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GM'S MISCELLANY
THE THINGONOMICON II



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THE THINGONOMICON II

Are you a busy GM? Does session prep take too long? Do you never have time to work on the cool little details that can bring your session to life? Well fear not! That's where the 20 Things line comes in. This short, focused compilation gives you, the time-crunched GM, the tools to effortlessly add verisimilitude and detail to your adventure. Use the material herein either before or during play and bask in your players' adulation.

If your campaign features abnormal lesser undead, alchemist's laboratories, archives and libraries, bandits and brigands, besieged castles, black dragon lairs, blue dragon lairs, fairs and festivals, fanes of evil, farming villages, fecund jungles, ghostly hauntings, green dragon lairs, items most wondrous, lich's lairs, local landmarks, minions of evil, noisome marshes, orc villages, red dragon lairs, ruined castles, ruined cities, ruined monasteries, ruined wizard's towers, shadowed borderlands, smugglers' villages, snow and ice, sunken ships, torture chambers, travellers' inns, urban chases, vampire's castles, white dragon lairs, windswept moors and wrecked ships (and whose doesn't?) *The Thingonomicon II* is for you!

CREDITS

Design: John Adams, Creighton Broadhurst, Rikh Hart, Steve Hood, Mike Welham and Bart Wynants

Development: Creighton Broadhurst

Art: Nicole Cardiff, Paul Daly, Larry Elmore, Rick Hershey, William McAusland, Matt Morrow, Dave Peterson, Claudio Pozas, Dean Spencer and Maciej Zagorski (The Forge Studios). Some artwork copyright William McAusland, used with permission. Publisher's Choice Quality Stock Art © Rick Hershey/Fat Goblin Games. Some artwork copyright Paul Daly, used with permission. Some artwork by Claudio Pozas, copyright Expeditionary Retreat Press, used with permission.

Cartography: Dyson Logos

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USING THIS BOOK

You can use these system neutral tables either during session prep or "on the fly" during the actual session. Roll on the desired table and describe the result. Remember:

- Some players may assume because you describe something it is important. This may slow down the party's progress through the adventure. This isn't necessarily a bad thing.
- Modify any result so it fit with your game.
- Ignore or re-roll inappropriate results.
- Have fun!

To contact us, email gatekeeper@ragingswan.com

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Dedicated to my friend, Rob Wills, who has gone on his last adventure.



Welcome to the second *Thingonomicon*. You hold in your hands—or gaze at—a book jammed full of the cool little details that bring an adventure or campaign to life. Sadly, these are often exactly the kind of detail we—as busy GMs—don't have time to actually design and prepare. In mechanic-heavy games, stat blocks, encounter balance and adding just the right amount of treasure get in the way of us actually breathing life into our game worlds. Sometimes, this kind of thing is exceptionally hard to come up with in the heat of the moment.

That what *The Thingonomicon II* is for. It takes the pressure off you. Use it before or during the session to take what you need, and leave the rest. I love that sentiment. As a GM, you know what works best for you and your players. With a book this large, there are going to be some things you don't like (and hopefully some things you love!) Use, change or ignore any entry, as you see fit. Rumours of a large, incorporeal black swan with death-dealing powers stalking those who misuse our books are completely unfounded.

PATREON

You might be aware Raging Swan Press is on Patreon. We signed up at the start of April 2015, and it's going rather marvellously. The thrust of our Patreon campaign is to be able to afford better rates of pay for our freelance game designers. As I'm sure you know, the economics of 3PP are notoriously tight, but Patreon gives us at Raging Swan Press a way to increase our freelancer rates. At time of writing, we've already massively increased our word rate to 11 cents a word, which gives me a warm, fuzzy feeling. We want to pay more, but to do that we need your help! If you sign up, you get our supplements earlier than normal and cheaper than normal. Even better, you can pledge what you want and cancel when you want. If you are interested in supporting us, check out patreon.com/ragingswanpress or head over to patreon.com and search for Raging Swan!

THANK YOU!

I hope you enjoy this compilation. More importantly I hope you find it useful and that the descriptions herein enhance your campaign (and make your "job" easier). I also hope your players appreciate the extra effort you've made to make their game more awesome and immersive.

If you've got any comments or questions about Raging Swan Press, I'd love to hear from you. You can contact me at creighton@ragingswan.com.

Torquay
July, 2021

MONSTROUS LAIRS

If you enjoy the 20 Things line you'll also enjoy the Monstrous Lair line. Each two-page, hyper-detailed instalment focuses on one type of monster's lair and presents seven tables you can use in session to add depth and flavour to your campaign. The line comprises (and is also available in compilation format):

- Monstrous Lair #1: Owlbear Den
- Monstrous Lair #2: Troll Cave
- Monstrous Lair #3: Ogre's Cave
- Monstrous Lair #4: Goblin Raiding Camp
- Monstrous Lair #5: Harpy's Nest
- Monstrous Lair #6: Minotaur's Den
- Monstrous Lair #7: Giant Spider's Web
- Monstrous Lair #8: Ghoul Nest
- Monstrous Lair #9: Wights' Barrow
- Monstrous Lair #10: Mummy's Crypt
- Monstrous Lair #11: Dark Creeper Village
- Monstrous Lair #12: Medusa Lair
- Monstrous Lair #13: Aboleth's Sunken Cavern
- Monstrous Lair #14: Lizardfolk Village
- Monstrous Lair #15: Bandit Camp
- Monstrous Lair #16: Thieves' Hideout
- Monstrous Lair #17: Witch's Hovel
- Monstrous Lair #18: Bugbears' Lair
- Monstrous Lair #19: Gnolls' Camp
- Monstrous Lair #20: Kobold Warren
- Monstrous Lair #21: Pirates' Cove
- Monstrous Lair #22: Sahuagins' Sunken Cave
- Monstrous Lair #23: Troglodytes' Warren
- Monstrous Lair #24: Roper's Cave
- Monstrous Lair #25: Scrag's Sunken Cave
- Monstrous Lair #26: Sphinx's Cave
- Monstrous Lair #27: Cultists' Hidden Fane
- Monstrous Lair #28: Smugglers' Hidden Den
- Monstrous Lair #29: Vampire's Crypt
- Monstrous Lair #30: Assassins' Hideout
- Monstrous Lair #31: Wyvern's Nest
- Monstrous Lair #32: Sea Hag's Grotto
- Monstrous Lair #33: Dryad's Glade
- Monstrous Lair #34: Green Hag's Swamp
- Monstrous Lair #35: Ghost Haunted House
- Monstrous Lair #36: Fire Giants' Hall
- Monstrous Lair #37: Hill Giants' Steading
- Monstrous Lair #38: Frost Giants' Glacial Rift
- Monstrous Lair #39: Otyugh's Sewer
- Monstrous Lair #40: Drow Outpost
- Monstrous Lair #41: Duergar Outpost
- Monstrous Lair #42: Derro Outpost
- Monstrous Lair #43: Wolves' Den
- Monstrous Lair #44: Chimera's Den
- Monstrous Lair #45: Hydra's Den
- Monstrous Lair #46: Basilisk's Den



CONTENTS

THE THINGONOMICON II 1

Credits	1
Using this Book	1
Foreword	2
Monstrous Lairs	3

ABNORMAL LOW-LEVEL UNDEAD 9

1: 1,000 Abnormal Ghouls or Ghosts	10
Physical Description	10
Battle Tactics	10
Treasure	10
2: 1,000 Abnormal Mummies	11
Physical Description	11
Battle Tactics	11
Treasure	11
3: 1,000 Abnormal Skeletons	12
Physical Description	12
Battle Tactics	12
Treasure	12
4: 1,000 Abnormal Wights	13
Physical Description	13
Battle Tactics	13
Treasure	13
5: 1,000 Abnormal Zombies	14
Physical Description	14
Battle Tactics	14
Treasure	14

ALCHEMIST'S LABORATORY 15

1: Alchemists and their Assistants	16
1: Erfanna Nackle	16
2: Gillon Duerral	16
3: Jusso Ano	16
4: Sipri Miemo	16
5: Vilppu Otra	17
6: Vilutar Lempo	17
2: 20 Things to See in a Laboratory	18
3: 20 Alchemical Mishaps	19
4: Complications & Opportunities	20

ARCHIVES & LIBRARIES 21

1: Books in the Common Collection	22
History Books	22
Religious Books	22
General Interest Books	22
2: Books in the Special Collection	23
3: Events Among the Stacks	24
4: Folk Among the Stacks	25
1: Kuura Puukko	25
2: Eufrosiina Torio	25
3: Brusi Talvikki	25
4: Auku Tapio	25
5: Inkeri Vaito	25
5: Things Among the Stacks	26

BANDITS & BRIGANDS 27

1: Bandits & Brigands	28
1: Eetu Ilma	28
2: Kosti Ehtaro	28
3: Hedvig Kulta	28
4: Pekko Miemo	28
5: Jyrki Susi	28
6: Antti Väinö	28
7: Mielikki Uro	29
8: Venla Koira	29
2: Camp Dressing	30
3: Bandit Loot	31
Looting the Body	31
4: Complications, Hooks & Opportunities	32

BESIEGED CASTLE 33

1: Minor Events	34
Daytime Events	34
Night-Time Events	34
2: Attacks	36
Defences and Counterattacks	36
3: Challenges & Complications	38
Dwindling Supplies	38
Low Morale	38

DRAGON'S LAIR: BLACK DRAGON 39

1: Black Dragon Lair Features	40
Dragon Dressing: Female Dragon Names	40
Dragon Dressing: Male Dragon Names	40
2: Black Dragon Lair Dressing	41
Dragon Dressing: Distinguishing Marks	41
3: Black Dragon Lair Minor Sights, Sounds & Events	42
Dragon Dressing: What's the Dragon Doing?	42
4: Black Dragon Treasures & Trinkets	43
Dragon Dressing: Worn Trinkets	43
5: Black Dragon Hoard Dressing	44

DRAGON'S LAIR: BLUE DRAGON 45

1: Blue Dragon Lair Features	46
Dragon Dressing: Female Dragon Names	46
Dragon Dressing: Male Dragon Names	46
2: Blue Dragon Lair Dressing	47
Dragon Dressing: Distinguishing Marks	47
3: Minor Sights, Sounds & Events	48
Dragon Dressing: What's the Dragon Doing?	48
4: Blue Dragon Hoard Treasures & Trinkets	49
Dragon Dressing: Worn Trinkets	49
5: Blue Dragon Hoard Dressing	50

DRAGON'S LAIR: GREEN DRAGON 51

1: Green Dragon Lair Features	52
Dragon Dressing: Female Dragon Names	52
Dragon Dressing: Male Dragon Names	52
2: Green Dragon Lair Dressing	53
Dragon Dressing: Distinguishing Marks	53
3: Green Dragon Lair Minor Sights, Sounds & Events	54
Dragon Dressing: What's the Dragon Doing?	54

4: Green Dragon Treasures & Trinkets.....	55
Dragon Dressing: Worn Trinkets	55
5: Green Dragon Hoard Dressing.....	56
DRAGON’S LAIR: RED DRAGON	57
1: Red Dragon Lair Features.....	58
Dragon Dressing: Female Dragon Names	58
Dragon Dressing: Male Dragon Names	58
2: Red Dragon Lair Dressing	59
Dragon Dressing: Distinguishing Marks.....	59
3: Red Dragon Lair Minor Sights, Sounds & Events.....	60
Dragon Dressing: What’s the Dragon Doing?	60
4: Red Dragon Treasures & Trinkets.....	61
Dragon Dressing: Worn Trinkets	61
5: Red Dragon Hoard Dressing.....	62
DRAGON’S LAIR: WHITE DRAGON	63
1: White Dragon Lair Features.....	64
Dragon Dressing: Female Dragon Names	64
Dragon Dressing: Male Dragon Names	64
2: White Dragon Lair Dressing.....	65
Dragon Dressing: Distinguishing Marks.....	65
3: White Dragon Lair Minor Sights, Sounds & Events	66
Dragon Dressing: What’s the Dragon Doing?	66
4: White Dragon Hoard Treasures & Trinkets	67
Dragon Dressing: Worn Trinkets	67
5: White Dragon Hoard Dressing	68
FAIRS & FESTIVALS	69
1: 10 Fairs & Festivals	70
2: 20 Minor Events	71
3: 8 Stalls & Attractions.....	72
1: Kreetä’ Masks.....	72
2: Esoteric Lodge of All Knowledge	72
3: Try Your Luck	72
4: The Square	72
5: Lauri’s Cornucopia of Wonder.....	72
6: Blue Boar Tavern	72
7: Tiera’s Wandering Players.....	73
8: Kytanian’s Performing Bears	73
4: Hooks, Complications & Opportunities.....	74
FANE OF EVIL	75
1: Major Fane Features.....	76
2: Minor Shrine Dressing	77
General Shrine Decorations.....	77
3: The Altar.....	78
4: Altar Dressing.....	79
5: Clergy & Prisoners	80
1: Elina Itkonen (Priestess).....	80
2: Lilith Girsu (Priestess).....	80
3: Makoa Der (Priest).....	80
4: Satu Markku (Prisoner).....	80
5: Solalith Wilmatyn (Prisoner).....	80
6: Varma Eronen (Prisoner).....	80
FARMING VILLAGE	81
1: Village Sights & Sounds: Daytime	82

2: Village Sights & Sounds: Nighttime	83
3: Villagers	84
4: Travellers.....	85
5: Village Dressing	86
FECUND JUNGLE	87
1: Camping & Campsites.....	88
2: Local Landmarks.....	89
3: Minor Daytime Events.....	90
4: Minor Night-time Events.....	90
5: Wilderness Dressing	91
6: Uneventful Travel	92
GHOSTLY HAUNTINGS	93
1: Ghostly Adventurers	94
Aadam Toivas, the Last Guardian	94
Antero Joutsu.....	94
Eeva Seppo, the Glenmother.....	94
Martta Kari	95
2: Ghostly Villains.....	96
Feljin Toppledepple, Devourer of Gold	96
Hannu Laine	96
Hurr Dag, Terror in the Dark.....	96
Tommo Hirvi.....	97
Vilutar Tornia	97
ITEMS MOST WONDROUS	99
1: Wondrous Attire	100
2: Wondrous Rings	101
3: Wondrous Rods, Staves & Wands	102
Special Note.....	102
4: Wondrous Swords.....	103
Scabbards	103
Special Note.....	103
5: Wondrous Weapons	104
ITEMS MOST WONDROUS II	105
1: Customising Wondrous items	106
12 Quirks for a Wondrous Weapon	106
12 Minor Wondrous Item Boons	107
12 Minor Wondrous Item Drawbacks	107
2: 12 Wondrous Daggers	108
3: 12 Wondrous Keys	108
4: 12 Wondrous Longswords.....	109
5: 12 Wondrous Maces	109
6: 12 Wondrous Rings.....	110
7: 12 Wondrous Scroll Cases	110
8: 12 Wondrous Staves	111
9: 12 Wondrous Unholy Symbols	111
10: 12 Wondrous Wands	112
LICH’S LAIR	113
1: Outside the Lair	114
Whispers & Rumours	114
2: Lich Lair Trinkets	115
Horrible Spell Components	115
3: Lich Lair Dressing	116
Strange Smells & Sounds	117

Strange Sensations & Events	117
4: Lich's Phylacteries.....	118
LOCAL LANDMARKS	119
1: Beaches & Bays.....	120
2: Hills & Highlands	121
3: Houses & Homes	122
4: Ruins & Remnants.....	123
5: Wildlife & Woods.....	124
ORC VILLAGE	125
1: Orc Village Sights & Sounds	126
Unaware of Intruders	126
Aware of Intruders.....	126
2: Orc Village Dressing	127
Inside an Orc Hut.....	127
3: Notable Orcs.....	128
Warriors, Champions & Chiefs	128
Other Rank & File	128
Shaman	128
Children.....	129
4: Orcish Treasures & Trinkets	130
MINIONS OF EVIL	131
1: Assassins & Killers	132
Knut Joutsimies	132
Matilda Asikka.....	132
Tiina Unaja.....	132
2: Clerics & Priests	133
Aatso Vaania	133
Charlotta Asikka.....	133
Elina Keira.....	133
Eska Tapo	133
Kreetta Tapatora	133
3: Fighters & Warriors	134
Aleksi Unti	134
Hilda Salme	134
Kari Rahikka.....	134
Lady Dorothea Otra	134
Pekoe Talvekki.....	134
4: Sorcerers & Wizards	135
Heta Talvikki	135
Kalle Lemminkäinen.....	135
Lyyli Vess.....	135
5: Thieves & Spies.....	136
Brusi Kukurtaja	136
Jyrki Venemies	136
Nikoteemus Repo.....	136
Sikke Arijoutsi	136
Venla Jutikka	136
NOISOME MARSH	137
1: Camping & Campsites.....	138
2: Local Landmarks.....	139
3: Minor Daytime Events.....	140
4: Minor Nighttime Events.....	140
5: Wilderness Dressing	141
6: Uneventful Travel.....	142

RUINED CASTLE	143
1: Outside the Ruined Castle	144
2: Outside in the Ruined Castle	145
Minor Events	145
3: Inside the Ruined Castle.....	146
Minor Events	147
Discarded Gear	147
4: Under the Ruined Castle	148
Minor Events	148
Lost Trinkets & Treasures	148
RUINED CITY	149
1: Evidence of Prior Expeditions.....	150
2: Lost Treasures & Trinkets	151
3: Minor Events	152
4: Ruin Dressing.....	153
Decoration Subjects.....	153
5: Major Ruin Features	154
RUINED MONASTERY	155
1: Outside the Monastery.....	156
Generic Dressings	156
The Outer Wall.....	156
Gardens	156
Graveyard.....	156
2: Inside the Monastery	157
Generic Dressings.....	157
Place of Worship	157
Personal Chambers.....	157
Public Areas.....	157
3: Under the Monastery.....	158
Generic Dressings.....	158
Cellars & Storage.....	158
Cells & Oubliettes	158
Crypts.....	158
4: Minor Events	159
5: Treasures, Trinkets & Trash.....	160
Treasures	160
Trinkets.....	160
Trash.....	160
RUINED WIZARD'S TOWER	161
1: Outside the Tower	162
2: Inside the Tower	163
3: Lingering Spell Effects	164
4: Strange Sights & Sounds.....	165
5: Lost Treasures	166
SHADOWED BORDERLAND	167
1: Borderland Dressings	168
2: Borderland Landmarks.....	169
3: Borderland Legends	170
4: Strange Borderland Events	171
5: Strange Borderland Folk	172
SMUGGLERS' VILLAGE	173
1: On the Streets.....	174
Daytime	174

Nighttime	174
2: In the Tavern.....	175
Daytime	175
Nighttime	175
Whispers & Rumours in the Taproom	175
3: At the Harbour	176
Daytime	176
Nighttime	176
4: Folk.....	177
Kustaava Montaja	177
Aatu Kostia	177
Iisak Asikka	177
Tahlys Azarian	177
5: Illicit Cargo	178
SNOW & ICE	179
1: Camping & Campsites.....	180
2: Local Landmarks.....	181
3: Minor Daytime Events.....	182
4: Minor Nighttime Events.....	182
5: Wilderness Dressing	183
6: Uneventful Travel.....	184
SUNKEN SHIP	185
1: 20 Things Around the Wreck	186
2: 20 Major Wreck Features.....	187
3: 20 Minor Wreck Features	188
4: 20 Pieces of Treasure	189
5: 2 Ghostly Hauntings.....	190
Mielikki Toivas.....	190
Uoti Kuningas.....	190
TORTURE CHAMBERS	191
1: Notable Torture Chamber Features	192
Torture Chamber Dressings.....	192
2: Notable Instruments of Torture	193
Lesser Instruments of Torture	193
3: Torturers.....	194
1: Baggi	194
2: Barkal.....	194
3: Kustaa Ampuja	194
4: Olavi Aikio.....	194
4: Major Prison Cell Features.....	195
Prison Cell Dressing	195
5: Prisoners	196
1: Antero Kultamies.....	196
2: Nak.....	196
3: Pieti Meurakas	196
4: Rasal Turle	196
TRAVELLERS' INN	197
1: Fellow Travellers	198
2: Locals & Staff.....	199
3: Taproom Dressing	200
4: Sights, Sounds & Events	201
Brawl Triggers	201
5: Bedchamber Dressing.....	202
Things Left by the Previous Guest	202

URBAN CHASES	203
1: Alleyway Chase.....	204
Daytime Events.....	204
Nighttime Events	204
Obstacles	204
2: Rooftop Chase	205
Daytime Events.....	205
Nighttime Events	205
Obstacles	205
3: Sewer Chase	206
Events	206
Obstacles	206
4: Street Chase.....	207
Daytime Events.....	207
Nighttime Events	207
Obstacles	207
5: Opportunities & Complications.....	208
VAMPIRE'S CASTLE	209
1: Outside the Vampire's Castle.....	210
2: Inside the Vampire's Castle	211
Presentable Locations.....	211
Gore-Splattered Locations	211
3: The Vampire's Servants.....	212
1: Ariquis Garothyn	212
2: Caladal Nackle	212
3: Henk	212
4: The Vampire's "Guests".....	213
1: Hannu Eskola	213
2: Mikko Leino	213
3: Sonja Keto.....	213
5: Treasures, Trinkets & Trash.....	214
Treasures	214
Trinkets.....	214
Trash.....	214
WINDSWEEP MOOR	215
1: Camping & Campsites.....	216
2: Local Landmarks.....	217
3: Minor Daytime Events.....	218
4: Minor Nighttime Events.....	218
5: Wilderness Dressing	219
6: Uneventful Travel.....	220
WRECKED SHIP	221
1: On Deck.....	222
2: Minor Events	223
3: Below Decks: Cabins	224
Things to Find	224
4: Below Decks: Communal Areas	225
Things to Find	225
5: In the Hold.....	226
OGL V1.0A	227



ABNORMAL LOW-LEVEL UNDEAD

I: 1,000 ABNORMAL GHOULS OR GHASTS

One of the most commonly encountered undead, ghouls—and their more powerful brethren, ghasts—are rightly feared by adventurers for their paralyzing touch and disease-ridden fangs.

PHYSICAL DESCRIPTION

A standard ghoul appears thusly:

This hairless, gaunt humanoid has pallid skin, long claw-like nails and red eyes that burn with an unholy light. Its long tongue lolls from a mouth crammed with horribly elongated, pointed teeth.

To this basic description, apply one of the entries below:

1. This foul beast wears blood-spattered once-fine clothes.
2. One of the creature's ears is missing—all that remains is a livid red scar.
3. More emaciated than its fellows, the claws on this creature's left hand are broken.
4. With but one eye, this ghoul looks almost comical; however, its remaining eye blazes with hate and hunger.
5. Tufts of blond hair cling to the creature's scalp.
6. Dried blood coats the creature's chin and chest.
7. Still wearing torn and bloody clothes, this creature only has one boot; its other foot is little more than a stump—its toes seemingly gnawed away.
8. The creature clutches the shard of a sword in its right hand and licks the weapon's splintered blade as it stalks forward.
9. This creature's neck is laid open—the white glimmer of its spine is visible behind its writhing muscles and pallid skin.
10. Bizarrely elongated ears—perhaps reminiscent of an elf's—grow from this horrid creature's head.

BATTLE TACTICS

In battle, some ghouls fight differently to their brethren:

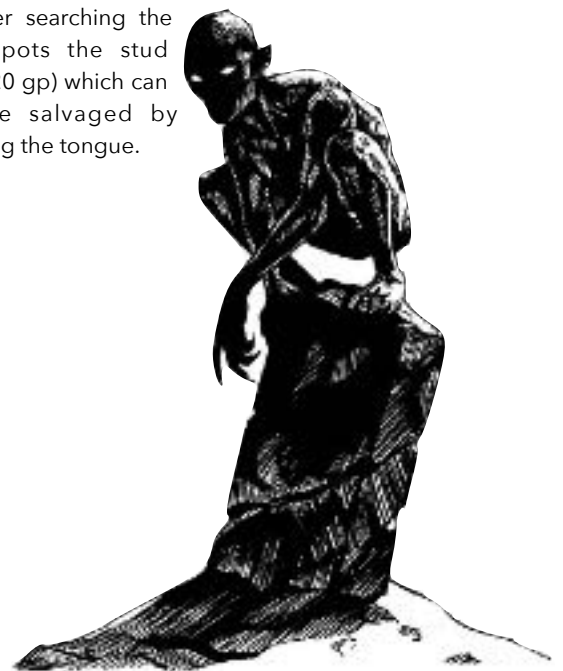
1. This starving ghoul immediately feasts on any slain combatant—even one of its own—and only resumes fighting if attacked.
2. The ghoul stays low and goes for its opponent's legs, in an attempt to trip its target.
3. The ghoul screeches as it rushes into combat and loudly howls every time it injures its prey.
4. As it stalks forward, this ghoul licks dried blood from its chin with its elongated, blackened tongue.
5. Clutching two skulls, which it uses as improved missile weapons, the ghoul skirts combat in an attempt to get at the party's (soft-skinned and vulnerable) spellcasters.
6. This ghoul unhesitatingly attacks the nearest opponent.
7. This ghoul is ravenous. If it downs an opponent, it immediately drags it away to feast in private.
8. Stronger than its fellow, this ghoul grapples and pins its opponent so its allies may feast on living prey.
9. This ghoul has a dim recollection of its previous life. If it finds a discarded weapon on the battlefield, it uses it in battle.

10. This ghoul is a rarity of its kind. It is a coward and flees if the battle seems lost. If captured, it is very talkative if it seems cooperation may save its "life".

TREASURE

Sometimes, ghouls yet have some small trinket or treasure about their person. Roll on the list below, if you determine the creature has a small item of personal treasure:

1. The ghoul wears a silver earring (worth 5 gp); its twin is missing—long since torn from the creature's ear.
2. Three small bronze rings set with coloured glass—nothing more than costume jewellery—adorn the ghoul's left hand. Each ring is worth 1 sp.
3. The creature wears a belt from which hangs a bloodstained pouch; within perceptive characters find 3 gp.
4. The creature was once a thief. Its worn boots contain a hidden compartment in each heel; each contains a single platinum coin (but only perceptive characters find this hidden treasure).
5. In life, this poor unfortunate had a penchant for piercings and wore four small silver bars (each worth 1 gp) in each ear.
6. The ghoul wears the remnants of a once fine shirt; silver thread (worth 5 gp) decorates the collar and cuffs.
7. Incongruously, in life this poor fellow had three false gold teeth. If they are extracted—a foul, dangerous task during which the character could contract ghoul fever—they are worth 3 gp (assuming the characters don't confess to where they got the tainted precious metal).
8. The ghoul wears thick, torn trousers. It has a hidden fine silver dagger (worth 90 gp) strapped to its left shin.
9. The creature wears a single gold ring set with a tiny black stone (an onyx) on a broken, swollen finger. The ring (worth 50 gp) can only be removed by cutting off the finger.
10. This creature has a stud piercing its overly-long, blackened tongue. Only a perceptive character searching the body spots the stud (worth 20 gp) which can only be salvaged by removing the tongue.



2: 1,000 ABNORMAL MUMMIES

Undead creatures raised to guard the ancient tombs of the honoured dead, mummies are ever-vigilant for interlopers into their domain of death and dust. Created through a lengthy embalming process mummies have all their vital organs removed and replaced with sacred herbs, flowers and the like. Thus, they resist time's remorseless onslaught well.

PHYSICAL DESCRIPTION

A standard mummy appears thusly:

Wrapped in strips of mouldering linen this humanoid creature shuffles slowly forward.

To this basic description, apply one of the entries below:

1. The creature's eyes—one red and one blue—glimmer balefully.
2. Eldritch symbols cover the wrappings around the creature's head—giving the impression of tattoos.
3. The wrappings around the creature's left leg are loose, and unravel as the battle rages.
4. The creature's blackened wrappings are ragged and—in a few places—scorched.
5. Dried blood covers the creature's hands—as if it has bludgeoned more than one foe to death.
6. The heavy, cloying miasma of death radiates from the creature. (Investigation reveals, the mummy's body is rotting from the inside out).
7. The creature's eyes have been gouged out and it is blind; it has excellent hearing, however, and also sniffs the air like a hunting hound searching for prey.
8. Large and hulking, the creature lumbers about with no semblance of stealth.
9. The creature's head lolls unnaturally on a broken neck.
10. The creature wears the ornate funeral mask of a priest.

BATTLE TACTICS

In battle, some mummies fight differently to their brethren:

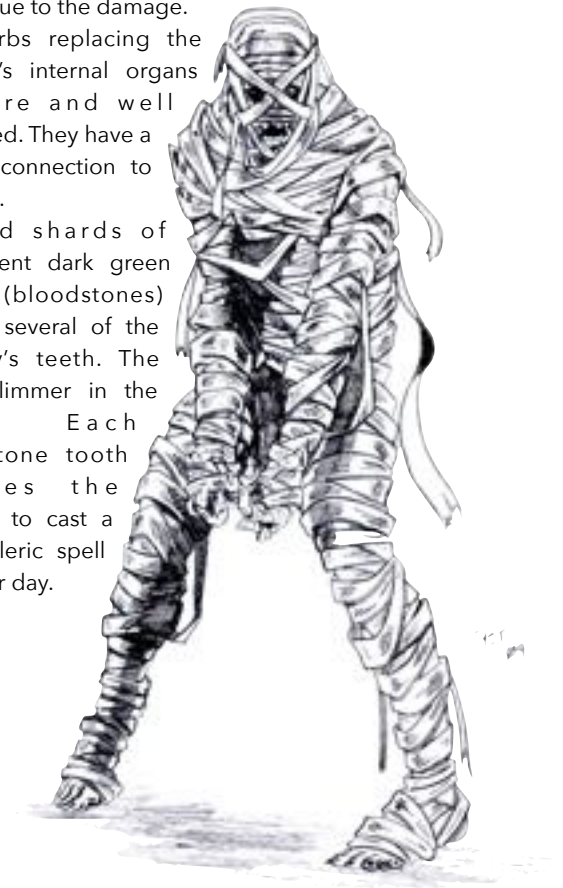
1. This mummy mournfully moans and groans as it enters combat. It bellows in anger, when damaged.
2. Driven mad by its mummification, this mummy cackles and capers in combat—sometimes wasting actions to do so.
3. Carrying an ornamental falchion into battle, this mummy hews mightily with the blade until reduced to half hps (at which point, it reverts to its natural attacks).
4. Every time it strikes a foe, the mummy lets out a deep, malevolent laugh.
5. If the mummy knocks a foe unconscious, it spends several rounds battering its helpless enemy to death.
6. Terrified by fire, the mummy cowers away from even the smallest flame.
7. The mummy was a tomb robber; it sneaks about trying to attack with surprise (preferably from behind or a flank).

8. The mummy hates followers of good gods, and attacks folk bearing such symbols before all other targets.
9. The mummy grapples its opponents, before beating them to death with its powerful fists.
10. Abnormally resistant to fire, flames do not scare this mummy.

TREASURE

Sometimes, mummies yet have some small trinket or treasure about their person. Roll on the list below, if you determine the creature has a small item of personal treasure:

1. A gold bangle worth 50 gp encircles the mummy's left leg.
2. One strip of the mummy's wrappings radiates faint magic. It is a *scroll of bless*.
3. A +1 *arrow* fletched with silver feathers is lodged in a fold in the mummy's wrappings.
4. The creature yet wears ancient tarnished silver earrings of a style not wrought for centuries. They are worth 100 gp, but are blasphemous things.
5. The mummy wears the unholy symbol of an evil god of death. Studded with small glittering blood-red rubies the thing is beautiful and terrible. It is worth 350 gp.
6. The mummy's festering burial wrappings are stitched with silver wire. Removed and cleaned, the wire is worth 75 gp.
7. Ornate jade jars (worth 100 gp) hold the mummy's shrivelled internal organs.
8. The mummy wears an ornate silver pendant adorned with a (now defaced) rising sun symbol. The pendant is only worth 50 gp, due to the damage.
9. The herbs replacing the mummy's internal organs are rare and well preserved. They have a special connection to undeath.
10. Jagged shards of transparent dark green stones (bloodstones) replace several of the mummy's teeth. The teeth glimmer in the light. Each bloodstone tooth enables the mummy to cast a minor cleric spell once per day.



3: 1,000 ABNORMAL SKELETONS

Animated by a foul necromancer's unholy spells, skeletons are implacable, low-level foes. Packs of unfeeling, mindless skeletons can destroy even large groups of adventurers.

PHYSICAL DESCRIPTION

A standard skeleton appears thusly:

This animate skeleton staggers toward you, its bony, claw-like fingers reaching for your throat.

