

# Porphyra



## Bards of Porphyra Perry Fehr



**PATHFINDER**  
ROLEPLAYING GAME COMPATIBLE

## Bards of Porphyra

*The walls of Greencastle are calling to me,  
Though fallen they are and broken.  
Many a young man has tarried there,  
who knows what great evil awoken?  
Wind and fire, stone and rain,  
So dark the walls of Greencastle...*

"The Lay of Greencastle" for lute and drum;  
composer unknown, circa 98 AC

***Divine Arbitress, who came at the Call,  
Gerana, Your name is sacred.  
Your Kingdoms are here, under Your will,  
humanoids and angels shall follow.  
Feed us now what we need to live,  
Judge us not harshly for the laws we break.  
When the trial comes, we will submit,  
for You and Your servants will defeat the wicked.  
All power comes from You and and Your ser-  
vants, now and forever.***  
GERANA, GERANA

Though swords and arrows and blasts of magic are the stuff of legends and the content of wars that change history, who writes those legends, and recites them for centuries to come? Who remembers the history and makes sure that generations to come remember it? Since the first wolf howled at the moon and two-leggers made their first grunts of remembrance, music-makers, speech-rememberers, and hollow-tree thumpers have aided sentient life in their attempts at immortality of thought. The tradition of bards, with their magical and sonic powers, puts this possibility of immortality into a real, powerful light. A hero cannot be unsung, if a bard is there to sing him to victory. A faith thrives on its choir, be it droning plainsong or the blasts of a mizmar calling the observant to ritual.

The Patchwork Planet of Porphyra is a world of opposing factions of Elementalist and Deism; it is appropriate that a large segment of the bardic tradition be focused on the ecclesiastical, in the aiding and supporting of the myriad faiths that crisscross the cosmos. Entertainers have their place, but the primitive or complex motions of magic and sound have many purposes other than to relax the soul, stemming from the deep heart of all sentient life, the sound and fury of magic, music and movement, the words of power like the Word that changed a world.

Bards are far more than feather-hatted strummers in a tavern...

## Bard Archetypes

Archetypes are a quick and easy way to specialize characters of a given class, adding fun and flavorful abilities to an already established character type. These bard archetypes are among those that are found on the Patchwork Planet of Porphyra, many of who are associated with ecclesiastical orders, religions and faiths that are in conflict on that world. Characters may take more than one archetype as long as they meet the requirements, that is, they cannot replace a class feature twice.

### Cantor

Most prevalent among the semi-barbaric, monotheistic B'nai people of the desert foothills, cantors are religiously-based bards whose primary function is to lead the faithful in singing praises to their particular deity. In northern lands, cantors are resplendent in their choir robes, with a staff held high in the great cathedrals, in halls of learning, or leading troops into battle. Adventuring cantors are often tasked by their churches to aid with some quest, which many find fitting to regale afterwards in song and music.

**Taboos:** Strict church rules forbid cantors the following:

- Being chaotic in alignment
- Taking the Extra Channel or Extra Bardic Performance feats, even if multiclassed. Other channeling feats are permitted.
- Take the Weapon Focus feat with any weapon other than the quarterstaff.

Breaking a taboo causes the loss of all bardic abilities until the cantor retrains the disallowed feat or changes alignment to a chaotic one, and receives an *atonement* spell and atones in action for the deed that was done.

**Staff of Office:** The cantor uses a staff as his badge of office, holding it aloft to signal the faithful to follow his lead. He gains the Two-Weapon Fighting feat, but only when fighting with a quarterstaff. Cantors are only proficient with simple weapons, and see taboos above. This replaces weapon proficiencies.

**Chant of Channeling (Su):** At 4th level, a cantor can convert rounds of bardic performance into channeling,

which functions as a cleric does, at the cantor's bard level -3. This consumes four rounds of bardic performance each time it is done. Thus, a 6th level cantor can channel energy for 2d6 points of healing or harming, at a cost of 4 rounds of bardic performance per channel.

**Supervising Teacher (Ex):** At 10th level, a cantor can use the Aid Another action to aid in the performance of any skill or in combat, giving a +4 bonus to the target so aided. This increases to +5 at 14th level and +6 at 18th level. This replaces jack-of-all-trades.

## Holy Fool

Clericism in The Middle Kingdoms, and elsewhere in churches with strong orthodoxy cannot, and often do not choose to suppress more humble forms of religious veneration and participation. Music is often a staid, rigidly regulated phenomenon that allows for no expression of the self.

