remain in the sleep of death for hundreds or even thousands of years, to awaken when their unearthly nature decrees they must. Generally, this will be to deal with a profanation of the shrine or tomb in which they are buried, but they are also aroused (so the myths say) when their people or gods have great need of them. (Thus the citizens of Ongus, in Ellesland, believe that the revered dead will burst from their burial mounds if any pretender ever sits upon the throne; the Edducian Panalect declares that the Apostles would again stride the land if infidels were allowed through the gates of Cantorbridge, etc.)

Although unmarked by decay, a Cadaver can easily be distinguished from a living man. Its eyelids snap open to reveal a pupilless ivory gaze. The skin is livid and clearly not alive. The Cadaver's face is cast in a stark and deathly grimace. It animates with clumsy, spasmodic movements at first, as it becomes accustomed to fighting again after so many years. For the first Combat Round after animating, it thus fights at - 5 ATTACK and - 5 DEFENCE, then - 4 in the second Round and so on. Adventurers must fight desperately or flee while it is weak, for it soon gains control of its lifeless limbs, becoming macabrely graceful and fighting with all the skill that it possessed when alive. Almost always buried in the gilded finery of battle, bedecked with talismans and armed with exotic weaponry, Cadavers get two rolls on the NPC Weapons & Equipment Table (*The Way of Wizardry*, Chapter Four) to determine whether they have any special magical items. A roll indicating potions is discounted.

Cadavers are not always hostile. They might seek aid from characters whose interests are sympathetic to their own. For instance, if the characters are hunting an evil priest who is trying to summon a demon, a Cadaverous Knight who is particularly opposed to the demon could rise up and help them in their quest. Note, however, that Cadavers do not speak (possibly because they cannot regain the delicate control needed for their vocal cords). If a Cadaver wants something of the players it will illustrate this by means of action - in the example above, by charging in to attack the evil priest. The true horror of a Cadaver (even a 'friendly' one) must always be maintained. It should not behave like a fellow who 'just happens' to have been dead for five centuries.

Obviously, the fighting skill of Cadavers will vary. To some extent it should be adjusted to suit the strength of the player-characters, though no Cadaver will be below 10th rank. The stats below assume a Cadaver of 12th rank.

ATTACK 26 Damage depends on weapon used (Strength 18)

DEFENCE 19 Armour Factor varies, +1 for dead skin

MAGICAL DEFENCE 14*

EVASION 6 Movement: 10m(18m)

Health Points 4d6 + 18

(*The mind of a Cadaver can never be controlled; the unswerving fanaticism which has brought it back from the dead will not be overcome by any spell.)

CAITSHEE

The Caitshee, or Faerie Cat, lurks in cemeteries, woods and ruined abbeys. It moves with great stealth, and in darkness it will not be seen by any character below 4th rank. The Caitshee's usual habit is to attach itself to a party of adventurers and follow them unseen. The effect of its presence is to jinx any spells cast by members of the party. There is a 50% chance that a Sorcerer will miscast any spell he attempts, while for a Mystic the chance of bungling a spell is 35%.

If detected, the Caitshee can be fought. In darkness or poor light, characters of 3rd rank and below must deduct 4 from ATTACK and 8 from DEFENCE while fighting it. For higher-ranking characters, the penalty is - 2 ATTACK and - 4 DEFENCE. These penalties can be nullified by using a spell which enables one to see in darkness (or to see invisible creatures).

Only enchanted or solid silver weapons can strike a Caitshee; others will always miss. With much hissing, spitting and howling, it can leap up to 5m and attack in the same Combat Round. Its claws pass through normal armour as though it were not there, and only when attacking a character in magical armour does it need to make an Armour Bypass Roll. The touch of its claws conveys a Weaken spell with a MAGICAL ATTACK of 17. The creature's spell-jinxing ability continues to

apply throughout the battle; additionally, any damage-inflicting spell that is successfully cast on it will do the minimum damage possible (eg, Firestorm would inflict only on 8 HP wound).

The character who deals the fatal wound to a Caitshee takes a curse for his action. The effect of this curse may be delayed for 1-6 months. The GM should roll d10 and refer to the table below:

d10 Curse Effect

- 1 Any item of iron or steel the character tries to use (including weapons and armour, unless magical) will rust to uselessness within a day.
- 2 The character suffers a run of bad luck in combat from time to time. There is a 20% chance this will apply in any given fight. His enemy's first blow against him will be a *critical hit*, while his own first blow will go wide.
- 3 The character is particularly susceptible to magic at night-time. From sunset to sunrise, his MAGICAL DEFENCE is reduced by 3 points.
- 4 Any party the character is travelling with has twice the usual chance of an encounter (see Dragon Warriors, Chapter Eight) each day. Animals and monsters encountered in this way will concentrate their attacks on the character if possible.
- 5 The character accidentally sprains an arm or leg. If an arm, he temporarily loses 2 points from both ATTACK and DEFENCE. If a leg, he loses 1 from ATTACK and DEFENCE, halves his EVASION score and movement rate, and is unable to run. The torn ligaments and muscles can be reknitted by *Miracle Cure*, but if the curse is not lifted then the injury will recur within a month. Natural recovery from the sprain requires

the character to roll d12 at the end of each week; on a roll of 12, he recovers normal use of the limb.

- 6 There is a 35% chance on every adventure that the character will lose his most useful weapon or magic item.
- 7 No steed (except for a Destrier) will allow the character to ride it.
- 8 The character's eyes become sensitive to light. He cannot go about during the day.
- 9 Whenever he sees a black cat, the character is subject to a 1d8 intensity *fright attack*. If this takes effect, he dies of heart failure.
- 10 Any treasure the character touches becomes debased. Gold is changed to silver, silver becomes copper, copper becomes bronze (which is worth one-tenth as much) and gems turn to wood or glass.

The death-curse of a Caitshee can be lifted by the application of a 20 Magic Point spell of Dispel Magic, or by touching a sacred relic.

The Caitshee's stats are:

ATTACK 14 Claws (d8, 3 and Weaken spell)

DEFENCE 21 Armour Factor 0 (but see above)

MAGICAL DEFENCE 16

EVASION 10 Movement: 12m (25m)

Health Points 1d10* Rank-equivalent: 4th
(*The Cat shows no sign of how badly wounded it is until the mortal blow lands, whereupon it fades away like a shadow in sunlight.)

CENTAUR

These are hybrid nomads who range across grasslands of warm, temperate climates. They have the appearance of a horse with the upper torso of a man or woman growing from the animal's shoulders. Consequently

Movement: 15m (30m)

Rank-equivalent: 3rd

CHIMERA

The first sight of a Chimera, with its eyes of white light blazing from a body that is otherwise uniformly grey-green, is so astonishing that the monster achieves automatic surprise against characters of 6th rank and above. These of lower rank will be even more flabbergasted and should be treated as though they had been shock attacked by an Assassin. The Chimera can seize up to two characters in its snaky coils and will then crush them to death (like a python's constriction, but doing 1d6 HP damage per Round) while attacking their companions with its claws, horns and fangs. It can butt or bite at the same time as clawing, and this means that it gets two attacks each Combat Round in addition to constricting with its tail.

Normal Centaur stats are:

MAGICAL DEFENCE 3

EVASION 4 Movement: 15m (30m)

Health Points 3d6 + 3 Rank-equivalent: 1st

Warrior Centaur stats are:

ATTACK 14 Damage depends on weapon, or Kick (d8, 5)

DEFENCE 6 Armour Factor 2

MAGICAL DEFENCE 3



a roll of 8, the magical rays wear off and the character returns to normal.

ATTACK 25 Claw (d12 + 1, 7) and Bite (d8, 7) or
Butt (d12, 5)

DEFENCE 7 Armour Factor 4

MAGICAL DEFENCE 14 Movement: 12m

EVASION 6 Flying - 70m

Health Points 2d6 + 24 Rank-equivalent: 14th

CHONCHON

Chonchons are swollen, disembody heads that fly by using their huge, blue-veined ears as wings. They have magical powers and this has led to a popular superstition among adventurers that Chonchons are born when a Sorcerer uses *Transformation* to take on a Chonchon's form, for it is believed that he then cannot resume his human shape. In practice, a Chonchon may have the spellcasting power of a 4th-9th rank Sorcerer. For the GamesMaster's convenience, 6th rank can be taken as suitable for an 'average' Chonchon.

Chonchons are invisible to the eyes of 1st-4th rank characters until they cast a spell or swoop to attack. They rarely surprise their prey, however, as they announce their approach with an ominous chant of *slay, slay, slay* - though possibly this is just the low beating of their 'wings'. They are unholy creatures and can be driven off by challenging them with a crucifix, in the same manner that a Vampire may be repulsed (see *Dragon Warriors*, Chapter Seven). Apparently, there exists a charm which can strike a Chonchon out of the air so that it lies helpless on the ground until another Chonchon comes to its aid. This charm counts as a fifth level spell which can be used by any Mystic or Sorcerer of 5th rank or higher, but it is known by very few and is not part of the usual canon of spells. Player - characters will not find it easy to locate a mage who can teach

them the charm, nor will the information come cheaply.

Chonchons are sly and cowardly and prefer to flit about their victims' heads, beyond the reach of sword or spear, while intoning their deadly spells. When they see that a party of adventurers are resistant to their magic - or well-armed with bows, which these detestable creatures fear - the Chonchons plummet down to bite with their chisel-like teeth. Their spittle is often contaminated and may (25% chance) pass on the ague to anyone bitten.

ATTACK 15 Bite (d8, 2 and possible infection)

DEFENCE 12 Armour Factor 2

MAGICAL ATTACK 21

MAGICAL DEFENCE 11

EVASION 5

Movement:

flying -20m

Health Points 1d6 + 7

Rank-equivalent: rank
as Sorcerer

CLOUDSPIDER

This horrible creature inhabits only the deepest dungeons and underworlds. As it roams the sprawling corridors it emits a high, rasping whine which can strike icy terror into the hearts of those who hear it. The Cloudspider's cry can be heard at a distance of 10-60 metres and causes a 1d10 *fright attack* (cf Ghosts, Spectres, etc) which, if successful, drives the victim senseless with fear for 2-12 Combat Rounds. A terror-struck victim drops any weapons or equipment he is carrying and flees in a random direction - even, possibly, straight into the Cloudspider's waiting maw!

The Cloudspider appears as a roiling black cloud of mist, within which the rugose body, sparkling eyes and clacking limbs of a giant arachnid are faintly visible. This mist, continually secreted by the Cloudspider, obscures its exact position, and any missile weapon

aimed at it is subject to a - 3 ATTACK penalty. The mist is also mildly corrosive and stings the eyes of any character trying to melee the Cloudspider. The character loses 1 point from ATTACK and 2 points from DEFENCE every Round until virtually blinded (ie, at - 4 ATTACK, - 8 DEFENCE). This effect is only temporary, and the character's sight will return within 2-12 Rounds of leaving the mist (or 1-6 Rounds if he has water with which to bathe his eyes).

The mandibles of the Cloudspider run with a virulent poison. A character who succumbs to this is paralysed at once, dies within a minute, and then rapidly decomposes into a putrid slime for the convenience of the monster's digestion. This poison cannot be collected if the Cloudspider is slain, as it corrodes any container and produces choking fumes.

ATTACK 28 Bite (d10, 6 points & strong poison)

DEFENCE 9 Armour Factor 4

MAGICAL DEFENCE 15

EVASION 5

Movement: 15m (20m)

Health Points 6d6 + 10

Rank-equivalent: 16th

CYCLOPS

Cyclopes are a race of giants, much like gangling humans in general appearance except that a Cyclops has only a single eye in the centre of his forehead. Extremely bestial by nature, Cyclopes have very limited intelligence and are driven by wild urges which include a taste for raw human flesh and an irrational love of gold. Cyclopes go naked, or clad only in primitive cloaks of animal-skin streaked with dried blood, though they love to adorn their bodies with crudely hammered golden artifacts. They usually carry flint axes or stout logs as cudgels; when enraged, they may hurl rocks at their enemies, though at a penalty of - 4 from ATTACK to represent the lack of binocular vision.

ATTACK 24 Log/Axe (d6 + 3, 7)
 DEFENCE 15 Thrown rock (d4 + 3, 5)

 MAGICAL DEFENCE 11 Armour Factor 0
 EVASION 6 Movement: 15m

 Health Points 4d6 + 40 Rank-equivalent: 10th

DRAGOMAN

Dracomen are bipedal saurians who dwell in small tribal communities along the marshy, fertile fringes of tropical rivers. Though of limited intellect, they display considerable cunning in such matters as warfare and hunting. They train small monkeys to act as scouts and spies and not infrequently these pets are almost as intelligent as their lumbering masters.

Dracomen use little magic, except for the occasional shaman who may have the powers of a 1st-3rd rank Mystic. Their weapons are very crude - flint axes and spears for the most part. Metal implements stolen from human adventurers are regarded with awe and wielded only by the tribal chiefs. The exceptionally belligerent and barely controlled nature of a Dracoman means that he has a 20% chance in any Round of snapping with his reptilian jaws rather than attacking with his axe.

Any *fright attack* used against a Dracoman (for instance, an Evil Eye spell) has a 50% chance of driving the creature into a killing frenzy rather than having the desired effect. This insensate anger - which adds 6 to ATTACK while subtracting 3 from DEFENCE - is the Dracomen's typical response to fear.

ATTACK 17 Axe (d8 + 1, 7) or Bite (d6, 6)
 DEFENCE 6 Armour Factor 4

 MAGICAL DEFENCE 2
 EVASION 2 Movement: 8m (16m)

 Health Points 1d6 + 10 Rank-equivalent: 2nd

FANG WARRIOR

Fang Warriors are created from a Hydra's teeth. Nine of the Hydra's teeth will have this property and these can be distinguished from the rest by Detect Aura or See Enchantment. Each of the nine teeth can be used by a Sorcerer or Mystic to create a single Fang Warrior. The character flings a tooth to the ground, activating it with a burst of magical energy which counts as though he had cast a fourth level spell. Within 1-8 Combat Rounds, the tooth enlarges and is transformed to become a Fang Warrior.

White and wiry, the superficially human appearance of a Fang Warrior is quickly belied by its sharp claws and teeth and the glare of animal-like hatred in its eyes. A Fang Warrior is attuned to its creator's thoughts and will fight as he/she wishes. It can perform no other function - eg, stand guard, open a chest, carry a message.

All Fang Warriors have a *Reflexes* score of 18. They are berserk fanatics who have no fear of danger and are immune to morale-affecting spells like *Evil Eye*. Fang Warriors created from a given Hydra are brethren, so to speak - they will not attack each other, whatever their commands.

A Fang Warrior remains in existence for a period determined by a special dice roll. Roll 2d4 at the start of every Combat Round and, on a score of 8, the Fang Warrior fades, leaving in its place the Hydra's tooth used to create it. Once a tooth has been used it is drained of all magic.

ATTACK 24 Claws (d6 + 1, 7)
 DEFENCE 4 Armour Factor 2

 MAGICAL DEFENCE 9
 EVASION 4 Movement: 12m (25m)

 Health Points 2d6 + 10 Rank-equivalent: 7th

FUNGUSMAN

Fungus Men, or Black Caps as they are sometimes called, might be mistaken for a particularly gruesome form of undead. They are mouldering skeletons, clumped and caked with fungi, that lurch around forested ruins and abandoned burial grounds. In the dark they give off a sickly, yellow-green phosphorescence and this, along with their sweet, musky odour, ensures that they rarely (1 chance in 12) attack with surprise.

The Fungus Man is brought to its semblance of undeath by a saprophytic mould which, entrenching itself in the body tissues of a corpse or (more rarely) a living man, gradually rots and consumes the flesh. By the time most of the body is replaced by fungus, with only the skeleton remaining as a frame within it, the Fungus Man is able to rise up. It prefers the damp places where its fungoid body can thrive, and haunts the shadowed earthy tunnels of many an underworld, though it can tolerate the bleached sunlight of the winter months.

The experience of meeting a Fungus Man is one to chill the blood. As it fights, the cracked jaw of the skeleton gapes open, breathing forth decay as the soft, unemotional voice of the dead host whispers of the torments and terrible delights of the grave. Characters with a high degree of psychic sensitivity are the most likely to find this particularly disturbing. A d20 roll is made when combat begins, and unless the character scores equal to or higher than his *Psychic Talent*, he fights the Fungus Man at - 2 ATTACK, - 1 DEFENCE.

Anyone who fights a Fungus Man is exposed to the vaporous wisps of ochre spores they emit whenever they are struck. There is a 10% chance that the spores will take root in the character's flesh, in which case he must attempt a d20 roll of under his Strength score every day. For each failure he loses 1d6 HP, and although *Healing* spells and *Invigorate* will temporarily restore him, a *Miracle Cure* or *Purification* is the only way to

eradicate the mould. If the character's *Health Points* reach - 3 then he dies, only to rise again in the Fungus Man's travesty of existence after a week or so. This is the inevitable fate of any fallen adventurer left in the Fungus Men's lair.

ATTACK 13 Damage depends on weapon-
usually rusty sword or mace
DEFENCE 6 Armour Factor 1 (but 3 vs stabbing
weapons)

MAGICAL DEFENCE 6*
EVASION 3 Movement: 8m (15m)

Health Points 1d6 + 8 Rank-equivalent: 2nd
(*Fungus Men are immune to all mind-controlling
spells and devices by reason of the fact that they
have no mind in any natural sense of the word.)

GIANT BEETLE

These monstrous insects resemble stag beetles the size of a large bull. With their rasping, saw-edged mandibles, they can slice plate armour and burrow through earth or even soft rock. They are too big to fly, although they can use their wings to glide down on their victims from a height of some 6m and bite in the same Round. Because Giant Beetles are apt to erupt suddenly from a grassy bank, or drop out of the darkness from a cavern ledge, they surprise their opponents on a d6 roll of 1-3.

ATTACK 17 Bite (d10, 4)
DEFENCE 3 Armour Factor 5

MAGICAL DEFENCE 4
EVASION 3 Movement: 10m(15m)

Health Points 4d6 +11 Rank-equivalent: 6th

GOLEM

A Golem is a mighty warrior of clay or stone constructed and animated by a Sorcerer of 12th rank or higher. The whole process of creating the Golem and breathing life into it is quite complex, requiring 221 uninterrupted days' work. The culmination of this work requires the Sorcerer to cast Resurrect upon his being, at which point it acquires the dim half-life that is the Golem's lot. The Sorcerer suffers a considerable and permanent weakening of his own life-force, represented by a loss of 500 experience points (and consequent loss of two ranks)!

The Golem is clumsy and dull-witted. It cannot comprehend any instruction of more than six words. These factors must be balanced against its strength, endurance and utter loyalty. It will obey any command given to it by its creator - or by one who resembles him...

A Golem is a difficult opponent to overcome. Having a body entirely composed of stone or rock-hard clay makes it almost impervious to physical damage. Lacking true sentience, it is unaffected by mind-controlling spells or potions. Techniques such as ESP do not detect it. Golems do have one Achilles heel, however: the arcane glyph, carved into the creature's forehead, by which it absorbs sustaining life-energy from the cosmos. If this glyph is obliterated, the Golem becomes inanimate within 1-4 Combat Rounds. This weakness is not common knowledge. Even if a character is aware of it, he still needs great dexterity to strike the glyph in combat. A successful Hit Roll must be followed up by the character rolling under his *Reflexes* on 7d6. Only if he prevails in this (and then follows it with a successful Armour Bypass Roll, indicating that the blow chipped away part of the Golem rather than just glancing off its stony body) will he manage to erase the glyph.

Even allowing for the scarcity of 12th rank Sorcerers, why are there not more Golems in the world? The answer is that intricate formulae must be used to construct one. In particular, the Incantations of the

Myriad Gates must be employed - and these are notoriously easy to mispronounce. To determine whether this occurs, the GamesMaster rolls 3d20. If the number rolled exceeds the total of the Sorcerer's *Intelligence*, *Psychic Talent* and rank, he has built his Golem imperfectly. (Only if a second roll, of under the Sorcerer's Intelligence on d20, succeeds does he realize his error.) An incorrectly constructed Golem will function normally for days or even years, but eventually it will run amok - or, still worse, it may be possessed by an evil spirit of great cunning. In either event, its first aim will be to destroy the hapless Sorcerer who gave it life.

ATTACK 24 Fists (d6 + 3, 7) or any weapon,
+3 on Armour Bypass and
damage

DEFENCE 10 Armour Factor 7

MAGICAL DEFENCE 12

Movement: 4m
(Reflexes always 3)

Health Points 3d6 + 35 Rank-equivalent: 11th

GRAVE GAUNT

These are scavenging, winged undead whose origins are lost in the mists of antiquity. Hunchbacked and emaciated, they have grey-black papery skin stretched taut over a bony frame, and narrow skull-faces fixed in fleshless rictus. Grave Gaunts cannot stand the light of day, but emerge from their hidden lairs by night to feast on corpses or even attack small parties of adventurers. A Grave Gaunt's tattered wings enable it to fly quite swiftly for long distances. These creatures often inhabit the remote warrens of cave-tombs in the canyons where they were buried and may range as far as a hundred miles in a single night.

In combat, a Grave Gaunt will land and fold its thin wings closely against its back for protection. It cannot



easily take to the air again in the thick of battle, as one Combat Round is required to extend the wings ready for flight. On the ground, Grave Gaunts have an uneven, loping gait. They usually fight with spears, for these do not unbalance them in flight and may also be hurled down from the night skies when a dangerous enemy is encountered. Spiked and twisted antlers protrude from the Grave Gaunt's bony brow. It may try to rake these across an opponent's flesh. A wound inflicted by the antlers quickly becomes puckered and may fester, exposing the character to Wasting Disease (see Book Three); also, sorcery will not restore the damage inflicted by Grave Gaunt antlers, so the character must rely on natural healing.

ATTACK 16 Spear (2d4, 4) or Antlers (d6, 3)
DEFENCE 9 Armour Factor 1

MAGICAL DEFENCE 9 Movement: 8m
EVASION 7 (in flight) *flying*-90m
3 (on ground)

Health Points 2d6 + 6 Rank-equivalent: 4th

GRYPHON

The Gryphon is a creature of the northern wastes and desolate mountain crags, where it inhabits almost inaccessible caves. It is a proud beast, slightly larger than a warhorse, having the hindquarters of a lion and the foreparts and wings of a majestic eagle. Though ferocious, it prefers to feast on horseflesh or cattle and will not usually risk an attack on a party of well-armed adventurers unless provoked. However, where Gryphons and Dwarves inhabit the same region (as often occurs in mountainous areas), there is often deep hostility between them. Dwarves hunt Gryphons and pillage their treasure. For this reason, a Gryphon will invariably attack a party which includes one or more Dwarves.



Gryphons cannot speak, but are somewhat intelligent and are able to plan their attacks with considerable cunning. They may wait until adventurers are scaling the cliffs to their lair before swooping down upon them. Sir Giorn of Manterfield has a tale of Gryphons circling above his ship for days at a time: 'Full well did they know the strength of our longbows and they kept them beyond the reach thereof, only flying down to snatch the unfortunate lad we forced up to the crow's-nest for a lookout.' Some stories, probably exaggerated, see Gryphons as minions of the Devil. Generally speaking, they are widely admired for their qualities of dignity, fearlessness and majestic beauty. The Gryphon often features in heraldry and regal insignia for this reason; and some daring adventurers, following the legend of the Amazon warrior Samantria, have even tried to steal fledglings from their parents' eyrie to raise as steeds. No verified account of a tamed Gryphon exists, however.

ATTACK 21 Bite (d8, 7) and Claws (d12, 5)
DEFENCE 9 Armour Factor 2

MAGICAL DEFENCE 9 Movement: 10m (25m)
EVASION 7 *flying*-90m

Health Points 4d6 + 12 Rank-equivalent: 8th

HAG

These are supernatural beings in the form of decrepit crones. Wrapped in ragged, filthy cloaks, they go shrieking through the night sky on broomsticks or in flying cauldrons, searching for mortals to torment. All Hags are unspeakably ugly, with lice infesting their matted grey hair, grotesque snags of decayed teeth, and pasty skin that is liver-spotted and stained blue by fumes from the noxious potions they concoct.

Hags have a number of malign magical powers. Firstly, all Hags count as 4th rank Sorceresses except

that their reserves of magic power fluctuate with the phases of the moon. Over the three nights of the full moon, a Hag will have 21 Magic Points. This is when she is most likely to be encountered. On nights of the gibbous moon she has 17 Magic Points. It is on nights of the crescent or half-moon that she has the regular power of a 3rd rank Sorceress: 15 Magic Points. For the three nights of the new moon, her energies are considerably dimmed - at this time she has only 7 Magic Points.

The glaring eyes of a Hag are ghastly to behold, and any character who meets the Hag's gaze may be struck dumb with fright. (This is treated as a *fright attack* of 1d8 intensity. The effect wears off after 1-6 days, though it can be cured by giving the character holy water to drink.) The rank stench that wafts off a Hag is so sickening that characters fight her at -1 from ATTACK. Anyone who strikes a Hag is subject to a hex that causes warts and sores to cover his body. The Hag's MAGICAL ATTACK is matched against his MAGICAL DEFENCE to determine whether the hex takes effect. If affected, the character's Looks score is temporarily reduced to 2; this condition persists until the next new moon, regardless of treatment. Anyone whom the Hag wounds in combat is exposed to the Black Death and must roll to avoid contracting it (see *The Elven Crystals, Additional Rules*).

Hags are, of course, creatures of the night. The first rays of dawn will strike a Hag dead or transform her into a fused lump of stone. She can go about at other times of the day, but her spells and keen senses only work after nightfall and so she will usually retreat to her lair (often a ramshackle hovel in the fens or wild hills) during the hours of daylight. Here she may be found leaning over her cauldron, preparing some vile brew - for Hags are knowledgeable in the art of alchemy, and a Hag will always have 2-8 potions randomly rolled from the following list: Potion of Dreams, Dust of Transformation, Evaporating Potion, Love Philtre, Sands of Slumber, Vial of Smoke, Poison and Potion of Hate. (The last of these requires explana-

tion. It is a volatile fluid which gives rise to a roiling black vapour if the container is smashed. The character at whom it was thrown rolls d20 - if the score is greater than or equal to his *Reflexes* then he has breathed it in and is immediately crazed with uncontrollable rage. He will attack the nearest person, friend or foe, and continue to fight until slain or the effect wears off. This is determined by a Spell Expiry Roll.)

All Hags have a special item which enables them to fly. As mentioned above, this is usually a broomstick or a cauldron. It will come when the Hag calls and may try to knock one character to the ground as it does so. (Match its SPEED of 16 vs the character's EVASION.) This item will not function for anybody but the Hag. If it is stolen from her, she will always know where it is, and if it cannot return to her then she will go to recover it - and, it need hardly be added, punish the thief quite horribly when she does! If her flying item is destroyed, the Hag must spend seven months enchanting a new one.

Some Hags (perhaps one in six) possess a magic item called a Night Bridle. This is made from a noose with which a man hanged himself. The Hag may fling it to encircle an opponent's neck. This requires a normal Hit Roll, and the target is also allowed a d20 roll against *Reflexes* to dodge free before the noose draws tight. If she catches her victim, the Hag is able to cast a special fourth level spell, *The Riding of the Witch*, which causes the victim (subject to the usual MAGICAL ATTACK vs MAGICAL DEFENCE roll) to fly up into the air with the Hag on his back. She can then ride him through the skies until nearly dawn, and when he touches the ground at last he suffers 1d10 HP damage and, if he survives, is reduced by 3 points in Strength for the rest of that day.

The sight of the cross can drive a Hag back (see *Vampires, Book One*). If she can be tricked into eating salt, she loses her spellcasting ability for four hours. Hags are troubled by the touch of iron and steel, for these metals burn them. Apart from cudgels and

staves, therefore, most weapons inflict an extra +1 HP damage. A Hag will herself fight with a quarterstaff or a dagger of bronze or flint.

ATTACK 16 Staff (d6, 3)
DEFENCE 10 Armour Factor 3 (takes +1
 damage from iron and steel
 weaponry)
MAGICAL ATTACK 18
MAGICAL DEFENCE 8 Movement: 10m(20m)
EVASION 4 *flying*-50m
Health Points 2d6 + 7 Rank-equivalent: 6th

HARPY

The hideous appearance of these winged creatures is outdone only by the repulsiveness of their habits. They have the bodies of giant grey vultures but the breasts and leering face of a withered crone. Cursed with an unassuageable hunger, they will attack any group of adventurers that they outnumber. If their opponents prove to be too powerful, they will seize one character and bear him off to their lair to eat. While attacking, they caw loudly and continually to one another and emit a vile odour. Any character meleeing a Harpy must thus roll Strength or less on 2d6 or suffer a combat penalty of - 1 from both ATTACK and DEFENCE owing to nausea. Conversely, this powerful stench means that Harpies rarely achieve surprise (assume only 1 chance in 20 of this).

Their claws are iron-hard and, dirty with their excrement, infect any character wounded with 1-3 diseases (see the Disease Table in Book Three). Rather than striking with its claws, there is a 20% chance in any Combat Round that a Harpy will try to snatch up its opponent and fly off with him. This requires a successful Hit Roll, but inflicts no damage. A burdened Harpy gains altitude at the rate of 5m per Round and will drop

her victim if he struggles too powerfully, or if the whim takes her.

The plumage of a Harpy turns aside all blows from nonmagical weapons, although the naked, humanlike parts are vulnerable. This accounts for the creature's high Armour Factor.