To this basic description, apply one of the entries below:

1. Scraps of hair grow from patches of decomposing flesh yet clinging to the skeleton's skull.
2. Several bones are missing from the creature's rib cage.
3. The entire left side of the skeleton's skull is crushed and broken—no doubt the result of a massively heavy blow.
4. Dirty, torn rags cling to the skeleton's frame. Covered in matted dirt and dried blood they reek of death and the grave.
5. Ending in a jagged stump, the skeleton's right arm is missing below the elbow.
6. Incongruously, this skeleton's skull—minus its jaw—is wedged inside the creature's ribcage.
7. Clad in faded but serviceable clothes this skeleton seems more recent animated than its brethren. Its bones are clean—perhaps even polished—and lumps of specially shaped ebon coal fill its eye sockets.
8. One of the skeleton's legs is horribly smashed; the lower leg hangs from the undead's kneecap.
9. This skeleton's bones are stained a mottled black. (The skeleton was immersed in oil long ago, which impregnated the bones; it burns easily—and brightly!)
10. This tall skeleton's body is tightly wrapped in strips of mouldering cloth; however, its skull has not been so wrapped. To the uninitiated, the skeleton could appear to be a mummy.

BATTLE TACTICS

In battle, some skeletons fight differently to their brethren:

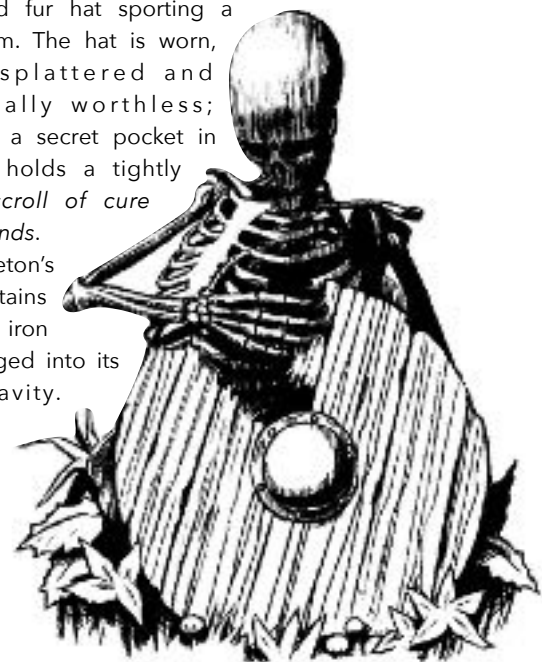
1. With one missing leg, this skeleton literally hops into battle; reduce its speed by half.
2. This undead is faster than its companions; increase its speed by half.
3. Every time, the skeleton lands a successful hit, a few small bones fall away from its body.
4. This skeleton walks particularly loudly and the click click of its bony feet are audible from a goodly distance.
5. After it first misses in melee, the skeleton drops its weapon and reaches toward its foes with claw-like fingers.
6. Every time it strikes a foe in battle, the skeleton throws back its head in silent exultation.
7. The skeleton has a large, blood-spattered wooden shield—which it uses to beat its foes to death—strapped to its arm.

8. With no legs, this badly damaged skeleton crawls into battle. It doesn't use a weapon, instead trying to rip its target's feet and lower legs to shreds.
9. This skeleton beats its enemies to death with a mouldy arm ripped from a previous victim's corpse.
10. A glimmer of sentience remains to this skeleton. A thief in life, it dimly remembers the worth of striking from behind and manoeuvres accordingly.

TREASURE

Sometimes, skeletons yet have some small trinket or treasure about their person. Roll on the list below, if you determine the creature has a small item of personal treasure:

1. The skeleton wears a worn and stained broad leather belt which holds up the remains of a ragged pair of trousers. The belt has a secret compartment, which holds 3 platinum coins. (Only perceptive characters find the coins).
2. This skeleton has gold fillings in its teeth; extracting the gold yields 1 gp worth of scrap metal.
3. The hilt of the skeleton's weapon has a small black gem (an onyx worth 15 gp) in its handle.
4. The skeleton wears a leather necklace around its neck. The beaten copper and bronze locket hanging from the necklace is hopelessly wrapped around the skeleton's rib bones.
5. Worn gold coins are wedged into the skeleton's eye sockets.
6. Eldritch symbols are etched into one of the skeleton's leg bones. The fell writings are a curse on the living, and are worth 2 gp to a collector of such macabre things.
7. A silver-tipped arrow is wedged in the skeleton's ribcage.
8. The skeleton wears a small silver ring on its left-hand little finger. The ring has the stylised image of a spread fisherman's net. The ring is worth 2 gp, but might belong to a well-to-do local family (and therefore may be worth more to them).
9. Bizarrely, this skeleton wears a ludicrously over-sized fur hat sporting a wide brim. The hat is worn, blood-splattered and essentially worthless; however, a secret pocket in the hat holds a tightly folded *scroll of cure light wounds*.
10. This skeleton's skull contains a largish iron key wedged into its brain cavity. The key unlocks a nearby door.



4: 1,000 ABNORMAL WIGHTS

Returned to unlife by their own malevolence or perhaps a horrific, violent death wights are easily recognisable to those who knew them in life. Their deadly touch saps living creatures' life force.

PHYSICAL DESCRIPTION

A standard wight appears thusly:

Rotting and putrid flesh hangs from this walking corpse. Its eyes glow with baleful red light.

To this basic description, apply one of the entries below:

1. One of the creature's arms has lost all its flesh; nothing but gleaming white bone remains.
2. Still clad in ripped and torn furs, this creature had its throat ripped out before it died.
3. The creature's face is horribly decomposed; muscles and sinew can easily be made out through the ruin of its cheeks.
4. The back of this creature's skull is caved in; a putrid mass of dark grey brain is clearly visible.
5. The creature's throat is horribly blackened and desiccated.
6. Long claw marks run up the creature's legs. The rotting flesh around the wounds is mottled with sullen red splotches.
7. The creature has suffered a vicious head wound; one of its eyes hangs from its socket and jiggles disconcertingly when the creature moves.
8. This creature's face is locked into a horrible grimace of fear and revulsion.
9. As it advances, this creature begins to weep thick, oozing dark-red tears.
10. This creature's back is a mass of claw and bite marks. The wounds are so deep, its gleaming white ribs are visible.

BATTLE TACTICS

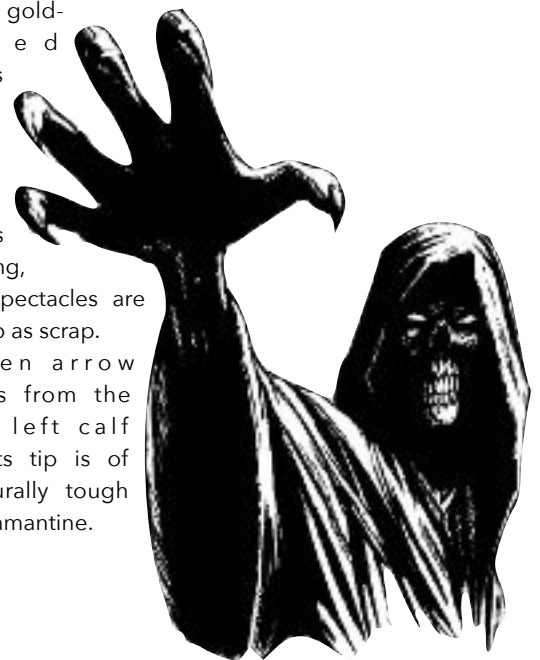
In battle, some wights fight differently to their brethren:

1. This wight tries to sneak round the back, and prefers to fight weak, unarmored opponents.
2. This wight clutches a spear, and hurls it before charging.
3. Before it charges, the creature screams at the top of its lungs.
4. Hungry for flesh, but cautious, this wight fights defensively unless it believes its foe is no real threat.
5. If injured by a melee weapon, the wight tries to rip it from its attacker's hands.
6. If the wight slays an opponent, it immediately feasts on the yet-warm corpse (until it rises to join the undead).
7. This creature has a shattered left leg. It uses a broken spear as a crutch and, consequently, moves at only half speed.
8. This wight wields a huge two-handed axe. It seeks out the toughest-looking opponent and batters it into submission.
9. Sneaky and cunning, this wight always seeks a flanking position, in battle.
10. This wight tries to rip a defender's shield from its target's hand. If successful, it uses the shield as a missile weapon.

TREASURE

Sometimes, wights have some small trinket or treasure about their person. Roll on the list below, if you determine the creature has a small item of personal treasure:

1. Four golden rings gleam on the fingers of this wight's right hand. Three are plain (worth 20 gp each). The fourth is a signet ring (worth 50 gp) and bears a rampant swan sigil.
2. This wight yet wears a belt with pouch attached. The pouch holds a score of marbles and a set of slender lock picks in their own small supple leather pouch.
3. The wight has a sheathed dagger at its belt. The wickedly sharp dagger is of gleaming steel and shimmers when exposed to the light.
4. The wight wears a grimy silver necklace festooned with charms. The charms—also silver but covered in dirt and dried gore—depict several good-aligned deity's symbols. The whole is worth 50 gp.
5. A steel potion vial fills a secret compartment in the heel of one of the wight's knee-length hard leather boots. The vial is broad and flat to better fit the heel, but is sadly empty. Only perceptive characters find the hidden compartment.
6. A packet of mouldy trail rations fills the wight's pouch. The food is inedible, but is packed in a cloth wrapping decorated with a simple map of the surrounding wilderness. The cloth must be cleaned to reveal the map's secrets—which could include a hitherto unknown adventure site.
7. The wight has a longsword scabbard at its belt. The sword is long lost, but the scabbard is a thing of beauty: black leather picked out with silvered thread. An intricate design of a fishing net decorates the scabbard's tip. It is worth 15 gp.
8. The wight carries a mouldy pouch full of coins (17 cp, 45 sp and 3 gp). When slain, the wight falls which bursts open the pouch. Coins spill all over the floor.
9. This wight has a pair of battered, gold-rimmed spectacles shoved into a pocket in its cloak. The lens are missing, but the spectacles are worth 4 gp as scrap.
10. A broken arrow protrudes from the wight's left calf muscle. Its tip is of preternaturally tough metal—adamantine.



5: 1,000 ABNORMAL ZOMBIES

Brainless, animated corpses zombies are slow, tough and difficult to kill. They unfeelingly follow their master's orders.

PHYSICAL DESCRIPTION

A standard zombie appears thusly:

This rotting, walking corpse wears only a few soiled rags. It stumbles forward, arms outstretched.

To this basic description, apply one of the entries below:

1. One side of the creature's face is nothing more than a suppurating, bloody mess; one of its eyes is missing.
2. The zombie's left arm is unnaturally bent at the elbow. As the zombie moves, shards of bone break through its rotting flesh.
3. Clad in blood-soaked peasant's clothes, this person clearly suffered horrendous wounds before death.
4. A huge chunk of this zombie's stomach is missing; a few strands of entrails droop from the gaping wound, creating a skirt of sorts hanging down toward the zombie's knees.
5. This zombie's head lolls from side to side in a disturbing, unnatural fashion; its neck is clearly broken.
6. This zombie has no legs below the knee. Consequently, it slowly crawls forward leaving a bloody slime trail in its wake.
7. This zombie's neck is partially severed; muscles and bone are clearly visible through the gore.
8. This corpulent zombie is naked, and filled with noxious gases. If struck with a sharp melee weapon, it explodes coating adjacent creatures with blood, bone and viscera.
9. This zombie has no jaw. Blood and gore cover its chest.
10. A gaping wound pierces this creature's rib cage, exposing the badly damaged and desiccated organs within.



BATTLE TACTICS

In battle, some zombies fight differently to their brethren:

1. This zombie is much slower than its companions, due to a broken leg. It moves at half speed.
2. As it advances, this zombie stumbles and falls. The next round, it struggles back to its feet.
3. This zombie carries a melee weapon. Every round, it has a 50% chance it accidentally uses the weapon.
4. This zombie has a shield strapped to its arm. Thus, its armour class is slightly better than its brethren.
5. This zombie fixes its dead, baleful gaze on one target and focuses on that individual above all others.
6. Freshly dead, this zombie leaves a wide trail of slippery blood and viscera behind it.
7. This zombie tries to grapple opponents instead of simply beating them to death. If successful, it begins biting.
8. This zombie is fast and easily outpaces its fellows.
9. This zombie has a smashed voice box. It yips and cackles in a similar way to a hunting jackal, as it approaches.
10. This zombie moans and groans as it approaches its prey.

TREASURE

Sometimes, zombies have some small trinket or treasure about their person. Roll on the list below, if you determine the creature has a small item of personal treasure:

1. This zombie wears a wide bloodstained leather belt which seems worthless, at first glance. If the belt is cleaned, however, a complex pattern of stitches emerges depicting what seems to be a section of dungeon complete with a secret room!
2. One golden hoop earring hangs from one of the zombie's decomposing ears. The plain band is worth 2 gp.
3. This zombie wears fine, knee-high leather boots that create an audible clacking sound on stone flooring. If cleaned, the boots are worth 3 gp, but moving quietly in them is hard.
4. A woven leather necklace hangs around the zombie's neck. Perceptive characters spot four thin golden threads, hidden within its strands. Each thread is worth 5 gp.
5. This zombie has a finger wedged in its mouth which wears a thin golden ring decorated with beautifully etched leaves and vines (worth 25 gp). Foul-smelling saliva covers the band.
6. A slender silver chain encircles one of the zombie's ankles. Four small charms—representing the four elements—hangs from the anklet. It is worth 10 gp.
7. A gore-coated dagger juts from the zombie's chest. The wickedly sharp silver dagger is wedged between two rib bones. It is worth 90 gp.
8. This zombie wears the slashed and stained remnants of a silk doublet. It is essentially worthless, but a skilled seamstress could harvest enough silk for several hankies and the like.
9. Slipped within its knee-high leather boots, this zombie carries a small, sharp dagger. Its pommel has a clenched fist design.
10. This zombie wears a cloak sporting a deep cowl. Perceptive characters find two platinum coins sown into the hem.

ALCHEMIST'S LABORATORY

1: ALCHEMISTS AND THEIR ASSISTANTS

An alchemist's laboratory self evidently needs an alchemist. However, beyond the alchemist other folk—the alchemist's assistants—might work in and around the laboratory. Some assistants might be skilled alchemists in their own right while others serve as guards, porters, cleaners, cooks and more.

Use the folk below to portray folk the characters encounter in the laboratory; note, few if any references appear below as to the type of work an NPC does (so that they can fulfil any role you desire).

1: ERFANNA NACKLE

Happy, slightly-obsessed gnome with a dark secret.

Wearing grubby clothes and a stained apron this one-eyed, rotund gnomish woman has a smile plastered across her broad, welcoming face.

Erfanna Nackle (NG female gnome) finds fascination in the alchemist's art. She is obsessed with experimentation, and can't wait to have a laboratory of her own.

Personality: Friendly and cheerful, Erfanna seems in many ways to be a typical gnome. Sorrow for her twin brother, Janel, however, gnaws at her heart. He died in a tragic accident a decade ago, and she yet grieves for him.

Mannerisms: Sometimes, when she thinks no one is looking, Erfanna's smile falters and a faraway look comes into her eyes.

Hook: Erfanna was blamed for her brother's death and left her home in shame. Since then she has been essentially alone in the world. She craves a deep connection with other people, and if the characters are nice to her she offers them her services. If they set her up in her own laboratory, she promises to craft them all manner of hitherto unknown wondrous elixirs, potions and salves.

2: GILLON DUERRAL

Borderline alcoholic, fiercely loyal to his employer.

A fine handaxe hangs from the broad belt worn by this black-haired, dishevelled dwarven man.

Gillon Duerral (LN male dwarf fighter 3) prizes loyalty above all things and is staunchly loyal to his employer. Gillon has many skills—cook, distiller of alcohol and carpenter. He is a skilled warrior.

Personality: Gillon is quiet, thoughtful and introspective. He also love brandy, whisky and all other hard spirits. Gillon is a dreamer and has big plans (see "Hooks" below).

Mannerisms: Gillon is never far from his silver hip flask (which is normally tucked into his belt). He has developed an incredible tolerance to alcohol and often takes a quick sip when he thinks no one is looking. He speaks quietly—for a dwarf.

Hook: Gillon hopes to invent a process to make his beloved liquor even more potent than normal. He believes there is a market for super-strong alcohol, and dreams of discovering the process himself, and setting himself up in business.

3: JUSSO ANO

Enthusiastic, but in (desperate) need of training and restraint.

Short brown hair frames this man's face, which is set into a mischievous grin. The man wears ragged, stained clothes and the faint air of destitution hangs about his person.

Juuso Ano (NG middle-aged male human) embodies extreme enthusiasm about alchemy, invention and the exploration of his field. He works feverishly with the alchemist for experience (and the coin necessary to keep his own small laboratory going).

Personality: Juuso has a reputation for being a bit wild and relaxed about safety and the like. He and his employer are constantly at odds—particularly over the alchemist's "ridiculous" focus on health and safety in the laboratory. Juuso is a devout follower of Abarin (N greater god of industry and artifice) and if he had an iota of patience could have made an excellent priest.

Mannerisms: Juuso speaks quickly—the words pouring out of him like a torrent; only the sharp-eared understand him.

Hook: While friendly, Juuso is poor—the cost of ingredients and the "occasional" repairs to his workshop stymie his attempts to get rich. He would be delighted to secure a rich patron—someone who could fund his research and help him out now and then with contributions toward his laboratory's repairs. He'll also do a deal on training!

4: SIPRI MIEMO

Works for an assassin guild.

Tall and spry, this man moves with deft grace. Scars and tiny burn marks cover his hands and forearms.

Sipri Miemo (NE male human assassin 6) masquerades as an alchemist's assistant, but is actually a member of an assassin's guild. He has insinuated himself with the alchemist to learn their many secrets.

Personality: Seemingly a pleasant man, Sipri does all he can to ingratiate himself with his employer and his employer's customers. Sipri is opportunistic and always looking for a better angle. He carefully pumps the characters for information about their needs and adventures, under the guise of his protecting his employer's interests. Black-hearted, and utterly without morals, Sipri could be both a terrible enemy or a dependable ally—if the price is right.

Mannerisms: Sipri eyes are constantly in motion; perceptive characters feel Sipri is evaluating or measuring them up.

Hook: The alchemist Sipri works for is rumoured to have discovered—or to be about to discover—a new form of explosive paste. The applications of such a discovery are legion—particularly for assassins intent on killing their targets while avoiding the dangers of actually striking them down. If Sipri feels the characters will distract or delay the alchemist from manufacturing this explosive paste he tries to get rid of them. (He doesn't resort to violence as this might draw too much attention, but does try to talk them out of engaging his employer).

5: VILPPU OTRA

Maniacally obsessed with death and life.

With long black hair tied back in a ponytail and taunt, angular features this man has a haughty, aloof aura.

Vilppu Otra (N middle-aged male human) believes alchemy—not magic—holds the secret to conquering death. Obsessed with this notion, he works feverishly in his laboratory. His research has led him to some dark places, and he has come to the attentions of a powerful necromancer who has secretly started to guide and aid Vilppu's work.

Personality: Manically obsessed with his work, Vilppu cares for little else. He sleeps only when he must and prefers to work at night. When he needs money, he reluctantly seeks out additional work in the surrounds; sometimes working as an apothecary, herbalist and doctor for those too poor to afford magic healing.

Mannerisms: Vilppu's speech is short and curt, unless he is discussing his research—something he only does with interested, learned individuals.

Hooks: Vilppu requires fresh corpses for his research; he has reached the point where he must try his elixir of life on the dead. Rumours of grave-robbing reach the characters ears, and if they investigate the trail might lead back to Vilppu.

6: VILUTAR LEMPO

Fugitive hiding from her powerful patron.

Old and stooped, this white-haired woman has white hair and a careworn expression on her face.

Vilutar Lempo (NG old female human wizard 4) fiercely protects her anonymity. In another life she was Tilda Miela and worked for the lord of a far-off land. When she discovered the depths of his depravity, she fled taking much of his gold and all her research. Now, she lives in fear of being uncovered by the lord's agents.

Personality: Quiet and guarded, Vilutar finds it hard to make friends, and is lonely. She is also tired—tired of running and tired of hiding—and just craves peace. She still loves her work, but it is becoming increasingly hard to muster the energy to continue.

Mannerisms: Through long practise and habit, Vilutar always has one eye on the door. For one of such an advanced age, she has a surprising amount of nervous energy.

Hooks: Vilutar is nervous; strange folk have been seen hanging around the streets near her workshop and asking questions of her neighbours. She fears she had been discovered by her previous master's agents and does not know what to do. If she encounters the characters—perhaps if they ask her to craft something—she asks them to investigate the matter in lieu of payment (once she has satisfied herself the characters are no the agents she fears so much).



2: 20 THINGS TO SEE IN A LABORATORY

Sought after by rulers, yet often shunned by the populace for their creative madness, alchemists are on a journey of exploration and science. Strange liquids and apparatus, unheard of substances and terrifying results are the bread and butter of the often crazed men and women who call this occupation their own.

1. Large glass vats contain thick yellow liquid pregnant with large golden bubbles. The raising bubbles pop so noisily conversation is difficult near them.
2. Heating plates made from thick metal slabs fixed onto a stone kiln heat some strange-smelling substances in copper bowls and pans.
3. Racks on the walls and tables hold hundreds of glass and clay test tubes filled with a plethora of multicoloured powders. The vials, all made of thick glass, are weighted to prevent tipping yet one has fallen and released a golden powder onto the alchemist's desk.
4. Crystal bowls with copper framing heat over crackling fires. Thick white gasses swirling over sandy chemicals, struggle up glass tubes to be collected in sealed glass jars.
5. A mortar and pestle of thick black-streaked granite hold the powdered residue of incinerated plants. The powdery white ash has clumped together from the moisture of a nearby water flask.
6. A many-tiered athanor (a furnace) made of heavy clay bricks has hundreds of conical flasks on its shelves. The metal door at its base has been left slightly open by an inattentive apprentice and the glowing ashes are starting to spill out.
7. Polished crystal stirring rods change colour depending on the temperature of the solution they are stirring. Of varying lengths and thicknesses they are used in different substances, and sometimes cause explosions if used incorrectly.



8. Jars of odd ingredients are hidden at the back of high shelves. Amongst them lie the skin from a ghoulish hand and the brain of a serial murderer stored in glass jars filled with vinegar. Many of the ingredients are illegal and should the authorities find them the alchemist will be in serious trouble.
9. On a stone shelf overlooking the alchemist's desk sits a jar holding a pickled monkey head. The head is a failed experiment to create a homunculus, and still holds a semblance of life. Perceptive characters notice the eyes twitch occasionally and its tiny badly-formed hands grasp at things beyond its glassy prison.
10. A troll's hand rests in a jar of weak acid to suppress its regeneration abilities. The hand's green, warty skin is now pitch black and covered with smooth scales, giving it a slightly demonic appearance.
11. Two copper rods that flash every now and then with a bright electrical spark are attached to a confused jumble of tubes and wires. The electrical charge is being generated by a reaction between the stomach acid of a giant fly and the powdered clay found in the nearby marshes.
12. Hanging herbs and dried parts of strange animals dangle from the roof beams overhead. Amidst the monkey arms and chicken legs the calcified arm of a pigmy witch doctor still contains part of his spirit and it silently waits to wreak its revenge on the alchemist and anyone unfortunate enough to be nearby.
13. A pot of bubbling green liquid sits on a heating plate at the back of a desk, bubbling gently. A distracted alchemist may leave it heating too long allowing it to boil over and fill the area with choking, soporific gas.
14. Thick liquid, whose bubbles pop like farts, gently simmers in a thick metal cauldron hanging over a fire. Despite looking like a typical witches' dinner the liquid is used to make thick white glaze that heat-proofs the outside of clay ovens and jars.
15. Retorts made from nut-like plants not affected by sputtering flames boil away gases before being sealed with a tarry black paste. The chemicals stored within violently explode when exposed to air, typically when they are thrown at the alchemist's enemies.
16. A sand bath being used unsuccessfully to vaporise dragon's acid takes up most of the top shelf of a stone kiln. Hidden behind it lies a forgotten tube of chemicals.
17. A glass jar containing the white powdery residue from a random experiment lies precariously on the edge of the alchemist's desk.
18. Pans of dried plants ready to be incinerated to make soda ash for glass rest above kilns near vents where the heat can dry them out. Several vats of the precious ash are stored nearby ready for the local glassblower to collect.
19. The contents of a steel bowl rattle and pop furiously over an intense white flame. The liquid—a thin red blood-like substance splatters over the nearby workbench.
20. Glass globes with sporadically bubbling liquid, which changes colours every few minutes throwing eerie light around the laboratory, offsets the usual dreary glow of the various other light sources in the laboratory.

3: 20 ALCHEMICAL MISHAPS

Due to the bizarre and wide range of chemicals alchemists use in their intricate experiments, alchemists and accidents often go hand in hand. Not only are the mixtures they make dangerous if handled incorrectly, the creatures and places they are gathered from present dangers to the untrained or careless. Not all accidents are immediately apparent and left to develop can cause more problems than a simple explosion or release of stinking gas.

1. Working under the intimidating glare of his alchemist master a mining apprentice strikes a vein of explosive material in a larger rock causing an explosion.
2. Leaking chemicals have weakened the insides of an athanor. When several experiments are bubbling away on its shelves the whole thing collapses sending chemicals and acids everywhere. The resulting mess is a bubbling frantic gloop that oozes outwards and traps everything—expensive glass retorts and apprentices alike—in its quick-drying embrace.
3. An unexpected explosion fills the laboratory with smoke sending the alchemist and his servants crashing through the equipment to escape. A dangerous sentient ooze is freed by their frenzied escape and begins to feed—at first on rats and spiders but eventually its trembling senses seek larger prey.
4. Invisible gas seeps from the edges of a cracked retort, filling the air with heady fumes that send people into peals of laughter and hysterical giggles.
5. The alchemist excitedly takes delivery of a dangerous creature frozen in specially made alchemical ice. Unfortunately, the creature has started to awaken and takes offence to being trapped in its icy prison.
6. A wagon containing explosive materials is attacked by thieves as it approaches the alchemist's laboratory. During the melee, the thieves accidentally ignite the explosive materials killing themselves and the drovers. The explosion causes a nearby building to collapse. Townsfolk are trapped in the ruins.
7. Stone shelves weighed down with too many jars collapse, dumping their contents on the floor. The resulting mixtures create dense, choking green gas. As the gas billows through the room, acid eats its way through the chamber's floors.
8. As the characters arrive at the alchemist's laboratory an experiment goes horribly wrong. A muted explosion, followed by an outpouring of smoke, from the building's windows are the obvious signs of disaster. The smoke, however, contains powerful hallucinogens and when the wind picks up it blows over the surrounding neighbourhood. The alchemist begs the characters for help.
9. An unruly apprentice has been disposing of chemicals in the nearby sewers. Strange slugs dwelling the sewers have feasted upon the chemicals, and have develop a taste for flesh after slaying the apprentice. Hungry, they begin to hunt.
10. The alchemist has been experimenting with the corpse of a murderer. Consequently, the laboratory becomes the home of a malicious haunting presence that causes experiments to go wrong with disastrous results.

11. Servants are confused to find the alchemist missing, when they arrive in the morning. All that remains of the alchemist are his boots.
12. Despite taking great care an alchemist's experiment releases a lethal invisible gas which kills him and his assistants. Local authorities barricade the building but a group of thieves sneak into the laboratory to steal the recipe.
13. The alchemist discovers how to turn lead into gold. Unknown to all, the transformation is temporary and wears off within a month leaving nothing but calcified metal behind.
14. Local glassmakers have provided the alchemist with shoddy work. Consequently, the alchemist drips acid on his legs maiming them so badly they have to be amputated.
15. Whilst making a rushed batch of ointment to cure a rampant disease savaging the locals the alchemist accidentally creates a slow-acting poison which kills the patients instead.
16. Joining forces with a distiller an enterprising alchemist tries to create bubbling gin (with disastrous results).
17. Whilst extracting the poison from the skin of toads and frogs the alchemist accidentally loses a frog. The ensuing deaths are a mystery to all except the alchemist. Terrified he will be found out and hanged the alchemist prepares to flee.
18. The alchemist is working under duress for an assassin who has captured his family. The alchemist plots a deadly accident for his captor, but it goes horribly wrong and innocent bystanders are killed while the assassin survives.
19. Rats eating from the refuse pile of the alchemist's laboratory become charged with manic energy. The rats breed repeatedly and succumb to a frenzy of eating. Nearby stores and granaries are ravaged, and the local authorities ask the characters to track down and kill the rats.
20. Whilst breaking down an exotic rock an alchemist releases an angry elemental trapped within the stone. As it breaks free, the elemental knocks over and absorbs many of the alchemist's chemicals. This exposure gives the elemental strange powers, making it much harder to defeat.



4: COMPLICATIONS & OPPORTUNITIES

Meticulous in their work, many alchemists are not really known for their social skills or caring attitudes. Driven to the point of obsession they can inadvertently cause disasters just by trying to get a simple job done, bring an experiment to fruition or by searching for the rare substances used in their arts.

Use the situations below as hooks into intriguing and exciting side quests for the characters to complete in lieu of paying the alchemist for their service.

1. Shipments of meticulously prepared high-quality silica must be taken to a glassmaker but another alchemist has got word of the shipment and wants to take it for his own. The alchemist asks the characters protect the shipment.
2. An alchemist experimenting with the restorative powers associated with necromancy needs the contents of a recently hung criminal's stomach. Unfortunately, the criminal yet hangs from the city gates as a warning to other criminals.
3. A vial of powdered red dragon scale has been stolen by an apprentice working for a rival. The scales were to be used in making fireproof clay for ovens in a local orphanage. Powerful people in the area sponsor the orphanage, and the alchemist is desperate to retrieve the powdered dragon scale before the theft is discovered.
4. Pretending to be an alchemist, a necromancer needs bits of dead bodies or undead creatures for his work. He asks the characters to retrieve the contents of several graves and pays a bonus for interesting bits of "monsters" should the party find any. Unfortunately a local church has found out about the necromancer and their spies report back to paladins and clerics who are enraged at this activity.
5. A local wizard needs distilled gorgon's blood for use in the creation of the mortar for his tower. Unfortunately, the wizard is a sworn enemy of the only local alchemist skilled enough to properly distill the blood. In addition to hunting down the beast the characters must talk the alchemist into taking the job—which may necessitate doing the alchemist a favour.
6. Seeing a desperate opportunity a corrupt guard has seized a batch of precious chemicals destined for the alchemist's laboratory and tries to sell them on the black market. The alchemist hires the party to get the chemicals back.
7. Miners have discovered a rich vein of rare chemicals in a new dig. The alchemist hires the party as protection from the bandits targeting the mine. When the characters reach the mine, they discover many of the miners are stealing the ore and a corrupt foreman refusing to pay his workers.
8. After selling rare ore discovered in a creature's hoard to an alchemist, the party run into trouble when the alchemist accuses them of cheating him on the quality. The alchemist sends thieves after the party to get his money back.
9. Rumours spread of a rare creature spotted in the local area. A rich alchemist hears the rumours and hires the party to kill the beast. Unknown to the characters other parties are after the creature themselves, and react badly to their rivals.
10. A local mine rich in a soft, malleable stone perfect for creating alchemical equipment has been dug too deep and is now under attack from unseen horrors from below. The horrors are in fact hallucinations caused by a strange gas present in the mine and the party—investigating on behalf of a local alchemist—find themselves the target of enraged miners before encountering the strange gas themselves.
11. An alchemist's rival offers to sell cheap goods to the party. Unfortunately, many of the items are flawed in some way; some fail completely while others have much reduced efficacy or even randomly activate.
12. Birds are plaguing an alchemist by breaking his windows to get at the shiny things inside his laboratory. Investigation reveals a local wizard is sending the birds to disrupt the alchemist's work so he might steal the alchemist's workbook.
13. When an experiment goes wrong hallucinogenic gasses are released into the local sewers causing disruption and chaos in the nearby streets. Exploration of the sewers leads to a hidden laboratory and an unaware alchemist irate at being disturbed by adventurers.
14. Oozes and slimes form part of a clumsy alchemist's research but he recently carelessly let one escape—and one of his servants disappeared as a result. The servant's family ask the party to investigate the disappearance.
15. Young nobles are extorting an alchemist for hangover cures and love potions. After they refuse to pay for the second time the alchemist asks the party for help.
16. A druid petitions the party for help as an alchemist is destroying the natural habitat while searching for ingredients for his experiments. The alchemist is unaware of the damage he is causing and beseeches the party to act as mediators so he can rectify his mistakes and secure the ingredients he desperately needs.
17. Children target a cantankerous old alchemist with their ire, throwing stones through his window and causing a minor explosion which results in a fire. As the flames spread various chemicals and experiments catch fire with colourful and dangerous results.
18. A noble pays an alchemist for fireworks for a party but the alchemist takes the money and leaves town. The noble hires the party to track the alchemist down. When they reach him they find he is using the money to support several families ruined by the noble's greed.
19. A rare (and dangerous) creature is plaguing the area after hunters killed its young and harvested the body for rare ingredients. A trail of clues leads back to an unscrupulous alchemist and his jaded mercenaries.
20. An ageing alchemist needs help making a homunculus but has somehow managed to follow the instructions incorrectly with potentially disastrous results. Now the semi-sentient homunculus cavorts about the alchemist's laboratory, making the alchemist's life a misery.

