



The Way to Wit's End

A Dungeon World campaign frame by Sam Zeitlin Illustrations by Amanda Lee Franck



What if there was a way to fix the worst thing you've ever done? How far would you walk to find it? What would you become?

At the end of the world, there is a fortress called Wit's End. In that fortress sits a labyrinth. At the center of the labyrinth is a black glass grail. Its legend: DRINK FROM ME AND BE UNDONE.

This is a story of seekers after that black grail, the Chalice Perilous; pilgrims who, having lost, failed, or ruined everything they cared about, set off into the West to seek a balm for their despair. What fate they receive, and what fate they deserve, we will find out along the way. This is the way to Wit's End.

Setting Out

PREMISE AND SETTING

The Way to Wit's End is a campaign frame for Dungeon World about pilgrims on their way to a castle at the end of the world. Embarking on this pilgrimage is a last resort for those whose actions have caused overwhelming tragedy. According to legend, drinking from the grail at Wit's End will undo or fix one's greatest mistake.

The Way to Wit's End is intended for a short- to mediumlength campaign of 4 to 12 sessions. With careful pacing, a satisfying pilgrimage can be completed in 4 sessions of 3 to 4 hours each. At a more languid pace, seeing the journey to its end can comfortably fill 8 to 12 sessions.

By default, The Way to Wit's End takes place in a traditional medieval fantasy setting. The campaign opens as the pilgrims reach the end of settled territory and continue West into a wild and mysterious frontier. The world is flat, and far beyond the frontier lies the edge of the world and the fortress called Wit's End.

This world has many peoples and cultures in it, but all of them recognize some form of the pilgrimage. Although most people will never see a pilgrim in their lifetime, they feature in many myths and legends. In the foundational myth, a grieving god travels to the underworld and steals the Chalice Perilous. The god succeeds in bringing the grail back to the surface world, but dies of wounds inflicted along the way before they are able to drink. In later stories, defeated villains and heroes brought low by hubris leave on the pilgrimage and never return, their final fate left ambiguous. The cultural meaning of joining the pilgrimage is somewhere between taking the black in Game of Thrones and setting off to search for the Holy Grail in Arthurian legend.

Before character creation, ask the players the following questions about the pilgrimage:

- Pilgrims swear an oath not to turn back until they reach Wit's End. Before you can swear this oath, however, what do you need to do to dedicate yourself to the pilgrimage?
- What, according to legend, happens to pilgrims who abandon their oath?
- How are pilgrims marked so that outsiders can identify them? This mark can be covered up but not removed.
- When one pilgrim sees another, they can always tell. How? This sign is not something that can be hidden.
- Why is it custom not to hinder pilgrims on their journey, even if one has good reason to wish them harm?
- The pilgrimage goes beyond civilized lands into the unknown. How do pilgrims find their way between the shrines that mark each leg of the pilgrimage?

MAKING CHARACTERS

Players should make Dungeon World characters as normal. In addition to their playbook, each player should also fill out one of the four origin sheets. Importantly, players should not determine at character creation why their characters have become pilgrims.

Playbooks with temporal or religious authority—like the Paladin or Templar—are not appropriate for this game. Characters who are *former* Paladins or Templars are welcome, but they should use a different playbook. If a player selects a playbook with divine power—like the Cleric or Priest—ask if the character retains their old faith, or if they now worship the dead god of Wit's End.

The Way to Wit's End does not use bonds, so players should not fill these out. When a character would roll +bonds, they should instead roll with an attribute appropriate to what they are doing in the fiction. Use of drives in place of alignment moves is also recommended.

Telling Stories

Telling one's story on the road is an important and traditional part of pilgrimage tales. But for pilgrims seeking the Chalice Perilous, the story of why they began the pilgrimage is their darkest secret and their deepest shame. It is not such an easy thing to share with strangers, or even with friends.

When you tell the story of how you came to be a pilgrim, roll. *On a 10+, the story you told is true, and you take +1 forward to *drink from the Chalice Perilous*. *On a 7–9, the story you told is either inaccurate or incomplete (say which one). The truth, if and when it comes out, is far worse and paints you in a worse light. *On a 6-, the whole story is a fabrication. *On a 7–9 or 6-, take +1 ongoing to use this move in the future. This bonus is cumulative.

In order to trigger this move, the character must intend to tell the truth. If they are intentionally lying, there is no need to roll. Once the character finishes telling the story, the move triggers, and we discover the truth or falsity of what was said. If the story turns out to be false or incomplete, do *not* allow the player to immediately fill in the truth or missing details. That must wait until the character has another opportunity to tell their story and makes the move again. As the GM, try to create opportunities for 1 or more characters to tell their stories, if they choose. Here are some examples:

- The travelers are asked to share their stories in exchange for hospitality.
- A character meets someone he knew from his previous life who wants to know what happened to him.
- A character meets someone suspicious or judgmental of pilgrims who demands to know what horrible act she committed in her former life.
- While traveling, the characters have a night of respite around the campfire to talk and swap stories.

When a character tells her story, ask her how it feels to lay her secrets bare. If she lied, ask her why, and how she feels about it. Ask the other characters how they react to the story, and show the responses of nearby NPCs.

The Pilgrimage

The pilgrimage to Wit's End is a point crawl. Gameplay alternates between travel sequences and location-based adventuring at points of interest, like the shrines that mark the legs of the pilgrimage.

The game begins with the characters near the edge of civilized lands. If the "1 day" origin sheet was taken, open *in medias res* as that character's enemies try to prevent him from leaving town and the other pilgrims intervene.

After the characters enter the frontier, the pilgrimage as a whole can be divided into roughly 3 phases. First, *wild* travel through stark places of natural beauty, where settlements are few and isolated. Second, *harrowing* travel that tests the pilgrims' resolve, through harsh environments like deserts, rough seas, or the underdark. Third, *strange* travel through unfamiliar places and societies that emphasize how far the characters have come from home.

Published modules and settings are easy to adapt for this campaign. Settings are best used with the extended travel rules below, while 1-page dungeons and other short modules work well as stops along the way.

EXTENDED TRAVEL

When the characters *Undertake a Perilous Journey* on the way to Wit's End, they may be travelling for months at a time—far too long a distance to track and manage rations. Instead, use this variant travel move, inspired by Jason Cordova's technique in Discern Realities Episode 5 and the Discern Realities Annual.

Divide the perilous journey into 1 to 3 segments, depending on length. For instance, a 3-segment journey through wilderness might begin in pine forests, pass through badlands, and finally cross snow-covered peaks.

In each segment, ask each character a question, then test 1 or more of the 3 roles (scout, trailblazer, quartermaster).

- In each segment, always ask: what landmark guides your way?
- Ask about threats or dangers along the way. What did the traders warn you about? What sign tells you you're near a monster's territory?
- Ask about party dynamics. Who do you grow closer to? Who do you have a falling out with over something petty? How do you almost die, and who saves your life?
- Highlight the theme of the travel. What feature of long travel underground do you find hardest to adapt to? What custom of the people here is most strange to you?
- Contrast the theme of the travel. Where do you find unexpected respite? What here reminds you of home?

- Introduce subplots with leading questions. Who joins your group and travels with you for a time? What curious and valuable object do you stumble upon?
- Ask how an earlier development has changed, progressed, or resolved.
- Ask about the destination. What is the first sign that you are approaching a settlement? How can you tell that this valley is under a curse?

Where appropriate, ask follow-up questions to flesh out the answers.

Resolve the scout's roll as normal, framing a scene in which the party avoids or encounters trouble on the way.

For the trailblazer's roll, on a 10+, the party makes good time. On a 7–9, ask the trailblazer about a difficulty navigating through this environment. On a miss, frame the party into a scene where they are in danger because they are lost or delayed.

For the quartermaster's roll, on a 10+, the party is able to find or buy supplies during the journey. On a 7–9, ask the quartermaster what unpleasant things the party must do to find or ration supplies. On a miss, frame the party into a scene where they are out of supplies and then offer them a desperate opportunity. If they fail to obtain supplies, have the characters mark sick, weak, or shaky.