ATTACK 13 Claws (d8, 4)
DEFENCE 4 Armour Factor 2 (AF 7 vs
 unenchanted weapons)
MAGICAL DEFENCE 4 Movement: 8m
EVASION 4 *flying* - 50m
Health Points 4d6 Rank-equivalent: 3rd

HELLION

Hellions are soulless, cackling monstrosities from the nether realm. By the power of their master, the Prince of Darkness, they are able to enter the mundane world for short periods in order to gather mortal souls for him. They do this either by slaying a man and carrying his soul down to the inferno with them, or, more subtly, by perverting an already dissolute character with hollow promises of power and wealth. The ghostly emanations from such a death may linger for centuries - as in the case of Lukwyrd the Enchanter, whose terrified form can still sometimes be glimpsed at night out on the barren moors where he met his doom, pursued by a screeching horde from Hell. Fortunately, Hellions always choose people with some fault of character for their prey; rarely will a man who is completely without vice or blame be troubled by them.

There is nothing constant about these fiends from the pit. They display a hideous array of shapes and sizes. At their most normal they may seem to be no more than a grotesquely malformed human, but more usually they appear like the very dreams of the Devil himself. A pinched face may sport a rook's beak or an insect's pro-

boscis; spindly or squat limbs may terminate in claws, hooks or obscene tendrils. Some Hellions fly on wings leathery, plumed or membranous; others lope along or slither on their bellies. From this procession of the damned issues such a cacophony of shrieks, gibbers and howls that anyone they encounter is subject to a 1d8 *fright attack* which could strike him dead on the spot.

Hellions vary in power as wildly as they do in appearance. The Devil Spawn of Wrecker Island (see Book Three) are perhaps Hellions of one of the weaker sorts, though it will be seen from the following tables that many other exist. At their mightiest, they are a fearsome challenge for the greatest heroes. To determine the powers of a given Hellion, roll once on each table:



<i>d100</i>	<i>Fighting ability</i>
01-30	1st-2nd rank Barbarian
31-58	3rd-4th rank Barbarian
59-75	5th-6th rank Barbarian
76-84	7th rank Knight/Barbarian
85-91	8th rank Knight/Barbarian
92-96	9th rank Knight/Barbarian
97-00	10th-15th rank Knight

<i>d100</i>	<i>Natural weaponry</i>
01-35	d6, 3
36-60	d8, 4
61-68	d8, 5
69-78	d10, 4
79-89	d10, 5
90-95	d12, 4
96-98	d12, 5
99-00	d20, 6

<i>d100</i>	<i>Spellcasting ability</i>
01-60	none
61-72	1st-3rd rank Sorcerer
73-82	4th-5th rank Sorcerer
83-90	6th- 7th rank Sorcerer
91-95	8th rank Sorcerer
96-98	9th rank Sorcerer
99-00	10th- 12th rank Sorcerer

<i>d100</i>	<i>MAGICAL ATTACK & DEFENCE</i>
01-40	MA 2d8 + 6; MD 2d4
41-70	MA 4d6 + 4; MD 2d6
71-85	MA 6d6; MD 3d6
86-95	MA, 4d12; MD 4d4
96-oo	MA 3d8+16; MD 2d12+5



<i>d100</i>	<i>Armour</i>
01-10	AF 1
11-20	AF 2
21-35	AF 3
36-55	AF 4
56-70	AF 5
71-85	AF 6
86-95	AF 7
96-99	AF 8
00	AF 9
<i>d100</i>	<i>Health Points</i>
01-15	1d6 HP
16-35	1d6 + 4 HP
36-55	2d6 + 5 HP
56-75	3d6 + 6 HP
76-85	4d10 HP
86-90	5d6 + 8 HP
91-95	6d10 HP
96-oo	8d10 HP
<i>d100</i>	<i>Movement/EVASION</i>
01-10	8m-15m/EV 3
11-25	10m-20m/EV 4
26-50	12m-25m/EV 5
51-75	15m-25m/EV 6
76-90	18m-30m/EV 7
91-oo	20m-35m/EV 8

<i>d100</i>	<i>Special abilities</i>
01-06	venomous (<i>normal</i> poison strength)
07-09	<i>Evil Eye</i> (as the spell)
10-11	invisible
12-24	able to fly
25-30	<i>surprises</i> on 1-4 on d6
31-40	breathes fire (as <i>Dragonbreath</i>)
41-49	carries disease
50-57	touch carries Curse
58-62	immune to normal weapons
63-70	mesmerism (like a Vampire)
71-77	can change shape at will
78-80	gaze petrifies (like a Gorgon)
81-85	regenerates 1 HP each Round
86-90	can see invisible beings
91-95	roll twice on this table
96-99	roll three times
00	other power (GM's choice)

Regardless of its powers, a Hellion cannot approach within 2m of a sacred relic or harm a character who possesses one. Like Vampires and Hellrots, Hellions can be driven off by the sight of crucifix.

HELLROT

Hellrots are employed as earthly emissaries by certain evil demons who cannot themselves gain entry to our world. They are particularly found in service to the crazed Black Priests of the arch-demon Rimfax. They are released at night (for they are burned and shrivelled by the sun's rays), and flap across the land, blighting crops and polluting streams and wells. The bite of a Hellrot conveys the Black Death, and if they chance upon a sleeping vagabond or pilgrim alone by

the roadside, they may alight and infect him without his knowledge. Thus do they give rise to ravaging plagues.

The body of a Hellrot is a bloated, scabrous sac supported in the air by leathery black wings. Its four limbs bear some resemblance to human arms, though very stunted and misshapen. Folds of suppurating flesh conceal the monster's neck and envelop its purple-grey jowls. The face is manlike at first glance, but so horribly coarse and flattened that it has many of the characteristics of a turtle's hard beak. The creature gurgles incessantly, all the while drooling its infected spittle.

Hellrots can be driven back by the sight of a crucifix, in just the way that Vampires are (see Book One). By reason of their extreme unholiness, Hellrots can do no harm to a character using a relic. The mere touch of a relic slays a Hellrot at once.

ATTACK 15	Bite (d8, 3 & plague) or may use weapon
DEFENCE 7	Armour Factor 2
MAGICAL DEFENCE 8	Movement: 8m (15m)
EVASION 4	<i>flying</i> - 60m
<i>Health Points</i> 5d6	Rank-equivalent: 3rd

HIPPOGRIFF

Though they can be tamed with difficulty, Hippogriffs are most likely to be met in the wild. They are savage carnivores with two forms. The more natural form is of a large black horse displaying some monstrous or incongruous features: sharp, cloven hoofs, curved fangs for rending flesh, flaring nostrils and eyes that burn madly. Thus by day they roam the dusty prairies that fringe the deserts of the South, preying upon small animals and waiting for the sunset.

At the approach of dusk, Hippogriffs become restless. An individual will stamp and snort impatiently; in

a herd, brief clashes occur as the animals grow wilder. After nightfall, Hippogriffs can adopt their other form. Whinnying as if in pain, the beast rears up and kicks at the air as great, ribbed pinions sprout from its back. Glimpses of an older and more nightmarish ancestry can be seen now in the slightly ophidian skull, the scything talons of its feet, the leathery scales that appear along its flanks. (Interestingly, whereas most creatures with two forms do not alter their shape under mortal scrutiny - or, if they do, transform so swiftly that the eye cannot take it in - the Hippogriff's transformation is almost leisurely, taking some twelve seconds to effect. While switching form it can defend itself but not take any other action.)

Hippogriffs can change between their two forms at will during the hours of night, but by day they are constrained in equine form. Once in the air, their gold-glowing eyes can see for many miles, and they can track a quarry with 70% efficiency.

To tame a Hippogriff calls for considerable daring. Obviously, it is safest to approach by day - preferably just after sunrise, when the creature is tired from a night of hunting. If a spell such as *Enslave* is not available, the character must creep close and hurl a specially prepared bridle around the Hippogriff's neck. The bridle must be gilded and studded with precious jewels, as the sight of these is enticing to the Hippogriff and may dissuade it from fleeing. Inside, the bridle should be sewn with sharp iron studs. Afterflinging the bridle over its head (this requires a Hit Roll followed by a d20 roll under *Reflexes*), the character struggles to subdue it. To do this, he rolls d20 each Round and attempts to score under his Strength. Two successful rolls in a row indicate that the Hippogriff is subdued, but on two successive failures it will struggle free of the bridle and attack.

Subdual keeps the Hippogriff quiescent until it can be taken to stables. Then it must be tamed, and this can only be achieved by a Knight or a Barbarian, as these Professions understand the ways of warhorses. The

character attempts, each day, to roll equal to or less than the sum of his *Strength* + *Reflexes* + rank, on d100. This roll must be made on three consecutive days to tame the Hippogriff. Each failed roll requires the character to check for possible wounds on the following table:

<i>d12</i>	<i>Result</i>
1-5	character suffers 1d6 HP wound
6-8	character suffers 1d10 HP wound
9-10	sprained shoulder - character loses 1d4 HP and fights as though Weakened for next three days
11	broken arm/leg, takes 4-6 weeks to heal - training must stop, unless a <i>Greater Healing</i> is available
12	broken neck - character dies unless a <i>Greater Healing</i> is used at once; even then there is a 20% chance of paralysis, requiring a <i>Miracle Cure</i>

A tamed Hippogriff will serve its master with all the ferocity of a Warhorse. It will not, however, suffer barding to be placed on its body - any attempt to armour the creature drives it into a killing frenzy.

In equine form the Hippogriff has the normal stats for a Warhorse, except that it gets +1 on Armour Bypass Rolls and has the MAGICAL DEFENCE score given below. The stats for the flying shape are these:

ATTACK 20	Bite (d8 + 2, 5) or Claws (d12, 6)
DEFENCE 6	Armour Factor 3 (but 0 vs magic weapons)
MAGICAL DEFENCE 10	Movement: 15m (30m) flying - 90m
EVASION 6	
Health Points 2d6 + 18	Rank-equivalent: 8th

HYDRA

Dwellers only in the deepest pits of the underworld, or in misty bogs where they thrive on the noxious quagmire gases, Hydræ are among the most evil and terrible of all supernatural creatures. The Hydra resembles a giant snake with scales of a coppery or livid-green hue. However, from its body sprout nine long necks, each ending in an ophidian head with a hideous womanlike face. We can only guess at the ancestry that spawned this blasphemous hybrid - and perhaps such speculation is best avoided!

Among several uncanny characteristics, the strangest power that the Hydra possesses is that of regeneration. When one of its heads is severed, two heads grow with astonishing speed to replace it. Attacking a Hydra with a cutting weapon - a sword or axe - is thus an unrewarding exercise. Each wound thus inflicted will lop off a head, to be sure, but in the following Combat Round two more shall take its place - replenishing the lost *Health Points* due to the wound and giving the monster an extra set of fangs into the bargain. This regrowth can only be prevented if the Hydra is struck with a *Dragonbreath* or *Firestorm* spell before the severed stump can regenerate, since flame cauterizes and seals the open wound. The wise adventurer will fight this monster with blunt or stabbing weapons (eg, a mace, spear or arrows) to preclude regeneration, or else employ sorcery.

Each Combat Round, a Hydra will strike out with several of its heads (roll 2d4 for the exact number), attempting to sink venomous fangs into its opponents' flesh. The remaining heads hang back and spit gobs of corrosive poison. These attacks are similar to *Dragonbreath* spells in effect (SPEED 12, range 20m, 1d6 + 6 HP damage), except that each hit on armour damages it, deducting 1 from its Armour Factor permanently.

There is a third hazard associated with the Hydra. A heavy poisonous vapour seeps from its body con-

tinually. If it remains stationary for a long period, the air around it will gradually become tainted with a choking cloud of this vapour, so that any character approaching within 2m of the Hydra must hold his breath. A character can normally hold his breath for a number of Combat Rounds equal to his Strength, but if he attempts any strenuous activity such as fighting, this time is reduced to half his Strength. A character who breathes in the vapour is subjected to a normal poison attack (or only a *mild* poison, if he has thought to wind a damp cloth across his face beforehand).

If collected after its death, the Hydra's venom can be retained in a sealed bottle and later used to coat weapons - rather like 'Assassin's Lotion' (see Chapter One). Each maw yields enough venom for two applications. Extracting the monster's fangs may also be worthwhile; see the entry for Fang Warriors.

ATTACK 19 Each mouth (d8, 3 & *weak* poison)

DEFENCE 12 Armour Factor 3

MAGICAL DEFENCE 14

EVASION 5

Movement: 10m(15m)

Health Points 4d6 + 30

Rank-equivalent: 16th

IMP

This is one name for the tiny sprites who are sometimes to be found in rural areas and rustic woodland. They are about the size of a man's thumb, with long pointed ears and spindly legs, but little pot bellies because of the mead they drink from acorn cups. Imps often dress themselves in caps and jerkins of garish red, which contrasts strangely with the green-sallow hue of their skin - but in spite of this they are rarely seen by mortals, as they are able to make themselves invisible to any character below 5th rank (though an Elven character will still be able to see them) and are very stealthy in any case.

Imps fly around the woods on the backs of dragonflies and use mice as steeds for travel through fields and meadows. They always know of anything that happens in their domain, or of anyone who passes through. Notorious gossips, they may pass on what they hear to anyone they meet, often embellishing the information with imaginative flourishes of their own. A party may thus bargain for useful rumours if they meet an Imp - the creature rarely asks more than a little gold for its trouble. Imps are extremely nervous, however, and will never disclose the secrets of any creature or powerful character whose anger they fear.

The manner of Imps is often irritating and cryptic, though they never mean real harm. A person who shows patience and a good heart will be befriended, while any display of sourness or irascibility incites them to mischief. One of the ways in which they may prove vexatious is by sneaking into the money-pouch or backpack of a character and filching small items - which may be returned later, if the character does something to please them. The character may hear a piping voice uttering a stream of curses from his backpack, as an Imp who fails in its pilfering attempt cannot control its annoyance. If the character is very dextrous (*Reflexes* 16 or higher) he might be able to grab the Imp then before it makes its getaway. Like a Goblin, an Imp must adhere to any promise made while bargaining for its freedom.

An Imp can be made to shriek and flee in panic by presenting a crucifix towards him and addressing the Imp as 'Robin', inviting him to kiss it. This method of dealing with an Imp is apt to make it sullen and vindictive. It may send a bee to sting the character, or pelt him with a hail of pine cones. More dangerously, Imps can obscure trails and pathways, resulting in a party getting lost in the woods overnight.

IRE GOBLIN (Bugbear)

Despite their name, Ire Goblins do not particularly resemble Goblins of the more common variety. They are gangling creatures about 120cm in height, with bulbous heads, large slit eyes, and fiercely grinning mouths full of sharp triangular teeth. Matted hair clumps their shrivelled bodies and long limbs, and stands erect in a stiff comb above the bony ridges of the Ire Goblin's face. They appear equally comfortable loping along on their hind legs or moving on all fours, using the long claws on their splayed hands and feet to find purchase in the cliffs of their highland home.

Ire Goblins are aggressive hunters, ravaging through the hills in troupes of some ten or fifteen individuals, and will attack any party they outnumber. They prefer to hunt at night, but may also be encountered on overcast days, or when storm clouds darken the sky. They attack with whooping cries, often hurling rocks as they run in. Sometimes they spit blood as they close with their prey, having bitten through their own lips in the frenzy of the hunt.

They are of barely more than animal intelligence and use no spells, though they do have one curious magical talent. When wounded, an Ire Goblin begins to swell in size. Each Round after taking the wound, 3 points are added to its Health Point score, 2 points to ATTACK, and 1 to its Armour Bypass Rolls and damage scores. This continues for three Rounds - by which time the Ire Goblin has more than doubled in size - and then it rapidly returns to normal. This will only happen once to an Ire Goblin in any given battle.

The etymology of the name 'Bugbear' for these creatures may interest the scholar. Ecgric's Compendium states that it is derived from Lughwyd *bwg* (a goblin) and *bar* (spiteful, evil). Some adventurers, however, maintain that Ire Goblins sometimes adopt the shape of a bear while in the throes of battle. This may be a case of a being of folklore acquiring magic powers which are attributed to it in popular imagination - in this case,

because of a misunderstanding over the origin of the Bugbear's name.

The basic stats for an Ire Goblin are as follows, with scores when 'swollen' given in brackets:

ATTACK 15 (21) Claws (d6, 3} up to (d6 + 3, 6)
DEFENCE 6 Armour Factor 0 (but 2 vs non-magical weapons)

MAGICAL DEFENCE 4

EVASION 4 Movement: 15m (30m)

Health Points 1d6 + 3 (+9) Rank-equivalent: 3rd

JUMBEE

Jumbees linger in thorn-tangled ruins and underworlds for the most part, though they are sometimes encountered in forests, jungles or moors. They seem to be a variety of undead and always manifest in groups of three - a young man, a maiden, and an aged figure so withered that its sex is unclear. They float above the ground, lank grey beings with sunken eyes and unnaturally long limbs. No feet can be discerned, as the legs seem to end in a misty blur.

The three Jumbees latch on to a single victim in the party they have encountered. To this one they appear with awful, stark clarity, looming like angels of death through the air, though his comrades will see them only as a trio of shadowy outlines. As the Jumbees drift to claim their chosen victim, their ghastly voices can be heard as a whispering on the very edge of hearing. (One legend states that the Jumbees are foretelling how each character *in* the group will eventually meet his or her death, but it is never possible to make sense out of the hushed and jumbled words. And perhaps that is, after all, no bad thing!)

If their chosen victim willingly surrenders himself to the Jumbees, they surround him and gradually leech all

life and substance from him so that he fades forever from this world. This course of action ensures his comrades will not be affected by the Jumbees' *domnassi*, a curse which otherwise affects every member of the party whether the Jumbees are destroyed or not. The effect of a *domnassi* is to cause a haunting unease which effectively increases the next *fright attack* made against them (whether by a Ghost's appearance, an *Evil Eye* spell, or any other means) by 1d6 intensity.

If resisted, the Jumbees sweep through the air to reach their victim. Clustering around, they reach out with their grave-cold hands to touch him. No Armour Bypass Rolls are needed, as the fell power of these beings reaches through to the very soul - each touch of the man-Jumbee drains 1 point of Strength from the victim, each touch of the girl-Jumbee drains a *Reflexes* point, and the elder-Jumbee's touch drains an experience point. The first two scores will recover, at the rate of one point a day, if the Jumbees are destroyed or driven off, but any experience point loss is permanent. If any score reaches zero, the character dies.

Additionally, the attack of the Jumbees may drive their victim mad with fright. This is resolved as a *fright attack* of 1d10 intensity, applied when the character is first touched by one of the Jumbees. If he goes mad, the character will do one of the following: giggle uncontrollably while the Jumbees slay him, throw down his weapon and fight them hand to hand, ignore the Jumbees and attack his friends, cast spells at random (if a Sorcerer or Mystic), kill himself, or become catatonic. (Alternatively, the GM may choose to roll on the Madness Table in Book Five). This madness is incurable.

Other characters in the party may try to help their comrade, but any action they take is likely to be ill-starred because of the hex that protects the Jumbees. A physical attack against the Jumbees has a 40% chance of causing the weapon used to shatter. Sorcerers and Mystics have a 40% chance of miscasting a spell. A magical item - a ring, for example - used against the

Jumbees has a 10% chance of losing its enchantment permanently.

ATTACK 17	Touch - <i>see above for details</i>
DEFENCE 7	Armour Factor 0, but immune to nonmagical weapons
MAGICAL DEFENCE 10	
EVASION 7	Movement: 8m (30m)
Health Points 4d6	Rank-equivalent: 6th

KAPPA

If the writings of the ancients are to be believed, the Kappa were originally a race akin to mankind. They inhabited a floating island and from it ruled over the primitive human tribes who then lived along the shores of the southern sea. The sacerdots of the Kappa had knowledge of a group of other-planar beings with godlike powers. They first worshipped these beings and then, discovering a weakness, enslaved them with magic. Centuries passed. The god-things chafed at being bound in servitude to the arrogant Kappa. Though unable to harm their mortal masters directly, they began to subtly manipulate the forces of the Earth's crust. The Kappa took no action to quell the tremors that began to wrack the coasts of the mainland, never suspecting that any harm could befall their oceanic fortress. Then storms began to rage over the seas, and the glow of fires could be seen below the surface. The Kappa called on their vassal-gods to save them. It was too late - the latter had played their hand cleverly, and the chain of cataclysms they had set in motion was now beyond even their power to stop. A vast rift opened on the seabed, thousands of miles long, and the city of the Kappa was sucked down in a terrible maelstrom. The panic-stricken sacerdots called for the last time on their bound gods, promising freedom if they were saved. With hellish glee, the unearthly

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beings departed from this plane. They saved their former masters, indeed, but in this act they enjoyed a final stroke' of vengeance. For the Kappa who were pulled down into the ocean depths were warped and transformed by their power, becoming strange creatures of stony coral with gleaming pearls for eyes. They did not drown, for they became true beings of the sea. But even today, many thousands of years after these events, the Kappa remember that they were once men, and this is the cause of their enmity with the human race.

The Kappa as they exist today are eerie beings, vaguely manlike but with long, many-jointed limbs. Their bodies are mauve-pink and hard - more easily chipped than cut. Out of saltwater they begin to weaken within a few hours, and their gleaming pearl eyes cannot tolerate bright sunlight.

They fight with spears or plum-leaf bladed short-swords - stabbing weapons, for normal swords, axes, etc, are unsuited to their undersea environment. For the same reason they do not employ slings or bows. On land, their fighting style is quick but linear. There are none of the deceptive 'circular' techniques used by human fighters. A Kappa foot soldier is no match for a well-trained Knight or Barbarian.

Where the Kappa do excel is in their understanding of tactics. They are organized militarily into 'squads' comprising seven Kappa warriors (stats given below) and a 'septurion' who has the abilities of a 1st-4th rank Mystic. Three such squads constitute a 'platoon', whose overall leader will have the magical prowess of a 5th-8th rank Sorcerer and the fighting skill of a 5th rank Knight. Very high-ranking Kappa (whom we may style 'generals', perhaps) can be distinguished from their fellows by their pale-blue colour; they are also several heads taller than a normal Kappa. The generals are equivalent to Sorcerers of 9th rank or higher. They have the special ability to hypnotize those whom they have caught and subdued. This power operates like a Vampire's mesmerism, except that the

Kappa can completely alter the victim's allegiance. A comrade who has spent any time as a Kappa captive is thus not to be trusted!

Kappa are never to be encountered in small groups, as they only venture on to dry land when they have some specific objective in mind. They will not waste time harrying travellers on the coastal roads - they are more likely to mount an attack on a lighthouse, warship or coastal fort. The hostility between Kappa and Human has been further fostered by the uncertain position of prisoners of war (whom the Kappa do not trade off for return of their own troops, preferring to mesmerize them and send them back as spies) and the fact that men cannot speak the strange, fluting tongue of the Kappa. Parley and diplomacy are therefore impossible.

ATTACK 12 Spear (2d4, 4) or Shortsword (d8, 3)

DEFENCE 6 Armour Factor 3

MAGICAL DEFENCE 4

EVASION 3 Movement: 10m (15m)

Health Points 1d6 + 5

KRASK

The Krask is a flying creature that resembles a manta ray. Its flat, blood-red body moves through the air with a strange, rippling 'swimming' action. Its movements are rapid and agile in the still atmosphere of the underworld, but it loses stability in strong winds (such as those produced by an Air Elemental) and will then descend close to the floor for safety.

The Krask has a single ink-black 'eye' with which it perceives patterns of heat in its environment. It cannot be surprised by living creatures, since their body-heat shines like a beacon in the cold fastnesses of an underworld. Because it does not see inanimate objects very clearly, the Krask is loath to move beyond the ter-

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ritories that it finds familiar and will rarely give chase when a party flees from it.

A Krask is able to deliver powerful electric shocks with its long, sting-tipped tail. A character wounded by the sting must roll under his Strength score on d20. If this roll fails, the character blacks out (regardless of his current *HealthPoints* score) and must roll a 1 on d6 to come around. This d6 roll is attempted every ten Combat Rounds, just like a normal recovery roll (see Dragon Warriors, Chapter Three).

Rather like a chameleon, a Krask is able to shift the shade of its skin to some extent. It cannot actually alter its colour, but it can lighten its hue to an ivory pink or darken itself with patches of shadow. This provides it with good camouflage, and it will surprise a party on a roll of 1-3 on d6. If it surprises its prey, it can also produce a disorientating pattern of light and shade to flow across its body as it descends to attack. This is resolved as follows: roll 3d6, subtract the rank of the character it is attacking, and the result is the number that the Krask must roll equal to or under on 2d10 to befuddle the character. A befuddled character will stand motionless (DEFENCE - 0) and allow the Krask to strike at him, only snapping out of his trance when he suffers a wound. A Krask can only use this mesmeric ability when it is swooping down to attack a party, as it can produce patterns only across the underside of its body.

The flesh of the Krask cannot be cut by edged weapons, which will therefore inflict only half normal damage. It takes normal damage from crushing weapons (mace, morning-star, etc) and stabbing weapons (spear, arrow, etc). The skin of the Krask is prized for various uses - in particular, for making gloves, capes and sword-hilts. A complete pelt may be sold for about a hundred Crowns.

ATTACK 20 Sting (d8, 8 points & shock)
DEFENCE 6 Armour Factor 3

MAGICAL DEFENCE 8

EVASION 6

Movement: 10m

Health Points 3d6 + 10

Rank-equivalent: 8th

LYCANTHROPE

Lycanthropes are humans who are able to transform themselves into beasts. The most common form of lycanthropy is Werewolfism, but other types are known, including Weretigers, Werebears, Weresnakes, Wereboar and Wereapes. The condition is a disease, and any character who is wounded but not slain by a lycanthrope may contract it. At first, the afflicted character remains unaware of his condition. He feels feverish as the full moon approaches and may retire to bed and awaken the next day feeling tired, plagued by bad dreams. He is likely to become melancholy and reclusive. As rumours of a ravening were-animal follow him from village to village, and the theme of his recurrent nightmares becomes clear - only then will the truth dawn on him.

The transformation to animal cannot take place in sunlight, and the touch of the sun's rays on the animal form will reverse the change instantly and stun the Lycanthrope for 1-12 Combat Rounds. The transformation is triggered automatically by the full moon, whether or not the Lycanthrope can see the moon. The three nights of the full moon must thus always be spent in animal form. Apart from this, a Lycanthrope who is aware of his affliction can voluntarily make the transformation at other times by concentrating for two Combat Rounds. Having done so, he cannot revert to human form until he has killed an intelligent creature (or unless he is touched by sunlight, as mentioned earlier).

In animal form, the Lycanthrope retains his full intelligence, though he becomes bestial and almost uncontrollably bloodthirsty. He is still able to distinguish

between friend and foe, to some extent. (Any ally for whom he has deeply rooted dislike is apt to be seen as an enemy by the animal-self.) The animal form looks much like a normal animal - Wolf, Python, or whatever - but with some unusual feature such as glaring red eyes to mark it as a were-beast. The animal form has twice the normal *Health Points* score of the animal it resembles (ie, 2d6 + 8 HP in the case of a Werewolf, etc), though never fewer HP than the Lycanthrope possesses in human form. ATTACK, DEFENCE and EVASION are each 2 points higher than for the natural animal, Armour Bypass Rolls are made at + 2, while MAGICAL DEFENCE remains that of the human-self. Most Lycanthropes are normal humans, and although a few belong to the adventuring Professions they cannot use any of their special abilities (including spells) while in animal form. Equipment and armour are not transformed, and must usually be discarded before the change to animal form.

A Lycanthrope takes only half damage (round fractions up) from nonmagical weapons when in animal form. Enchanted weapons, and also those of solid silver, score full damage. A wound taken from a non-magical, non-silver weapon automatically heals when the Lycanthrope reverts to his human form. Other wounds do not, and it is therefore possible for a Lycanthrope who has been badly hurt by magical or silver weapons to die upon switching back to human form (if the human form's *Health Point* score is lower than the total HP damage sustained).

Slaying a Lycanthrope is worth twice the experience points that would be awarded for slaying the natural animal.

The MALGASH

The Malgash is a demon of fire and darkness, possessed of great power. It is a challenging adversary for even the most skilled adventuring parties and is

It appears as a gigantic gaunt figure of congealed shadow, wreathed in spouting flames, with a long mane of blue smoke. It gives vent to a mad battle-roar as it strides to attack, blowing out a spittle of hot cinders from its red maw. Its sword is a sliver of incandescent lava, and in its other hand it swings a whip of white sparks. The appearance of the Malgash is so awful as to strike terror into the bravest heart. When it is encountered, every character in the party is subject to a 1d10 *fright attack*. If this takes effect, the character will either run in abject fear for 1-6 Combat Rounds (90% chance) or be petrified with fright for 1-4 Rounds (10% chance).

The Malgash has other powers as well. The heat coming off its body is like an open furnace - any character within 2m must roll d20 at the start of each Round, and if the roll exceeds his *Strength* score then he loses 1 point of *Strength* owing to heat exhaustion. (A Mystic using the *Survival* spell is protected against this for the first five Rounds of combat.) When a character's *Strength* reaches 0, he collapses and is unable to fight or move. If the Malgash is defeated and the stricken character is taken to a cool place, given water, etc, then he will recover within a minute or so - although he must fight as though *Weakened* (the Sorcery spell of first level) for the next hour.

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ATTACK 32 Sword (d8 + 4, 9) or Whip
 (d12*, 12)

MAGICAL DEFENCE 24

Health Points 60 Rank-equivalent: 25th
(*An Armour Bypass Roll is not required for the whip when striking a character in nonmagical armour.)