ARCHIVES & LIBRARIES

I: BOOKS IN THE COMMON COLLECTION

A library is nothing without books. Some libraries hold but a few dozen tomes while others hold thousands. No matter the size of the library it no doubt has books on a variety of subjects.

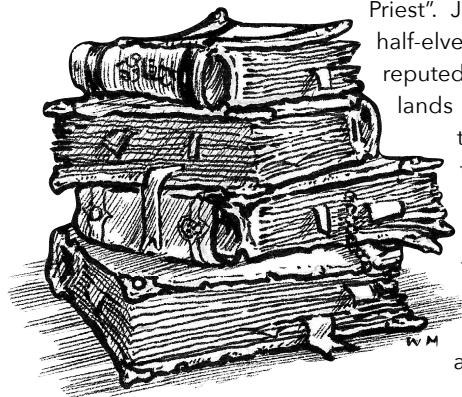
Use the list below, to generate the details of books the library keeps available for the general public.

HISTORY BOOKS

1. **The Bloodstained Prince:** This small leather tome is a recounting of the (doomed) attempt of Crown Prince Ilassual Nenonen to seize the throne of Ashlar from his sister, Aelliah Nenonen. The book ends with a chapter speculating on the Bloodstained Prince's unknown fate.
2. **Five Ships:** This book recounts the story of the legendary Lost Treasure Fleet of the Five Sisters. It tells how the five sisters—refer to both as freebooters and pirates—sailed to a far off land and discovered a vast treasure. On their voyage home, the sisters fell to arguing before a savage storm blew up from the west. The tempest sunk all five ships and only a few sailors survived the tragedy to return to their home ports with wild tales of islands rising from the deep and many-tentacled beasts that slew their shipmates.
3. **Doom Among the Gray Spires:** Almost two centuries ago, an adventuring party—the Company of the Blue Shields—penetrated deep into the Forest of Gray Spires. This book is the story of their expedition. It tells of encounters with demon-worshipping elves, the discovery of stone statues depicting a race of one-eyed giants and other strange events and discoveries.
4. **Vilimzair Aralivar—His Amazing Life:** This oft-read book tells the incredible story of Vilimzair Aralivar. Vilimzair rose from humble origins to become both a fearsome pirate captain and the greatest bard the world has ever known (according to the book). Strangely, the book is graffitied as if the readers had grown angry at Vilimzair's incredible escapades.

RELIGIOUS BOOKS

1. **I Walked the Earth:** This small dog-eared, singed book is an autobiography of Juhana Ehtaro the so-called "Walking Priest". Juhana was a devout half-elven follower of Behron reputed to have seen more lands and strange places than any other traveller. The book contains interesting descriptions of many far-off, hidden or mythical places of potential interest to adventurers.



2. **The Book of Tides:** The Book of Tides is the sacred text of the Storm Mistress. It not only teaches of the timeless beauty of the ocean but also records details of tides, storms and other nautical phenomena stretching back centuries. It records shipwrecks, the faithful's strange sighting at sea, details of the many monsters dwelling in the sea's depths and more. Every copy is slightly different as individual worshippers add to the store of information therein.
3. **Cults and their Doings:** This short pamphlet features sensationalised stories and a series of lurid pictures depicting foul cultists in the midst of their blasphemous rites. Much of the pamphlet's contents are clearly rubbish and are based on public misconceptions of various evil religions. However, one section detailing the Fellowship of the Onyx Trapezohedron is accurate and depicts be-robed worshippers slowly crushing their victims under a gigantic trapezohedron suspended from huge chains.
4. **Scripture of Law:** This vast tome contains teaching, stories and lessons by some of Darlen's (LG greater god of law, order, justice and the sun) early, prominent followers. It is the faith's most important book and a bedrock of the church.

GENERAL INTEREST BOOKS

1. **On the Road (An Accounting of the Many Journeys and Hardships of Hilppa Jutikka):** Hilppa Jutikka was a merchant dogged by bad luck, happenstance and ill-fated events. To read his book is to marvel he survived long enough to write it. A careful reading of the book, however, reveals, Hilppa was simply inept.
2. **The Beauty of Numbers:** This book deals with mathematics and its application in a wide range of situations. As well as providing practical instruction in numeration, the book includes a rambling appendix dealing with the study of probabilities, numerical patterns and the like that apparently shapes the world and everything in it.
3. **Beyond the Horizon:** This small book contains the sea diary of Jegor Kalamies, and details his many journeys. He describes terrible storms, desperate battles against pirates and more. Jegor also included some rough sketch maps of various locales that might be of interest to adventurers planning a sea voyage.
4. **The Deeds of Power:** This slightly treasonous book relates—in breathless detail—the alleged deeds and doings of the Nenonen family. Much of the book may—or may not—be true, but some interesting nuggets, particularly of Arndul Nenonen's exploration of Gloamhold, appear within. Other scandals—hints of illegitimate children and a dark, unrecorded secret—also appear in the book.

2: BOOKS IN THE SPECIAL COLLECTION

The vast majority of books in a library are nothing more than tomes of mundane knowledge, travelogues, diaries and other normal writings. A few books, however, are different. A few books—either because of the foul things they reveal, the power they hold or their monetary value—are kept away from the public in the library's special collection.

Use the list below, to generate the details of the books the library keeps in its special collection.

1. **Encyclopaedia Geographia:** This massive leather-bound book weighs almost 20 pounds. Each page is almost two-foot wide by three-foot long. The book presents maps, discourses and studies of the terrain for hundreds of miles in every direction. Some of the maps are copies of ancient maps from now fallen elder or lost civilisations and peoples; these maps may depict features or locations omitted from more recent maps that could be of interest to adventurers.
2. **On the Art:** Originally written by Dorotea Laso, *On the Art* is a treatise on the fundamentals of wizardly magic. Written in the language of dragons it has formed the basis of magical instruction since it was first copied and shared centuries ago. For a book on magic it is a common tome and its inclusion in the special collection is surprising. Investigation, however, reveals this book to be the original! A profession of marginalia reveals Dorotea's evolving thoughts and musing on the nature of magic.
3. **The Morankan Manuscript:** Written wholly in a strange language—Aboleth—and heavily fire damaged, the pages of this book are made from some kind of specially prepared seaweed. The book is a tract railing against the so-called "new gods" and their upstart ways. The text talks about many alien concepts and predicts an inescapable flood will soon wipe away humanity's stain upon the world.
4. **Art & Power:** A treatise on the use of magic to gain temporal power this tract is wholly lacking any moral content and simply deals with the matter at hand. Only a few copies of this book survive to the present day; most are held by amoral folk or those who use them as evidence of the dangers of magic in the wrong hands.
5. **Lexicon of Shadows:** Compiled from many sources, the *Lexicon of Shadows* deals with the subject of those hated and reviled creatures that can live among human society undetected. The treatise deals with doppelgängers, lycanthropes and the like and warns of the perils of failing to be ever-vigilant against the threat such creatures pose.
6. **Unnamed Manuscript:** This mass of water-damaged, burnt papers fill a dusty, string-bound leather folder which has fallen down the back of one of the shelves. It is the remains of a copy of an ancient manuscript dealing with the elder demon Amon-Pyr. So hateful and maddening are the text fragments they can snap an unprepared or weak mind.
7. **The Final Word:** This deranged series of apocalyptic prophecies describes in lurid—and insane—detail the end of

the world. The text goes into great detail about the warning signs of impending doom and the events leading up to the world's destruction. Some people suspect the end has already begun and scour the book for information on how to survive the impending apocalypse.

8. **Esteri's Workbook:** A work by a minor mageling, this thin book presents Esteri's early research into several new spells. One is entitled *Esteri's Scorching Burst* while another is intriguingly called *Esteri's Many Faces*. The book is a scrappy, disorganised affair, but beautiful doodles artfully depict what each spell was meant to achieve.
9. **Wondrous Worlds of Infinity:** This treatise describes, in beautiful flowing Elven text, the multiverse of planes stretching away from the Prime Material. While no plane is detailed in great depth, this book is an excellent primer. The book closes with a list of places in the world at which the barriers between the planes are particularly weak.
10. **The Crown of Flame and Ash (and Other Wondrous and Legendary Objects):** Written in a bizarre mix of Dwarven and Elven this book lists in exhaustive detail various artifacts and other objects of legend. The text relates each item's history, assumed powers and known possessors.
11. **The Chronicles of the Folk of the Goat-Headed Demon:** Centuries ago, a bizarre cult which worshipped a goat-headed demon rose up among the city states perched upon the edge of an arid desert. The cult tried to weld the various states into an empire, but internecine intrigues doomed the attempt to failure. In the aftermath, a small band of particularly devout adherents to the nameless goat-headed demon disappeared into the desert's arid wastes carrying with them a golden statue said to contain the demon's soul.
12. **The Shimmering Horror in the Night:** When the stars are right, certain horrible, otherworldly creatures are said to slip into the world from elsewhere. This book details the so-called Shimmering Horror—a creature composed of nothing but strange colours and supernatural cold. The book contains a powerful spell designed to call and bind the Shimmering Horror; mercifully, the spell requires certain hard-to-find components which means it has not been cast in centuries.



3: EVENTS AMONG THE STACKS

Although libraries are places of scholarly learning, they aren't necessarily boring places.

Use the list below, to generate details of minor events the characters witness or experience as they explore the library.

1. A scholarly, middle-aged man pushes a small trolley laden with books through the stacks. Every now and then he stops to take a book from the trolley and return it to its rightful spot on the shelf.
2. Quiet whispering comes from behind the stack the character is perusing. A sharp-eared, nosy character interested in what is going on could eavesdrop on the conversation. The whispering could be furtive—perhaps two plotters are meeting in the library—or amorous—a courting couple have met at the library to find some peace and quiet.
3. A gentle breeze enters the library through an open window or door. Dust—dislodged from the covers of several books that have lain undisturbed for years—rains down on the characters.
4. As #3, but instead of being nothing nothing more than a coincidence the breeze is the result of some unseen force or power attempting to get the characters interested in a certain book. Alternatively, the dust could land on the floor in a particular pattern such as an arrow pointing in one direction, a holy symbol or the like.
5. Two scholarly folk are arguing over who gets to read a particular book first. Both of them have urgent business with the book and both are impatient fellows full of their own importance. Both also have a hand on the book's cover and, as the argument escalates, they start trying to yank the tome out of the other's hands. Eventually, one of the scholars wins and the other staggers back into a bookshelf.
6. A precariously placed, teetering pile of books covers a small side table butted up against a bookcase. Careless characters moving passed the table may dislodge the books which tumble to the floor with a loud series of thumps. Moments later, an irate member of staff appears and demands to know what has happened.
7. Perceptive characters notice a dark shadow creeping across the top of a bookshelf seemingly intent on something unseen. The shadow is in fact a black cat given the run of the library to keep vermin—mainly rats and mice—at bay. It is friendly and happy to be stroked and petted.
8. A fat middle-aged man sits at a desk muttering to himself as he copies out something from a large book set on the table in front of him. The man—Isto Mielikki—is researching the history of the surrounding settlement and is searching for early maps of the place. (He works for a client who has elected to remain nameless.) If the characters strike up a conversation with Isto he asks them if they know anything about the settlement's early years. Two days after completing his research, Isto is brutally murdered. If the characters hear of this death, they might wonder what he found in the course of his studies...
9. A robe-clad man (Ilja Mietti [N old male human]) works among the stacks sweeping the floor, straightening the shelves and generally making sure the library is clean and tidy. He keeps himself to himself, but misses little that happens in the library. He is chatty, but crafty, and happily tells what he has seen—in return for a small contribution to his retirement fund.
10. A scribe (Aamu Neuvo [LN female human]) bustles passed the party laden down with books she is collecting for her patron (Inka Seppo [NG middle-aged female human]) who desires copies of certain land records and histories of the surrounding settlement. Inka is a wealthy widow intent on proving her claim over a piece of nearby land; several of her husband's old rivals are disputing her ownership of the land.
11. A burst of muffled laughter, followed by muttered cursing comes from nearby. Investigations, reveal two bearded middle-aged men moving swiftly toward the library's exit with several books in hand.
12. A sudden stiff breeze blows through the library; pages on open books flutter and several readers curse as a result of losing their place in the works they were consulting. Moments later, the silence of the library is shattered by a man shouting, "Thief! Stop Thief!"
13. The library's roof is aged and leaking. Shelves under the leaks have been emptied of books while in other places iron buckets are placed to catch the drips from above.
14. A trio of obvious adventurers—rough men clad in travel-stained leathers and cloaks—stand around a table on which they have unrolled a map of the local area. They are engaged in a quiet, tense conversation.
15. An intense, obviously nervous man stops the party and ask them if anyone knows how to get into the Special Collection. He is exceedingly vague as to his reasons for wishing to peruse the Special Collection's restricted stacks and flees the library if challenged.
16. The pungent smell of mould and rot fills the air around a bookshelf. Investigations reveal the smell emanates from a singular, worm-riddled book of obvious ancient provenance that has been misfiled here.
17. A small, lithe man clutching a wide leather belt in one hand bursts into the library. He is out of breath and has clearly been running. He dashes away from the door. Moments later a woman, wearing wizard's garb, bursts into the room, spots the man and gives chase.
18. Two children have snuck into the library with the express purpose of causing mischief. They creep about rearranging books, moving furniture into bizarre arrangements and so on. Their occasionally sniggering can be heard among the stacks.
19. A book suddenly flies off a shelf and hits a character in the back of the head. Is the library haunted or is a mischievous prankster at work?
20. A shout of, "Fire!", shatters the library's quiet. Smoke billows from a haversack leant next to a bookshelf. Panic ensues.

4: FOLK AMONG THE STACKS

The characters will not be the only people in the library; many folk come to consult the books and scroll kept therein.

Use the NPCs below, to portray the folk the characters meet as they explore the library.

1: KUURA PUUKKO

CN middle-aged male human wizard 2

Corpulent and half-crippled this middle-aged man wears ill-fitting red robes.

Chronically unwell and unfit Kuura blames most of his failures on his various ailments. Kuura works as a scribe and researcher for hire, although he styles himself a sage.

Personality: Easily distracted by wine, women or the latest fad, Kuura will never amount to much. In his heart of hearts he knows this, and it makes him bitter. For all that, he has a keen intellect and could become a puissant wizard if he applied himself to the task.

Mannerisms: Kuura has a gamy left leg and walks with a pronounced limp.

Hook: Perpetually in need of coin—his expenses far outweigh his income—Kuura introduces himself to the characters and offers his services.

2: EUFROSIINA TORIO

LG old female human

Stooped and round-shouldered this hunched old woman carries a large bag in one hand and has a look of geniality on her face.

Eufrosiina is a well-to-do member of the local community. Her husband is long dead and the library is now an important part of her life.

Personality: Fascinated by history, and a little bit infatuated with one of the library's staff, Eufrosiina is often among the stacks. She is genial and well-off and keen to natter about almost anything. She is particularly knowledgeable about local history, and happily shares her knowledge.

Mannerisms: Eufrosiina is tactile and often gently touches those with whom she is speaking (particularly when she has had a drink or two).

Hook: A character spots Eufrosiina lurking among the stacks and may grow suspicious as to her behaviour. In truth, she is merely waiting to snatch a few minutes of conversation with the object of her infatuation.

3: BRUSI TALVIKKI

NG male human fighter 3

Youthful, broad-shouldered and vigorous, this well-dressed young man looks out of place in the library. A longsword, its hilt worn, hangs from his left hip.

Brusi is an adventurer just making a name for himself as a brave—if a little foolhardy—companion.

Personality: Brusi is surprisingly cerebral for a warrior and loves to read. History is his passion and he could happily spend days among the stacks reading anything historical he can get his hands on. He particularly loves reading about battles and wars and is more knowledgeable than most sages on such subjects.

Mannerisms: When thinking deeply or just nervous, Brusi cocks his head to one side. He is also proud of his physique and often stands in a way designed to show off his muscles.

Hook: Brusi has just learnt something interesting about an old battlefield and is desperate to show-off his knowledge—that after the battle a hidden tomb was dug for one of the heroes who fell during the carnage. Brusi wonders if the barrow—and its treasures are still there!

4: AUKU TAPIO

N middle-aged male human cleric [Morden] 4

Intricate tattoos cover this bald, but bearded, man's face and arms.

Auku follows Morden the god of magic and is at the library to gain access to the Special Collection. Thus far, he has been stymied, and he is growing increasingly frustrated.

Personality: Full of the belief in his own importance, Auku looks down on those of lesser intellect or achievement. A devout follower of his god, he seeks to increase his knowledge of the mysteries of magic.

Mannerisms: Auku has a deep booming voice and makes expansive hand gestures when making an important point.

Hook: Auku accosts a character and begins to rant about the library and its staff. If he discovers the party have gained access to the Special Collection he loudly demands to know how they managed such a seemingly impossible feat.

5: INKERI VAITO

LN middle-aged female human

Brown pigtailed frame this stout, plain-looking woman's face. She wears simple, floor-length robes.

Inkeri works at the library and brooks no abuse of its books or its rules. In her own mind, the library is her domain and she defends it zealously.

Personality: Unimaginative, but dogged, Inkeri works hard to maintain the library and its collections. She craves order and hates chaos and confusion. She also dislikes loud noises and surprises.

Mannerisms: Inkeri speaks slowly and clearly, and hates to repeat herself.

Hook: If Inkeri comes to believe the characters are guilty of transgressing the library's rules she dogs their every move, and actively looks for a reason to throw them out.

5: THINGS AMONG THE STACKS

Although a library is obviously full of books, there are other things of note in such a place.

Use the list below, to generate details of minor objects of interest the characters discover as they explore the library.

1. As if dropped, a single book lies open, cover up, on the floor. A perceptive character notices specks of fresh blood on the cover. A smear of blood mars the open pages. Characters searching around in the vicinity of the dropped book discover a bloody handprint on one shelf and might even discover a faint trail of blood drops leading off deeper into the library.
2. Perceptive characters notice a small section of books jut out slightly further than the surrounding tomes from the wall. Investigating behind the books discovered a small scroll sealed with wax. Only by breaking the seal can the party discover what message the scroll holds. Perhaps a spy has left a message here for their contact or the scroll is a love note between illicit lovers.
3. The worn and dusty statuette of a curled-up cat serves as a bookend to a short section of books. Under the dust, the cat's onyx eyes glimmer like pools of black fire. The statuette could be nothing more than bookend or it could be an atypical type of *figurine of wondrous power* accidentally placed here years ago and promptly forgotten.
4. A small wooden desk fills a niche set between two bookshelves. Open books lie scattered across the desk. A cursory glance suggests the person using the desk is researching evil cults. However, of the reader there is no sign (although a small satchel under the desk may contain clues to the owner's identity).
5. An iron torch sconce juts from the end of one bookcase. The sconce is wrought in the shape of an ornate scroll tube with a fan of papers emerging from one end. A torch wreathed in magical flame pokes out from among the papers.
6. Dusty windows high up in one wall—or perhaps the ceiling—let in a faint light from outside. The dust on the windows is thicker in places than others which creates an interesting pattern on the floor below.
7. As #6 above, except the windows are of stained glass and have been wrought to glorify Morden the god of knowledge and magic. The faint light filtering through the glass creates a multi-hued pattern on the floor. Once a year, on the night most scared to the god the multi-hued light comes to rest on a certain flagstone now partially obscured by a bookshelf. A secret niche under the flagstone holds a spellbook filled with unique or rare spells.
8. Faded, dusty tapestries hang from the library's walls. Some depict maps of the surrounding area while one presents a stylised view of the entire continent.

9. Graffiti carved into the wood of a bookshelf reads, "For the ultimate knowledge, seek the rose."
10. Wet footsteps mar the library's floor. Strangely, they start at one bookshelf and end in a nearby study niche.
11. A tall statue of a winged warrior woman stands on a plinth, overlooking the library. The statue is clearly old; the woman is missing the tip of her nose and her sword is shattered low down near its hilt. The statue has stood here for years, and no one knows for certainty who or what it represents.
12. Several portraits of stern, well-to-do folk hang from the walls. All were clearly wealthy or important in some way. Intermingled with portraits are three pictures of legendary places as imagined by a wild, macabre artist. Each—a lava-spewing mountain, a ruin-topped island emerging from a raging sea and a great rift disappearing into shadow-filled depths—have an air of malignant threat about them.



BANDITS & BRIGANDS

1: BANDITS & BRIGANDS

The NPCs below could be members of virtually any bandit gang. Brief stats (alignment, sex, race, class and level) appear for each individual. The GM should ignore the class and level entry, if they do not fit the bandit gang encountered by the characters.

1: EETU ILMA

Recently turned to a life of banditry, Eetu is keen to prove himself to his new "friends".

Wearing dirty armour and travel-stained clothes this burly man looks like he has lived in the wilds for some time. He has long, unkempt jet-black hair and black eyes.

Eetu (NE male human fighter 1) is new to the gang; several weeks ago he was forced to flee his home after nearly beating a neighbour to death over some trivial matter.

Personality: Eetu doesn't see why he should work; might is right and he can simply take what he wants from others. He likes inflicting pain, but hasn't actually killed anyone yet—but that's not through lack of trying.

Mannerisms: Eetu has an intense, aggression-filled stare which he fixes on his enemy.

Hook: Obsessed with revenge against the man he blames for his current lot, Eetu plots a midnight return to his home village to even the score.

2: KOSTI EHTARO

A murderer and rapist, Kosti is feared by his friends and enemies alike.

Thin and wiry this man exudes energy and malice. He wears a dirty cloak with a deep hood and rests a hand on his dagger'sommel.

Kosti (CE male human fighter 2) is a thoroughly foul and odious individual. He has few friends in the gang and soon his fellows will grow tired of him and eject him from the band.

Personality: Consumed with his own lusts, he cares nothing for others except in regards to what they can do for, or give, him.

Mannerisms: Kosti has named his dagger, "Eye Gouger" and is always sharpening or polishing the weapon.

Hook: Kosti has a grudge to settle with Venla Koira (see #8), who last week stopped him raping a woman the gang accosted on the road. In the confusion of battle, he seeks to even the score.

3: HEDVIG KULTA

A reluctant bandit, Hedvig is plotting to steal from her gang and flee in search of a better life far away.

Tall and rangy with a weatherworn face this half-elven radiates competence as well as weariness.

Hedvig (CN female half-elf ranger 2) is as capricious and wild as the winter wind. She loves the outdoors, but grows tired of a bandit's life. She has also seen how her companions treat their captives—particularly women—and is becoming increasingly uncomfortable in the gang.

Personality: Hedvig has no problem with some light thievery, but she is not evil. Killing, except in self-defence, feels wrong to her and she worries she may be forced to kill someone soon.

Mannerisms: Hedvig often lapses into silence, and stares off into space seemingly focusing on nothing. Some of her fellow bandits find this off-putting and rude.

Hook: Hedvig is plotting to betray her fellows. She plans to steal some of the gang's choicest treasures and escape to a better life. She does not like the ever-present threat of the hangman's noose and dreams of a better, purer life on the frontier.

4: PEKKO MIEMO

This snivelling man does not want to be here at all.

Lank black hair frames a wan face set into a gloomy look of acceptance. Several bruises mar his face. He wears crude, padded armour and carries a spear.

Pekko (N male human fighter 1) was given a stark choice; join the gang or die. Unsurprisingly, he chose to join up and bitterly regrets his current lot.

Personality: It's always someone else's fault and he's normally the helpless victim—at least that's how Pekko sees things.

Mannerisms: Pekko often sighs before speaking and rarely gets animated or excited about anything.

Hook: Sent out on business by his master, Pekko fell into the bandits' clutches. He blames his master for his current lot and cannot wait to wreak his revenge.

5: JYRKI SUSI

Dirty and unkempt, Jyrki cares only for himself and his pet.

This unkempt, dirty-faced man wears a filthy tunic. Face screwed up in a squint, he seems surprised or confused.

Jyrki (NE male human fighter 1) has terrible table manners—for him, eating is a full contact sport; the front of his jerkin and chin are splattered with the remnants of his last meal. He has a pet weasel with whom he shares his food.

Personality: A tad forgetful and often distracted, Jyrki is prone to making assumptions. Arrogant and hateful, he is an unpleasant fellow. He only loves his pet, and cares more for it than he does for any of his companions.

Mannerisms: Jyrki is always digging in an ear or nostril for something tasty.

Hook: Jyrki mistakes one of the characters for a childhood friend and calls out to them. If the characters fall into the bandits' hands, he protects the PC in question until he discovers his mistake. Then, he savagely beats the PC.

6: ANTTI VÄINÖ

One-eyed bandit veteran of many years living in the wilderness and preying on travellers.

A ragged, dirty bandage covers this man's right eye. He wears his hair closely cropped at the sides and slicked back on top.

Antti (CE middle-aged male half-orc fighter 2) is a veteran bandit who has survived the destruction or disbandment of many bandit gangs. He has a finely-honed survival instinct and no loyalty whatsoever to his companions.

Personality: Coarse, simple and violent, Antti is in some ways the perfect bandit. He believes might is right and cares nothing for those falling into his clutches. For him, mercy equates to leaving his victims alive and partially clothed.

Mannerisms: When nervous, Antti reaches under his bandage and rubs his empty right eye socket.

Hook: Antti believes the gang is doomed, and is sneaking out of the camp when the characters attack.

7: MIELIKKI URO

Sneaky, duplicitous and manipulative, Mielikki wants to overthrow the gang's boss.

Tall, and muscular, this brown-haired woman exudes confidence. She wears tightly cut studded leather armour.

Mielikki (CE female human thief 2) knows she's destined for bigger, better things.

Personality: Mielikki hates weak people, seeing them as nothing more than sheep to be preyed on. She uses others without guilt and lives for the moment.

Mannerisms: With a laugh like a hyena, Mielikki often gloats loudly over those in her power.

Hook: Mielikki plans to seduce and then kill the gang's leader. She uses the characters' arrival to ingratiate herself with her target.

8: VENLA KOIRA

Heavy debts forced Venla into a life of banditry and wild-living. To her surprise, she has found she enjoys the life.

Skinny and lithe, this woman wears her brown hair closely cropped; she wears large bronze bangle-style earrings.

Venla (CE female human fighter 3) enjoys the bandit lifestyle—particularly being unshackled from the society's rules.

Personality: Living in the moment, Venla is wild and unpredictable. She doesn't enjoy violence for violence's sake—viewing it as nothing more than a means to an end.

Mannerisms: Quick to laugh and quick to anger, Venla wears her emotions openly.

Hook: One of the characters takes Venla's fancy and if the party fall into the bandits' hands she tries to have her way with him (or her).

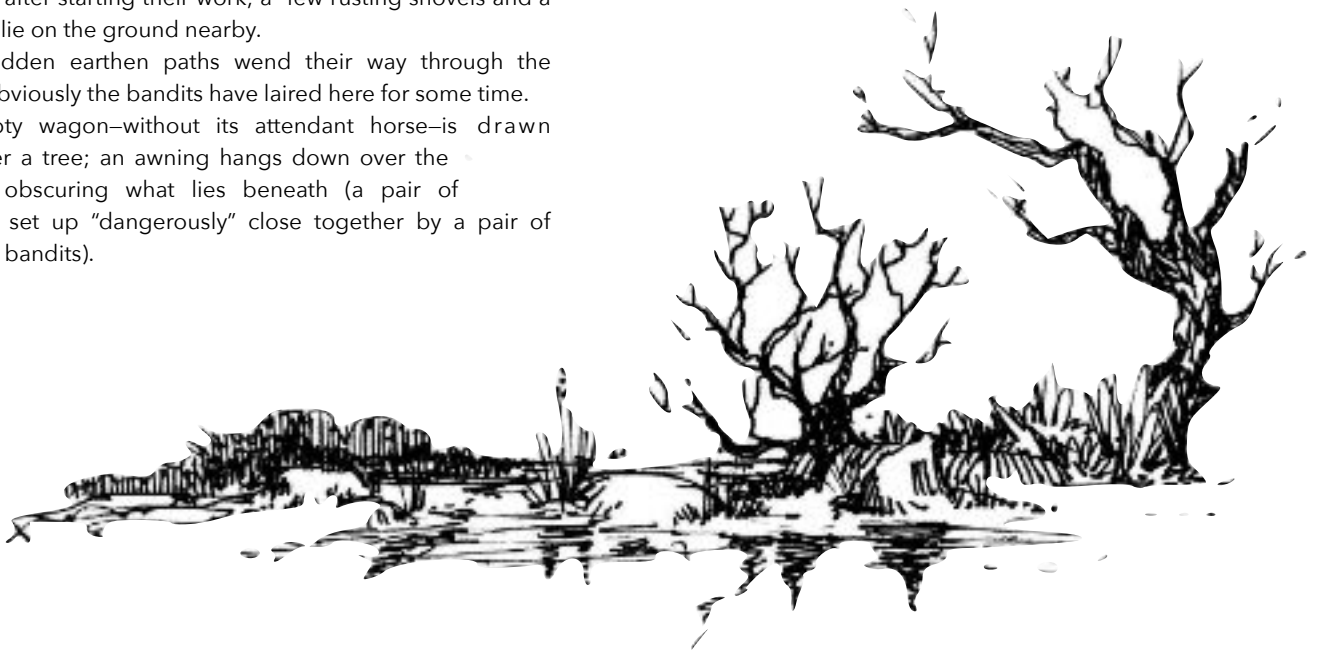


2: CAMP DRESSING

Bandits prefer hidden, defensible lairs which—preferably—lie close to a ready source of victims such as a well-traveled road, bridge, ford or narrow, sunken lane.

Use the list below, to add points of detail and interest to such a bandit camp:

1. A crude, waist-high wall of tree branches, tree stumps and the like surrounds the camp. The barrier will not keep out determined intruders, but provides cover for the camp's defenders—and keeps some wandering animals away.
2. A hodgepodge of tents, lean-to shelters and so on stand haphazardly throughout the camp seemingly without any order or plan. Small campfires smoulder in front of many of the tents.
3. The skinned and dressed carcasses of several woodland animals—a brace of rabbits, several squirrels and a deer hang from an A-frame near a central cooking fire.
4. One part of the camp is given over to a meeting place of sorts with tree trunks arranged as crude benches around a central fire-pit. A stack of firewood lies nearby.
5. Trash and rubbish are scattered on the ground outside, and within, the camp. A short distance away, the bandits have dug a series of latrine pits in a sunken hollow. Even unwary intruders smell the latrines before blundering into them.
6. A larger tent—what looks to have once been a noble's pavilion—rises above the rest in the centre of the camp. Herein dwells the bandit chieftain.
7. Wisps of smoke from the camp's many campfires drift upwards through the trees; the sunlight slanting down from above creates many shiv lights giving the camp a strange, almost otherworldly feel.
8. A shallow ditch—a half-hearted attempt at a moat—runs along a short portion of the camp's boundary; the lazy bandits gave up soon after starting their work; a few rusting shovels and a mattock lie on the ground nearby.
9. Well trodden earthen paths wend their way through the camp; obviously the bandits have laired here for some time.
10. An empty wagon—without its attendant horse—is drawn up under a tree; an awning hangs down over the wagon, obscuring what lies beneath (a pair of bedrolls set up "dangerously" close together by a pair of courting bandits).
11. A large empty barrel stands near the main fire pit. An axe is embedded in its lid and dried blood covers both the axe and the barrel. Here, the bandits butcher rabbits, deer and other creatures caught in the surrounds.
12. Under a pine's low branches, a thick tarpaulin covers a large pile of firewood stacked close to the central fire pit.
13. A short distance outside camp, several crude grave-markers show where several of the gang have been laid to rest. They dead could have succumbed to battle injuries, a freak accident or virulent disease. The markers do not record names or causes of death.
14. A knotted rope hangs from the boughs of a large tree growing on the camp's fringes. A makeshift platform among the tree's branches serves as a concealed lookout spot.
15. Four cows and two sheep are penned in a small makeshift enclosure in the camp. Proceeds of recent raids, the animals will soon be slaughtered for meat.
16. Six shuttered lanterns hang from the branches of various trees scattered about the camp. At night, the lanterns are lit—except when enemies are in the locality.
17. The ground on which the camp stands is slightly sloped; the bandits have dug flat areas into the hillside for their tents.
18. A large oak stands at the centre of the camp, its heavy branches reaching down almost to the ground. It is dry, but dim, under the tree's canopy. Graffiti mars the oak's wide, gnarled trunk.
19. The camp stands amid the ancient, tumbled walls of some ruin now swallowed by trees, brambles and weeds.
20. The bandits have set tripwires designed to make a loud noise around their camp. Only three pathways into the camp are devoid of the traps.