At least once during each travel sequence, frame a scene around the campfire where the characters can reflect and tell stories.

LOCATION-BASED ADVENTURING

Travel sequences connect locations that the characters explore through traditional Dungeon World play. Generally, each significant destination should have a shrine that the characters can locate and pray at if they wish. Finding and accessing the shrine should involve interacting with the location and its NPCs.

When you pray at a shrine marking a leg of the pilgrimage, roll +CHA. *On a hit, choose 1 of the following. *On a 10+, choose 2:

- You have a vision of what awaits at Wit's End. Describe the image you see.
- Take +1 forward to *tell the story of how you came to be a pilgrim*.
- Take +1 ongoing to travel rolls until you reach the next shrine.
- You come to a new understanding about something you saw along the way. Say what you realize and mark 2 XP.

Of course, the party may have other reasons to stop and explore, like an obstacle in the path or the need to obtain supplies. The characters can also meet interesting people or see strange sights along the way, which they may choose to engage with. Between travel sequences, offer the characters a mix of optional encounters and situations that need to be dealt with in order to proceed. In assembling locations and encounters, present opportunities for the characters to engage with the setting's themes of hubris, disaster, and regret.

- Present *hubris* through NPCs blind to the mistakes they are making. Make them arrogant, prejudiced, unable to resist their vices, consumed by grudges or revenge, or ready to sacrifice everything for money, power, loyalty, faith, or ideals.
- Present *disaster* through events unfolding or concluding as the party arrives in the situation. It should be rare that the party arrives before things have gone wrong, with time to prevent the problem. You may want to advance the timeline if using established materials.
- Present *regret* through NPCs who have lost everything and despair, who have achieved their goals and regret the price they paid, who seek forgiveness, or who are trying to reinvent themselves. Contrast regret with NPCs who have done awful things but remain unrepentant and undeterred.
- Avoid foregrounding cosmically evil or unknowable villains like demons and dark gods.
- Present spaces—dungeons, tombs, temples, ruins— shaped by these themes in the past.

At Wit's End

IMPRESSIONS—APPROACH

- Rivers flow together, flooding the landscape as they rush to the end of the world.
- Groves and paths of hexagonal basalt pillars emerge from the water, the only solid ground.
- A strange watercraft approaches under its own power. Who is aboard?
- Vast sinuous shapes move beneath the surface of the water.
- Storms above, currents below. Water and sky become indistinguishable.
- The sound of a great cataract ahead, slowly growing more and more deafening.

- Bioluminescent sea urchins with needle-sharp black spines shed ghostly light. They grow bigger and more numerous the further you go. The largest are the size of elephants.
- Water rushes between columns of worked stone stretching up into the mist. Are you already inside the perimeter of some megastructure?
- A green-grey stone hulk covered in algae rises through the water and the fog. The edge of a vast fortress. Partially-submerged masonry creates a place to dock.
- An enormous archway, big enough to admit a giant. A rusted portcullis bars the way.

IMPRESSIONS—INSIDE

- A flooded courtyard surveilled by a watchpost in which a lonely lamp flickers.
- Long cracks in the stone floor exposing layers of flooded chambers beneath.
- A collapsed section of castle wall. Beyond the gap is a roaring waterfall over the edge of the world.
- A canal running through the castle and out through sluices to the waterfall. Stone bridges criss-cross the canal.
- Ancient sculpture and metalwork ruined by water and damp air. Corrosion, verdigris, rot, algae, and barnacles.
- The carved stone face of a great green devil. The face has a huge O of a mouth; it is dead black. This is the entrance to the Labyrinth.

- A titanic throne dozens of feet tall. On it slumps the corpse of the god who stole the Chalice Perilous from the underworld, body still riddled with the black arrows of the Downsiders.
- A great stained glass window depicting a god's sorrow.
- Makeshift barracks, home to a few dozen people of many cultures. These are the cowards of Wit's End: pilgrims whose nerves failed them at the end of their journey. Rather than enter the Labyrinth, they chose to stay behind and protect future pilgrims from the husks.
- A tall figure in ornate armor, head covered in a skull helm with amethyst eyes. The Tyrant of Wit's End, first among cowards. Whose face is hidden behind that visor?





DOWNSIDERS

This world is flat, and there is another version of the world on the other side below. The Chalice Perilous was stolen from the Downside a thousand years ago. The Downsiders want it back.

The two sides of the world are linked by fate, so it is only natural that as they approach Wit's End, the party will encounter Downsider versions of themselves. Their feet do not touch the ground, and they can walk on the surface of water. The Downsiders appear as photonegative versions of the party, though on close inspection they are not quite identical.

The Downsiders lack the party's flaws and never suffered the same tragedies. Instead, they are on a noble quest to reclaim the Chalice Perilous and bring it home. The Downsiders firmly believe that their world is in fact the upside, and cannot be convinced otherwise. They initially assume the party represents some kind of spiritual test or obstacle for them. The Downsiders are unsure how to react, but will propose chivalrous duels.

If a character touches his Downside double, the latter will merge into him, splitting apart only in the Labyrinth. If a character is *erased* or *transformed* by the Chalice Perilous, his Downside double vanishes for good.

In a fight, a Downsider has the same stats as the corresponding character. Hack and slash does not trigger as normal in a fight with one's double—unless something breaks the symmetry, each combatant parries all the other's attacks.

THE LABYRINTH

Inside the Labyrinth there is no light, yet the characters can see. The route is inlaid on the floor. It is not a maze; there are no dead ends and no walls, only a single looping path marked by a line of copper thread, leading inexorably to the center. When a character steps on the path, she can no longer see the wider Labyrinth, only the immediate way ahead. Tell those walking to choose their marching order, one last time. Single file.

If characters reveal their past after entering the Labyrinth, *tell the story of how you became a pilgrim* does not trigger. They can tell the truth, but do not get the benefit for doing so.

If the Downsiders are present, they appear as reflections on the floor. They will walk the Labyrinth in their own way.

When you walk the Labyrinth at Wit's End, thoughts and memories run through your mind in the darkness,

like they do at the border between wakefulness and sleep. Roll +WIS.

*On a 10+, you let them go and do not follow. Tell the GM how you are able to keep your mind empty and focused. *On a 7–9, you follow the memories. They spill out of your head and come to life in the Labyrinth. All around you, your lowest moment plays out. Even if you have only told lies during your journey, this is the truth. You can interact with the memory, and even change how it plays out—if you leave the path. *On a 6-, your memories spill out as on a 7–9, but you are also found by Asterion.

Characters who leave the path must Defy Danger with WIS. Dangers include becoming lost in the darkness, being absorbed by the substance of the Labyrinth, and being attacked by Asterion.

THE CHAMBER OF THE CHALICE

A circular stone chamber with no entrance or exit. In the center is a font and the Chalice itself, made of black glass and sharp enough to cut wherever it touches skin. Niches are dug into the wall, lined with pillows, big enough for a person to lie down. Some are filled with skeletons—those who decide not to drink cannot leave, so they starve to death. Beneath the Chalice, legible in every language, are the words DRINK FROM ME AND BE UNDONE.

When you drink from the Chalice Perilous, roll. *On a 10+, choose to be *erased*, *transformed*, or *redeemed*. *On a 7–9, choose to be *erased* or *transformed*. *On a 6-, you are *erased*.

If you are *erased*, it is as if you were never born. Only those present when you drink from the Chalice will remember you.

If you are *transformed*, you instantly become someone or something else without the flaws that destroyed you, or someone capable of righting the wrongs you fled from. Describe your new form. Only those present when you drink from the Chalice will remember your original form. Your new form will come with new memories of an imagined past. You must choose whether to hold on to your memories of your original life, or to let them go.

If you are *redeemed*, you take on an ideal that negates the guilt and despair that started you on the pilgrimage, and you forgive yourself. For example, "we can't fix the past; all we can do is learn from our mistakes," or "people aren't defined by the worst thing they've done." Say what your new ideal is.

If you still exist after drinking from the Chalice, a door will appear to take you to wherever you are meant to be.