To be a "fool for the gods" is to demonstrate the foolishness of materialism, orthodoxy, and pettiness that mars the complete contemplation of the divine. They amuse and shock, educate and humiliate, and enter a somehow purer state of mind than those with high minds and eyes on social standing. Any Perform skill is appropriate for a holy fool, though they tend slightly more to the oral traditions.

**Class Skills:** Holy fools gain the class skill Knowledge (religion). They do not start with any other Knowledge class skills.

**Spells:** A holy fool may select a cleric spell of equal level to add to each level of his spells known and cast as if it were a bard spell. He can change that single selected cleric spell each day. This replaces bardic knowledge.

**Innocence (Ex):** A holy fool of 3rd level or higher is focused on the absurdity of worldly life, and is less affected by the temptations of the world. They gain a bonus to their Will saves equal to ½ their level -2 (minimum 1). This replaces inspire competence.

**Wise Madness:** At 5th level, a holy fool gains access to the powers of a single domain or subdomain of a deity that he declares as his patron, using his character level -4 as his cleric level. This replaces lore master.

**Stunning Performance (Su):** A holy fool of 12th level can use his performance to create an effect equivalent to

a *symbol of stunning*, once per day. This requires 7 consecutive rounds of bardic performance, though it does not require a material component. This replaces soothing performance.

## Gagaku

Among the Lounge people of the northern and western Dry Peninsula, the legend of the "Six-string Bow" is one that has endured the move of The Calling; the young goddess of music, Mamoto was protected by six young suitors, archers of great skill and dedication. When invading oni came to slay her, each went to the front to lead the defense, and each came back, mortally stricken. She mourned them but briefly, then melded the six bows with her magic and, with a note of purest beauty, she fired an arrow that slew the oni chieftain, and put her life into the newly forged instrument, her sacrifice triggered a century-long decline until Paletius's bringing the Land to Porphyra. An arrow courtier, or gagaku, is mandated to be present at the court of rulers minor and major, a bodyguard and entertainer, a protector and rear guard pledged to the life of the masters, or pledged to grow strong by adventuring, and thus serve the kingdom.

**Class Skills:** Gagaku must take at least one rank in Perform (string) to gain any archetype class features.

**Weapon and Armor Proficiencies:** Gagaku are proficient with the yamamotogoto (see below), but are not proficient with shields. They are otherwise proficient with weapons and armor as standard bards.

**Weapon of Beauty (Ex):** Each gagaku gains for free, the signature instrument and weapon of the gagaku is the yamamotogoto, a two-handed, zither-like instrument said to have been made by an ancient goddess from welding together the six bows of her lost suitors. An arrow courtier can use the instrument, the yamamotogoto, as a composite shortbow, even when they are starting or maintaining a bardic performance. The gagaku's yamamotogoto acts as a masterwork composite shortbow at 2nd level; as a +1 Strength rating composite shortbow at 6th level, +2 Strength rating at 10th level, a +1 magical +2 Strength rating composite shortbow at 14th level, and a +2 magical, +2 Strength rating composite shortbow at 18th level. These effects are only in the hands of a gagaku; the yamamotogoto is useless as a weapon in any non-bard hands. Magical enhancements can be placed on the instrument at any time. A gagaku does not gain

versatile performance at any level.

### **Yamamotogoto**

**Proficiency:** Exotic Weapon Proficiency

**Cost:** 150 gp

**Damage (S/M):** 1d4/1d6

**Critical:** x3

**Range:** 70 ft.

**Weight:** 5 lbs.

**Type:** Piercing

**Weapon Group:** Bows

**Special:** Bards are considered proficient with the yamamotogoto. They may use the weapon during a Perform (string instrument) performance.

**Dodging Dance (Ex):** At 6th level, a gagaku gains a +1 dodge bonus against ranged attacks. This increases to +2 at 12th level, and +3 at 18th level. This replaces suggestion and mass suggestion, and increases the rounds of continuous performance to activate soothing performance to 6 rounds.

**Safe Shot (Ex):** At 8th level, an arrow courtier does not provoke attacks of opportunity when making ranged attacks with the yamamotogoto. This replaces dirge of doom.