3: BANDIT LOOT

Bandits, if successful, accumulate much loot from their victims. Much of this loot is mundane, while other pieces comprise jewellery, coins and other portable treasures. Use the list below, to bring flavour and detail to the bandits' hoard:

1. Sacks, boxes and barrels hold food, wine and other staples. With the exception of the barrels and casks holding wine and other drinks (which are kept near to the leader's tent) the rest are scattered throughout the camp.
2. Several horses are tethered to hitching poles driven deep into the earth. The horses stand under a crude shelter of woven tree branches; bits, bridles and saddles lie nearby.
3. Several sacks hold bolts of fresh linen and other cloths; a small bolt of white silk is hidden at the bottom of one of the sacks. The silk is worth 20 gp—easily more than the rest of the cloth combined.
4. One of the bandits is lucky enough to have a canvas tent of particularly good design large enough to sleep three people. It is essentially rainproof and a great boon to those travelling in the wilderness.
5. Three suits of chainmail languish in the leader's tent; she intends to gift them to trusted members of the band—but hasn't yet decided who is worthy of such treasures.
6. A holy symbol decorates the cover of this large leather-covered book. It is a holy book of the local faith stolen from a wandering priest.
7. The bandits recently captured Alpo Lemminkäinen (LG male human cleric 1), a wandering acolyte of the local religion, and have sent a message to his church demanding a ransom. The message was sent two weeks ago, and the bandits are growing tired of waiting for a reply. In the meantime, they force Alpo to serve them around the camp and to use his spells for the group's benefits.
8. A tinker's wagon stands in the camp. The wagon holds a vast selection of agricultural equipment along with pewter bowls, cups and so on. Packed in sawdust and straw in a large wrought iron cauldron lie a dozen bottles of fine wine once destined for a noble's table.
9. A beautifully carved set of gargoyles stand on a low wagon. Destined for a local noble's home, the gargoyles look to be horrifying demons. They are stoutly tied down to the wagon—perhaps too stoutly...
10. A small heap of blankets and commoners' clothing fills one of the bandits' tents. None of the tent's contents are particularly valuable, but cunning bandits could have hidden something within the pile.
11. Two sealed barrels each contain eight gallons of lamp oil. The symbol of a shuttered lantern is burnt onto each barrel's lid.
12. A bundle of furs fills a chest in the leader's tent; amid the rabbit, beaver and fox pelts is a large black bear's pelt—complete with the creature's head.

LOOTING THE BODY

Bandits carry many odds and ends about their person. Victorious adventurers are sure to loot the fallens' bodies. Use this list, to add colour and flavour to the proceedings:

1. One silver teardrop earring worth 2 gp hangs from the bandit's left ear. The bandit's long, lank black hair hides the earring from a casual search.
2. A battered tinderbox, 4 sp, a short length of twine and a whetstone fill the bandit's pouch.
3. In his boot, the bandit has hidden a dagger with a curious curved blade design. The weapon is obviously old, and is missing its tip.
4. This bandit had a short length of red silk hidden behind his belt. (He took the scrap of silk from an ex-lover to remember her by).
5. A thick leather cloak with a deep cowl fills the bandit's backpack along with other odds and ends including a waterskin, a day's worth of rations and a small sack.
6. This bandit collected daggers; he has four hanging from his belt and one shoved into each boot. His belt pouch contains a whetstone and small dirty rag along with a small oil flask.
7. This bandit wore a leather necklace on a thong around his neck. Four small silver charms—misshapen leaves—or perhaps clover leaves—hang from the thong. The charms are worth 3 gp as a set.
8. A small sketchbook and several sharpened chunks of charcoal fill a small sack stuffed into the bandit's pack. Pictures of local wildlife scenes as well as scene of village life fill much of the book.
9. A book with a torn cover contains a series of local tales, legends and songs. The book once belonged to a bard—it was his commonplace book—until he fell afoul of the group. Its current owner has added a few stories of his own—the change in handwriting (for the worse) is noticeable toward the end of the book.
10. A pair of fine leather gloves are tucked into this bandit's belt. Clearly, they are not his; monogrammed initials—A.H.—decorate both gloves. The bandit also has a beautifully carved pipe and a pouch of expensive pipe-weed. The pipe looks like a dragon—the pipe's smoke issues from its mouth.
11. The bandit wears a slender golden ring on the smallest finger on his left hand. The ring is of elven artifice and beautifully wrought, but this is not immediately evident as the bandit has covered it in dirt and mud to make it look virtually valueless. (Perhaps he feared a companion would steal it).
12. Tucked under his jerkin, this bandit wears a primitive tribal necklace—something a barbarian, goblin or orc might wear. The necklace could foreshadow another local threat the characters might soon meet; the necklace could be a piece of war booty or a gift—depending on whether the bandits are friendly with their “neighbours” or not.

4: COMPLICATIONS, HOOKS & OPPORTUNITIES

Adventures are rarely simple affairs; strange events, shifting alliances and fate's capricious whim often conspire to make adventurers' lives...interesting.

Use the table below to add complications, adventure hooks and opportunities into any encounter involving bandits:

1. One of the bandits is plotting against the group's leader and uses the characters' interference in the gang's affairs to set her plan in motion. Either through action or inaction, the bandit seeks the death of the gang leader and lordship over the band's survivors.
2. The characters arrive at the camp as the bandits are preparing to move out. Thus, the bandits have broken down their tents, loaded up their pack animals and their leaders are mounted and ready to go. When the characters attack, the leaders flee with the packhorses carrying all the group's loot leaving the gang's rank and file to face the intruders.
3. The characters are not the only ones hunting the bandits. A rival gang or patrol of soldiers arrive shortly after the characters attack the camp. Soldiers likely attempt to claim

the bandits' loot as property of their lord while the new bandits may attack the party if the characters seem weak. Finally, the soldiers may need convincing the characters are not bandits themselves.

4. A virulent disease ravages the bandit camp; when the characters arrive many of the gang are suffering its effects. If the plague is airborne, the party could become infected during the inevitable fighting their arrival heralds. In particularly serious outbreaks, the bandits could be suffering from plague. Some characters may not feel comfortable returning to the nearby town or village until they can ascertain whether they are infected.
5. As #4 above, except the outbreak of plague is no accident. A local lord arranged for the bandits to take three wagons piled high with corn, grain or cloth. Several infected rats lurked among the trade goods and it is they who have infected the camp. (The characters may encounter the rats as they move through the camp).
6. The bandit chieftain has just been challenged—ill-advisedly—by one of his minions for leadership of the band. Most of the bandits are distracted by the ensuing fight, when the characters arrive.



BESIEGED CASTLE

I: MINOR EVENTS

The besiegers and the defenders must contend with the vagaries of nature, logistics, morale and their enemies. The minor events below will not turn the siege's tide in anyone's favour, but canny commanders can use them to their advantage.

DAYTIME EVENTS

Most of the action in a castle siege takes place during the day, unless many of the combatants can see in the dark.

1. A messenger pigeon avoids an arrow storm, but relief at the bird's survival is short-lived. It arrives with dire news: a week-long delay for expected reinforcements and supplies.
2. A mercenary band arrives to offer their services at an exorbitant fee. However, they prove more than capable as fighters and boast an elven sharpshooting archer who can easily pick off foes at great range. If rebuffed, they threaten to make a similar offer to the enemy.
3. Steady rain has turned the surrounding land into a mire, which gives the defenders a break from battering rams and other direct attacks from siege engines. However, the enemy forces continue to use catapults.
4. A kettle of vultures circles overhead, potentially unnerving those in the castle or among the besieging army. Alternatively, an unkindness of ravens or other group of portentous (either good- or ill-omened) birds flocks to the ramparts and begins calling loudly.
5. One of the castle's towers collapses, providing the besieging army easy access to the castle. As the siege-laying army clambers over the rubble, defenders must turn them away and strive to make the pile of rubble unclimbable.
6. A lightning strike or errant ember ignites dry vegetation. The fire builds and threatens to sweep across the battlefield. While the castle acts as an inherent buffer against the fire, smoke inhalation or fiery material carried aloft by the wind pose threats to the defenders.
7. Strong winds blow away from the castle toward the enemy (or vice versa). Powerful gusts render the use of incendiary munitions a dangerous prospect.
8. A well-respected leader of the castle garrison dies in battle, from natural causes or through foul play. Regardless of the circumstances, members of the guard must quickly pay their respects to their fallen leader. If the cause of death is suspect, it prompts an investigation, provided it does not interfere with the castle's defence.
9. A seemingly neutral party arrives under the flag of peace to negotiate the cessation of hostilities. Their purpose for doing so may be purely altruistic or may conceal sinister intentions for either side of the conflict.
10. A massive crack forms in the castle's foundation due to the strain of repeated attacks by siege engines or through a shift in the underlying earth. A team of engineers must repair the crack before it spreads and creates an opening through which the invaders can pour.

NIGHT-TIME EVENTS

Though fighting may stop once night falls, minor incidents still occur. Additionally, both sides use the quiet and cover of night to plot or conduct espionage or sabotage.

1. The full moon, previously cloaked by clouds, becomes free of its obscurement and gives the defenders a clear view of the enemy encampment.
2. An explosion shakes the castle, waking all but the soundest of sleepers. The explosion's source is unclear even to the night watch, but the castle appears undamaged. Unfortunately, a fraught wait until morning is required before the defenders can make a true assessment.
3. A small group from the besieging army attempts to infiltrate the castle. They plan to scout the castle's defences, inhibit the defenders' ability to hold off the siege or create an opening (or enlarge an existing one) so a larger force can break in.
4. The night grows quiet, as the enemy seems to settle down for the night. Suddenly, wolf howls from too near the castle break the silence. Are the wolves preying on the besiegers or part of their forces?
5. A member of the besieging encampment loudly plays a discordant tune on a brass instrument. The instrument's player keeps the racket up for the entire night, and the sound penetrates even the densest castle walls. The rest of the encampment is either used to the noise or uses wax or another means to deaden it.
6. A group of commoners displaced by the conflict threads its way through the enemy encampment. The people seek shelter in the castle and offer to help in any way they can, but their numbers threaten the already dwindling supplies. A spy or assassin could lurk among the refugees.
7. A meteorite streaks across the night sky. Augurs from both sides try to ascertain whether its appearance bodes good or evil. Likewise, a partial or full lunar eclipse, or the appearance of a comet or other celestial event, might provoke concern about its portent.
8. Members of the night watch hear the sounds of construction from behind a copse. Campfire light necessary for the builders to see their work illuminates the top of a siege engine visible over the tallest trees.
9. A team from the besieging force begins, or continues digging, a tunnel under the castle. They have chosen a location where their digging cannot be heard or do their work while a louder sound (for example, the cacophonous instrument playing in #5) conceals their toil.
10. Rain (either a continuation of the rain from daytime event #3 or a fresh storm) douses campfires and makes conditions miserable for the besiegers. Fortunately, the structure provides a respite for everyone but the night watch.



DALY

2: ATTACKS

The besieging force will likely try a number of inventive tactics to breach the castle's walls. Use this list below, to generate the basic details of such actions.

1. Warriors run toward the castle walls carrying long ladders. Some of the attackers carry tower shields, and these warriors are first up the ladders. They hold the shields above their heads to protect themselves from the defenders' missiles. On the ground, archers unleash a storm of arrows to keep the defenders' head down.
2. The attackers draw up several wagons filled with wood, straw and other combustible materials. Much of the material piled into the wagon is damp. When the wind blows in the right direction—toward the castle—they set the wagons aflame. Smoke billows from the wagons, which the attackers begin to push toward the castle walls. Behind the wagons, obscured in the smoke, lurks the assault force.
3. At dusk, the enemy draw up a large force opposite one of the castle's walls. The warriors make a lot of noise—banging their weapons on their shields, taunting the defenders, singing and so on. The spectacle goes on as night falls. The display is a diversion—several enemy champions creep toward another wall intent on using stealth to enter the castle. Once inside, they plan to open the main gates for their fellows.
4. The attackers dig a tunnel to undermine a wall or tower. Observant characters—or perhaps those sent out to disrupt the enemy camp—spot the tunnel entrance, or the hidden piles of spoils carried away from the tunnel. When the tunnel is finished, the sappers plan to pack it with oil-soaked wood and set it on fire. The resultant collapse should cause a collapse and breach the castle defences.
5. The enemy pile a wagon full of barrels of oil and other highly flammable substances. To dissuade the castle defenders from shooting at the wagon, they tie (or nail) captives taken from the surrounding locality to the front and sides of the wagon. When the enemy are ready to attack, heavily armoured warriors push the wagon towards the castle gates.
6. As number 5 above, but instead of captives the enemy have "armoured" the wagon by nailing many shields to its sides, front and over its wheels.
7. Using sword and flame, the attacking troops drive a huge herd of cattle at the castle gates. They hope either the panicked animals will sunder the gate in their panic to escape or the heaps of dead animals will pile so high they can use them to scale the walls.
8. The enemy use catapults to hurl balls of pitch-soaked flaming hay bales and the like against the castle walls. The flaming missiles do no damage but create dense clouds of smoke which hide an imminent attack.
9. The enemy have many captives and slaves. They set the captives free and drive them toward the castle. They then charge forward. Quickly, the two groups become intermingled, making it hard for the defenders to target the

enemy's warriors without injuring or killing the innocents desperately trying to reach the safety of the castle.

10. Pairs of allied (perhaps mercenary) giants carry wagons full of enemy warriors toward the castle walls, which they plan to lift up onto the battlements. The warriors within are equipped with heavy shields and lengths of knotted rope. They plan to clear a stretch of the wall, let down their ropes and hold the breach until their fellows arrive.
11. The besieging force uses catapults to hurl the diseased bodies of animals—and perhaps even their own dead—over the castle walls.
12. The besieging force sends a small group to offer parley and to ask for the garrison's surrender. This is a trick, and a small band of elite warriors use the distraction to creep toward a lightly defended section of wall.

DEFENCES AND COUNTERATTACKS

Given enough time, the castle's defenders can devise numerous countermeasures to withstand a siege. Oftentimes, though, attacks come with less warning, requiring impromptu solutions. Use the list below to set up the castle's existing defences along with any countermeasures used during the heat of battle.

1. A water-filled moat is one of the surest defences against battering rams and other siege engines used to directly attack the castle. If a moat proves impractical, a small team can dig strategically placed trenches and cover them with natural material to conceal them. Additionally, breaking up the ground around the castle hinders ladder placement.
2. Several cauldrons stand in the castle grounds fed by wood- and coal-burning fires. While the inhabitants may have to suffer cold nights, the cauldrons filled with water, sand or oil provide a deadly threat to invaders using scaling ladders.
3. A supply of quarried stones acts as ammunition for catapults situated within the castle. These stones can destroy opposing siege engines or flatten swaths of enemy combatants. In dire situations, livestock or corpses can serve as missiles.
4. Rounding castle walls helps deflect battering rams and make the walls less susceptible to breaching. Though less effective, grease, liquid fat or other slick substances create a similar effect in a pinch.
5. Battlements grant protection for archers, allowing the defenders to take advantage of higher ground without fear of reprisal. Rubble and planks of wood serve as weaker protection. Hoardings provide greater protection from missile weapons and enables defenders to move about unseen.
6. Many castles fall prey to invaders digging tunnels under the walls. Extending the foundation is difficult even with ample warning, but a few stone blocks in easily compromised areas thwarts quick access. Defenders can use cauldrons of water to fill tunnels and drown would-be intruders and set up traps to protect obvious entry points.
7. Many siege engines are constructed primarily of wood; arrows or ballistae bolts coated with pitch and set aflame are useful agents of their destruction.

8. Erecting redundant outer and inner walls of increasing height allows the castle to absorb hits from siege engines, wears down enemies scaling the walls and accelerates attrition of enemy forces.
9. Both the besieging army and the castle's defenders use messenger birds to inform their leaders of events and to request reinforcements or resupply. Archers on both sides wait to shoot down the birds. Employing trained birds of prey to attack smaller birds proves similarly useful.
10. Though risky, castle defenders can allow themselves to become the enemy's prisoners. While imprisoned, they can

gain intelligence on their enemy's numbers and capabilities. Escaping with that information, while not divulging counterintelligence, is crucial for this tactic's success.

11. A small band of defenders creeps out at night to dig small holes along the attackers' expected line of attack, in the hopes of disrupting their charge. The group need guards, and the characters are asked to accompany them.
12. The defenders have a small supply of enemy equipment and uniforms. Volunteers are asked to join an intelligence-gathering sortie into the enemy camp.



3: CHALLENGES & COMPLICATIONS

The defenders' lot in a siege is a hard one.

DWINDLING SUPPLIES

When a castle is under prolonged siege, supplies will run low. Use this list, to determine what shortages bedevil the defenders.

1. **Iron & Coal:** The castle's blacksmith is hard at work repairing the garrison's arms and armour and forging new arrowheads, crossbow bolt tips and the like. Unfortunately, this frenzy of activity is eating into his stock of raw materials—iron bars, coal and the like. (The castle's bowyer/fletcher, leather worker and other essential crafter could also be in a similar situation).
2. **Animal Fodder:** Because the castle is under siege, more beasts of burden and horses are stabled within its walls. Sadly, supplies of animal fodder are running low and soon the stablemaster must slaughter some of the animals.
3. **Healing Supplies:** A constant stream of wounded soldiers and the like make their way to the castle's healers—either clerics, apothecaries or army surgeons. This constant demand is depleting the healers' supplies of bandages, unguents and the like. Alternatively, the castle's clerics could be running low on consumable magic items such as potions and scrolls.
4. **Wine & Ale:** The castle is running low on wine and ale to slake the defenders' thirst. During particularly harrowing times, the castle's lord uses both drinks to boost the morale and bravery of his soldiers. When the castle runs dry, a mutiny—or collapse in morale—could ensue.
5. **Oil & Torches:** A constant watch must be kept—particularly during the hours of darkness when evil's forces are at their most dangerous. Such activity requires the expenditure of much lamp oil and prepared torches for the castle's human defenders are at a disadvantage in the dark.
6. **Firewood:** The castle needs wood for its fires to boil water, cook food, light the blacksmith's forge and for heat. Wood is bulky, and the castle's supply is running low. Will someone slip over the wall to get more? (And if they do, how will they retrieve a decent supply?)
7. **Pigeons:** The castle has a small supply of messenger pigeons, but are running low as most have been despatched with requests for reinforcements, more supplies and the like. Can the characters sneak through the enemy lines to retrieve more birds from a group of nearby scouts?
8. **Masonry & Mortar:** Enemy action has damaged parts of the castle's ramparts and crenellations. The castle's supply of masonry and mortar are running low as the stonemasons patch up one piece of damage after another. (Alternatively, the castle could be running low on planks and other prepared wood as they use it to repair gates, hoardings and so on).
9. **Compassion & Caring:** Surrounded and under constant attack, the morale of the castle's garrison and those seeking shelter within, is falling. Arguments become more common, and small fights erupt over trivial matters. Someone must calm the situation before it spirals out of control.

10. **Fresh Air:** With so many bodies crammed into a small space, and the reduction in sanitation, coupled with the decomposing bodies of the dead and the fires of the besieging forces wafting over the castle, a miasma of death hangs over fortress. Sickness and plague could result, unless something is done.

LOW MORALE

Prolonged sieges take their toll on even the doughtiest warriors, and ebbing morale can prove more dangerous than enemy attacks. The castle's lord or lady, or others in charge, must mitigate the causes of hopelessness among the soldiers and deal with its effects. Use this list, to determine the nature and level of the despair faced by the defenders.

1. Several defenders wish to surrender. The castle's lord or lady must assuage their fears and inspire them to keep fighting.
2. Tempers flare among the castle's guardians and fights break out, with each side blaming the other for failures and losses suffered during the siege. The situation requires a calming influence to restore faith within the ranks.
3. Defenders sneak out of the castle at night to make a deal with the besieging army, hoping to trade safety for intelligence on the defences. The traitors have convinced themselves everyone will die during the siege, so they hope to spare themselves from certain doom.
4. Rumours about horrible treatment by the enemy spread among the defenders. While this might seem to bolster resolve among them, they instead suffer sleepless nights as their imaginations run wild considering the torture awaiting them should the castle fall.
5. The castle's defenders believe the decisions made by their leaders are lacking so they plan to overthrow them.
6. The defenders threaten to strike for better conditions or pay for their work. Their threats intensify and their demands become more unreasonable as the siege's duration stretches from days to weeks.
7. Rumours circulate among the castle's inhabitants about a supernatural enemy among the besiegers. This intensifies the inhabitants' fear and degrades their ability to keep fighting.
8. Members of the night watch feel taken advantage of, since they must remain alert overnight while others benefit from the luxury of sleep. They become less attentive and more prone to napping during their watch.
9. Low morale spreads to the officers, who second guess their decisions and poll their followers for advice on how to handle the siege. This forces the followers to take matters into their own hands or requires the lord or lady of the castle to replace the ineffective leaders.
10. People begin to hoard food out of fear of dwindling supplies. Arguments about food rationing become more frequent. In extreme cases, someone poisons or purposely spoils the food so no one can eat.

DRAGON'S LAIR: BLACK DRAGON

I: BLACK DRAGON LAIR FEATURES

A black dragon's lair is rarely nothing more than a dismal, sunken cave stuffed full of treasure. Black dragons are wily, cunning and in-tune with the surrounding environment. Their lairs reflect their intrinsic connection with the surrounding swamp or marsh.

Use the list below, to add major features of interest to the black dragon's lair. Such features are both flavoursome and things for the characters to interact with as they explore the lair.

1. A large pool of fetid, dirty swamp water covers the floor in this area. In places, the water is almost ten-foot deep; sometimes the dragon bathes here.
2. A wide swath of deep, glutinous mud covers the ground. The mud smells noxious and is thigh-deep in places. If the dragon has recently passed by here, its tracks are visible in the mud.
3. A tangle of roots grows down through the ceiling and quests almost all the way to the floor. The roots form a thick curtain of sorts and obscures whatever lurks beyond. Things might live in the roots or perhaps the dragon has interwoven pieces of metal in the fibrous growths. Incautious characters passing through the roots cause the broken shields, bits of armour and so on to jangle together.
4. A sinkhole pierces the lair's ceiling; mud, fetid swamp water and the occasional swamp denizen fall into the hole and end up in the dragon's lair. Faint light filters down through the sinkhole dimly illuminating the surrounding area. If the sinkhole is wide enough, the dragon may use it as a secondary way into and out of its lair.
5. A large rotting tree trunk, its leaves branches ripped off lies on its side in the mud. Mud coats the trunk, which must be climbed over to get further into the lair.
6. Part of one wall has collapsed creating a viscous field of mud and rubble which partially blocks the corridor. Perceptive characters notice the wall around the collapsed area is pockmarked with acid scars and slightly melted in places. Characters digging through the rubble—a long, dirty job—may discover the remains of some of the dragon's foes (Perhaps, some of the interlopers' equipment has also survived).
7. Mosquitos, and other annoying, biting, insects, swarm in this area. They greedily attach onto any exposed skin and generally make the explorers' lives miserable.
8. A high, steep bank of mud cuts the area in half. Several small dirty rivulets flow down the escarpment creating a small pool at its base. Explorers climbing the bank discover it is slippery, and they get muddy.
9. A few cut and dressed stones sunk into the mire hint at some ancient stone wall or other building. Investigations reveal indistinct carvings worn down by immersion in water and mud decorating some of the stones.
10. Deep bogs, intermingled with shallower pools only about one-foot deep, pockmark the floor. The deep bogs are almost four-foot deep.

11. Foul swamp water oozes down the walls of this low-lying area. The floor appears to be normal—just mud—but is in fact quicksand almost 15 ft deep.
12. The ceiling is unstable and riven with deep cracks. Excessive noise—the sounds of a loud combat—or explosive spells or the dragon's breath weapon striking the ceiling causes it to collapse, burying everyone under piles of sodden mud.

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Arveairaul
2. Oskagham
3. Golosvaer
4. Malmere
5. Akkanskad
6. Harnmiir
7. Alyrithosk
8. Klauthix
9. Urythevureim
10. Bahormere

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Alymmcalaun
2. Irfeltot
3. Mornaugsurr
4. Surmajier
5. Hoonryx
6. Ryxmajier
7. Autharaul
8. Galaddor
9. Thalugos
10. Malaejalan



2: BLACK DRAGON LAIR DRESSING

Black dragon lairs are different to normal dungeons. Consequently, the minor pieces of dressing should highlight this difference. Signs of previous exploration—dropped and broken equipment, the splintered, burnt corpses of previous adventurers and the like—will also be visible.

Use the list below, to add depth and flavour to the lair's minor features:

1. Small patches of melted metal pockmark the lair's floor.
2. Gouges in the wall show where the dragon has sharpened its claws. Clever characters can use the marks to estimate the dragon's size.
3. Pitted bones cover swaths of the floor. Many show the tell-tale marks of acid; others are crushed and smashed.
4. Small pools of stagnant water fill hollows in the floor.
5. A thin sheen of mud covers the floor; the bones of several creatures—perhaps lizardfolk, crocodiles or the like—jut from the glutinous paste.
6. The stump of a discarded, mud-covered torch lies on the muddy floor. Nearby, footprints head deeper into the lair.
7. Several small hummocks of drying mud dot the area. The largest of the hummocks is almost three-foot high; the hummocks resemble overly large molehills.
8. The entrance to a small ants' nest pierces the floor; here, hundreds of ants scuttle about their business.
9. The decomposing body of a lizardfolk lies partially buried in the mud. One of the lizardfolk's legs is missing.
10. A confused mess of tracks criss-crosses the area. The tracks go hither and thither; in a few places a larger—draconic—footprint overlays the others. A skilled tracker can tell many of the tracks were made by folk running.
11. Someone or something has excavated a deep hole near a wall. The hole is about ten-foot deep and is slowly filling with water; claw marks are evident in the mud—perhaps the dragon, or one of its servants, dug the hole.

12. The dragon's name is carved into the wall in overly large, crude letters. The name is carved in the language of dragons and so its meaning may not be evident to the characters.

DRAGON DRESSING: DISTINGUISHING MARKS

Black dragons are as individual as any member of a species; they all have a unique appearance.

1. A vivid patch of white scales highlights the portion of the dragon's chest between its front legs.
2. A livid, dirty scar runs down the dragon's left front leg. By the looks of the scar, the wound never healed properly. The dragon favours its other leg.
3. One of the dragon's eyes glimmers balefully at its enemies; a mass of scar tissue surrounds the other milky white eye.
4. The dragon's two horns are curved into tight spirals and are set close to the creature's head.
5. The dragon's frill is tall, but ragged, and extends about three-quarters of the way down its long, sinuous neck.
6. Foul-smelling, slightly steaming drool drips from the dragon's jaws. Several of the beast's lower fangs end in jagged, blackened stumps.
7. The stench of rotting vegetation and fetid swamp water intermixed with a slight, noxious tang of chlorine emanates from the dragon.
8. The dragon's red-rimmed eyes are different colours; the left eye is blue, while the other is green.



3: BLACK DRAGON LAIR MINOR SIGHTS, SOUNDS & EVENTS

Dragon lairs are not staid, unchanging places. While they might have only one resident, things of minor note still happen within.

Use the list below, to add minor sights, sounds and events to the black dragon's lair:

1. A faintly acidic smell hangs in the air; it is heavier, closer to the floor and is particularly marked in "low-lying" portion of the lair.
2. Dirty swamp water drips from the ceiling. The constant pitter patter of water hitting the floor makes hearing subtle sounds in the lair harder.
3. From the direction of the lair's entrance, a faint wind sighs through the area; it plucks at the water or mud coating the floor creating small wavelets that break against the chamber walls and the characters' ankles.
4. Small pieces of mud fall from the ceiling and land on the floor with quiet splatting sounds. Alternatively, the mud splashes into a nearby muddy puddle.
5. A quiet squelching sound reaches the characters' ears, from deeper into the lair.
6. A faint, low mist covers the ground, giving the mud an odd, ethereal look. The mist swirls and eddies about the characters' ankles as they move through the cavern—paranoid characters may think the wisps of mist resemble tentacles reaching up from the floor.
7. A sudden splash from a nearby pool shatters the quiet. Something might lair in the pool or perhaps something fell into the fetid water. Large ripples overflow the pool's bank.
8. A small sickly green-coloured swamp viper slithers across the floor; it is not aggressive and flees if approached.
9. Perceptive characters hear a quiet, low chuckle from somewhere deeper into the lair. The chuckle goes on for about half a minute before fading away.
10. A sudden gust of sullen wind redolent with the smell of decay and the faint hint of marsh gas sweeps over the party.
11. A jumbled mass of pitted and partially melted bones, intermingled with scraps of rotting and rusting equipment, shows where another adventuring party met their doom. The dragon has removed any surviving treasures or trinkets to its hoard; there is nothing of value here.

12. The characters encounter a pocket of fetid swamp gas. Perhaps the gas was blown into the lair from outside or this area has a particularly high concentration of noxious gases. In any event, the smell is revolting and the party's natural light sources turn blue and flicker sullenly.

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

Black dragons don't just hang around their lair waiting for adventurers to wander inside.

1. The dragon is sleeping on its back after a large meal of melted elf. The beast is unprepared for battle and furious to discover intruders in its lair.
2. The dragon is slowly pulling apart two lizardfolk corpses and eating them in a surprisingly dainty fashion. The smell of melted flesh gives the party some clue to what they will discover before they enter the chamber.
3. The dragon is faking sleep and is expecting trouble (either it has noticed the intruders or its sixth sense has alerted it to impending danger). It has already cast any long duration protective spells it knows.
4. The dragon is happily sorting through its hoard, examining its most beloved treasures. It is muttering and chuckling to itself, when the characters arrive.
5. The dragon has just finished torturing and eviscerating a captive. As the characters arrive, it tosses aside the limp corpse and licks the unfortunate's blood from its claws.
6. The dragon is stalking about its lair in search of one of its treasures that it has just discovered is missing. It is muttering loudly about thieves and what it will do to the thief when it captures him.
7. The dragon is rubbing its scaly body into the mud coating one wall and moaning with pleasure as it covers a hard-to-get-at itch.
8. The dragon is a devout worshipper of Tiamat. When the characters arrive, the dragon is praying to his dark mistress in hopes of gaining some unspeakable boon. Thus, he sees the intruders as a test (or perhaps a gift) sent by Tiamat herself!



4: BLACK DRAGON TREASURES & TRINKETS

Dragons are renown for their vast treasure hoards—it's one of the main reason adventurers seek their lairs. While much of the hoard likely comprises coinage and the like, inevitably other interesting objects—of a variety of values—will be mixed in with the rest.

Use this table below, to add depth and flavour to the dragon's hoard and assign a value to each piece of treasure suitable for your campaign.

1. A spear rests upright against a wall, chest or other large piece of treasure. Its shaft is fully ten-foot long and its point is long and tapered. Several tribal charms—feathers, strips of snakeskin and the like—now caked in dried blood hang from the haft.
2. A book entitled, "Vilimzair Aralivar: His Amazing Life" lies open on an upturned chest. The book's title is embossed in gold leaf and the pages are rendered in beautiful, flowing elven script. The book details—briefly—the life of the legendary pirate-bard Vilimzair Aralivar and his motley band of inept followers.
3. A black-stained hardwood mask of a leering crocodile face leans against a pile of coins. The mask has lost the straps that once held it to a warrior's face, but is an excellent example of a local lizardfolk tribe's war masks.
4. A muddy silver mechanical bird lies on its side at the bottom of an ornate, blood-splattered silver cage. The bird has tiny red, glimmering eyes crafted from flecks of ruby. The bird's key still nestles in its chest; turning the key activates the bird which then sings and flutters its wings.
5. Four small jade statuettes are scattered throughout the hoard. One depicts an owlbear, another a minotaur and the last two archaic hunters dressed in simply garb. The four statuettes are obviously a set.
6. Bound in scarlet-hued leather this large book bears the title, "Dragons and their ilk". The book's yellowed pages are mud-stained and dried blood mars several pages.
7. Its collar and hems decorated with fine silver thread woven into all manner of arcane symbols this bright blue wizard's robe is surprisingly intact and unblemished.
8. This bright white hunting horn crafted from a unicorn's horn hangs from a short supple leather thong.
9. This thin, narrow box is beginning to rot, but its contents—two bolts of red silk—are in excellent condition.
10. Rolled up tightly in an iron scroll tube this parchment map depicts—in exquisite detail—the surrounding swamp.
11. The hilt of this five-foot long greatsword is missing—melted away by the dragon's breath. The sword's blade, however, is in excellent condition and remains sharp. If repaired, its workmanship is so fine it could be used in the crafting of a magical weapon.
12. Thin and fragile, this plain platinum ring is sized for a halfling—or perhaps a human's smallest finger.

13. Finished with a copper wash so as to appear green, this fine plate armour has elaborate dragon-shaped pauldrons.
14. This small steel shield has a single, wickedly curved spike protruding from its boss.
15. The graven symbol of the dwarven god of war decorates the heads of this heavy all-steel warhammer.
16. This once fine golden statuette depicted a dragon curled up asleep. The green dragon has vandalised the statuette however, prizing out its gemstone eyes (which lie somewhere in the hoard) and scratching and melting some of the statuette's finer features.
17. Delicately wrought, this large, almost man-sized porcelain vase has delicate blue and red wave-like patterns painted all over its body.
18. This black onyx paperweight is carved into the shape of a rampaging boar.
19. A sodden and ruined velvet pouch holds a set of five ivory six-sided dice.
20. This sable battle standard bears the plain white crest of a rampant swan.