EPILOGUES

Once the surviving pilgrims have drunk from the Chalice (or chosen not to), the game is over. Each player whose character survived should narrate an epilogue for their character. Those who were erased should describe how the events that led them to the pilgrimage were changed by their absence.

Husk

7 нр 0 Armor

Strangling (d4 damage, ignores armor) Close

Special Qualities: Immortal

These animate rags are all that is left of a pilgrim erased by the Chalice Perilous. Like the dregs at the bottom of a glass, only regret remains. It crawled out of the Labyrinth wrapped in tattered garments. When laying in ambush, it appears as a limp pile of filthy cloth floating in the water. In combat, it takes on a humanoid shape, as if it were worn by an invisible person.

The husk wants only to stop existing, but cannot do so on its own. If it is cut apart or otherwise slain, it will revive in 1d6 hours. Its only option is to find a host and die with him. In combat, the husk seeks to envelop a victim, forcing him to wear its rags. Once it has done so, the husk pours its overwhelming regret into the victim's mind and tries to drive him to his death. Jumping off the edge of the world is traditional, but there are many methods. When the host dies, the husk finally dies with him.

Over centuries of the pilgrimage, many, many husks have accumulated at Wit's End. Most lie dormant for decades at a time, but the arrival of new pilgrims drives them into a frenzy.

Husks cannot enter the Labyrinth.

Instinct: To seek oblivion.

- Grapple and enfold
- Control the mind of one it has enfolded

Dragonskin

16 нр 2 Armor

Bite (d10+3 damage) Large, close, reach, forceful, messy

Special Qualities: Wings, terrifying, immortal

The Dragonskin is like a husk: it is all that remains of a huge dragon that was erased by the Chalice Perilous. It takes the form of a dragon's shed skin, milky-white and translucent. It can flatten itself out to slide through thin cracks in the castle structure, and then inflate to its full size. In its belly is an ember of burning white phosphorus, and it can produce much more.

The Dragonskin cannot reach a final death without a living dragon to join it. It has slept under Wit's End for centuries, and no one now living there knows of it. But the arrival of an unusually large group of pilgrims (the party) after so long has awakened it. Full of fire, jealous of the living, and tormented by its mistakes, the Dragonskin will not allow anyone to enter the Labyrinth.

Like other husks, if slain it returns after 1d6 hours.

Instinct: To keep pilgrims from the Labyrinth.

- Breathe forth burning white phosphorus
- Call forth and command lesser husks

Asterion

12 нр 1 Armor

Black Axe (d10+2 damage) Close, reach, forceful, messy

Special Qualities: Intelligent

Every labyrinth has its minotaur. His body is that of a huge, hulking human male, with pale skin that has never seen the sun. His head is always the most awful image from the memory on display when he appears. The worst part of the memory appears to glitch out, then it rises up on his shoulders. Asterion strides purposefully towards the memory's owner. When he gets to about 50' away, he begins a charge to knock them off the path.

Asterion has lived his whole life alone in the darkness of the Labyrinth. The only people he meets are pilgrims, and they are always awful. The Labyrinth shows them as they really are, shows what they've done. They do not deserve the Chalice.

Asterion cannot speak, but he can understand anything that is said to him.

Instinct: To prevent the unworthy from reaching the Chalice Perilous.

• Knock a pilgrim off the Labyrinth path

The Way to Wit's End

How long have you been on the pilgrimage?

I day

I leave from (choose 1 for each):

Home O Castelladoro O Chatormand **Description** O a place of ramparts

O a place of windmills O a place of cathedrals

Who tries to prevent you from leaving by force, in spite of custom?

There is someone you have heard dwells ahead along the way, someone connected to your past. Who is it?

The Way to Wit's End

How long have you been on the pilgrimage?

6 months

I came from *(choose 1 for each)*:

Home	Description
O Arcadia	O a place of clockworks
O Drozny	O a place haunted by the dead
O Septimium	O a place of vineyards and olive trees

Someone important to you left on the pilgrimage many years ago and never returned. Who was it?

You have heard of a great danger that lies ahead along the way. What is it? What do you fear most about it?

The Way to Wit's End

How long have you been on the pilgrimage?

1 month

I came from *(choose 1 for each)*:

Home O Vetrucchio O The Altzhaler Empire **Description** O a place of conspiracies O a place of heresies O a place of lovers

Who took the oath with you but went on ahead?

There is something along the way you promised to do. What is it? Who did you make the promise to?

The Way to Wit's End

How long have you been on the pilgrimage?

I year

I came from (choose 1 for each):

Home O Azarat O Eblis O Voltara

the world?

Description O a place of scholarship and learning O a place of ruins O a place of frozen rivers

Who or what pursues you doggedly, even to the end of

You have heard of a great wonder that lies ahead along the way. What is it? What makes it marvelous?





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orn of Brier and Blood is a game about power: what it is like to have power and what it is like to lose that power in the face of a world that no longer has need of you. It is a game about how you hunger for power and how far you are willing to go to keep it.

You will play creatures of story, stitched together bits of whisper; creatures of myth and legend, who once held incredible power, in a world that is changing. As science and technology advance and new religions take root, the people of the village are outgrowing you.

They use you to scare their children less than they used to. They show less respect to your sacred spaces; their offerings are becoming infrequent. You may get a taste of what you hunger for on a special holiday, now hidden in the clothing of that new faith, or when crops fail. These are but a faint remembrance of times past.

As their reverence fades, so does your power. Now is the time to remind the village who you are, lest your name be forgotten forever. You must embrace your hungers and use it to muster what power you can. What will you do to be remembered?



A note on tarot decks

Born of Brier and Blood can be played with any type of deck divided into suits. The most common deck to play with is a poker deck. However, this game can also be played with divining cards like the tarot deck. The advantage to using a tarot deck is that these cards have prescribed meanings and provide images that can be interpreted. Since this is a story game, these meanings and images provide an excellent way to add additional story prompts without altering the mechanics of the game in any way.

A note on safety

This will likely be a dark tale. It is a story of what you are willing to do to survive in a world that has outgrown its use for you. It focuses on a time full of strife for humanity, as we humans do not like change, and a time of extermination for the fae creatures you will embody. As such, we should turn our minds to the safety of the players at the table. It is recommended that, before you begin, you establish lines and veils. Additionally, ask the players what sorts of violence, darkness, and fears they would like to explore. This will help to guide the stories you tell. Finally, the use of the X-Card and Rewind/Fast Forward mechanics during play are highly recommended. While it is fascinating to see where you are willing to push your creature in order for them to survive the trying times to come, it is important that all players at the table may do so in a space where they feel comfortable.

To play

You will be taking on the persona of a creature of myth and legend in a modernizing world. The village once had belief enough for all of you, but as new faiths and sciences come, that pool of belief is drying up. The village only has enough belief to feed one of you.

When it comes time to speak of your creature, you will tell of its aspects. These will help you roleplay your creature when you are called to do so.

YOU WILL SPEAK OF YOUR HUNGER.

This is what sustains you and feeds your power. This can be a tangible thing, like wheat or blood, or it may be an intangible thing, like joy or dreams. This is what you will feed on when the time is right.

YOU WILL SPEAK OF YOUR POWER.

This is what you are capable of doing. Perhaps you can make crops thrive or shrivel, or maybe you can make mortals fall in love or rend their relationships apart. Whatever you are capable of, this is how you will appease the humans of the village or demand tribute.

YOU WILL SPEAK YOUR TRUE NAME.

The village may have many nicknames for you that they whisper in the dark to warn their children of you. However, your True Name is what they speak when they wish to strike a bargain.

YOU WILL SPEAK OF YOUR COUNTENANCE.

You may sometimes take on a guise to approach the village, that of an old beggar or a stately prince. Your Countenance, though, is what the villagers see when you reveal your true and terrible beauty.

A note on the creatures

These creatures are meant to bear resemblance to the darker things in our myths. While you can certainly play a more charitable creature, know that your companions will likely be quite wicked. For inspiration, read stories of Baba Yaga, the Rusalka, the Red Cap, the Wendigo, La Cigua, the Bubak, Abhartach, Camazotz, and the countless other bogey creatures that haunt our stories.