MERE-GAUNT

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lakes and canals, preferring stagnant water where possible. They never arise from the muddy riverbeds by day as sunlight causes them great pain, but swim up by dusk or night to attack swimmers and the occupants of small boats.

The body of a Mere-gaunt is knobby and hard, and is often draped with matted reeds in a parody of human clothing. The creature's arms are very long and multiple jointed, ending in four-fingered hands on which all the slender digits are mutually opposable. The face is a chitinous mask of overlapping plates, behind which the eyes are visible as macabrely rolling, slimy yellow orbs.

A Mere-gaunt will occasionally attack with rusty knives (or even spells - about one Mere-gaunt in twenty being equivalent to a 1st-5th rank Mystic) but the favourite tactic is to grapple. A Hit Roll is made for each of the monster's arms, and for each successful hit the victim is seized by one of its powerful hands. A seized victim may try to break free by rolling under the average of his *Strength* and *Reflexes* scores on 3d6; this roll must be made once for each hand that grasps him. If its victim is still held fast in the following Combat Round, the Mere-gaunt unleashes its deadly bite: the hard segments of its face open up like a vile blossom, revealing the unendurable horror of the true face beneath. The unfortunate victim is subject to an immediate 1d8 *fright* attack and, even if he survives this, is paralysed with terror for 1-4 Rounds. This means that he is unable to defend himself from the Mere-gaunt's bite - its sharp, spine-edged 'tongue' lashes out and impales the helpless character like a spear-thrust.

Having slain a victim, the Mere-gaunt will attempt to return to its lightless lair with the body. There it will devour him, often carving the larger bones into obscene artifacts which it scatters around the shores of its domain. A character who is wounded by the Mere-gaunt's bite, yet not slain, has a 75% chance of contracting Swamp Fever (see Book Three, Additional Rules).



ATTACK 20 Bite (d10 +1, 7)
 DEFENCE 12 Armour Factor 4

 MAGICAL DEFENCE 12
 EVASION 6 Movement: 10m(20m)

Health Points 3d6 + 12 Rank-equivalent: 8th

MINOTAUR

Sometimes, because of hubris, impiety or inveterate cruelty, human parents may be cursed with a monstrous offspring - a Minotaur, which is to say, a creature with the body of a man but the head of a bull. The usual fate of the Minotaur is to be sealed away in dungeon or catacomb, hidden from the sight of others by its horrified parents. This was what befell the prince of Akkrere, who was kept in seclusion and attended by servants wearing bovine masks. He might have passed all his life without realizing his affliction if the hero Atemydas had not assaulted his lair, angry at the constant sacrifices the Akkrerean king demanded from among the populace. Another Minotaur resulted from the illicit union between a monk and a nun. The mother abandoned her hideous child in the hills, where a hermit found and cared for him for many years. He returned to confront his parents, but was slain by a Knight whom the wretched pair prevailed upon.

The beast and the man are at constant war in a Minotaur. By turns, he will be sullen, forlorn or vicious. Vast quantities of wine may be consumed by the creature in a bid to achieve solace. After torturing his human captives, or disporting wildly in an orgy of senseless combat with them, the Minotaur lapses into a drunken slumber - only to awaken in a contrite mood, shedding tears for the harm he has done. But these calm moments never last long, for the Minotaur eats human flesh and he prefers his meat still steaming from the kill.

Minotaurs are immensely strong. They always begin

a fight by charging, matching the charge's SPEED of 14 against the target's EVASION. A character struck by a charging Minotaur suffers a 2d6+1 HP wound (less Armour Factor, if any) and is flung back to lie winded for the next 1-3 Combat Rounds. Thereafter, the Minotaur will fight with an axe (40% chance of using this in any given Round) or by goring with its horns (60% chance). Minotaurs go into a Bloodrage (see Chapter Three) after four Rounds of combat. Apart from complete immunity to the spell *Enslave*, they have no magical abilities of any sort.

ATTACK 28 Axe (d8 + 2, 8) or Horns (d12, 6)
 DEFENCE 11 Armour Factor depends on type
 worn, + 1 for tough skin

MAGICAL DEFENCE 12
 EVASION 6 Movement: 10m(24m)

Health Points 1d6 + 22 Rank-equivalent: 12th

MORDU (Headless Warrior)

According to many sources, the word *mordu* was originally applied to any morbid or repugnant person. Over the centuries it has come to be used for the headless spectres that are sometimes seen roaming the galleries and passageways of ancient castles. Beheading is a not uncommon form of execution in the DRAGON WARRIORS world, particularly for enemy Knights captured in battle, and perhaps this accounts for the Mordus. Many believe that these undead creatures constantly seek their lost heads, while another supposition is that the Mordu's bones lie hidden in the dungeon of the castle it haunts, and that by disinterring the bones and giving them proper burial one may lay the phantom.

As a Mordu looms out of the shadows, as though stepping from thin air, every character who sees it suffers a 1d10 *fright attack*. The effect of this is rarely fatal

(10% chance of heart failure), but causes the character to stand terror-struck for 2-8 Combat Rounds. The Mordu's entire body seems to glow faintly and occasional flickers of cold white fire dance across its armour. It swings its weapon - usually a two-handed sword - with stunning force, and can only be harmed itself by enchanted weapons.

A Mordu can sense (presumably we should not use the word 'see') opponents all around it - stealth or *Invisibility* spells notwithstanding. Spells consisting of destructive energy (*Shadowbolt*, *Thunderclap*, etc) are able to affect it, but to direct-attack enchantments it is immune.

This is one of the few types of undead that are not hindered by the light of day.

ATTACK 20 Two-handed Sword (d10 + 1, 6)

DEFENCE 14 Armour Factor 5 (immune to nonmagic weapons)

EVASION 5 Movement: 12m

Health Points 3d6 + 11 Rank-equivalent: 8th

NECROCHOR

These wizened undead were sometimes placed in the pyramids of the God-Emperors of Kaikuhuru to act as tomb guardians. In life they were ritual priests, and retain much of their magical power in the undead state. Necrochors typically have the spell-knowledge of a 6th rank Sorcerer, though with lower reserves of spellcasting energy (represented as Magic Points) because much of their magical power is expended to maintain the condition of undeath. When casting spells, a Necrochor must perform an elaborate sequence of weaving, ritual motions ('the Arcane Dance'). This means that the spell always takes effect at the end of the Combat Round in which it is cast, regardless of the Necrochor's *Reflexes* score.

Necrochors have skin like cracked leather, small glassy eyes, and their embalmed bodies are tightly wound with wads of dusty grave-cloth. They fight with the oddly shaped sacrificial swords of the Kaikuhuran priesthood and wear no armour. Some Necrochors were impregnated with scorpions, made dormant by magic. This was particularly the practice with the embalmers of the XIIIth and XIVth dynasties. An edged weapon which strikes a Necrochor will usually cut a rent in its dessicated body, and any dormant scorpions within may be scattered into the attacking character's face. 1-4 scorpions will land on the character, instantly awakening to attack with their deadly stings. A d8 Armour Bypass Roll is made for each sting (to see if the scorpion finds an exposed area of flesh), and for each that strikes home the character suffers a strong poison attack. Given one free Combat Round, the character can brush the scorpions from him - assuming he survives their attempt to sting. On the ground, they present a threat only to characters with bare feet.

Like Mummies, Necrochors are prone to damage by fire. Fire will also destroy any scorpions within the Necrochor's body. Naturally, spells such as Dragonbreath are anathema to Necrochors and are not used. Necrochors do not have the Mummy's ability to lay a Doom on the one who destroys them.

ATTACK 13 Sword (d8, 4)

DEFENCE 7 Armour Factor 1

MAGICAL ATTACK 21 15 Magic Points

MAGICAL DEFENCE 11

EVASION 4 Movement: 10m (15m)

Health Points 3d6 + 4 Rank-equivalent: 6th

NIGHTMARE

Wild heaths and glades, moonlit meadows and secluded abbeys. These are the places where the

demons called Nightmares are imagined to skulk. Malignant and hungry for souls, they wait and watch for wayfarers to stray upon their haunts. When the characters go to sleep for the night, the Nightmare invades their dreams. The Nightmare cannot be detected because it has no physical presence in the real world. An Eye of Foreboding may (60% chance) flicker as it approaches, but by this time the Eye's wearer will be asleep and unable to heed the warning. If one of the characters has stayed awake on watch, the Nightmare will try to put him to sleep, matching its MAGICAL ATTACK of $2d6 + 14$ against his MAGICAL DEFENCE. (This is because he could otherwise awaken his sleeping comrades as soon as he saw they were having an abnormally horrific dream.) If the Nightmare's sleep spell fails to work, the character can (if he has any sense) instantly arouse his comrades and thus drive off the demon.

Having entered the sleeping minds of its victims, the Nightmare takes control of their dreams. It may or may not allow them to know they are dreaming, as it can make its dream-images utterly realistic. One way for the GamesMaster to handle this is to start a gaming session in the normal way, gradually introducing a succession of increasingly bizarre elements until the players guess that their characters are actually caught in a Nightmare's dreamworld. Only then do they remember how they happened to be camping out for the night, and the GM narrates in 'flashback' what they did between the end of the previous adventure to the beginning of the dream sequence. (The GM is not advised to use this technique more than once. 'Tricks' of GamesMastering are effective the first time they are used, but wear thin with repetition.)

The Nightmare will toy with its victims, subjecting them to a horde of weird and disturbing experiences. As it reigns supreme in the dreamworld, it may cancel out some of their powers - or alter various abilities so that weaker characters become strong while their former leaders become weak. Beings who appear to be

characters in their dream-adventure may be friend or foe, the advice they offer may be for good or ill. Normal perceptions are perverted; an apparent pushover like a Goblin may turn out to have the powers of a Master Sorcerer. The Nightmare always appears in the dream itself, usually as an archetypal figure such as an evil Wizard-King in a high fortress, whom the characters must slay to obtain their safety. It may feature in other ways - as a legendary treasure the characters must find, a haunted place, a secret truth they must comprehend. In a spirit of malicious caprice, it may even enter the dream in a relatively weak persona, perhaps as a friend of the characters - if they can guess its real identity, they would easily be able to destroy it and awaken from the dream.

Whatever the Nightmare's choice of dream - a prolonged imaginary adventure or a brief battle - the time will come when it tries to slaughter its victims or drive them mad. When a character dies in the dream (or suffers a similarly conclusive fate such as maiming, insanity or imprisonment) he must roll to wake up. He rolls $1d20$, adds his rank, and must exceed his *Psychic Talent* score. Psychically gifted but inexperienced characters are the most prone to suffer at the Nightmare's clutches. Failure to make the roll means that the character suffers in reality whatever befell him in the dream - a slain character never wakes, a character chained in the Nightmare's dungeon becomes catatonic, and so on. At the same time, all other characters trapped in the dream get to roll to see whether their companion's fate shocks them into waking up; a roll of under *Intelligence* on $2d20$ is needed for this.

Instead of entering the dreams of an entire party, the Nightmare sometimes singles out one character. By successfully matching its MAGICAL ATTACK against his MAGICAL DEFENCE, it can cause him to sleepwalk. The character may run amok through the camp, hacking at his companions as it seems in his dream that a throng of monsters surround him. Alternatively, the Nightmare can make repeated visitations to the cha-

racter night after night. Until the demon is exorcized, the character spends all his waking hours tired and drained - represented by reducing both his Strength and Health Points by 3. The exorcism will allow these scores to recover, but the character's hair turns stark white and he remains nervous and uneasy (+ 2 on *fright attacks* against him) for the rest of his life.

Many people assume that the Nightmare's 'true' form is a great black horse. In fact, the name is derived from *niht* and *mara*, a demon that preys on the living. If Nightmares sometimes appear to their victims as horses, it is only because they are responding to the fears and superstitions on which they thrive.

OKEMAN

Woodland spirits that have taken up permanent residence in trees, Okemen are indistinguishable from normal trees in their dormant state. Only an Elven Mystic of at least 8th rank can tell, by using ESP, when Okemen are near. They awaken from their slumber on certain nights of the year, when a daring woodsman might hear them afar off, holding conclave in their rumbling, cavernous voices. They are also roused by the presence of hostile forces in their domain - avaricious adventurers, hunters, men with fire and axe. They are protectors of their forest, but will usually respond to intrusion by sending a host of 4-40 Wolves, Stags, Snakes and Boar to deal with those responsible. They enter combat themselves only when the threat is very great and their own powers are needed to fend it off.

Uprooting themselves to move with surprising speed and stealth through the trees, Okemen look simply like gnarled and ancient trees. An imaginative character might, on second glance, fancy a resemblance to a human face, with deep hollows forming eyes and mouth and a beard of ivy tangled with twigs. As they swing down to seize and rend, what had appeared to be bran-

ches can now be seen as woody claws. An earthy breath of primordial cold may be felt.

Spears, swords and arrows do little against a mighty Okeman; weapons such as axes or flails, which chop or crush the bark and green wood beneath, are quite effective. Okemen are vulnerable to fire which causes them + 2 HP damage, but only a very powerful attack of this sort - a Firestorm spell, for instance - will ignite one. If it catches alight, an Okeman takes 1d6 HP damage on the first Round, 2d6 HP on the next, etc. To beat out the spreading flames, the Okeman must roll 5-6 on d6; this roll is made at the end of each Round. If it has not got the fire out within four Combat Rounds, the Okeman will have become a living inferno. Unless there is a stream or lake at hand, it now has no hope of survival. At this moment it will call upon the elements in a final act of retribution against its murderers. A titanic lightning bolt flashes down from the sky to strike the Okeman, immolating it and sending crackling forks out from its charring body to strike 2-8 enemies within 15m. This is equivalent to a *Deathlight* spell.

Note that Okemen have no quarrel with normal hunters or woodsmen who kill and cut wood to live, for they are creatures of the forest just as much as any beast or plant is. They may even be very friendly and helpful to Elves and men of good character. They reserve their wrath for those who would despoil the forests and sacred groves the druids left, and the wrath of the Okemen is a terrible thing indeed.

ATTACK 27 Claws (d8 + 2, 7)

DEFENCE 18 Armour Factor 7 (vs spears & swords, etc)
4 (vs axes, flails, maces, etc)

MAGICAL DEFENCE 18

EVASION 5

Movement: 12m(25m)

Health Points 8d6 + 30

Rank-equivalent: 14th



ONI

Oni are the Ogres of the Far East, and are rarely to be encountered in other parts of the world. Fully as blood-thirsty as normal Ogres, they also have considerable magical powers and a kind of wily intelligence which makes them very much more dangerous.

Oni are invisible by daylight, but usually gain little advantage from this fact because they continue to cast a shadow, and consequently find it difficult to surprise their victims. After dark, the Oni is visible as a tall apparition in flowing robes, gliding along eerily as though its feet were barely making contact with the ground. Its face is almost indescribably gruesome, with leering mouth, sharply curving horns, and eyes smouldering with evil.

Oni can take the form of a human or animal, though they must resume their normal shape in order to enter combat. Since they are impatient, and not particularly bright by human standards, they often make some slip-up which gives them away. Characters thus have a 5% chance per minute of noticing something wrong with an Oni's disguise. The Knight that the Oni is impersonating may have suspiciously long fingernails, for instance. The nun may have a rather hairy face. The cat or dog may be lacking a tail.

The true appearance of an Oni is so horrible that it gets an automatic shock attack (see Chapter One) on any character below 8th rank. Every fifth Combat Round it can breathe poisonous fumes on a single character it is fighting. The character must roll under his *Reflexes* on d20 to avoid inhaling the fumes, which count as a strong poison which permanently reduces the victim's *Intelligence* by half unless treated by *Miracle Cure* or *Purification* within five minutes. The monster's claws sap life-energy, and a character wounded loses five experience points permanently. (And may even be reduced in rank accordingly - see Book One, Chapter Five.) Lastly, all Oni have the

simultaneously, and a separate Armour Bypass Roll is made for each. The hoofs carry deadly magic, so a character wounded is exposed to a **MAGICAL ATTACK** of 20 which, if it takes effect, reduces him to 0 *Health Points* immediately. (Only one such roll is made, regardless of how many of the hoofs actually wound him.)

In its normal form, a Rakshah can use Sorcery spells of the first to sixth levels. It is particularly fond of Reanimating the corpses strewn about its lair to fight for it, but since these corpses are often chewed or half-eaten, the Zombies created will have only 4d6 Health Points. During the day, the Rakshah's Magic Points do not regenerate, but it becomes most powerful after nightfall; during the night, it recovers expended Magic Points at the rate of 1 per Combat Round.

These creatures have two other strange magical powers - both of which operate only at night. A Rakshah has a 20% chance of catching in its wide mouth any lightning- or fire-spell that hits it. It can then spit the spell back at the caster and his companions in the following Combat Round. The spell's **SPEED** is reduced by 2 and the damage it inflicts is reduced by 1 HP. The Rakshah's other property is that, having once been struck by a given spell, it cannot again be affected by that same spell cast by the same Sorcerer. This immunity lasts until sunrise.

ATTACK 24	Hoofs (d8 + 1, 5) x 1-3
DEFENCE 11	Armour Factor 6 (but only 3 vs magic weapons)
MAGICAL ATTACK 20	9 Magic Points (and see above)
MAGICAL DEFENCE 10	
EVASION 8	Movement: 15m (30m)
<i>Health Points</i> 2d6 + 23	Rank-equivalent: 8th (by day) 12th (by night)



SENTINEL CRAB

These are large crabs about the size of a dog. They are kept as domestic animals by the Kappa (q.v.), who train them to act as guards and fighters. As such, they are usually to be encountered in packs, guided by one or more Kappa handlers. Sentinel Crabs also thrive in the wild, but these are seldom a threat to men because they prefer to scavenge after carrion meat.

They are considered a delicacy, so fishermen sometimes entice them out of the sea by placing rotting flesh as bait. A fresh Sentinel Crab can fetch up to 75 Florins in the market of a good-sized town. Trapping the Crabs involves a certain risk, of course - and there is always a chance (as unprincipled GMs will have realized) that the Sentinel Crab one is luring into the pot may actually be a *Transformed* Kappa Sorcerer, out hunting for human flesh.

ATTACK 14 Each pincer (d4 + 2, 3)

DEFENCES Armour Factor 5

MAGICAL DEFENCE 2

EVASION 3 Movement: 12m(20m)

Health Points 1d6 + 6 Rank-equivalent: 2nd

SHADOW WALKER

Shadow Walkers are creatures of the half-world where Reality shades into Illusion. Probably no one has ever seen the true form of a Shadow Walker. It may be that they do not even have a 'true' form. A Shadow Walker will always adopt the appearance of one individual in a party of adventurers before manifesting itself. The first they know of its presence will be when they notice that one of them has acquired an identical 'twin'.

Shadow Walkers dwell normally in a murky dimension from which they can occasionally peer into our

world. Glimpsing a party of adventurers, the Shadow Walker is able to select one (chosen at random by the GamesMaster) and attune itself totally to him or her. It acquires the outward appearance of the character, and also his Combat Factors, Health Points, arms and armour, equipment, etc. Thus cloaked in the semblance of another, it joins the party's ranks by stepping out of the very shadow of the character it has copied. It has all of the original's memories and can simulate his mannerisms perfectly, so unless the rest of the party saw it appear (10% chance if the selected character is at the back of the party, 80% otherwise) they will not be able to distinguish the original from the copy. If possible, the Shadow Walker will dissimulate, using all its guile to convince the others that it is the original and that their comrade is actually the fay duplicate. The adventurers must rely on their own wits here, for no spell can penetrate the Shadow Walker's deception.

Having manifested itself, the creature remains bound to the first form it took. It cannot switch to copying another character if it sees he is more powerful. The famous explorer Sir Huw of Garathorn relates that a Shadow Walker once infiltrated the adventuring party he was with by assuming the form of a serf torch-bearer. He dealt with the problem by putting both of them to the sword; if the Shadow Walker could have changed its form then, duplicating Sir Huw himself or one of his companions, it would certainly have done so! The Shadow Walker is only able to discard its stolen guise and return to its shadowy dimension when all those who witnessed its manifestation are dead. (Some have conjectured that this is because Shadow Walkers are, in fact, only demon-sent nightmares that step into the minds of adventurers, and have no real existence themselves.)

When the Shadow Walker attacks, it does so with all of the simulated character's skills and abilities. It is armed with working copies of all his equipment, including magical items, and will use these as needed. If slain, its form immediately begins to shimmer and

swim with cloudy motes like a soap film. Then it - and any items it duplicated - vanishes without trace.

SHEN LUN (Black Dragon)

Dragons occur throughout the world in different forms, and the Shen Lun is the species indigenous to the Orient. Black Dragons, as they are more usually called in the West, are slender, sinuous creatures with the elongated snout typical of dragons everywhere. The reptilian legs of the creature each bear four strong claws and these, like its fangs, are quite capable of shredding armour with ease. A straggly 'beard' - actually a mass of flexible tendrils - hangs from the Black Dragon's lower jaw and sharp spiked horns form a proud crest atop its skull. The body is some 8m-10m long, armoured with tough, blue-black scales and with a ridge of spines running from neck to tail.

Having no wings, the Black Dragon flies by magical means - a power thought to reside in its horny crest. In flight, it seems to dart and climb through the air like a lizard on a pane of glass. Every fifth Combat Round, it can discharge a bolt of lightning up to a distance of 20m. This has a SPEED of 14, forks to strike 2-8 targets, and inflicts 2d12 HP damage (less Armour Factor) if it hits.

Some Black Dragons (roughly one in four) have the paranormal capabilities of a Mystic. At lower ranks this has little effect on the Dragon's outlook: it has the arrogant and often violent attitude typical of its species. As it progresses to the 5th rank and higher, however, it begins to ponder the true Mystic Way. Failure to attain enlightenment may turn the Black Dragon sullen and ferocious at this point, and it then becomes the deadliest of mankind's bitter foes. If wise, however, it seeks out a human teacher and strives to become an Adept (see Chapter Three). When this is attained, it transforms to become a Human, losing all its dragonish abilities in the process. The horns slough



off; if found, they can be used to create a flying device. A magical pearl is also created as a side-effect of the transformation. Within this pearl resides much of the Dragon's former power (which will become clear in Book Six).

ATTACK 24 Talons (d10, 7)
 DEFENCE 19 Armour Factor 4 (7 vs nonmagical weapons)
 MAGICAL DEFENCE 15 Movement: 15m(25m)
 EVASION 6 *flying*-90m
Health Points 3d6 + 25 Rank-equivalent: 15th

SKULLGHAST

Skullghasts were left in dormant form as guardians in many ancient temples. As such, they appear to be inanimate grey skulls, often set in high niches above an altar or the lintel of an archway. When any intruder dares to violate their fane, these ancient skulls acquire a halo of pale-gold flame and float into the air, gliding swiftly to snap at the transgressor with their fiery jaws.

It is harrowing to meet the grisly stare of a Skullghast's hollow sockets. If a character should do so, he suffers a 1d12 intensity *fright attack* which, though not fatal, can leave him weak and trembling with fear {- 3 from both *Strength* and *Reflexes* for the duration of the battle). The burns caused by these monsters' occult flames are difficult to heal with magic, refusing to respond to Lesser Healing or Invigorate. Moreover, the flames do not just sear a character's material self: a Sorcerer wounded by a Skullghast has his Magic Point score reduced by 1, while a Mystic is subject to a Psychic Fatigue Roll as though he had used a first level spell.

Skullghasts function just as well in daylight as in the underworld's gloom. The temples they guard are often encircled by dense jungle, and if their victims elude

them at first then they will fly in pursuit, even if the chase leads them out of the temple and through the tropical undergrowth. Curiously, they are not affected by *Hold Off The Dead* spells.

ATTACK 16 Flame (d10, 3 and see above)
 DEFENCE 15 Armour Factor 0

MAGICAL DEFENCE 8
 EVASION 7 Movement:
flying - 30m

Health Points 3 Rank-equivalent: 4th

SPHINX

The Sphinx, with its lion's body and human head, is a very famous creature from the old myths. Sphinxes have many powers. Mundanely, they possess enormous physical strength - standing taller than a man at the shoulder, they are consequently some five times bigger than a full-grown lion. They are adept in the use of magic, and a Sphinx will either have the abilities of a 6th-11th rank Mystic (75% chance) or of a 5th-10th rank Sorcerer (25% chance). Also very knowledgeable in matters of history and arcane lore, their pronouncements on such matters will generally be accurate to within 80-90%. They are inscrutable to such a degree that no telepathic means can detect or read their thoughts. The thick hide of the Sphinx turns aside blows from nonmagical weapons and is impervious to heat and cold.

If hard-pressed in combat, a Sphinx can draw all oxygen from the air around it to a distance of 8m. It can do this once a day, and the effect keeps the air in the zone unbreathable for five minutes. A character in the zone must roll under his *Reflexes* on d20 to draw in a last lungful of air. If successful with this roll, he can stay conscious for a number of Rounds equal to his Strength. After this (or if he failed to take a deep breath

before all the oxygen was gone), he must roll under his Strength on d20 every Round or blackout. Once back *in* fresh air, normal consciousness-recovery rolls apply (see Book One, Chapter Three).

Sphinxes adopt a rather haughty, even regal, manner which is likely to irritate all but the most servile characters. A Sphinx will not infrequently try to take charge of a party for a while, arrogantly presuming on their co-operation in some absurd quest it has been following for centuries. Weaker parties have little choice but to go along with the creature - and, although they may be subjected to considerable danger, and chafe at the Sphinx's peremptory ways, it is usually generous in dividing the spoils. At other times, Sphinxes take up a position adjacent to a lonely road and wander out to waylay small groups. The travellers will be challenged with a riddle, paradox or puzzle; if they cannot solve it then the Sphinx rushes forward to slay them.

ATTACK 24 Claws (dl2 +1, 8)

DEFENCE 12 Armour Factor 4 (immune to nonmagic weapons)

MAGICAL DEFENCE Varies according to rank as Sorcerer/Mystic

EVASION 5 Movement: 12m (30m)

Health Points 3d6 + 35 Rank-equivalent:
Mystic/Sorcerer
rank +7

SPRIGGAN

Spriggans are grotesquely ugly and dangerously spiteful faerie creatures that prance across the countryside around old ruins, barrows, deserted castles and haunted woods. They have a gnarled, spiky appearance, their brown-black integument is tough like an acorn husk, and their little red eyes can penetrate the deepest darkness. Though only 30cm tall, their

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small size is deceptive. Spriggans make up for a lack of fighting skill by weight of numbers and, as several of them swarm like spiders across a struggling foe, they show a vicious cunning in finding chinks in his armour through which to inflict stinging scratches with their talons and barbed tail. Wounds caused by a Spriggan take three times longer than usual to heal naturally and are best treated by magic.

Spriggans have other abilities too. Out of doors they can always remain hidden from any character below 5th rank (except for Elves, who never fail to spot them),

while in dungeons and underworlds they creep with the stealth of an accomplished thief. They can *pilfer*, *picklock* (with their tails) and *climb* like a 7th rank Assassin. They have some magic which allows a Spriggan to Curse four times a day, create *Moonglow* thrice a day, and cast Weaken and Illusion both once a day. These are like the sorcery spells in effect, except for *Curse*, which only strikes one character instead of the usual 1-4, and *Illusion* which, at four cubic metres, covers a greater volume than the usual version.

Spriggans were sometimes set to guard buried treasure - though whose treasure, no one knows. If the secret of where their treasure is hidden can be wrung from a group of Spriggans then characters may achieve considerable wealth, as any such hoard will contain a minimum of three magic items.

ATTACK 9 Barbs (d10, 2)
DEFENCE 9 Armour Factor 1

MAGICAL ATTACK 14
MAGICAL DEFENCE 6
EVASION 8

Movement: 15m(25m)

Health Points 1d4 + 1 Rank-equivalent: 1st

TITAN

This race of warrior-giants originates in another dimension, a Plane more rarified than the mundane world. At certain times, in certain places, the two worlds may impinge, allowing Titans to cross over to our Plane or men to stray into theirs. This occurs particularly in high mountains when the air is charged with an impending electrical storm. Flashes of sheet lightning may throw tall shadows against the cliffs - the image of a Titan, in fact, though to the superstitious these shadows are the ghosts of old giants.

Titans are powerfully muscled humanoids some 4m



tall. Their skin has a bluish tinge and their eyes glitter with violet sparks. Even against a sky black with thunderclouds, they appear bathed in dazzling sunlight, for the sun of their own world still shines upon them when they enter the world of men. Their magnificent weapons and armour are carved from the ivory of the Sky Narwhal, a beast unique to their own Plane.

Titans set great store by honour and correct behaviour. Any obligation that a Titan incurs must be repaid in full. The same applies to acts of retribution. Some Sorcerers of high rank have spells which can pull a Titan from his own world and constrain him in service

for a short while (rather like the *Battlemaster* spell). The Titan will greatly resent such violation of his self-respect, and may spend years after his return to his own world searching for a way back to this Plane in order to exact vengeance. Of the other acts a Titan cannot forgive, the foremost are: theft of his sword, murder of someone in his protection, and insult to his ancestors.