### **Howler (Gnoll, Catfolk)**

The more animalistic races (by human and demihuman standards) have differing standards and qualifications for communication, which might seem alien to many other peoples. Howling at the moon or any number of other extended vocal activities have a sacred place among the cat-like and hyena-like people of Porphyra. The extent and length to which an individual can vocalize can be very impressive, and qualify one for the position of howler, applicable in different ways to different species. Anpur employ them as lookouts on their high towers, gnolls as factors in a stalking pack. The catlike qit'ar and the catfolk are more accustomed to unit warfare, and enthusiastically leap into the fray at the howler's lead. A howler is virtually mandated to invest in Perform (sing) or Perform (oratory), though other styles may come later.

**Class Skills:** The howler replaces the Sleight of Hand class skill with the Survival class skill. This modifies the normal class skills for bards.

**Persistent Yowl (Ex):** A howler's forte, starting at 1st level, is maintaining a constant yowling, for hours, even, to put prey beings on edge, or help conceal a fleeing pack. A persistent yowl can be maintained for 30 minutes/level, begun and maintained as a standard action; a howler cannot use most skills while yowling, except Knowledge and physical (Strength and Dexterity) skill checks. Yowling affects all intelligent creatures within 1 mile of the yowler, and they suffer a -1 penalty to skill checks and concentration checks; all spells must then require a concentration check to be cast. This penalty increases by 1 for every 2 levels, to a maximum of -10 at 20th level. Allies of the howler suffer half the penalty of enemies. This replaces bardic knowledge.

**Scream and Leap (Ex):** At 2nd level, the howler can add ¼ of his Perform (sing) or Perform (oratory) as a bonus to initiative. This replaces versatile performance at 2nd level.

**Join the Hunt (Ex):** At 10th level and again at 16th level, the howler can choose a combat feat for which he qualifies. This replaces jack-of-all-trades.

### **Laulaja**

Loosely translated as "singer" in the Aklo-Aquan dialect of the coastal Sikayan nomads, the laulaja dedicates herself to the music that all clansfolk practice, extending the reverence that all have for the magic of music. They are seen and see themselves as a bulwark against those who would assimilate the free Sikayan barbarians, and force them into mercenarism and living in towns. The most ancient of legends ascribes the most powerful magic to laulaja, both to create, and to destroy, both beginning and ending time itself.

**Pagan Maaginen (Sp):** The laulaja tradition is one that predates, and is suspicious of the New Gods, and has more in common with the power of mages. A laulaja cannot learn a spell that is in common with the cleric, inquisitor, or paladin spell list, but may add one spell known spell per level that is on the wizard or witch list (that is not on the bard list). They add an additional wizard or witch spell per level to the list of 'spells known' at 6th and 18th level. This replaces *suggestion* and *mass suggestion*.

**Yoka Chant (Su):** For the kayanoi, the magic of song is much more personal, and when a laulaja's bardic performance is used to inspire courage, it affects only the



laulaja himself, starting at +2 at 1st level. Subsequent levels increase from there, thus +3 at level 5, +4 at 11th level, and so on. This replaces inspire courage.

**Nature Sounds (Sp):** At 2nd level, A laulaja prides himself on his ability to mimic the sounds of nature, and can use *ghost sound* at will, as a move action, but only to create sounds of animals, weather, or other natural phenomena. This replaces well-versed.

**Wizard-Bard (Ex):** The music-power of the laulaja can be focused to the will of the singer himself, to demonstrate his might before challengers in song-contests, or in battle against threats to the Sikayan Tundra. At 6th level, and at each four levels thereafter, a laulaja may take a metamagic feat, applicable only to bard spells, instead of taking another versatile performance. This replaces versatile performance at 2nd level, and modifies further adoptions of versatile performance as stated above.

**Magic-Singer (Ex):** At 14th level, a laulaja enters into the company of the legendary wizard-bards of old, manipulating magic as he sees fit. Once per day, (and twice per day at 20th level), a laulaja can subtract 1 from the added level requirement for using a metamagic feat on a spell and can use that spell as a standard action.

## Muzzein

Among the devout zendiqi of the vast southern deserts, interaction with a muzzein is almost a daily occurrence; they form the conduit between the often aloof leadership and the people, and direct the often complicated rituals that placate the erstwhile Elemental Lords. Even among similar cultures on other worlds, the muzzein is the 'bard-sexton' of temples and minarets, calling the faithful to worship, and assisting leaders, warlords, mahdeen and mahlana, and even tribal wizards in the desert's heart. Their most common performances involve singing, oratory, or playing woodwinds, and their call is as evocative as their religious dedication. Interestingly, the role of muzzein is often offered to blind men of appropriate skill, to provide privacy to their employees and give work to those that might otherwise beg.