In Born of Brier and Blood you will play out a prologue, three acts, and an epilogue. You will take turns acting as your creature, establishing what is happening in the village as the Storyteller, and controlling the villagers.

During the prologue you will establish truths about the village and introduce your creature.

During each act, you will start by answering questions about the village, the people who live there, and what they believe. You will then play through three scenes. During each scene, you will visit each creature in turn. Before moving to the next act, you will make a drastic change to the village.

During these acts, you will track changes to the Sway of your creatures. Sway is a representation of the village's belief in that particular creature. In the epilogue, you will have a special question to conclude the story based on your Sway.

The basic structure of play is as follows. There is more on each part later in the rules.

Prologue: In which the creatures and village are introduced

Act 1: In which we are introduced to the villagers

Questions | Scene 1 | Scene 2 | Scene 3 | A Change Occurs

Act 2: In which the village begins to change

Questions | Scene 1 | Scene 2 | Scene 3 | A Change Occurs

Act 3: In which the village has changed

Questions | Scene 1 | Scene 2 | Scene 3

Epilogue: In which the fate of the creatures is revealed

The Prologue

In which the creatures and the village are introduced

At the beginning of the prologue, read the following out loud:

Player 1: We are creatures of story, stitched together bits of whisper, born of brier and blood. The woods around the village, our most sacred space, bend to our will. Perhaps we can sprout plants from the earth with a sweet note of our voice, or command the clouds to part or rain down hail with a wave of our gnarled claw. Perhaps the rain pools in the ditches of our skin, and we can glide effortlessly through the creeks and lakes of this place. Perhaps despite our fearful eyes, the humans fall madly in love with us at a single sight of our majestic, horned crown.

Player 2: The village sits tidily in the middle of our holy space and has been here for near as long as we can remember. There was a time when it was just a clearing, a small and precious plot where we creatures would gather to sing and dance and perform rituals to our old gods. But nonetheless, now, it is a home for the humans. They have carved away more and more, taking down our trees and drying up our stream beds to make room for their squalling babies.

Player 3: The arrangement was tenable for time immemorial, as the humans of the village feared us. The fear nourished our hunger, and our powers thrived. We all grew mighty and fat off their offerings. The more power we gained, the more we could offer them. We made deals and appeased the humans when we were happy. We withered their crops and took their young when displeased.

Player 4: But now they have put away their childish fears of us. New gods have come that claim we are but shadows and sounds in the night. New machines clear our sacred spaces faster, leaving us so few spaces to dig our gnarled roots into the ground and grow. They find ways to survive even as their crops fail. As the villagers' beliefs have shifted to tangible things, our power wanes. Now, there is room for only one of us.

A note on the number of players

These rules are written with four players in mind, but can be played with any number of players. For less than four, remove the unclaimed suits from the deck. If you have specialty card decks with suits that are different from the usual, you can mix the decks together to accommodate more than four players. After the introduction is read, you will each introduce one truth of the village. This can be something about the village itself, about the people who reside there, or about your woods that surround it. Write your truth on an index card and place it in the center of the table. These are your central truths, the ones that can change as the game progresses.

Next, introduce your creatures. Each of you speaks their true name and countenance, then tells of your power. Do this in whatever order you wish. Finally, in the opposite order, each of you chooses a suit of cards and tells what you hunger for.

Write these aspects on an index card and keep it in front of you.

Your Sway, the village's belief in you, starts at 0. Record this on the card in front of you. It will change as you play.

Finally, take the 2 through 10 of each chosen suit and shuffle them together to create the deck you will draw from. With that, you are ready to start Act 1.

Acts

The game is broken into three acts. In the first act, you will introduce the village, the people who live there, and the change that is to come will be foreshadowed. In the second act, you will begin to witness the changes in the village, and your creatures will try, unsuccessfully, to stop it. In the third act, the change is complete and the creatures must choose how they react to this new world.

At the beginning of an act, select a new player to go first in the scenes and answer the first question.

After the starting player is selected, each of you takes a turn selecting and answering one set of questions about the village. Each question has multiple parts. The same player should answer all parts of the question. Do not offer suggestions unless you are asked for them. When you answer a question, write the answers on an index card and place it in the center of the table surrounding the central truths established at the beginning of the game.

Act 1 Questions

In which we are introduced to the village's beliefs, those who live there, and the buildings they inhabit

What sort of meat do the villagers eat? Who is responsible for butchering this meat? Where does the butchering take place?

What are the beliefs of the village? Who leads the people in this belief? Where do they worship?

What sort of government do the humans have? Who leads this government? Where does the government convene?

What is childbirth like in the village? Who brings the young into the world? Where are children brought into the world?

What are the buildings like in the village? Who cuts down your wood to build them? What is the tallest building in the village?

What does the music of the village sound like? Who is the best musician among them? Where do you go to see them play?

Does the village remember the old magic? Who is the most powerful among them? Where do they gather what they need to cast their spells?

How are the villagers prepared after they die? Do any of their ghosts still wander the village? Where are the dead kept?



Act 2 Questions

In which the village begins to change and the creatures must try to stop it

How has the weather in this area changed? How do the villagers survive it without your assistance?

Is there water near the village? How have the villagers tainted it?

What has the village started to grow? How have they learned to resist your blights?

What is the most sacred part of the forest? What have the villagers done to it?

What day do the villagers leave offerings for you? How does their new faith claim this day?

Where has the village begun to stockpile its books? What do the books say about you?

Are there any who still actively leave you offerings? How does the village punish them?

Who has the village began to trade with? How do these people influence the village?

Act 3 Questions

In which the village has changed and the creatures must choose how they react

Who protects the village now? How do you lash out at them?

What herbs are gathered from your woods? How do they keep you at bay?

How is news spread in the village? What humiliating story have they told about you?

What idol have the villagers built? How is it more appealing than you?

How are the animals of the village able to detect you? How do you sneak past them?

What games do the children play based on your hunger? How has this weakened your power?

What slang does the village use based on your countenance? How have you changed your appearance because of this?

Who learned how to use your true name to control you? What did you do to make them happy?

At the end of the first and second act, a change occurs. The player who took the last turn selects one of the central truths and hands it to the player to their left. That player changes that truth in some dramatic way.

Decide, as a group, if this change affects any of the creatures (either positively or negatively). If the change does not affect a creature, its Sway remains the same. If this change would negatively affect the creature's status in the village, they subtract 10 from their Sway. If this change would positively affect the creature's status in the village, they add 10 to their Sway.

Example

The truth selected is that this village has no electricity. The player deciding how it changes establishes that technology comes to the village and they now have basic electricity. One of the creatures feeds on lightning, so the players decide this is good for that creature. That creature's Sway increases by 10. One of the creatures feeds on darkness, so the players decide this is very bad for that creature. That creature's Sway is decreased by 10. The players decide the other two creatures, who hunger for Fear and Love respectively, aren't really affected by this change, so their Sway remains the same.

Scenes

Each act is broken into three scenes. During a scene, each of you will take one turn. Once the starting player takes their turn, play continues to their right.

Turns

During a scene, each of you will take a turn. During your turn, you are the active player and the scene will revolve around your creature. A turn plays out as follows:

1. The active player chooses an action to perform.

Below is the list of possible actions. Most of the actions are available the entire game. However, "Fight the village's advancement" becomes available in Act 2 and "Unleash your emotions" becomes available in Act 3.



2. The active player then reveals the top card from the deck.

3. The owner of the suit revealed will act as the Storyteller for this scene. It is the Storyteller's job to describe where the creature is and who is around them. If the active player reveals their own suit, they may choose who the Storyteller will be for this turn.

4. The other players at the table should assist the Storyteller by taking on the role of villagers as they are introduced. Multiple players may play the same villager in different scenes, as needed.

5. Have the active player describe how they attempt to complete their action and allow everyone else to react. The players controlling the villagers will decide how that villager reacts and the Storyteller will decide how things around them all progress. Continue until the players believe they have reached a natural conclusion. This should take a few minutes.