Titans cannot use magic, but they are strongly resistant to it. Apart from the devastating force of their physical attacks, they have two other techniques to unsettle an opponent. Titans can 'blow up a gale'. The Titan cannot attack or defend himself while doing this. On the first Round of blowing, a light breeze springs up, having no effect other than ruffling characters' clothing and hair. On the second Round, characters **ATTACK** the Titan at -1. By the third Round, the wind is very strong. Characters are at -3 **ATTACK** and -1 from Armour Bypass Rolls against the Titan. The fourth Round sees such a mighty gale that a character must roll under his Strength on d20 to strike the Titan at all (and the above penalties still apply). Movement directly towards the Titan is at half normal speed, and flying characters who approach to within 3m will be knocked out of the air. When the Titan stops blowing, the gale dies away within four Rounds.

The other power of a Titan is his ability to emit an electrical discharge from his body when he is struck. This is accompanied by an acrid odour and a stream of sparks along his attacker's weapon. If the attacker fails to roll Strength or less on 3d6, he is dazed for the next 1-4 Combat Rounds. This results in a penalty of -4 from both **ATTACK** and **DEFENCE**, -1 from Armour Bypass and damage. Use of this power costs the Titan 1d6 HP. It is never employed against a foe the Titan considers honourable.

ATTACK 27 Sword (d8 + 2, 8) or Bow (d6 + 1, 6)
DEFENCE 21 Armour Factor 5

MAGICAL DEFENCE 20

EVASION 6

Movement: 10m (20m)

Health Points 6d6 + 30

Rank-equivalent: 15th

WATER LEAPER

Water Leapers lurk in tarns and lakes, preying on sheep or anything else that strays too close to their watery lair. The gurgling shriek of a Water Leaper holds a terrible spell - any who hear it are exposed to a **MAGICAL ATTACK** of 20 which, if it takes effect, turns their bones to jelly. Naturally this means almost instant death, as the boneless victim is no longer able to move or draw breath. Fortunately, a character who hears the shriek of a Water Leaper and survives will always be immune to it thereafter.

A Water Leaper looks something like a huge, leprous-white, limbless toad with a distended belly, leathery wings and a long, tapering tail. Tiny, needle-sharp fangs line its wide maw. These are coated with poison, which it can also spit to a distance of 5m (**SPEED** 12; it seeps through the pores of the skin to affect the victim if it strikes an exposed part of the body - the chance of this is 80% for an unarmoured character, 60% for one in leather or mail, 50% if wearing plate). The Water Leaper can also try to gulp down one of its opponents whole. The chance of it attempting this in any given Combat Round is about 20%. The monster lurches towards its victim on its clumsy wings. A normal Hit Roll is not used; instead, the effective leaping **SPEED** of 12 is matched against the victim's **EVASION**. If the character does not dodge, he is swallowed. Immersed in the monster's stomach sac, he must hold his breath against its poisonous digestive juices. This is possible for a number of Combat Rounds equal to his Strength. Every Round, the juices burn his skin for 1d6 HP damage - or 1d4, if he is wearing better than leather armour. If he does not panic (check for this by rolling

rank or less on d10) and has a dagger or shortsword, he can cut at the interior of the Water Leaper's belly. This will cause the creature to regurgitate him. Otherwise, he can be cut free by his comrades once they have slain the monster.

Water Leapers are carriers of disease. A character wounded by one has a 5% chance of contracting leprosy. This chance increases to 30% in the case of a character who survives being swallowed.

ATTACK 19 Bite (d6 +1, 6 and normal poison)

DEFENCE 4 Armour Factor 1

MAGICAL DEFENCE 11 Movement: 8m (12m)

EVASION 4 *flying* - 30m

Health Points 5d6 + 20 Rank-equivalent: 10th

WYVERN

These scaly beasts may be related to Dragons, though they are rather smaller and certainly less intelligent. The Wyvern's body is long and coiling, armoured with black scales as hard as iron, and its wings are strong and leathery. Unlike Dragons, which have four legs, the Wyvern only has two. Generally, Wyverns fight with their snapping jaws or with the tail, which ends in a piercing sting. The venom of the sting is extremely potent and causes the permanent loss of 1d3 HP if the victim fails his 4d6 roll against Strength. Notwithstanding this, however, the Wyvern lacks the true Dragon's cunning, fiery breath and sheer brute strength, and is by no means as deadly an opponent. Many a Knight who lays boastful claim to having slain a Dragon will turn out, on closer questioning, merely to have bested this smaller cousin of the true breed!

Wyverns are amphibious and thus tend to dwell in marshland or in deep tarns. Often they will amass rich treasures in their deep sinkholes, but they are over-

weening creatures (in this respect, at least, they are the equal of any Dragon) and will bring their fortune up out of the dark waters at least once a year - often at Beltane or Lammas Eve - to show off to the world. It is at this time that a daring mortal has a chance to seize the Wyvern's hoard.

Wyverns spawn in water. History contains at least one interesting tale on this theme. In his youth, the son of Baron Shorvage was reckless and lacking in piety. One Sabbath morning he sat fishing while all good folk were at chapel. He caught no fish, but only an ugly thing like a scaly eel, which he threw into the well. The experience may have sobered his youthful temperament, for he became a diligent Knight and eventually left on the Crusade, spending seven years fighting the infidels. Upon his return, he discovered that the 'eel' had grown into a monstrous Wyvern and had slain many men when it emerged from the well. It lived now in a dank cave in the hills, but before the Baron's son ventured forth to challenge it he took advice from a Mystic woman. She equipped him with enchanted sword and armour for his task, but warned him that he must slay the first living thing that met him after he had killed the Wyvern. He accordingly left instructions with his retainers that they should loose his favourite hound when they heard the sound of his horn signalling victory. Then he rode up to the Wyvern's lair and killed it in a titanic battle. Returning at dusk, he was almost too weak to sound his horn. Then the old Baron, overcome with relief at seeing his firstborn son still alive, ran forth from the castle to greet him. The retainers had not heard the young Knight's horn, but now he blew it again with desperate strength and they sent out the dog, too late. Though he killed it, his father the Baron had met him first, and accordingly the family suffered under a curse for seven generations.

ATTACK 21 Bite (d8 + 1, 5) or Sting (d8, 3 and strong poison)

DEFENCE 6 Armour Factor 5

MAGICAL DEFENCE 12
EVASION 5

Health Points 10d6

Movement: 10m (25m)
flying - 80m

Rank-equivalent: 10th

5 Adventures

This chapter contains three adventure scenarios. These are intended for the GamesMaster, and you should not look at them if you will be role-playing a character in the adventures.

The scenarios follow on directly from the events of 'A Shadow on the Mist' and 'Hunter's Moon' in *The Way of Wizardry*. You may have given your player-characters other adventures since then (of your own devising or those from *The Elven Crystals*) but, having earned the baron's friendship, they would always be welcome at his castle. For the first two adventures they are based there and adventuring within his fief (mapped in *Dragon Warriors*). The third adventure takes them further afield, and they have the opportunity of acquiring a castle of their own.



THE ONE-EYED GOD

General note: This adventure occurs after the events of 'Hunter's Moon' in *The Way of Wizardry*. Assassin characters may be useful, but are not essential to the party's success. The GM must thoroughly familiarize himself with the rules of Chapter One, as the NPC villain is an Assassin.

Overview: An attempt on the baron's life fails, but the assassin escapes and the player-characters are sent after him. The chase takes them to an ancient burial mound infested with goblins, where a three-cornered battle may ensue.

I. Treachery

GM: The adventure, following shortly after 'Hunter's Moon' as it does, takes place in the early part of the year. This setting is optional and will, naturally, depend on the time of year your own campaign has reached.

The hour is late. Huddled in your thick cloaks of fur, you stand on the battlements of Baron Aldred's castle and look out across the countryside. Winter has draped the land in a sparkling frost, and in the icy-clear air you can see for miles. The stars glitter like a thousand scattered diamonds. They say that on a night like this, a sorcerer can look up to heaven and hear the very music of the spheres..

Numbed by the bitter cold, you glance down towards the Great Hall. The hearth fire crackles invitingly there, casting a flickering red glow on the waxed paper screens across the windows. Your own

watch should be over soon. You can hand over to another group of shivering sentries and go and curl up in the warmth.

White lamplight drowns out the red of the fire. Confused shadows leap across the windows as some commotion breaks out in the Hall. You hear shouts. Your hands grip your spears more tightly as you move towards the steps that lead down from the battlements. A figure appears from below and strides towards you. Recognizing the baron's eldest son, Almeric, you call out in greeting. He makes no reply at first, but instead stands by the tower and peers out into the wintry night, watching intently. Then he shrugs and turns to you.

There has been an attempt on my father's life,' he says. 'Fear not, he is unharmed. A pitcher of water in his bedchamber was poisoned, but his dog, Ajax, licked up some that was spilt. Luckily the faithful creature managed to rouse our liege before it died -'

He breaks off as someone else climbs to the battlements. It is Aldred, his face black with anger. In the chill air, he snorts steam like an old dragon as he beckons you over to him. 'It was Ulfalder,' he growls, re/erring to a knight who has been staying at the castle for a few days. 'He has already made his escape, the cur. A sentry on the postern gate was found with his throat cut.'

If Ulfalder stole a horse from the town - and he must have done so - he could be miles away by now. Down in the courtyard, you see mounted knights gathering to ride out. The baron turns to you. 'Fetch horses from the stable. You will give chase at once. Bide to Karickbridge', leave no stone unturned until you have found the one this maggot has crawled under. Leave him his tongue, as I wish him to sing me a ballad before I snuff out his worthless life!'

The characters hurry down into the courtyard behind Aldred, who is bellowing orders to the milling soldiers. The horses they are given to ride are alarmed by the

commotion at first, but quickly settle down. If one of the characters is a Mystic then he will be able to use a Pursuit spell to track Ulfalder. If not, then have them accompanied by one of the baron's servants, a peasant called Jenk. This fellow is a skilled hunter and woodsman and will soon pick up Ulfalder's trail. The characters should treat him well, because Aldred prizes him highly. In addition to his skills, Jenk is loyal and resourceful, and servants like this are hard to come by. He will not fight except in the most extreme circumstances.

JENK

ATTACK 13 Staff (d6, 3) or Bow (d6, 4)
DEFENCE 6 Armour Factor 1

MAGICAL DEFENCE 4

EVASION 3 *Health Points 9*

STEALTH 12

PERCEPTION 4

(St 14; Rf 10; Int 17; Psy 12; Lks 9)

You have not gone many miles along the road to Karickbridge before you begin to notice the signs of your quarry. The pane of ice across a ditch-pond lies shattered where his horse's hoofs struck it; white frost-rimed grass has been snapped and trampled like delicate filigree. You see that he left the road and struck out across the fields, skirting scattered farmsteads. You spur your horses to leap a hedge where cobwebs shimmer like silver. Under their pounding hoofs, the cold ground is hard like iron. Plumes of freezing breath rise from the nostrils of both mounts and riders.

Ulfalder made several devious manoeuvres in an attempt to throw pursuers off the scent. He knew skilful

trackers would be sent after him whether or not Aldred died as planned, so a lot of the false signs he has left are double bluffs - a point where he pretended to double back across a stream but in fact went straight on, a turnstile where he surreptitiously left his handprint on the frost where only a keen eye would spot it, etc. None of these will fool a Mystic's spells, of course, and Jenk (if he is with the party) is too crafty to be taken in so easily. The characters will remain hot on Ulfalder's trail.

Interlude: Ulfalder's story

The characters will be familiar with the political situation from their previous adventures in the campaign. The Earl of Montombre, whose fief lies south of Aldred's domain, is a longstanding and bitter foe. He was, if not the instigator of Beorn's plot against the baron (see Book Two, 'A Shadow on the Mist'), certainly a supporter of it.

Ulfalder is (as the characters will probably guess) Montombre's agent (his 'lickspittle' as the baron might put it). Montombre has grandiose plans involving the throne; they will not come to fruition for years, but he has resolved to rid himself of potential opponents at the earliest possible opportunity. He has already disposed of a couple of minor lords, but Aldred is the chief thorn in his side. Hence he sent Ulfalder to kill him.

A special arrangement was made for Ulfalder's return after the assassination attempt. Only a few hours' ride from Aldred's castle, on the rolling heathland of Oster Moor, there is an old barrow which the locals jocularly call 'Valour Hall'. Cynewulf Magister, Montombre's sorcerer, placed an *Astral Gate* in a chamber of this barrow some time ago. The *Gate* leads to Montombre's castle, but when Ulfalder reached the barrow he found that the tunnel leading to the *Gate* had become blocked, apparently by a cave-in. Consequently he is still in the barrow even now, labouring to clear the blocked tunnel so that he can escape through the *Astral Gate*.

II. Gone to ground

Ulfalder's headlong flight came to an abrupt end. You find his horse in a ditch, its body clumsily concealed under a blanket of uprooted holly. It must have broken its leg jumping a stone wall and Ulfalder finished it off with his sword. The warmth of its body melted the frost from the ground under it. It cannot have been here more than an hour.

Cracked branches from a nearby blackthorn show you where Ulfalder fell. He must have been hurt, and on foot he will not have got far. You stare out across the bleak, rolling moorland. You can see smoke rising from the hearths of a few forlorn hovels. The stars glare coldly from a crystal-black sky.

The trail will lead the characters to the barrow, of course. This is out on the moors about two miles from where they found the dead horse. Possibly they will take a detour to one of the peasants' cottages first. Dogs will rouse the inhabitants as they approach (most of the people around here are shepherds). A visit at this late hour will not be much appreciated, but the peasants are not likely to argue with vassals of the baron. They therefore answer the characters' questions grumpily but accurately and offer no hospitality that is not demanded from them.

Questioning of the peasants will reveal that their sheepdogs earlier began to bark at something out in the night. This was about an hour ago. Whoever or whatever it was, it soon went past and the dogs quietened down again. Nobody bothered to get out of their warm blankets to investigate. If the characters suggest that this was the person they're after, the peasants just shrug. He was going in the direction of 'Valour Hall' they say, chortling grimly. 'Won't see 'im no more, then!'

Their gleeful good humour soon disappears if the questioning is taken any further. The barrow is a place to steer clear of - 'the Wooden Man' lives there, they

say. He sleeps under the mound in the gold armour in which he was buried. Does a lust for treasure shine in the characters' eyes at this point? 'Oh aye,' mutters one of the peasants. 'Gold an' jewels all over 'is body - and a great pit beside 'im that goes right down t' the fires of Hell!'

Little of this can exactly be corroborated, of course. It is just the local folktale. Unusually for such a tale, much of it is accurate: there is gold in the barrow, and there is a pit. Also unusually, most of those present can claim quite truthfully to have seen the huge, one-eyed face of the Wooden Man peering from the barrow entrance. They hold a Samhain ceremony around the barrow, when they light need-fires and propitiate the Wooden Man with offerings of meat and cider. In fact, in their ceremony can be seen fragments of pagan myth - Valhalla ('Valour Hall') and Woden, whom their ancestors incorrectly identified with the one-eyed deity of the ancient people who built the mound. (Neither of these old gods actually dwells within the barrow, of course. The face that has been seen was actually a magical prank played by the Boggart who lives there - see later.)

III. The barrow

The peasants' houses are sheltered in the lee of a hill, beside a thick copse of trees. You trudge away from them, hearing the ice crunch under your boots, and remount. Taking the horses up to the crest of the hill, you cringe in the teeth of a raw easterly wind. You make your way across the moors, towards where the barrow is said to lie.

Ulfalder must have been making straight for it - a long, bracken-clumped mound in the midst of desolate heathland. Briars grow between the ragged stones that protrude from its mossy surface. The entrance is formed by two tapering upright blocks and a heavy lintel, like the arch of an ancient henge. Icicles hang like teeth from the blue stone.



The barrow is actually the home of a Boggart and six Goblins. From time to time, the Boggart uses his magic to create the image of a huge face peering from the barrow, and thus masquerades as a fallen god of ancient times ('the Wooden Man').

BOGGART

ATTACK 13 Shortsword (d8 + 1, 4) and
Sling (d6, 3)*

DEFENCE 7 Armour Factor 1

MAGICAL ATTACK 19 15 Magic Points

MAGICAL DEFENCE 9

EVASION 4 Rank-equivalent: 4th

(*The Boggart's shortsword is a +1 magical weapon. The + 1 bonus has already been added to its Combat Factors. Remember that its ATTACK with the sling is only 12.)

The Boggart is a 4th rank Sorcerer and has the following potions: Vial of Smokes (x 2), Sands of Slumber, and Dust of Transformation (toad-form). Its silver earring functions as a one-use Shielding Charm. It also has six special spells - see Chapter Four for details.

SIX GOBLINS

ATTACK 13 Shortsword (d8, 3) and
Sling (d6, 3)

DEFENCE 7 Armour Factor 1

MAGICAL DEFENCE 5

EVASION 5 Rank-equivalent: 1st

Health Points

BOGGART 9 HP

First GOBLIN 7 HP

Second GOBLIN 8 HP

Third GOBLIN	7 HP
Fourth GOBLIN	5 HP
Fifth GOBLIN	7 HP
Sixth GOBLIN	5 HP

All have a *Reflexes* score of 13 and move at 12m per Combat Round (25m/CR when running).

These creatures rather resented Cynewulf putting an *Astral Gate* in their barrow. They hid until he was gone, then went and blocked the tunnel to the Gate with rubble and broken branches. When Ulfalder turned up at the barrow about half an hour ago, he was thus thwarted from making the quick getaway he had planned. He is unaware of the barrow's occupants and assumes that a group of bold peasants must have crept in and, fearful of the glowing Gate they saw, perversely barricaded the tunnel.

General notes about the barrow

- (a) The passages and rooms are all constructed of irregularly shaped blocks of stone. Heavy pillars and buttresses abound, providing ample cover for an Assassin to move around unseen. Lantern-light will cast deep shadows that may obscure narrow crevices and alcoves in the walls. In short, the conditions for stealth are ideal and Ulfalder will exploit this to the full.
- (b) In the two centuries or so they have dwelt here, the Boggart and Goblins have excavated a system of narrow crawlways throughout the barrow. These emerge into chambers at various points such as behind a support or by a ledge near the ceiling. The entrances just look like any other crevice in the walls, and characters will overlook them unless they search carefully. Even if they find the entrance to a crawlway, they will not be able to use it. The crawlways are just wide enough to accommodate one Goblin (with occasional alcoves to allow them to pass

one another); they are much too narrow for the characters. The crawlways twist and turn continually, so a lantern shone into one will only illuminate the first few metres.

- (c) At first the Goblins, hidden in their crawlways, will only observe as the characters and Ulfalder hunt each other through the barrow. They would ideally like to see as many fatalities as possible, so they may intervene on the losing side in a battle - or simply snipe at random with their slings. They use hit-and-run tactics and will only risk open confrontation if anyone tries to get into the tomb chamber. They are very frightened of releasing the spirits they believe to be buried there.
- (d) The 'doors' in the barrow are simple slabs of stone. Unless otherwise indicated, they require a combined Strength of 24 to move. Up to two characters together can try, and each loses 1 HP for the exertion. The door stays open, of course, unless the characters exert themselves a second time to push it shut.
- (e) Ulfalder is in the barrow. He has been labouring to clear the blocked passage (4) so that he can escape through Cynewulf's *Astral Gate*. Hearing the player-characters approaching, he backs off to hide in the shadows. The hunted becomes the hunter...

ULFALDER 7th rank Assassin

ATTACK 19 Sword (d8 +1, 4); Throwing
spike (d2 +1, 2)

DEFENCE 11 Armour Factor 2

MAGICAL DEFENCE 10

EVASION 6 Health Points 15*
(St 11; Rf 12; Int 12;
Psy 14; Lks 13)

(*Ulfalder's normal HP score is 17; he was slightly wounded in falling from his horse.)

paraphernalia - sword; hand lantern; nine throwing spikes;

Assassin's Lotion (five applications);

three flash pellets; 40 Florins

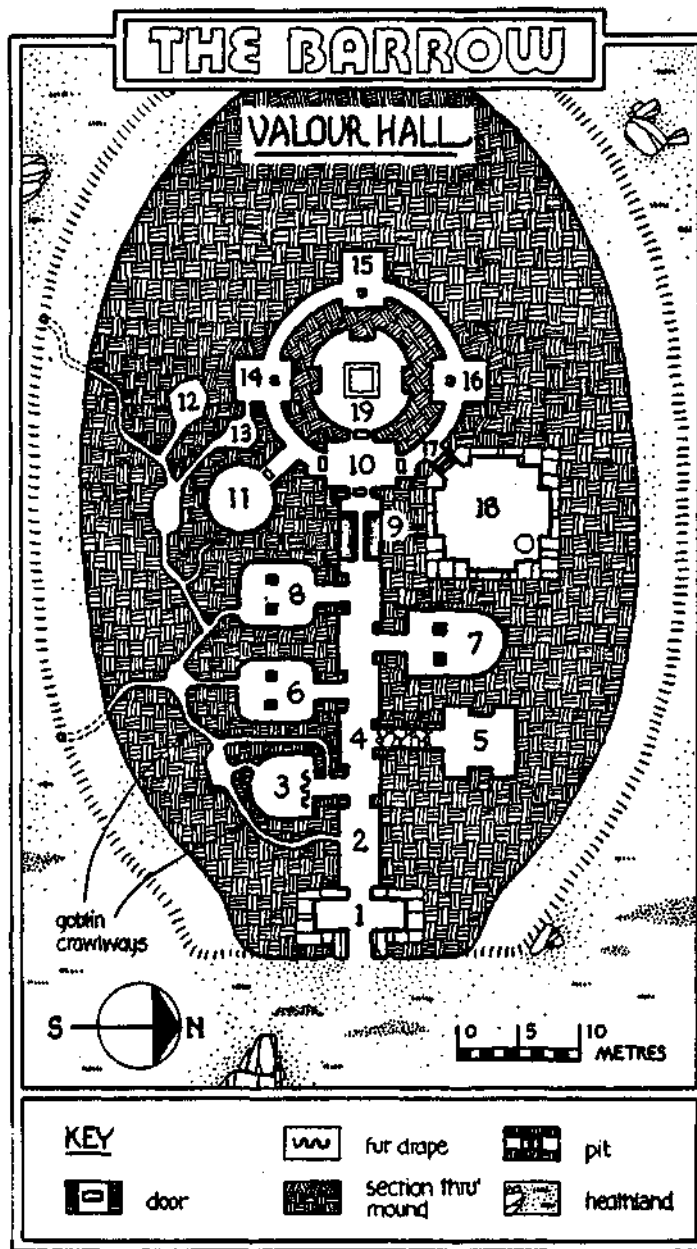
If the party contains several lightly armoured characters, Ulfalder will confront them and hurl venom-coated spikes. Otherwise he relies on shock attack tactics. In either case, he will retreat as soon as he loses the advantage (by hurling down a flash pellet and skulking off while characters are dazzled), then wait for a good moment to attack again.

1. Entrance chamber

A vestibule of worked stone lies just inside the entrance. Squat pillars frame a passage leading west, supporting a lintel into which a face is carved. It is the face of a stern, bearded man with a patch over his left eye. His good eye seems to be gazing at a point on the floor of the vestibule.

The characters may suspect that something is hidden under the floor. However, no matter how closely they search they will find nothing. The item that is here can only be seen by someone who covers or closes his left eye. If one of the characters does this he will see a depression in the floor where the carved face is looking. A bright gold amulet rests in the depression. The character (still with his left eye closed) is able to pick this up. To his companions it will seem that he dipped his hand into the solid stone of the floor and plucked out the amulet!

This is an Amulet of the Afterworld. It will be of use if the characters reach the central Tomb Chamber (19).



2. Entrance tunnel

Along the rough stone walls to either side, murals of hunts and savage battles have been daubed in black and rusty brown. You cannot escape the uneasy feeling that the brown pigment may actually be dried blood. Even though you are out of the biting wind at last, it seems even colder here in the barrow than outside. In your lantern-light, the old stones sparkle under a patina of frost.

3. Banqueting chamber

A fur rug hangs across the entrance to this room. If the characters push it aside:

Your mouths water as you smell the enticing odours of cooked meat, fresh-baked loaves and spiced wine. A tall man in white robes stands beside a stone table strewn with thick furs. He is middle-aged, or seems to be: his hair must have been golden once, but is now turning a silvery white. He greets you with a smile and gestures at the sumptuous feast laid out on silver plates in front of him. You notice ruby-studded gold bands around his wrists and a gold tore at his throat.

'Welcome; my name is Althas. Will you join me in my repast? I can offer roast venison, or beef - perhaps a cup of hot mulled wine to thaw your chilled bones?'

'Althas' pretends to be a priest. If questioned, he will hint cryptically of an evil entity that lives in the barrow and which is only held in check by his own magical efforts. He will tell them that he knows where Ulfalder the Assassin is hiding, also. If they attack him, Althas simply smiles. He makes no attempt to defend himself. Any wounds he takes will appear to heal almost instantaneously, though bloodstains will gradually accumulate on his robes.

In fact he is just an Illusion cast by the Boggart, who is watching everything from a spy-hole by the entrance to this room. The characters have a 5% chance of seeing through the *Illusion*, but only if they are suspicious enough to study it carefully. The food on the table is real enough (created by the Boggart's Banquet spell), but does not taste nearly as appetizing as it looks. The silver plates, also real, are worth 1000 Florins.

The purpose of all this is to lure as many characters as possible into the room, whereupon the Boggart intends to cast his Mist spell. The effect of this will be very eerie as the characters look round from talking to Althas and see a thick mist seeping out of the stone blocks of the wall, completely obscuring the exit. A character who blunders into the mist must roll d6 each Round as explained in Chapter Four; a roll of 1 does not indicate an encounter with the Boggart (who is concealed in the crawlway inside the wall), but rather that the character has found the exit. If only a few characters remain outside the room, the Goblins might risk a quick attack on them while the others are still lost behind the Mist.

Note: You are advised to determine in advance how long the Althas Illusion will last, as the players will guess something is up if you make a string of Spell Expiry Rolls as soon as they start talking to him. Remember to reduce the Boggart's Magic Points score to 9 for the *Banquet* and *Illusion* spells (though it can recoup 1 MP if the *Illusion* has not run out by the time it creates the Mist).

4. Blocked tunnel

The entrance to 5 is completely blocked by rocks, broken branches and other debris. Ulfalder has been trying to clear it, but quite a bit more work is needed before there will be a hole large enough for a man to get through. Three characters working together could unblock it in about fifteen minutes.

5. Astral Gate Chamber

At last you manage to dig your way through the rubble to the small chamber that lies beyond. A translucent oval hangs in the air ahead of you. There is a frenzied squeaking, then rats scurry into the pool of light shed by your lanterns.

These are just ordinary rats - ie, not the giant variety. There are five of them, and they were placed here by the Boggart to ensure that Ulfalder would not get to use the Astral Gate even if he had a quick way of clearing the rubble. The rats have been told to jump through the Astral Gate if anyone gets through into this room. There is 1 chance in 6 the Gate will vanish each time one of the rats jumps through it. They will only do this if the Boggart who commanded them is still alive. If the Boggart has been killed, the rats will attack for one Round in an attempt to get past the characters and escape.

Five RATS

ATTACK 10	Bite (d3, 1) carries Black Death
DEFENCE 4	Armour Factor 0
MAGICAL DEFENCE 2	Reflexes: all 16
EVASION 4	Movement: 12m {25m}
Health Points all 1	Rank-equivalent: 1st

The irony is that Ulfalder has no chance of escape anyway. Montombre has learned via the speculum of Cynewulf, his sorcerer, that the assassination attempt failed. The earl is not a man who can tolerate failure. He has had Cynewulf place a second *Astral Gate* in series with this one, so that anyone who steps through will appear only momentarily in his castle before plunging through the other Gate. The character will end his magical journey in a Gryphon lair - an inaccessible pinnacle of rock about a mile out to sea.

6. Hunt chamber

This room is filled with the paraphernalia of hunting: rotted quivers containing rusted arrow-heads, heavy iron spears pitted with corrosion, hunting horns and the mummified bodies of dogs. They were left so that the pendragon, or chief, who is buried here could hunt in the Afterlife.

The characters may possibly find a use for the spears at 9. Nothing else is of any value.

7. A bronze cauldron

A heavy bronze cauldron once hung from the ceiling of this chamber, but the chain that supported it rusted through long ago and it now lies on its side. If the characters examine it very carefully they will just be able to make out engravings that run around the outside. Though badly blurred by corrosion, it is possible to decipher these crude pictures as men running alongside a pack of hunting dogs (the people who built the barrow did not ride horses), either chasing or being chased by a giant boar and a giant stag. Because the scene goes right around the cauldron, it is not clear whether the men are in pursuit of the beasts or vice versa.

The stag and boar depicted here are Helvennian and Garambar, beast-deities who occupied an ambiguous position in the barrow people's pantheon. The cauldron was intended to provide for the pendragon's banquets, but was used by the Boggart for alchemy until corrosive vapours from the potions finally rusted through the support chain.

8. Remnants of heroes

The floor of this room is littered with broken glass cups, pottery, drinking horns, worm-eaten wooden platters,

and stone pitchers in which wine and oils were stored. Scattered amongst all this are a number of skeletons wearing a few scraps of broken armour. There is a horrible smell of decay.

The characters will soon see that some of the bodies were killed quite recently - in the last year or so. Certainly they do not date from the time the barrow was built. These are adventurers who entered the barrow and were killed by the Boggart and Goblins. They have been looted of everything of value, and the characters will not find even a copper coin on them.