DRAGON DRESSING: WORN TRINKETS

Black dragons are vain creatures. Sometimes they'll augment their appearance with various shiny baubles. Some might be magical, others might be merely pretty.

1. This dragon has daubed several strange symbols on its chest using different colour mud. The mud is dried and cracked. The symbols are decorative, and don't mean anything in particular, but some characters may waste valuable seconds trying to discern their meaning.
2. The dragon wears three large, heavy gold bands as eyebrow rings. The three rings faintly jingle when the dragon moves its head violently.
3. The dragon wears an over-sized golden teardrop-shaped pendant on a thick silver chain around its neck. Faint cracks criss-cross the pendant's surface which could have magical powers or it could be merely decorative. (Alternatively, the pendant could be the broken phylactery of a long-dead lich).
4. A beautifully wrought leather bracer with sigils picked out by thin silver wire covers one of the dragon's claws.
5. The dragon wears a plain silver torc as a monocle.
6. A massive earring of gold, silver and brass shaped like a grinning skull hangs from the dragon's left earlobe. The earring is of giantcraft.
7. The dragon wears a thick, iron signet ring on the smallest finger of its left claw. The ring bears the heraldic symbols of crossed spears over a crocodile's head.
8. Two cloaks sized for halflings or gnomes—one blue, the other red—are woven together to form a jaunty scarf of sorts which the dragon wears about its neck. The dragon is proud of its scarf and tries to keep it clean.

5: BLACK DRAGON HOARD DRESSING

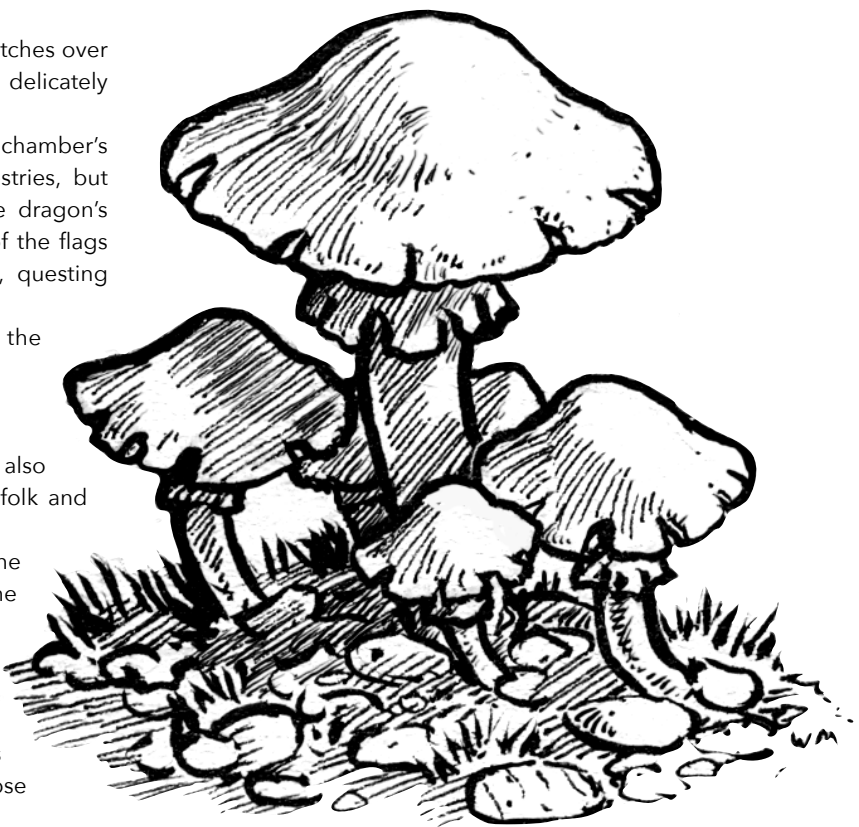
Black dragon hoards can be immense in scope and value. Among the treasures and trinkets, however, most dragons have also accumulated objects that might not fall under the traditional heading of treasure, but which are interesting and flavoursome none-the-less.

Use the list below, to add such objects of interest to the dragon's hoard:

1. Pieces of broken and splintered wood lie intermingled with the dragon's hoard. All are rotting and decayed.
2. Skulls of the dragon's slain enemies are set about its hoard atop decaying wooden stakes or spear shafts driven deep into the ground.
3. A rotting barrel partially sunken into the mud holds several weapons including two spears, a rusting longsword and a longbow without its string.
4. A chest lies amid the dragon's hoard; its lid has long since been snapped off, but the dragon still uses the chest to hold treasures which might be ruined if they got muddy or wet.
5. The dragon has created raised beds and pillars of mud to better display some of its choicest treasures. These rise above the main body of the hoard to a height of between five and 15 ft. Some of the pillars are slender affairs that collapse if anyone tries to scale them.
6. Shallow channels gouged into the floor, divert the worst of any fetid swamp water away from the dragon's bed and hoard. Bones and the remains of various animals—and perhaps previous would-be dragonslayers—choke some sections of the channels.
7. A small pyramid comprising a score or so skulls watches over the dragon's hoard. Golden coins have been delicately placed in each skull's eye sockets.
8. Faded, mud-streaked tapestries hang down the chamber's walls. The wall hangings comprise not just tapestries, but rugs, battle flags and the like all taken from the dragon's previous victims. The party may recognise some of the flags as being from vanished adventuring companies, questing nobles and the like.
9. The dragon has scratched a crude map of the surroundings on the ceiling of the cave. The map depicts various settlements and the like as well as several mysterious caves which the party did not know previously existed. The dragon has also drawn various figures on the map—humans, lizardfolk and the like to remind it which races live where.
10. A cunning, but crude, trap wards the chamber. The dragon has excavated a deep pit in front of the chamber's entrance and roofed it with branches covered in mud. Characters stepping onto the seemingly solid floor plummet into a fetid, mud-filled hole.
11. A rusting set of partially melted plate armour lies among the hoard. The rotting, disembowelled corpse

of a muscular man yet lies within. He has clearly been dead for months. The platemail is, sadly, ruined.

12. The sodden bloodstained remains of a once fine lady's riding saddle lie upturned amid the hoard, covered with coins and other precious objects.
13. A plain set of pan pipes crafted from hollowed bones and lashed together with green and red string lies hidden among other treasures. Perhaps a gem or two is wedged inside the pipes and might be overlooked by casual searchers.
14. A large iron-banded chest lies on its side, its lid shut, but not locked. The chest is filled with mundane bits and bobs that have captured the dragon's interest.
15. Shards of a smashed tankard lie at the bottom of a shredded, rotten backpack along with a coiled black leather whip.
16. An apothecary's set of pouches still attached to a stout belt encircle the waist of a skeleton buried under the hoard. The pouches contain nothing but rotting herbs and spoiled unguents and the like. The whole smells slightly off-putting.
17. Mushrooms sprout among the hoard; some are small while others have grown monstrously large.
18. Rusted and pitted with age this 20-foot long sinuous iron chain lies like a slumbering snake under the dragon's hoard.
19. Ten jars of honey fill a straw-filled box. Although the straw is rank and rotten, the honey is still perfectly edible.
20. This brass candelabra lies on its side in the mud. Originally designed with six arms, one of them has snapped off and is lost elsewhere in the hoard.



DRAGON'S LAIR: BLUE DRAGON

I: BLUE DRAGON LAIR FEATURES

A blue dragon's lair is rarely nothing more than a cave stuffed full of treasure. Blue dragons are wily, cunning and in-tune with the surrounding environment. Their lairs reflect their intrinsic connection with the desert.

Use the list below, to add major features of interest to the blue dragon's lair. Such features are both flavoursome and things for the characters to interact with as they explore the lair.

1. A deep drift of fine, shifting sand fills the area. Blown here by the wind—or perhaps placed by the cunning dragon—the sand swirls and billows about when a strong wind—such as that caused by the beating of mighty wings—sweeps through the area.
2. A small subterranean stream flows beneath this area, creating a weak spot in the floor. Characters weighing more than 80 lbs. walking on the unstable section cause it to collapse into a 10-foot deep crevice running across the chamber. Unfortunately, quicksand fills the hole.
3. Rippled dunes of sand fill the passageway, blocking line of sight. Cunning characters can use the dunes as cover to get deeper into the lair. The wind has effaced all tracks of previous explorers (or lair occupants) although here and there white bones emerge from the sand.
4. A deep, sand-filled crevasse splits this area in two. The fissure appears to be only 20-foot deep but is filled with soft sand to a depth of 30-foot. Characters falling into the sand sink slowly to the bottom. (Alternatively, the dragon—or its servitors—could lurk below the sand; they wait for the characters to pass by before emerging to attack intruders from behind.)
5. A series of hidden sinkholes lurk beneath the sand, ready to entomb explorers. Characters walking across a sinkhole cause it to collapse into a sandy pit. Even worse, sand continues to flow into the sinkhole from the surrounds for 1d6 rounds (potentially suffocating a victim caught within).
6. A forest of strange, albino cactuses grows throughout this area. Some of the cacti are as large as small trees; all have prickly, thorny growths.
7. A veritable swarm of scorpions dwells here. Their tracks are easily visible in the sand, and—curiously—the dragon hasn't killed or driven forth this vermin. (The dragon uses the scorpions as an intruder alarm and even encourages their numbers to grow by dumping the occasional corpse in the area for them to feed upon). The bones of several creatures festoon the area.
8. A high drift of sand lies piled up against one wall. The drift obscures the entrance to a passageway or chamber beyond. (The dragon simply burrows through the sand). Perceptive characters may find the placement of the sand odd—the rest of the area is not similarly buried in sand).
9. Sections of the wall and ceiling throughout the lair are blackened, scorched and even melted—hinting at the awesome power of the dragon's lightning breath. In some places, where the ceiling bears scorch marks, it has collapsed

dumping piles of rubble onto the floor. Beneath some such piles may lie the crushed, broken remains of those who sought to slay the dragon.

10. A large colony of bats—tolerated by the dragon as a natural early-warning system—lairs on the ceiling. If disturbed, they swarm before fleeing the light source; they fly toward the lair exit or some deeper recess of the cave; they do not fly toward the dragon's inner sanctum.
11. A dense field of rubble and boulders covers the floor. Placed here deliberately by the dragon to make exploration by land-bounded creatures harder, some of the stones shift alarmingly underfoot. Characters wise in the ways of caves can determine the rubble came from the ceiling; a close examination of the ceiling reveals deep claw marks suggesting the rockfall is not natural.
12. A wide, deep pool blocks further progress. A few flat stones jut from the water providing a precarious set of stepping stones. Several underground springs feed the pool, which never runs dry. The dragon enjoys bathing in the pool, and signs of something large emerging from the water are easily visible in the surrounding soft sand.

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Zyrephtratain
2. Malaevoar
3. Wyrvalam
4. Zundaedarth
5. Aryxondalah
6. Lothtornabal
7. Endorosballax
8. Seyrtreois

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Oskthotgos
2. Klauthurakamere
3. Nymsaryne
4. Calaunalae
5. Aerosuythe
6. Jharangkar
7. Etharmurhmal
8. Durgaradace

2: BLUE DRAGON LAIR DRESSING

Blue dragon lairs are different to normal dungeons. Consequently, the minor pieces of dressing should highlight this difference. Signs of previous exploration—dropped and broken equipment, the fused, burnt corpses of previous adventurers and the like—will also be visible.

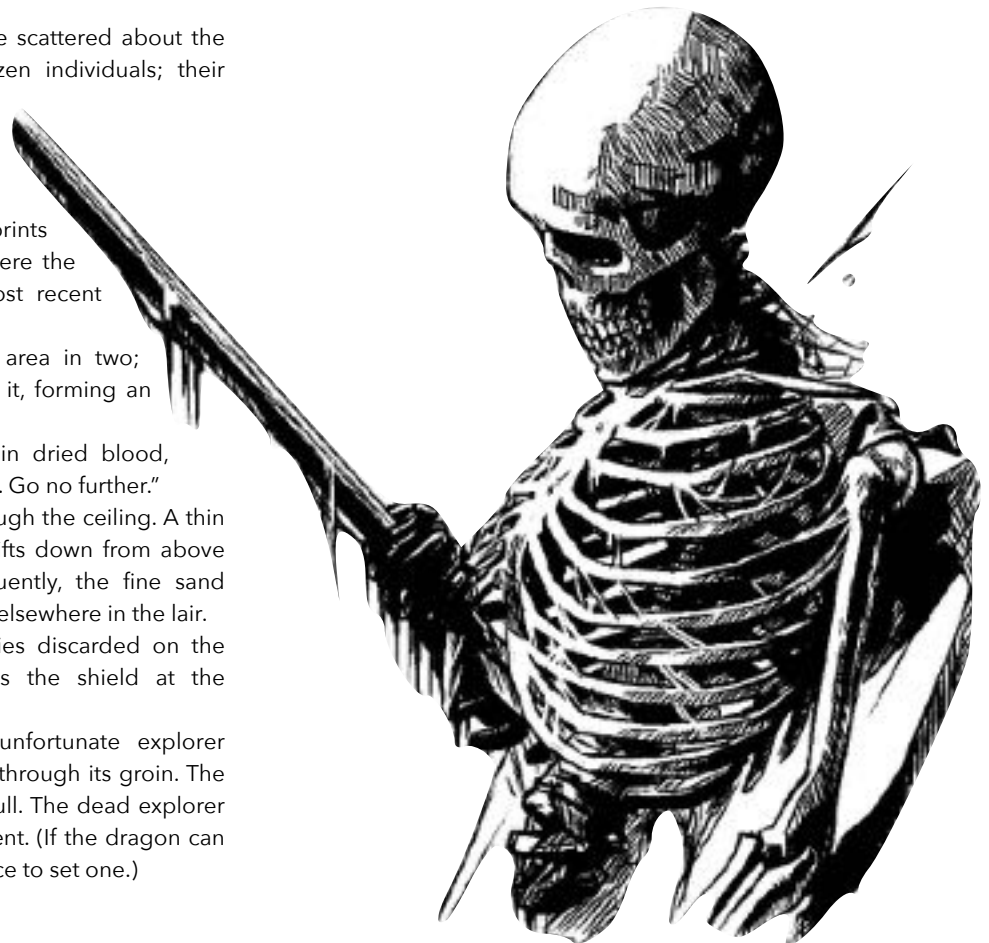
Use the list below, to add depth and flavour to the lair's minor features:

1. Piles of gleaming white bones lie amid the lair's shifting sands. Some of the bones are clearly of desert animals—camels, hyenas and the like. Others are obviously human. Many are splintered and crushed; some are fused together.
2. A suspiciously dragon-shaped depression in the sand hints at the size of the lair's inhabitant(s). Perhaps the lair's resident recently rested here.
3. A small, jagged shard of blue scale lies half-buried amid gently shifting sands. The scale clearly came from a dragon, but because it is a fragment of a larger scale, it is impossible to accurately determine the dragon's size.
4. Gouge marks in the walls show where the dragon has sharpened its claws. Canny characters can use the marks to gauge the dragon's size.
5. A large mottled red stain on the floor shows where someone or something bled long ago. The stain is large—easily ten-foot in diameter.
6. The remains of a gnoll raiding party lie scattered about the area. The party comprised a half-dozen individuals; their scorched and burnt remains, and their melted, burnt or fused equipment, provide mute testimony to the potency of the dragon's breath weapon.
7. A confused mess of large, clawed footprints in the sand coating the floor show where the dragon has come and gone. The most recent footprints lead away from the party.
8. A three-foot natural step divides the area in two; wind-blown sand has piled up against it, forming an almost five-foot wide drift.
9. Faded words, daubed onto the wall in dried blood, read, "Your doom awaits. Flee if you can. Go no further."
10. A narrow, half-foot wide crack cuts through the ceiling. A thin curtain of fine, dry sand sporadically sifts down from above obscuring what lies beyond. Consequently, the fine sand covering this area's floor is deeper than elsewhere in the lair.
11. A mangled and broken steel shield lies discarded on the floor. A single draconic fang pierces the shield at the epicentre of the damage.
12. The mouldering skeleton of some unfortunate explorer stands transfixed on a spear driven up through its groin. The spear's tip nestles in the deceased's skull. The dead explorer still seems to have most of his equipment. (If the dragon can create magical traps this is a perfect place to set one.)

DRAGON DRESSING: DISTINGUISHING MARKS

Blue dragons are as individual as any member of a species; they all have a unique appearance.

1. A vivid scar, surrounded by malformed scales, runs from the dragon's forehead down between its eyes.
2. The scales on the dragon's belly are a beautiful light blue colour—akin to the cloudless desert sky.
3. Blue dragons have a single massive horn atop its head; this dragon's horn is missing its tip.
4. The dragon's scales are beautiful deep blue; desert winds and sand have scoured them completely smooth.
5. Several ragged holes pierce the dragon's bat-like wings; the holes create a high-pitch whistling sound when the dragon flaps its wings.
6. The dragon's protruding fangs are particularly sharp and curved, although it is missing two fangs from its underbite.
7. Most of the dragon's scales are coloured a deep iridescent azure; a patch under its chin is of a deep indigo hue—perhaps this is a draconic birthmark or a family trait?
8. A large iron bolt, shot from a heavy crossbow, protrudes from the dragon's left shoulder. The wound is an old one, and the dragon's scales have regrown in a ragged fashion about the old injury.



3: MINOR SIGHTS, SOUNDS & EVENTS

Dragon lairs are not staid, unchanging places. While they might have only one resident, things of minor note still happen within.

Use the list below, to add minor sights, sounds and events to the blue dragon's lair:

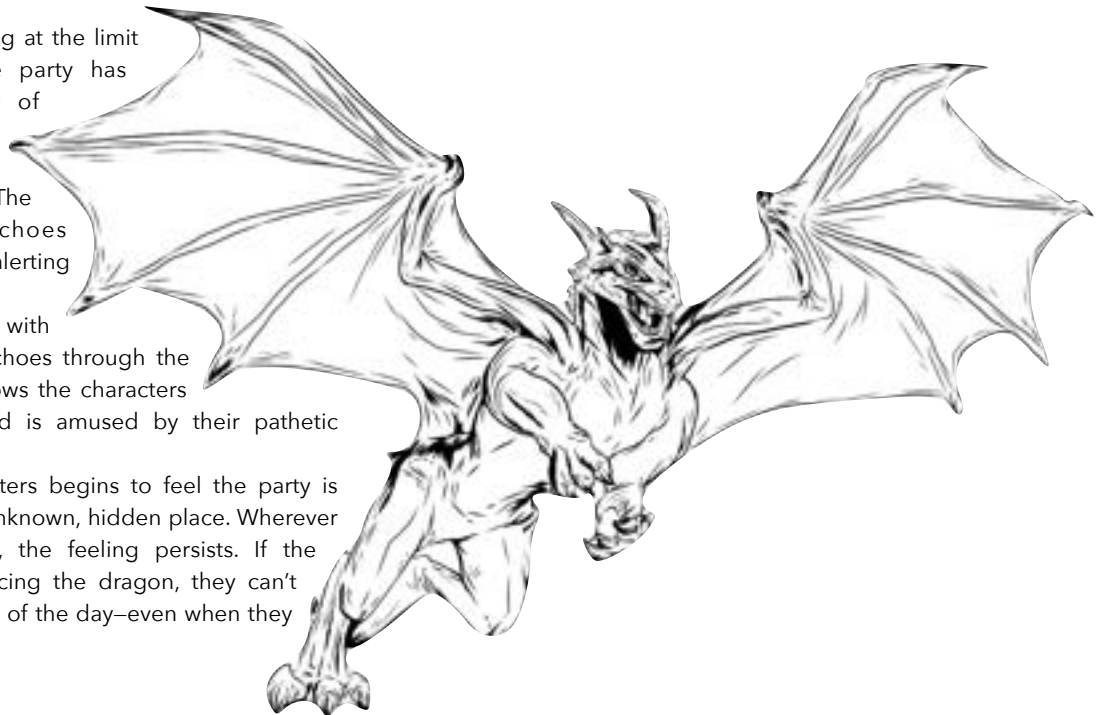
1. The heavy, pungent stench of ozone hangs in the turgid air. The smell is strongest near the floor. In areas with good air flow, the stench is noticeably fainter.
2. A light wind blows through the lair, whipping up small dust devils from the floor that twist, turn and dance before dissipating. This could be a singular event, or it could happen on a cycle—as wind enters the cavern through any number of cracks and crevices.
3. The sound of rocks tumbling to the ground comes from deeper into the lair. Alternatively, this sound could come from the lair's entrance. Paranoid characters might fear they have been trapped inside by the rockfall.
4. Outside, the wind whines about the lair's entrance like a living, breathing creature, obscuring the characters' tracks.
5. A faint hum and crackle of electricity in the air permeates the area. Worryingly, the phenomena's point of origin is difficult to identify.
6. A half-dozen columns of pale light pierce the gloom. They emerge from small holes in the ceiling. As the sun passes overhead the shafts of light move and then fade before the sunlight pierces other nearby holes.
7. A deep thunderous roar sounds from deeper inside the lair. The lair's strange acoustic properties cause the sound to echo for a few seconds before it fades away.
8. Sand sifts down through cracks in the ceiling, lightly dusting the characters' heads and shoulders. Unlucky characters get sand in their eyes.
9. Shadows move on the ceiling at the limit of the party's lights. (The party has disturbed a small colony of bats.) If the characters continue onwards, the bats take flight, swarm and flee. The flutter of their wings echoes through the lair—perhaps alerting the dragon lurking beyond.
10. A deep chuckle—redolent with menace and anticipation—echoes through the lair. Perhaps the dragon knows the characters have invaded its home and is amused by their pathetic attempts to surprise it.
11. The least perceptive characters begins to feel the party is being watched from some unknown, hidden place. Wherever the party goes in the lair, the feeling persists. If the characters retreat before facing the dragon, they can't shake the feeling for the rest of the day—even when they camp for the night.

12. Small cracks crisscross the floor. Faint wisps of warm steam rise from the cracks. As the characters approach, the volume of steam seems to increase. (This effect is a natural phenomenon and follows a set pattern—the characters' arrival here is nothing more than a coincidence.)

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

Blue dragons don't just hang around their lair waiting for adventurers to wander inside.

1. The dragon is sleeping after a large meal. It is unprepared for battle and has cast no defensive spells (except those with particularly long durations).
2. The dragon is shaming sleep and may be very aware of intruders in its lair. In this instance, it has taken preparations for battle (including casting defensive spells).
3. The dragon is rolling on its back, to scratch an itch, among its treasure hoard.
4. The dragon is admiring one of its choicest treasures and muttering to itself.
5. The dragon is just finishing a light snack of "camel and rider". Blood and gore cover the ground; luckily for the characters, it eats away from its hoard—blood-drenched treasure is so difficult to clean, sort and sell.
6. The dragon is away hunting.
7. The dragon is away from its lair but returns shortly after the characters reach its hoard.
8. The dragon is conversing with a captive humanoid of the opposite sex. It is deep into a conversation about courting rituals and initially does not notice the intruders. (Either design a captive NPC or have the dragon slay the unfortunate in the first round of combat.)



4: BLUE DRAGON HOARD TREASURES & TRINKETS

Dragons are renown for their vast treasure hoards—it's one of the main reason adventurers seek out their lairs. While much of the hoard likely comprise coinage and the like, inevitably other interesting objects—of a variety of values—will be mixed in with the rest.

Use this table below, to add depth and flavour to the dragon's hoard and assign a value to each piece of treasure suitable for your campaign.

1. A small sandstone statuette depicts a desert deity revered by local nomads. Its glimmering blue eyes are tiny sapphires.
2. An ornate leather saddle decorated with beautiful etchings of seemingly endless desert dunes. Dried blood cakes the saddle's underside.
3. A shredded backpack lies under a pile of coins. A pocket-sized, leather-bound book lies within. The book is the diary of Armdel Jeral a wizard of growing skill obsessed with finding a certain ancient buried necropolis said to lie hidden deep in the desert. The journal stops abruptly but could contain enough information to whet the characters' appetite for further adventure.
4. A drawstring velvet bags holds an ivory and jet chess board along with a mahogany box containing matching pieces.
5. An ornate two-handed scimitar with a beautiful wave-like pattern running along its blade rests in a plain, worn leather scabbard. The scimitar's handle is well worn, and the weapon is in excellent condition.
6. Three tightly wound bolts of silk (blue, red and white) fill a leather sack.
7. A keg of fine white wine. The keg lid is slightly loose, and only half the wine remains.
8. This eerily lifelike stone carving of a man's head is missing its jaw, and the nose has been snapped off. (This could be the remains of a petrified adventurer).
9. A book cover crafted from some kind of thick, heat-resistant leather (a chimera's hide). Unfortunately, the book's contents have long since been lost.
10. A faded parchment map. Large sections of the map are missing. Its centrepiece is a large bay. A mountain looms over the bay. A name—Gloamhold—is emblazoned above.
11. A small cache of thick, square silver coins. Each has a hole in the middle.
12. A large cast iron cauldron holds some of the dragon's more valuable coinage.
13. Decorations of cavorting water nymphs decorate the lid of this small iron-bound coffer. The coffer is locked.
14. A small worn brass lamp lies forgotten on its side, half buried in the sand.
15. A tightly bound bale wrapped in thick canvas holds a great mass of packed leaves—tea.
16. Tied shut with a strip of red leather, this worn leather wallet holds a collection of fine quills and other writing materials.

Two of the quills are of high enough quality to be used in scribing magical scrolls.

17. A pouch holds a small collection of highly-polished shells. Several of the shells have strange sigils daubed on them in purple ink.
18. A hunting horn, banded in iron, hangs from a short leather strap. Sand chokes the horn—it must be cleaned out before it will sound once again.
19. A small, plain coffer holds an iron incense burner along with three small packets of exotic-smelling leaves.
20. The bloody, shredded remains of a man's white shirt lie intertwined with the treasure. Perceptive characters notice the shirt still has several of its silver buttons—each stamped with the sigil of a noble family from a kingdom bordering the desert.

DRAGON DRESSING: WORN TRINKETS

Blue dragons are vain creatures. Sometimes they'll augment their appearance with various shiny baubles. Some might be magical, others might be merely pretty.

1. This thick banded golden ring is worn as smooth as glass. The dragon wears it on the tip of one of its claws.
2. This dragon wears an ornate, but bent, silver torc as an armband of sorts. Several pale orange stones (carnelians) adorn the torc.
3. The dragon wears a single golden wire earring. Sized for a giant, the earring should be a delicate thing depicting a lidless eye, but it is surprisingly sturdy.
4. A sender black silk rope interwoven with delicate silver wire serves as a necklace of sorts for the dragon.
5. The dragon has three silver rings wedged onto various fangs. The rings are worn and pitted. Bits of the dragon's meal are wedged between the rings and their attendant teeth.
6. A battered locket hangs from a stout silver chain around one of the dragon's claws. It contains a picture of a handsome halfling man wearing a battered gem-encrusted helm.
7. An oversized iron ring forged in the shape of a snake eating its own tail. The ring is incredibly detailed and has resisted the general wear and tear of being worn by a dragon amazingly well. It is obviously old.
8. The dragon wears a silver crown that clearly once graced the forehead of a giant or similar creature. The crown's centrepiece is a rearing swan with its wings outstretched. Transparent red stones (spinel) serve as the swan's eyes. The dragon loves the crown, and prefers to remove it before combat to keep it safe from harm.

5: BLUE DRAGON HOARD DRESSING

Blue dragon hoards can be immense in scope and value. Among the treasures and trinkets, however, most dragons have also accumulated objects that might not fall under the traditional heading of treasure, but which are interesting and flavoursome none-the-less.

Use the list below, to add such objects of interest to the dragon's hoard:

1. A wagon's splintered remains languish among the hoard. Missing one wheel, it lies on its side; the remains of the wagon's torn reins dangled lifeless, hinting at the draft animal's likely fate.
2. Five large plain earthen jugs stand together. Three are still stoppered while two are cracked and broken. The three intact pitchers hold water, but the water has spoiled over the years. Each jug bears its maker's mark on the base.
3. The remains of a pair of large, splintered barrels lie among the treasure. The insides are charred—deliberately—and once held brandy.
4. The shattered shards of a once beautiful crystal decanter lie under heavier treasures. Crushed by the weight of the treasures lying above, the glass shards lurk ready to catch the greedy, grasping hands of inattentive looters.
5. An ornately carved statue of a half-nude warrior posed in a heroic stance lies on its sand, half-buried by treasure and sand. The figure is in excellent condition, except it is missing its head (see #8, Treasures & Trinkets; this could be a petrified adventurer or nothing more than a statue).
6. A tightly wound, dusty arras stands on its end, leant against a wall. Blackened by lightning—sadly damaged when the dragon slew its owner—it has minor value as a shelter or rug but none as a decorative wall hanging.
7. Carvings of nymphs cavorting in a pool of clear water decorate the sides of this small, portable stone font.
8. A tangled mass of gears, pieces of metal and shards of glass are the remains of a sophisticated mechanical clock. Several

parts of the clock are missing; it is unrepairable without considerable expense and skill.

9. Four iron candlesticks and a score of long, thin candles fill a battered box. The box's lid is nailed shut, but the dragon has pried off one corner to see what lies within.
10. Of black iron, this large blacksmith's anvil stands upright amid the dragon's glimmering treasures. Three huge scratches mar one side of the anvil.
11. Buried in a small niche in the floor under the treasure lies a skeleton curled up into a foetal position. (Sadistically, the dragon buried alive a thief under the riches he had so coveted).
12. One skeletal leg emerging from a worn, high leather boot.
13. The wreckage of a vanity screen painted with a beautiful desert scene lies amid the treasure. Splinters lurk to annoy the unwary looter.
14. The jagged shard of an ornate ivory comb lies amid the mass of coinage.
15. Scorched and burnt books lie scattered amid the treasures. Several have large bite marks taken out of them.
16. A pile of humanoid skeletons lies neatly stacked next to a wall. Many of the remains show signs of excessive violence.
17. Several boxes and barrels—all broken open—are piled together haphazardly. All contain food or drink; such contents are either now missing or mouldering.
18. A 20-foot length of good quality rope lies coiled in an iron bucket. The rope is tied to the bucket's handle.
19. Two wagon wheels; one has the desiccated body of a groll chained to it. Investigations reveal the recently-dead groll probably died of thirst.
20. A packing box full of sawdust contains a dissembled chandelier. At first glance, the chandelier appears to be particularly fine—crafted from crystal. However, it is made of cheap glass (and the box is heavy and bulky to transport).



DRAGON'S LAIR: GREEN DRAGON

1: GREEN DRAGON LAIR FEATURES

A green dragon's lair is rarely nothing more than a cave stuffed full of treasure. Green dragons are wily, cunning and in-tune with the surrounding woods and forests. Their lairs reflect their intrinsic connection with the surrounds.

Use the list below, to add major features of interest to the green dragon's lair. Such features are both flavoursome and things for the characters to interact with as they explore the lair.

1. A thick curtain of roots grows down through the ceiling. In places, the growths are so thick they could obscure small hiding creatures such as very young dragons.
2. A root easily two-foot thick burrows through the ceiling and down into the floor. The root—the tap root of a large and ancient tree above—is so thick it could provide cover to those fighting or hiding nearby.
3. The earth and mud floor is churned up as if something large and powerful has been digging here. The resultant furrows and ridges of loose, damp soil create areas of difficult terrain.
4. Incongruously, a huge, albino oak tree grows in the middle of the chamber. Its lofty boughs spread wide and scrape the area's ceiling.
5. A wide sinkhole in the lair's ceiling emits light into the dragon's lair. Grass, saplings and bushes grow under the sinkhole upon a small hillock of soil, creating an oasis of underground woodland.
6. A large pool of deep, murky water fills much of the area. Tracks in the pool's muddy banks show where the dragon has slid into the water. Wily characters can study the tracks to get an idea of the dragon's size. Several narrow sunken fissures feed the pool and the dragon may use these fissures as a way to enter and exit its lair.
7. A stream wends its way through the dragon's lair before issuing forth from the lair's main entrance. The stream flows through a series of deep pools and down several small waterfalls before it reaches daylight. The sound of flowing water makes it hard to hear stealthy movement in the stream's vicinity. The stream's water tastes foul.
8. A deep, wide fissure cuts the lair in half. The jagged fissure is the result of some ancient earth movement and is 60-foot deep. The floor on the fissure's far side is ten-foot higher than the floor closer to the lair's entrance. Bones and decomposing bodies—the remains of the dragon's victims—

choke the fissure and a faint charnel smell rises from its shadowy depths.