6. Decide, as a group, if the active player's Sway increases or decreases. The amount of Sway gained or lost is equal to the number value of the card. This decision should be based on how the scene played out. If the creature did something that will make the village remember them, their Sway should increase. If the creature did nothing to leave a lasting impression, their Sway should decrease. Take the truths of the village into consideration when making this decision.

In which the fate of the creatures is revealed

It is time to decide who will remain here and who will be cast out. Each of you will answer one final question to conclude the story. The question you will answer is based on your Sway.

THE HIGHEST SWAY

You are remembered by the village. Tell the others how the villagers revere you still even though they have outgrown such silly stories.

THE SECOND HIGHEST SWAY

You find your way to a new village. How do you make this new home remember you?

THE SECOND LOWEST SWAY

One of your fellow creatures has taken pity on you and feeds you scraps. How has this changed you?

THE LOWEST SWAY

You are a craven thing now, a shadow. What small thing do you feed on now to keep yourself alive?

A final note

For two players, use only the questions for the highest and lowest Sway. For three, the player with the middling Sway may choose which middling question to answer. For more than four, you will need to invent new questions for the other players to answer.

Hunters Who Hunger for Knowledge Forbidden

New occupations, backgrounds, drives and rituals.

The Flocculent Cathedral

A moss-covered incursion to the hidden home of your patron saint.

TROPHY

JIM CROCKER

Hunters Who Hunger for Knowledge Forbidden

The following are new options for treasure-hunters for use with the Incursion *The Flocculent Cathedral*, or any other session of Trophy.

You may add the following additional options to the starting treasure-hunters, or fully replace one or more lists for a moss-specific adventure that leans more on Lovecraftian tropes than OSR fantasy tropes.

OCCUPATIONS

Assassin (skilled in stealth, murder, misdirection)

Historian (skilled in translation, research, engineering)

Laborer (skilled in brawling, construction, hauling)

Messenger (skilled in wrestling, navigation, evasion)

BACKGROUNDS

Bankrupted Merchant (skilled in haggling)

Discredited Academic (skilled in disputation)

Disgraced Courtesan (skilled in flattery)

Disowned Heir (skilled in debauchery)

Humiliated Gladiator (skilled in dueling)

Impeached Official (skilled in lying)

DRIVES

Take revenge upon the Sultan of Borobudor

Restore the Temple of Tanahlot

Repay your debt to the Chieftan of Ubud

Resurrect the Cult of Derawan

Humiliate the Chancellor of Yogyakarta Lyceaum

Free the serfs of Bandung Prefecture

RITUALS

Bottle (force a spirit into an object)

Germinate (compel plants to furious growth)

Mirror (take on the form of a known person or animal)

Obscure (hide a person or object from spirits)

Repel (push away animals or people with spiritual force)

Smite (strike a being or object with a spiritual weapon)

INCURSION

The Flocculent Cathedral

Saint who spilled their blood for me Lain in flocculent reverie I seek your light upon my brow I would be your Trophy now.

Chained within this dank domain Your relics all that I retain All your teachings I avow I would be your Trophy now.

This foul entombment of your will! I would not see you slumber still! No quarter to what men allow! TAKE ME AS YOUR TROPHY NOW!

THEME

Moss

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MOMENTS

Choose any of these as the situation demands, or roll for a random option.

or ...

Two dessicated corpses sit across from each other atop a flat rock, the rotted remains of a picnic lunch laid out between them. Each has a hand placed in the other's mouth, which is filled with a fistful of loamy soil.

Two dozen skulls, their tops neatly sawed off, have been arranged to form planters from which garishly-colored carnivorous pitcher plants grow; fat iridescent horse-flies buzz languidly around them.

A broad, shallow pond filled to capacity with foot-long koi, each with a thick, mottled coat of slimy, multi-colored moss covering it like fur.

• • • or •

- An ancient but still-standing well of rough but carefully-fit moss-covered stones. A powerful smell of damp mold rises from it. Fat violet slugs line the inside stones where the sun does not fall.
- The remains of a campsite atop a vast soft bed of turquoise moss. Ragged, rotting bits and pieces of tattered and trampled gear are scattered across it. A powerful smell of animal musk hangs in the air.
- At the foot of a high waterfall, a cold river thunders down to form a large pool, the water tinted a soft dull green. Drinking it tastes like eating a fistful of ground-up grass, but it is not poisonous. The pool is filled with tiny, sickly, albino freshwater crawfish, their claws oversized and twisted.

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A wide, shallow pool perhaps 60 feet across, filled to overflowing with clutches of frog eggs the size of robins' eggs.

A handful of ancient practice dummies stand in ankle-deep bog. They have been impaled with rusting swords, rotting arrows, and splintered spears. Sprays of dark red moss grow from the "wounds" in a pattern reminiscent of bloodstains, as thick clouds of tiny crimson gnats hover around them.

- A moss-covered wall of ancient stones, waist-high, extends in a jagged line in both directions, disappearing into the woods. The wall moans softly for a few moments if any stones are removed.
- Three leather-armored corpses, their helms staved in, lie in the root cluster behind a huge tree drowning in Spanish moss. A massive, intricate spider web glistens between their bodies. Exactly 13, three-inch-long emerald-green spiders scuttle along its strands.
- The oddly-shaped arch that rises a score of feet over the trail is actually a pair of colossal antlers, overgrown with dull brown moss. Digging into the soil below the arch reveals a hard surface the color and consistency of bone.
- The messily-decapitated head of an ancient, colossal statue lies face-up to the sky, half-sunken in the wet soil. Brackish, algae-scummed water fills its gaping mouth and pools in its eyes. A thick cloud of dragonflies, iridescent green and blue, copulate in mid-air as they flit above.

CONDITIONS

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Choose any of these as the situation demands, or roll for a random option.

	Colors wash out and everything has a patina of dull green. Anything already green show		
•	as verdant, almost glowing.		
•	A minor wound you took now seems to have a permanent cloud of tiny, bright, crimso gnats hovering around it.		
•	Every step feels as if something viscous and lukewarm squeezes between the toes of yo left foot.		
•	Your clothing and armor sprouts a fine coat of reddish tendrils, soft to the touch, that swa gently to an unseen breeze.		
•	A wet crackling sound, as of maggots feasting on a corpse, rises in your ears whenever yo approach within arms reach of your companions.		
•	Sticky spider webs, populated with tiny, barely-discernible dull green spiders, have sproued between your fingers.		
	or		
•	Strands of thick, foul-smelling kudzu spring from the wood of your weapons and tools. grows back in a few minutes if you remove it.		
•	Your teeth fall out one by one and thick, fibrous morels grow in to replace them.		
•	A smell of mold permeates every breath. Actual mold smells like spilled wine left to turn		
•	Whenever your blood is spilled, it can be seen to contain masses of barely-visible tadpol swimming slowly through it.		
•	Hair on your body grows wetter and heavier until it is soaked through and dripping. N matter what you do it will not dry out.		
•	are thickly packed with dark green moss. Digging out the moss provides only a few minut of relief before it starts to build up again.		

Your tongue begins to fold in half and grow sticky. You are unable to hold down any food that is not insects.

or E

- Your tongue now slowly slides back and forth across your mouth of its own volition. Examination reveals it has tiny, dark protuberances like a slug's antennae jutting from its tip.
- The dirt ground under your fingernails is visibly working its way under the entire length of your nails. You can feel it stuck there.
- Any significant impact on your skin leaves an ugly, visible indentation as if there were just loose soil underneath.
- Whenever you exhale, a visible cloud of fine, dull green spores spews out with your breath.

RING 1

TERRORS: A gang of forest bandits, lurking in a mangrove maze on the edge of the Mire to evade the militia. They are, at a glance, filthy and degenerate, but at least well-fed: the forest provides, for a price. The mismatched pieces of militia regalia and gear they openly wear indicate they are hard folk used to defying authority with force of arms.

What sign does each treasure-hunter notice that living on the edge of the Mire takes it toll on those who dwell here in a way that city life never would?