**Class Skills:** A muzzein loses Bluff, Disguise, Sleight of Hand and Stealth as class skills. Instead they gain Ride and Survival as additional class skills.

**Keeper of Privacy (Su):** At 1st level, a muzzein can use his bardic performance to acquire an ability similar to

blindsense 30 ft.; for this type of performance alone, a muzzein can start his bardic performance as a free action, and can possess blindsense for 2 rounds for every round of bardic performance expended. This replaces inspire courage.

**Call to Worship (Su):** At 2nd level, as a bardic performance, the muzzein can enhance the powers of allied spellcasters. While the muzzein is using call to worship, he must choose either divine or arcane magic, and must also choose which enhancement the chosen allies receive, from the list of the following:

- Add +1 to the DC of saves vs. their spells; this increases by 1 at levels 6, 10, 14, 18.
- Add 1 to the total damage of their spells; this increases by 1 at levels 6, 10, 14 and 18.
- Add 1 round to the duration of their spell; this increases by 1 at levels 6, 10, 14 and 18.

This replaces all instances of versatile performance and well versed.

**Keeper of all Customs (Ex):** At 10th level, a muzzein can use two different bardic performances at the same time, using 2 rounds of bardic performance per round. He may use 3 different bardic performances, using 3 rounds of bardic performance per round, at 16th level. This replaces jack of all trades.

**Move the Crowds (Sp):** At 12th level, the muzzein can use *mass suggestion*, instead of at 18th level. This replaces soothing performance.

## Bardic Masterpieces

On Porphyra, masterpieces tend to have regional origin, as each land and Landed territory has musical traditions of its own.

### Drum-hop of the Sand and Snow (Percussion, Dance)

*From the tundra of the north to the sands of the south, the song is the same, the steps still raise that which is underfoot to swirl and conceal, dancing in the patterns of the universe.*

**Prerequisite:** Perform (dance) 4 ranks or Perform (percussion) 4 ranks

**Cost:** Feat or 2nd level bard spell known

**Effect:** This ancient nature rhythm animates particles to follow the beat made by drum or foot, isolating the magic maker with the dust and ice of the ages. By using 2 rounds of bardic performance, the bard creates an

*obscuring mist* effect with snow or sand (large amounts or dust or leaves would do as well) that, unlike the spell, follows the caster, as long as he spends 2 rounds of bardic performance per round of masterpiece.

**Use:** 2 bardic performance rounds per round

**Action:** 1 standard action

### Music of the Spheres (String)

*The haunting, sonorous melodies of your instrument evoke timeless vistas and the infinite reaches of time and space.*

**Prerequisite:** Perform (strings) 6 ranks

**Cost:** Feat or 5th level bard spell known

**Effect:** Zeric Hahn was a famous Hesterian bard reported to have discovered the means to travel between dimensions and even time itself. His music pierces the mundane veil of conventional space to create passages to the planes of existence. By using 5 rounds of performance the bard can create *dimension door* usable only for himself. If the bard uses 10 rounds of performance he can open a *gate* for use in planar travel. For either effect there is a 10% chance the spell transports the bard to a place other than the one he specifies. This error is not revealed until the bard has arrived at the destination.

**Use:** 5 rounds or 10 rounds.

**Action:** 5 minutes.

### Nyartho Dirge (Sing)

*The song of the ancient priest-king of the Tuthons destroys creatures that refuse to die.*

**Prerequisite:** Perform (sing) 1 rank

**Cost:** Feat or 1st level bard spell known

**Effect:** The nyartho dirge is a keening wail that severs the connection between an undead creature and the necromantic energy keeping it animated. For each round the dirge is maintained with a round of bardic performance, the song inflicts 1d6 points of damage on all corporeal undead within 30 feet of the performer.

