The Pais of Saint Abbans by Richard Marpole

Adventure Book

The Wats_{of} Saint Abbans

AN ADVENTURE FOR LEVELS 1-3

The once-respected Abbey-Cathedral of Saint Abbans has stood at the top of Wellholy Hill for centuries.

Revenue is scarce and the abbey is falling into disrepair. An upcoming celebration might help fill the coffers, but church bats have infested the upper reaches of the building. They are causing a dangerous nuisance which risks the celebration going ahead and further damaging the precarious structure.

Abbess Jessamine is looking for brave souls without fear of heights to ascend the cavernous cathedral and bring the problem under control.

Maybe, just maybe, that's you?





Published by: MonkeyBlood Design & Publishing

All artwork and text © 2020 of their respective owners. Used with permission. Swords & Wizardry, S&W, and Mythmere Games are trademarks of Matthew J. Finch. Glynn Seal, MonkeyBlood Design & Publishing are not affiliated with Matthew J. Finch, Mythmere Games™, or Frog God Games.

The content in these pages is always intended to be treated with a light heart, and no offence is intended if there is any to be seen.

The Pats of Saint Abbans Adventure

CREDITS

Layout, Cover Art, Cartography, Additional Text, and Project Management: Glynn Seal. Text: Richard Marpole. Interior Art: Public Domain, Jim Magnusson and Glynn Seal. Editing: Matthew Pook. Playtesters: Edwin Nagy, Steve Dempsey, James Holloway, Matt Lucke, James Baillie, Ozzie Beck, and others. Special Mentions: Richard: Brian and Felicity. Glynn: Catherine, Matthew, and James; Sandra and Tony; Dawn and Steve; Dan, Jake, and Hannah.

> The Fell Types are digitally reproduced by Igino Marini. www.iginomarini.com

Contents

Credits	
The Abbey	and its
Grounds	

5

11

1

Approach Via The Main Entry .5
Approach Via The Town Side 6
Outer Grounds 6
Garden6
The Apiary (Beehives)6
Shed
Cloister7
Herb Garden9
Infirmary9
Dormitories9
Abbess's House9
Kitchen9
Refectory 10
Graveyard1C

Ground Floor

Nave	11
Aisles	11
North Aisle	12
South Aisle	12
Vestry	12
Choir	
Outside	12
Inside	
Chanting Gallery	13
Church Organ	14
Crossing	15
North Transept	15
North Stair	
South Transept	15
Abbess's Office	16
Slype	16
Ambulatories	
North Ambulatory	16
South Ambulatory	16
Presbytery	18
Shrine of St. Abban	18

19
19
19
19
21
21
21
21
22
22
23

24

Towers

Gate Towers	24
Bowmount Tower	24
Veerlam Tower	26
Other Towers	28
Tower Access Summary	28
Mourning Tower	
Historian's Tower	29
Warrior's Tower	29
Companion's Tower	
Angel Tower	
Singing Tower	

Crypts and Cellars 34

Crypts	
StoreRooms	
Library	
alleries	37

Galleries

The Rosé Gallery	37
Nest	37
The Saint's Gallery	38
Lord's Gallery	39
The Whispering Gallery	

Roof-spaces 43

Northern Roof-Space	43
Eastern Roof-Space	
Southern Roof-Space	46
From Warrior's Tower	
Looking Down	46
Western Roof-Space	

Bell Tower

First Floor— Brother Eusta	ce's
Quarters	48
Second Floor—Ringing	
Chamber	49
Bell Effects	51
Third Floor—Store Room	54
Fourth Floor—Belfry	54
Bell Tower Rooftop	54
Outside	54
On the Roof	54
oftops	55

Rooftops

West Roof	.55
North and South Roofs	
East Roof	.57
Upper Roof	. 57
Lower Gallery Level Rooftops	57
Aftermath	:8

48 Appendices

Ecclesiastical Time	61
Nocturne (Midnight to 4 a	am)
Matins (4 am to 8 am)	63
Nonce (8 am to noon)	
Bellgrace (noon to 4 pm)	
Vapours (4 pm to 8 pm)	
Evensong (8 pm to midni	
	a second a second
Falling	
To The Ground	
Down The Stairs	
The Abbey Monk (or Friar)	
Class	69
Player Character Friars	
Friar Vows	70
Cultists Vows	
New Cleric Spells	
Blinding Curse	71
Abban's Fury	71
Play Notes	
The Pieces of the Carillon	
Cotillion	73
GL	76
GL	10
lotes	77

61



C



THE ABBEY AND ITS GROUNDS

Light-green boxed text gives a description of what an area looks like to the Player Characters as they enter it. You can read this text out to your players in full if you want, or just refer to it as necessary.

APPROACH VIA THE MAIN ENTRY

You turn past a stand of trees and the Abbey-Cathedral of St. Abbans lunges out of the landscape like a giant predator. Its great arched doorway and the stylised eye-like windows on its two front towers give the impression of a giant face. The face doesn't look happy to see you.

As you get closer, a bat the size of a large dog flaps out of the tower on your left and screeches, "Ware, 'truders.!" before circling the tower once and going back inside. Was it wearing something shiny on its head?

'Honest' Bart has a stall set up just to the side of the abbey's main entrance door. His hand-painted sign promises:

Bleffins, refreshments and troo relicks'

He sells or offers;

- watered wine
- sausage rolls
- candied nuts
- traditional Abbanian pancakes
- fake bones of saints
- 'potions of health' that have
 a 1 in 10 chance of actually
 healing 1 HP when ingested, 1
 in 10 chance of causing vicious
 stomach cramps, but otherwise
 have no effect
- real, but overpriced Goman coins
- fake good luck charms
- quick charcoal drawings of visitors standing in front of the abbey which are quite a good likeness

Another adventuring party is surveying the abbey when it is first approached. The Order of the Slug consists of a bold young warrior, a wise sage, and a tattooed dragon singer from Oldenwale. They are wearing matching tabards that depict a happy slug raising a pint with an arm that it shouldn't have. The swordsman is practicing his parrying against imaginary opponents while the other two look on. These adventurers are Vin, Powys, and Kroop (refer to the Intro & Non-Player Characters Book)

Meanwhile, the order's three probably-human hirelings scuffle and argue over a pretty stone. One is a green-skinned and burly woman who's eating a handful of fried meat with one hand and making an angry fist with the other, the second is pale and somewhat simian in appearance, while the third is very well-dressed, but clearly mutated and deranged. These henchmen are **The Finches** (refer to the **Intro & Non-Player Characters Book**).

APPROACH VIA THE TOWN SIDE

As you wend your way through the tightly packed, tree-lined streets of Saint Abbans, the abbey-cathedral looms over you—a monumental assemblage of soaring towers and triangular roofs.

OUTER GROUNDS

The adventurers don't need to visit these areas, but may wish to wander through them to gather supplies for their bat-hunt or just in search of things to steal.

GARDEN

No one has tended to this garden for some time. Once orderly flowerbeds have escaped their confines and run riot across the tall grass.

There's nothing of great interest here most of the time. Unless the Player Characters really like flowers.

People who want to be alone or have clandestine meetings often slip into this garden—drunks hoping to sleep it off, courting couples, and even spies from Great Lunden, or beyond.

THE APIARY (BEEHIVES)

This area in front of the shed contains four large hives and is filled with the sweet scent of honey and the gentle drone of dozens of honeybees.

Attempting to steal honey from the hives usually requires the Player Character to roll against an appropriate stat, depending on the approach used. Using empathy and an innate understanding of insects uses Wisdom, while just sprinting in there, grabbing the honey, and legging it uses Dexterity.

If the Player Characters know actual techniques for calming bees, such as blowing smoke into the hive, they can bypass the need for a roll.

Honey can be used to lure **Winking** Jade.

SHED

A large gardening shed made mostly from wood. The ironwork on the outside is quite pretty, but do you honestly care about that?

Contains a long wooden ladder and some sacks of dung. Any garden tools the Player Characters could want are probably in here—spades, rakes, trowels, lengths of twine, sturdy gloves, stakes, watering cans, and so on.

CLOISTER

The stonework in this corridor is incredibly, maddeningly elaborate. Thin pillars rise to the ceiling and flare out into wide, trumpet-like shapes. Diamonds, hearts, eyes, and more abstract shapes crawl over every surface. Cross-hatched windows create complex patterns of light and shadow. You feel a little light-headed.

This stone corridor forms a square around a walled herb-garden and is used by the abbey monks for purposes of meditation and prayer. Walking around the cloister allows one to let go of mundane reality and commune with **The Watcher From The Shore**. This is dangerous for the uninitiated and any abbey monks consulted on the matter will warn the heroes not to make the attempt. They'll be cagey about the details though, citing 'sacred mysteries' and mumbling about the power of their god.

Player Characters who walk the cloister suffer the following effects.

- **First circuit**: Ringing in the ears for 1d6 minutes.
- Second circuit: Hears voices that aren't there, which stop soon after leaving the cloister.
- **Third circuit**: Lose the ability to see a particular colour, except green, for 1d6 × 10 minutes.
- Fourth circuit: See the face of a dead relative imploring them to do something, but can't hear what they're saying.
- Fifth circuit: The cloister now appears to be an endless forest

of petrified giant mushrooms. Things move at the edges of the Player Character's vision.

Sixth circuit: A gang of demons begins following the character. No one else can see this, even if they are being followed by their own gang of demons. As long as the character maintains a steady walking pace the demons will match speeds with them and stay a few paces behind. If the Player Character slows down or speeds up, the demons will begin to catch up to them. If the demons do catch the character, they'll collectively attack once per Round as a creature of the same HD as the Player Character's Level, inflicting 1d3 HP of damage per successful attack. The demons can only be harmed by magical or blessed weapons and have the same amount of HP as the Player Character's maximum HP. They do not leave the cloister. Seventh circuit: The other effects-including the demons-will slowly fade away, replaced by a sense of absolute serenity. Increase the Player Character's Wisdom by 1 permanently. The Player Character must roll against their now-improved Wisdom. If they succeed, the character gains a one-time-only use of a randomly determined Cleric spell which they did not already know regardless of whether they can normally cast Cleric spells. The spell cannot be of a

Adventure Book: The Abbey Grounds | 7



higher Spell Level than could be cast by a Cleric of the same Class Level as the character. If the roll is a failure, roll on the Gloom-touched Deformities table (see *The Midderlands* page 11)—or your preferred table of mutations—and apply the results.

Repeating this process doesn't grant any further benefit.

HERB GARDEN

Neat rows of herbs line this wellkept, walled garden located inside the cloister.

Brother Henger can be found working here when not asleep, at prayers, or tending to people in the **Infirmary**.

INFIRMARY

Ten neat little truckle beds line this small, whitewashed room. The air is heady with the scent of soap and medicinal herbs.

A tonsured monk lies in one bed, his face drawn with pain and anger. This is **Brother Scapula**.

DORMITORIES

These small rooms contain few comforts beyond a reading chair and a straw pallet to sleep on.

The abbey monks sleep here. Many of these 'cells' are empty and there should be enough rooms for the Player Characters to sleep in. Sheets, straw pallets, and thin pillows can be found here. The cells inhabited by monks will contain scant possessions—mainly books and the occasional candle.

ABBESS'S HOUSE

This house is nicely appointed but has few creature comforts. It looks like the abbess really is putting all the money she makes back into maintaining the abbey.

The Player Characters do not have permission to enter this house and will receive a scolding if caught inside.

A few relics and a lot of coins could be stolen from here worth **600 gold quids**.

Hidden behind a bookshelf is a thin cloth bag that contains a *scroll of Abban's Fury* (page 71).

KITCHEN

Day

This room is cramped, sweltering and soot stained. Large pots and pans bubble away on stove tops, the scent of freshly baked bread competes with the hearty smells of stew and soup.

Night

This usually busy room is still, apart from the snores of an overweight church bat who lies flat on his back on a cooling stove top. Freshly scrubbed pots and pans gleam from the shelves. The mingled scents of boiled vegetables and pickled eyes still linger in the air. Unless he is asleep or attending prayers, **Brother Makepeace** and one of his assistants—a youngster from the town or a poor pilgrim, working for their supper—can be found here.

The tame church bat **Burbling Cheese** lives in this room and is very unlikely to venture outside it. He helps with the cooking, in his lazy way, devotedly hoovering up any scraps or spills.

As Matins (4 am to 8 am) begins, **Brother Makepeace** starts baking bread and preparing soup. He continues to cook hearty stews and other nutritious meals throughout most of the day.

REFECTORY

A large, echoing chamber made from white stone and filled with low wooden benches and long trestle tables. The whole place wafts with the smell of delicious soup and fresh bread.

The monks eat three communal meals a day in the refectory; at 6 am, noon, and 6 pm.

Some monks such as **Brother Makepeace** are permitted to eat later or earlier in order to attend to other duties.

Pilgrims can pay a penny per meal to eat with the monks. The deserving poor can eat for free as long as they have carried out what the abbey monks consider a reasonable amount of 'charitable works', such as cleaning parts of the abbey. As long as they are on the abbess's payroll the Player Characters can eat here for free.

GRAVEYARD

The graveyard is a small sea of wilting grass, broken up by uneven rows of mismatched gravestones. A few stand tall and proud, carved out of polished marble and bedecked with fresh flowers. Others are broken or bent, jutting out of the ground like rotten teeth. Little paths lead this way and that and a few scattered oak trees provide shade or shelter, depending on the season.

Generations of abbey monks have blessed the ground of this graveyard, ensuring the sanctity of those who rest within it.

No spell that raises or animates the dead will work here, unless the caster can draw on the strength of an incredibly powerful necromantic artefact or the direct intervention of a deity.

Abbey monks, clerics, and **phantom pipers** (see *Midderzine Issue #3*, p. 16) who attempt to turn undead in this location do so as a Cleric three Levels higher than they are.

Cursed objects that are buried here will lose their malevolent potency after seven weeks.

GROUND FLOOR

Refer to the Level 1 map.

The working part of the abbeycathedral, where ceremonies and sermons take place. It's relatively safe, apart from the occasional chunk of falling masonry.

If monsters do appear here, the Player Characters attempts to deal with them will be hampered by crowds of panicking visitors during the day.

Here the adventurers can learn more about the abbey and its history, as well as a few useful clues about individual church bats. It's also a good place to gather supplies.

There are some opportunities to steal valuables too, but the Player Characters should be aware that **Abbess Jessamine** will confiscate the items and deduct money from their reward if they're caught.

NAVE

Behind the great doors of the abbeycathedral lies the majestic sprawl of the Nave. Its richly painted ceiling soars to heaven and lines of great stone columns support high galleries on either side of you. The long rows of slowly disintegrating pews spoil the grandeur of the view somewhat.

The **Nave** can be entered through the great door at the west entrance to the abbey, which is open from 6 am to 6 pm, or through the smaller postern door set into the great door. At the far east end of this vast space is a line of stone steps leading up to a simple altar and a ten-foothigh stone wall which blocks the choir from the sight of ordinary worshippers. The wall is guarded by wooden statues of saints and past monarchs of Havenland.