They allow any who enter in peace to join them in revelry, but demand tribute to pass into the ring beyond. They can be bought off for the right price, beaten back by sufficient force, or waited out until they fall into a drunken stupor. Either way, their wheezing, sickly laughter will ring in the characters' ears as they pass deeper into the forest.

One or more of the bandits may be induced to travel with the treasure-hunters under sufficient duress or inducement, but they will not prove reliable, able, or durable companions. Wield them appropriately.

TEMPTATIONS: The bandits sing drunken songs and shanties about those who found their way to the Flocculent Cathedral but promptly squandered the riches they brought back from the depths of the Gloaming Mire before it managed to reclaim what was stolen, by sorcery, trickery, or simple ill fortune. The songs can be heard echoing through the mangroves as the treasure-hunters approach, and snatches caught on the wind in later rings after they leave.

What overheard bit of doggerel verse does each treasure-hunter take note of that reminds them of their background, and how will it help them avoid the fate of those other poor fools who were motivated only by greed?

RING 2

TERRORS: The treasure-hunters pass out of the mangrove maze and into an area of thick brambles and stunted trees with marshy soil.

Thick swarms of buzzing, biting, and stinging insects beset the characters from all corners. The bugs get in eyes, ears, hair, mouth. Masses of centipedes writhe around their feet and wriggle into their boots. They swarm so thickly that characters lose sight of each other and stumble into bogs and brambles. They buzz so loudly, characters must bellow to be heard above the cacophony. They may be hidden from or driven off for a few moments, but each time they return more persistent than before until the characters escape the ring.

TEMPTATIONS: Shrines, set along the path, each depicting an effigy of one of the Sisters worshipped in the Flocculent Cathedral. Each treasure-hunter should describe the Sister who is a patron saint of their occupation in a sentence or two when her shrine is discovered. They may give her a name or simply call her "The Holy Mother of [Occupation]." Take note of their descriptions. These oases provide a temporary reprieve from the swarms, which seem unable to approach within 7 feet of each one.

RING 3

TERRORS: A narrow band of stone outcrops and more solid ground provides a place to get a view of the woods ahead and the large area left behind.

The ordeal with the swarms have left the treasure-hunters ill and feverish. They fall in a heap and experience terrible fever dreams of drowning and disintegration before myriad mandibles and stingers. When they awake, each has been visibly scarred by their encounter.

What outward manifestation of the malignancy of the swarm lingers in the treasure-hunter to each player's left? How will it threaten your success if not kept in check? (Players may roll randomly on the Conditions list if they don't have an idea they like for this.)

TEMPTATIONS: You discover somewhere on your person or amongst your gear that a loved one or friend has included a physical token to remind you of your drive. What is it, and what one- or two-sentence memory does it evoke?

RING 4

TERRORS: Thick, gnarled cypress trees, draped with copious moss of all sorts. It's easy to get separated, and there are thick networks of roots underfoot.

A colossal rutting stag the color of jade, 15 feet high at the shoulder, its rack of razor-sharp antlers overgrown with thick moss and lichen. Its nostrils spew clouds of foul-smelling spores that will poison any who inhale them. It appears suddenly from behind a gigantic tree, and though it approached silently, its hooves shake the ground when it charges.

Former treasure-hunters, bloated and reeking of rot. Hundreds of black and purple mushrooms the color of ugly bruises sprout everywhere from their skin. They squat around a long-dead campfire in some reenactment of their former life. They gurgle your names in a parody of human speech. There is one for each of you, bearing some rotting or rusted signifier of your profession, and they pursue doggedly unto the threshold of the Cathedral.

Visions of the other patron saints appear to each character, and plead with them to reach the Cathedral first. They will suggest "hidden paths" and "shortcuts" that lead to sucking bogs, quicksand, and harrowing, leg-breaking falls into gullies and pits.

TEMPTATIONS: Visible through the trees, glints of silver and jade.

You can hear hymns in the voice of the Fen. The Cathedral itself is a natural grove of colossal, tightly-packed trees, utterly overgrown with thick layers of moss and lichen many feet thick. They encrust the tiny gaps between the boughs, but you can just make out the smooth altar of meteoric iron, the delicately-wrought silver candelabra, the intricate statues that make up the Stations of the Saints. A heavy tome, bound in verdant green leather and banded in intricately worked copper, rests on the smooth stone lectern. And surrounding it all, stone pews draped in thick moss, decadent and somnolent.

There are but two remaining entrances to the Cathedral: in through the dizzying height of the bell tower, after climbing the sloping sides to the roof, a thick thatch of detritus fallen from above, fecund moss, and packed leaves, to the heights of the tower itself, a single massive hollow tree, from which bone-shattering falls are all too likely. Or, by plunging into the pool and swimming through the sluice that feeds the Cathedral's well. It is twisty, pitch-black, and narrow, and only the strongest swimmers will be able to keep from drawing breath while submerged.

RING 5

TERRORS: The saints fully manifest, looming over each character in a monstrous distortion of their previous beauty. Each character sees hideous apparitions hovering over the others, in contrast to the beatific figure revealed to them. Ask them how their saint is even more sublime than they understood, and what the fell spirit that possesses the treasure-hunter of the player to their left looks like.

The saints demand action, now, and deliver visions: in the well, on the pages of the tome, in the flickering light of the candles. Visions of their companions not only seeing their drives fulfilled, but casually partaking of the fruits of the treasure-hunters drive as well! These reveries lead to Ruin....

TEMPTATIONS: The saints show the treasure-hunters the object of their fondest desires, locked away in the crypts below, buried beneath the altar, grown into the wood of the walls, resting at the bottom of the font, suspended in webs in the rafters. All that's required, in the end, is blood. Blood to open the crypt, blood to part the waters, blood to peel back the boughs. Blood that has come from outside, that has been tempered by the Fen. The more they can spill, the easier their path; the saints are very clear on this.

THREE DOZEN COVETED

It was discovered by accident, a rosy brown paste at the bottom of a sealed antique vessel. The scent, however, was unmistakable. Who dares taste the first chocolate?

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There are way more than 30 silver coins circulating among sellers claiming to have one of the original 30 pieces paid to Judas, so be skeptical of anyone who claims to have put together the complete set. You'll know you have a real one when strangers begin whispering about you as you pass. You'll know you have a few real ones, even, when the whispering stops and the staring begins.

This 4th edition printing of the Creature Feature Guide, Vol. 6 is sought after by the First Church of the Heavenly Orbit, who claim that a series of misprints in this guide are part of the code to avert the end times.

Iris Fulcher, the last human ever to set foot on Earth, gave her body to the Museum of Humanity. It was destroyed when the museum was burned to the ground decades later. It is said that her fingerbones somehow survived, still blackened by the strange forces that ravaged our home planet. Even one would be priceless to the right collector.

Over 100 years ago, the famed painter Ulrich Alma burnt his most famous painting, the 3-story-tall "Discourse on the Final Battle at the End of Days," as part of an elaborate performance ritual. His assistants carefully bottled the ashes into small crystal vials which they distributed to the assembled penitents with the instructions: "Keep. Watch. Conquer." • The Jade Jaguar is said to bring good fortune to every third person who steals it, and swift death to others. Do you dare risk it? Have you counted correctly?

A bottle containing a gasp of air let out by the last recorded Pyrenean Ibex in history before their species slid into oblivion. Anyone can collect the bones of the dead, but not their breath.

"See, this isn't just ANY Narcosis Comics Tarot deck, right? I swear to Ozroch, I've done like four or five dozen readings with this deck, and no matter who it is, or what they ask about, somehow the same four cards always show up in every spread. Sometimes they're reversed, sometimes regular, but they're always there: Hanged Man, The Devil, High Priestess, and fuckin' DEATH, man. I don't know whether to burn this thing or put it on eBay."

Our next item up for auction: A 1993 Topps rookie card for Derek Jeter, shortstop for the Brooklyn Dodgers. While clearly a clever forgery, all tests indicate that it is authentic.

•	There are only six known mint-in-box Cmdr. Jadire
•	figures mistakenly made with her head on Capt
•	Elber's uniform base. The owner of the third just
	died, and the will won't be read for nearly a month.