There is one item of interest here, a gold-chased drinking horn with magical properties. A thorough search will probably be needed before it is discovered amongst the clutter: roll d100 for each character every Round of searching, and the drinking horn is discovered on a roll of 01-03. If the horn is picked up by a male Knight or Barbarian, it magically fills to the brim with mead. The character may drain the contents of the horn or drink from it and then hand it to someone else. Careful note must be kept of how much everyone drinks. The horn holds three litres. The first litre each character drinks has no ill-effects; each litre thereafter reduces his/her ATTACK, DEFENCE, EVASION, STEALTH, PERCEPTION, *Reflexes* and *Intelligence* all by 1. This is temporary, and reduced scores each recover by 1 point per hour after the character stops drinking. If any score is reduced to 0, the character passes out and sleeps soundly for 1-6 hours.

If the horn is put down while there is still mead in it (or if the mead is poured away), a luminous gold warrior appears and strikes with his sword at the offending character. The warrior has an ATTACK score of 28 and his sword is a (d10, 5) weapon. After one swipe he disappears.

The horn is worth about 150 Florins.

9. Snake pit

At the end of the passage there is a deep pit spanned by a narrow spike of rock. On the far side there is a ledge in front of a heavy stone doorway. The surface of the door is intricately carved with a series of intertwined, curving lines.

You shine your lanterns down into the pit. There is a furious hissing - you are looking down into a snake pit. There are hundreds of snakes slithering about below, glaring back at you with dark, glittering eyes. In the midst of them a wooden staff has been fixed upright in the ground, and in the air above it floats a round object something like an egg.

The pit is 10m deep. A character with *Reflexes* of 10 or more can cross it easily by means of the narrow spike of rock. Others must roll under their *Reflexes* on d20 or fall into the pit. A long, heavy pole (perhaps one of the spears from 6?) could be used for balance, just like a tightrope walker. A character who tries this gets a bonus of +5 to his *Reflexes* for the purposes of getting across. The spike has a very sharp upper edge which makes it almost impossible to straddle or get across hand over hand.

There is only one safe way to lower a character down to seize the hovering egg. This is by using two ropes: one supporting him from each side of the pit. Any other strategy - lowering him from the midpoint of the spike, etc - will almost certainly end with all concerned falling into the pit. Landing in the pit means certain death unless the character has powerful magic (eg Impregnable Sphere) to protect him. Remember that any attempt to get the egg will be an ideal time for Ulfalder and/or the Goblins to mount an attack.

The egg seems solid and glassy, like a fossil. It is a magical Serpent's Egg. A character must know what its powers are before he can use it. (A Sorcerer of 4th rank or above will know what it does; other characters have a 25% chance of remembering legends which may or



may not be accurate.) It has the power to counteract poisons, foretell danger and assist its owner in battle:

- i. Whenever it is called upon to treat poisons, it has a 20% chance of doing so. It works like an Antidote spell. If used by a Sorcerer who casts an Antidote of his own at the same time, it completely negates any toxins in the recipient's bloodstream.
- ii. It foretells of danger by becoming warm to the touch. It has a 20% chance of doing this in any given situation where its owner is about to be attacked. This negates any chance of the character being surprised (including by *shock attack*) - assuming he is touching the Egg at the time.
- iii. It aids its user in battle by nullifying critical hits against him. The chance of this is again 20%. If it works, the critical hit is treated like any normal hit and requires a successful Armour Bypass Roll to wound the character.

10. Guards

You push back the stone portal and enter a wide chamber with sealed exits in the west, south and north walls. Your lantern-light falls on three gaunt figures. With a shudder you behold their empty eye-sockets and shrivelled flesh. These undead husks of mighty warriors were obviously laid to rest on the cold stone slabs in the middle of the room. They must have risen and taken up their black iron swords when you violated the barrow, and now you must fight them.

There indeed seems no other option but to fight: retreat is hardly feasible across the slender stone bridge, and the other doors from this room will take time to open.

Three MUMMIES

ATTACK 18 Two-handed sword (d10, 5)
DEFENCE 12 Armour Factor 1

MAGICAL DEFENCE 9 *Reflexes: all 7*
EVASION4 Movement: 10m (15m)
Rank-equivalent: 6th

Health Points

First MUMMY	15 HP
Second MUMMY	16 HP
Third MUMMY	17 HP

As each of the Mummies is destroyed, it will hurl its sword at the stone portal in the west wall (ie, the one leading to the pendragon's burial chamber). Throwing off a cascade of sparks and emitting a harsh screech, the sword buries itself up to its hilt in the stone. The portal cannot be moved until all the swords have been removed from it. Any character can pull a sword out of the portal - no great strength is required, but the character will suffer a curse with a MAGICAL ATTACK of 18 in doing so. For the effect of this, use the Curse Table from The Elven Crystals. This curse is in place of the Mummies' usual power to inflict a Doom.

11. Funerary treasures

This chamber is filled with staggering wealth in the form of plates, goblets, arm-rings, brooches and buckles - all of precious metals, and many of them studded with jewels. The overall value of everything here is about 25,000 Florins. For encumbrance purposes, because much of the treasure is bulky and difficult to carry, the whole hoard counts as 60 'items'. By sorting out the most valuable artifacts, the characters could gather about one-third the total value in the form of 10 encumbrance 'items'.

12. The Boggart's chamber

Short of excavating the entire barrow, it is difficult to see how the characters could find this chamber. It is just a small sanctum off one of the crawlways, used by the Boggart when he wishes to scheme and count his treasure in solitude. The treasure in question consists of 1000 silver Florins, 400 gold Crowns and three swords whose bejewelled scabbards make them worth 20 Crowns each.

13. Goblins' chamber

There is nothing of interest here except for a coffer containing 2000 copper Pennies and a jewelled dagger (worth 5 Crowns) that the Goblins think their Boggart leader does not know about.

14. Wives

Hollows in the floor contain the bodies of three women - now shrivelled and leathery, but once the most beautiful of their race. They were the pendragon's wives, put to death in order to accompany their lord into the Afterlife.

15. Servants

Twelve servants were also sent into the Afterlife to cater to the pendragon's wants. Like the wives (14) and the entertainers (16), they are buried with their heads to the west and feet to the east.

16. Entertainers

The pendragon's tribe assumed he would desire entertainment, and thoughtfully interred his three favourite entertainers with him. The mouldered remains of two harps lie beside the bodies of the storytellers; only the strings and small bronze fittings have stood the test of time. The third body is of an acrobat or jester; the characters may guess this from the foolishly grinning face depicted on the baton he clasps in his skeletal fingers.

17. Stygian pit

You come to a pit, and just beyond it the passage enters a large room. The pit extends right across the passage, but it is less than 1 1/2m wide and should be easy to jump. Peering down, you can see for only a few metres. Darkness swirls in the pit like smoke.

There is a magical force just above the pit that tends to pull objects down into it. This force is quite weak. A character who knew about it would still be able to jump over, but if he was unaware of the force he might be taken by surprise and misjudge his leap. The characters will see there is something odd about the pit if they try tossing, say, a coin across, as it will fall in a strange trajectory. If anyone tries to jump the pit without knowing about the magical force he must roll under his Reflexes score on d20. Failure indicates that he misses the far side and falls into the pit. This spells his doom unless he took the precaution of roping himself to the others - the local folklore was true, and this pit extends right down into Hell!

18. Shrine

The passage emerges in the south-west corner of a square room. Directly opposite you is a stone idol - a very stylized figure fashioned from a slim pillar, it



represents a bearded man with a patch over his left eye. It almost seems that a softly glowing aura hangs in the air around the idol's head - but perhaps this is just a trick of the light.

In the centre of each wall, a carving in high relief is set back in an alcove like a false arch. Each carving shows a one-eyed figure looking into the room, flanked on either side by figures facing inwards. In the carving set into the north wall, the one-eyed figure is youthful and holds a spear aloft. In the carving to the west he is shown as a middle-aged kingly figure placing toes about his vassals' necks. The east carving depicts him as a bearded old man seated in a tree with snakes curled around the branches. The carving in the south wall shows him as a fierce warrior crushing the skulls of his enemies.

This is a shrine to Lahmfada, the principal god of the barrow people. The high relief carvings show his various faces - as hunter, chief, wise man and destroyer.

19. Burial chamber

The heavy stone door opens into a circular chamber. The armoured figure of a warrior stands on a simple stone dais, his gilded sword held out before him. For a moment it seems he is another undead creature ready to strike, but then you see that he is not moving. His life'-like stance is the result of the embalmers' skill.

Your torchlight blazes on the burnished gold blade, lingers on the garnets and golden fittings of his armour. Beside him are other weapons whose iron parts have become gnarled with rust, but many of them gleam with gems or gold. There is also a battle-standard crested by the figure of a muscular woman with a crow's head. A drinking horn rests on the floor beside a board game with masterfully crafted ivory

pieces. You see other weapons, a shield, trinkets of silver and gold. . .

Probably it will not take much guesswork for the characters to realize that this is the burial chamber of the pendragon, or chief, of the tribe who built the barrow. His name was Ildyr. The various items of treasure buried here with him are worth some 15,000 Florins. The greatest treasure by far is the gilded two-handed sword he wields. It is a +3 magical sword, but it is not easy to acquire...

If anyone takes the sword, Ildyr's spirit will know this and begin to claw its way back through the planes of existence so that it can exact retribution. All torches and lanterns will gutter and go out. They cannot be relit, and even *Moonglow* or other magical illumination will give only a murky blood-red glimmer. A low rumbling comes from within the walls and a wind gusts from nowhere, carrying on it the stench of death, whipping up the dust and forcing the characters back.

As suddenly as it arose, the wind dies. There is a moment of calm...

With a terrible shriek, Ildyr's spirit arises from his corpse in a wreath of red flames. Everyone is subject to a 1d12 *fright attack* as the spirit flits towards the character who took the sword:

THE PENDRAGON'S SPIRIT

ATTACK 20	Touch (d10, 5)
DEFENCE 4	Armour Factor 0, but immune to nonmagical weapons
MAGICAL ATTACK 3d10	Reflexes: 16
EVASION 4	Movement: 18m
STEALTH 10	
PERCEPTION 18 (panopticol)	
Health Points 16	Rank-equivalent: 11th

The spirit attacks physically with its chilling touch. Every third Round it also unleashes a Death spell with a MAGICAL ATTACK of 3d10 (see Wraiths, Dragon Warriors Chapter Seven). Enchanted weapons are required to harm it. The only spells that can inflict damage on it are *Phantasm*, *Vorpall Blade*, *Sword of Damocles*, *Battlemaster* and *Steel Claw*. It is immune to direct-attack spells.

If Ildyr's own sword is used to strike the spirit, it inflicts normal damage (8 HP) for one blow and then shatters into a thousand fragments rather than wound its ancient master a second time.

If anyone is wearing the Amulet of the Afterworld (see earlier) its powers will activate automatically. It shines with white light which coruscates around his body; sparks dance on his fingertips. The character is rendered immune to the spirit's Death spell and he will be able to wound it whether or not he has an enchanted weapon. Once the spirit is destroyed, the Amulet disintegrates. Its power can be used only once. (If the characters acquire the Amulet but leave the barrow without entering the burial chamber, keep a note of its effects. It will automatically activate when its wearer is attacked by a Spectre, Wraith, Eaves Phantom or Mordu.)

IV. Finale

As Aldred's retainers, the characters would hand over any treasure to him on returning to the castle. You should not have to remind them of this; it is part of their obligation in a feudal society. Magic items will be handed back to them as a matter of course, and Aldred will also bestow between 10% and 50% of any cash they bring back. The exact amount depends on how successful the mission was.

The same holds as far as experience awards are concerned. Ideally they should bring Ulfalder back alive for interrogation - this is worth some 7 experience

points each. Returning with his body is a partial success, but if they come back empty handed then you might award only 3 or 4 points. Additional points (over and above that earned for defeating opponents) should be given to characters who showed tactical or leadership skills. GamesMastered aggressively, this adventure will have given them a run for their money!



THE SINS OF THE FATHERS

General note:	A seminal adventure which marks the end of the characters' adventures around Baron Aldred's fief.
Overview:	Looking after the baron's son on a hunting trip, the characters are drawn into an adventure against ancient beast-folk who see the race of men as usurpers. The faerie king whom they eventually meet reveals a fateful truth which will have repercussions beyond this scenario.

I. Embroiled

The baron's eldest son Almeric (named after his grandfather, a warrior of legendary prowess) is like most healthy young men - hot blooded and occasionally too reckless for his own good. His adventurous spirit would be difficult to curb even if his father wanted to, so instead he gives Almeric free rein for his exploits and only ensures that he takes along a few trusted companions to keep him out of trouble. His permanent 'minder' is Sir Grisso, an old knight who has been in the family's service even in the days of Aldred's father. For the latest hunting trip, you have also been sent along.

Such trips are usually quite uneventful. Apart from vetting a crazed disputing knight whose challenge Almeric cared to accept, and steering him clear of a pretty nun who took his fancy on the road from Karickbridge, you have had little to do. Nonetheless, the duty is not a tiresome one. Almeric is a bright and good-natured youth who can even raise a smile on solemn old Grisso's lips. The jaunt is enjoyable, and you feel honoured that the baron has seen

fit to entrust you with the care of his son.

This evening you are sitting in the common-room of Gully's Inn. Almeric and Grisso set out this morning on the trail of wild boar, and left you here at the inn. ('Am I to be wet-nursed into adulthood?' replied Almeric jovially when you suggested you should go along.) *The wine in your goblets is a little harsh and sour, but a better prospect than the weak beer that most of the villagers hereabouts must make do with. A few other travellers, merchants and ne'er-do-wells mostly, crouch over a table by the fire. They are chewing at Gully's gristly stew, but you will wait for your companions to return before feasting on grander fare. A passing minstrel reclines in an alcove by the hearth, plucking at a lyre as he sings for his supper. The room is a hubbub of chatter and nobody bothers to listen to the minstrel. Not much of a song - but then, not much of a supper, either.*

The door is thrown open and a bedraggled figure lurches in out of the rain. Gully, who is serving drinks, puts down his tray and rushes to help the man to a chair. Across the smoke-filled room you see the man shakily take a cup of mulled wine that Gutty offers him, and as he does so the cowl drops from his shoulders -

A man on the next table is saying something about Gully not usually being so hospitable; that cater-wauling minstrel is still strumming away. The new-comer is Almeric.

You push your way past the customers to his side. He looks up, bewildered, recognition dawning slowly on his face. Slowly and falteringly, he tells his story: 'Dusk was upon us and a dank mist rising from the moors as we tracked our quarry into the Bleaks. Grisso was for turning back, saying there would be time for hunting on the morrow, but in God's truth I was hot for the kill and would not abandon the chase. Venturing further, in the gloom we espied an ancient gate entangled with briars. Words were carved into the stone posts, and Grisso rode closer to read them.

Even as I called out to him to come back, shadowy figures with the heads of wild beasts shambled out and seized his mount's reins. Grisso was as one enthralled, and made no protest as they pulled him through the thorns. I was sick with horror as I saw my loyal friend vanish into the deep darkness beyond the gate. Suddenly I seized my spear and, with a red rage clouding my eyes, hurled it hard at the last of the creatures. I saw it tear through his gorge, spattering bright blood on the weathered stone. There came an awful scream at which my horse took fright - aye, and I myself, though it is my shame to say it! I knew no more till I came to my wits and found myself back on the country road.. .'

GM: Almeric is like a man possessed. In contrast to his normal manner, he seems indecisive and even afraid. His particular obsession seems to be the stain of cowardice he has incurred by deserting Sir Grisso. He also mutters fitfully, frantically, of the need to retrieve his spear, an enchanted weapon that was his grandfather's last gift to him.

Obviously they cannot set out at once. Almeric is exhausted, and travel across country in the rain and darkness would be foolhardy in the extreme. There is one strange incident during the night. Sometime after midnight, the eerie sound of a hunting horn drifts across the moors. Everyone in the inn except for Almeric is awakened, by the baying and howling of Gully's dogs. If anyone opens the door, the dogs rush outside for an instant and bark wildly across the fields, hackles rising and ears pressed back to their heads. In a moment they slink back inside whimpering to cower by the fire.

II. Getting there

Almeric still looks haggard and pale when he enters the common-room for breakfast, but at least he

seems to have recovered his usual determination. He heard nothing of the nighttime disturbance, but mentions something about a bad dream.

The fields are sparkling with dew as you set off quietly - almost despondently - on your adventure. After a few hours, Almeric begins to lead you towards a wooded knoll that seems stark in the chill morning air. Crows cry desolately from the leafless branches. Hoping perhaps to exorcize his dream, Almeric relates it to you:

'I seemed to be riding through country such as this. I had been hunting, and though my hands were wet with the blood of slaughter I yearned still for more killing. A proud stag leapt between the trees, and a blast of my hunting horn summoned the hounds to the chase. The air was oppressive and the land dark; it seemed that a storm was gathering. The hunt drew me to a strange wooded knoll. The baying hounds poured like a black tide into the undergrowth. I dismounted and rushed through the trees, barely able to draw breath. The hounds found their quarry in a clearing, and leapt savagely upon it. I beat them away still more savagely, almost retching when I saw that it was no stag that they had torn apart, but a man.' Somehow I knew what I would see even as I reached down with trembling hand to turn the body over... I looked straight into my own dead face.'

GM: The significance of this strange nightmare will become all too horribly clear later.

Passing through gnarled trees, you come upon a stone gateway choked with moss and thorns. Worn steps lead down into darkness beyond it. Floating in the air is Almeric's lost spear, glittering gold in the wan sunlight. As you approach, it drifts towards the yawning gateway and descends into the depths.

The spear will head northwards through the underworld, pausing at the exit from each room so that the

characters can follow it. The descriptions below assume that they do follow it, and you will need to take that into account if they actually try a different route. They may assume at first that it is giving them safe guidance through the underworld, but they will soon see that it is just leading them headlong into danger. (The spear is directed by Garambar, the beast-king whose lair this is. Almeric's grandfather stole the spear from him, as the characters will discover if they survive.)

Almeric's stats are given here for you to run him as an NPC. Sunk in introspection, he will fight when he must and acquit himself well but plays no decisive part in any major battle. He will not be any help in formulating tactics or solving problems.

ALMERIC 5th rank Knight

ATTACK 19 Two-handed sword (d10, 5)

DEFENCE 13 Armour Factor 5

MAGICAL DEFENCE 9*

EVASION 7* Health Points 16*

(St 15; Rf 18; Int 13; Psy 16; Lks 16)

(*It is not possible for Almeric to be killed in this adventure nor succumb to any spell that would incapacitate or control him. He may take occasional injury, but will still be with the party when they reach the Pit (room 25). The reason for this will be explained later. 'Fudge' the dice rolls if necessary to make sure Almeric gets through.)

THE BOAR-KING'S LAIR

North

0 5 10
METRES

KEY

- secret door
- grill
- spiral stair
- trapdoor

III. The underworld

1. Entrance passage

With the spear floating eerily ahead of you, you make your way down a long, sloping passage. The air smells dank and earthy. The spear reaches the end of the passage and drifts into a chamber beyond. As you advance, your torchlight is thrown back in a green, watery reflection along the passage walls.

There is a concealed trapdoor just beyond the threshold (at the point marked X). There is no chance of spotting this unless the characters specifically stop to search (and why should they?), hidden as it is under layers of moss and twigs. Almeric, if he is in the front rank of the battle order, will mysteriously walk right over the trapdoor. It flips open when the first of the player-characters steps on it, and he must roll under his *Reflexes* on d20 to jump clear - otherwise he plummets 8m to land at 9.

Once the characters know where the trapdoor is, there is space for them to safely go around it and get into the room.

2. Oracle Room

You are in a large, vaulted hall from which passages lead west, north and east. The light of your lanterns falls upon a glimmering murky pool that lies between the main columns supporting the roof. Broken stucco on the walls still shows traces of an old frieze. From the fragments that remain, it was a scene of beasts and beast-men disporting wildly in a tangled vineyard.

The spear sways around the pool and floats out of reach towards the open doors to the north.

Almeric seems oddly reluctant to approach the spear.

It will successfully evade any attempt from the characters to trap or seize it.

After the characters have been in the room for half a minute or so, a cacophony of howling begins to resound from the walls. Then, as though taking shape out of the darkness, a pack of seven gaunt Rimwolves lope towards them.

RIMWOLVES

ATTACK 17 Bite (d6, 6)
DEFENCE 3 Armour Factor 1

MAGICAL DEFENCE 12
EVASION 5 Movement: 15m (28m)
STEALTH 16
PERCEPTION 13 (el/sight)

Health Points all 12
Reflexes all 16

Rimwolves are larger and stronger than normal wolves. They are also faerie beasts with a curious magical ability: at any given time only one member of the pack will be vulnerable to the characters' weapons, but any wound inflicted on this Rimwolf will also appear on all the others. Start the combat by deciding at random which of the Rimwolves is the vulnerable one. Blows struck against the other six will have no effect, but if and when the seventh takes a wound then the fur of all of them will start to run with blood. When this happens, the vulnerability transfers to one of the other Rimwolves - roll d6 to determine which. If any of the characters casts See Enchantment or Detect Aura he will be able to see that one of the creatures has a slightly different aura from the other six.

All the Rimwolves will fall at the same time, of course. Defeating them is worth a total of 21 experience points. About half should go to any Sorcerer or Mystic who worked out what was happening and used his spells to single out the weak link.

The bodies soon decompose into a grey-green miasmal vapour, leaving behind a glittering green jewel on a silver chain. A character who approaches the pool while holding this jewel will observe something strange. The reflections of his comrades become murky while his own image shines brightly. Suddenly his reflection turns and appears to walk to the north doors. As it slams them shut, ripples break up the image and then all is back to normal. This phenomenon will happen once for each character, but if Almeric tries it he gets only a still black image with no reflection at all...

The jewel has no magic apart from this. It is worth 343 silver Florins.

3. Doors stand open

In the corroded blue-green surface of these bronze doors you can see the bas-relief of a boar's head surrounded by engraved leaves and vines. Just north of the doors, the spear floats in the air above two wooden chests.

The chest against the east wall contains 900 silver corns, worth about half a Florin each when the tarnish has been cleaned off them. The other chest contains 900 verdigris-stained copper pieces, each worth a Penny.

4. Spiral stairs

The passage is interrupted by a small vestibule from which a cracked newel stairway winds down. You lean over the marble balustrade and play your lantern-light downwards, but you cannot see the bottom of the stairs.

The spear hangs in the air for a moment and then floats off to the north.

(Change this description if the characters ascend from the lower level!) The stairs lead down to **12**.

A Giant Spider waits in the northern branch of the corridor, just above the archway off this vestibule. Alerted by the spear passing below, it is now ready to drop its web on the first characters to continue north along the passage.

GIANT SPIDER

ATTACK 17	Bite (d6 + 1, 4 and <i>normal</i> poison)
DEFENCE 3	Armour Factor 2
MAGICAL DEFENCE 4	<i>Reflexes</i> : 16
EVASION 4	Movement: 15m (20m)
<i>Health Points</i> 13	Rank-equivalent: 3rd

This specimen is slightly tougher than the average Giant Spider. Its webbing is correspondingly stronger, and will entangle a character to the extent of -3 ATTACK, -2 DEFENCE each Round. If brought down to 4 HP or less the Spider will break off combat to scuttle through the party and down the spiral stairs.

5. Dead sentinels

(If the characters come to this room from the south, read the following description. If they have taken a route via the Feasting Hall and then doubled back to enter from the north, the spear will be hovering at 6. In either case, the doors close and cannot be opened until the Mummified Warriors have been slain.)

Passing between open doors, you enter a musty room where embalmed warriors with stags' heads stand in alcoves. Another set of double doors stand open to the north. Suddenly the spear flashes across the room and through the doorway ahead. Both sets of doors slam violently, sealing you in the room.

Without doubt, the players will expect the Mummified Warriors to come to 'life'. In fact, they do not do so straight away; each pair of Warriors will only animate and attack when a character crosses the east-west line between them. Unless they blunder stupidly right across the room, the characters need not fight more than two Warriors at a time.

MUMMIFIED WARRIORS

ATTACK 18	Warhammer (d8, 4) or Antlers (d6, 6)
DEFENCE 11	Armour Factor 2
MAGICAL DEFENCE 8	<i>Reflexes</i> : all 9
EVASION 4	Movement: 10m (18m)
	Rank-equivalent: 6th
STEALTH 15	
PERCEPTION 12	(darksight)

Health Points:

First WARRIOR	15 HP
Second WARRIOR	12 HP
Third WARRIOR	16 HP
Fourth WARRIOR	23 HP
Fifth WARRIOR	19 HP
Sixth WARRIOR	8 HP

These undead have dry, leathery bodies and are especially susceptible to fire-attacks. Any time one of them is struck with a flaming torch, *Dragonbreath* spell, etc, it has a 20% chance of starting to burn. It takes 1d4 HP every Round until it manages to put the fire out (indicated by a roll of 5-6 on d6). Unlike normal Mummies, these monsters do not have the power to Doom a character.

Once all the Mummified Warriors are destroyed, the doors will fly open again. They cannot be opened otherwise.

6. Junction

The golden spear sways slightly as it reaches the junction. It points along the eastern passage for a moment, then swings around and drifts north. There is a thick carpeting of moss, leaves and twigs on the floor and sculpted faces leer from the vaulting.

The carpet of leaves, etc, is actually a dormant Jack-in-the-Green. This is a nature spirit which will rise up into its active form - a tumbling, rolling column of damp soil, twigs and leaves - to pursue the characters once they have passed on from this point. It moves at a fast walk and attacks by engulfing a character, harrying him with magic as it rends, tears and strangles. Each Round, 1-6 of the Jack's thorn branches will tear at the enveloped character's flesh; it cannot miss with these attacks, and Hit Rolls are only made to check for a critical hit. He is also subjected to its supernatural assault, which drains 1-4 HP (regardless of armour) and 1-12 experience points. The victim may thus be reduced in rank, losing spell-knowledge, fighting skill, etc; any such reduction in rank is permanent. If a Jack-in-the-Green slays a victim after reducing him to 0 experience points, his soul is destroyed and he can never be restored to life.

Being engulfed means that the character cannot effectively wield a weapon larger than a dagger, though if he has a dagger then he can certainly wound the Jack every Round - no Hit Roll is needed. If he is a Sorcerer then he is unable to cast spells, as his arms are not free for the necessary gestures. His companions can strike to free him - edged weapons must be used, and a miss necessitates a check (under *Reflexes* on d20) to avoid hitting the struggling victim engulfed inside the Jack.

JACK-IN-THE-GREEN

1-6 Brambles (d8, 3)
Armour Factor 0

MAGICAL ATTACK 16
MAGICAL DEFENCE 11
EVASION 3
STEALTH 17
PERCEPTION 17 (panopticol)

Movement: 15m

Health Points 33

Rank-equivalent: 9th

7. Grisso's fate

A single candle flickers at the point where the corridor reaches a dead end. In its guttering light you see a lifeless body hanging in chains. It is Sir Grisso, Almeric's retainer, his body pierced by russet-fletched arrows, his face fixed in a horrible grimace. Lifting your lanterns, you see that the eyes have been ripped from his head.

Should any character snuff out the candle, he is immediately subjected to a *Curse* with MAGICAL ATTACK 21. Use the Curse Table from *The Elven Crystals*; remember that if it is a delayed-effect curse the character will not know yet that anything is amiss.

8. Stairway

This steep, narrow flight of stairs leads down to 9.

9. Pitfall

A character who falls through the trapdoor in the Oracle Room will land here.

Looking north, the passage slopes down to an area that is thick with mist or smoke. Stairs lead up to the east.

10. Poor visibility

Nearing the end of the passage, you have to feel your way along the walls. The stone is cracked and mossy under your probing fingers. A dense grey fog prevents you from seeing more than a couple of metres in front of you. The passage widens out into a room. ..

The mist is harmless apart from the fact that it will prevent them from seeing the Obsidiak that lurks ahead.

11. Obscure monster

Passages branch left and right. After a few paces they turn to the north, and you can now feel a series of grooves along the inner wall.

An Obsidiak will ambush the party as they turn the corner at the north end of either of the two stretches of corridor. Because of the mist that hangs in the air, the Obsidiak has surprised them.

OBSIDIAK

ATTACK 14 Bite (d8, 3) or envelop (see Book One, Chapter Seven)

DEFENCE 6 Armour Factor 3

MAGICAL DEFENCE 6 Reflexes: 15
EVASION 3 Movement: 8m

Health Points 13 Rank-equivalent: 2nd

Once they have killed it:

The corridors join together, effectively forming a room with a large, square pillar in the middle. The walls of the pillar sound hollow when you tap them. Your vision of the walls is totally obscured by the mist which pours in in even greater quantities now

you have slain the monster. Your fingers find the grooves in the east and west walls of the pillar; they seem to converge towards the centre of each wall. In the north wall there is what you feel to be a bas-relief of a face - but not an entirety human face, for it is incised with serpentine scales. There are deep hollows where the face's eyes should be.

If a character feels along the grooves to the centre of the east or west wall, his hand will encounter a circular hole. If he reaches into either hole he must roll under his *Reflexes* on d20, otherwise his hand will be seized in a razor-sharp stone vice that suddenly clamps across the hole. This causes 1d3 HP damage. Also the hand that has been crushed cannot be used again unless a *Miracle Cure* is cast upon it. If it was his principal hand (75% likely if the player did not specify) he loses 1 from both **ATTACK** and **DEFENCE** until it is restored. A Sorcerer with a mangled left hand (all Sorcerers are left-handed) has a 5% chance of miscasting his spells.

The bas-relief face conceals a secret panel. Touching the eye-socket depressions in the face causes this panel to open, revealing a small chamber (12) within the pillar.