Townsfolk and pilgrims can be found here when public ceremonies or sermons are taking place. The abbey monks address them from the choir, hidden from the sight of lay-folk.

The **Church Organ** rises up behind the **Choir**.

The statues in front of the nave were once decorated with fine furs and garments of coloured silk, but these have mostly been stolen by **Peachy Keen**. Those that remain could be used to lure him down.

AISLES

Columns of pale stone line the sides of the nave, joining together into pointed arches that support the floor of the Whispering Gallery above them. Within, they're cool and strangely quiet. High, arched windows in the outer walls let in light, but no warmth. Here and there, the beauty of the high ceiling is marred by ragged holes in the stonework.

The outer walls of the abbey stand fifteen feet or so beyond the pillars on either side forming corridors that the abbey monks and visitors can use to bypass the **Nave**.

The ceilings in these half-open corridors are far lower than the great central ceiling of the **Nave**, but still loom several bodylengths above the abbey's human inhabitants.

Spidery lines of worked stone emerge at multiple points from each pillar and connect in 'X' shapes on the ceiling. At the centre of every 'X' is a carved stone eye, which occasionally rolls or blinks as the energy of **The Watcher From The Shore** travels through it.

North Aisle

A series of paintings hung along the outer wall depict a saintly man hiding a priest of the Watcher in his home, being judged in a Goman court, being beheaded and finally, smiling beatifically from the sky as his executioner's eyes fall out.

The eastern end of this aisle forms the vestry, which is blocked off by a painted wooden screen with a carved oak door in it.

SOUTH AISLE

Damp and mould have had their filthy way with the ceiling of this corridor.

This aisle is uninteresting except for its ornately crafted stone architecture.

VESTRY

Robes and sashes of various colours and sizes hang from hooks. A faint, but distinctive odour of male sweat hangs in the air.

Wooden screens set up between the pillars mask the vestry from the choir, but can be slid aside to allow access into it.

This is where the abbey monks change into their ritual finery to carry out certain ceremonies. It contains various robes and ceremonial blindfolds. Some of these are quite bright and can be used to lure **Peachy Keen** down.

CHOIR

OUTSIDE

The choir looks like a heavily decorated little fortress squatting in the middle of the abbey.

INSIDE

This opulent open-topped chamber is made from fine wood and painted tiles, with a pale stone wall on the western side. The gleaming benches have been carefully polished, though most of the cushions are missing—and most of the remaining cushions have had their stuffing torn out.

Abbey monks gather in the choir to sing the praises of **The Watcher From The Shore** and to deliver sermons, safe from the impertinent gaze of the hoi-polloi. The walls of the **Choir** are topped by the **Chanting Gallery**, which can be used to gain access to the upper reaches of the **Church Organ**. A rickety and clearly disused ladder leans against the choir wall to allow access up to the **Chanting Gallery**.

A wooden door in peeling golden leaf leads into the crossing, through the base of the **Church Organ**.

CHANTING GALLERY

You stand atop the walls of the Choir. The ceiling of the abbey still soars far above you.

This gallery contains the crumbling remains of benches once used by masked abbey monks who would chant and swing incense burners while those in the **Choir**-proper sang hymns to the glory of **The** Watcher From The Shore. There aren't nearly enough abbey monks left now for this sort of thing to be viable.

A few ceremonial masks and a thurible, (an incense burner on a thin chain), have been left here. The masks are worth 1d6 tin pennies each, or 1d3 gold quids to a collector.

The thurible can be used as a flail of sorts, but it's pretty crap, (1d3 damage). The thurible counts as a blessed weapon and can harm **blind ghosts, church grims**, and other ethereal or demonic creatures.

Skittering Mandle loves to play hide-and-seek along this gallery, as well as the **Church Organ**.



CHURCH ORGAN

The church organ of St. Abbans is a towering, religious edifice of brass, wood and silver, heavily decorated with eyes and grotesques. A crown of pipes juts out of its top.

The **Church Organ** can be reached from the **Choir**, its upper areas butt up against the **Chanting Gallery**. A short corridor runs through the underside of the organ at ground level, between the **Choir** and the **Crossing**.

Skittering Mandle likes to perch on top of the organ, pretending to be just another statue. If spotted, he'll attempt to slip out of sight behind a pipe.

The church bats like to play a game where they fly over the organ's pipes and drop things into them. Most of the organ's pipes have been shut off due to all the crap that's been dropped into them.

If all the pipes were cleaned out and opened and the organ was played at full blast—including the pyrophonic extension which causes gouts of flame to erupt from certain pipes—all church bats in the vicinity of the Choir, Nave, Aisles, Ambulatories, Presbytery, Chancel, Rosé Gallery, Chanting Gallery, Watching Loft, Lord's Gallery, and the Whispering Gallery would shriek wildly and retreat back to the nearest Royal Church Bat, or up to the roof if no Royal Church Bats remain alive.

CROSSING

The vast edifice of the church organ is behind you. In front is a carved stone screen depicting creatures and characters from myth and folklore. The ceiling above you is painted with a huge emerald-coloured eye.

A trap door can be found that leads down into the crypts and cellars.

NORTH TRANSEPT

Odd bits of stone and wood have been stacked in this large, highceilinged chamber. Statues of past abbesses lean against the walls and rub shoulders with an odd assortment of busts of local nobles that have been rescued from the crumbling upper levels. The raised tomb of a long-dead knight lies at the end of the chamber, carved from malachite and spattered with bat-droppings.

The **Rosé Gallery** overlooks the **North Transept** and this part of the abbey is often bathed in pinkish light from the **Rosé Window**.

Note that at midday this light causes instant drunkenness to anyone it touches, while moonlight shining through the **Rosé Window** cures drunkenness.

Ropes and wooden cradles that were used to remove the busts from the upper levels have been neatly tucked in one corner of the transept.

NORTH STAIR

A line of wide stone steps begins at one corner of the north transept and climbs up to the beginning of the **Rosé Gallery** above. There's no rail, only a few meagre scraps of rope hanging limply from iron rings set into the wall. A hurriedly painted wooden sign rests at the foot of the steps, bearing the words 'Beware of Battes!!'

This was the abbey monks' last remaining method for reaching the upper galleries and the bell tower due to the collapse of most of the stairwells and increased ghost activity in the **Bowmount Tower**.

Two church bats, **Blandly Chalk** and **Scrumptious Veil**, regard it as part of their territory and will attack anyone they notice using it.

South transept

The walls of this high-ceilinged chamber have been painted white, but age and damp have discoloured them. A few drops of oil are splattered on the floor, near the middle of the transept. The end of this chamber has been walled off by a 10-foot-high brick wall, creating a secondary room with an open top, much like the choir. Set into the wall is a serious looking wooden door with a brass knocker in the form of an angelic face.

Pearl Vintner's workers often leave useful objects such as ladders here.

ABBESS'S OFFICE

Half-finished letters, financial reports and pots of ink are scattered across this room, sitting on tables, stools, and chairs. A large grey cat is curled up on a grand mahogany writing desk next to a covered fireplace. Tapestries on the walls depict the sometimes-grisly miracles of various saints.

This office does not have a separate ceiling and so Player Characters looking up from inside it will see the vaulted ceiling of the **South Transept**.

Abbess Jessamine will be here when the adventurers first arrive, unless they turn up at night.

SLYPE

Low, rounded arches built from red bricks form this short, covered walkway. Stone carvings at the apex of each arch depict a snakelike creature with jagged spines on its back and the bill of a duck where its mouth should be.

AMBULATORIES

These two corridors run on either side of the holier parts of the abbeycathedral. Unlike the **Aisles**, the **Ambulatories** are enclosed on their inner sides by stone or wooden walls between their pillars.

NORTH AMBULATORY

On the left hand wall at the western end of the north ambulatory a small plaque set into the wall explains that the left-hand wall of this corridor shows five scenes from the extraordinary life of the first Abbess of St. Abbans, **Lady Eglantine**— 'The Taming of the Muckulus', 'The Worrying of the Cyclopean Rats', and so on.

Opposite the dormitory door is a gilded, six-foot high portrait of Saint Consumpta which covers a concealed door. This door opens into a wooden stairwell that leads up into the **Watching Loft**. Abbey monks enter by kneeling in front of the portrait, as if in prayer, and pressing a small lever that lies flush with the side of the portrait, about a foot off the floor.

Player Characters who haven't seen this, but do wish to investigate the area must roll against Wisdom to find the lever. Thieves can roll against their Delicate Tasks and Traps skill, if they prefer.

South Ambulatory

If travelling from the **South Transept** into the holier parts of the abbey-cathedral.

The outer wall of this corridor is festooned with human bones. Plaques along the walls commemorate these minor saints, martyred by drowning in salt-water. Small stone heads are placed at regular intervals amongst the bones.

A movable screen at the end of the **South Ambulatory** blocks the **Chancel** from the eyes of visitors.



PRESBYTERY

The walls and floor of this black stone chamber are carved with delicate lines of holy script inlaid with silver. At the eastern end, past a set of three stone steps, is a very large altar, covered in a cloth, which shows the martyrdom of St. Abban and the grisly revenge inflicted upon his executioner.

The door between the **Presbytery** and **Shrine of St. Abban** is locked.

This is where the abbey monks gather to perform sacred rituals which aren't important enough to be carried out in the **Chancel**. Most rituals that don't require singing are performed here. The adventurers aren't supposed to be in here.

Ritual cups and implements of silver and jade sit on the altar. As a set, the items are worth **80 gold quids**. There are 10 separate items, each one individually worth around **6 gold quids**.

SHRINE OF ST. ABBAN

The western wall of this shrine is carved from the bones of gigantic sea creatures and shows the face of The Watcher from the Shore. The other walls are made of pale stone and bedecked with carvings of saints, floating eyes, and seaangels. Colourful ribbons have been hung from the outstretched arms of saints and angels alike as offerings to St. Abban. Abstract patterns painted in gold leaf glitter on the ceiling, far above.

The tomb of Abban himself is carved from sea-green marble and flecked with mother of pearl. A near-perfect representation of the Saint has been sculpted out of the stone lid of his coffin.

Day

The walls of this chamber shimmer with pearlescent light.

Night

You could swear that the bones and carvings are undulating slightly, as though glimpsed through water.

Peachy Keen likes to venture down here to steal ribbons from the wall of the shrine.

During visiting hours, a suspicious abbey monk crouches in the **Watching Loft** above, ensuring that no one interferes with the shrine.

It's theoretically possible to steal the saint's bones and craft weapons out of them or incorporate them into sturdier weapons. Such items would be +1 magic weapons that inflict +1d6 damage against undead and demons, and have a 1 in 6 chance to blind anyone they strike for 1d10 minutes.

However, anyone who actually removes any of the saint's remains from the abbey will suffer his curse—their eyes will fall out. If anyone could persuade another person to remove the relics from the building and suffer the curse in their stead then they could safely retrieve the relics from outside the abbey.

If the abbey monks catch the Player Characters damaging or robbing the tomb, they will end their contract and evict them from the abbey.

THE WATCHING LOFT

OUTSIDE

Something isn't right about the eyes in that carved wooden face, did they just move?

INSIDE

It's cramped and smelly in here. And very warm.

This enclosed, wooden gallery runs along the top of the east wall of the **Shrine of St. Abban**. Its outside is painted to look like stone and is decorated with carvings of faces. Most of the carved faces have hollow eyes and can be used as peepholes by anyone inside the loft.

During opening hours, (6 am to 6 pm), an abbey monk hides in the loft and raises the alarm if anyone interferes with the shrine.

Occasionally, roving church bats like to hide in here too. If the nest in the **Rosé Gallery** is destroyed and **Blandly Chalk** and **Scrumptious Veil** survive, they'll begin setting up a new nest in here—chasing out any abbey monks and savagely defending their new territory.

CHANCEL

You've reached the far end of the abbey. Tapestries rub shoulders with bas reliefs and gorgeously ornate stained-glass windows let loose a rainbow tumult of light. The walls and windows are densely packed with representations of obscure religious scenes, seacreatures, sand-cherubs, aquatic angels, and hundreds of eyes.

At the far end of the chamber, past a semi-circular line of stone steps, stands an eight-foot-tall statue of a head, hewn from solid granite. The head is roughly carved but recognisably human, a titanic creature from a primordial age. It's definitely looking at you.

Beside the head is a small altar, even more exquisitely decorated than the ones you've seen before.

This is the holiest part of the Abbey and any visitors are expected to conduct themselves with due reverence. The most profound and private rituals of the Order are conducted here by the Abbess herself. Visitors, particularly grubby adventurers, aren't permitted to gaze upon such rituals.

But If They Do!

If any Player Characters or visitors observe the rituals that take place in the chancel they will see chanting, rhythmic swaying, flashes of jade light, the offering of eyes and the affirmation of ancient secrets. Roll 1d6 for each Player Character and henchman who witnesses the ritual;

- 1. Roll against the Player Character's Constitution, on a failure they gain a gloom-touched deformity (see The Midderlands, p. 11).
- 2. Roll against the Player Character's Wisdom, on a failure they curl up into a ball and gibber to themselves for 3d10 minutes.
- 3. Roll against the Player Character's Charisma, on a failure they are briefly possessed by an aspect of The Watcher from the Shore and are given a small but significant task to perform.
- 4. For the next hour, the Player Character has an irresistible urge to cover their eyes with a blindfold, their hands or whatever is available.
- 5. For 1d6 hours the Player Character's skin gives off a bright chartreuse glow, making it impossible for them to hide. Church bats find them fascinating.
- 6. Roll against the Player Character's Intelligence, on a success they permanently gain 'The Eyes of Insight'—once per day they can look into another sentient being's eyes and learn a secret about them, (the secret isn't necessarily useful).

The head is a representation of **The Watcher From The Shore**. No matter where a Player Character stands in the **Chancel**, they will feel the statue's gaze upon them, though they never see the carved eyes move. Whatever the Player Characters do in this chamber, the Watcher will know that they did it.

If discussing the **Chancel**, the abbey monks, or **Abbess Jessamine** may let slip that this chamber holds '*The Miracle of the Walls*'. If a pair of eyes is placed upon the altar, they will disappear, and a carved or painted copy of them will appear amongst the decorations on the walls. The person who made the sacrifice will gain the *Blessing of the Watcher*. In game terms, the *Blessing of the Watcher* allows the Player Character to reroll any single roll that in some way involves eyesight e.g. searching for clues, firing an arrow, or finding the chink in a monster's armour, etc. The eyes do not have to be those of the person requiring the blessing, and can be of animal nature.

Once used, the *Blessing of the Watcher* is lost and cannot be regained for the duration of this adventure.

PRINTING ROOM

You have to step down into this vaulted room which was once a chapel. A machine made of black iron stands in the centre of the floor—a collection of wheels, levers and drums—with buckets of ink and sheaves of parchment clustered around it.

Brother Prudence can be found here when not sleeping, eating, or at prayers. Parchment and ink can both be used to lure **Scrumptious Veil**.