Sealed inside this box and encased in clear plastic is the D20 that was last rolled from the great game and comic creator, Garrison Kirby. No one has opened this box to see what the result was. But folks say that the power it contains could change your life, for good or ill. •••

A man once had a key that opened a gate that led down a tunnel that opened into the afterlife. He lost the key. He can't remember what it looks like; that was a long time ago. Now he collects keys of all shapes and sizes, on the off chance one leads someplace just as interesting, or perhaps even back home.

- The comic is vacuum-sealed, mint condition. It contains a mail-away promotion where you can be drawn as the main character. The character changes to fit the owner of the comic, as does the fate sealed inside.
- Eight paintings by Renaissance masters who lived and died decades apart from one another. During reframing for a new exhibition, a canvas hidden under the old frames was found to connect them into a larger whole. A gap in the centre points to a ninth, unknown work.

A matchbox full of a local celebrity's baby teeth, perfectly preserved. Perfect fuel for a ritual.

- The black witch moth was hunted into extinction after it mutated into a particularly potent disease carrier. Fortunately, this ornate glass display will let you behold a species that exterminated countless others within relative safety.
- The reclusive artist (or collective) known only as Guliyev sells their work only rarely, and then only to private collectors. The Stedelijk Museum Amsterdam is set to unveil three original Guliyevs next week.
- Little Buddy Jr was THE Christmas Gift of 1987, but quickly disappeared from the shelves once the season was over. Collectors have yet to find any in pristine condition. Those that have survived seem to be missing both an arm and a leg.

The hashtag #spentcasings has blown up since the Vice special on supers fans who scour the scenes of past battles for the cast-off detritus of their heroes (and villains). The main subject of that piece, collector @scourthescene, claims they dug up the jacket for the depleted Moxiumite round that pierced Kid Solomon's mask and ended his career as the (New) Gauntleteer's protegee. Metaforensic experts are calling the discovery into question. But until it's submitted to Solomon Labs for a full analysis, we won't know for sure.

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Irma Watts collected this sphere of lint one dryerful at a time while she was directing the indie hit Three Raven Sunsets, the last film she made before her death.

Of all known strains, this line alone is most prized; it grew within Rax'il as xe shook Dol Shmid, infected the quiet Emir during the brokering of the Gliese Substra, even slept dormant inside Captain Haseya as she took humanity's first, fateful cryo-journey. Could hosting it tie you, as well, to greatness?

A curiosity of the "freak folk" movement, the 1971 album "First Utterance" by the band Comus features songs about murder, necrophilia, and insanity. Record collectors whisper about a red vinyl pressing. Rumor has it that listening to this rare version grants a strange, dark insight. Ted Bundy, Steve Jobs, David Burkowitz, and Sergey Brin have all owned copies.

The peregrine purple pattingrey is a very rare bird, in that it looks like a butterfly. It's not exceptionally pretty, but sometimes one of these will show up in an amateur butterfly collector's showcase. There is a rather violent cult that is after these pattingreys, because they claim that once they have 49 of them, they can destroy the world.

This toilet has drowned no fewer than three Hollywood starlets. Of course, we can't confirm who, but we promise you won't be disappointed.



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The Custom Doll is, objectively speaking, quite plain: a cloth body, buttons for eyes, a string for a mouth. It remains nonetheless prized by collectors because, no matter who holds it, it always looks like a doll of oneself. It changes hands often, however, as collectors gradually lose their appreciation for the resemblance.

A utility belt of the Vow, a crimefighter who patrolled the streets of Gauntlet City for three months in 1993. Two of the belt's 20 pouches remain unopened. Contents of said pouches may include a thermite thumb charge, a blank invitation to join Maximum Justice Inc., or the soul of the Vow's sidekick, the Pledge.

A shoebox full of small, smooth river stones. They aren't worth anything to anyone except for the young boy who collected them from the trails behind his old house. They are his most prized possession.

The last time the Dragon's Gaze Opals were seen was when a fire broke out on the dirigible transporting them. Whosoever finds them, beware: should the gaze of the Opals ever meet, the result is as blazing hot as the fire of the dragon they're named for.

Thylacine pouch: Similar to a bag of holding,
but made from the pouch of a tragically extinct marsupial. If you were to find one, its contents would probably be just as interesting as the bag itself.

This is the last wig Marilyn Monroe ever wore. After her death, it has been in the collection of one gentleman or the other—but they died. Murdered. Shot by a Carcano rifle. Different people have been arrested (and subsequently died protesting their innocence) for those murders, though, so it's probably safe to have it in your collection.

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Clerics of the God of Chaos craft their holy symbols in dangerous, personal rituals. Each is unique to the cleric, and will not work for anyone else. Someone has been seeking out these clerics and stealing their symbols, but to what end?

A padded keepsake album, full of dozens of locks of hair tied with ribbons of varied colours. All the locks of hair are platinum blonde. On closer inspection, they are all bleached and dyed from different natural colours.

The writings of Saint Merione are beautifully poetic nonsense, but some swear by their prophetic powers.
If this collection really is her lost work, it's beyond value. (And if not, well. People will believe what they want.)

A plastic cup containing a single tear, cried by the Herald of Veils before tearing their home dimension apart.

"White Oak Willy" was a respected bootlegger up and down the Mississippi. He carried small batch whiskey in his hollow, white oak peg-leg. That Louisiana backwoods whiskey has been in there since the last day of prohibition, and would make an awfully decent drink on the 100th anniversary.

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The most sought-after genie lamp in the world is that of Ebro the Absent-Minded, the only one of his kind who still forgets to add the "no wishing for more wishes" caveat to his spiel.



CODEX KEEPERS

A Thousand Faces of Adventure, Keeper of the Drunken Pirate's Forgotten Wish

Aaron, Keeper of the Child Upon Whom We Dare Not Look Tobie Abad, Keeper of the Moon Llama King

Jesse Abelman, Keeper of the Moon's First Memory Rob Abrazado, Keeper of the Purple Falsehood Stras Acimovic, Keeper of the Man Who Dies Every Third Day Quentin Acord, Keeper of the Word that Binds and Blinds John Adamus, Keeper of the Endless Page

Benjamin Adelman, Keeper of the Brotherhood of the Black Dragon's Great Saga

Joaquin Aguirrezabalaga, Keeper of the Blood of Lursiss Vendevogel Alain, Keeper of the Omegatherion of Fasar John Alexander, Keeper of the Child Whose Face is a Mirror Zach Alexander, Keeper of the Weeping Cells

Adam Alexander, Keeper of the Seven Splints of the Demon Crown

Brendan Allison, Keeper of the Child Who Creeps and Crawls Kristin Allison, Keeper of the Bright One's Shroud of Mourning Brian Allred, Keeper of the Spear Eldfuglinn, Which Burns with the Terrifying Light of the Sun

Bryen Alperin, Keeper of the Sibylline Grimoire Joe Amon, Keeper of the Astral Blades

Erik Amundsen, Keeper of Pages Touched but Unread

Ancusohm, Keeper of the Stone Queen's Egg

Dustin Andrews, Keeper of the Egg of Existential Dreaming Robert Angus, Keeper of the Keystone of the Many Worlds Apollo, Keeper of the Vein-Seeking Tongue

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John Atwood, Keeper of the Diary of Sanguine is the Eye Archmage Aulin, Keeper of the Turtle-plate Greaves of Old King Marwen

Tom Axon, Keeper of the Sultana's Blue Dreaming Misha B, Keeper of the Grand Apotheosis

Jim B., Keeper of the Two Puppets that Gleefully Interrogate Michael Bacon, Keeper of the Thirteen Rhyming Spells of Kiesow

Rye Baerg, Keeper of the Mark of False Direction Eric Bahr, Keeper of the Burrow From Which It Comes Andrew Bailey, Keeper of the World Teeth

Vincent Baker, Keeper of the Sign of the Tree of Life Josie Baker, Keeper of the Mutinous Younglings