12. A secret stairway

You are standing in a small, square chamber. A newel stairway leads up. Just at the foot of the stairs is a marble plinth on which rests a silver wristband in the shape of a coiled serpent.

The secret panel in the north wall cannot be opened from this side, though it is clearly visible. The stairs connect to 4 on the upper level.

The silver wristband may be of use at 16.

13. Door and stairs

The passageway bends to the left and then descends a Jong flight of slimy steps. Opposite the top of the steps there is a wooden door, it must once have borne fine carvings, but a damp mould has eaten away the detail from these.

If they go down the steps:

At the bottom of the steps there is an archway on your right. A Jong stretch of corridor leads off ahead of you. Halfway down you can see a rusty suit of armour propped against the wall. The visor on the helmet is up, and as you get closer you see to your horror that there is a lolling skull inside it. The same blue, furry mould that covers the walls here grows out of the skull's eye-sockets and mouth and nose cavities. Ahead there is an iron-bound door, and there the corridor bends to the right.

As the characters pass the armour there is an insidious hiss and wisps of blue spores shoot out of the empty eye-sockets of the skull. Everyone must roll under his/her *Reflexes* on d20 or breathe in the spores. Any character who fails the roll is subjected to a strong poison attack. Players who previously announced they were holding their breath are given a -4 adjustment to the die roll (though an unadjusted roll of 20 still counts as failure). A character who thought to wind a damp cloth over his face (perhaps wetted in the pool at 2) does not need to make the die roll.

14. Small treasure room

The door opens easily. The air here is thick with the fungus spores already described above. The room can only be entered safely by someone with a damp rag wrapped around nose and mouth.

The treasure lies on a damp bed of pallid fungus that the characters will be able to see on a stone plinth by the far wall. It consists of 200 silver coins (smaller than Florins - worth about 10 Crowns all told), a crystal spy-glass (this will be of value at 18) and a gilded key which unlocks the door to the Feasting Hall. The room is otherwise empty.

15. Three ways

The corridor leads to the north and then opens out into an east-west gallery. The pillars of the gallery are pitted with age, but you can still see that they were fashioned to resemble dumped vines, the entablatures like bunches of grapes. In the north wall, three archways are barred by black iron grilles.

None of the grilles is locked. The characters can see what is beyond each before opening it.

16. Silver snake

In the passage beyond the grille, you can see a huge serpent with burnished silver scales coiled on the floor. As you shine your lantern-light down the passage it guards, it rises into the air on wings of greenish shadow.

As the grille is opened, if one of the characters is wearing the silver wristband from 12 he will feel it begin to throb with occult energy. The serpent will shrink and transmute, leaving a second silver wristband on the floor of the passage. This wristband is like the first, but coiled in the opposite direction - to be worn on the other wrist. If the character puts on this wristband also, he will be enveloped by a shimmering aura of silvery light. This aura quickly fades to leave his skin scaly and silver. The character's Armour Factor is increased by 2, but his Looks score is reduced to 3. Only



a Dispel Magic will negate the effect and allow the character to remove the wristbands. (It is important to remember that people are very superstitious in the DRAGON WARRIORS world. A character with an unpleasant serpentine complexion had best go around masked, as he could easily be mistaken for a monster and end up on the point of a Crusader's lance!)

Without the first wristband, the Winged Snake must be fought or avoided. Its bite injects a strong venom which causes the permanent loss of 1d3 Strength and 1 *Health Point* if the victim succumbs. It can also spit this venom up to 5m (not in the same Round as attacking with its fangs). Resolve this as a missile attack at the victim's eyes (add +4 to the d20 Hit Roll because the Snake is aiming at a very small target). If hit, the victim is automatically blinded for 2-8 Rounds but takes no other damage, (Knights sometimes wear full helms that cover the face. If a character had previously established that he used a helm of this sort, apply an additional +2 Hit Roll penalty when the Snake spits at him.)

WINGED SNAKE

ATTACK	19	Bite (d8 +1, 4 & venom) or Spit (see above)
DEFENCE	5	Armour Factor 4
MAGICAL DEFENCE	8	Reflexes: 17
EVASION	5	Movement: flying-25m
STEALTH	14	
PERCEPTION	13	(panoptical)
Health Points	21	Rank-equivalent: 9th

17. The way ahead

On the other side of the grille, an armoured skeleton wearing an iron crown lolls on a carven oak throne. Beyond, the corridor continues north.

As the grille is swung open, the skeleton rises with a languid motion from its throne, adopting an alert fighting stance. It is no threat, however (though the characters may be alarmed into casting some of their spells prematurely), for it is actually an inanimate corpse and is only made to seem otherwise by a clever arrangement of thin cords which lift it like a puppet when the grille is opened. There is room to get past the throne and continue down the otherwise empty passage to **20**.

18. Not what it seems

Through the bars of the grille you see that the corridor ends in a blank wall after only a few metres. An open treasure chest stands unguarded. Gold and sparkling gems spill over from it on to the floor all around. Beside it against the wall lie several beautifully wrought shortwords with gem-encrusted scabbards.

If the characters have the crystal spyglass from **14** and use it to look at the scene before them, they will see the reality that lies beneath the illusion.

Squatting on a pile of bloody carrion you see a large, gnarled goblin-like creature with a rusty cleaver lying in his lap. His long cloth cap is soaked in gore and his sallow face is twisted in a grotesque Jeer as he licks at a thighbone torn from the carcass.

The illusion of treasure vanishes the moment the grille is opened, revealing the Redcap in all his 'gory'. If the characters did not use the spyglass they will be surprised; if they did, they should surprise the Redcap. (But remember that the Redcap can see and hear what they're doing through the grille. If a character raises the spyglass to his eye, exclaims 'It's a monster!' and starts cranking up his crossbow, the Redcap will

obviously realize they've seen through his trick and will rush out to attack.)

REDCAP

ATTACK 20 Cleaver (d6 + 1, 5)*

DEFENCE 13 Armour Factor 2

MAGICAL DEFENCE 10 Reflexes: 10

EVASION 5 Movement: 10m (20m)

STEALTH 20

PERCEPTION 15 (darksight)

Health Points 17

Rank-equivalent: 7th

(*The Redcap's cleaver is infected with Wasting Disease. Anyone wounded must roll under Strength on d20 to avoid contracting this. For disease rules, see The Elven Crystals.)

There is a treasure of sorts behind the illusion - though the characters may not recognize it as treasure. The carrion the Redcap was eating can be used to get past the Beast Men in **21**.

19. Trophy Room

A Jong passage brings you to a gallery. Mounted trophies - the heads of slaughtered knights and woodsmen - stare sightlessly down from the walls. Another passage leads off the far end of the gallery.

Perhaps the characters could discover the head of someone they have met. (A merchant or forester from Axbridge, a friar or a knight from Aldred's castle whom they thought was off on a quest, etc.)

20. O horror, horror, horror

A short passage leads into a room where you are

almost overcome with horror. Huntsmen have been butchered and their bodies treated barbarously, hung on hooks as game or roasted slowly on spits. The succulent odour of cooking meat both entices and disgusts you. A large grey wolf is padding from one roasting carcass to the next, occasionally turning a spit with its slavering jaws. On the other side of the chamber you see a stout wooden door with an ornate lock.

The wolf growls if anyone approaches one of the spits. It will only attack if anyone tries to take the meat.

WOLF

ATTACK 15	Bite (d4, 5)
DEFENCE 3	Armour Factor 0
MAGICAL DEFENCE 1	Reflexes: 15
EVASION 3	Movement: 12m (25m)
Health Points 10	Rank-equivalent: 1st

If the characters look through the keyhole they will see the Beast Men (room 21) drooling impatiently as they wait for their dinner. The door is locked and requires the key from 14 or from 22 to open it. (The Beast Men lock themselves in and place the key some distance away in 22 as they are not otherwise patient enough to wait for their meal to cook. The wolf is trained to turn the spits and bark when the meat is properly roasted.) If they use a key, the characters will obtain surprise as the Beast Men reach for their weapons. Otherwise the door must be broken down in the usual manner, and this negates any chance of surprise.

21. Feasting Hall

You enter a long hall. A host of weird creatures rise to their feet along an ichor-spattered dining table.

They look like men but have the heads of wild beasts - wolves, badgers, hares, stags, boars and eagles.-- They sway drunkenly as they heft their swords.

These Beast Men are creatures of the old wood who look upon men as game. All are hungry and somewhat drunk. If hunks of carrion (from 18) or roasted flesh (from 20) are thrown to them, there is a chance they will ignore the characters and fall ravenously upon the meat. Roll d6 for each Beast Man; on a roll of 1-4 his bestial nature gets the better of him and he drops his weapon to eat. Failing this, the characters must fight.

BEAST MEN

ATTACK 14	Sword (d8 + 1, 5)
DEFENCE 6	Armour Factor 0
MAGICAL DEFENCE 4	Reflexes: all 8
EVASION 4	Movement: 10m (20m)
	Rank-equivalent: 1st

STEALTH 15
PERCEPTION 12 (elfsight)

Health Points

First BEAST MAN	5 HP
Second BEAST MAN	10 HP
Third BEAST MAN	9 HP
Fourth BEAST MAN	5 HP
Fifth BEAST MAN	6 HP
Sixth BEAST MAN	8 HP
Seventh BEAST MAN	8 HP
Eighth BEAST MAN	8 HP
Ninth BEAST MAN	7 HP
Tenth BEAST MAN	5 HP
Eleventh BEAST MAN	10 HP
Twelfth BEAST MAN	9 HP

The only items of any interest to be found are pots of

salt and pepper and numerous jugs of bitter nettle wine.

22. Antechamber

White bones litter the floor of this chamber, though of the creature that picked them clean there is no sign. You also notice a silvery trail of mucus across the floor as though a large, slimy object was dragged through here. A large key hangs on a hook on the wall.

The key unlocks the door of the Feasting Hall (see 20 and 21).

23. Mausoleum

You sense the aura of death here even before your lantern-light falls upon the grand sarcophagus of white marble against the far wall. Its sculpted lid depicts a tall figure with a human body but the head of a stag.

Up to five characters at once could try to lift the lid of the sarcophagus. A combined Strength of at least 75 would be needed. It contains no body, only two short-swords. These are both + 2 magic weapons. They are protected by a curse (MAGICAL ATTACK 21) which affects any character who tries to take them. The character's body will become hairy and his hands and feet become hoofs - he therefore cannot use any weapon until returned to normal by Dispel Magic.

24. Earthy bank

You stand at a T-junction. The northern branch continues straight on from this point and then begins to slope downwards, becoming a steep decline covered

with moss and twigs. You can dimly see that it opens into a large chamber at the bottom. A faint cold light glimmers up from below.

The climb down is an easy one, holding no dangers in itself. Though the floor of the shaft is strewn with loose soil, there are plenty of stout roots to provide hand-holds.

As the characters near the bottom, a ghastly monster will burst among them from within the bank, showering soil and moss about as it emerges. It has the glistening body of a slug; its manlike head has a mouth filled with serrated fangs and a slug's probing horns in place of eyes. Unless the characters saw the trail in room 22 and deduced there was some sort of slug-monster about, it achieves surprise by the sheer horror of its appearance.

MAN-SLUG

ATTACK 22* Bite (d6 + 1, 5)

DEFENCE 3 Armour Factor 0

MAGICAL DEFENCE 8 Reflexes: 6

EVASION 3 Movement: 6m

STEALTH 13

PERCEPTION 10(darksight)

Health Points 33 Rank-equivalent: 7th

(*On a Hit Roll score of 1 it swallows an opponent into its vast maw. The swallowed victim takes 1d3 HP damage each Round from the monster's digestive juices and can only be cut free once it is dead.)

The Man-Slug dislikes fire and has a 20% chance of retreating if struck by a *Dragonbreath* spell. If salt (perhaps collected from the Feasting Hall) is scattered over its body it will retreat into the bank with a voiceless howl.

25. Pit of Garambar

You descend into a large, roughly circular chamber. It is shaped like a low dome, illuminated by colourless daylight that washes down from a crevice in the ceiling. The golden spear hangs motionless in the air above the monolithic grey sarcophagus that dominates the centre of the chamber. Your gaze falls on a Jimp figure who hangs in chains at the back of the chamber. His face is hidden in shadow, but somehow you know he is dead.

A deep growl comes from the open sarcophagus. At once, the spear hurtles through the air and impales the dangling figure. Bright light flashes from its golden shaft and you see the figure's face clearly. It is ghastly pale, caked in congealed blood. It is Almeric's face.

Almeric shrieks in despair now as the truth becomes clear and memory returns to him. He was slain the day before, along with Sir Grisso. It is his revenant that has brought the characters here, burdened by guilt because he died a coward. He throws up his hands and fades away, leaving only a lamenting wail in the cold air.

A powerful warrior arises from the sarcophagus as Almeric's ghost fades away. He is encased in heavy armour, but wears no helmet. His head is that of a fierce boar. Lifting his axe, he bellows: 'I am Garambar, Boar-King, Overseer of the Forest, who have ruled here since ancient times. I am Lord of the Beasts, and you who have come from the world of mortal men have no place in my realm. This golden spear was mine, plundered from my hoary abode by the young lord's grandfather, who also slew my brother Helvennian. My quarrel with his line has now been settled in blood. The spear that was taken from me is returned. You have seen how I deal with my enemies - if you count yourselves wise, begone!'

Garambar will indeed let them go unmolested if they choose to. Though he has no love for mortal men, his argument was with Almeric, grandson of his old enemy, and his thirst for vengeance has been slaked. Of course, if the characters leave now they will never possess Garambar's treasure ...

Garambar has three great magical treasures. His golden spear is +2, but since it is pinning Almeric's body to the wall he will use his axe for the moment. His silver hunting horn summons a creature of the forest to his aid; this is like a *Wolfcall* spell, though the animal that comes may be a wolf, a boar or a stag (equal chance of each). A character must have a Strength of at least 17 to blow the horn, and such effort is involved that he loses 1d3 HP in doing so. Garambar's bronze shield, which he will not use in a fight with the characters, is +1 and gives +2 MAGICAL DEFENCE against Elven sorcery.

GARAMBAR

ATTACK 26 Axe (d8 + 2, 8) or
 Tusks (d6 + 3, 8)

DEFENCE 17 Armour Factor 5

MAGICAL DEFENCE 13 Reflexes: 16

EVASION 7 Movement: 12m (25m)

STEALTH 17

PERCEPTION 18 (*elfsight*)

Health Points 31 Rank-equivalent: 13th

If the Beast Men in the Feasting Hall have not already been killed, they will come to aid their liege within 3-12 Combat Rounds.

Any character who has a hand in killing Garambar will henceforth always be singled out for attack during any encounter with woodland animals. His claim to be Lord of the Beasts was no idle boast!

IV. Aftermath

The player-characters will hopefully realize that they have a problem that they cannot just walk away from. The baron will soon guess that his son has met a sticky end, and if the characters have gone missing he will send out his knights to scour the countryside for them. Their version of events will carry more conviction if they return to the castle of their own accord - and with Almeric's body, preferably. Baron Aldred's advisers may scoff as the characters relate their far-fetched tale, but the baron believes it, and only nods sadly. He knows the story of how his father found the gold spear in an ancient wooded bower, after slaughtering a stag which (according to the whispers of those who rode with him that day) somehow became a man. . .

Even absolved of any blame in Almeric's death, the characters should soon begin to see that they cannot remain at the castle. The painful events have cast a pall. It would be better for them to move on.

Baron Aldred bids them farewell. Doubtless they will ride through the castle gate with heavy hearts, thinking of the adventures they have had here. But then perhaps they will breathe in the cool, fresh, morning air and spur their horses along the road to the coast.

The adventures that lie ahead of them will be fabulous indeed!

THE GREATEST PRIZE

General note: An 'open structure' adventure that calls for an experienced Games-Master. The player-characters will have a wide range of options. The best outcomes provide them either with a castle of their own or with the gratitude and friendship of a powerful sorcerer.

Overview: A group of knights try to delude the characters into helping them assault the fortress of an old sorcerer. If the characters kill the sorcerer, they can enter the magical underworld below the fortress in an attempt to control the power of his sceptre. If they side with him against the knights, they are in for a battle-royal!

I. Three knights at the inn

You are traveling south along the old Coast Road, which meanders out of the port town of Clyster and then skirts the craggy peaks of the Hourla Hills before joining an old straight highway, built by the legions, which leads south as far as Breylak and beyond. At evening you are at the southern borders of Baron Aldred's fief, close to the eerie domain of Montombre, the 'Elfin Earl'. These are lawless lands, full of outlaws. Rogue knights roam unchecked, and you have no great wish to tarry after nightfall on the road, for it is said that spirits of evil intent sometimes rise up out of the ocean depths to accost travellers or range out of the forested wastes to hunt along this lonely stretch of the road. . .

Thus, when you espy the lights of a roadside inn through the dusk, you hurry towards it with a grateful prayer on your lips. The inn lies close by a fishing

the Lands of the adventures ~

ADVENTURE AREAS ~

① the one
eyed god

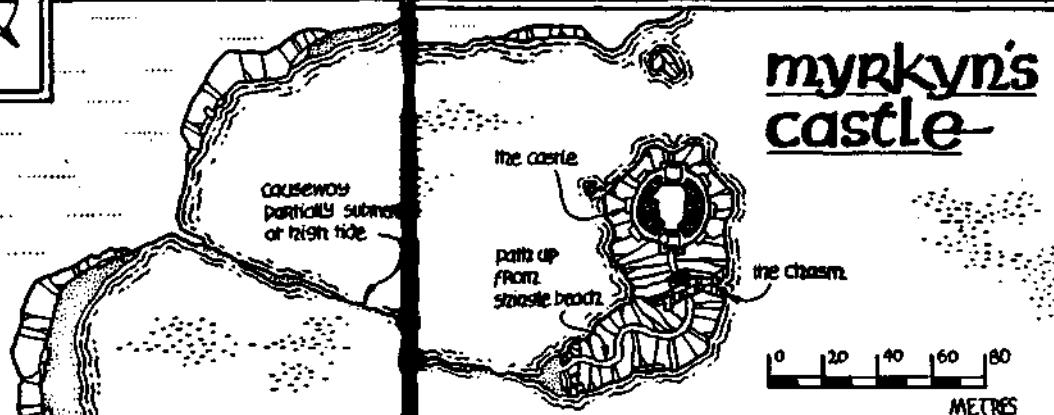
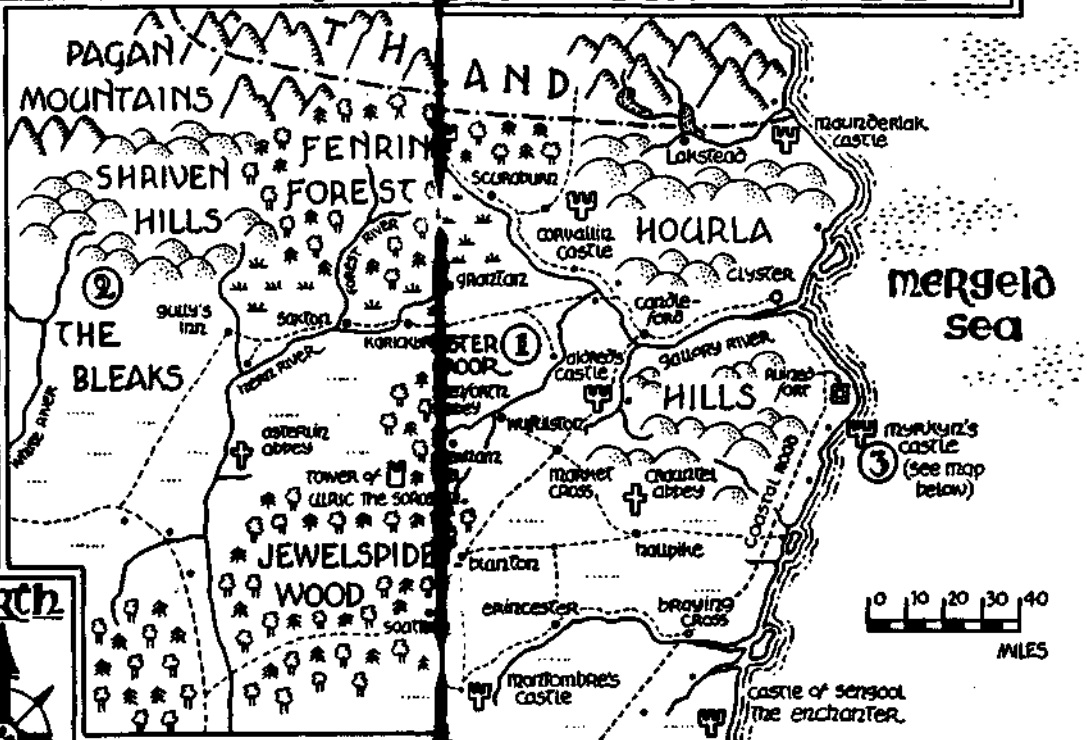
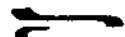
② the sons
of the fathers

③ the
greatest prize



KEY

- TOWNS
- ⌵ castle
- ⊕ abbey
- ⌵ tower



village, and many of the locals come up from their cottages to share ale and ribald stories with passing wayfarers. As you pay for your mugs of foaming ale and turn from the bar, three proud knights who are seated by the hearth look up. With nowhere else to sit, you join them at their table.

GM: These three are Grafven, Ector and Vermal, battle-hardened knights but lately returned to these shores after ten years' campaigning in the Crusade. They say little of their own past or exploits, however (see later), but strike up a conversation with the player-characters concerning local folklore. The region has its fair share of bugbears, and the knights mention dread Nosso, a gaunt, blue-faced man on horseback who hunts men with his pack of wild hounds. Further inland, the locals believe, lies the cave of Black Annis, a sorcerous hag who prowls the countryside only in the depths of winter, and reaches through cottage windows to steal away babies for her cooking pot. Of course, there are also many legends connected with the sea, and Vermal recounts with relish how, if a man sees the ghost ship of the infamous Captain Sabre, it is thought to be a harbinger of his own death. Then there are the tales of Nuckelavee, a demon who is half-man and half-horse, flayed and terrible to behold, who emerges from the waves by night and pursues lost souls along the clifftops.

The knights also listen to any stories the player-characters wish to tell, but before long they steer the conversation to the matter that really concerns them ...

'Mostly these are wives' tales for unruly children,' says Grafven. 'But, as warriors yourselves, you must know that there are many fell beings of witchery that truly exist. I myself wrestled with a pagan demon whose hair was matted with the blood of many Crusaders, and would have met my end had not Roger le Faucon flung holy water in its face.'

'And for my part,' says Ector, 'I once stopped by a

tarn to drink, and a chortling hobgoblin took the opportunity to steal the saddle from my horse's back. A vile prank which rankles to this day. . .'

Grafven holds up his hand. He is clearly their leader. *'Specifically, I wish to tell you of events that happened only a few days ago, and only a few miles from this very inn. At that time there were four of us, all veterans of God's War. Riding northwards from Breylak town, we saw from the cliffs a small castle set on an island, linked to the mainland only by a narrow strand of shingle. Since the hour was late and we were intrigued by the castle, we rode to its gates and called out to be granted shelter for the night. The portcullis was raised - I thank God now that we did not see the gateman's face in the twilight! - and we entered, to be met in the courtyard by an old man who held a jewelled sceptre.'*

Vermal takes up the story. *'We seemed to be in a dream. The old man, whose name was Myrkyn, led us through the dusty halls of his castle to rooms that were already prepared for our visit. He left us then, saying that we would be summoned when it was time to eat. I opened my door at a knock but found no one in the passage outside, and the others tell the same story. Shaking our heads in bewilderment, we went down to the hall. Myrkyn was waiting for us, and seven cowed servants stood in the deepest shadows behind him.'*

'We sat, and Myrkyn lifted the covers to display a magnificent repast of roast meats, broth, succulent fruits and spiced wine. We reached out eagerly, but our comrade Baldon shrank back in alarm. He possessed a talisman that enabled him to see through any fayerie or sorcerous mirage. As he waved the talisman before him, the image of magnificence fell away like a snake shedding its skin, and we saw that the marvellous food we had been enticed by was no more than rotting pulp, a mummified pig's carcass, stagnant water in tarnished goblets. Myrkyn gave a scream of rage and his seven servants strode into the

lamplight. God's mercy - they wore the faces of Death himself!

'We might have died but for Baldon's courage,' says Grafven in hushed tones. 'Myrcyn took up his sceptre and kissed it, imbuing it with awful energy so that it crackled with lightning. As he lowered it to point at us, Baldon leapt forward and dashed his arm aside, taking into himself the bolt with which Myrcyn had meant to slay us all. Our comrade fell dead with the sceptre under him, and when the warlock saw that he could not quickly retrieve his weapon he took refuge behind his chair, whining for his deathly servants to dispatch us. Luckily we had kept our swords with us - ten years on the Crusades taught us to defer etiquette to caution - and fought our way clear. And so we fled from the warlock's castle, leaving behind our steeds and all that we possessed, save what we now wear.

'But Myrcyn was not done with us. It was a great distance back to the shore, and as we ran he appeared on the battlements. "Flee, then!" he cried, holding aloft his sceptre. "Abandon your slain comrade, craven knights." His animated body shall join the ranks of my bodyguard. "I have heard that no sorcerer can cast his spells across the sea, and it can only be that fact which prevented Myrcyn from striking us dead as we ran. Much as we would like revenge for Baldon's death, the difficulty of entering the castle undetected has dissuaded us from returning. However, we do not intend to let the matter rest. The peasants hereabout are reluctant to speak of Myrcyn, for they fear his wrath, but we have parted with some gold and learned a little that may be of use. If you are willing to co-operate, we may all benefit.'

GM: The background and motives of Grafven and his comrades are not quite what they seem. They are keeping back some details in order to convince the player-characters firstly that Myrcyn will be easier to defeat than is, in fact, the case. Also, they do not want

the characters to glean their actual motive for wanting Myrcyn out of the way - namely, that they desire his castle for themselves. The full truth is as follows.

A decade ago, the castle where Myrcyn now lives was the home of one Althor, a minor noble, and his retainers. Grafven was one of his greatest knights, and Myrcyn was his adviser. When the Crusade came Grafven, always a pious knight, set out with ten men. He hardly imagined then that he would not see his homeland for ten long years. When he did return, now with a retinue of fifteen warriors, it was to reports that his liege lord was dead. As he hastened to the castle to find out if this was true, Grafven met with an old wood-cutter who recognized him. From this man, Grafven learned that Althor had not been seen for seven years and Myrcyn - who, everyone supposed, had murdered him - now dwelt in the castle.

Grafven decided to proceed cautiously. Instead of letting Myrcyn know he had returned, he went about incognito. With his companions Vermal, Ector and Baldon, he visited various inns and found out more about Myrcyn. After Althor's disappearance, Baron Aldred had apparently attempted to take the castle, but it was defended by Myrcyn's sorcery and proved unassailable. From their experiences in the Holy Land, Grafven and his friends know the value of a well-located castle. This one is a particularly desirable residence because it commands control of the southern road out of Baron Aldred's fief. Seeing that there would surely be war between Aldred and Montombre before long, Grafven planned to occupy the castle, ally himself with Montombre, conduct a few risk-free sorties against Aldred's men and be richly repaid by the 'Elfin Earl' when his forces achieved victory.

Finally, Grafven visited the castle and presented his plan to Myrcyn. He did not intend to exclude the warlock, but an argument ensued when Myrcyn made it plain that he had no interest in such political strategy, considered himself now the rightful owner of the castle, and had no intention of admitting Grafven's

men. The four attempted to kill Myrkyn, but they had reckoned without the augmented powers he enjoys because of the sceptre. Baldon met his death much as Grafven related, except that Myrkyn is not quite so dependent on the sceptre as Grafven would have the player-characters believe.

Grafven has evolved a plan to take the castle with minimum danger to himself and his men. He hopes to entice the player-characters into visiting the castle and launching a summary attack on Myrkyn. Whether or not they are successful, Grafven's men will then take advantage of the diversion to scull boats out to the island, scale the cliffs to the castle and occupy it by means of stealth rather than by main force. The Crusade has taught them the value of such tactics.

If the player-characters agree to go along with him, Grafven will then describe the version of his plan he has prepared for them:

'We cannot return to the castle ourselves - the warlock would recognize us and be on his guard at once. However, we can assist you against Myrkyn just because of our special knowledge of his powers. From what we saw, it seems that all his magic resides in his sceptre and he is powerless without it. Moreover, it only activates when he performs this strange ritual of kissing the gem set into it, so if you strike without hesitation he will be dead before he has time to know what is happening. Nor should you fear his servants, for they are slow and can be outdistanced with ease. Shortly before sunset, when undead sentries avert their eyes from the west, we shall cross to the island so that we are on hand to join the attack Myrkyn himself should be dead by then, and together we shall make short work of his remaining servants.'

'You should have no trouble gaining admittance to the castle, as it is common knowledge that Myrkyn welcomes strangers with open arms, poisons them

with his deadly fare, then boils the meat from their bones so that he can add their skeletons to his undead retinue/ Just ensure that you touch no food or drink that he offers you, and you will be safe.'

'Now we must discuss division of the spoils. We have spent much effort and gold in learning of Myrkyn's weaknesses, but we would not deny that it is you who must take the greater part of the risk in this venture. Consequently, we suggest that each of you takes twice as much treasure from his coffers as each of us. You may also take his sceptre, if you wish - we'll have no truck with sorcery, and would sooner cast it into the sea than use it ourselves.'