SATURNINE CHAPEL

OUTSIDE

This looks like the entrance to a chapel, but it's guarded by a solid oak door that's been barred and bolted. You can hear thumping coming from inside. [Once the prisoner has been released]

This low vaulted chamber holds a small and dusty altar and few dusty offerings, now trampled into the worn stone floor.

Something has been locked in the **Saturnine Chapel**. If the Player Characters ask about it or open the door, roll 1d6 and consult this list:

- 1. A mosaic elemental
- 2. An angry giant stag beetle
- 3. A large, hook-nosed wart goblin, driven into a drunken frenzy after downing an entire barrel of stolen altar wine
- 4. A **Church Bat** (pick or roll up a new one)
- 5. A **stray demon** that, for some reason, didn't disappear at dawn
- 6. A royal agent, who is going to be more and more furious the longer she's imprisoned in here.



INSIDE

LADY CHAPEL

This chapel is better maintained than most of the abbey-cathedral. Richly dyed tapestries adorn the walls, soft cushions are laid out for the comfort of kneeling supplicants, and a silver plaque commemorates Lady Eglantine, the abbey-cathedral's first abbess. Towards the back of the room is a pool of water, as still and bright as a mirror.

This chapel is dedicated to **Lady Eglantine**, the first abbess of St. Abbans. Visiting nobles will pray here and sometimes use it as a place to plot and scheme together in relative secrecy.

2d6 prayer cushions have been left out for the comfort of noble visitors. These are worth **2 gold quids** apiece.

The pool contains water taken from the spring at the base of **Wellholy Hill** and has magical properties. Those who peer into it will see other times, places, and even realms of existence. Each person who gazes into the pool sees something different. If the water is disturbed, the image changes to something new for everyone watching it. The water is incredibly clean, any dirt or objects dropped into it will be gently pushed out again. You can use this pool to foreshadow future events, reflect on a Player Characters past or even allow glimpses into different settings that your players may one day explore.

Consider offering them a vision of some of the other OSR settings available by other great publishers!

If you'd rather randomise the process or are stuck for ideas, you can use the following method to come up with a theme for a Player Character's vision.

POOL VISION TABLES

PC	OOL VISION TIMELINE
Roll 1d6	Vision Timeline
1-3	Vision of the past
4-5	Vision of the present
6	Vision of a possible future
_	
P	OOL VISION TARGET
Roll 1d6	Vision Target
1–2	Self . The vision is from the Player Character's perspective,
1-2 3	the Player Character's
	the Player Character's perspective, Friend . It's from another Player Character's

RESULTS

If the vision is of the **past**, roll again to determine a theme for the event.

VISION OF THE PAST THEME		
Roll 1d6	Theme	
1	Birth	
2	Childhood	
3	Love	
4	Loss	
5	Victory	
6	Defeat	

If it's a vision of the **present**, then the Player Character sees whatever the target sees at that moment. If that's the Player Character themselves, then they just see their own reflection.

If the vision is of a possible **future**, and it's feasible that the target could travel to another realm in the future then reveal that. If not, roll again to determine a theme.

VISION OF THE FUTURE THEME

Roll 1d6	Theme
1	Friendship or companionship
2	Riches or greed
3	A new enemy
4	Death
5	Dancing or celebration
6	Magic or transformatio



TOWERS

This section excludes the **Bell Tower**, which is not accessible directly from the ground floor, so it is detailed in its own section starting on page 48.

GATE TOWERS

BOWMOUNT TOWER

The tower is thick with dust. It must have seen little use even before the church bats began their depredations. The stone staircase is narrow and winding, and its steps are worn. The torch brackets are empty.

The first section of staircase leads from ground level up to the **Whispering Gallery** (refer to that section). The second, longer, staircase leads up from the **Whispering Gallery** and brings the Player Characters out onto the roof of the tower.

Ranged combat is impossible on these stairs, though characters can attempt point-blank shots if they wish.

The staircase is angled to make fighting easier for the defenders if a character is fighting another character on the stairs below them, the character with the higher ground has their AC improved by 2.

The Baron

The Baron

Unique

HD 4; AC 7 [12], Atk spectral touch (special); Move 12 (floating); Save 15; AL N; CL/XP 5/240; Special: spectral touch, sightless, ethereal, undead Notes: The Baron is a Blind Ghost (refer to the Bestiary Book provided with this adventure for an explanation of his abilities).

The Baron haunts this tower—a blind ghost that's more concentrated and coherent than the others, making him more dangerous.

No one—including The Baron himself—remembers who The Baron is or how he came to haunt **Bowmount Tower**. This is very upsetting to him and he'll float towards any intruders, demanding that they tell him who he is. If asked, The Baron will deny being Gloom Bat.

If a Player Character spends 1D6 × 10 minutes looking through the **Abban Chronicles** in the library, and succeeds at an Intelligence roll, they can uncover the truth of The Baron's origins and lay him to rest. A suitably crafted lie, accompanied by a successful Charisma roll, will also lay him to rest.

The truth of The Baron's origins is up to either the Game Master or the player whose character uncovers it.

Ye Carillon Cotillion First peal - Canto Second peal - Canto Third peal ... Icose

Bowmount Tower Rooftop

You're surrounded on four sides by battlements, but there's still enough room to walk around the conical roof that juts from the centre of this tower. On the West side of the tower lies the rusted metal housing for what was probably some sort of anti-siege weapon. Looking out, you can see the whole of St. Abbans and much of the surrounding countryside laid out at your feet.

This tower guards the north-west corner of the **West Roof**.

The rules for falling can be found on page 68.

If **The Baron** hasn't already been dealt with, he'll start drifting towards the heroes and demanding to know who he is as soon as they enter or begin scaling this tower. He'll pursue the Player Characters through the tower, but will not leave it. He won't bother **Diverse Alarums** and she won't bother him. **Diverse Alarums** patrols the roof of the **Bowmount Tower** during the day and sleeps on it at night, if the weather allows it. She's pulled some tiles off the conical roof and made a little cubbyhole for herself inside it, in case rain or cold drive her indoors. Sticking out of the nest is a piece of torn parchment which contains the first third of the *Carillon Cotillion*. The nest also contains a single metal gauntlet, some shards of coloured glass, and **1d6 coins** of any denomination you like.

Three ballista bolts lie against one wall and have managed to survive all this time. They can be used as spears.

If **Diverse Alarums** notices the Player Characters presence in her tower, she'll screech, yammer, and howl fit to wake the dead and try to knock them down the stairs as they reach the top. If they really annoy her, she'll allow them onto the roof then try to knock them off the battlements.

As with all church bats, she'll retreat if injured, flying directly towards the bell tower. If she's retreating and realises that the heroes can attack her with ranged weapons, she'll wriggle into her cubbyhole and attempt to escape through the roof of the **Bell Tower**, down the upper staircase and into the **Whispering Gallery**. From there she'll make her way to whichever royal church bat she finds first.

VEERLAM TOWER

Though it looked solid enough from the outside, the interior of Veerlam tower is a mess of scorched rubble with the remains of its stairwell jutting out from the entrance to the Whispering Gallery far above your head.

If successfully climbed, this tower can be used to access the **Whispering Gallery**.

The stairs from the **Whispering Gallery** up to the rooftop of **Veerlam Tower** are blackened and cracked, but currently intact. If characters walk up these stairs, roll 1d10, if the number on the die is equal to or less than the number of characters making the climb, a step crumbles beneath a Player Character's feet and they must make a Dexterity roll to jump back or a Strength roll to cling onto something. Failure sends them tumbling onto the rubble below.

Sister Mercy and The Very Seedy Boys

If asked, the abbey monks will reveal that the last cleric associated with the **Order of Saint Abban** perished here, battling a small gang of bandits called **The Very Seedy Boys** who had holed up in the tower.

These bandits were members of a rare breed of goblin called pigeon-toed beak-goblins. Natural philosophers and other unsavoury types would pay reasonably well to be able to study their remains.

Digging through the remains requires a Strength roll.

- 1. A failure results in 1d3 damage to the digger, as they strain themselves, cause a small avalanche or have a limb caught by shifting stones.
- A success will dig up the skeleton of either one of The Very Seedy Boys or the cleric who died fighting them. Roll a 1d4:
 - a. 1–3) A member of **The Very** Seedy Boys
 - b. 4) **Sister Mercy**—re-roll duplicates.

The abbey monks will be pleased to have the body of **Sister Mercy** returned to them and will give her a proper burial. They'll offer a single use of *cure light wounds* or *bless* as a thank you.

The Very Seedy Boys died wearing black cloaks and hoods. Each one has a gutting knife and a bag of sharpened throwing rocks. The only known 'document' on **The Very Seedy Boys** is *Gloom Bat takes down the Very Seedy Boys*, a ha'penny horror written and published by pamphleteer, Mathias Pouke. (The pamphlet is written by Mathias Pouke and Bud 'The Bad' Baird, but Bud 'The Bad' Baird's name is crossed out and annotated with the words 'contract dispute'. Collectors of ha'penny horrors will pay **5 gold quids** for a mint copy of *Gloom Bat takes down the Very Seedy Boys*. Other titles include *Legend of the Werebat, The Long Dark Gloom of the Bat, and Gloomfall, vols. I and II.*)

Collectors, wizards, alchemists, and witches will pay anywhere from 20 to 100 gold quids for the remains of a pigeon-toed beak goblin.

Sister Mercy is clad in decaying leather armour and clutches her ceremonial weapon, the *double-eye mace*, in one skeletal hand. This magical mace is made of mahogany and brass and has a pair of stylised eyes engraved on either side of its head. The mace is blessed, allowing it to harm undead and ethereal creatures.

If a creature is successfully struck by the mace, one of its eyes is instantly swapped with one of the wielder's.

Both creatures can still move, close, and see out of their displaced eye. If the wielder strikes the same target again, their other eye is transferred. Both creatures can now see only from the other's perspective unless they possess more than two eyes. If an affected character's displaced eyes aren't looking at them then they are blind for the purposes of combat. A third strike swaps back the first two eyes and so on.

The death of either of the affected creatures returns all eyes to their original sockets.

Veerlam Tower Rooftop

You made it onto the roof of Veerlam Tower! It's square, with battlements on each side and has a conical roof sticking up from its centre. You can see your house from here, (if your house is in St. Abbans or nearby). Looking down, you see a small boy waving at you.

This tower guards the southwest corner of the western roof.

A rusted metal ladder hangs down the side and allows access to and from the south-facing lower part of the **West Roof**.

The rules for falling can be found on page 68.

OTHER TOWERS

Unless otherwise noted, the towers have an internal diameter of about 8 feet. They have one main floor (lower chamber) and a delicate pearlescent staircase that leads up to the 'attic room' (upper chamber) within the tower roof space.

The tower's lower chambers can also be accessed through doorways from the rooftop walkways.

Tower Access Summary

Mourning Tower: Once reached via a circular staircase in the wall of the **North Transept**, but the wooden stairs have long since rotted away, leaving only the empty stone shaft all the way to the trapdoor in the lower chamber floor.

Historian's Tower: As above, but the wooden stairs were eaten by one-eyed rats.

Warrior's Tower: Once reached via a circular staircase in the wall of the South Transept, but the wooden stairs have long since collapsed away, leaving only the empty stone shaft all the way to the trapdoor in the lower chamber floor.

Companion's Tower: As above, but this has been sealed off with stone, mortar, and holy wards. (That's because **Old Effie** is sealed into the top of the shaft, below roof level, but just about high enough to reach up into the lower chamber of Companion's Tower and try to grab at any characters making their way through. **Angel Tower**: Once reached via a circular staircase in the wall of the **Chancel**, but the wooden stairs were stolen by Church Bats, leaving only the empty stone shaft.

Singing Tower: As above, but the wooden stairs have long since rotted away, leaving only the empty stone shaft.

MOURNING TOWER

External

This square tower has been painted black, but the paint is peeling to reveal the red Goman bricks underneath. One window has been broken. Its roof is pyramid shaped.

Lower Chamber

The walls of this room are covered in carvings of skeletons and dotted with dozens of small nooks, many of which hold human skulls with their eye sockets stoppered by brass plugs.

A brass plaque on the wall of the lower chamber explains that the skulls belong to past abbey monks of the abbey-cathedral. The name of each abbey monk is inscribed on the wall below his skull.

A **blind ghost** wanders through and around this tower, searching for her skull so that it can be placed in her grave with the rest of her remains. If pressed, she thinks that an amorous abbey monk stole her skull and brought it up here so they could be together in death. Her skull is the only one with a female name inscribed below it—Jennifer. If the heroes find the skull and promise to return it to her grave, she'll leave them alone. If they find her grave in the **Graveyard** and return the skull, she'll be put to rest, otherwise she'll continue to haunt the abbey. If the heroes do not agree to help her, she'll 'attack' them in the usual way.

For blind ghost stats see the **Bestiary Book**.

Upper Chamber

This chamber houses a small laboratory. A scroll on a table in the corner bears faded diagrams that show how to bleach the flesh and skin from a human skull.

HISTORIAN'S TOWER

External

This tower is square and made of red bricks, adorned with complex scrollwork and a series of arcane looking letters. Its roof is pyramid shaped. Its windows are intact, but otherwise unremarkable.

Lower Chamber

It reeks of bat-musk and stale urine in here. Feathers are scattered around the main floor.

An old writing desk is set up in one corner. It contains one quill pen and one pot of completely dried out ink.

Upper Chamber

The smell is worse in here. Piles of decaying scrolls and feathers are strewn around the floor. Winsome Marie has a nest here, tucked into the eaves of the upper floor. There is a 50% chance that the final third fragment of the *Carillon Cotillion* is in it. If it wasn't in the other nest location, it will be here.

Looking through the nest turns up a couple of peacock feathers worth **1 gold quid** each, and a golden sparrowhawk feather worth **11 gold quids**.

WARRIOR'S TOWER

External

The top half of this square tower has fallen away. Stylised carvings show ancient Havenlander warriors wearing torcs and cloaks marching around the tower's base.

Lower Chamber

This chamber is mostly rubble. Light shines through the holes of what was once the upper floor.

A table inside the surviving chamber bears a random collection of ancient Havenland artefacts, including an ancient dagger, a silver torc worth **5 gold quids**, some sort of toy carved from narwhal horn, a clay cup full of beads. Aside from the dagger and torc, the whole collection could be sold for **2d6 silver shillings**.

The ancient dagger is a short bronze stabbing weapon, like a little rapier. It's magical and inflicts an extra 1d6 damage on undead, piscaceans, and hostile seacreatures. No one remembers why. If the Player Characters ask the abbey monks what happened to this tower, they'll mutter about demon attacks in the night and the failure of the gargoyles and grotesques to carry out their duties.

Disturbing any of the rubble inside summons 1d3 **mosaic elementals**.

For mosaic elemental stats see p. 28.

COMPANION'S TOWER

External

Ice sheathes the red bricks of this tower-block. Through the ice you can see that it's been partially repaired with slabs of speckled puddingstone. The original bricks are painted with pictures of hands clasping each other. The roof is pyramid shaped.