9. The dragon has covered the floor with deep soil and tried to plant various trees and shrubs to obscure several exits from the area. Many of the trees and shrubs are dying from lack of light, although voracious growths of mould and mushrooms grow throughout the gloomy, dying "forest".
10. A pile of splintered tree trunks lies in a precarious pile against one wall. The pile is ten-foot high and comprises a dozen or so large trunks piled haphazardly atop one another. The dragon uses the pile to block a small cave mouth—within it keeps prisoners and snacks. The pile is unstable and could easily collapse if the wrong trunk is removed.
11. A worn pathway wends its way up a steep slope. Wooden stakes topped with grinning skulls along with torn, shredded pieces of animal carcass and the like flank the trail. These macabre decorations are both a warning and declaration of the dragon's might.
12. The stark, fossilised denuded splintered trunks of an ancient buried forest thrust from the floor of the cave. Some of the trunks are little more than stumps while others rise to surprisingly loft heights.

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Oskaryxon
2. Felmarun
3. Skadbalix
4. Ragothnym
5. Marungos
6. Kerinmal
7. Miirangkat
8. Trainteros

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Maruxlym
2. Umeroth
3. Toszjanc
4. Authaseyr
5. Goslylingeir
6. Ujharraul
7. Andquirin
8. Seyrgoth



2: GREEN DRAGON LAIR DRESSING

Green dragon lairs are different to normal dungeons. Consequently, the minor pieces of dressing should highlight this difference. Signs of previous exploration—dropped and broken equipment, the splintered corpses of slain adventurers and the like—will also be visible.

Use the list below, to add flavour to the lair's minor features:

1. A faint noxious scent hangs in the air throughout the lair.
2. The trunk of a splintered elm tree lies against a wall. Its white bark is torn and splintered. From a distance the dirty white trunk looks like a gigantic bone.
3. An owlbear's disembowelled and partially eaten corpse lies scattered about the chamber. By the looks of things the owlbear was a particularly large specimen—but its size availed in naught when it encountered the green dragon.
4. Bats roost in the cave; the dragon tolerates them as they are a good early warning system for intruders entering its lair. Slippery piles of bat guano cover the floor.
5. A long length of corroded and pitted thick iron chain lies across the corridor; one end is still wrapped around a large skeletal arm, far bigger than a normal human's arm, that appears to have been yanked from its socket.
6. A large crossbow bolt—probably shot from a heavy crossbow, lies on the ground. The bolt's iron head is bent and buckled.
7. A large mound of rusting and rotting equipment sprawls across the floor; much of the gear shows signs of obvious violence and the faint smell of chlorine hangs in the air above the pile. Vermin—rats or perhaps even more dangerous creatures like rot grubs—might infest the pile, and attack anyone searching the mound for treasure.
8. The mouth to the next passageway looks—to paranoid characters—a little bit like the gaping maw of some vast subterranean beast. Stalagmites and stalactites even lend the appearance of teeth or fangs to the cave mouth.
9. A swath of malodorous bog covers a section of low-lying cavern floor. A faint, rank smell issues forth from the bog which is fed by several small streams issuing from the cavern walls. Mushrooms grow in profusion at the edge of the bog and a faint covering of slightly luminescent green fungi gives the whole area an unwholesome glow.
10. The gutted carcass of a deer hangs from a small outcrop high up on one wall of the cavern. The deer's blood—which has begun to dry—coats the wall and floor below the carcass. Other swaths and splatters of blood on the walls and floor indicate the deer is not the first creature to be hung here. (Here the dragon hangs its choice kills to ripen).
11. A greenish dust clings to the walls and floor of this area. Several strange and irregularly shaped "shadows" on one wall suggest the dragon once unleashed its foul poisonous breath here. Perhaps canny characters can use the size of the dusted area to estimate the range and scope of the dragon's fearsome breath weapon.

12. A swath of lichens, fungus and mushroom grows in this dank cave. Several of the mushrooms have been ripped out of the floor—only jagged stumps remain. A character wise in the ways of nature can determine the mushrooms are of a sort which gives mild hallucinations to those ingesting them. (Perhaps the dragon is fond of the mushrooms and comes here to eat a few and dream strange dreams of ancient glimmering treasures and forgotten people).

DRAGON DRESSING: DISTINGUISHING MARKS

Green dragons are as individual as any member of a species; they all have a unique appearance.

1. The dragon's normally impressive nose horn is splintered and broken; only a jagged stump remains. Drool continually dribbles from the dragon's mouth.
2. The green dragon's wings have a network of brown-coloured veins running throughout them which gives them the look of huge leaves.
3. The dragon's scales are a variety of shades of green; some are very light green while others are so dark green they could almost be black. The overall mottled effect is both unsettling and useful (for the dragon) as camouflage.
4. Blessed with a long, serpentine neck this green dragon moves its head back and forth in a hypnotic fashion before striking at its foes. Its eyes are close-set and surmounted with rows of tiny hornlets.
5. Dappled with patches of light and dark green, the dragon's wings look a little like a forest's canopy. The patches of dark green are more predominant toward the dragon's body.
6. This dragon has high nostrils and protruding teeth that curve downwards over its jaw. It also has a long and slender forked tongue. The pungent smell of chlorine gas surrounds the dragon. It speaks with a slight lisp.
7. Ragged holes pierce the dragon's left wing near its tip. When the dragon flies or flaps its wings, it emits a high-pitched whistling sound through the holes, which makes it less stealthy than its brethren.
8. A high, dark green crest starts at the back of the dragon's head and continues all the way down its neck as it diminishes in height until it ends between the dragon's shoulder blades.



3: GREEN DRAGON LAIR MINOR SIGHTS, SOUNDS & EVENTS

Dragon lairs are not staid, unchanging places. While they might have only one resident, things of minor note still happen within.

Use the list below, to add minor sights, sounds and events to the green dragon's lair:

1. The thick stench of chlorine gas hangs thickly in the area, and is particularly bad in low-lying areas. Short characters—or those lying down—may even suffer laboured breathing.
2. A breeze passes gently through the cave bringing with it the slightly stronger smell of fetid gas; the party's nonmagical lights dance and flicker in the wind.
3. A small brown rat scuttles toward the party. The rat keeps close to the wall and ignores the characters unless they attack (in which case it flees).
4. A large, faded white chalk arrow daubed on the wall points further into the lair. Moss has begun to grow over the arrow, suggesting it has been here for some time.
5. The clatter of small falling rocks echoes through the cave from an unknown point. By the sounds of things, the rock fall was minor, and could not have blocked the party's escape route...
6. The sudden harsh cacophony of battle fills the air. It sounds like another band of explorers have already discovered the dragon. From the shouts and screams, the battle does not seem to be going well for the erstwhile dragon slayers. A sudden loud whooshing sound, some choked screams and a general clatter of armoured bodies hitting the floor seem to spell the end of the battle (or perhaps one-sided massacre).
7. A thick cloud of acrid, green-tinged fog blows through the lair. Although it does not inflict damage on the characters, the fog stings their eyes and reduces visibility to around 20-foot.



8. A putrid smell hangs in the air. Characters investigating the smell discover a blood-smeared narrow crack in one wall which twists and turns for about 20-foot before reaching a small natural cave. Within the cave lies the decomposing remains of a forester or hunter. Characters investigating the corpse discover a badly lacerated leg was likely the cause of the man's death.
9. Loud screams accompanied by deep chuckling and chanting in the language of dragon's reaches the party's ears. The screams suddenly end, and are replaced by the sound of rending and tearing flesh.
10. A faint earth tremor strikes the lair. Dust, dirt and gravel sift down from the ceiling onto the floor which vibrates as if struck repeatedly like a drum. Characters running, or those unsteady of their feet, may fall during the tremor, which lasts 30 seconds or so.
11. Greenish brown spider webs—impregnated with the dragon's poisonous gas—waft in the slight breeze; several unhealthy-looking spiders scuttle about the webs.
12. At the party's approach a small swarm of (harmless) bats takes light from their roosts on the ceiling and mill about. The bats flee the party's light, flying off in a random direction. (Their flight might alert the dragon to the presence of intruders).

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

Green dragons don't just hang around their lair waiting for adventurers to wander inside.

1. The dragon is sleeping after a large meal. It is unprepared for battle and easier than normal to surprise.
2. The dragon is lazy and shamming sleep in the hopes of luring a tasty meal close enough to grab and eat without undue effort. If the party hesitate, the dragon even attempts fake snoring to lull them into a false sense of security.
3. The dragon is rolling around in its treasure hoard trying to itch a particularly hard-to-reach spot high up on its back. It is distracted and might not notice intruders.
4. The dragon has just finished dining on an owlbear and is preparing to gather up the creature's remains before throwing them out of the lair (or into whichever hole serves as its rubbish dump). Its first act when it spots intruders is to hurl the remains at the nearest interloper, instead.
5. The dragon is sorting through its hoard in search of new trinkets to wear. It is distracted, when the party arrives and is admiring several rings.
6. The dragon is contemplating some task or could be relearning its spells (if it is a spellcaster). Alternatively, the dragon pretends to be in some kind of trance so as to fool intruders into believing it is unaware of their presence.
7. The dragon is sharpening its claws on the trunk of a massive oak tree it has dragged into the lair for that very purpose.
8. The dragon is digging a hole in the floor. Perhaps it intends to hide a choice piece of treasure therein or perhaps it is burying a body or some object too foul to keep in its hoard.

4: GREEN DRAGON TREASURES & TRINKETS

Dragons are renown for their vast treasure hoards—it's one of the main reason adventurers seek out their lairs. While much of the hoard likely comprises coinage and the like, inevitably other interesting objects—of a variety of values—will be intermingled with the rest.

Use this table below, to add depth and flavour to the dragon's hoard and assign a value to each piece of treasure suitable for your campaign.

1. A small ingot of pure adamantine fills an exquisite teak coffer. The coffer is locked, and unsurprisingly heavy. The key lies somewhere in the dragon's hoard.
2. A large tapestry depicting a mighty castle surrounded by woodland is tightly rolled up and kept off the floor by a bed of coins. The tapestry is large—10 foot by 20 foot when unfurled—and heavy.
3. A ledge about 12-foot off the floor holds a small collection of books. The books comprise several diaries and travel journals along with three minor spellbooks.
4. A bronze gong stands incongruously amid the other treasures; the gong's hammer hangs from a hook on its frame. The dragon likes the sound of the gong and sometimes flicks it with one claw—thus it sports several scratches and dents.
5. This half-finished marble statue depicts a beautiful dryad emerging from a mighty oak. The statue is over 12-foot tall, but only the uppermost eight feet have been completed. Chisel marks on the remainder show where the sculptor started his work; clearly he was interrupted.
6. Miraculously intact, this brass-rimmed hand-held magnifying glass fills a small custom fit leather pouch. The initials G.G. are carved into his black-stained wooden handle.
7. Missing its shoulder strap this haversack seems to contain naught but a mass of sodden paper and parchment. A diligent searcher, however, discovers the deeds to a ruined farmstead set at the edge of the woodland in which dwells the dragon.
8. A ring of tiny pearls decorate the handle of this ornate two-foot long walking stick. Dried mud clings to the walking stick's other end and a bloody handprint mars its shaft.
9. This small stone statuette of a lighthouse is incredibly detailed. A tiny magical light glimmers from the top of the carving—which may have additional magical powers (perhaps similar to an *instant fortress*).
10. Hanging from a fine silver chain this silver-plated whistles lets out a high-pitched shrieking sound when vigorously blown.
11. Painstakingly drawn onto a large, supple piece of parchment this map of the surrounding forest is breathtakingly detailed and shows several hitherto unknown potential adventure sites hidden deep in the woodland's unexplored reaches.
12. Carefully folded into a large, heavy sack, this waterproof tent is large enough for six people.

13. Three large matched jars hold a thick, foul smelling liquid. This is embalming fluid. Each of the jars is marked with the elven symbol for death.
14. A bolt of red velvet fills a tightly drawn leather sack. An intricate knot protects the sack's contents.
15. A large collection of clean and highly polished shells fills this bulging pouch. Many of the shells are small, but two large white ones came from an oyster.
16. Seemingly near worthless this pewter jug may attract the attention of a suspicious treasure hunter. Scratching at the pewter—merely a false covering—reveals the silvery glimmer of platinum beneath!
17. This vial holds specially prepared ink suitable for the scribing of spells into a spellbook. The vial holds enough ink to scribe five levels of spell.
18. Closely packed fragrant leaves fill this small cedar wood box. The leaves are tea and are surprisingly valuable.
19. Sized for a dwarf, this heavy crossbow is inlaid with strips of beaten iron that glimmer in the light. The crossbow's string is interwoven with fine silver wire.
20. Beautiful flowing elven script spelling out the name "Wyrmsbane" decorates the blade of this slightly curved but perfectly balanced longsword.

DRAGON DRESSING: WORN TRINKETS

Green dragons are vain creatures. Sometimes they'll augment their appearance with various shiny baubles. Some might be magical, others might be merely pretty.

1. Three heavy glimmering golden rings hang from the dragon's left earlobe. The three are a matched set.
2. A wide torc of beaten gold encircles the wrist of the dragon's left arm. The torc is a primitive thing with the look of ancient work about it.
3. The dragon wears a thick silver chain around its neck. The chain's intended use was to restrain a werewolf, but the dragon stole it from an unfortunate hunter who encountered much more than he bargained for. A carving of a moon decorates each of the chain's links.
4. The dragon wears a black choker set with a single translucent red stone (a ruby) around its long, sinuous neck.
5. The dragon wears a wide leather belt as a headband, and has set glittering black gems (large onyxes) in the belt's holes.
6. The dragon is blind in its left eye and wears a small dented steel buckler as an eye patch of sorts. The faded image of a blue-hued prancing pony decorates the old buckler.
7. The dragon wears a wide brown leather belt wrapped tightly around its left foreleg. It could wear it thus to protect an old injury, or the belt might have magic powers.
8. The dragon has recently fallen upon and destroyed a patrol of the local lord's men. It wears the patrol's bloody flag as a short cape.

5: GREEN DRAGON HOARD DRESSING

Green dragon hoards can be immense in scope and value. Among the treasures and trinkets, however, most dragons have also accumulated objects that might not fall under the traditional heading of treasure, but which are interesting and flavoursome none-the-less.

Use the list below, to add such objects of interest to the dragon's hoard:

1. The splintered and torn remains of a set of bagpipes lies among the dragon's hoard. Dried blood coats the pipe's supple leather bag.
2. A splintered and rotten empty wagon lies on its side against one wall. It is missing its wheels and is in a terrible condition.
3. A smashed, once ornate, bronze lamp of exotic design lies among the hoard's coins. Foreign-looking runes of perhaps magical origin are etched into the lamp's squashed body.
4. The rotting torso of a muscular man fills a rent mail shirt. Dried gore covers the armour both inside and out.
5. A smashed and dented steel conical helmet filled with coins stands upside amid the hoard. The helmet once had leather ear flaps, but only one—bloodstained and shredded—remains.
6. Intricate carvings of a woodland scene replete with pixies, a unicorn and capering elves decorate this chest. If the chest wasn't missing its bottom, it would be quite valuable.
7. The stump of a brass candlestick rises from the mass of coins and other valuables in the dragon's hoard. Elsewhere, amid the coins, lies the other part of the candlestick covered in dry melted black wax.
8. Deep claw marks in the floor bare mute witness to the dragon's scratching and sharpening of its claws. Several coins—and perhaps a few easily overlooked gems—are stubbornly wedged in the cracks.
9. A jagged, broken sword blade lurks among the hoard's glimmering treasures; distracted searchers could cut themselves badly on the once-fine weapon's stump.
10. Dirty water fills several small hollows in the floor; snapped bones emerge from the water of one such hollow, while the others might conceal small objects the dragon has lost track of over the years.
11. An iron scroll tube contains a heavily water-damaged scroll. The scroll once held a powerful magic spell, but its magic has long since faded.
12. A pile of worn and dirty clothes lies next to the hoard. The dragon sometimes rests its weary head on this pillow of sorts. It also hides its choicest treasure deep in the pile.
13. Glimmering coins fill a black wrought iron bucket. A short length of rotting rope yet hangs from the bucket's handle.
14. The remains of a broken and splintered oak cask lies amid the hoard. The cask's interior is charred, and it once held fine brandy; the dragon has long since guzzled the spirit.

15. An as yet unopened plain chest holds a large selection of cheeses, several clay jugs filled with pickles and pickled onions and four large packets of smoked and salted beef. All are in excellent condition; the chest has clearly not been in the dragon's hoard long. A heraldic device on the chest's lid mark it as property of a local noble family.
16. A large, rusting cage lies on its side amid the hoard. The cage is about five-foot wide by ten-foot long and is the kind of cage used to transport prisoners by wagon. The jumbled, mouldering remains of three rag-clad individual lie within.
17. This dragon likes to display its kills. Crude stakes—nothing more than sapling trunks thrust into the floor display the heads of its recent kills. A head tops each of the stakes (some of the heads may even still wear jewellery). Some stakes yet have their branches and the dragon has decorated these with various body parts.
18. A fine, but now dented, tinderbox etched with the sigil of an exploding fireball lies among the other treasures. The tinderbox once belonged to Armas Nenonen a mage of minor repute who disappeared some years ago.
19. An iron coffer stands erect on one end among the other treasures. The dragon has scratched the coffer's lid, but the cunningly hidden locking mechanism has resisted its attempts to force entry. Something inside the heavy coffer rattles, if it is picked up.
20. This large beaten bronze sculpture seems to depict some kind of squatting headless toad-creature. It is an ugly, hateful thing best destroyed.



DRAGON'S LAIR: RED DRAGON

I: RED DRAGON LAIR FEATURES

A red dragon's lair is rarely nothing more than a cave stuffed full of treasure. Red dragons are wily, cunning and in-tune with the surrounding environment; their lairs should reflect their intrinsic connection with fire, flame and heat.

Use the list below, to add major features of interest to the red dragon's lair. Such features are both flavoursome and things for the characters to interact with as they explore the lair.

1. Billowing clouds of hot steam drift from jagged cracks in the cavern floor. The steam hinders visibility and a gently breeze blows it toward the lair's main entrance.
2. A pool of bubbling, boiling water divides the area in two. Fed from deep, super-heated springs the pool is a favourite place for the dragon to bathe. The pool is 20-foot deep and the water is scaldingly hot. Creatures in the pool without fire resistance or immunity are quickly boiled to death.
3. One section of wall is partially melted. Clearly, it has been exposed to a sudden blast of incredible heat. A slag heap of cooled rock heaped in strange and weird shapes lies at the base of the wall. The top of a partially melted helmet sticks out of the slag heap, but is impossible to remove without magic or mining tools. Diligent characters discover the remains of a warrior encased in the rock (perhaps still bearing some magical items of note).
4. Deep piles of splintered and scorched bones cover the floor to a depth of several feet. The vast amount of bones hinders land-based movement and provides macabre evidence of the dragon's rapacious hunger.
5. As #4, but the bone piles hide several deep holes in the floor. Such bone-filled pits are excellent places for baby dragons to lurk and play. Alternatively, a characters accidentally stepping into such a hole quickly sinks to the bottom of an ever-shifting morass of bones. Escaping without help or magic is virtually impossible.
6. Lava seeps up from far below into this area through fissures in the floor before flowing away deeper into the lair. The air here is super-hot and heat shimmers obscure vision. Occasionally, pressure builds up in the chasms and lava then spurts forth like a fountain potentially deluging anyone unfortunate enough to be passing at that moment. Evidence of these occasional explosions—small patches of lava dripping from the ceiling are evident to those paying attention.
7. Suffocating clouds of steam stream from a wide vent in the floor. The steam is so dense it blocks all vision and anyone without fire resistance or immunity lingering in the cloud experiences trouble breathing. Characters in the steam must hold their breath or start to suffocate.
8. A great shard of black rock shot through with vivid red veins of some other mineral thrusts upwards through the floor. Easily 20-foot in diameter the rock literally pulsates with heat. The air near the stone is scorchingly hot and anyone touching the rock without magical protections is horribly burnt. (At this point, the boundary between the Prime Material and Elemental Plane of

Fire is particularly weak; the rock is a shard of elemental stone that has somehow pierced the barrier between worlds. Skilled spellcasters may be able to carve a piece of the rock away for use in crafting certain fire-based magical items).

9. A veritable river of magma oozes through the caverns. Bubbling up from some deep repository, it flows sluggishly through the cave system out into the world. In several places, the river cuts caverns in twain forming a dangerous barrier to cross. (The profusion of lava and the resultant heat is the main reason the dragon chose this cave as its own and it loves bathing in the molten rock).
10. Geysers of hot mud dot several sections of the cave system. The geysers explode every now and then showering the surrounds in scorching hot mud. The muffled thumps of these explosions are audible through much of the rest of the caves. Thick, slippery mud covers the walls, floors and ceiling in the geysers' vicinity.
11. The broken skeleton of a dragon lies among the rubble and ruin of an old battle. Chunks are missing from the walls, gouges in the floor show where claws struck stone and so on. The dragon's vertebrae at the base of its neck are shattered; this was likely the killing blow although many of its bones show signs of extreme, savage violence.
12. In the distant past, the dragon's lair was one large cavern in which fire giants built a great hall. A deluge of lava buried much of the giants' home; here and there, ancient stone work—huge, cunning fitted unmortared stone blocks—emerge from the walls, floor and even ceiling.

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Galadwyr
2. Ifelseyr
3. Bahroskax
4. Andusksurr
5. Vincgosbane
6. Alymmnur
7. Vaerosrithux
8. Aryxonirden

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Aerosmere
2. Klauthlym
3. Aleumeringeir
4. Malwaur
5. Zyrephnabal
6. Jalanfel
7. Thotaeros
8. Daerevthrinn

2: RED DRAGON LAIR DRESSING

Red dragon lairs are different to normal dungeons. Consequently, the minor pieces of dressing should highlight this difference. Signs of previous exploration—dropped and broken equipment, the splintered, burnt corpses of previous adventurers and the like—will also be visible.

Use the list below, to add depth and flavour to the lair's minor features:

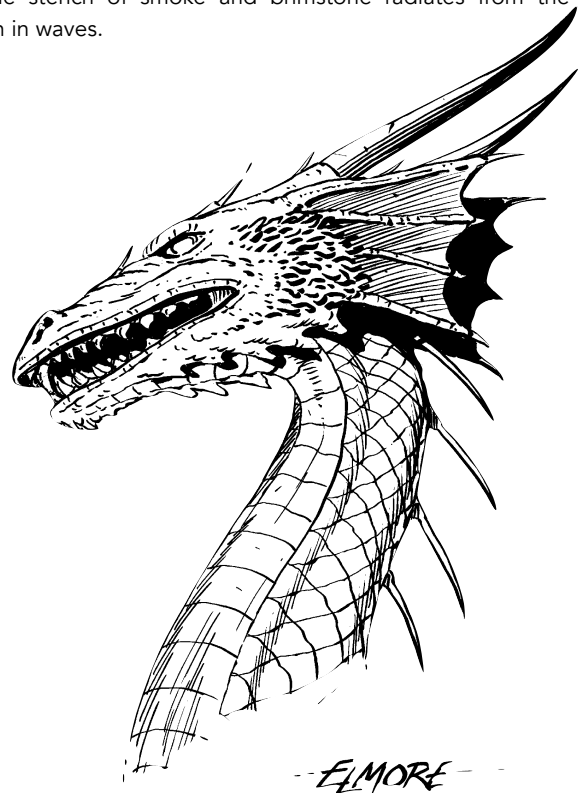
1. The air is particularly hot. So intolerable is it that anyone without resistance or immunity to fire starts sweating profusely. Explorers lingering in the vicinity too long suffer from heat stroke and extreme dehydration.
2. A cracked, partially crushed skeleton of a giant lies draped over an upthrust jagged rock. Evidently, something incredibly strong attacked the giant. Perceptive characters notice the skeleton shows no sign of fire damage.
3. A flap of burnt and blackened flesh is stuck to the wall at the end of a large smear of dried blood.
4. A great swath of fused and broken stone comprises the floor. In the centre of the devastation lies the sooty outline of a humanoid figure its arms outstretched over its head.
5. The floor is so hot the characters can feel the heat through their shoes. In places, the leather of the shoes almost sticks to the floor such is the heat radiating from the stone.
6. Soot, flakes of scorched bone and other burnt, but unidentifiable, things cover everything in the area. Amid the ruin lie burnt and melted weapons, pieces of armour and other destroyed adventuring gear. From the volume of remains, it seems a fair-sized party met their end here.
7. A single bent scarlet scale the size of a buckler is wedged into a small fissure in the wall. The scale glimmers enticingly in the party's lights.
8. A wide fissure pierces one blackened, scorched wall. Within, perceptive characters make out the tell-tale glimmer of metal. Investigation reveals a skeleton yet covered in bits of burnt, decomposing flesh wedged into the end of the fissure. All around the unfortunate, the stone is blackened, burnt and—in places—partially melted.
9. A rudimentary carving—perhaps done by the dragon with a claw—of a five-headed dragon decorates the floor. The five-headed dragon is depicted rearing back with all its mouths gaping wide.
10. Six grinning skulls glower down at intruders from a high ledge cut into the stone above the entrance to a tunnel leading deeper into the lair. Of the skulls, four appear to be from giants while the remaining two seem draconic. (If the dragon has a familiar or other tiny servant this is a good place for it to be hiding and keeping a watch out for intruders).
11. Pools of bubbling water fill gouges in the floor. The water is boiling hot—heated by geothermal activity below. the dragon has placed some minor, near worthless treasures (see Table 5: Red Dragon Hoard Dressing) in the pools to entice foolish or greedy explorers to risk severe burns to retrieve the objects.

12. Ripples of smoothed stone—stone melted by intense heat before cooling—comprise the cavern floor. A line of footprints—clearly the dragon's—mar the otherwise wave-like patterns on the floor.

DRAGON DRESSING: DISTINGUISHING MARKS

Red dragons are as individual as any member of a species; they all have a unique appearance.

1. A vivid scar runs down the dragon's snout from a spot roughly between its eyes. Two jet black curled horns protrude from the back of the creature's head.
2. Small red and black horns festoon the dragon's cheeks and lower jaw. The stench of sulphur and burnt flesh hang in the air about the dragon.
3. This dragon's eyes literally burn with lust or avarice—small flames leap about its irises as it surveys its foes. Brighter, fiercer flames dance about its nostrils and mouth.
4. Ragged holes pockmark the dragon's long, scarlet wings. Wisps of smoke and flame emerge from its nostrils.
5. With a particularly long, sinuous neck and swept back straight horns this dragon has a distinctive profile.
6. One of the dragon's mottled black and red horns is as straight as a spear shaft while the other curves dramatically upwards away from its body. Both horns are flecked with white.
7. Only a ragged stump remains of the dragon's left ear; jagged teeth marks are visible in the remaining portion. From the looks of things the creature that tore away the ear had massive fangs.
8. Most of the dragon's teeth are jagged stumps but its horns are massive bone white affairs curving high above its head. Heat and the stench of smoke and brimstone radiates from the dragon in waves.



3: RED DRAGON LAIR MINOR SIGHTS, SOUNDS & EVENTS

Dragon lairs are not staid, unchanging places. While they might have only one resident, things of minor note still happen within.

Use the list below, to add minor sights, sounds and events to the red dragon's lair:

1. The pungent smell of burnt flesh, wood and something else hangs heavily in the air.
2. A distant roaring akin to a far-off powerful wind echoes through the air. The sound comes from deeper into the lair and subsides as quickly as it began.
3. A bestial roar shatters the quiet. Whatever is making the sound could be angry or in pain, but it is hard to tell as the roaring quickly tails away into silence.
4. A jet of (harmless) hot steam bursts from a narrow fissure in the floor catching the character stepping over the crack by surprise. This can be nothing more than a minor occurrence or could be foreshadowing of a larger, more dangerous burst of scalding steam (perhaps #1 or #7 on Table 1: Red Dragon Lair Features).
5. Disturbed by a sudden gust of wind, clouds of billowing ash and soot swirl around the party; when the wind subsides the characters are coated in grey dust; it gets everywhere—including in their eyes, ears and mouths.
6. The loud, harsh clatter of falling rocks sounds from elsewhere in the lair.
7. It is particularly hot in this area. The turgid, close air seems to have an oppressive heat to it that saps energy and vitality from any who linger in the area for more than a few minutes.



8. Macabre decorations festoon the walls. Here, the decomposing mangled remains of the dragon's slain enemies hang from ledges and outcrops. As the characters observe the scene, the sinews in one of the bodies finally gives way and the two pieces fall to the ground with a disturbing, wet double "splat" sound.
9. Two glimmering lights—at about a human's head height—appear at the extent of the party's lights. The lights are shards of glassy rock set into the wall, although paranoid adventurers may initially think they are the dragon's eyes.
10. A deep, throaty chuckle redolent with evil and malice echoes through the lair.
11. Without warning, the cavern begins to violently shake, and small pieces of rock fall from the ceiling. Some characters could lose their balance and stumble or fall. After a few seconds, the minor earthquake dies away.
12. Suddenly the heat in the area climbs to near-furnace levels. Jets of flame burst from a nearby passageway or fissure. This could be nothing more than an outpouring of flame from a volcanic vent or the dragon could be playing with its fiery breath—unaware the characters are near.

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

Red dragons don't just hang around their lair waiting for adventurers to wander inside.

1. The dragon is sleeping after a large meal of roast elf. It is unprepared for battle and furious to discover intruders in its lair.
2. The dragon is slowly roasting two human corpses transfixed on a long steel-shafted spear. The smell of burning flesh and the crackle of flame gives the party some clue to what they will discover before they enter the chamber.
3. The dragon is faking sleep and is expecting trouble (either it has noticed the intruders or its sixth sense has alerted it to impending danger). It has already cast any long duration protective spells it knows.
4. The dragon is happily sorting through its hoard, examining its most beloved treasures. It is muttering and chuckling to itself, when the characters arrive.
5. The dragon has just finished torturing and eviscerating a captive. As the characters arrive, it tosses aside the limp corpse and licks the unfortunate's blood from its claws.
6. The dragon is stalking about its lair in search of one of its treasures that it has just discovered is missing. It is muttering loudly about thieves and what it will do to the thief when it captures him.
7. The dragon is rubbing its scaly body up against a rocky protrusion in one wall and moaning with pleasure as it scratches a hard-to-get-at itch.
8. The dragon is a devout worshipper of Tiamat. When the characters arrive, the dragon is praying to his dark mistress in hopes of gaining some unspeakable boon. Thus, he sees the intruders as a test (or perhaps a gift) sent by Tiamat herself!

4: RED DRAGON TREASURES & TRINKETS

Dragons are renown for their vast treasure hoards—it's one of the main reason adventurers seek their lairs. While much of the hoard likely comprise coinages and the like, inevitably other interesting objects—of a variety of values—are mixed in with the rest.

Use this table below, to add depth and flavour to the dragon's hoard and assign a value to each piece of treasure suitable for your campaign.

1. Of blackened steel, this thick, heavy two-handed sword sized for a giant is almost ten feet long. Nowhere is the weapon's scabbard evident. Similarly whatever was wrapped around the sword's handle is gone making the weapon harder to wield.
2. Small blobs of precious intermingled metals—gold, silver and platinum—lie throughout the hoard. (These were created by the dragon's breath dripping onto the hoard and melting whatever they landed on).
3. Set with a red spinel in its pommel, this longsword—although covered in dried blood—yet retains its sharp edge. An inscription on the blade reads, "For His Everlasting Glory".
4. This golden statuette represents a hideous squatting toad-like creature with tentacles. In places, the statuette is worn—suggesting it is relic of some bygone age.
5. This pendant of an ant transixed in a lump of amber hangs from a simple leather thong. The leather is surprisingly resistant to fire and flame; a hidden elemental power could lurk within the pendant.
6. This raven-shaped brooch is carved from a chunk of obsidian. It glimmers evilly in the light and two tiny flecks of ruby serve as the bird's eyes.
7. Of cast iron, this skull symbol hangs from a thin leather thong. Dried blood covers the skull, but a small secret compartment inside could hide a small potion vial or similar treasure.
8. With beautiful carvings of cresting waves and birds wheeling above a small sailing ship this engraved ivory tusk is an object of rare beauty.
9. Carved from a single piece of stained wood, this teetering tower has a distinct list to the left.
10. Containing pungent perfume, this small iron vial fits into the handle of a small silver mirror.
11. Contained in a small velvet bag this ivory hairbrush and comb set is inlaid with mother of pearl.
12. Beautifully wrought angelic figures overlook this six-foot tall silver mirror.
13. This well worn leather saddle with matching saddle bags lies among the treasures. Miscellaneous travelling gear fills the bags (although a small precious treasure could also lie within).
14. Set with tiny pieces of cut glass (or perhaps diamonds) this black leather choker is sized for a human or elf. It is missing its clasp, but is easily repaired.
15. Oversized and thick of base this golden candelabra lies on its side. Dried wax covers its base.
16. With its cover decorated with a single lidless eye sigil this weighty and thick tome is a spellbook. It could be the dragon's

or it could have belonged to a wizard who fell in battle against the wyrm.