Grafven bangs down his mug on the table with the air of one sealing a bargain. 'If you agree to these terms, I suggest that we set out for Myrkyn's castle in the morning.'

II. Journey to the castle

GM: Grafven, Ector and Vermal will accompany the player-characters most of the way to the castle. They are riding rather worn-out horses in order to tally with their story earlier. Grafven has ordered his remaining thirteen men to follow at a distance of several miles and to wait for him at an arranged rendezvous point. In the event of any random encounters on the way, the stats for these three may be needed. All are 6th rank Knights.

GRAFVEN	ATTACK 19 DEFENCE 13	EVASION 5 MAGICAL DEFENCE9	16 Health Points
ECTOR	ATTACK 18 DEFENCE12	EVASION 5 MAGICAL DEFENCE 8	15 Health Points
VERMAL	ATTACK 18 DEFENCE 12	EVASION 5 MAGICAL DEFENCE 8	17 Health Points



All wear chainmail armour (Armour Factor 4) and fight with bows (d6, 4) and two-handed swords (d10, 5). They also have some magical equipment - Grafven carries two potions, Hydon and Dust of Transformation (bat-form), and Ector wears the Ankh of Osiris.

They arrive at the castle about midday. Grafven points it out from the cliffs when they are still some miles away. It is high tide at this time, and the path to the island is completely submerged. Any character who points out what an excellently placed castle this is will get a suspicious glare from Grafven - the Crusader is jealous of 'his' castle, and assumes that anyone who takes an interest in it must share his own scheming notions.

III. Entering the castle

It is mid-afternoon by the time you ride down on to the beach and look out across the water towards the rocky knoll on which the castle stands. The tide is going out now, and you begin to make your way along the strand of shingle that still lies under a foot of water.

The stone of which the castle is built is a sombre black granite. The walls are not high - only some 10m - and there is but one main tower. The castle is of simple construction, very old, but ideally situated. Thirty men could hold it against an army.

Ascending a narrow path that snakes treacherously up the hillside, you cross a drawbridge that spans a chasm in the rock and approach the inner gate. You see hunched, black-clad figures on the battlements. An old man in flowing robes calls



out in greeting and walks towards you. To judge by the gem-encrusted sceptre tucked into his belt, this must be Myrkyn. As he approaches, an armoured knight appears from the door of the tower and stands stiffly, watching.

GM: The old man is indeed Myrkyn, and the armoured knight is his *Doppelganger* duplicate of Baron Althor, which he created as a servant seven years ago after killing the original. The black-garbed figures on the castle walls are the Skeletons that form the castle's garrison.

MYRKYN 10th rank Sorcerer

ATTACK 12 Sceptre (d6 + 1, 5)
DEFENCE 6 Armour Factor 0

MAGICAL ATTACK 25 Magic Points 35 (140)
MAGICAL DEFENCE 15

EVASION 4 Reflexes: 6
STEALTH 15
PERCEPTION 10

Health Points 8

Because of his sceptre, which he found in the mystical underworld below the castle's dungeons, Myrkyn's power is greater than any normal 10th rank Sorcerer. The sceptre has the effect of multiplying his stock of Magic Points by four when *held*. If he puts down or drops the sceptre, thus, his available MPs are reduced by 75% (rounding fractions down).

Myrkyn is extremely loath to deplete his own energies if attacked, preferring to take the time to draw the sceptre from his belt first. Taking the sceptre out is an action requiring one full Combat Round, and in the event of a sudden massed attack he will gain time by casting a Bastion around himself.

Myrkyn generally has a hospitable attitude to visi-

tors. His soulless servitors, though perfectly suited to their task of guarding him, provide no human company or conversation. Under normal circumstances, he welcomes those who arrive at his gates, treating them lavishly. At present, Sir Grafven's recent visit is preying on his mind. He knows that Grafven will not have abandoned his project without putting up a fight, and is consequently expecting trouble. He behaves courteously but coolly towards the player-characters. If they ask for shelter (and do not attack him at once), he takes them in but will keep the sceptre in his hand at all times. The *Doppelganger* follows him like a shadow.

DOPPELGANGER 5th rank-equivalent

ATTACK 17 Two-handed sword (d10, 5) and
Bow (d6, 4)

DEFENCE 11 Armour Factor 5

MAGICAL DEFENCE 7

EVASION 5- *Reflexes:* 12

STEALTH 14

PERCEPTION 8

Health Points 16

The *Doppelganger's* standing orders are to protect its creator at all times. Myrkyn can, of course, change these orders whenever he wishes. If he dies without giving new orders, the *Doppelganger* will stop what it is doing and stand motionless - if its creator is dead, it cannot comply with the command to protect him. Whimsically, Myrkyn addresses the *Doppelganger* as 'my lord' - as, for example, 'Pray show our guests to the Great Hall, my lord.'

SKELETONS

ATTACK 11 Two-handed sword (d10, 5) and
Bow (d6, 4)

DEFENCE 5 Armour Factor 2 (4 vs stabbing
weapons)

MAGICAL DEFENCE 3 *Reflexes:* all 10

EVASION 3

STEALTH 13

PERCEPTION 7 (gloomsight)

Health Points: all 4 HP

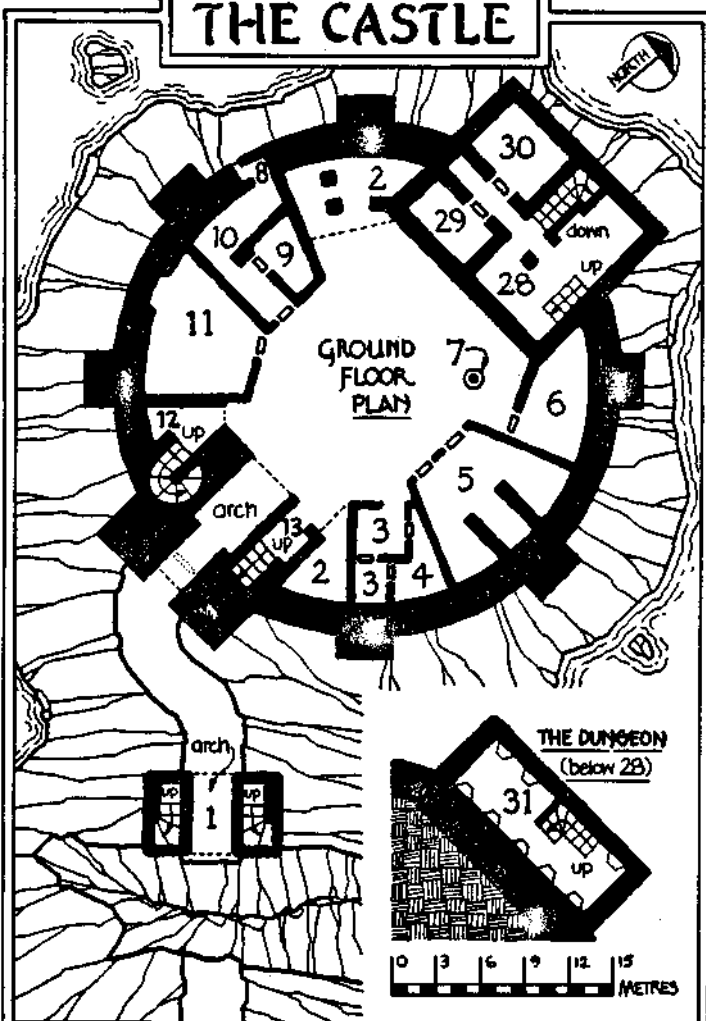
Myrkyn has a retinue of twenty-one Skeletons organized for the purpose of receiving commands into three groups of seven. The standing orders of one group are the same as the *Doppelganger's*. The others have been commanded to man the walls, to warn their master if anyone is seen approaching, and to attack anyone who tries to enter the castle without Myrkyn's authorization. All are garbed in silver-trimmed blade tabards and decaying ringmail armour, and Myrkyn has enhanced their already eerie appearance by setting red gems into their eye sockets. Most of these Skeletons are the mortal remains of Althor's knights and the rest are adventurers who have attempted violence against Myrkyn through the years.

Interlude: Seven years ago

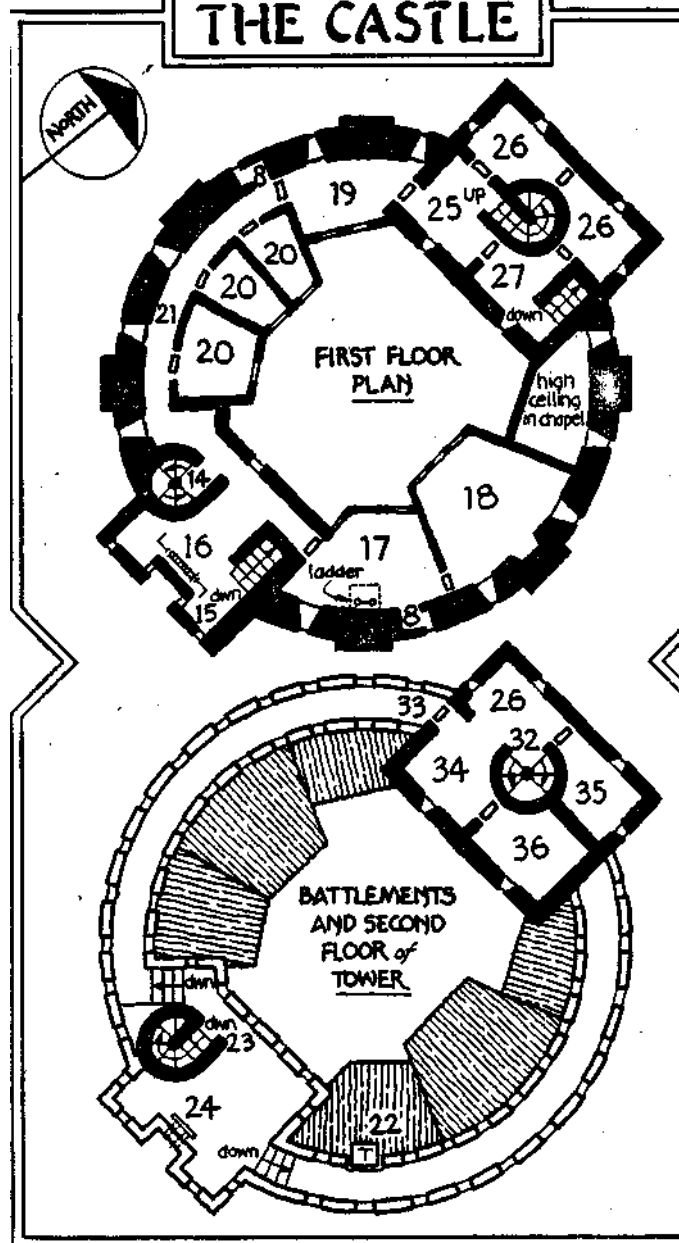
It was not long after Grafven left for the Crusade that Myrkyn discovered the sceptre. It was concealed in the castle wall, revealed when lightning loosened a stone after a heavy storm. The sceptre led Myrkyn into a mysterious underworld beneath the castle, where he learned how to use its power.

Althor and his knights soon noticed how Myrkyn's power had grown. They began to fear the old warlock and fear soon turned to hate. Eventually, one black night, they tried to kill him. Myrkyn unleashed the full power of the sceptre, stalking the passages of the castle in a desperate frenzy of sorcerous violence until, at dawn broke, none of the knights still lived. Thus it must be said that, although no better a man than any other Myrkyn was no traitor to his liege-lord, for he slew

THE CASTLE



THE CASTLE



KEY FOR CASTLE MAPS

door

arrowslit window



stairway



trapdoor



sarcophagus



roof



cliffs



sea

Althor in retaliation. Before that night he had never killed at all.

IV. Myrkyn's castle

1. Outer Gate

The steep path that winds up from the causeway is bounded by a sharp ridge on one side and a rocky slope down to the sea on the other. It ends some 15m from the castle walls, where a chasm splits the atoll. The chasm can be crossed by means of a drawbridge which will be lowered for small groups (no more than ten men) unless Myrkyn orders otherwise. Lowering the drawbridge also drops a portcullis at the back of the Outer Gate. Characters must file across and wait for the drawbridge and portcullis to be raised before they can proceed.

There is no way into or out of the guardroom of the Gate. The three Skeletons who man it are impregnably sealed inside. (This is why they are not included in Myrkyn's retinue of twenty-one Skeletons.)

2. Storage areas

Grain, oil and other essentials were kept here at one time. They are mostly empty now, as Myrkyn eats Banquet food most of the time. The castle's other inhabitants, of course, do not eat at all.

3. Guardrooms

4. Armoury

This room contains twenty two-handed swords, twelve one-handed swords, fifteen shields, ten bows, three crossbows, ten javelins and about two hundred arrows. There are also some pots of excrement (used to 'season' arrow-points, etc).

5. Stables

Unless the player-characters arrived on horseback, 'the only occupants here will be the four horses that Grafven and his lieutenants had to abandon on their previous visit.

6. Chapel

Two stories high. Myrkyn has kept it in much the same state as it was when Althor ruled here. He cleaves to older religions himself, but he respects the faith of travellers who visit the castle from time to time.

7. Well

Fresh water can be got except after a long dry spell. Minerals in the rock give water from the well a brackish taste, and Myrkyn prefers Banquet water or wine.

8. Garderobes

These are alcoves in the castle wall, covered by a drape. A channel leads down from a stone seat, conveying sewage outside.

9. and 10.

These were servants' quarters at one time. They are now used only on the infrequent occasions when a high-born visitor brings his/her own retinue of servants.

11. Kitchen

The huge fireplace is mostly cold. Meals are usually the product of Myrkyn's sorcery.

12. Stairs up

A spiral staircase leads up to 14.

13. Stairs up
The staircase in this tower room leads up to 15.
14. Stairs up and down
Spiral staircase that leads down to 12 and up to the battlements (23).
15. Stairs down
Stairs lead down to 13, and thence to the courtyard.
16. Guardroom
From this vantage point above the gate, a heavy portcullis can be lowered. Arrow-slits then allow the Skeleton guards here to shower arrows on would-be attackers before they can retreat.
17. Common Room
This is where Althor's knights would sleep (often after a long evening's feasting and drinking in the Great Hall). A ladder leads up to the battlements (22) and latticed windows overlook the courtyard.
18. Great Hall
Myrkyn will entertain the characters to dinner here - if he lives that long. The room is dominated by a long oak table where, many years ago, Althor, Myrkyn, Grafven and the others would gather. Above the wide hearth, armorial blocks depict the coats of arms of Althor and his chief knights. From the windows, one can look down into the courtyard some 4m below.
19. Myrkyn's bedchamber
As befits the former apartment of the lord, this is the most finely appointed room in the castle. The four-poster bed has a magnificent pastoral tapestry hung above it, and many of the furnishings are elegantly carved. Windows Overlook the courtyard. An ornate bookcase holds Myrkyn's occult tomes and notebooks.

20. Guest chambers
The characters will be given these rooms.
21. Corridor.
22. Doorway from battlements
From here, a ladder leads down to the Common Room (17).
23. Stairs down
A spiral staircase connects with the lower floors (14 and 12).
24. Machicolation
A shaft opens out above the area in front of the portcullis. On the battlements beside it are a cauldron, jars of water and a heap of pebbles. Boiling water and red-hot stones can be showered on attackers who are trying to break into the castle.
25. Antechamber
A stout doorway connects this room to Myrkyn's bedchamber (19). This door and the one in the east wall are kept locked; the keys are on Myrkyn's belt. A newel stairway in the north-east corner of the room leads to the floor above (32).
26. Lookout galleries
A Skeleton stands in each of these rooms, constantly surveying the coast in case of attack.
27. War Room
During a concerted attack on the castle, Myrkyn comes here to co-ordinate the defences. Eight Astral Gates are arranged around the walls, visible as shimmering silver ovals against the black granite. Anyone who steps through one of these will appear to walk right into the wall and vanish. Three of the Gates lead to caves on the mainland, four to points on the atoll and one (Myrkyn's final practical joke on his enemies, should he be killed]

opens directly over the chasm in front of the Outer Gate. A character who uses this Gate wall fall to his death on the rocks below.

A battered plate of dull green metal hangs at eye level by a silver chain from the middle of the ceiling. This artifact functions as a speculum to enhance Myrkyn's Scry spells. It allows for more rapid change of viewpoint and gives greater resolution than usual. Myrkyn can observe any attack as though from a point high in the sky above his castle and then, after assessing weak points in the enemy's deployment, send Phantasms through the Astral Gates to counterattack.

There is a mahogany chair in the south-west corner of the room; its high back is decorated with a gilt pentacle. Beside it is a small cabinet containing four stoppered pots. The pots are labelled - but in a personal code that only Myrkyn can read. They contain elemental essences: two quantities of Phlogiston, one of Aitheron and one of Hydron.

Steps lead down from here to room 28.

28, Laboratory

Once Althor's torture chamber, the northern part of this room is still festooned with bizarre devices that only the most repellent of characters could even imagine how to use. Myrkyn has no liking for torture (if he needed information, he could always Command a captive to speak), and these items have mercifully been left to gather dust for the last seven years.

To the south, the room is given over to Myrkyn's alchemical workshop. The more valuable ingredients are kept locked in a cupboard, the key to which is on Myrkyn's belt-ring. Any character opening the cupboard will be faced with a Rune containing a Stasis spell - match its MAGICAL ATTACK of 25 against the MAGICAL DEFENCE of up to three characters standing nearby.

Along the walls of the passage to the cells there are a number of very ancient skulls in niches.

Steps descend from this room to the dungeon (31).

29. Cell

The only occupants here are spiders and lice, and the occasional rat.

30. Cell

Nothing stirs in this chamber. It is kept securely locked at all times and, as before, the key is among those on Myrkyn's belt. It contains only an unadorned stone sepulchre. If they lift the lid (requiring a total Strength of 32), the characters find it is filled with a sweet-smelling oily fluid. The perfectly preserved body of a beautiful woman is immersed in this. She wears a samite gown tied with a golden girdle, and on her finger is a ruby ring.

This is the body of Jamana, Althor's wife. After taking over the castle, Myrkyn tried to make her immortal with one of his potions. The attempt failed, transforming Jamana into one of the living dead - a soulless zombie that cannot die. Appalled at what he had done, Myrkyn shut her in the sepulchre. He could not bring himself to destroy her. Soon after the sepulchre is opened, she will begin to move. (This should preferably be when none of the characters is looking!) Her white hand reaches out of the oil and takes hold of the nearest person, pulling him towards her with irresistible strength. Her dead eyes open and look right into his face for a moment, then she releases him and sinks back quiescent into her tomb.

The ring on her finger is worth fifty gold Crowns.

31. Dungeon

Steps lead down from room 28. Upright stone sarcophagi, each with an anaglyph effigy of its occu-

pant, form buttresses along the walls. The effigies show armour and weaponry of a style no longer known. This is the ossuary of the castle's original inhabitants, though in later centuries it was used as a place to shackle prisoners.

One of the flagstones can be lifted; see **VI. The Underworld** for details.

32. Stairs down and up

A newel stairway leads down to 25 and up to the tower battlements.

33. Door to battlements

This door is about a metre above the level of the battlements, in order that attackers who capture the wall cannot easily break into the tower. A simple wooden ladder leads down to the battlements along the wall. This door has no lock, but can be barred from the inside.

34. Haunted room

Most castles have their ghosts, and this is no exception. On certain nights it can be glimpsed standing by the arrow-slit window - a tall man in a grey cloak. It turns and strides silently to the door, then along the battlements. Before it reaches the gate tower, a cloud always obscures the moon; when the cloud passes, the ghost will have disappeared. (A *fright* attack should only be used for this ghost if a character is alone in the room when it manifests. It is unlikely to appear more than once or twice a year.)

35. Fane

On a plain stone altar here reside the idols representing the three divinities Myrkyn reveres. The first is of a big-bellied woman with a fierce countenance; this is Boi, goddess of the rocks and the earth and the elements. She represents continual restoration and plenty - really a fertility-goddess

but, in Myrkyn's view, linked to the dream of immortality. The second idol is an ash-wood figurine that Myrkyn found washed up on the beach one day. Cracked and weathered, it depicts a nameless goddess of the ancients. Her face is gentle and reflective. A slender bronze serpent curls up around her from the feet to the neck, where it splits into two and spirals down to her wrists. The snake's two heads rest calmly in her cradling hands. The last idol is of pale Hecate, a painted image in alabaster. Her face is sharply handsome, intense and irresistible. She holds a torch in one hand and a sword in the other, indicating that knowledge (magic) is power. Two black dogs lick her bare feet.

36. Treasury

Myrkyn's leather-bound coffer lies open within a *Pentacle of Entrapment* (MAGICAL ATTACK 25). The release-word for the Pentacle is 'element'. The coffer contains 2500 Florins, 90 Crowns, four jewels (worth 200F, 250F, 500F and 900F) and an unlabelled ceramic bottle (Elixir Vitae).

V. Sequence of events

The unfolding of events from the moment the characters enter the castle will be approximately as follows. The time-line for events 'inside the castle' depends entirely on the characters' actions, of course - whether they slay Myrkyn at once, warn him of the impending attack, etc. Consequently, the details as set out here are provisional, and you must adjust them as you see fit in order to take such actions into account.

3.30 PM Characters enter castle

3.40 PM Myrkyn invites them

to drink with him in the Great Hall

4.30 PM After convivial discussion, Myrkyn has a Skeleton show them to their rooms.

4.40 PM Myrkyn sets a Skeleton at each end of the guests' corridor. Their orders are to fetch him if the characters leave their rooms.

4.45 PM Myrkyn goes to the tower with the *Doppelganger*.

6.00 PM Myrkyn leaves the tower to prepare for dinner.

6.15 PM A dinner-gong is rung. A Skeleton arrives to show the characters to the Great Hall.

6.20 PM Myrkyn and the characters meet in the Great Hall.

6.25 PM A Skeleton enters the Hall and signals that men are approaching the gate. Myrkyn asks the characters to wait while he goes to investigate.

Six of Grafven's men ride along the causeway towards the castle.

Grafven, Ector, Vermal and seven others set out from the beach in small fishing boats. Using one of his potions, Grafven has a Water Elemental under control.

6.35 PM Myrkyn meets the six riders at the gate. They ask for lodging. Myrkyn is beginning to sense something is wrong.

As they approach the castle, Grafven uses his *Dust of Transformation* and flies up to the walls.

6.40 PM Almost sunset. Two of the Skeleton sentries see Grafven and rush to attack him. He destroys them and drops ropes to his men in the boats, then shouts out a prearranged signal. In the courtyard, Myrkyn and the *Doppelganger* are suddenly attacked by the six mounted men there.

Grafven's boats will by now be very close to the castle. By coming from the direction of the setting sun, they have managed to escape notice from the Skeleton sentries until the last moment. Unless the player-characters intervene, Grafven will slay Myrkyn and take the castle by 6.48 PM, losing six of his men in the process. All survivors will have taken 1d8 HP wounds. The stats for Grafven, Vermal and Ector have already been given (remember that both potions were used in the assault); the other thirteen men are all average 2nd rank Knights with chainmail, bows and two-handed swords:

Thirteen KNIGHTS (six of these slain if player-characters take no part in the action)

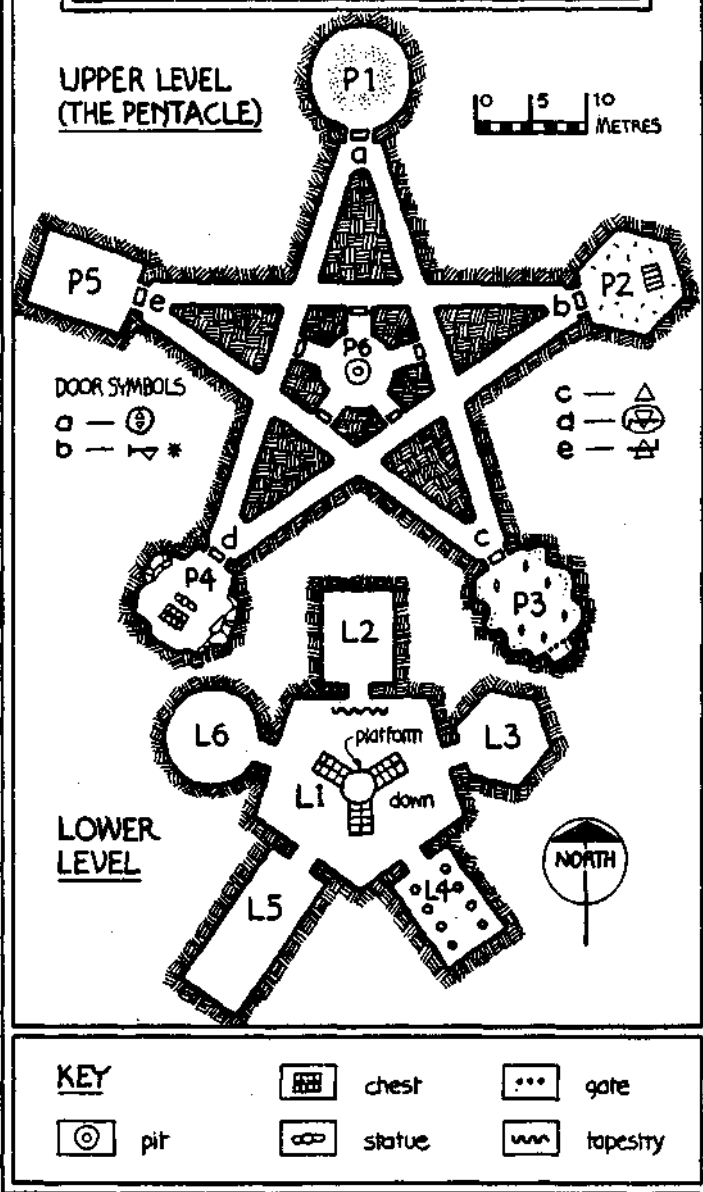
ATTACK 14 Sword (d10, 5) or Bow (d6, 4)
DEFENCE 8 Armour Factor 4

MAGICAL DEFENCE 4
EVASION 4 *Reflexes:* count all as 11

STEALTH 13
PERCEPTION 5

Health Points: 13, 9, 10, 14, 14, 9, 11, 10, 11, 12, 13, 12, 13

THE UNDERWORLD



Having taken the castle, Grafven has no further use for the player-characters. He will either murder them or try to get them to leave.

If the player-characters side with Myrkyn and help him to defeat Grafven and his men, they will have the Sorcerer's lasting gratitude and friendship. Astute players will soon see that this is worth any amount of gold and silver!

VI. The Underworld

The underworld that lies beneath the castle may only be reached using Myrkyn's sceptre. It is only by means of an adventure in this underworld that the sceptre's power can be used by the characters.

Myrkyn's sceptre is presently attuned to work for him - as it has been since his own foray into the underworld, seven years ago. If he is slain, the sceptre begins to pulse with a stark grey light. If touched by a Mystic or a Sorcerer it will remain unchanged, but if a Knight Assassin or Barbarian picks it up then it alters to become the favoured weapon of that character. If handed to another, it changes again. Magic-detecting spells will perceive that it is strongly enchanted though it does not seem to confer any remarkable powers on the wielder.

However, if a character lifts the sceptre (as we shall continue to refer to it, though it may now have another form) and concentrates, he gets a hazy mental picture of room 31 in the castle dungeons. Once in this room the character with the sceptre feels a force guiding him to one of the flagstones. This lifts up to reveal a large crystal, set fast into the bedrock and also throbbing with grey light. If the sceptre is touched to the crystal every character within 10m is immediately teleported to area a on the Pentacle Level of the underworld.

Upper (Pentacle) Level

This level is hewn out of the rock on which the castle stands, but the corridors and rooms are all faced in the same dark stone from which the castle walls were built. There is no illumination, though there are unlit torches beside each of the doors at **a-e**. The corridors are high and sharply arched, with convoluted vaulting at the junctions and intersections. The characters have never seen architecture of this form before.

a. Doorway to Darkness

The dungeon walls shiver and flow like a painting, washed by the rain. Suddenly you find yourselves standing in a tall, vaulted vestibule of black stone. The only light here is the chill, grey radiance from the sceptre. You see a heavy wooden portal inscribed with a strange symbol. Unlit pine torches rest in intricate wall brackets to either side of the portal.

GM: Any Sorcerer of 3rd-5th rank has a chance (rank x 15%) of recognizing the symbol as the alchemical representation of Darkness. A Sorcerer of 6th rank or higher will, certainly recognize it.

The door is not locked, and opens easily when pushed.

P1. Chamber of Night

The portal swings back to reveal a curtain of darkness which your light cannot penetrate.

GM: There is no way for the characters to illuminate this room, for all light is magically negated at the threshold. However, by shouting into the room they can make a rough estimate of its size. In an alcove opposite the door there is a smooth black stone on a length of blue thread; it is clearly an amulet of some sort.

This room is perhaps the ideal place to lure and fight the Anaxogor - the invisible monster that usually resides in room **P5**. Here, it will be unable to see the characters, just as they are unable to see it.

b. Doorway to Water

This is a doorway like the one you found when you first arrived, except that it is marked with two symbols, one rather larger than the other.

GM: As before, a Sorcerer may recognize one of the symbols as the alchemist's glyph for Water. The smaller symbol is a hexagonal design which has no significance in alchemy - its use here is intended to represent an ice crystal.

Again, the door is not locked.

P2. Chamber of Ice

You cannot help shivering as a wave of cold air sweeps from the open doorway. You step into a room where the walls and floor are coated with a thick layer of sparkling ice. Your breath forms clouds in the air. Frozen within a huge slab of ice, you can see a small casket of dull grey metal.