Lower Chamber

It's incredibly cold in here and most of the floor has a bad case of not being there anymore. There's just enough left for you to try edging around to the staircase, if you don't mind the ice.

Upper Chamber

There's nothing much in this cramped chamber, just unsettled dust and terrified spiders. A series of names have been carved into the walls.

The names in the upper chamber are of cats. Every abbess of St. Abbans has owned at least one cat to help keep the abbey clear of mice and small insects. Moving across the slivers of icy floor without tools, such as icepicks, forces a character to make a Dexterity roll or immediately fall into the chamber below. Reduce Dexterity by 3 for all Player Characters trying to navigate the ice.

The **Companion's Tower** is a supernatural prison for a creature called **Old Effie**. Old Effie is a **church grim**. She once protected the original church of St. Abbans from demons and monsters that sought to damage it or harm its occupants.

Sadly, Old Effie took a liking to the taste of demon flesh and mutated horribly after devouring one too many abominations. Killing a church grim is considered bad luck so when the new abbey-cathedral was built, she was bricked up in the Companion's Tower and sealed there with powerful divine magic. The wards bound into the tower still hold her in the void between what's left of the floor of the tower and the ceiling of the Chancel below. She's managed to destroy most of the Bell Tower's floor and is quite capable of scrabbling up the sides of her prison and reaching up a long, half-skeletal claw to snatch at anyone who tries to walk around on what's left.

Old Effie

A black dog the size of a horse is trying to claw at you from the ruins below. It's body is halfskeletal, wreathed in ice, and horribly mutated. One of its eyes is massive and bulges out of its head. The other has been replaced by a cluster of smaller eyes, redrimmed, and darting. More eyes, yellow, pupilless, and evil, are dotted across its back and legs.

Old Effie

solitary

HD 4; AC 5 [14], Atk bite (1d8+2) or two claws (1d6+1 each); Move 12; Save 13; AL N; CL/XP 6/400; Special: phantasmal, sense demons, mutated, sheathed in ice.

Old Effie has the following special abilities:

- Phantasmal: Non-magical weapons do half damage to Old Effie unless the weapon has been blessed by a Cleric or abbey monk, or cursed by a chaotic aligned Cleric. Old Effie can pass through any object or structure which is neither blessed nor cursed. Abbey monks can bless weapons, but will ask for 1 gold quid per blessing to cover the cost of sacred oils used in the process. Such blessings last for 24 hours.)
- Sense Demons: Demonic beings cannot sneak up on Old Effie and she always knows if they are in her territory.
- Mutated: Old Effie is covered in eyes and cannot be Surprised

unless she has been blinded or her opponents are invisible. Roll 1d3 times on the gloom-touched deformities table, or your preferred mutation table, if you wish to alter her further.

Sheathed in Ice: Old Effie's power manifests as wintry cold. She ignores the first 10 HP of damage from any cold or icebased attacks and can move on ice without difficulty. Killing her will cause the ice on the companion's tower and south roof to thaw.

ANGEL TOWER

External

This tower is round and slender with a high conical roof. It's decorated with stone wings inlaid with mother of pearl. Most of the glass has gone from the thin, oval windows.

Lower Chamber

The walls of this chamber are slender pillars with only air between them. There's a distinctive scent of salt and sand.

Upper Chamber

Ancient incense has been stored in this conical stone chamber.

Any character who enters the tower through either of the main doors finds that their sense of sight has been reversed, as though they had eyes in the back of their head. Their eyes are still in the usual place, but are cloudy white and sightless. Returning through the same door ends the effect, otherwise it'll wear off after 24 hours. Entering the tower by any other means, such as a window, avoids this effect.

Anyone standing inside the tower can hear wingbeats from outside, regardless of what's actually outside.

A potion of healing and a scroll of levitate have been left in the centre of the lower floor. A note attached to the healing potion says, in impossibly beautiful calligraphy, 'For you...' and lists the names of all Player Characters present. This is a gift from the Sand Angels. What those are is up to you.

In the attic room, a ring has been hidden beneath the seventh brick out from the easternmost window. This is the *dolorous ring* which **Brother Scapula** offers to reward the Player Characters with, if they slaughter all of the wild church bats. It can be found easily by anyone who has been told where it is. Anyone searching for the ring without knowing where to look has a 1 in 20 chance of finding it.

The *dolorous ring* is made of copper inlaid with bronze and decorated with a pattern of twining serpents. The *dolorous ring* grants the wearer +1 to hit with all melee attacks. Once per day when the wearer successfully hits with a melee attack, they can inflict an extra 1d6 damage on their target, 2d6 if the target is a current or former ally. Every time the wearer hits someone in melee combat the ring lets out a sound like a ghostly bell being struck.

SINGING TOWER

External

This tower is round and slender with a conical roof. Its thin, arched windows have no glass in them and the wind whips straight through it. The exterior is decorated, impossibly, with living coral that exudes a faint and soothing mist.

Lower Chamber

Broken musical instruments have been haphazardly stacked on the stone floor.

Upper Chamber

The delicate walls of this chamber smell strongly of seaweed, despite the open air all around. Chained to the floor is a wind harp constructed from the bones of large fish with strings made from some kind of glass. Whenever a breeze passes through the chamber the harp plays melodies as sharp and sweet as a mermaid's lament. If anyone touches the harp, they'll be granted a vision of the sea—not necessarily a sea in this world. If anyone plays the harp, have them roll against their Charisma score. If they fail, a fish will attack them the next time they enter a river, lake or sea. If they succeed, they'll have good luck next time they go fishing.

If the heroes look through the junk on the floor of the attic chamber, they'll find a mahogany violin with the words 'Lynn Sea' carved onto its back. Playing the violin causes the character's shadow to dance; the better the musician, the more impressive their shadow's performance. Could be sold for 5 gold quids to someone who doesn't know what it is or 100 + 1010 × 10 gold quids to a collector or musical Magic User—finding such a person should be at least a short adventure in itself.

CRYPTS AND CELLARS

Unlike in most adventure locations, the crypt and cellars of the abbeycathedral are pretty safe. They're also a useful source of information.

CRYPTS

Worn stone steps lead down into a cramped chamber, smelling of mildew and dust. A stone-lined corridor leads off the left, its alcoves filled with standing coffins that contain Hertshire's most honoured dead. A doorway at the end of the entrance chamber leads to the storerooms.

It's impossible to raise or animate dead in this sacred place. Unscrupulous heroes may still wish to indulge in a bit of graverobbing. Roll on your preferred treasure table or award **1d10 × 7 gold quids** worth of grave goods if they search the deceased.

If caught, they will be punished with the *blinding curse*, their ill-gotten gains confiscated and an equivalent amount of money deducted from their pay, should they complete their task.

Shiny jewellery or weapons can be used to lure **Diverse Alarums**.

An investigation of the alcoves will reveal that one of the coffins has been tampered with, its lid broken, and several of the smaller bones removed.

STOREROOMS

The storerooms consist of three chambers. They're filled with a variety of goods and supplies. Wine, candles, salt, preserved meats, parchment, sealing wax, and other essentials of ecclesiastical life.

Elderberry wine can be found here to lure **Winking Jade**. Fresh candles can be obtained here to lure **Skittering Mandle**.

LIBRARY

A heavy oaken door guards this room against the damp. Inside, creaking shelves contain chronicles and illuminated manuscripts from days gone by.

One section of empty shelving stands out like a missing tooth. This must be where the chronicles from the last twenty years were removed by the Queen's officials.

There are no magical texts or artefacts in this library, but its many remaining chronicles are an excellent source of information and salacious gossip about the history of Havenland.

This is a great place to hang plot hooks, if you're already thinking about the next adventure.

If a Player Character attempts to learn something about the abbey or Havenland which could reasonably have been recorded in the **Abban**
Chronicle or any of the books collected in this library, the player should roll against their character's Intelligence. On a success—and after 1d6 × 10 minutes of research they find the answer. Failure reveals no answer, but takes just as long.

For example—it's reasonable to find information in the library about the

name and location of the church grim imprisoned on the abbey's roof.

It's not reasonable that the current whereabouts of any church bats or the location of the *dolorous ring* would be recorded here.



GALLERIES

This is where the abbey becomes truly dangerous and behaves more like a traditional dungeon. Unlike most dungeons, it's possible for inventive players to avoid entire areas by climbing walls, bridging gaps, and so on.

When giving descriptions, talk about how quiet and isolated it is up here and don't let your players forget the ever-present danger of falling (refer to page 68).

THE ROSÉ GALLERY

This thin stone gallery looks more decorative than functional. A once-pretty wooden bannister rail runs along its outside edge, white paint peeling and posts ready to snap. The Rosé Window sits above the Gallery; a beautiful fantasy of red and pink stained glass depicting grapes, eyes, wine bottles, and goblets.

Reached from the north stair. A shaft cut into the stone wall and a square hole in the ceiling about the eastern corner of the gallery is all that remains of a wooden spiral staircase that once led up into the **Northern Roof-space**. The hole can be used to enter the **Northern Roofspace** if the adventurers can find some way to scale the stone wall.

Scrumptious Veil and Blandly

Chalk nest here and will savagely defend their territory, fleeing only when wounded. The gallery has several holes in it where stone slabs have fallen out of the wall and only has room for humans to walk along it in single file. Any pressure on the bannister rail will cause it to break.

If the Player Characters enquire about the **Rosé Window** amongst the abbey monks or the townsfolk, they'll learn that it was commissioned by a wealthy wine merchant years ago.

Standing so that the light of the midday sun shines upon you through the window makes you instantly drunk. Doing the same with the light of the full moon makes you instantly sober.

Nest

A demented tangle of stolen objects and random crap that resembles a bird's nest in the loosest possible sense. There are bits of gnawed rope, shards of wood, ragged scarves, a whole cassock, and some gnawed human finger-bones. Something glints near the centre.

The nest will have to be dismantled or moved before the Player Characters can walk around to the southern end of the **Rosé Gallery**. If the Player Characters demolish and search the nest, they'll find **Id6 gold quids**-worth of gold leaf and a dagger with a blue lacquered handle.

If the nest is dismantled or destroyed and **Blandly Chalk** and **Scrumptious Veil** are still alive and free, they'll start building a new nest in the **Watching Loft**.

THE SAINT'S GALLERY

This gallery is enclosed, with glassless, arched windows spaced at regular intervals to allow a view down into the abbey's interior. Its walls are rich with painted images of saints and holy creatures. Heavy brass candelabras are set into sconces in the outer walls and large, circular, stainedglass windows let in light from outside. Two identical suits of plate armour stand at the north-east and south-east corners of the gallery. Though made from steel they've been finished with copper, now stained with patches of Verdigris. There are no eyeholes in their visors, only bands of mirrored glass that give the impression of blindfolds. Each suit has a ceremonial mace strapped to its right hand.

Optional: The sense of being watched is particularly intense in this gallery.

Player Characters can look down into the **Presbytery**, **Shrine of St. Abban**, and **Chancel** from here.

Several of the windows in the outer wall are broken. It would be difficult, but not impossible, to manoeuvre heavy objects such as suits of armour out of the windows and onto one of the outer building's rooftops.

The suits of plate armour aren't animated, but at least some of the candelabras are sleeping **candelabrans** who'll wake up and attack the adventurers if they interfere with the armour, swear, speak blasphemy, deface the gallery, or do anything else 'indecent'. Picking up a **candelabran** will also provoke it to attack. There is one candelabran per Player Character.

If a character puts one of the blindfold-helmets on, they'll discover that they can see through the mirrored glass. The secret of making this glass has been lost, but it's certainly magical or at least alchemical in nature and grants the wearer darkvision 60 ft.

If asked, the abbey monks will explain that these are the traditional battle-gear of crusaderclerics of **The Watcher From The Shore**, though they haven't been used in living memory. If questioned about them, **Abbess Jessamine** will insist that the armour remain in the abbey. She could be persuaded to part with one suit as an alternative to paying the heroes the promised coin.

LORD'S GALLERY

Two thin stone platforms run the lengths of the east and west sides of this gallery. There clearly used to be a platform along the South side as well, but most of it has collapsed. Planks have been nailed together into a crude bridge between the two surviving platforms. Try not to look down! Instead, try to enjoy the beautifully painted heraldic images that decorate the walls and ceiling.

A successful Wisdom roll or a thorough search will show that a large part of the west side of the plank-bridge has been coated with oil and has a few fragments of clay on it. This was due to a church bat, **Blandly Chalk**, who was playing with a stolen oil lantern and dropped it.

If the Player Characters cross over the slippery part of the bridge, they'll have to make a Strength or Dexterity roll to keep their balance. If a flame of any kind touches the oil, it'll catch light and the bridge will collapse after 1d3 Rounds. The subsequent rain of burning oil and wood will most likely start a secondary fire in the **Abbess' Office** below.

The ceiling is painted with the coats of arms of four past lords who left endowments to the abbey. Anyone who listened to **Brother Fortune**'s lectures for at least 10 minutes should roll against their Intelligence to recall who the donors were.

A character who could reasonably have knowledge of heraldry can also make a roll to identify who the coats of arms belong to.

Success reveals that the ancestor of a current lord or lady within Havenland, (Game Master's choice), was illegitimate. This information could be of interest to the lord's enemies and used unwisely could get an indiscreet commoner killed.



THE WHISPERING GALLERY

This gallery is made entirely of pale stone and guarded on its outer side by a series of decorative pillars that form pointed double archways. Holes in the floor give glimpses of the aisles below you. The air here is as still, soft, and as suffocating as velvet, strangling almost every sound, all except the distant susurration of human voices emanating from the pillars.

By far the longest gallery, some trick of architecture—or **The Watcher From The Shore**—makes the sounds of the bustling abbey-cathedral below oddly muted to those standing in this gallery. A set of stone steps rise and fall at the western end, as the gallery rises over the main entry doors.

Any character who places their ear against the stone railings will hear whispered secrets of the past and present. Pick your favourite, roll a 1d10, or come up with your own.

	EXAMPLE WHISPERS
Roll 1d10	Whisper
1	A plot to assassinate a king from centuries past.
2	A plan to rig the next 'Saint Abbans and Decorum Annual Giant Stag Beetle Racing Championship'. Decorum is a nearby town in Hertshire where the richer residents behave like they're in a period drama novel.
3	A noble lady entreating a past abbess to run away with her.
4	A pilgrim confessing to his wife that he prised a small stone out of the lord's gallery as a souvenir, he's sure that its structure will hold.
5	One abbey monk entreating another not to reveal his stash of pilfered sacred wine to the abbess.
6	A mason who helped build the abbey whispering to the stones of the south transept to keep her secrets, and never allow themselves to be lifted up and reveal the murdered body of her lover/brother/landlord.
7	A throaty voice says, "Surrender now or face death! I am the red blade that sings ruin. I am moonlight dancing on gravestones. I am–". The voice is cut off by a grisly snapping sound.
8	A little boy saying, "See that statue? I did a wee on that. Nobody saw me."
9	A solemn and reverent voice saying, "The noble bells will not dance."
10	A man weeping. In choked tones he says, "Oh my poor Effie, what have they done to you?"