**Use:** 1 round of bardic performance

**Action:** 1 standard action to start performance, free action thereafter.

### Plainsong of Goregius (Oratory, Sing)

*This unaccompanied choral chant is of ancient Codionic origin, and allows those who follow his Holiness to contemplate it and join together as one.*

**Prerequisite:** Perform (sing) 3 ranks, or Perform (oratory) 3 ranks

**Cost:** Feat or 2nd level bard spell known

**Effect:** The performing bard is under a *sanctuary* effect

while the masterpiece is being performed, and if it is negated, the performance ends. For each round that the plainsong is maintained with a round of bardic performance, all allies within 30 feet of the performer are all assumed to hold a particular teamwork feat, chosen by the performer. Recipients must possess any requirements of the teamwork feat.

**Use:** 1 bardic performance round per round

**Action:** 1 standard action to start performance, free action thereafter

### Prelude to the Word (Wind)

*“And so it was that the rune-reapers and rune-speakers, upon the Place of Arrival, did prepare to pronounce The Word; and the horns of the heralds did then sound forth...”*

**Prerequisite:** Perform (wind) 5 ranks

**Cost:** Feat or 3rd level bard spell known

**Effect:** The performing bard blows a blast on his instrument that is a pale reminiscence of the Heralds of the Word, on the Day of the Calling; one wordspell cast in the next round, by the bard or an ally, is cast at caster level +1. This could also apply to language and symbol-oriented spells like *symbol* and *glyph* spells, or spells associated with the Rune domain and its subdomains, or to the caster level of the domain powers of that group, itself.

**Use:** 3 bardic performance rounds

**Action:** 1 full-round action

### Psalm of the Tahilim (Oratory)

*From the B’nai oral tradition: “A man is praised that listened not to the counsels of the wicked, but his desire is the will of the One/Not so the wicked, who shall fall away as chaff in the wind.”*

**Prerequisite:** Perform (Oratory) 7 ranks

**Cost:** Feat or 4th level bard spell known

**Effect:** Lines of memorized text from the tradition of the monotheist desert barbarians, the B’nai, outlining the profit of the faithful versus the punishment of the wicked. This creates a spell effect identical to a *prayer* spell, except that after every two rounds, another saving throw is made; those that fail either keep the same bonus or increase their penalty by one, those that make their saving throw either increase their bonus or keep the same penalty.

**Use:** 2 bardic performance rounds per round

**Action:** full-round action each round

## The Topaz King (Act)

*You tell the story of the mysterious Topaz King, the strange, legendary first ruler of Tuthon who mysteriously vanished in the ancient days before the Elemental Lords' rise to power.*

**Prerequisite:** Perform (act) 16 ranks

**Cost:** Feat or 6th level bard spell known

**Effect:** This play tells the story of the horrible Topaz King, the strange primordial ruler of ancient Tuthon whose appearance heralds madness and death. The play seems innocuous but the combination of words forms a complex summoning ritual that conjures the Topaz King to your plane. You designate a target of the spell. As long as the target is on your plane it comes under the effect of *weird* as well as any creature with 30 feet of it. The Topaz King expects payment for services and delving into such mysterious is always inherently dangerous. If the target of this spell resists the Topaz King you receive a visit from the otherworldly ruler and must save against a *weird* spell (DC -2 of original spell) or die.

**Use:** 6 rounds of bardic performance

**Action:** 5 minutes

## Bard Spells

The spells below are part of the ecclesiastical bardic tradition, intended to work closely with clerical orders and churches of all kinds. At the GM's discretion, they could be available to clerics, especially those of a musical or artistic domain.

### Benediction

**School** transmutation (good); **Level** bard 2

**Casting Time** 1 standard action

**Components** V, S

**Range** close (25 ft. + 5 ft. / 2 levels)

**Target** 1 positive energy channeling being

**Duration** 1 round

**Saving Throw** Will negates (harmless); **Spell Resistance** no

By means of a brief song and a gesture of prayer, the bard causes the target (which can be themselves, if they are capable of channeling) to use the next highest level of channeling available to them, thus increasing their dice used to channel to heal living things and harm undead from 1d6 to 2d6, for example. The spell only affects the target's next attempt to channel, which must in the same or subsequent round.

### Benediction, Mass

**School** transmutation (good); **Level** bard 6

**Target** 1 positive energy channeling being per level

This spell has the same effect as *benediction*, except as noted above.