17. Filled with a travelogue, several maps of the surrounding area and three quills and two cracked and empty vials of ink this leather satchel has a black and blue stain on its bottom.
18. Wholly of silver construct this delicate mirror is missing its glass, shards of which lurk among the surrounding treasures.
19. Six fragile clay pots containing alchemist's fire fill a bulging leather belt pouch.
20. This open-faced helmet of shining steel wrought with etched gold and silver filled wave-like patterns rests upside in the hoard, and is filled with coins and gems.

DRAGON DRESSING: WORN TRINKETS

Red dragons are vain creatures. Sometimes they'll augment their appearance with various shiny baubles. Some might be magical, others might be merely pretty.

1. A silver necklace set with a gleaming red ruby hangs around the dragon's neck.
2. Several gold and platinum coins glimmer from the dragon's underbelly—the coins are pressed into the gaps between the dragon's scales to create a shimmering effect.
3. The dragon wears three thick golden rings on the claws of its left forearm. The rings are sized for giants and have giantish runes speaking of kingship and power etched into their bands.
4. The dragon wears an ornate silver and gold necklace set with various geometrically-shaped charms as a bracelet. The bracelet softly tinkles, when the dragon moves.
5. The dragon has bathed in molten gold, which has cooled and solidified all over its body; this gives the dragon a mottled gold and red hue. (Some observers may even conclude the dragon is a golden construct!)
6. The dragon wears an orange signet ring on one of its claws; taken from a questing member of a royal family centuries ago it is much sought after by the noblewoman's descendants. The ring's sigil comprises crossed longswords over a crown.
7. A pendant—a golden chain set with a glimmering blue sapphire—hangs round the dragon's neck. The sapphire is large, flawless and seems to shine with an inner radiance.
8. The dragon is missing an eye. In its place, it has jammed a large glittering deep blue stone (a spinel). The stone glimmers in the light and gives the dragon a sinister, but slightly comical, appearance—about which it is highly sensitive.



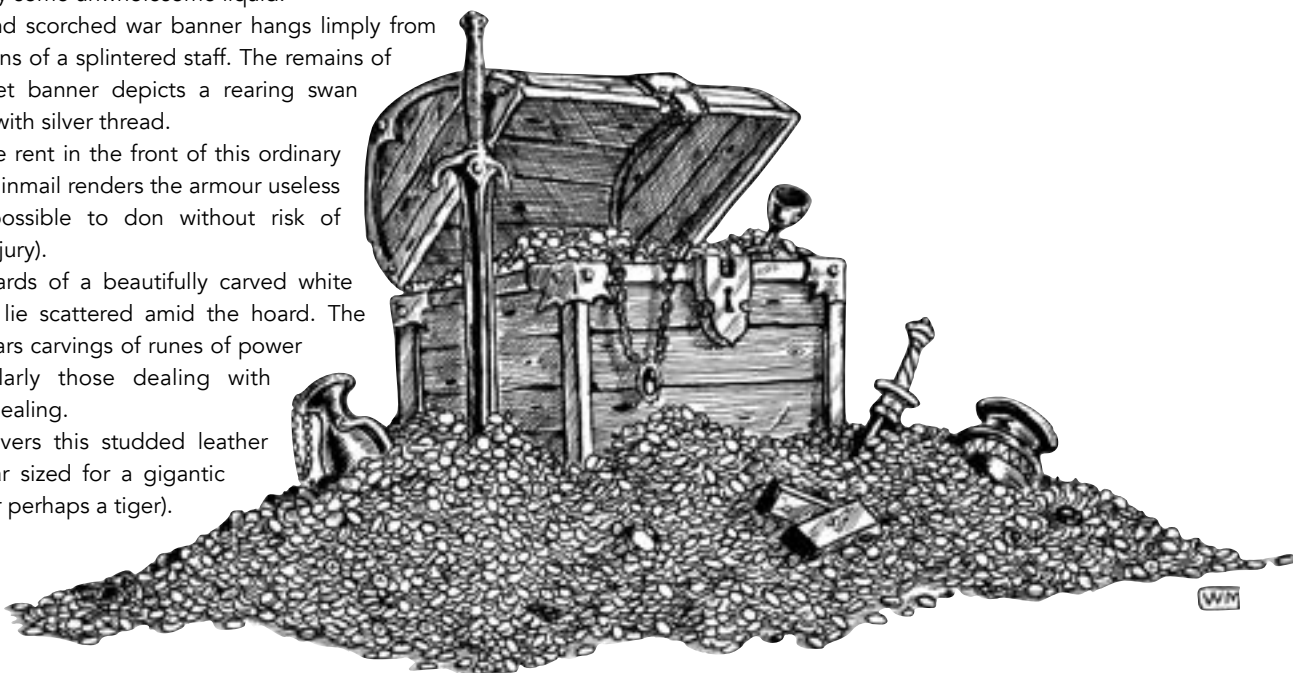
5: RED DRAGON HOARD DRESSING

Red dragon hoards can be immense in scope and value. Among the treasures and trinkets, however, most dragons have also accumulated objects that might not fall under the traditional heading of treasure, but which are interesting and flavoursome none-the-less.

Use the list below, to add such objects of interest to the dragon's hoard:

1. The blackened shards of a particularly fine set of full plate armour are scattered throughout the hoard. The large pieces show signs of being gouged or cut open (so the dragon could get at the tasty snack inside).
2. The dismembered, mouldering remains of animals and humanoids lie throughout the hoard. Many of the corpses show signs of teeth marks; clearly the dragon has eaten well.
3. Incongruously, a blackened wrought iron cage stands amid the glittering treasures of the dragon's hoard. Scraps of burnt flesh and fragments of burnt clothes are yet stuck to the cage's thick iron bars.
4. A broken pick handle is wedged into a fissure in the floor; the pick head is nowhere to be found.
5. A large wooden chest, banded with thick strips of iron, stands half-buried among the hoard. The dragon uses the chest to hold some of the treasures it covets the most. If battle goes badly, the dragon tries to grab the chest and fly away.
6. A ledge overlooking the treasure hoard holds the severed heads of scores of individuals; these are folk who have tried to loot the dragon's hoard and failed. The dragon has placed their heads here so the thieves can stare down for all eternity of the treasures they so coveted.
7. The shards of a shattered crystal ball lie in the ruins of a torn backpack. Parts of the backpack are bleached white as if stained by some unwholesome liquid.
8. A torn and scorched war banner hangs limply from the remains of a splintered staff. The remains of the scarlet banner depicts a rearing swan outlined with silver thread.
9. A massive rent in the front of this ordinary set of chainmail renders the armour useless (and impossible to don without risk of serious injury).
10. Three shards of a beautifully carved white oak staff lie scattered amid the hoard. The wood bears carvings of runes of power—particularly those dealing with magical healing.
11. Blood covers this studded leather dog collar sized for a gigantic hound (or perhaps a tiger).

12. A swarm of rats infest the hoard, growing fat on the dragon's leavings. The dragon catches and kills all it sees, but the rats live in small fissures in the rock and so some always survive the dragon's predations.
13. A teetering pile of broken and scorched armour stands amid the hoard. The pile is a sculpture of sorts—the dragon enjoys seeing how high it can make the pile before it collapses.
14. Several choice items in the hoard lie together on a pile of furs and other soft fabrics.
15. An 18-foot length of partially melted chain hangs from a rocky outcrop in one wall. The chain is thick—it looks strong enough to perhaps ensnare a dragon!
16. A cracked and broken hammer head lies on its side amid the treasures. Nearby lie the charcoaled remains of its handle.
17. A roughly 20-foot-diameter steep-sided pit is gouged out of the floor. Its bottom and sides are blackened and cracked as if having been subjected to repeated high temperatures. Fragments of bone lie at the bottom amid ash and soot. (Here, the dragon cooks its meals alive).
18. This twisted and shattered lantern looks like it exploded from within—its body looks like it has been peeled outwards by some powerful force.
19. The decapitated, charred corpse of a huge black bear lies atop a pile of bones; the pile comprises the remains of both animals and humanoids. Maggots infest the bear's corpse.
20. The skeletal remains of another dragon the same size as the hoard's owner lie where the creature fell; mounded treasures fills the beast's splintered ribcage. Glimmering gems fill the dead dragon's eye sockets.



DRAGON'S LAIR: WHITE DRAGON

I: WHITE DRAGON LAIR FEATURES

A white dragon's lair is rarely nothing more than an ice cave stuffed full of treasure. White dragons are wily, cunning and in-tune with the surrounding environment. Their lairs reflect their intrinsic connection with the surrounding ice and snow.

Use the list below, to add major features of interest to the white dragon's lair. Such features are both flavoursome and things for the characters to interact with as they explore the lair.

1. A dense field of ice stalactites hang from the ceiling like the shining fangs of some gigantic creature. Some are so immense they almost reach the floor and can provide limited cover from attacks. Weird, ever-shifting shadows, created by the party's lights, cluster thickly among the stalactites.
2. The floor is of dense, hard-packed ice covered with a light dusting of snow. Consequently, the ground is incredibly slippery. Unwary explorers could slip and fall.
3. As #3 above, except the floor slopes steeply down to another area—or perhaps even a precipitous drop into a crevasse. Characters slipping and falling slide into this other area with potentially fatal consequences.
4. The floor is nothing more than an ice bridge of varying thickness stretching over a chasm. Some sections are thick and easily support a PC's weight. Other areas—by accident or design of the dragon—are thinner and may collapse when walked upon. Characters falling through the ice end up in the area below, likely taking falling damage and becoming trapped in a slippery prison.
5. The shattered remnants of several large stalactites litter the ground, creating areas of rubble difficult to pass through. Other large stalactites hang from the ceiling. Perceptive characters notice cracks running through several of the stalactites. They are unstable, and if subjected to loud noises or fire magic collapse into the chamber below.
6. A large part of the ceiling has collapsed, partially blocking the way ahead with a pile of ice and snow. Climbing over the tumbled ten-foot high obstacle is difficult as the jagged shards of ice are slick and, in some cases, razor-sharp. The pile also blocks line of sight to what lies beyond.
7. A jagged crevasse cuts this area in twain. The crevasse is between ten- and 20-foot wide and about 40-foot deep. A roiling, freezing mist obscures what lies at the bottom. Narrow passageways hidden by the mist could lead to a sub level or provide refuge from the large, savage dragon lairing in the upper caverns.
8. A rambling pile of frozen bones forms the leavings of the dragon's meals. A cursory search of the frozen mass turns up huge humanoid bones (from frost giants) as well as other splintered remains from unidentifiable sources.

9. A multitude of slender, razor sharp icicles hang from the ceiling almost reaching the floor. The glistening icicles cluster thickly together creating a series of small maze-like passages for explorers to traverse. One wide avenue of splintered and broken icicles shows where something—in all likelihood the dragon—passed by.
10. Large boulders emerge from the ice floor and walls of this area giving it a strange, studded appearance. Carried here by the ice, the misshapen boulders form a series of makeshift stepping stones. Some are quite small while others are the size of a wagon. All are frozen into immobility. Several rocks also emerge from the ceiling—melting the ice around the stones cause them to plummet to the ground, with potentially fatal consequences for anything beneath them.
11. Huge ice sculptures of astonishing complexity and skill loom out at the characters from one high wall. The sculptures depict a white dragon hunting and killing a variety of creatures and humanoids. The sculptures flank a tunnel leading further into the lair. Paranoid characters may assume the sculptures are part of some kind of trap or are animate guardians that will activate when intruders get too close.
12. The ice forming the floor is so pure and unmarred it is completely transparent. In fact, at first glance a distracted explorer may believe the floor is actually somewhat lower—a level of hard packed opaque ice about 15 feet down. (If the dragon is particularly devious it could have dug some pits out of the ice into which the characters could blunder.)

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Bahrtosz
2. Malaeosk
3. Mereseyr
4. Xinirfel
5. Aghamnabal
6. Reozthalu
7. Aradacevureen
8. Turacepalax

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

1. Turacikkan
2. Ilyiammurh
3. Jalanmal
4. Dalaghdarrh
5. Andraturac
6. Othimdurh
7. Sorlotthor
8. Nymur

2: WHITE DRAGON LAIR DRESSING

White dragon lairs are different to normal dungeons. Consequently, the minor pieces of dressing should highlight this difference. Signs of previous exploration—dropped and broken equipment, the frozen, gnawed-upon corpses of previous adventurers and the like—will also be visible.

Use the list below, to add depth and flavour to the lair's minor features:

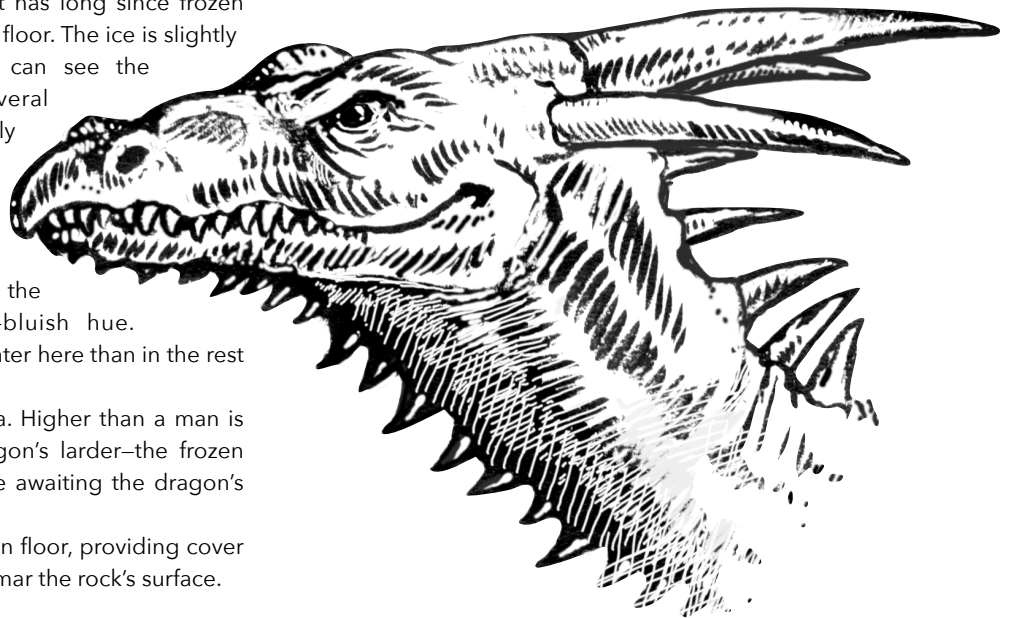
1. Faint footsteps of a booted, human-sized individual are visible in the soft snow. The footsteps lead deeper into the lair; they do not return.
2. The large, clawed footsteps of a dragon are clearly visible in the snow. Canny characters can use the footprints to estimate the size of the dragon that made them.
3. The air is particularly cold. Ice crystals form on and around the characters' noses and mouths as well as in their eyebrows. It is so cold here, it takes the characters' breath away.
4. A faint mist covers the floor to around ankle depth. The mist does not overly obscure vision. Perceptive characters notice the mist seems to be issuing slowly from somewhere deeper into the lair.
5. A faint shadow in the ice alerts the characters to something vaguely man-sized entombed in the frozen wall. If the characters hack the wall down, they discovered the frozen, disembowelled body of a human. (Hacking the wall down takes several minutes and makes a fair bit of noise, which might alert nearby lair inhabitants).
6. Great gouge marks in the snow and ice show where something large and powerful has scrapped and torn at the wall and floors.
7. A single ten-foot wide ice pillar sprouts from the floor linking it to the ceiling. The ice is opaque and incredibly hard—compacted as it is by the vast weight of the ceiling pressing down from above.
8. A pool of water once lay here, but it has long since frozen creating a patch of incredibly slippery floor. The ice is slightly opaque and within the characters can see the indistinct entombed forms of several creatures. The ice is thick and easily supports the party's weight.
9. In this portion of the lair, the rippled ceiling ice is incredibly pure and clear. Thus, some small amount of light filters down from above giving the ice a beautiful—and unexpected—bluish hue. Consequently, the illumination is brighter here than in the rest of the lair.
10. A large snowdrift fills part of this area. Higher than a man is tall, the snowdrift serves as the dragon's larder—the frozen corpses of several creatures lie inside awaiting the dragon's attentions.
11. A slab of rock emerges from the frozen floor, providing cover from what lies beyond. Deep gouges mar the rock's surface.

12. A network of minute cracks and fissures honeycomb the floor and part of one wall. The cracks are not dangerous—yet—and are just a result of the surrounding snow and ice moving and shifting.

DRAGON DRESSING: DISTINGUISHING MARKS

White dragons are as individual as any member of a species; they all have a unique appearance.

1. The dragon has a livid, red scar running down its snout. The wound is old, and has not healed well. Several of its bottom teeth are broken and jagged.
2. The dragon's scales are incredibly white and unmarred by any markings, scars or other discolouring. The scales glimmer in strong illumination creating a nimbus of dazzling light around the creature.
3. The dragon's scales are not completely white; its underbelly is mottled grey and white. The scales running up the underside of its neck are mostly grey.
4. Missing one talon from its back left foot, the dragon favours its right when walking. It has a short, slender neck.
5. The dragon has a small and sharp beak on its nose and a slender, almost graceful chin. A few of its scales on its throat have a slight blueish tinge.
6. An impressive pure white crest tops the dragon's head, and the tips of its wings have a faint pink tinge.
7. The dragon has strangely coloured eyes—one is red while the other is a pure, cobalt blue. Both burn with a feral intensity when the dragon gazes upon foe or food (which is normally the same thing).
8. A large, ragged hole pierces the dragon's left wing, near its powerfully muscled thigh.



3: WHITE DRAGON LAIR MINOR SIGHTS, SOUNDS & EVENTS

Dragon lairs are not staid, unchanging places. While they might have only one resident, things of minor note still happen within.

Use the list below, to add minor sights, sounds and events to the white dragon's lair:

1. Cracking sounds emanate from the ceiling and walls resulting from the ice moving and shifting. The noise is ongoing, but not a warning of imminent structural collapse.
2. A shard of ice breaks free from the ceiling and plummets to the ground, barely missing one of the characters.
3. A high pitched whistling—the sound of the wind passing through many small cracks and crevices in the ice—fills the air. It also grows slightly colder while the whistling sounds, which may worry paranoid characters.
4. Shreds of mist cling to the cold floor. As wind sweeps through the area, the mist leaps and coils like a living thing into strange, eldritch shapes reminiscent of snakes, or perhaps even ghosts, before settling back to the floor.
5. Faint howling from outside penetrates the lair. Some characters might think the howling to be nothing more than the wind, others might identify it as the calls of a pack of hunting bears or—perhaps—the faint call of the dragon returning to its lair.
6. A sudden wind blows through the area, whipping up the soft, uncompacted snow blanketing the floor. The snow flurry swirls about the characters for a few moments before settling back to the ground.
7. Shadows play and dance deep in the ice wall. The effect is caused by the sun and clouds scudding through the air high above the lair. The dancing shadows speed up—or slow down—depending on the wind's speed.
8. A faint sobbing—or perhaps a mewling—reaches the party's ears. A few minutes later a horribly mauled frost giant child crawls into sight. The child has left a smeared blood trail on the icy floor—a trail that leads back to the dragon.
9. As the party advance, several ominous cracks sound from under the ice beneath their feet. Although, they may fear the floor is unstable, nothing untoward happens. Alternatively, after the cracking sound the floor gives way beneath the characters' feet, but the chasm below the floor is only about five feet deep; the characters escape any real injury, but must still climb out of the hole.
10. From somewhere deeper into the lair the characters hear a deep whooshing sound followed by a deep chuckle redolent with evil, malevolent intent and sadistic humour.
11. With only the briefest of warnings a large chunk of wall behind the characters cracks and falls away. It hits the floor and explodes pelting

the party—and the surrounding area—with snow and shards of ice. The collapse causes no damage to the party, but paranoid characters might suspect some kind of trap.

12. Through some strange trick of the light, part of the wall ahead is both slightly transparent and reflective. Because of the lair's unique characteristics, a faint reflection of the dragon appears in the wall. At first glance, it could appear the dragon is a ghostly figure. Unfortunately, if the characters are carrying lights the reflections are two-way and the dragon might spot the party approaching unless it is asleep or distracted.

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

White dragons don't just hang around their lair waiting for adventurers to wander inside.

1. The dragon is sleeping after a large meal of yeti. (The remains lie scattered nearby). It is unprepared for battle and has cast no defensive spells (except those with particularly long durations).
2. The dragon is shaming sleep and may be aware of intruders in its lair. In this instance, it has taken preparations for battle (including casting defensive spells).
3. The dragon is rolling on its back, to scratch an itch, among its frozen treasures.
4. The dragon is admiring one of its choicest treasures and muttering to itself.
5. The dragon is just finishing a light snack of yeti. Blood and gore cover the ground; luckily for the characters, it eats away from its hoard as blood-drenched treasure is so difficult to clean, sort and sell.
6. The dragon is away hunting.
7. The dragon is away from its lair but returns, dragging a dead frost giant, shortly after the characters reach its hoard.
8. The dragon is using its claws to scratch a design into the ice walls of its lair. The design is comprehensive and covers much of the walls. Anyone damaging the walls with a fire spell gains the dragon's particular ire.



4: WHITE DRAGON HOARD TREASURES & TRINKETS

Dragons are renown for their vast treasure hoards—it's one of the main reason adventurers seek out their lairs. While much of the hoard likely comprise coinage and the like, inevitably other interesting objects—of a variety of values—is mixed in with the rest.

Use this table below, to add depth and flavour to the dragon's hoard and assign a value to each piece of treasure suitable for your campaign.

1. A ten-gallon wooden barrel has been staved in on one side. The liquid inside—fine brandy—was frozen by the intense cold of the dragon's breath and has formed a spilled puddle by the barrel. The frozen puddle of expensive brandy is stuck to the barrel making retrieving this treasure tricky.
2. A gigantic white winter wolf fur cloak—once belonging to a frost giant—lies draped over a portion of the hoard. The fur is incredibly soft and keeps the wearer warm in all but the coldest climes.
3. A ripped and torn belt pouch lies amid the snow and ice. Only perceptive characters—or those searching very, very carefully—realise some of the ice crystals in the pouch are in fact small, unblemished diamonds.
4. A beautifully forged battleaxe is stuck to the nearby treasures by a thick layer of frost. The weapon's head has a fine coating of frozen blood—the dragon's—on the blade. One severed—frozen—hand yet clasps the axe's haft.
5. Two carefully bound piles of wolf and bear pelts roughly the size of a human's torso lie close to one another. The piles are bulky, but the pelts are of excellent quality.
6. Wrapped in a strip of faded, blue silk this small statuette represents a hunched yeti-like figure. Strangely the creature has a human's face twisted into a sadistic grimace. (The statuette is a representation of a local nature spirit—the capricious god of the surrounding mountains).
7. Some kind of foul-smelling grease which has somehow resisted the freezing temperatures in the dragon's lair fills this large pot. (The grease is melted whale blubber and has many uses including being used to protect creatures from hypothermia's deadly effects).
8. This bronze and silver armband is sized for a human and has been cunningly worked into the shape of a writhing dragon—its open jaw ending just above the wearer's wrist.
9. A pair of heavy silver candelabras. One yet holds a stub of thick red candle.
10. This cracked crystal decanter has a silver stopper cleverly wrought into the shape of a rearing swan's head. Magic can repair the crystal.
11. A silver unholy symbol of a skull missing its jaw.
12. A long bronze-edged hunting horn complete with strap. The horn creates a long, undulating sound when blown.
13. This small iron statuette depicts a slender tower—perhaps a wizard's tower or a lighthouse.

14. This ripped front cover of a large book—perhaps a spellbook or grimoire has a secret slip pocket; perhaps a small treasure such as a scroll lies within.
15. A small sack, tightly tied with string, contains 20 packets of salt and 20 packets of pepper along with enough beef jerky to sustain a traveller for one week.
16. A wolf fur-edged cowl tops this voluminous scarlet cloak. The cloak has fangs for buttons and four internal pockets.
17. A monocle attached to a slender golden chain lies in a padded box small enough to fit into a pocket or pouch.
18. A pair of soft, velvet slippers lie one inside the other under some coins. Anyone wearing such shoes in the mountains must have been insane—or protected by powerful magic.
19. The stopper of this empty cast iron vial is attached by a fine silver chain to the vial's neck. The runes for magic and healing are picked out on the vial in silver to match the stopper's slender chain.
20. This slender belt comprises nothing but hundreds of small iron rings.

DRAGON DRESSING: WORN TRINKETS

White dragons are vain creatures. Sometimes they'll augment their appearance with various baubles. Some might be magical, others might be merely pretty and shiny.

1. The dragon wears a golden torc as an armband or bracelet (depending on the dragon's size).
2. Several small glimmering rubies are wedged between the scales around the dragon's eyes. The glimmer red flecks of light give the dragon a fell, demonic aspect.
3. The dragon wears a necklace comprising several interlinked silver and gold necklaces sized for humans. A forgotten locket hangs from one of the smaller necklaces.
4. A single, fat golden ring—its surface thick with glistening hoarfrost—decorates the tip of the dragon's crest.
5. Several gold rings lurk on the tips of the dragon's claws. The rings are firmly wedged on, but every time the dragon rolls a natural 1 for an attack roll one snaps and falls off.
6. The dragon has wrapped a bloodstained polar bear fur cloak around its right forearm. It likes the rusty red splash of colour on the cloak and is eager to refresh it.
7. The dragon wears a gigantic giant skull as a helmet of sorts. The skull gives the dragon a slightly ridiculous, comic appearance, but the skull—which once belonged to its most hated enemy—has great sentimental value to the beast.
8. The dragon wears a small, cracked and frozen metal box around its neck on a thick iron chain. The key for the metal box—actually a lich's phylactery—is long lost. Within the box, strips of leather crafted from human skin name the lich—Ningal Kutha; if the phylactery is smashed, the lich is immediately aware of its destruction—and who broke it.

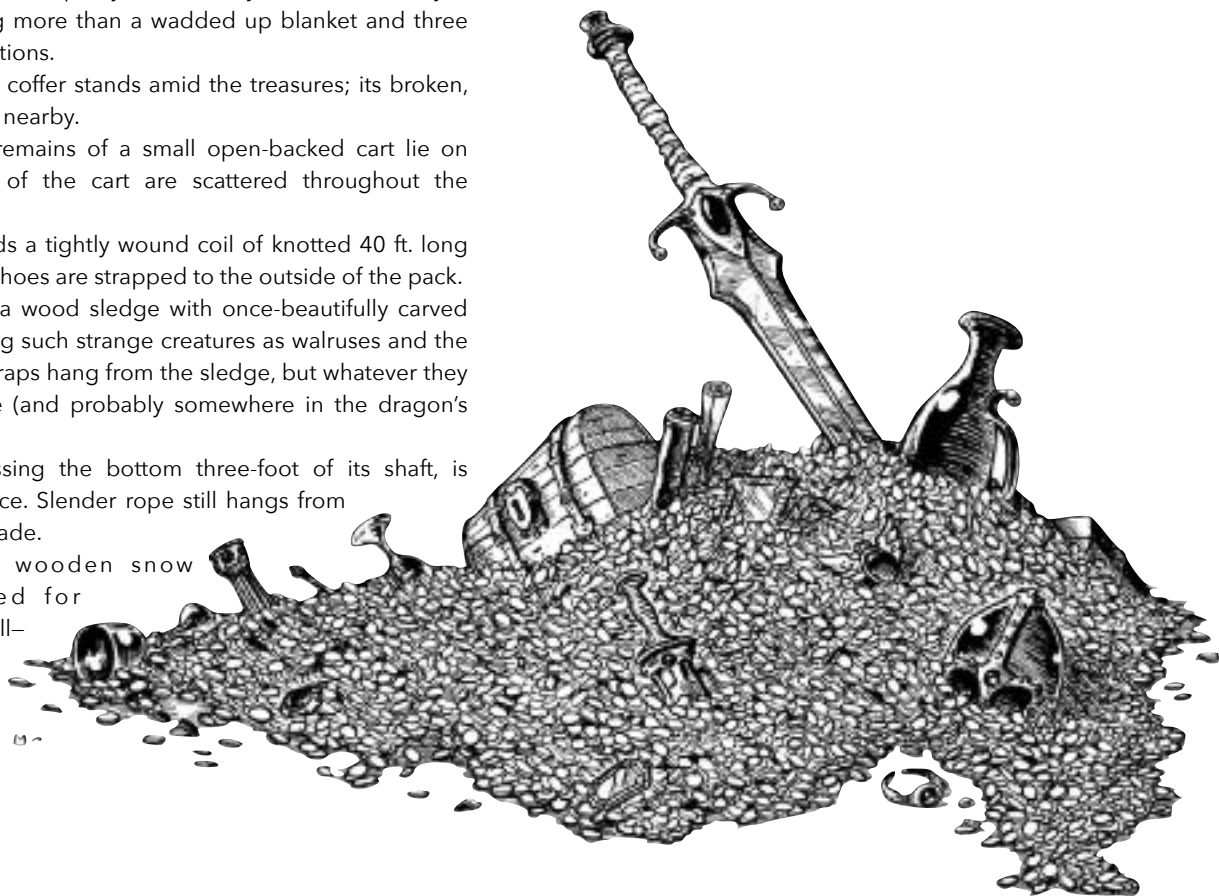
5: WHITE DRAGON HOARD DRESSING

White dragon hoards can be immense in scope and value. Among the treasures and trinkets, however, most dragons have also accumulated objects that might not fall under the traditional heading of treasure, but which are interesting and flavoursome none-the-less.

Use the list below, to add such objects of interest to the dragon's hoard:

1. The disembowelled frozen corpse of a yeti lies among the treasure. Some of the dragon's treasure has slipped into the creature's chest cavity.
2. The splintered bones of a long-dead explorer lies intermingled among the dragon's hoard. The unfortunate's skull still wears the shattered remains of a once fine iron helmet decorated with fantastic etchings of mountains and valleys. Sadly, due to the helmet's condition, it is essentially worthless (and difficult to remove).
3. A deeply dented and scratched metal shield far too large for a human to use effectively lies amid the hoard. The dragon has filled the concave shield with coins.
4. The treasures lie around a large shard of cloudy ice carved—crudely—into a rough image of a dragon rearing up on its hind-legs. It looks like the ice sculpture was never finished—perhaps the carver did not survive the experience because the dragon was displeased with his efforts.
5. A bulging backpack is partly obscured by a snowdrift. Sadly, it contains nothing more than a wadded up blanket and three days of frozen rations.
6. A small wooden coffer stands amid the treasures; its broken, upturned lid lies nearby.
7. The splintered remains of a small open-backed cart lie on their side. Bits of the cart are scattered throughout the treasure pile.
8. A backpack holds a tightly wound coil of knotted 40 ft. long rope. Two snowshoes are strapped to the outside of the pack.
9. The remains of a wood sledge with once-beautifully carved runners depicting such strange creatures as walruses and the like. Scraps of straps hang from the sledge, but whatever they secured is gone (and probably somewhere in the dragon's hoard or belly.)
10. A harpoon, missing the bottom three-foot of its shaft, is impaled in the ice. Slender rope still hangs from the harpoon's blade.
11. Two pairs of wooden snow goggles sized for particularly small—perhaps halfling—heads.

12. The shreds of a wide leather belt are still attached to a bronze belt buckle shaped like a gaping demon's mouth.
13. Shreds of ribbon in bright colours such as yellow, orange, red and blue are scattered throughout the hoard.
14. A once fine, now shattered bronze long-necked ewer etched with an engraved mountain scene is missing its bottom. Nothing but snow and ice remain within.
15. This lacquered hardwood travel case once held a lute (the shattered lute lies elsewhere in the hoard). The case's catch is also missing.
16. A stout oaken travel staff worn at one end and decorated with a half-dozen (frozen) eagle feathers tied to the other with slender, near invisible string.
17. A pile of frozen bodies lies stacked against one wall. All are of humans (or whatever humanoid race dwells in the surrounding locality) and are naked. Nearby, covered in drifting snow lies their shredded clothes and so on.
18. A length of pitted and corroded chain almost 20-foot long lies intertwined among the hoard.
19. A healer's bag, minus its shoulder strap, full of clean, unused bandages, jars of frozen unguents and a small surgical kit.
20. A single scrap of parchment lies under a light dusting of snow; the only marking on the parchment is a faintly traced pentagram picked out in red and black ink.