ROOF-SPACES

Largely forgotten by its human inhabitants, the abbey's attics are large, dangerous, infested with rodents and rarely safe to walk on.

The walkways are generally five feet above the delicate floor of the roof-space.

When (and if) rolling on the **Ecclesiastical Time** tables—refer to Appendices page 61—consider ignoring any events that happen on the ground floor in favour of monster encounters and spooky happenings.

NORTHERN ROOF-SPACE

You emerge into a large mustysmelling chamber and your light illuminates dozens of squirming, furry bodies. This place has been engulfed by a horde of rats! Each one has a single eye in its forehead and every eye is looking at you.

If looking up after entering through the empty stairwell from the **Rosé Gallery**, Player Characters see the following:

You can see the underside of the true roof of the abbey-cathedral dusty, triangular, and a little cracked. A little way above your head is a wooden walkway that leads around further into the roof-space above the eastern part of the abbey. Opposite that is another walkway that leads around out of sight towards the western roofspace. To the south is the wall of what must be the Bell Tower, it has a door floating in its centre at the same height as the walkways.

This roof-space can be reached with difficulty—from the hole in the ceiling of the **Rosé Gallery** and from a door in the first floor of the **Bell Tower**.

The original walkway bridge between the opposing walkways has collapsed.

The Player Characters can still climb up to the walkway that leads into the eastern roof-space or very, very carefully cross the chamber and climb up to the wooden walkway that leads into the **Western Roof-space**.

Player Characters can also scale the side of the **Bell Tower**, unlock or break down the door and get into the first floor of the **Bell Tower** that way.

The rats won't attack the Player Characters immediately. They'll just watch them with unblinking cyclopean eyes. If the Player Characters venture further into the **Northern Roof-space** or linger on the floor for more than a few seconds, they'll inevitably disturb the rats, who will begin to swarm up their legs, biting and clawing.

Fighting the rats in this area isn't quite the same as a normal encounter. There's no need to track the numbers of rats or the HP of the swarm as a whole. When a Player Character moves through the room the rats will make an attack on them each Round as a HD 1 creature, inflicting 1 damage on a hit.

If a Player Character stands in one place for one or more Rounds, the rats will begin to swarm around them in earnest, attacking as a creature 1 HD higher and inflicting an extra point of damage for every Round the character stays in place. For example, if a character stayed in place for one Round, the rats would attack them as an HD 2 creature and inflict 2 points of damage on a hit. If the character stood in place for another Round after that, the rats would attack them as an HD 3 creature, inflicting 3 points of damage on a hit. The rat's effective HD and damage never increase past 5.

Treat the rats as having an Armour Class of 10.

If an attack hits, note down a successful hit and let the player describe their character killing a load of rats. You can let the player roll damage if you want, either for fun or to preserve the illusion.

After the rats have taken as many hits as twice the number of Player Characters in the party, the survivors will disperse, fleeing to other parts of the abbey. Hirelings and friendly NPCs do not count towards the number of hits needed. In the north-east corner of this roof-space there are some crumbling wooden crates stacked on top of some planks. Inside the crates are dried medicinal herbs worth **3d6 silver shillings** and the skin of a **selkie**.

Selkies are seals who can shed their skins and walk on land like humans. If they lose their sealskins they're doomed to live out their days on land. Anyone who puts on a selkie's skin turns into a seal until they choose to shed the skin again. Alas, this selkie has been dead for centuries and anyone who puts on this skin will become an undead seal, with all the advantages and weaknesses that implies at the Game Master's discretion.

Feeling Cruel?

Have the surviving rats escape to another part of the abbey and start causing trouble.

Pick a room or roll 1d6:

- 1. The Lady Chapel
- 2. The Crypt
- 3. The Western Roof-Space
- 4. The Kitchen
- 5. The Whispering Gallery
- 6. The Historian's Tower

The reduced horde only requires 1 hit per Player Character to be finally defeated, if not completely wiped out. Seventh pear - Epoch Eighth peal - Erephon Ninth peal - Erephon Tenth peal - Erephon

EASTERN ROOF-SPACE

You're standing on a small wooden platform that runs alongside the Bell Tower. The wooden eaves of the abbey loom above you, splashed with mould. Roof beams run widthways across the floor of this chamber, several feet below you. A sturdy wooden walkway once connected your platform to the far end of the chamber, but the middle part has fallen and lodged itself between two roof-beams.

Winsome Marie has a small nest here. It was made from a stolen hanging basket and dangles from a roof-beam at the far end of the chamber.

There is a 50% chance that the final third of the *Carillon Cotillion* is in the nest. If the Player Characters have already found **Winsome Marie's** other nest and the fragment wasn't in it then it will be in this nest. During daylight hours there's a 1 in 3 chance that **Winsome Marie** is in the nest or will soon arrive. If injured, she'll try to escape into the **Northern** or **Southern Roof-spaces**. If this proves too difficult, she'll hide amongst the roof beams, then claw her way through a weak point in the ceiling and escape through a small hole in the roof somewhere.

SOUTHERN ROOF-SPACE

FROM WARRIOR'S TOWER

The wooden eaves of the abbey loom above you. Roof beams run widthways across the floor of this chamber, several feet below you. A rope bridge connects the stone ledge you're standing on with a rickety wooden ledge at the far end of the roof-space towards the centre of the abbey-cathedral. The wooden ledge runs the width of the roof-space and out of sight on both the east and west sides. The doorway at its centre must lead into the Bell Tower.

LOOKING DOWN

You realise that this attic is inhabited. Planks have been nailed haphazardly over the crossbeams to make a patchy floor. Small structures stand on the planks. Amongst them is a familiar shape—a miniature replica of the abbey, made from wood, small hides, and bits of tile. Mouselings scurry around and through the tiny replica abbey-cathedral, clearly agitated by your presence.

The abbey-cathedral replica described above belongs to a colony of church **mouselings**. They are identical to the mouselings described in *The Midderlands* (p. 167), but they dress as monks and worship **The Watcher From The Shore**. They're probably aware of the Player Characters' mission and aren't opposed to it; they have no love for the church bats. They won't attack without provocation. If the Player Characters attack the mouselings, they'll fight to the death to defend their colony. There are 3d10 mouselings and 1d6 mouseling warriors in the colony at any given time. A mouseling abbot-king, lives in the little abbey, which is large enough for a human to squeeze into, (10 feet long and 6 feet high).

If a fight breaks out while the Player Characters are on the rope bridge, increase the difficulty of all attacks by or against a Player Character by 1, as they swing wildly. If anyone rolls a 1 on their attack, have them fall off the bridge to the weak floor structure below.

The mouselings are willing to negotiate and trade with the adventurers. They can acquire most mundane objects such as hooks, lengths of rope or planks of wood, given time. It takes 1d6 × 2 hours for the colony to locate a particular item and bring it back to the eastern roof-space. They'll accept payment in food or coin.

The mouselings would like to build another colony in the **Western Roof-space** but explain that it's full of aggressive, one-eyed rats. If the Player Characters offer to clear out the rats, the mouselings will offer to send three of their warriors along to help as long as the warriors are allowed to bring back all the rathides they can carry.

The tiny abbey contains assorted junk which the mouselings regard as treasure and sacred relics. Sifting through this will reward the PCs with **2d10 gold quids** and **1d10** silver shillings worth of saleable items.

WESTERN ROOF-SPACE

This roof-space spreads out as far as your light carries, it must run the entire length of the Nave. There's no obvious way across, though you can see supporting beams running along the width of this chamber. Below the beams is a floor' of dust-spattered white plaster that's riddled with cracks.

The crossbeams and roof-beams are safe to walk on. The 'floor'—actually the false ceiling of the nave—is not. Walking on the cracked plaster surface visibly damages it, causing tiles and chunks of plaster to fall into the nave below. The Player Characters won't realise this at the time, but the abbey monks will absolutely inform them if they realise who is at fault. Mark the damaged spot on the map.

If a Player Character walks over a damaged area, there's a 1 in 3 chance that it'll crack catastrophically and they'll have to roll Dexterity to avoid falling through the subsequent hole.

If a Player Character falls onto the plaster floor or jumps down onto it, make the chance of damage 1 in 2.

If the Player Characters make it to the far end of the chamber, they'll find a secret shrine to **The Watcher From The Shore**. On a ledge at the far west end of the roof-space, is a six-foot tall, angular stone head with a brass bowl cemented into place just below its mouth. The bowl is inscribed with the word 'offerings' and is decorated with etchings of sea-angels.

Coins or eyes placed in the bowl will disappear after one minute, at which point the person who made the offering is healed 1d6 HP and receives +1 on to-hit rolls for the following 1d6 hours, or if they are a spellcaster, they heal 1d6 HP and recovers one expended spell of their choice. These bonuses can only be gained once per day by any given character. Removing items before they disappear incurs the displeasure of **The Watcher From The Shore** in the form of the *blinding curse* (see page 71).

A green and amber gem with the appearance of a snake's eye is embedded in the altar. If prised loose, it can be sold for **1d8 × 100 gold quids**. **The Watcher From The Shore** will know if anyone removes the gem and will spawn a **wandering eye** to follow them for the usual—randomly rolled amount of time. The wandering eye will not be hostile unless attacked.

If someone else takes possession of the gem, the wandering eye will follow them instead.

If someone else takes possession of the gem after the original wandering eye has disappeared, a new wandering eye will appear and follow that person for the usual randomly rolled—amount of time.

BELL TOWER

The first floor of the bell tower is at the same level as the roof-space walkways.

FIRST FLOOR— BROTHER EUSTACE'S QUARTERS

Once this room was warm and homely, now it's wreathed in dust and cobwebs. The bat-mangled remains of an armchair rest in one corner. A writing desk and a battered wooden chair stand askew in the opposite corner, covered in scrolls and scraps of parchment.

The pile of splintered planks in a third corner must be all that's left of the stairs up to the next level. A shelf along one wall contains sketches of bats of various species and some tools for fixing and cleaning bells.

There's no way up from this room except through a hole in the ceiling above the collapsed stairs and

LIVE

another, jagged, hole near the centre of the ceiling.

This room contains lots of books and notes, many of which have been torn or marked by the church bats. What remains includes notes detailing the names of all eight church bats, their appearances, and quirks.

This is the only place where the Player Characters can learn about **Skittering Mandle**, unless they encounter him themselves. There's also a very complicated *Treatise on Ye Naming of Ye Church Bats*, which is worth a few gold quids to some boring sod out there in Havenland.

Most important is a torn extract from Ye Boke of Belles about the Carillon Cotillion which will summon and tame all church bats in the area.

The middle third of the *Carillon Cotillion* is still here, pinned to the main page and smelling of bat musk. The other two pieces are missing.

Fourth peal - Ami Fifth peal - Adonna Sixth peal - Adonna A handwritten and clearly old note on the back says, "Dear **Brother Eustace**. **Winsome Marie** had a terrible fight with **Diverse Alarums** in the nave and I found these on the floor afterwards. They look important.— **Brother Sarum**."

If the Player Characters enquire after **Brother Sarum**, they'll learn that he was dragged away by agents of the Queen during the purge of the abbey.

Throw in some other interesting books and notes if you want too. Grimoires, plot hooks etc.

SECOND FLOOR— RINGING CHAMBER

This sturdy wood-panelled chamber is scuffed, scratched and spattered with bat guano. Eight bell-ropes hang from holes in the ceiling, one has been gnawed away so that only a small part of it extends past its hole. A beautiful clock made of twined lengths of metal stands at the north end of the chamber. A large nest of shredded paper and rope squats underneath the clock, reeking of alcohol and sugar. The names of past bellringers have been scratched into the wooden walls.

A switchback stair-case leads up to the Third Floor Store Room.

Winking Jade nests here. If she hasn't already been dealt with, there's a 50% chance that she is 'in' when the Player Characters arrive.

If other church bats have been wounded and fled to her, they'll all

be in this chamber too. Regardless, if the Player Characters spend at least an hour in this room, **Winking** Jade will return to it.

A diagram on the wall—for the enlightenment of novice bellringers—gives the names of the eight bells of St. Abbans.

- Canto the singing ringing bell.
- **Epoch** the bell of time. This bell's rope has been gnawed away.
- **Ami** the constant and faithful bell.
- Anna the lady's bell.
- Icose the bell of war.
- Vedere the lord's bell.
- Adonna the bell of death. There's a large and jagged hole in the floor beneath this bellrope.
- Erephon the angel's bell

Each bell has a different effect on all characters within the ringing chamber. The effect lasts until the bell's tones have faded away, which takes two Rounds.

If the bells are rung in sequence, ALL the effects remain in play until the last note fades away. Ringing a bell again before its tones have faded prolongs the original effect, but doesn't increase it.

The bells of St. Abbans are massive, weighing more than an adult human. The mechanism that holds them in place is designed to upend them when their bell-ropes are pulled down.

It isn't easy for an untrained person to ring one of these bells. Doing

Ye Carillon Cotillion

Ye sequence of belles known as Ye Carillon Cotillion wath created several centuries ago by a priest of Ye Angel Gæl, Praise Be!

Ye Carillon Cotillion shows the power of our divine lords. When played in correct sequence ye Carillon Cotillion shall summon all ye pernicious, devilish church bats within ye cock's crow, Praise Be!

Ye foul beasts shall dance to ye sacred music as it cleanses evil from their flea-bitten bodies, Praise Be! Thus purged, ye mischievous creatures shall become gentle and biddable as spring lamblings, Praise Be And Chastise Ye Heretics!

Fear not ye side-effects, praise Ye Watcher and wear bat-proof clothing.

Mad to hire several stout fellows to keep the bats avvay from us while we completed the sequence but they were as good as gold after that. so requires the character to roll against their Strength score. Failing this roll causes 1 HP of damage as the rope rips through the character's hands. Failing the roll doesn't break a sequence; a sequence of tolls only breaks if the tones of the last bell to be rung fade away.

Bell Effects

Canto: All characters that attempt to speak, sing instead.

Epoch: Time appears to move more slowly for all characters. It's impossible to be surprised.

Ami: If one character takes enough damage to kill them, a character who's friendly to them can take the damage instead. None of the characters know this until the killing blow is struck. Ringing this bell seven times in the same day will free **Old Effie** from her prison and summon her straight into the ringing chamber.

Making Bell-ringing Easier

Two Player Characters can pull a rope together, this uses both of their actions for the Round. but allows the stronger character to add 3 to their Strength before making their roll, (the weaker character forfeits their roll).

Characters can jump on the rope and hang on; they'll automatically succeed in ringing the bell as long as they weigh at least as much as a normal adult human.

Characters who jump on a rope must roll equal to or under their Dexterity score or fall off the rope and take 1d3 damage as they crack into the floor at an awkward angle (1d6 damage if they fall into the chamber below).

Wearing bell-ringer's gloves improves a character's Strength and Dexterity scores by 2 for the purposes of bellringing and protects them against the damage caused by a failed Strength roll.