Chad Bale, Keeper of the Chimes of Misery

Noah Ban, Keeper of the Maze of Unending Pleasure BansheeGames, Keeper of the Lost Child's Breadcrumbs

Michael Barford, Keeper of the Eternal Chime

Marco Barreto Bittner, Keeper of the Leonine Child That Wails and Stings

James Barta, Keeper of the Dreary Island of St. Lomax the Unseen

Nick Bate, Keeper of the Most Delectable Wyrm Viscera Jacob Bates, Keeper of the Fleeting Blooms Joe Beason, Keeper of the True Name of Ashmedai Scott Beattie, Keeper of the Worm Bone Frescoes David Beaudoin, Keeper of the Clock's Fourth Hand Michael Beck Esperum, Keeper of the Recorded Grievances of the Thousand Heretics

Becky, Keeper of the Record of Where We Have Been Fred Bednarski, Keeper of the Secret of the Ethereal Sphinx Mathias Belger, Keeper of the Spectral Hounds Del Benjamin, Keeper of the Thunderstorm Chariot Nate Bob Benton, Keeper of the Fungoid Blessing Andy Berdan, Keeper of the Idle God and His Infinite Library Aljoscha Beyer, Keeper of the Orichalcum Engine Al Billings, Keeper of the Dun Spirit of Disobedience Sam Birnbaum, Keeper of the Last Light of St. Lannen the Pure Sarah Bolling, Keeper of the Last Lantern Before the Black Gate Boni, Keeper of the Thirteen Principles of Volmun Jason Boucher, Keeper of the Feathers of the Molting Godling Michael Bowman, Keeper of the Luck God's Last Hand Joe Boyd, Keeper of the Epilogue from Writings Beyond the Black Gate

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Brian, Keeper of the Autumnal Princedoms Logan Bright, Keeper of the Flourishing Spore

Finn Brightwell, Keeper of the Shrine of Melchior the Maggot

Darren Brockes, Keeper of the Agony Songs

Bromeliad, Keeper of Our Mother's Cool Breath, Bottled Bill Brown, Keeper of the Emerald Path

Jason Brown, Keeper of the Cardinal's <u>Confession</u>

Bryan, Keeper of the Festering Estuary

Stephanie Bryant, Keeper of the Vessel that Once Held the Silver Dragon's Eyes

Evan Buchholz, Keeper of the Infectious Mist Russ Brucks, Keeper of the Demon Idol that Spits Yellow Bile Michael Burdick, Keeper of the Darkest Dream Under the Mountain

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Len Chang, Keeper of Pagliacci, the Wicker Mannequin Who Does Not Sleep

Matthew Chappory, Keeper of the Ever-barren Barley Fields

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Parham Doustdar, Keeper of the Zombie Queen's Pheromones

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Mitchell Evans, Keeper of the Blackbird's Brides

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Fada Joe, Reeper of the Memory Circus

Colin Fahrion, Keeper of the Slaughtered Hearts

Per Falk, Keeper of the Unlit Effigy Luis Farebrother, Keeper of the Songs of Satyrn's Sounding FeITK, Keeper of the Urn that Holds the Ashes of the Red Poet's Heart

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Marcus Flores, Keeper of the Chromatic Gates

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Kevin Flynn, Keeper of the Vermin Chaplet

Justin Ford, Keeper of the Tilth Maven's Jaw Antler

Daniel Fowler, Keeper of the Unidentified Artifacts

Tom Fowler, Keeper of the Woman Who Witnessed the First Murder

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Francisco, Keeper of the Blood-Soaked Corridor Brian Frank, Keeper of the Reflecting Pool of Galaurang Michael Friese, Keeper of the Smoke Sylphs furst77, Keeper of the Invisible Candle

Tomer G, Keeper of the Squamous Beast Below

Hayley G, Keeper of the Selkie's Secret

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Charles Hainsworth, Keeper of the Song that Sleeps in the Shadows

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Bethany Harvey, Keeper of the Crying Mirrors

Andrew Hauge, Keeper of the Malefactor's Tender Heart

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Michael Heiligenstein, Keeper of the Child Who Repeats the Numbers Vee Hendro, Keeper of the Laments of the Awful Sea

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Jake Householder, Keeper of the Sky Tribunals Logan Howard, Keeper of the Broken Blade

Stephen Humphreys, Keeper of the Puppeteer's Shadow Ross Hunter, Keeper of the Serpent Sword of Master Iron-Wing Crane

Sid Icarus, Keeper of the Box Into Which We Dare Not Reach Insanodog, Keeper of the Porcelain Lantern Which Shall Never Be Lit

insert quest here, Keeper of the Silver Light of St. Lannen the Pure

James Isaac, Keeper of the Blood-Soaked Corridor Spencer Isdahl, Keeper of the Steel Blessing of Ares Zachary Isom, Keeper of the Nameless Queen's Sobriquet J.F., Keeper of Tolgath, Arm of the Emperor

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Scott Jenks, Keeper of the Gelid Offspring

Tim Jensen, Keeper of the Pilgrim's Forge K Jeremy, Keeper of the Bloody Road to Bellet Osc

Jeremy, Keeper of the Egg of the Immortal Serpent

jestr, Keeper of the Skyward Mockery

David Johnson, Keeper of the Dragon That Shines Like Moonlight On Us

Ian Johnson, Keeper of the Wanting Widows of Thon the Promiscuous

Jonathan, Keeper of Cold Glass Fragments from the Thorn Dragon's Spine

Jon Jones, Keeper of the Iridescent Ungulates

Josh, Keeper of the Lapis Mysteries

Justin, Keeper of the Nightmare Créche Neal Kaplan, Keeper of the Ceramic Moon Dials of the

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Kassidy, Keeper of the Flask of Sorrows

Katrina, Keeper of the Four Brides Married to Each Other And Themselves

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Kimi, Keeper of the Silver Lotus Dust

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Daniel Klein, Keeper of the Many-Jointed Mud Mummer

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Ryan Knott, Keeper of the Locks without Key

Patrick Knowles, Keeper of the Violation Hymns

Jonathan Korman, Keeper of the Bleak Lady's Last Candle Ilmari Korpi, Keeper of the Path of Cenduwain Rose-Whisperer

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Ben Kramer, Keeper of the Book of False Rituals

Mischa Krilov, Keeper of the Emerald Voice

Tamás Krisztin, Keeper of the Five Hundred Years Stolen Out of Time

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Taejas Kudva, Keeper of the Screaming Statuary Tim Kuehlhorn, Keeper of the Grand Radiance

Dion Kurczek, Keeper of the Automata Philosophica

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Ben L., Keeper of the Canoptic Guardians

Taylor LaBresh, Keeper of the Prismatic River

David LaFreniere, Keeper of the Six Questions

Wade Lahoda, Keeper of the Mountain Troll's Ever-Growing Hand

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Daniel Lewis, Keeper of the Unspeakable Fixation

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Rory MacLeod, Srorrim Ni Nees Eb Ylno Nac Hcihw Taht Fo Repeek

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Daniel Mejia-Onat, Keeper of the Wind God's Lungs Nery Mejicano, Keeper of the Magister's Chain

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Kristopher Miller, Keeper of the Chain That Bound Desmond the Soul-Shattered

Luke Miller, Keeper of the Fruit from the Tree of Luck Dustin K. Miller, Keeper of the Cult of Hyaenas

Cameron M. Miller, Keeper of the Nectar Which Shall Never Touch Our Lips

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AJ Nichols, Keeper of the GIF that Gets More Sinister With Each Loop

Jessica Niles, Keeper of the Horn that Echoes the Cries of the World

Robert Nolan, Keeper of the Furtive Manikin Adam Nordin, Keeper of the Vault of Atrocities Candida Norwood, Keeper of the Everlasting Wound nurdertim, Keeper of the Mechanical Mastermind of Havena Nick O'Brien, Keeper of the Libidinal Journals of the Lust-Sages of Planet Zroth

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Matthew Plank, Keeper of the Final, Cinnamon-Weakened Thought

Tun Kai Poh, Keeper of the Sacred Bees and the Honey of Salvation

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