### Beseech

**School** divination; **Level** bard 1

**Casting Time** 1 standard action

**Components** V, S, DF (holy symbol of specific deity)

**Range** close (25 ft. + 5 ft. / 2 levels)

**Target** 1 channeling being

**Duration** 1 round

**Saving Throw** Will negates (harmless); **Spell Resistance** yes

This spell asks for a little divine intervention to restore one use of channel energy to a channeling being in range of the spell (or the bard himself, if a channeler). The material component is the holy symbol of the deity of the recipient channeler. Though the first casting of *beseech* automatically succeeds, the gods do not like being bothered, and there is a cumulative 15% change per repeated casting for the same channel-user that the spell will fail.

### Condemnation

**School** transmutation (evil); **Level** bard 2

**Casting Time** 1 standard action

**Components** V, S

**Range** close (25 ft. + 5 ft./2 levels)

**Target** 1 negative energy channeling being

**Duration** 1 round

**Saving Throw** Will negates (harmless); **Spell Resistance** no

This spell is identical to *benediction*, except that it affects negative energy channelers, and its casting is considered an evil act.

### Condemnation, Mass

**School** transmutation (evil); **Level** bard 6

**Target** 1 negative energy channeling being per level

This spell is identical to *condemnation*, except as noted above.

## Bardic Magic Items

The items below are meant to augment the nine bardic categories, though they give a small benefit to those without bardic ability. Many are in use by working bards in their chosen entertainment professions.

### Air Sitar

**Aura** faint illusion; **CL** 3rd

**Slot** none; **Price** 6,000 gp; **Weight** 10 lbs.

#### Description

If it were visible, the *air sitar* would look like a large, finely made lute; it is, however, permanently invisible. When used, it grants the wielder a +3 bonus to Perform (strings) and can be summoned from an extra-dimensional space at-will by the owner; it stays there only by conscious will, and disappears if the owner is asleep, unconscious, or dead. As such, it cannot be harmed, stolen or affected by any effect other than magics that *dispel magic* or *invisibility*. The user can expend a bardic performance round to create an effect like the *ventriloquism* spell, which can also sound like the music that the *air sitar* makes.

#### Construction

**Requirements** Craft Wondrous Item, *ventriloquism*, *invisibility*; **Cost** 3,000 gp

### Emotive Rainstick

**Aura** faint enchantment; **CL** 4th

**Slot** none; **Price** 6,000 gp; **Weight** 4 lbs.

#### Description

This 3 ft. long hollow stick imitates the sound of rain, and acts as a rattle; it magically grants its user +3 to Perform (percussion) and a +2 on saves vs. fear. By expending 2 rounds of bardic experience, the owner can use either *calm emotions* or *rage*, once each, per day.

#### Construction

**Requirements** Craft Wondrous Item, *calm emotions*, *rage*; **Cost** 3,000 gp

### Firefoot Slippers

**Aura** faint abjuration/transmutation; **CL** 3rd

**Slot** feet; **Price** 6,000 gp; **Weight** 1 lb.

#### Description

These light, crimson slippers grant the wearer a +3 bonus to Perform (dance) and fire resistance 5. The wearer also can, by expending 2 bardic performance rounds, use *levitate* or *glide* in any given round.

#### Construction

**Requirements** Craft Wondrous Item, *glide*, *levitate*, *resist energy*; **Cost** 3,000 gp

### Air Sitar

### Mask of Comedy

**Aura** faint enchantment; **CL** 3rd

**Slot** head; **Price** 4,000 gp; **Weight** 1 lb.

#### Description

This stylized, classic mask bears an expression of joy. When worn, it grants a +3 bonus to Perform (comedy) and +1 to Will saves. Once per day, the wearer can use *hideous laughter* by expending a bardic performance round.

#### Construction

**Requirements** Craft Wondrous Item, *hideous laughter*, Iron Will; **Cost** 2,000 gp

### Mask of Tragedy

**Aura** moderate enchantment; **CL** 7th

**Slot** head; **Price** 5,000 gp; **Weight** 1 lb.

#### Description

This stylized, classic mask bears an expression of woe. When worn, it grants a +3 bonus to Perform (act) and can alter the wearer's appearance as with a *disguise self* spell. Once per day, the wearer may cast *overwhelming grief* by expending 3 bardic performance rounds.