Anna: The scent of roses fills the air. If anyone dies while Anna is tolling, their heart rips free of their body, grows wings and flies away.

Icose: All characters feel a lust for combat descend upon them. Treat all attacks as if they were +1 magic weapons, i.e. they get a +1 to hit, inflict +1 damage, and can harm creatures that are only harmed by magical weapons.

Vedere: The scent of incense fills the air. If any character is healed while in the ringing chamber, lilies grow from their newly healed skin. The lilies cause no pain and will fall off the character when the effect ends. If the lilies are collected, they can be used as a reagent for potions.

Adonna: An illusion causes all characters to appear to be skeletons.

Erephon: Characters without wings, grow wings and gain the move ability 10 (Flying). Winged characters such as church bats gain an extra pair of wings and can fly at twice their normal speed.

In addition to these effects the *Carillon Cotillion* has the following effects.

- After the **first peal**, all surviving church bats who are capable of moving towards the bell tower will do so. Apply Canto's effect from the start of this peal, it will continue until the sequence ends.
- After the **second peal**, a wind will start to whip around the chamber, faint at first, but growing in strength.
- By the end of the third peal all church bats that could have physically reached the ringing chamber will have done so, even if they shouldn't have been able to fly that fast. Apply Icose's effect from the start of this peal, it will continue until the sequence ends.
- During the fourth peal the church bats will fly around the bell-ringers, shrieking and throwing small objects at them. Apply Ami's effect from the start of this peal, it will continue until the sequence ends.
- During the fifth peal one of the royal church bats—if either of them has survived this far—will wail horribly and attack one of the bellringers if they can. Apply Adonna's effect from the start of this peal, it will

continue until the sequence ends.

- During the **sixth peal** the scent of the sea will fill the chamber and disembodied alien voices will begin a droning song.
- During the seventh peal up to 1d3 church bats will attack the bell-ringers if they can. Apply Epoch's effect from the start of this peal, it will continue until the sequence ends.
- During the **eighth peal** a palpable aura of holiness will infuse the ringing chamber. Apply Erephon's effect from the start of this peal, it will continue until the sequence ends.
- During the **ninth peal** up to 1d6 church bats will attack the bell-ringers if they can.
- During the **tenth peal** all of the church bats will attack the bell-ringers if they can.

Once the **tenth peal** dies away, the effects of the bells and the side effects of the *Carillon Cotillion* will stop.

The sound of an angelic choir will fill the **Ringing Chamber**. All living Player Characters in the **Ringing Chamber** heal 1d3 HP and the church bats will dance together in the air.

Once the dance ends the church bats will all become tame and biddable, happy to spend time



with any human and follow simple instructions.

This taming effect lasts until all of the bell ringers who took part in the *Carillon Cotillion* die. New church bats that are born to the original creatures will also be tame.

THIRD FLOOR—STORE ROOM

This room is little more than a circular platform with eight round holes in the centre. It's full of equipment for the cleaning and maintenance of bells. The bell ropes carry on up through this chamber and into the belfry above.

A switchback staircase leads up to the **Belfry**.

Player Characters passing through this room will have to push some of the equipment aside to reach the stairs.

Three pairs of bell-ringer's gloves can be found amongst the equipment.

FOURTH FLOOR— BELFRY

This chamber is unusually tall. Eight wooden bars hang from the ceiling, each one has a massive bronze bell and a rope hanging from it. High, pointed windows let in a stiff breeze from outside. A coiled stone staircase leads up to a trapdoor in the ceiling. Any human/humanoid characters in the belfry when the bells are rung are deafened for 1d6 × 10 minutes.

Church bats are deafened for the same amount of time and are also stunned and unable to take any actions for as many Rounds as were rolled on the six-sided die.

Bell tower rooftop

OUTSIDE

This large tower juts tall and proud from the centre of the Abbey. It's rectangular and has battlements guarding its pyramidal, copper-clad roof. The arched windows on each side are fitted with jade-tinged glass. Sea-dragon gargoyles and statues of scaled cats jut out from beneath its battlements.

ON THE ROOF

Low battlements rise on each side of this square tower. A squat, pyramidal roof emerges from the centre of the tower, clad in peeling copper.

Peachy Keen has a nest tucked behind one of the walls of the **Bell Tower Rooftop**. This may be where the bats make their final stand.

ROOFTOPS

The rooftops are the most dangerous part of the abbey, creatures appear here that want nothing more than to tear the adventurers apart.

Really emphasise the danger of falling from here. Whatever the weather is, make it more intense. Wind is a live thing, clutching and tearing at those who walk or fly over the roof. Cold cuts more deeply. Rainfall becomes streams and waterfalls, gushing out of the mouths of gargoyles and rushing off the edges of roofs and towers. Sunlight ricochets off windows and painted tiles, dazzling and disorienting anyone who focuses on it. Snow hardens swiftly into black ice

The roof of the abbey-cathedral slopes upwards at a sharp angle and clearly wasn't meant for climbing. Thin walkways lining the roof edges look treacherous. Fantastically ugly stone statues of strange creatures line the walls and roof edges.

The red clay rooftiles were all blessed by industrious abbey monks before being put in place. They can be thrown, doing 1d3 damage on a hit. The tiles are considered blessed and counts as magical against undead, demons and ethereal beings. The tiles do half damage against church bats due to their holy adaptation.

Strange and fantastical statues called grotesques adorn the rooftops and ugly gargoyles serve as drains along roof edges. These can animate and defend the abbey.

They'll generally only do this if stray demons attack the abbey. They won't bother the PCs unless directly and seriously damaged by them while animated.

If the Player Characters force the issue and you need a profile for a grotesque or gargoyle use HD 4; AC 3 [16]; Atk 1 or 2 attacks with its claws, teeth, or horns; Damage 2d6 damage per hit.

Peachy Keen often sits on or flies around the top of the bell tower and **Winsome Marie** may be playing somewhere on the roof. This will likely be the site of a last stand by the church bats if the Player Characters go for a kill run.

WEST ROOF

Some of the copper cladding on this long roof has fallen away and what's left is thickly stained with Verdigris. The stone gargoyles and grotesques along the edges of these roofs are all strange combinations of sea creatures, with some winged beings thrown in for good measure.

This is actually three roofs, running from the abbey's main entry to the bell tower and covering the nave and the two aisles respectively. The central and highest roof forms a sharp triangle, is clad with copper and is particularly difficult to climb up. A character who falls off either side of this central roof will land on the lower gallery level rooftops. If they survive this, they'll start sliding down the lower roof and will have to roll against Strength or Dexterity to stop themselves going over the edge and plummeting the rest of the way to the ground.

The gallery level rooftops are both single slopes, covered by red clay tiles, stained here and there with Verdigris that has dripped down from the roof above—or by some other weird greenish substance, this is Havenland after all.

North And South Roofs

This roof is triangular and covered by red clay tiles, with small, square towers guarding the two corners. Pairs of thin stone walkways run around the outer edges of the roofs, connecting each small tower with the central Bell Tower. Multi-eyed gargoyles jut out from the gutters along the edges of the roof.

These cover the **North** and **South Transepts** respectively and are pretty much identical to each other except in two respects. The north roof is covered in patches of dusty, grey-green lichen.

Disturbing the lichen sends up puffs of spores which can cause violent coughing fits. Characters who inhale the spores must pass a Constitution roll or take 1 HP of damage or risk losing their balance and rolling towards the edge of the roof—roll against Dexterity or Strength roll to avoid this fate. As usual they get a last chance to catch themselves if they're about to go over the edge.

If scraped up, washed and boiled, the lichen forms a tea which can cure blindness and the effects of any poison. Any Player Character whose character drinks the tea must roll once on the gloomtouched deformities table (see *The Midderlands*, p. 11) and accept the result (or use your preferred mutation table). **Brother Henger** can identify the lichen as *Troll's Beard* and explain its properties.

A sheet of permanent ice covers the west-facing slope of the south roof. Moving across it without tools, (such as ice-picks), forces a character to make a Dexterity roll or start sliding towards the edge. Reduce Dexterity by 3 for all Player Characters trying to navigate the ice.

EAST ROOF

UPPER ROOF

This roof is triangular and covered in red clay tiles, with slender, circular towers guarding the two corners. A thin stone walkway runs around the edges of the roof, connecting each small tower with the central Bell Tower.

LOWER GALLERY LEVEL ROOFTOPS

This roof has a fairly gentle slope and is covered in decaying copper. Faceless stone gargoyles and grotesques emerge from the walls beneath these roofs.

This roof is on two levels.

The higher part backs onto the bell tower and is similar to the north and south roofs except that the towers guarding its outer corners are thin, circular spires clad in cracked coral and mother-of-pearl. It also has a couple of small holes in its surface, where **Winsome Marie** has levered away some tiles.

The lower level is in two parts, covering the two **Ambulatories**. This level is covered by flattened triangular tiles that are relatively easy to walk up.



AFTERMATH

If the heroes are unsuccessful and no one else finishes the job for them, the **Order of Saint Abban** will be tipped over the edge into insolvency. The order will be dissolved, its members heading off to join smaller temples to **The Watcher From The Shore**.

The abbey itself will crumble and collapse, turning into a ghost-haunted ruin over the next few years. **Stray demons** will nest in the rubble and strike out to ravage the surrounding town and farmlands. The longer the abbey is left abandoned, the stranger and more terrible the monsters that reside there will become.

If the church bats are all dealt with, the order will begin the long road to recovery. It'll take years, but the abbey will be fully restored to its former glory and made more or less safe. **Abbess Jessamine** and her monks will remember the adventurers who helped them and will stand ready to offer them aid. There'll be much work to do in the meantime and some of it might be of interest to adventurers.

- Venturing into woods and abandoned places to retrieve the bones of saints that can be safely stored in the abbey, thus drawing in pilgrims in even great numbers.
- Driving the many-eyed ghosts out of the abbey-owned The Haunted Heart Hotel.
- Investigating those Abbanians who refuse to pay tithes to the abbey for any evidence of demon-worship.
- Standing guard over workers as they fix the upper reaches of the Abbey.
- Slaying **Old Effie** once and for all and bad luck be damned! Or capturing her and transporting her to an ancient shrine where she can be more completely contained.

If the church bats were tamed using the *Carillon Cotillion*, they'll be kept by the monks and used to help in reconstructing the abbey—carrying materials up to the higher areas of the building and performing other useful tasks. **Brother Henger** will train some of the bats to do amusing feats and hold performances in the town square on market days, generating extra income for the order. The heroes can negotiate to keep one or more church bats as hirelings, but will find them restless and mischievous when taken away from their home.

If the church bats were captured and handed over to the order, the abbess will sell the creatures to a shady merchant who specialises in rare creatures

and magical reagents. This merchant will be happy to make friends with the heroes and offer them money for any other rare specimens they find. She'll even do them a deal on 'monster-hunting' gear to sweeten the pot.

Brother Scapula, if denied his revenge, will become increasingly angry. His sermons will turn more and more towards righteous vengeance and smiting the unbeliever. He'll eventually leave the abbey to become a crusading cleric or witchfinder of **The Watcher From The Shore**. The heroes may well see him again somewhere in Havenland, whipping a crowd into a frenzy against a blameless local non-human or strange creature.

If all the church bats were slain, **Brother Henger** will counsel the abbess against working with the adventurers in future, but she'll overrule him. **Brother Scapula** will refer to the heroes as his 'avenging angels' and remain a firm friend (unless discouraged), always happy to help them out and give them information about interesting adventures. The heroes will gain a reputation—deserved or not—as ruthless and successful exterminators. Job offers will start pouring in, each one more violent and dangerous than the last.





APPENDICES

ECCLESIASTICAL TIME

The human inhabitants of the abbey follow a strict timetable, sleeping, rising, eating, praying, and working at specific times. Even the strangeness bound into the structure itself is affected by this daily rhythm.

The days of the abbey monks at the abbey-cathedral are divided up into six four-hour time periods;

- Nocturne. (midnight to 4 am)
- Matins. (4 am to 8 am)
- Nonce. (8 am to noon)
- Bellgrace. (noon to 4 pm)
- Vapours. (4 pm to 8 pm)
- Evensong. (8 pm to midnight)

Unless an abbey monk has special duties or dispensations, they'll follow the duties laid out in the descriptions of each time period.

Keep a rough track of the time and use Noon a 1d12 to roll once on a time period's table when it starts. The event you've rolled up can happen at any Bellgrace time during those four Nonce hours, unless it states a particular time. 8 am 4 pm Feel free to roll more often or pick events as you please if the game isn't 6 pm 6 am proving to be interesting enough or the players are getting Nocturne complacent. 8 pm 4 am Evensong

Midnight
Ecclesiastical Time Clock

Adventure Book: Appendices | 61

NOCTURNE (MIDNIGHT TO 4 AM)

The abbess and most of the abbey monks sleep at this time, apart from those on night-watch or who are carrying out penance. Usually only one abbey monk is on watch. Monsters are particularly active during this time.

NOCTURNE EVENT TABLE			
1d12	Event		
1	A voice that seems to come from the building itself whispers, "Free me!"		
2	1d6 stray demons teleport onto the abbey's North Roof and spread out in search of a way in.		
3	An abbey monk, who is doing penance for missing chores, stands on a seat in the Choir and stares at the altar, intoning prayers to The Watcher From The Shore .		
4	A church bat steals something.		
5	The Church Organ plays a few notes, seemingly without anyone operating it.		
6	1d3 mosaic elementals pull themselves out of a wall and wander the upper levels for the next 24 hours. They start in the galleries then move on to the roof-spaces and finally the rooftops.		
7	The spectral figures of a trio of pigeon-toed beak-goblins can be seen climbing a collapsed stairwell and sniggering to each other. They have the stats and powers of blind ghosts and are not friendly.		
8	A terrible, anguished howling is heard from the roof of the abbey. Perhaps this is the hour when Old Effie finally escapes her prison?		
9	An abbey monk sleepwalks into the same room as the Player Characters. His eyes are closed but he moves as though he can see perfectly.		
10	A beggar who was allowed to sleep in a corner of the Nave rises up from her blankets, casts aside her ragged disguise to reveal a sleek outfit of grey cloth and sets off to steal whatever valuables she can find inside the abbey-cathedral.		
11	A horde of one-eyed rats starts spreading through the roof-spaces and upper towers of the abbey.		
12	A troop of 2d6 stray demons attacks the south roof of the abbey. Gargoyles come to life and try to repel the attack.		

MATINS (4 AM TO 8 AM)

Most abbey monks get up and start the day early in Matins. **Brother Makepeace** gets up at 4 am precisely and the night-watch-monk is relieved and allowed to sleep until 8 am, unless he's performing penance. The abbess usually leads the abbey monks in their first prayer in the **Choir** before the first visitors arrive. An abbey monk is stationed in the **Watching Loft** before 6 am. Visitors are allowed into the abbey at 6 am and sermons begin. Any abbey monk who isn't carrying out other essential duties could be in the **Choir**—either singing holy songs or delivering a sermon to townsfolk gathered in the **Nave**.