GM. The characters will soon find that it is not feasible to chip the casket out of the ice. The room is so cold that the ice refreezes as quickly as they break it away, magically regenerating so that they are no closer to getting the casket. Even with icepicks it would be an impossible task.

There are two ways to obtain the casket. The first is to visit room **P3** and return with the Ifrit in hot pursuit. The Ifrit's flames will melt the ice here, and the resulting gush of water will drown the Ifrit. The other way is to defeat the Telamon in room **P4**, grind it into powdered salt with the pestle and mortar there, and scatter

the salt over the ice. This will melt enough of the ice so that the casket can then be dug out.

The casket is not sealed. It contains two items: a sparkling green jewel on a silver thread, and a key made of ice. A spell that has been placed on this casket permanently maintains its interior temperature below freezing point. Dipping a finger into the casket is like putting it into a bath of icy water. The key will never melt as long as it is kept in the casket.

c. Doorway to Fire

You come to a weirdly vaulted vestibule where the corridor turns sharply back on itself. A heavy wooden door leads from the vestibule, similar to the first doorway you found.

GM: The alchemical symbol in this instance is the one that corresponds to Fire. Again, the door is not locked.

P3. Chamber of Conflagration

As the door swings bade you are greeted by a scorching blast of heat. Scarlet flames leap up to the ceiling and the walls glow like the sides of a furnace. Small rivulets of molten lead stream across the floor. A path of cinders is the only safe route to a gateway of red-hot iron that seals off an alcove in the opposite wall. A talisman hangs in the alcove - a red spinel on a gold cord. But you can see that the gate is securely padlocked.

Suddenly a torrent of white fire streams down from the ceiling to form a flickering column in the centre of the room. You have to shield your face from the intense glare, and when you look again you see a tall figure with skin of molten bronze, his eyes and mouth full of spouting flame.

GM: First things first. There is no way to get the



talisman without opening the iron gateway - it is protected by a spell that blocks *Telekinesis*, etc. A character Transformed into a tiny creature, or mistified by Evaporating Potion, will likewise find he cannot get past the bars. The gateway can be unlocked with the ice key from room **P2**. However, there is a problem with this, in that the ice key would melt within a few seconds of being removed from its casket in this room. The characters can get around this by collecting some of the magical clay formed when the Anaxagor dies (see P5, below). In the cool of the Chamber of Ice, this can be used to take an impression of the ice key. They can then bake the clay mold in this room and make a duplicate key from the molten lead that flows here in abundance. Such a duplicate will last long enough to unlock the gate so that they can take the talisman.

The fiery figure is an Ifrit. If the characters make no move to enter, he will boom terrible curses and threats in an unintelligible tongue, then fling the door shut with a gesture. If they enter, he will attack. If they then try to escape, he will pursue them throughout the rest of the underworld.

IFRIT

ATTACK 21 Firesword (d8 + 1, 8)

DEFENCE 15 Armour Factor 5

MAGICAL DEFENCE 15

EVASION 7 Movement: 12m (20m)

STEALTH 4

PERCEPTION 16 (panoptical)

Health Points 25

Rank-equivalent: 10th

The Ifrit has a number of powers that are showy rather than effective: he can materialize in a bolt of flame, bellow in a voice that shakes the very stones around him, and conjure minor illusions out of fire. If the characters flee from him, they may look back to see him as a choking cloud of black smoke, shot through

with red fire, thundering along the passage behind him.

These powers are intended merely to frighten, but he also has other, more potent abilities. He can create a scimitar of flame at will, and this he wields to devastating effect. His body glows red-hot, so that anyone striking him suffers 1d6 HP burn damage. (Armour of ringmail, chain or plate protects from this for the first 1-4 blows, but thereafter heats up and provides no defence). He can belch a gout of flames once per Combat Round - this is equivalent to a *Dragonbreath* spell, but he cannot use it at the same time as hitting with his sword. His ultimate weapon is the ability to discharge a blossom of flames from his body in all directions. Any character within 5m who fails to jump clear (match the flames' SPEED of 16 vs the characters' EVASION scores) takes 1d6 +10 HP damage, from which armour will protect by absorbing its Armour Factor. Each time he exerts this power, the Ifrit loses 1d10 HP himself. Because it is such a severe drain of his energy, he will use it only when meleed by several opponents.

d. Doorway to Earth

You come to another wooden doorway. A strong glyph is carved into it - an inverted triangle crosses by a horizontal line. As before, torch-brackets hold unlit flambeaux.

GM: Of course, the glyph here represents the element of Earth. The door is not locked.

P4. Chamber of Stone

Beyond the door you find an irregularly shaped room of unworked, lumpy rock. A tall pillar, carved to resemble a man, stands on a plinth in the centre of the room. It seems a fine piece of sculpture, and its stone form is veined with crystal deposits that

sparkle like quartz. Behind it you can see a large chest and, lying on a spur of rock next to this, a black iron key.

GM: The carved 'pillar' is in fact a Telamon, a stone guardian something like a Gargoyle. It will not animate and attack unless one of the characters steps into this room. Having animated, it will pursue the characters until it is destroyed or they are. If it is destroyed, the quartz-like veins of crystal that run through its body will be found to be rock salt.

TELAMON

ATTACK 25 Fist (d10, 5)

DEFENCE 17 Armour Factor 6

MAGICAL DEFENCE 13

EVASION 5 Movement: 10m (15m)

STEALTH 5

PERCEPTION 8 (panoptical)

Health Points 35 Rank-equivalent: 12th

A character wearing metal armour will feel a tug of force as he enters the room. This force buffets the character unpredictably as he moves across the room - not strongly enough to knock him off his feet, but enough to make him sway off-balance at times. The force is due to the magnetic lodestone from which the walls of this room are made. Because of the magnetism, anyone fighting with metal weapons in here incurs a penalty of -1 to ATTACK, DEFENCE and Armour Bypass Rolls. A metal-armoured character who tries to flee from this room will be slowed to half normal movement until he is out of the doorway.

The chest is sealed and can be unlocked with the iron key. The latter is not as accessible as it first seems, though, because the strong magnetic attraction of the lodestone prevents any character of less than super-human might (Strength 19) from pulling it free.

The magnetism will be immediately and permanently dispelled if the Ifrit can be lured here and goaded into using his flame-attack. This is because heat destroys magnetism. Unfortunately, this fact would only be known to a character with some knowledge of alchemy - ie, a Sorcerer of at least 3rd rank. If there is no such character in the party, the players cannot deliberately use this ploy. They may know something about magnetism, but to their characters it is all 'just magic'.

The chest contains a large pestle and mortar, and another amulet - this time a cube of chalcedony strung on a leather thong.

e. Doorway to Air

At a point where the passage turns sharply, you find another wooden door. The symbol cut into it is an upright triangle divided by a crooked line. Two torches, unlit, rest in iron brackets on either side of the door.

GM: The glyph indicates the element of Air. Like the others, this door is unlocked.

P5. Chamber of the Unseen

The door swings back. The room beyond shimmers with blue light that comes from no obvious source. For a moment you think it is empty, but then you sense something advancing towards you. It makes a faint howl in the air as it moves. The door is grasped by an invisible hand and flung shut in your faces with tremendous force.

GM: The invisible monster in this room is an Anaxagor. It can be seen very briefly if struck by an indirect-attack spell such as *Shadowbolt* or *Deathlight*, which cause its outline to be haloed with energy for one Round. The rest of the time (unless they have some way

of seeing invisible creatures) the characters must fight it at - 4 ATTACK, - 8 DEFENCE.

ANAXAGOR

ATTACK 22 Claws (d8, 5)
DEFENCE 10 Armour Factor 2

MAGICAL DEFENCE 16
EVASION 8 Movement: 30m
STEALTH 22 (invisible)
PERCEPTION 15 (panoptied)

Health Points 30 Rank-equivalent: 9th

Each time the characters open the door, the Anaxagor waits a couple of Rounds and then slams it shut. If the characters enter the room it will fight them. If they try to flee, it will pursue them along the corridors uttering an eerie moan. If they turn to fight it in the corridors it will retaliate, but it will only initiate an attack after following them into one of the rooms P1-P5. As mentioned above, the characters can gain an advantage if they entice the Anaxagor into the Chamber of Night, where its invisibility is of no value.

The Anaxagor becomes visible when it is killed, and rapidly degenerates into a shapeless grey mass of clay. Searching this, the characters will find a small aluminium box buried in the clay. The box contains one of the five elemental talismans they need: a cabochon moonstone on a slim platinum chain.

P6. Inner Chamber

Five dimly lit passages converge on a central room. Your torchlight sparkles back in splinters of colour from the dazzling mosaic of the walls. A column of glaring grey light streams down from the ceiling and flows into a circular pit in the floor.

GM: The character with the Sceptre feels a force drawing him to this pit. This force is not so strong that he cannot resist it - it merely gives him an indication that this is, perhaps, the way to go.

Standing at the edge of the pit and looking down, a barrier of streaming flame is visible below, completely blocking the shaft. Occasionally, breaks in the barrier appear, revealing a stratum of clashing rocks below it. If anything lies beneath that, you cannot see it.

Anyone who steps into the column of light will be lowered down the shaft by an invisible force. In doing so, he will pass through five elemental barriers - in order, Fire, Earth, Air, Darkness and Water. These barriers are very dangerous unless the character is wearing the appropriate amulet (obtained in rooms **P1-P5**). Each amulet will dispel the barrier to which it corresponds and, in doing so, vanish back to the room in which it was found. In this way, the underworld 'resets' itself.

The barriers are:

Fire This is negated by the red spinel amulet. Without the amulet, the barrier inflicts 4d10 HP damage on any character passing through it. Armour reduces this damage by *half* its AF rounded up. A character who suffers a wound of more than 15 HP (and survives) is permanently disfigured by burns - his Looks score is rolled on 1d4, and can only be restored by a *Miracle Cure*.

Earth A layer of boulders and abrasive sand in constant motion. If a character passes through without the chalcedony cube, the boulders grind and crush him for 8d4 HP damage. Armour gives no protection. A wound of more than 12 HP indicates that 1-3 of the character's limbs have been maimed; roll ran-

domly for which. A maimed arm reduces the character's ATTACK and DEFENCE by 2 points. Two maimed arms mean that he quite obviously cannot use a weapon or (unless a Mystic) cast spells. A maimed leg means that the character can only limp. His normal movement rate and EVASION are halved, ATTACK and DEFENCE are reduced by 1, and he cannot run at all. A character with both legs maimed is unable to stand, much less walk. A Miracle Cure is required to heal a maimed limb.

Air Streaming winds tear the very breath from the character's lungs, unless neutralized by the moonstone talisman. A roll of Strength or less is needed on 5d6. If this fails, the character dies of asphyxiation. Even if he survives, he will be *Weakened* (as the spell) for the next ten minutes.

Darkness This layer is one of utter blackness. It is heavy with the primordial fear of the night that all men are prey to, and (if not dispelled by the black stone amulet) it subjects characters moving through it to a 2d20 *fright attack*. If there are Elves or Dwarves in the party, they take a *fright attack* of only 2d10 intensity - they are less afraid of the dark. A character on whom the *fright attack* succeeds is literally scared to death; even if it fails to take effect, the character is still left shaking in fear for the next ten minutes. This results in a penalty of -1 from ATTACK, DEFENCE and Armour Bypass Rolls.

Water Seething, turbulent waters buffet any character who descends through this last stratum. It is eliminated by the green jewel amulet, but if the characters do not have this then each must roll under his Strength on d20. This roll must be made *five* times, and each time a character fails one of the rolls he loses a greater number

of *Health Points*: 1d6 for the first failure, then 2d6, 3d6 and so on.

If they pass through all the barriers safely, the characters reach the bottom of the shaft and emerge into room **L1** on the Lower Level of the underworld.

Lower Level

L1. A Spectacular Descent

Supported by the column of light, you drift gently down the shaft. It stretches deep into the ground, and you have only a vague idea how far down your descent has brought you. Possibly you are now below sea level, in the heart of the rock on which the castle stands. At the bottom, the shaft opens out into a large room faced in white marble. You float down to alight on a high dais of reddish-black stone from which three flights of steps lead down to the floor of the room.

You step from the light beam and make your way down the steps. Now you can see that the dais on which you alighted is actually the roof of a circular portico which stands in the middle of the room. Inside the portico there is a large gemstone flickering with grey light. You could reach between the pillars and touch it.

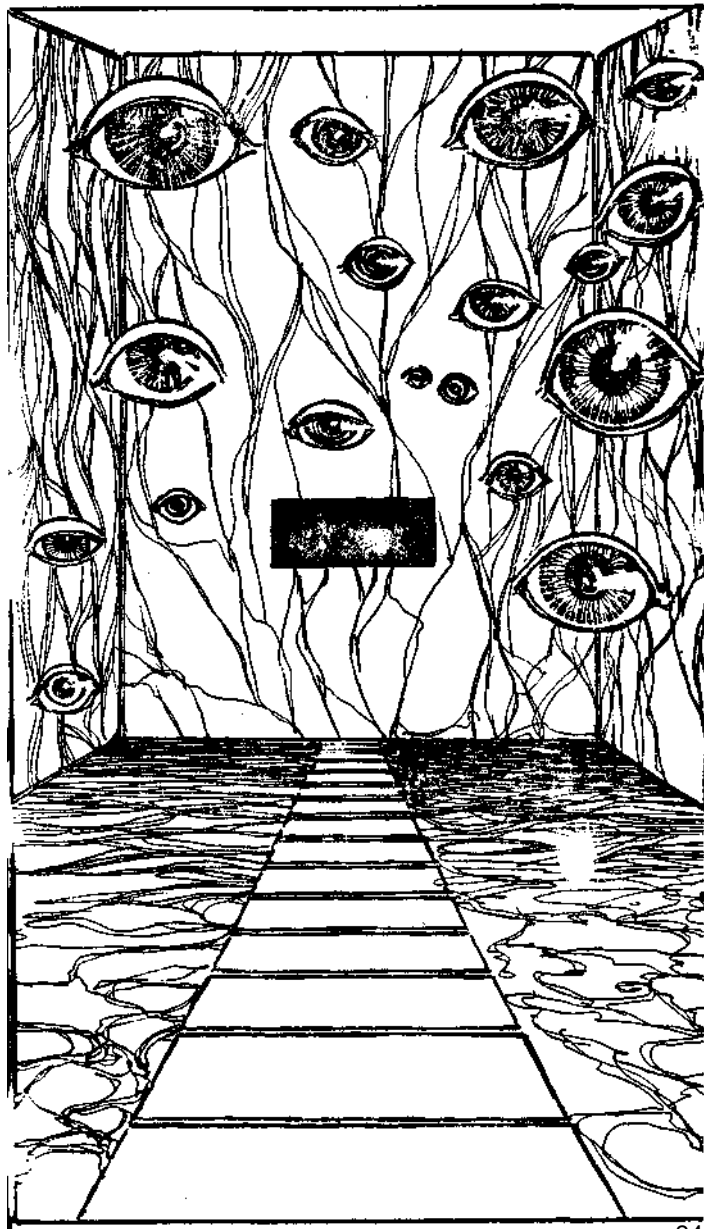
GM: If any character should enter the portico, he will find that a mysterious influence begins to sap his energy. He loses 1 HP every Combat Round that he remains under the portico roof. Also, if he tries to approach closer than 2m from the glowing gemstone, there is a sharp crack as a lightning bolt flings him back out into the room - inflicting 2d6 HP damage (less Armour Factor, if any) as it does so.

Five archways lead off from this room. One is

covered by a curtain of bright-green cloth, the others are open. A chime hangs from the wall above each archway, and each of these chimes appears to be made of a different metal. Starting with what you take to be the northernmost arch, and looking clockwise around the room, the chimes are of copper, silver, bronze, iron and gold.

GM: The player-characters will soon find that there is no way they can physically move these chimes. They cannot be made to sound, either - no matter how hard they are struck. In fact, the only way to sound a chime is to enter the archway it hangs above and cross the room beyond. If the characters succeed in doing this in all five of the rooms **L2-L6**, and thus sounding all five chimes, they can control the power of the Sceptre and return to the castle (see **L7**).

As the characters may guess, each of the five rooms here-like the five rooms on the Pentacle Level above - corresponds to one of the five universal elements. In this case, however, the elements are symbolized by the five adventuring Professions. Darkness (room **L2**) is the element of the Assassin, and in this room cunning may succeed where even stealth cannot. Water (room **L3**) represents the magic of the Sorcerer; from the ebb and flow of the tides it correlates with the moon, and the sea is renowned for its mystery and magic. Fire (room **L4**) stands for the fierce spirit of the Barbarian, earth (room **L5**) for the strength and determination of the Knight. Lastly, Mystics symbolize the element of air (room **L6**), for their doctrines transcend all physical bonds. (None of this is vital information, incidentally. The characters can solve the problems, attune the Sceptre and return to the castle without knowing anything about symbolism. It is mentioned only as special background knowledge for the GM.)



L2. The Eyes of Ineluctable Scrutiny

Pushing aside the green drape that covers this arch, you look into the room beyond. It is faced in smooth green marble, and you have to look carefully to make out the joins where walls and floor or ceiling meet. There is an oblong plaque of black stone set into the far end of the room, and a gleaming pathway leads to this. Strangely, the air is filled with hundreds of floating, disembodied eyes which constantly swivel and blink as they survey every part of the room.

GM: The eyes are too agile for it to be possible to strike them out of the air with weapons. They can be shot down with arrows, but there are so many of them that there is no way the characters would have enough arrows to deal with them all.

If a character tries to cross the room, more and more of the eyes turn to watch him as he goes. He feels a tingle as the hairs on his neck rise. A cold shiver runs down his spine. For each step he takes, he is subjected to a *fright attack* of increasing intensity - 1d4 for the first step, 2d4 for the second, etc. This *fright attack* is not fatal but, if it takes effect, the character runs in panic back out of the room.

At least six strides are needed to reach the far wall. By the time a character has got to the black plaque, all the eyes will be watching him. Suddenly, narrow streams of harsh green light shoot towards him from the largest of the eyes. He may be struck by 2-8 of these (SPEED 18 to dodge), and each that hits inflicts 1d20 HP - with armour giving no protection. If the character somehow survives this, the eyes will allow him to run back to room **L1**. If he tries to touch the plaque, however, they will shoot again.

The eyes can see any intruder, regardless of how stealthful he may be. They do have one 'blind spot', though - they cannot see in the green part of the visible spectrum. This means that if a character is dressed entirely in green (the drape can be torn down and used

for this purpose), he will be invisible as far as the eyes are concerned. This allows him to cross the room and touch the plaque in perfect safety.

As soon as any character touches the plaque, the copper chime over the arch sounds a low note. The gem stone under the portico momentarily flares up with brilliant light, then continues pulsing dimly as before.

L3. The Challenge of the Unreal

You approach the archway above which the silver chime hangs. Beyond it you see an empty room whose grey-black walls are covered with occult symbols. At the far end of the room, a plaque of polished silver faces you.

GM: As soon as any of the characters enters the room, read the following:

Mist seeps from the walls around you. It swirls rapidly towards the centre of the room. As you watch, it coagulates to form a repulsive monster - a giant rattlesnake with a bovine skull in place of its head. It holds this shape for a moment, then alters to become a ragged giant with bulging eyes, then a long taloned vulture with fleshless bones beneath its rotting plumage. Scuttling closer, it utters a vicious cry as it transforms into a huge spidery being with envenomed mouthparts.

GM: This monstrosity is not, in fact, real. It is a kind of apparition which relies on its victim's own fears to do him harm. It can be combated physically, if the character accepts it as real. Provisionally, it has an ATTACK of 27, DEFENCE of 12, an Armour Factor of 5 and 38 Health Points. Its fangs/claws/whatever count as a (d10, 6) weapon. You might adjust these scores up or down somewhat if the player gives any indication of how powerful he thinks it is. Its power should cor-

respond to what those fighting it imagine it to be.

Every Round, the apparition adopts a new and even more horrible form, subjecting each character it is fighting to a 1d12 fright attack. A character who succumbs to the *fright attack* runs screaming from the fight and will not be able to return to this room until the creature is disposed of.

When the apparition strikes in combat, it inflicts real damage because the characters believe that it is a real creature. They will thus see armour rip and blood flow in a very convincing fashion. However, if they later discover that it was only an illusion then each character gets a roll to 'disbelieve' some of the damage he took. This requires a roll of less than *Intelligence* on d20; if successful, the character recovers half the *Health Points* he lost in the battle. You will need to keep a record of the wounds each character takes in this encounter, therefore.

There is a very easy way to thwart this illusory monster: close one's eyes and block one's ears. It cannot hurt a character who does not know exactly when he is supposed to feel its attacks!

The silver chime sounds when someone touches the plaque. It is a slightly higher note than before, but the effect is otherwise the same.

L4. The Gantlet of Skulls

You peer through the archway under the bronze chime. Thick fog fills the air of the room, and you cannot get a dear idea of its size and shape. You can, however, see that two lines of wooden stakes extend across the room, and an ancient skull is set atop each of these. Mysteriously, despite the fog, a brazen plaque is somehow clearly visible on the far wall.

GM: The moment that one of the characters enters this room, a bronze grille drops into place across the archway behind him. This grille cannot be moved, nor

the bars bent, until the character touches the bronze plaque on the other side of the room.

As the character makes his way along the avenue of skulls, they will rise up in pairs, pulling substance from the fog to become savage warriors in blue warpaint. After the character has defeated each pair, he must pass on and fight the next two. He could just race across the room as fast as he can go, of course, but in this case all the warriors will come to life together and he will find himself surrounded.

The trapped character's companions can aid him by shooting arrows or spells between the bars of the grille. If they do this, all the warriors will animate at once. (If the characters won't play fair, neither will they!) This also happens if the character tries to cross the room outside the avenue of stakes.

There are eight warriors in all:

SAVAGE WARRIORS

ATTACK 15 Battleaxe (d8, 6)
DEFENCE 6 Armour Factor 0

MAGICAL DEFENCE 4
EVASION 5 Movement: 12m(25m)

Reflexes: all 14 Rank-equivalent: 1st
Health Points:

First WARRIOR	10 HP
Second WARRIOR	10 HP
Third WARRIOR	12 HP
Fourth WARRIOR	12 HP
Fifth WARRIOR	13 HP
Sixth WARRIOR	13 HP
Seventh WARRIOR	15 HP
Eighth WARRIOR	15 HP

Having battled his way past the Savage Warriors, the character can touch the bronze plaque. A note sound from the chime, and the glow of the crystal under the portico intensifies for a moment. The grille can now be moved easily.

L5. The Swords of Swift Execution

Looking through the archway under the iron chime, you find a long room decked with the panoply of war. Many fine swords and shields hang on the walls, and banners depict the coats of arms of many a forgotten knight. On the wall directly opposite, an iron plaque is set at eye-level.

GM: The moment that a character steps into this room, the swords will begin to sparkle with blue light, animate as though seized by invisible hands and fly through the air to block his way. If he persists in trying to cross the room, he will be struck at by 1-6 of the swords every Round. He can attempt to parry up to three at once, but he can move no faster than half walking speed (ie, 5m/Round) while doing so. He can only move at a quarter of his normal walking speed if he is trying to fight back. Each sword has ATTACK 16, DEFENCE 10. They cut skilfully but with little force - treat them as (d10, 2) weapons. Striking a sword does not do any significant damage to it.

Other than fighting his way across the room, a character may deal with the swords in two ways. Firstly, he could grab one of the shields from the wall. The shields give +12 DEFENCE against these swords only. Alternatively, the character might try to snatch one of the swords out of the air. This requires a successful Hit Roll followed up by a d20 roll under the character's *Reflexes*. Having caught one of the swords, the character can use it to strike at those still attacking him. Each time he hits one of the swords, there is a flash of blue light and it drops to the floor. Once the character has knocked seven swords out of the air, the others all fall harmlessly at his feet.

If retained for later use, the items in this room count in every respect as normal swords and shields.

Touching the plaque causes the chime to sound, with the same effect as above.

L6. The Key That Lies Within

The door under the golden chime leads into a room of sky-blue stone. The air is sweet and cool. You find this room serene, unmarred by any feature.

GM: Unmarred by any feature - including a plaque. If they have investigated the other rooms, the player characters may be expecting to find a fifth plaque is here. The purpose of the encounter that takes place in here is to reveal the plaque to them.

Upon entering the room, the characters hear a voice that speaks with crystal clarity inside their heads 'How can a thing be in plain sight,' asks the voice, 'and yet impossible to find?' As they ponder this, a gold white radiance begins to enclose one character in the party. It will favour Mystics, but if no Mystic is present then the character with the highest *Psychic Talent* will be singled out. There is time to escape from the room now, but if the character elects to stay then *soul combat* begins.

Soul combat is a contest of psychic forces - the spirit that inhabits this room against the character who has been singled out. First, *Spiritual Points* must be determined. These are the analogue of *Health Points* in the physical world. The character's *Spiritual Points* are given by his *Intelligence* + rank + *Psychic Talent*. The spirit he is fighting has 25 SP. Each Combat Round, both character and spirit attempt to diminish one another's *Spiritual Points*. To do so, a roll of less than *Psychic Talent* on d20 is required, and a successful roll reduce the other combatant's *Spiritual Points* by 1d6. Both combatants act simultaneously. The spirit's *Psychic Talent* score is 14.

The *soul combat* ends when either combatant's *Spiritual Points* reach 0. It cannot be broken off before this unless the character's companions pick him up and bodily carry him out of the room, as he cannot move of his own accord (or sense the physical world around him in any way) while engaged in soul combat. If they do

this, the psychic backlash that results will prove traumatic, reducing the character's *Psychic Talent* and *Intelligence* by 2 points each. This condition lasts for 1-6 days, although there is no way that the character could know that it is not going to be permanent.

If the spirit wins the *soul combat*, the character loses 3d6 experience points but is otherwise unharmed. The spirit will retreat for one hour to recover its energies, then return to challenge anyone who enters this room.

If the character wins, the glow around him fades. His companions may fancy they see a glimmer of gold in his eyes just before the glow fades completely. A voice speaks in the victorious character's mind, saying, 'The purpose of all searching is to discover that you already possessed the thing you sought.' A crystal plaque appears suspended in the air in front of the character, and if he touches it then the gold chime above the arch resonates with a high note. Additionally, if the character is a Mystic, this insight will give him +10 to the roll on any attempt he makes to reach Adepthood.

L7. Journey's End

When all five of the chimes have been made to sound (the order does not matter), a change comes over the crystal in the portico. It glows more brightly, and the rhythm of its pulsing becomes steadily more rapid, until it is giving off a steady white light. It is now safe for characters to step into the portico and approach the crystal. By touching the crystal, they are teleported back to room 31 in the castle above.

The Sceptre (or Sword, or whatever form it now has) is attuned to whoever was holding it when the fifth chime sounded. In the hands of a Sorcerer, it increases his Magic Points by a factor of four, just as it did for Myrkyn. A Mystic can use it to subtract 4 from the d20 roll when he makes a Psychic Fatigue Check. A Sorcerer or Mystic who uses it in melee gets no bonus to his Combat Factors, though it does count as a (d6 + 1, 5)

enchanted weapon. For a Knight or Barbarian, it functions as a magic weapon which grants +10 to ATTACK and DEFENCE, uses 2d8 for Armour Bypass Rolls inflicts 8 HP damage on a successful hit and adds +2 to the character's Armour Factor while he is fighting with it. If used by an Assassin, it counts as a +3 magic weapon and also grants +8 to STEALTH and PERCEPTION; while using it, the Assassin can always stay hidden from the sight of 1st rank characters without having to make a Stealth Roll. ..

But there is a catch. The Sceptre only works in the vicinity of the castle. It draws its power from the rock on which the castle stands, and it cannot do this at a range of more than half a mile or so. This is one reason why Myrkyn refused to hand over the castle to Sir Grafven.

VII. Summing up

The adventurers could come out of this adventure in many ways. If they go along with Grafven's plan and kill Myrkyn for him, they must act swiftly to control the Sceptre's power if they then wish to turn the tables on Grafven.

Assisting Myrkyn against Grafven will provide them with a powerful ally if they are on the winning side. To have a 10th rank Sorcerer for a friend is every adventurer's dream, for he can provide them with spells and magical items - and a secure refuge when they need it.

If they side with Myrkyn and he is later killed (admittedly unlikely; with advance warning, he should make short work of Grafven and his men), they had better either decamp quickly before Grafven finds them, or else flee from him into the underworld and try to attune the Sceptre. Of course, they will then need to clear the castle of Grafven and his retainers if the Sceptre is to be of any use to them!

Experience awards are left to the GamesMaster's discretion - although doing 'the right thing' (ie, helping

Myrkyn against Grafven and thus acquiring the wizard's friendship and gratitude) should be worth very nearly as much as descending into the underworld and figuring out all the chambers there. Don't worry if then the underworld is not used in the scenario - you can always slot it into a different adventure!

Final note: Who built the underworld?

This is something the player-characters will never know for sure. Maybe they will get the chance to chat to Myrkyn about it, and his theory is that it is a relic of the Sithi Danu, a race of High Elves worshipped as gods by the ancient Madhir tribe that once dwelt in these isles. As for *why* they built it the way they did - that is anybody's guess. The Sithi Danu were fond of mystical challenges, objets d'art magique, and strange intricate puzzles. Their ways were not the ways of men. If they were indeed the architects of the underworld, the artificers who made the Sceptre, the truth of it all died with them, a dozen centuries ago .. .