#### Construction

**Requirements** Craft Wondrous Item, *disguise self*, *overwhelming grief*; **Cost** 2,500 gp



### Nagasan Pungi

**Aura** faint enchantment; **CL** 3rd

**Slot** none; **Price** 4,000 gp; **Weight** 2 lbs.

#### Description

These bulbous, magical flutes, made out of a gourd and reeds, were once the tools of the trade for a caste of itinerant, animal-revering musicians in the days before the Elemental Lords's domination. A nagasan pungi grants a +3 bonus to Perform (wind) and allows the user to use *charm animal* for the expense of one round of bardic performance. The user can also summon a viper (as *summon nature's ally I*) for the expense of one round of bardic performance.

#### Construction

**Requirements** Craft Wondrous Item, *charm animal*, *summon nature's ally*; **Cost** 2,000 gp

### Pavrati's Scarf

**Aura** moderate evocation; **CL** 7th

**Slot** neck; **Price** 6,000 gp; **Weight** –

#### Description

Created by a popular bard/opera singer, these 10 ft. long magical scarves are floridly decorated, and the wearer gains +3 to Perform (sing), and adds 3 rounds to the owner's bardic performance rounds. Once per day, the owner may expend either 3 bardic performance rounds to use *shatter*, or 5 rounds to use *shout*.

#### Construction

**Requirements** Craft Wondrous Item, *shatter*, *shout*, Extra Bardic Performance; **Cost** 3,000 gp

### Synesthetizer

**Aura** moderate illusion; **CL** 7th

**Slot** none; **Price** 8,000 gp; **Weight** –

#### Description

This odd-looking magical instrument appears as a small keyboard with several strange tubes emerging from both ends; its user gains +3 to Perform (keyboard) checks, and can, once per day, expend 2 rounds of bardic performance to use *eagle's splendor*. Also, by playing upon the *synesthetizer*, the user can create a *major image* that effects any one of the senses besides sight; smelling, tasting, touching and hearing an image created by the user. This can be done once per bardic performance, as a full-round action.

#### Construction

**Requirements** Craft Wondrous Item, *eagle's splendor*, *major image*; **Cost** 4,000 gp

### Yeldarb's Notes for Speaking

**Aura** faint conjuration; **CL** 4th

**Slot** none; **Price** 3,000 gp; **Weight** –

#### Description

This small booklet is an excerpt from a much larger work, and consultation with it gives the owner a +3 bonus to Perform (oratory). Once per day, the owner can use the notes to make any wordspell he casts to be cast at +1 caster level; he can also use *soothing word* by expending 2 rounds of bardic performance.

#### Construction

**Requirements** Craft Wondrous Item, Scribe Scroll, *soothing word*; creator must be able to cast wordspells; **Cost** 1,500 gp

## Sample Character

"Pop a weasel, jump around, bang a drum, and you'll be found! Who will find you, who can say, where were you on Calling Day?"

### Stunned Vanamo (CR 11; XP 9,600)

Male half-elf bard (holy fool of Gerana) 12

LG Medium humanoid (elf, human)

**Init** +3; **Senses** low-light vision, Perception +20

#### DEFENSE

**AC** 20, touch 16, flat-footed 16

(+4 armor, +3 Dex, +1 Dodge, +2 deflection)

**hp** 69 (12d8+12)

**Fort** +6, **Ref** +11, **Will** +15

**Immune** sleep

#### OFFENSE

**Speed** 30 ft.

**Melee** +1/mwk deceptive quarterstaff +12/+6 (1d6+2)

or +1/mwk deceptive quarterstaff +10/+10/+4 (1d6+2/1d6+1)

**Ranged** mwk sling +13/+7 (1d4+1)

**Special Attacks** aura of menace 8/day, bardic performance 33 rounds/day (move action; countersong, dirge of doom, distraction, fascinate, inspire courage +3, inspire greatness, stunning performance, suggestion), *touch of law* 6/day

**Bard Spells Known** (CL 12th; concentration +16, [c] = clerical spell)

4th (4/day)—*forgetful slumber* (W-DC 19), *hallucinatory terrain* (W-DC 18), *lesser planar ally*, *serenity*

3rd (5/day)—*confusion* (W-DC 18), *displacement*, *helping hand*, *remove curse*, *thundering drums* (F-DC 17)

2nd (6/day)—*alter self*, *blindness/deafness* (W-DC 16), *grace*, *hold person* (W-DC 17), *mad hallucination* (W-DC

16), *minor image* (W-16)

1st (6/day)—*anticipate peril, charm person* (W-DC16), *cure light wounds, remove fear, shield of faith, touch of gracelessness* (F-DC 15), *vanish*