MATINS EVENT TABLE

1d12	Event
1	Abbess Jessamine meets the abbey monks in the Presbytery and leads them in the first prayer of the day.
2	A church bat begins excavating stones from a wall, roof, or gallery, sends them tumbling onto the heads of those below.
3	An abbey monk spots a pilgrim interfering with the Shrine of St. Abban and raises the alarm.
4	Did that candle just move? If the Player Characters have already encountered candelabrans , a fresh batch of the grumpy creatures appears in front of the party. The lead candelabran demands to know what the Player Characters are up to.
5	A bleary-eyed abbey monk, safely ensconced in the Choir , harangues a group of sleepy parishioners gathered in the Nave about the sins they have presumably committed.
6	A royal spy enters the abbey, disguised amongst a crowd of pilgrims. He's equipped with poison and is looking for traitors to the queen.
7	Grey-green fire crackles across the rooftops and ceilings of the abbey as another set of ancient wards crumbles beneath the onslaught of decay.
8	A group of beggars listlessly scrub the flagstones of the Nave . They're doing 'charitable works' in return for a helping of stew from the abbey's kitchen. Or 1-3 blind ghosts finds the Player Characters and lunge at them, begging for help.
9	A very loud and quite smelly man in a bright blue jerkin walks between the stalls, selling roast nuts to all and sundry.
10	Two stout yeomen of the parish, stage an impromptu race between their pet giant stag beetles somewhere on the ground floor. If the Player Characters are at this level, they'll inevitably run into the beetles. If not, an abbey monk will be trampled instead.
11	Several nights ago, a church bat disrupted a particularly occult ceremony and bit an NPC in the confusion, unwittingly creating the world's first Werebat ! The unlucky NPC has just awoken in the form of a monstrous bat-human hybrid, (HD 4, AC 7 [12], Atk Bite 1d6+1 damage, Move 30/30 flying), with an insatiable hunger for 1) Insects, spiders and small birds. 2) Blood. or 3) Fruit. Pick the NPC or choose one at random.
12	A handful of curious church mouselings , dressed as tiny abbey monks, start to follow the Player Characters.

Adventure Book: Appendices | 63

NONCE (8 AM TO NOON)

This is when the abbess and her abbey monks tend to organise future events and discuss business with outsiders. It's also when most abbey monks are available to cast spells of healing on supplicants, for a price. One abbey monk will be stationed in the **Nave** and one just outside the lady chapel, to attend to commoners and nobles respectively. The abbey monk in the **Watching Loft** is relieved at 10 am.

NONCE EVENT TABLE		
1d12	Event	
1	If the Player Characters are on the ground floor—A blind hook-nosed wart goblin wanders through the ground floor, begging for alms. If not—a wandering eye manifests on the same level as at least one of the Player Characters.	
2	Peachy Keen ventures down from his tower in search of pretty fabrics to wrap himself in.	
3	The peace of the lady chapel is broken by a violent scuffle between two rich townswomen. A trick of architecture sends their anguished cries bouncing throughout the whole abbey.	
4	An important piece of wood, such as a roof strut, has completely rotted and takes this opportunity to snap or crumble. It's in the same room/gallery/tower as at least one of the Player Characters.	
5	The abbess, looking harassed, leads a stern-faced woman around the abbey, who is talking enthusiastically and gesturing at everything. The woman, unimpressed, makes an occasional nod. She's wearing a barely noticeable brooch which declares that she's part of the Royal household.	
6	A one-eyed peddler arrives with parchment and other essentials of ecclesiastical life. An abbey monk takes her aside for an intense session of haggling that may escalate to threats of violence and/or eternal damnation.	
7	A troop of church mouselings (mouselings dressed as tiny abbey monks), parade along a stone balustrade, squeaking in an unknown language. Or the thing in the Saturnine Chapel gets out.	
8	An abbey monk explains the wonders of the monastic life to a pair of underfed peasants. Their young son sits in a pew, radiating discontent and not a little fear.	
9	A large band of pilgrims arrives at the abbey and heads for the Shrine of St. Abban . They include a couple of crooked church bureaucrats, a knight and his entourage, a miller, and a hefty, forceful woman who's on the lookout for another husband after her fourth one died. The pilgrims swap stories with each other and anyone else who'll listen.	
10	As the midday sun shines fully through the Rosé Window a group of children stray into its light and fall to the floor, groaning theatrically and vomiting on each other.	
11	A screaming man with legs that have been mangled by a cart's wheels is carried into the abbey by two of his mates. After a frantic round of haggling the two carriers agree to pay for their friend's healing in a mixture of coins, fresh fish, and woven straw.	
12	A troop of creditors arrive to discuss precisely when Abbess Jessamine is intending to pay for various repairs and supplies. They'll try to draw other characters into the debate in order to embarrass her. Pearl Vintner looks on with interest.	

Bellgrace (NOON TO 4 PM)

Lunch is served to the abbey monks at noon, followed by midday prayers in the Choir usually led by a senior abbey monk such as **Brother Fortune** or **Brother Henger**. If any large or elaborate ceremonies must be carried out that day, they usually happen around this time. The abbess leads these ceremonies unless she's unavoidably detained. All abbey monks are expected to take part in ceremonies if they can. The abbey monk in the **Watching Loft** is relieved at 2 pm.

	BELLGRACE EVENT TABLE
1d12	Event
1	Lunch is served in the refectory. It's pea soup with extra sheep eyes—for nutritional reasons.
2	An abbey monk presides over the marriage of a knight and her betrothed in the Lady Chapel . The wedding guests are all wealthy and dressed in their finest. Church bats will interfere if the Player Characters don't.
3	Four abbey monks proceed out of the Choir and around the Aisles , sprinkling holy water and waving censers that give off sweet-smelling smoke. They're blindfolded but walk with the assurance of long practice.
4	Something lands on a giant stag beetle 's head and it starts careening blindly around the north aisle with its embarrassed owner chasing after it. Anyone who gets in the way is likely to get slightly impaled.
5	A woman in a pointy hat and red robes with strange symbols embroidered on them sprints through the front gate and collapses onto the floor, yelling "Sanctuary!" Two witchfinders , wearing capotain hats and merciless expressions, follow the woman through the gate. An abbey monk steps into their path, but they don't stop.
6	A woman arrives to speak to Brother Prudence , she's hoping to make money by writing and selling a gossip rag and wants to discuss printing prices. Her first story is the ' <i>Tale of the Educated Pig</i> '.
7	The abbess officiates at the funeral of a beloved local who; 1) was run over by a cart, 2) was killed by wandering monsters, 3) died of old age, 4) choked to death on a pickle, 5) had a heart attack, or 6) died in a freak accident somehow related to the activities of the Player Characters.
8	A sermon finishes and the assembled townsfolk immediately start trying to sell each other things, turning the nave into an impromptu market.
9	An abbey monk rushes past the Player Characters, pursued by a stray mosaic elemental . He turns and tries to fend it off with a bucket.
10	Skittering Mandle jumps out at someone.
11	Lunch is served in the refectory consisting almost entirely of cabbage prepared in various ways, due to a cabbage-seller paying for her husband's healing in goods rather than coin.
12	The Abbess presides over a complicated ceremony in the Choir , Presbytery , or Chancel . Roll 1d6 to determine the ceremony; 1) <i>The</i> <i>Opening of the Sacred Left Eye</i> , 2) <i>The Closing of the Judicious Right Eye</i> , 3) <i>The Benediction of Abban</i> (this begins in the Choir but ends in the Shrine of St Abban) (1) <i>The Linchained Threnody</i> , 5) <i>The Bringing of the Mask</i> , or 6)

Saint Petrichor's Day Blessing.

VAPOURS (4 PM TO 8 PM)

Dinner is served to the abbey monks at 6 pm. Any abbey monks with healing spells still available wait at the main entry of the abbey to heal any latecomers—for a price. Visitors are chased out at around 6 pm unless they've taken sanctuary in the abbey. The abbey monk in the **Watching Loft** leaves his post once the abbey is clear of visitors. The abbess leads the abbey monks in evening prayers in the **Presbytery**. Abbey monks may carry out lesser ceremonies as individuals or small groups or focus on their own duties.

VAPOURS EVENT TABLE 1d12 Event Two abbey monks progress from the front door all the way to the **Lady** 1 Chapel. At every tenth step one of them intones, "Nunc enim extendens tempus noctua!" The other replies by banging two ceremonial bricks together A head-sized slab of stone falls out of a randomly determined wall, 2 inflicting 1d6+3 damage on anyone unlucky enough to be hit by it. A church bat starts playing with a stolen candle up in the Lord's Gallery, 3 dripping wax on those below. Someone is eating something sweet and Winking Jade wants it! If 4 Winking Jade is out of commission, cracks appear in the ceiling of the Nave. A pair of lovers whisper urgently to one another in a corner. They believe 5 themselves to be unobserved. Two church bats meet each other and begin 'singing' together in 6 horrible, shrieking voices that set most humans' teeth on edge. Workers clear fallen bricks and rubbish from the floor of the south 7 ambulatory, below the saint's gallery. **Pearl Vintner** is trying to work out where the debris is falling from. A curious **church bat** flies too close to a worker who's up on a ladder; the 8 man panics and tips backwards. If the Player Characters have already encountered candelabrans, a 9 lone candelabran appears and starts following them, seeking to save their souls by shouting at them. If they haven't, a less competent but extremely ruthless party of adventurers also takes on the abbess' job to rid the abbey of church bats. 10 As darkness falls, tapestries hung all around the abbey take on an eerie greenish glow. The abbey monks dismiss this as perfectly normal. The Baron calls out from the Bowmount Tower, demanding that 11 someone tell him his name. Mayor Winstead storms into the abbey, looking to start an argument 12 with Abbess Jessamine.

EVENSONG (8 PM TO MIDNIGHT)

No ceremonies are carried out at this time. Abbey monks have free time for study, private prayer and contemplation, or to carry out their own specific duties. Several abbey monks may gather in the choir to sing holy songs together. Most abbey monks will be in bed by 10 pm.

	EVENSONG EVENT TABLE
1d12	Event
1	A wandering shuck, (church grim), enters the Graveyard , hoping to find a home there since Old Effie no longer guards the abbey.
2	An abbey monk sneaks back into the abbey after a wild night on the town. If the Player Characters catch him in the act, he'll offer them secrets or blessings in return for their silence.
3	A blind ghost hears the noise the Player Characters are making and floats over to investigate.
4	A church bat steals some vital piece of equipment which Pearl Vintner will miss the next day.
5	Hazy, translucent blue flames dance across the top of the organ for a few seconds. Any church bats in the area dance as well.
6	An abbey monk carrying a gloombug lantern completes a slow and steady circuit of the whole ground floor. He is on the lookout for intruders.
7	At 8 pm exactly, the six smaller towers on the abbey's roof swap places with each other, reappearing in any order the Game Master desires. No one sees them move. They move back at midnight; no one sees that either but any characters inside a tower are carried with it back to its original position.
8	A pilgrim hid somewhere when the abbey monks were clearing people out of the abbey. He's just pried open the Shrine of St. Abban , nicked one of his finger bones and legged it. If the Player Characters don't notice this or don't stop the pilgrim, he'll make it to the main entry and escape. The Player Characters will hear his screams of horror as his eyes fall out.
9	2d6 stray demons begin a full assault upon the west roof. Gargoyles and grotesques animate and engage them in pitched battle
10	Something horrible tunnels up from the upper middergloom and into the crypts.
11	Until midnight, all characters in the abbey gain the ability to see ultra- green light. In game terms this allows them to see in the dark and see magic. Describe this sight as being similar to looking night-vision goggles—eerie, indistinct and green-tinged. Note that even blind ghosts gain this ability, but they can only see magic.
12	A wandering eye appears in a puff of viridian vapour.

FALLING

TO THE GROUND

If a character is dislodged or slips while on a platform, ledge etc. they must make a Dexterity or Strength roll to avoid falling off.

Note that attacks from church bats force characters to make this roll. Alternatively, the Game Master can use Saving Throws instead.

If the character fails this roll while on a slope or falls onto a slope, they start sliding or rolling down the slope.

If a character slides or rolls to the edge of a platform, gallery or roof, they get one more Dexterity or Strength roll to catch themselves before falling off it.

Falling onto stone incurs 1d6 damage per 10 yards (30 feet) fallen.¹

This can be reduced by falling onto softer surfaces.

- Lightly cushioned (-1 damage). Blankets, a bit of straw, a humanoid. -1 damage.
- Moderately cushioned (-3 damage). Cushions, water, lots of blankets, straw pallets.
- Heavily cushioned (-5 damage).
 Deep and soft mud or dung, a full hay cart, feather mattresses.

DOWN THE STAIRS

If a Player Character does something silly like running up and down the stairs or getting struck in combat, make the player roll against Dexterity to see if their character falls.

Unlucky Player Characters fall down the stairs until they reach a landing or something else that stops their tumbling suffering 1d3 damage.

Anyone who falls down the stairs will almost certainly take anyone on the steps below down with them, but you can give anyone that gets knocked into, a chance to hang on or dodge by rolling against their Strength or Dexterity.

As per the Fall and Crash rule for Aerial Combat in the Swords & Wizardry Complete rulebook.

THE ABBEY MONK (OR FRIAR) CLASS

Prime Attribute: Hit Dice: Alignment: Armour/Shield Permitted: Weapons Permitted:

Wisdom, 13+ (+5% experience bonus) 1d4/Level (Gains 1 hp/Level after 9th.) Good None

Blunt weapons only (club, flail, hammer, mace, staff, etc.). No missile weapons, other than oil or slings if the Game Master permits. Any

Race:

The Abbey Monk is an NPC Class used to represent the abbey monks of the **Order of Saint Abban**. Abbey Monks are not wandering crusaders or holy warriors, but they can still gain spells from their deity.

Abbey Monks have the same Saving Throws and Hit Dice as Magic-Users of the same Level, but do not gain the Magic-User's extra defence against spells.

They use the magic-user Attack Table, but all Abbey Monks are considered as being Level 1 for the purpose of determining hits.

A Class of Many Names

If you wish to avoid confusion with the standard Monk Class of unarmed martial artists found in Swords & Wizardry and other retroclones, you can refer to this NPC class as 'Abbey Monks', 'Cloistered Monks/Nuns', 'Brothers/Sisters' or 'Clergymen/women'.

You can refer to PC members of this Class as Friars if you wish to differentiate them from their Abbey-dwelling brethren.

The chaotically-aligned equivalent to an Abbey Monk/Friar is a Cultist—Cultists can only fight with daggers and can inflict harm instead of casting healing spells.

Abbey Monks can turn undead and learn Cleric spells as a Cleric of the same Level, but do not gain the cleric's resistance to poison or paralysis.

PLAYER CHARACTER FRIARS

If a player wishes to play an Abbey Monk, you can make the following alterations to bring them into line with the power levels of other Player Characters options. (Hereafter referred to as Friars.)

Friars gain Cleric spells at the same rate and spell level that a Magic-User gains Magic-User spells. You may wish to supplement the Cleric spell list with spells from the Magic User list or some other source so that the Friar doesn't run out of options at higher Levels. Friars gain +2 to Saving Throws against unholy, demonic, cursed, or undead attacks and effects, or holy and blessed attacks and effects if they are of Chaotic alignment.

Friar Special Abilities

Order: At 11th Level a Friar forms their own Holy Order (or Cult), following their teachings and based in a monastery or temple. Monks and Clerics of the appropriate alignment will flock to join this new order.

Vows [Optional]: The Friar can permanently gain extra spell slots by taking a Vow.

They gain 1 Devotion Point per Class Level that the vow has been in effect and unbroken. Additional spell slots cost 1 Devotion Point per Spell Level.

Extra spell slots cannot be higher Level than the highest-Level spell slot which the Friar would normally possess. Devotion Points can be redistributed at each new Level.

FRIAR VOWS

Vow of Poverty: The Friar can use any equipment found on their adventures, but must gift their share of money and any unused equipment to the poor, their order, or other worthy causes. The Friar still gains experience from gold if the system would usually allow for that.

Vow of Peace: The Friar must only do subdual damage with all attacks except Cleric spells, they must not initiate combat, but can defend themselves or those deemed worthy of protection, and must always accept an enemy's surrender or retreat.

Vow of Silence: The Friar must not speak. They can still mouth the words to cast spells and can write and sign.

CULTISTS **V**OWS

Vow of Blood: Once per week the Cultist must sacrifice a sentient creature to their god.

Vow of Gloating: Once per day the Cultist must find a neutral or good person and hold forth to them about his wicked plans, thus driving them to despair. The Cultist can skip this obligation for a day if he instead spends one Round in combat doing nothing, but gloating and taunting his foes.

Vow of Defilement: Once per week the Cultist must defile or deface a sacred place or torment a Cleric, Abbey Monk, Friar, or Paladin of a good-aligned god.

NEW CLERIC SPELLS

These spells are wielded by the Clerics and Abbey Monks of **The Watcher from the Shore** and can be taught to other divine Magic-Users.

BLINDING CURSE

Spell Level: Cleric 1st Level. Range: 120 Feet. Duration: 1d6 Rounds. Description: A spell much beloved by the abbey monks of St. Abbans, it's used to punish or frighten those who annoy them.

On an unsuccessful Saving Throw, the spells blinds one target. Creatures of 6 HD or more are immune to this spell. Blind targets do not gain their usual bonuses to melee attack rolls, cannot flank, and any ranged attacks they make take a -4 penalty. Extra senses such as a church bat's echolocation can negate these effects, though the target may still be disoriented by the experience.

ABBAN'S FURY

Spell Level: Cleric 7th Level. Range: 120 Feet.

Duration: Permanent until restored (see description).

Description: No mortal Cleric or Abbey Monk of the Watcher in Hertshire possesses the raw power to cast this dreaded spell, but some creatures and effects in the Abbey may cause it. A book of ancient lore that includes an explanation of how to wield this dread power is locked away in **Abbess Jessamine's** private quarters.

On an unsuccessful Saving Throw, the target's eyes fall out, blinding them. Blind targets gain no usual bonuses to melee attack rolls, cannot flank and any ranged attacks they make take a -4 penalty. Creatures with 10 HD or more are immune to this spell.

Normal healing magic will not restore the lost eyes. Wish, limited wish, remove curse, or regeneration will work. As will performing a pilgrimage to all the major holy sites of **The Watcher From The Shore** in Havenland while carrying the eyes. The eyes will not rot as long as the original owner still lives and are worth a reasonable sum to alchemists and magic workers.

Creatures with more than two eyes lose up to 1d20+1 eyes from this spell.

PLAY NOTES

Each playing group is different and even with a prodigious amount of preparation, the players will come up with things a writer or Game Master never thought of. However, here are some things that might crop up in play and how to deal with them;

Scaffolding: The players may ask Pearl and her workers to erect scaffolding to make the ascent into the rooftops safer. This would have a significant cost, and probably cost more than the reward for ridding the abbey of the bats. Also, it would take a long time to build and erect. Feel free to allow players to build their own small sections of rickety scaffolding.

Long Ladders: A normal set of ladders in the *Swords & Wizardry Complete* rulebook is 10 foot long. It is possible to lash ladders together, but they get increasingly wobbly and dangerous. Using any ladder longer than 10 foot is likely to result in stat rolls to keep it from becoming unstable. Maybe consider a cumulative -1 penalty to stat rolls per extra 5 foot of ladder length over 10 feet.

Being Too Heavy: Players will no doubt want to wear or carry as much armour and gear as they can if they suspect combat. Impose a penalty to stat rolls if carrying more than 75 pounds as follows:

- -2 for 76-100 lbs
- -4 for 101-150 lbs
- -6 for 151-300 lbs

Spell & Magical Item Usage: As this adventure is aimed at Level 1–3 characters, access to spells that could be of use will generally be Level 1 or 2. The main spell of note is levitate. This spell could be used quite effectively is nothing more than to prevent deadly falls, especially up on the rooftops.

Flying: As access to the fly spell is reserved for those with access to Level 3 spells, such as Level 5 Magic-Users, it is not common for player characters to have access to this ability. They maybe have access via a *potion of flying* though. Note that potion effects last longer than the spells at 1d6+6 turns (which is between 70–120 minutes). It is worth considering that the bats are capable flyers and will be more than happy to fight a Player Character in mid-air.

Flying Animals or Steeds: It is highly unlikely, but if the player characters have access to flying mounts or tamed/charmed flying beasts that can carry their weight, they might be able to use them in a limited capacity depending on size.

From the Top, Down: Some Player Characters might wish to start at the top (scaling the outside) and work their way down. The church bats will attempt to try and knock anyone that is climbing the outside of the structure off to their deaths.

THE PIECES OF THE CARILLON COTILLION

Ye Carillon Cotillion First peal --- Canto Second peal --- Canto Third peal --- Icose

Fourth peal - Ami Fifth peal - Adonna Sixth peal - Adonna

Seventh pear - Epoch Eighth peal - Erephon Ninth peal - Erephon Tenth peal - Erephon

Index

A

Abban Chronicle	24, 34
Abbess Jessamine 11,	16, 20,
38, 58, 63, 64, 66, 71	
Abbess's House	9
Abbess's Office	16, 39
Adonna 49,	51, 52
Aisles 11, 14, 16, 40,	55,65
Ambulatories 14,	16, 57
Ami 49,	51, 52
Angel Tower	31
Anna	49, 51
Apiary, The	6

B

Baron, The 24, 25, 66
Belfry 54
Bellgrace 61, 65
bells 15, 26, 32, 40, 48, 49, 51,
52, 54, 55, 57
Bell Tower. 15, 24, 26, 30, 43,
45, 46, 48, 52, 54, 55, 56,
57
Rooftop 54
Blandly Chalk. 15, 19, 37, 39
Blessing of the Watcher 20
Blind Ghost 13, 24, 28, 29,
62, 63, 67
Bowmount Tower. 15, 24, 25,
66
Rooftop 25
Brother
Eustace 48, 49
Fortune 39, 65
Henger 9, 56, 58, 59, 65
Makepeace 10, 63
Prudence 21, 65
Sarum 49
Scapula 9, 32, 59
Brother Eustace's Quarters
48

C

Candelabran 38, 63, 66
candles 34
Canto 49, 51, 52
Carillon Cotillion . 25, 29, 45,
48, 52, 54, 58, 73
Chancel 14, 16, 18, 19, 20,
30, 38, 65
Chanting Gallery 13, 14
Choir 11, 12, 13, 14, 15, 52,
62, 63, 65, 67
Church Bat . 9, 10, 11, 14, 15,
19, 21, 24, 26, 32, 35, 39,
46, 48, 49, 51, 52, 54, 55,
58, 59, 62, 63, 66, 67, 68,
71, 72
Church Grim 13, 30, 35, 67
Church Organ 11, 13, 14, 15,
62
Class
Abbey Monk 69
Cloister

Cloister	7,9
Companion's Tower	. 30
Crossing 14	, 15
Crypts	. 34

D

Decorum	40
Diverse Alarums 25, 34,	49
dolorous ring 32,	35
Dormitories	. 9
double-eye mace	27

E

Eastern Roof-space.			45
East Roof			57
Ecclesiastical Time		43,	61
Elderberry wine			34
Epoch	49,	51,	52
Erephon	49,	51,	52
Evensong		61,	67

Ŧ

Falling 64	8
Finches, The	
Friar. See Class, Abbey Monk	

G

Garden	6 , 7, 9
gargoyles 30,	54, 55, 56, 57,
62, 67	
giant stag beetle	21, 65
gloombug lante	rn 67
Gloom-touched	Deformities.
9	
Goman	
Graveyard	10, 29, 67
Great Lunden	
grotesques 14,	30, 55, 57, 67

H

Haunted Heart Hotel, The 58
Havenland 11, 29, 34, 39, 48,
56, 59, 71
Herb Garden9
Historian's Tower 29, 44
'Honest' Bart 5
honey 6
hook-nosed wart goblin 21,
64

1

Icose	49, 51, 52
Infirmary	9
ink	16, 21, 29

K

Kitchen	9,44
Kroop	5

L

ladders	
Lady Chapel	
66	
Lady Eglantine.	
Library	
Lord's Gallery	14, 39, 40, 66

M

Matins 10, 61, 6	3
Mayor Winstead 6	6
Miracle of the Walls, The 2	20
mosaic elemental 21, 30, 6.	2,
65	
Mourning Tower 2	8
mouselings 46, 63, 6	54

N

Nave 11, 12, 14, 47, 49, 55,
62, 63, 64, 65, 66
Nest 19, 25, 29, 37, 45, 49, 54,
58
Nocturne 61, 62
Nonce 61, 64
North Aisle 12, 65
North Ambulatory 16
Northern Roof-space . 37, 43,
45
North Roof 12, 15, 16, 56, 62
North Stair 15
North Transept 15, 56

0

Old Effie	30, 31,	51,	58,	62
67				
Order of Sa	int Abb	an.	26,	58
69				
Order of the	e Slug			5
	Ũ			

P

Peachy Keen 11, 12, 18, 55, 64	54,
pigeon-toed beak-goblins 62	26,
piscaceans	29
pool	22
Pool Vision	
Powys	5
Presbytery. 14, 18, 38, 63, 66	
Printing Room	21

Q

R

Refectory 10
Ringing Chamber 49, 51, 52
Rooftops 38, 55, 57
Rosé Gallery 14, 15, 19, 37,
43
Rosé Window 15, 37, 64
royal agent 21
Royal church bat 14, 26
royal spy 63

S

Barris and a second	18:00
Saint Abbans and Decorur	n
Annual Giant Stag Beet	le
Racing Championship.	40
Saint Consumpta	16
Saint's Gallery	38
Sand Angels	32
Saturnine Chapel 21,	64
scaffolding	72
Scrumptious Veil 15, 19,	21,
37	
sea-angels 18,	47
selkie	44
Shed	6
Shrine of St. Abban 18,	19,
38, 63, 64, 65, 67	
shuck	
Singing Tower	
Sister Mercy 26,	
Skittering Mandle. 13, 14,	34,
48, 65	
Slype	
South Aisle	
South Ambulatory 16,	66
Southern Roof-space 45,	
South Roof	
South Transept 15, 16, 40,	56
Spells	
Abban's Fury 9,	71
Blinding Curse 34,	47,
71	
stone head	47
Store Room (Bell Tower)	49
Store Rooms (Crypts &	
Cellars)	34
stray demon 21, 55, 58,	62,
67	

T

The Baron 24
The Watcher From The Shore
7, 12, 13, 18, 20, 38, 40,
46, 47, 58, 59, 62, 71
thurible
Troll's Beard 56

U

upper middergloom 67

0

Vapours 61,	, 66
Vedere 49	
Veerlam Tower 26	, 27
Rooftop	27
Very Seedy Boys, The	
Vestry	
Vin	
Vintner, Pearl 15, 64, 66	, 67
Vow of Blood	70
Vow of Defilement	
Vow of Defilement Vow of Gloating	. 70
	70 70
Vow of Gloating Vow of Peace	70 70 70
Vow of Gloating	70 70 70 70 70

W

Warrior's Tower 29, 46
Watching Loft. 14, 16, 18, 19,
37, 63, 64, 65, 66
Wellholy Hill 22
Western Roof-space 43, 46,
47
West Roof 25, 27, 55
Whispering Gallery 11, 14,
24, 26, 40 , 44
Winking Jade 6, 34, 49, 66
Winsome Marie 29, 45, 49,
55, 57
witchfinders 59, 65

Product Identity: The following items are hereby identified as Product Identity, as defined in the Open Game License L0a, Section 1(e), and are not Open Content: All trademarks, registered trademarks, proper names (characters, deities, etc.), dialogue, plots, storylines, locations, characters, artworks, and trade dress. (Elements that have previously been designated as Open Game Content are not included in this declaration.)

Open Content: Except for material designated as Product Identity (see above), the game mechanics of this game product are Open Game Content, as defined in the Open Game License version 1.0a Section 1(d). No portion of this work other than the material designated as Open Game Content may be reproduced in any form without written permission.

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast. Inc ("Wizards"). All Rights Reserved.

of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc. (Wizards'). All Rights Reserved.

this agreement.

OGL

2. The License: This License applies to any Open Game Content that contains indice indicating that the Open Game Content may only be Used under and in terms of this License, you must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

Distribute' 7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all nghts, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of the Linear termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0a. © 2000, Wizards of the Coast, Inc.

System Reference Document. Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, John D. Rateliff, Thomas Reid, James Wyatt, based on original material by E. Gary Gygax and Dave Arneson.

Swords & Wizardry Core Rules. Copyright 2008, Matthew J. Finch

Swords & Wizardry Complete Rules. Copyright 2010, Matthew J. Finch

The Midderlands. © 2017, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal, Edwin Nagy and Mark Nolan.

The Midderlands - Rivers & Lakes. © 2018, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal, Edwin Nagy and Mark Nolan.

The Midderlands Expanded. © 2018, Glynn Seal (MonkeyBlood Design & Publishing): Authors Glynn Seal, Edwin Nagy and Mark Nolan.

The City of Great Lunden. © 2019, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal

Midderzine Issue 1. © 2018, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal.

Midderzine Issue 2. © 2019, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal, Richard Marpole.

Midderzine Issue 3. © 2019, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal, Richard Marpole.

Midderzine Issue 4. © 2020, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal, Gary Dawkins, Peter Day.

Midderzine Issue 5. © 2020, Glynn Seal (MonkeyBlood Design & Publishing); Authors Glynn Seal, Gary Dawkins, Richard Marpole.

The Bats of Saint Abbans. Book 1: Intro & NPCs, Book 2: Adventure. Book 3: Bestiary. Book 4: Maps & Handouts © 2021, Givin Seal (MonkeyBlood Design & Publishing); Author Richard Marpole.

End of license