0th (at-will)—*daze* (W-DC15), *guidance, mage hand, message, resistance, sift, unwitting ally* (W DC-15)

**Domain** Law (Archon)

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### STATISTICS

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**Str** 13, **Dex** 16, **Con** 10, **Int** 8, **Wis** 16, **Cha** 18

**Base Atk** +9; **CMB** +10; **CMD** 26

**Feats** Dodge, Great Fortitude, Skill Focus (Bluff), Spell Focus (enchantment), Toughness, Two-Weapon Fighting, Weapon Focus (quarterstaff)

**Skills** Bluff +22, Knowledge (religion) +14, Perception +20, Perform (percussion) +21, Perform (sing) +22

**Languages** Common, Elven

**SQ** versatile performance (sing, percussion)

**Combat Gear** *potions of barkskin* (2) and *cure moderate wounds* (2); **Gear** +1/mwk *deceptive quarterstaff, armor of insults, belt of incredible dexterity* +4, *major cloak of displacement, pavrati's scarf, rod of wonder, ring of protection* +2, masterwork drum, masterwork sling and 20 bullets, 100 sp

The tradition of the holy fool waxes and wanes in The Middle Kingdoms and associated Lands that have been influenced by Gerana and other Lawful deities. The half-elf Vanamo, who self-deprecatingly calls himself “Stunned”, is one of the foremost practitioners of that vector of the faith. A minor court bard in his early days, he had an ecstatic epiphany one day when he saw poor slum-dwellers jeering at a well-fed priest; why should the privileged be proud and the poor have no self-respect, when we are all worms to the eyes of a divine immortal? Vanamo's life was one teetering, death-defying moment after another after that, preaching the truth of Gerana (as he saw it) and haphazardly joining adventuring groups on simple whimsy. The arc of Gerana's favor seems to have brought him through it all, and his antics, questions, and demand for piety can no longer be ignored. Vanamo wanders still, asking his questions and deeming the seekers he finds as worthy or unworthy of his help, advice, and foolish piety in the sight of the Great Arbitress. Charity is very important to Stunned Vanamo, and he will demand donations to the poor and downtrodden from any enterprise he helps with.

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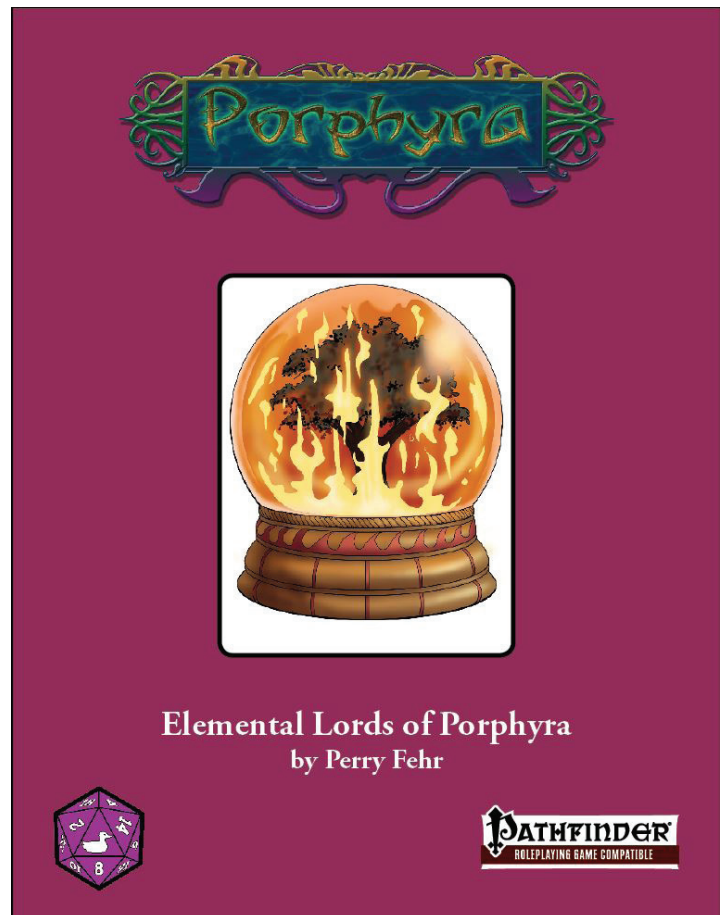
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