FAIRS & FESTIVALS

I: 10 FAIRS & FESTIVALS

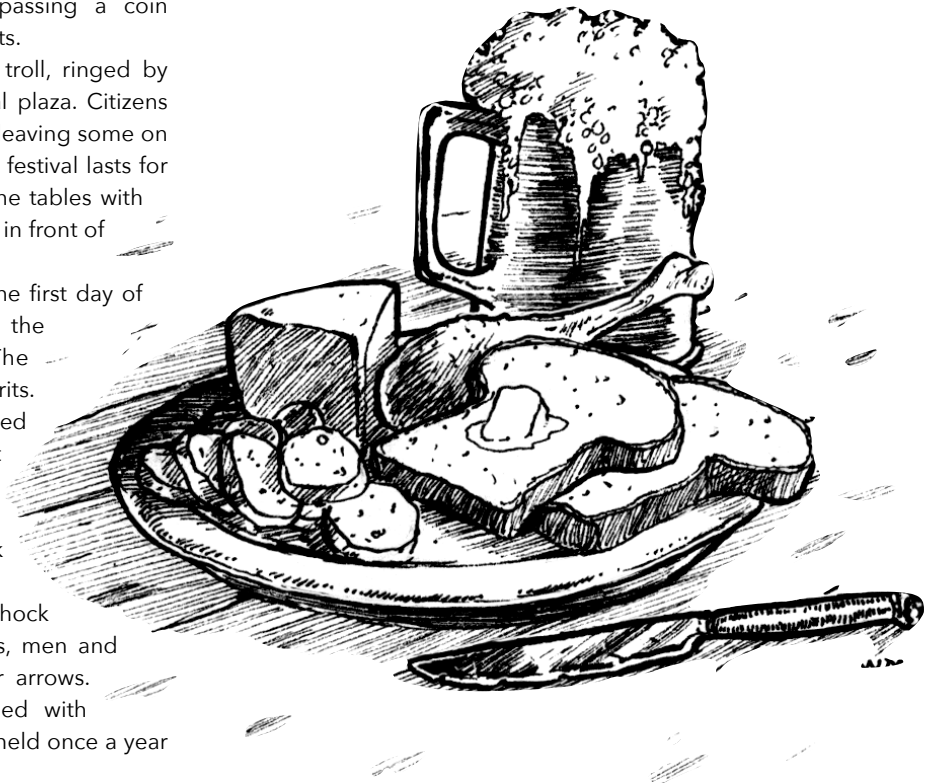
Almost everyone loves a good party. Festivals are often used as reminders of a settlement's history or as reverence to a spirit or deity. They are an important aspect of life in settlements of every size from tiny fishing villages up to cosmopolitan trade cities.

Use the list below, to add some spice to the PC's visit to a fair:

1. **Wisp Mote Festival:** Vendors selling candies and sweetmeats line the avenues during the day. At night, strange blue motes of light rain down from the skies as the townsfolk dance, drink and sing in the streets. The annual celebration commemorates an ancient pact forged between the fey and the town's founders. At the stroke of midnight, the wisps of light freeze in mid-air and all manner of fey creatures appear in the streets to join the celebration.
2. **Carnival of Kuligar:** The citizens have gathered in a clearing just outside town. Strange mechanical contraptions whirl and clank within a clearing alongside several large pavilion tents. A barker calls to anyone and everyone to join him on a fantastical journey. A few brave families can be heard laughing from large compartments as they are tossed about by the whirling and swinging motions of the strange machine; each machine bears a phrase that declares it to be a numbered trial of an individual named Kuligar.
3. **Festival of Scarlet Flames:** Alchemical lamps burning a deep red hue cast the streets in a sinister nocturnal light. Several hooting and laughing townsfolk with faces painted red and garbed in dark robes battle each other with wooden swords. Observation reveals several of the robed combatants have a dark red sigil embroidered on the backs of their garments. These marked individuals appear to be passing a coin between them as they battle through the streets.
4. **Feast of the Troll King:** A carved wooden troll, ringed by tables brimming with food, sits in the central plaza. Citizens moving through the square take bits of food; leaving some on a plate in front of the monstrous carving. The festival lasts for an entire week as locals regularly replenish the tables with food. Throughout each night, the food placed in front of the carven troll gradually disappears.
5. **Day of Walking Memories:** Every year, on the first day of autumn the ghosts of those buried within the graveyard manifest over their graves. The townsfolk awaken at dawn to meet the spirits. Throughout the day the living and deceased discuss events of the past year as well as what is to come. As the sun sets, the spirits return to their graves in a silent procession. Once all of the shades have vanished, the townsfolk hold a feast in the central square.
6. **Wolf Hunt Jubilee:** Bowyers and fletchers hock their wares in the town square. At the gates, men and women string their bows and examine their arrows. Next to the gate stands a scoreboard filled with names. The competition is a three-day event, held once a year

and open to anyone. The winner receives the Wolfbane Cloak, a symbol recognised throughout the region.

7. **Festival of the Chimera's Crown:** Trios of townsfolk tethered by a short length of rope wearing monstrous masks chase children through town. Stalls line the plaza handing out tiny leather pouches filled with flour citizens toss at the tethered trios to knock wooden crowns from their heads. Once all the crowns are removed, the town gathers in the square to commemorate the heroes who faced the legendary chimera.
8. **Harrow's Fall Festival:** At the centre of town, a well-dressed cloth mannequin sits upon a wooden throne. During the day, citizens mockingly bow to the statue when they pass by. At dusk, celebrants bombard the mannequin with colourful dyes before it is paraded through the streets and eventually burned at a feast in front of the town's main church.
9. **The Apprentice Games:** Young townsfolk dressed in the garb of apprentice arcanists gather outside an old ruin just beyond the edge of town. An aged wizard waits at the ruin's entrance to signal the start of a race to collect a hidden orb. The apprentice who retrieves the orb is given a feast in their honour and is taught the ritual to summon a familiar.
10. **Carnival of the Delve:** An array of monstrously decorated tents and wagons outside town promise entertainment and lavish prizes to those daring the trials within. Each tent contains a complicated obstacle course with a different dungeon theme. After paying a small fee, participants finishing the course in a set amount of time receive a tiny chest of assorted baubles and knick-knacks as their prize.



2: 20 MINOR EVENTS

Fairs and festivals are full of sights, sounds and excitement. Beyond the main attractions, dozens of minor events befall festival-goers.

Use the list below, to add depth and flavour to the characters' visit to the fair.

1. An amorous couple—paying no attention to anyone but themselves—blunder into the party. The pair are innocent of any sinister intent, but suspicious characters may suspect a pickpocketing attempt.
2. Laughing child rush through the crowds playing a wild game of tag. One child—desperate to not get caught—hurls herself through the legs of one of the party. An unwary or distracted PC may be knocked to the ground by the sudden impact of a hurtling child.
3. Shouts and laughter, coming from a nearby attraction or stall, drift over the crowd. Whatever is going on over there, people are having a good time and more drift over to investigate the commotion.
4. Shouts of, "Thief!" and, "Pickpocket" sound from close by as a richly-clad merchant points an accusative finger at a small boy cowering against a stall or wall. This could be a case of mistaken identity, or the boy could be a thief. In any event, the angry merchant seems intent on thrashing the boy.
5. A juggler moves through the crowd plying his trade—keeping five whirling cudgels in the air. A drunk festival-goer decides it would be hilarious to throw something at the juggler—an apple core, empty wine jack or something similar. Unsurprisingly, this distracts the juggler who drops his cudgels. A loud argument ensues.
6. Doing a roaring trade, a man (Ahti Hopea [LN male human]) moves through the crowd selling hot meat pies from his small handcart. Spotting the characters—and gambling they have coin to spare—he makes a beeline for the party. His tasty meat pies cost 5 cp each.
7. A stray dog trots through the crowd on the hunt for dropped food. It spies the remains of a dropped pie, and darts forward to wolf it down. Alternatively, if the characters are eating the dog might follow them around begging for scraps.
8. Three children walk through the crowd laughing and talking. Two are clearly trying to impress the third, and their boasts and jests become ever more outlandish.
9. A well-to-do family wander among the various attractions, enjoying the day. The four children dart about laughing and joking with one another. Occasionally, one or another of the children demands a coin from their parents for a treat or visit to a stall. Laughing, their parents dispense the coins seemingly without a care in the world. Perceptive characters notice a trio of thugs trailing the family.
10. A tall, smiling man (Eerik Ihamuoto [LN male human]) wanders the crowd shout loading in a deep, booming voice of the bargains to be had at Lauri's Cornucopia of Wonder

(see 8 Stalls & Attractions overleaf). He is happy to direct people to his employer's stall.

11. A troubadour (Ari Kultimo [NG male human]) wanders the crowd strumming his lute and singing a happy, merry song. The man has a good, strong voice.
12. Two drunks clutching jacks of ale, which they quaff from between bouts of intelligible singing, stagger through the crowd singing and laughing at each other. Both are much the worse for wear and stink of booze. If they don't notice the party, they might stagger into the characters.
13. A young child (Kerttu Kalpio [young female human]) stands alone amid the crowds, crying. She has lost her parents and is scared. If a character hoists her onto shoulders, one of her parents quickly spots her. They both rush over to reclaim their daughter and thank the characters profusely for their aid.
14. A noblewoman—or perhaps the wife of a wealthy merchant—glides through the crowd trailed by two servants carrying a variety of boxes and bundles. A grizzled, stout bodyguard walks beside the noblewoman—his eyes constantly roving the crowd in search of threats. She has no time for social inferiors.
15. A ragged child (Jegor Nousia [CN male human thief 1]) approaches the characters and tries to talk them out of a few coins. He explains, he wants to have a good time with his friends, but his parents are too poor to spare any coin. He thickly lays on the emotional blackmail and is a persistent fellow. If it becomes obvious he is wasting his time, he loudly swears at the characters, wishes them bad luck and darts away into the crowd.
16. A balding, stocky man (Kössi Ora [N middle-aged male human]) pushes a handcart through the throng from which he sells jacks of red wine for 1 sp. The wine is thin and vinegary, but he knows much of what is going on—he could be a useful source of information for the characters. Kössi is a good way of introducing interesting rumours to the party.
17. Niilo Paaso (NE male human thief 2) wanders through the crowd wearing a ludicrously stereotyped wizard's outfit complete with many stuffed pouches and a pointy hat. He has impressive sleight of hand skills which he uses to amaze children. While he does so, his accomplices Aili Ehtaro (NE female human thief 2) and Miro Slycaller (CN male halfling thief 3) pick the pockets of distracted onlookers.
18. Birds soar overhead; occasionally one or more swoops to the ground to gobble up some dropping morsel of food. If the birds get aggressive, they try to steal food from children's hands. Most of the birds are normal creatures, but a wizard's familiar could lurk in the flock for some unspecified purpose.
19. A sudden burst of rain sends festival-goers dashing for cover under trees and in tents. The downpour only lasts 20 minutes, and some of the undercover attractions do a roaring trade in the meanwhile.
20. Two old people—a husband and wife—totter through the crowd; a three small dogs—little more than puppies—dart about their legs, playing happily, and investigating everything.

3: 8 STALLS & ATTRACTIONS

Beyond the fair or festival's main event, most have countless side attractions. Local merchants sell their produce to revellers, and other folk put on special attractions—games of skill, special services and so on. Use the entries below, to add such features to the fair or festival:

1: KREETA' MASKS

This stall sells a variety of colourful face-masks from head-high racks. Most masks depict particularly lurid caricatures of various creatures—orcs, dragons, goblins and the like while a few also depict predatory animals such as hawks and wolves. The storekeeper, Kreetia Tuntia (NG female human), is a pleasant woman well-used to parting customers from their coins.

- **For Sale:** basic animal or monster mask 1 sp, detailed mask 3 sp, ornate dragon mask 1 gp.

2: ESOTERIC LODGE OF ALL KNOWLEDGE

This tall, jet black tent glowers over the surrounds like a brooding giant. A sign driven into the ground nearby reads, "Esoteric Lodge of All Knowledge", and the faint scent of incense wafts from within the tent. Inside, Sakarias Vaania (LN old male human wizard 4) tells fortunes. The floor is thickly carpeted, and esoteric symbols cover the tent's inner walls. A glowing brazier provides a faint light, and heady incense fills the air.

- **Services:** basic divination 1 sp, fortune telling 2 sp, spellcasting services 25 gp x spell level.

3: TRY YOUR LUCK

Dozens of pitted wooden targets set at different heights and distances stand throughout this dimly lit tent. One end of the tent is open to customers but is blocked off by a wooden counter. Dozens of (poorly weighted) darts lie on the table. As potential customers approach, the wizened stall-keeper—Kylli Uro (CN old female human fighter 2)—challenges them to hit three targets to win a prize.

- **Services:** three darts 5 cp, seven darts 1 sp.
- **Prizes:** basic stuffed toy, jack of weak ale.

4: THE SQUARE

Here, a whip-thin man stalks a roped-off square. The man (Torsten Kainu [LN middle-aged male human fighter 7]) brandishes two wooden rapiers and offers to fight anyone daring to step into the ring. The rules of the fight are simple: the first one to strike his opponent three times with his wooden rapier wins. Torsten is friendly and often fights mock battles with children (which he loses) if no serious customers dare the ring.

His brawny son, Samppa (LN male human fighter 3), himself an accomplished fencer, collects entries fees and (rarely) dolls out prize money. When not working fairs and suchlike, Torsten hires

himself out to noblemen and the like to train their children in the fine art of fencing.

- **Entry Fee:** 5 sp.
- **Prize:** 5 gp.

5: LAURI'S CORNUCOPIA OF WONDER

Two wagons, drawn up next to each other, form this makeshift stall. Here Lauri Saarelainen (CN male human) sells bric-a-brac, odds and ends and other bits and bobs he has bought from hard-up customers desperate to turn their assets into cold, hard coin.

His carts hold an incredible array of objects. Organisation has wholly escaped Lauri, however, and everything is jumbled together—there is no rhythm or reason to the display. If the characters search through the jumble, they might find something of interest. If they do, roll on the table below to determine what they find:

1. This pair of well-shod boots with worn heels has a gash across one of its soles. Perceptive characters notice magical symbols pertaining to speed picked out in silver thread on the back of each shoe.
2. This dagger is more of a short sword—being almost 18-inches long. It has an oversized pommel, which can be unscrewed to reveal a hidden compartment big enough for a potion vial. The weapon needs sharpening and comes with a worn, but serviceable, sheath.
3. A strange stubby, prickly plant fills a battered clay pot. Knowledgeable characters recognise the plant as a cactus. How it got here, remains a mystery as Lauri can recall virtually nothing about the seller. Hidden in the pot, beneath the dry earth, lies a forgotten trove of 3 pp.
4. This cracked silver hand mirror has traces of stone clinging to its handle. Disturbingly, the stone remnants seem to be patterned in a way similar to a hand's grip. The stone can be chipped off, but doing so scratches the mirror's handle.
5. Intricately carved, this wooden ship is missing its sails and rigging. Careful examination of the model reveals means to attach lengths of fine string and small pieces of canvas to the model to fully depict a ship under full sail.
6. This small book is a travelogue; it is water stained and has several torn pages. As well as a traveller's general description of the lands he travelled through, it also has several hand-drawn maps of the surrounding region. The maps are not to scale but do show all large regional features and settlements.

6: BLUE BOAR TAVERN

Three sides of this vast, gaudy pavilion have been pulled back to create an open-air tavern. On all three sides, a stout ten-foot high stake driven deep into the ground holds a carved blue-faced boar akin to a ship's figurehead in size and style aloft.

Upturned barrels scattered about the interior serve as makeshift tables about which gather a happy throng. The tavern's bar stands at one end of the tent; here the crowd is deeper as many festival-goers try to get served. Harried servers push their way

through the people carrying drinks to the various tables. The tavern's crowd is good-natured, but a small patrol of the watch loiter nearby to keep an eye on the revellers.

- **For Sale:** mug of ale 4 cp, pitcher of wine 2 sp.

Pekko Salme (NE male human fighter 3/rogue 3) owns and runs the Blue Boar Tavern, aided by his extended family. The family are travellers—always on the road to the next market day, festival or fair. Although he appears a bluff, welcoming fellow the Blue Boar tavern has a sinister side—Pekko is a black-hearted thief, murderer and kidnapper who uses the Blue Boar tavern as a cover to go about his sinister doings. Worse than that, his extended family have similar proclivities and the group prey on those who appear weak or vulnerable. Pekko is wary of tangling with adventurers and avoids any confrontations with such folk.

7: TIERA'S WANDERING PLAYERS

This small travelling troupe of actors, bards and sundry stage performers wander the land and make their living performing certain plays and comedies to the masses. Typically found in towns and cities where the audience is plentiful, they sometimes perform at large festivals and fairs.

Led by the charismatic Rusi Tiera (NG middle-aged male human) the group perform a series of short plays, sketches and other performances during the day. Many of their performances require fantastical costumes and relate epic tales of heroes of old. Most have no basis in reality, but the GM could insert rumours or

legends of ancient events pertaining to upcoming adventures into the performances.

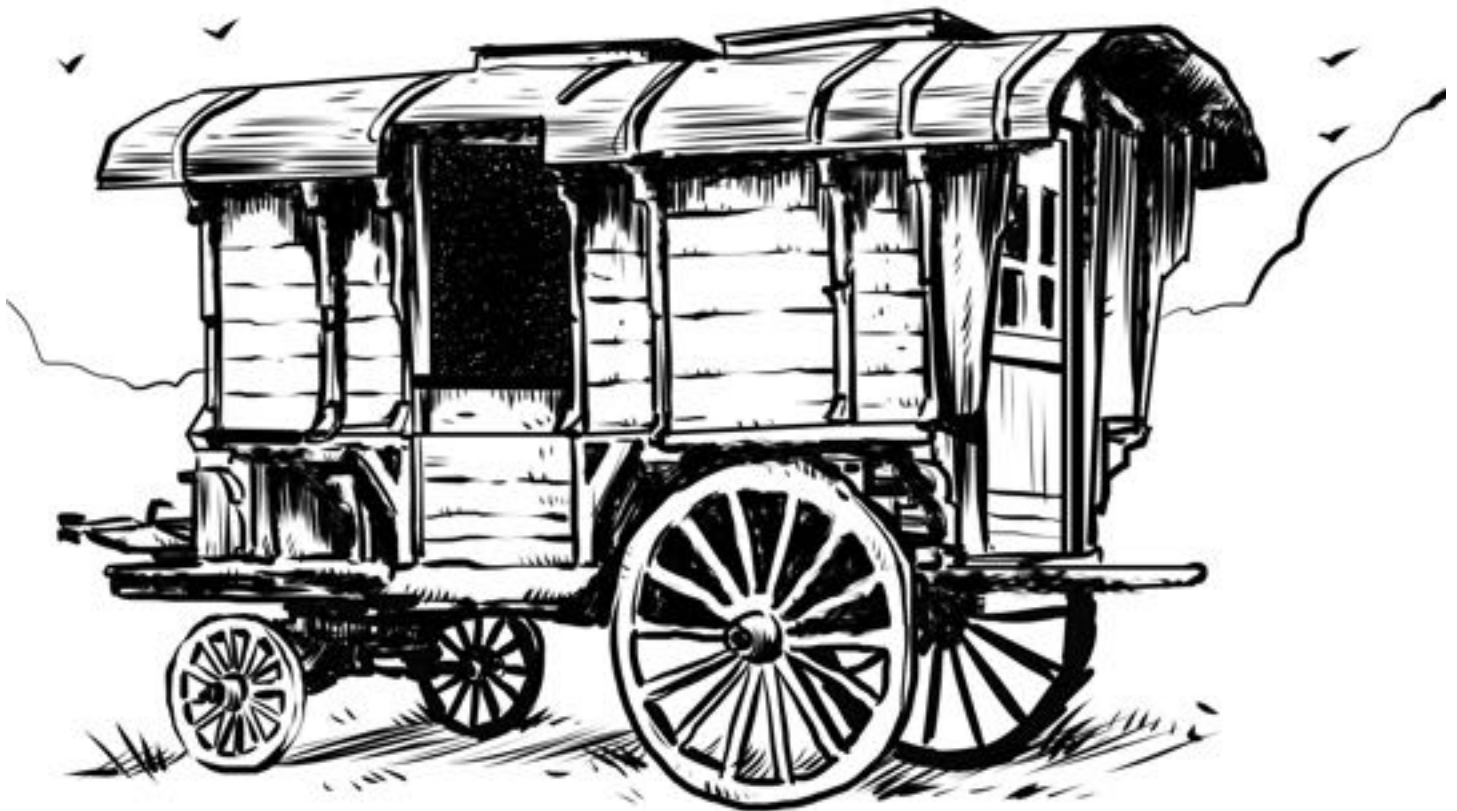
8: KYTENIAN'S PERFORMING BEARS

Kytenian Pyloninn (NG male half-elf ranger 5) wanders from settlement to settlement with his two young trained bears. A consummate animal trainer, Kytenian has raised the pair since he found their mother dead in the woods amid a circle of slain orcs.

The two juvenile bears—My and Solal—travel everywhere with Kytenian in his specially reinforced wagon. He is a friendly and popular man, and his charges are well-trained—something he shows off in a popular show which involves the bears fetching and carrying things, dancing—sometimes with people plucked from the crowd—and so on.

Kytenian is also a trainer of animals for hire. A sign on his wagon proclaims him as such. If hired, he requires 1 gp a day as well as food and lodgings; to complete his duties, he needs somewhere quiet to train his new charge. He only works with natural animals—he wants no part of training potentially sentient monsters.

- **Angry Bear:** A small boy in the crowd is in a mischievous mood. While Kytenian is distracted, the boy throws small sticks, peddles and anything else he can get his hands on at the bears. Eventually, one missile strikes Solal in the eye. The sudden pain sends the bear in a wild frenzy. Solal roars loudly and tries to get at his tormenter. Terrified, the crowd scatters.

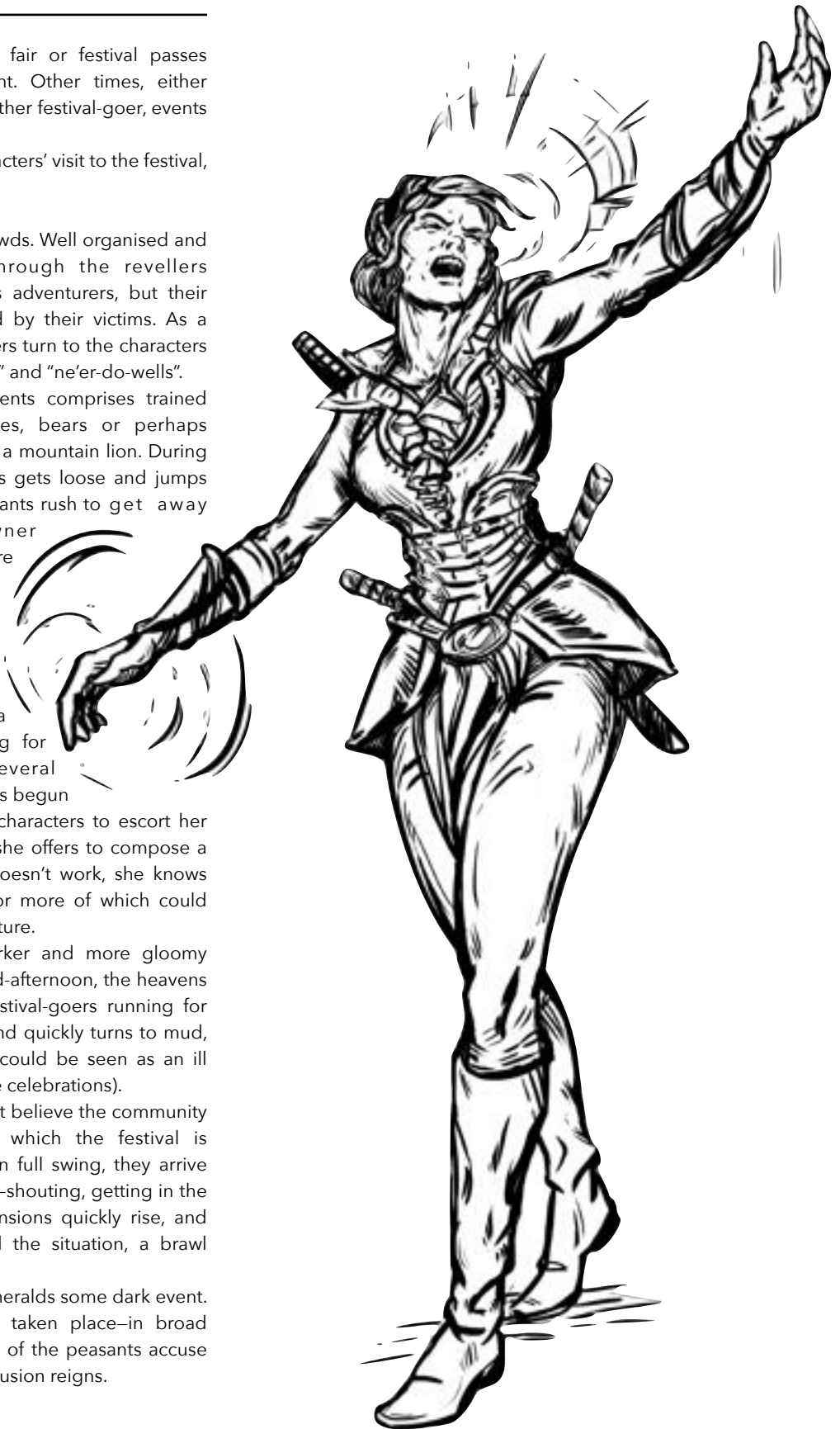


4: HOOKS, COMPLICATIONS & OPPORTUNITIES

Sometimes, the characters' visit to the fair or festival passes without undue excitement or fell event. Other times, either through accident or the design of some other festival-goer, events go awry.

To inject more excitement into the characters' visit to the festival, roll on the table below:

1. A gang of pickpockets target the crowds. Well organised and aggressive, the gang moves through the revellers indiscriminately; they avoid obvious adventurers, but their activities do not long go unnoticed by their victims. As a general cry goes up, many commoners turn to the characters to "do something" about the "bandits" and "ne'er-do-wells".
2. One of the many fair's entertainments comprises trained animals of a ferocious sort—wolves, bears or perhaps something even more exotic such as a mountain lion. During the performance, one of the animals gets loose and jumps into the crowd. Panic ensues as peasants rush to get away from the animal while its owner desperately tries to recapture it before the watch—or someone else—slays it.
3. Desperate, Inkeri Väinä (NG female human thief 2) approaches the characters; she is a travelling troubadour but has fallen foul of a local thieves' guild or the like over a misunderstanding. While performing for the crowds she has noticed several unsavoury types watching her and has begun to fear for her safety. She asks the characters to escort her safely away from the fair. In thanks, she offers to compose a song in the party's honour. If this doesn't work, she knows several rumours and legends—one or more of which could propel the party into their next adventure.
4. As the day passes progressive darker and more gloomy clouds gather over the festival. In mid-afternoon, the heavens open and a deluge sends many festival-goers running for cover. The rain is so heavy, the ground quickly turns to mud, and the event is washed out. (This could be seen as an ill omen depending on the nature of the celebrations).
5. A small group of local citizens doesn't believe the community should celebrate the event after which the festival is dedicated. Once the festivities are in full swing, they arrive and begin to be generally disruptive—shouting, getting in the way of festival-goers and so on. Tensions quickly rise, and before the watch arrives to control the situation, a brawl breaks out.
6. A sudden outbreaking of screaming heralds some dark event. Investigations reveal a murder has taken place—in broad daylight! As the watch arrive, several of the peasants accuse each other of the wicked act and confusion reigns.

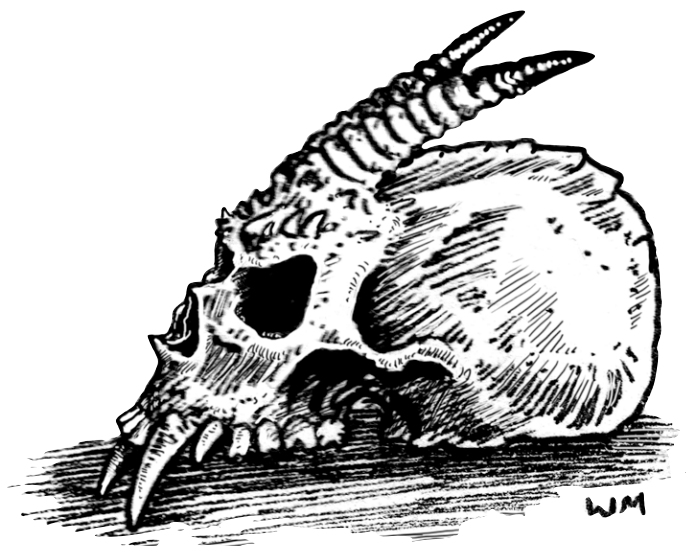


FANE OF EVIL

I: MAJOR FANE FEATURES

Redolent with evil the foul acts of veneration perpetrated in a fane of evil irredeemably leave their mark upon the fabric of the place. The design and decoration of such a locale mirrors its patron's abhorrent proclivities.

1. Two large, vividly painted stone statues of devils or demons flank the fane's entrance. The beasts are depicted in the act of striking at those entering the shrine. Beyond, a veritable forest of slender pillars holds aloft the ceiling. Carvings of lurid scenes of slaughter and sacrifice decorate each pillar.
2. Small iron candle sconces jut from the walls. Wrought to look like grinning skulls each sconce has a hinged lid—the skull's forehead opens—to enable the changing of the candle within. When lit, the candle's light flicker in the skull's eye sockets and gaping jaw.
3. Purple and red tapestries depicting disturbing geometric shapes hide the wall behind the altar. The tapestries hang in a peculiar, unsettling way; their folds hint at deeper, perhaps non-Euclidean, mysteries hidden in their decorative patterns.
4. Thick, viscous blood-like liquid oozes down the shrine's walls into deep channels running around the room which funnel the liquid into a central pool. (Iron in the rock is responsible for the water's blood-red hue).
5. Six 20-foot deep pits pierce the chapel's floor. Each is barely five-foot square and is used to hold prisoners and sacrifices. Nearby, a ladder crafted from leg bones lies on the floor next to a wall.
6. Nauseating bas relief carvings of foul otherworldly creatures pursuing and killing humans in horribly graphic ways decorate the walls.
7. As #6, but perceptive characters discover a hidden niche opened by slipping a small blade into a jagged belly wound in one of the carved dying humans.
8. A three-panelled brass screen wrought into terrible scenes of devilry and suffering partitions off part of the room. The bulky screen weighs 200 lbs.



9. A huge statue depicting the fane's patron stands fully 20-foot high on a dais in a shadowy alcove. Large chunks of green stone (malachites) glimmer in the statue's eye sockets. A flaming brazier stands in front of the statue, cloaking it in shifting shadows.
10. A wrought iron cage with jagged bars stands behind the altar; big enough for four humans (at a squeeze) the cage is where the priests keep their sacrifices. It reeks of despair.
11. Yellowing bones fill deep precisely cut channels hacked into the floor. From above, it is obvious the channels form a gigantic, unholy symbol.
12. Complicated arrangements of bones—mostly leg, arm and rib bones along with many skulls—decorate the walls. Stuck in place with some kind of adhesive, the bones come from scores—perhaps hundreds—of individuals.
13. Two pyramids of skulls—as high as a grown man's shoulders—flank the chapel's main entrance. Carefully stacked, the piles can be knocked over with a strong push. Doing so, scatters the skulls across a wide area.
14. Two huge iron braziers filled with coal and other foul things belch noxious smoke into the air. Each brazier is large enough to hold two bodies. Black sludge, soot and fragments of bones around the braziers' bases hint at what is burnt within.
15. Some sections of the chapel's walls are crumbling, as if being eaten away by something inside. (The horrible influence of the fane's lord is at work on the very fabric of the place). The stone crumbles at anything but the gentlest touch.
16. An oppressive gloom—the manifestation of all the evil acts committed herein—fills the shrine. Nonmagical light is only half as effective as normal. The gloom does not dissipate until the shrine has been reconsecrated to a good-aligned power.
17. Wrought iron cages—barely large enough for a human to crouch in—hang from the ceiling. Skeletons lie within most of the cages. A clever sets of wheels and pulleys enable the raising and lowering of the cages.
18. A ten-foot wide cleft in the rock pierces the floor and cuts the shrine in twain. A narrow stone span bridges the gap, and faint sounds drift up from below. Beyond the chasm, a thick black curtain, decorated with unsettling, otherworldly patterns, hangs from the ceiling all the way to the floor obscuring sight of what lies beyond.
19. The floor comprises dozens of gravestones stolen from nearby graveyards. The inscriptions on each are vandalised or effaced. Filled with burnt and splintered bones a six-foot long, three-foot wide and seven-foot deep hole in the floor may be nothing more than a bone pit. However, the bones could also hide a secret burial crypt or reliquary.
20. Alcoves pierce the walls. Inside each stands an upright sarcophagus with an ornately carved lid. Each sarcophagus holds the remains of a worshipper. Some might animate, when the chapel is threatened.

2: MINOR SHRINE DRESSING

A fane of evil is a dark and disturbing place different to many other sites the characters explore during their careers. Many small features mark this as a foul locale.

1. A strange otherworldly smell of some kind of alien, unknown incense hangs in the air.
2. An old sarcophagus' lid is set into the floor. The inscriptions on the lid are faded and indistinct. Prising up the lid is difficult –it has been mortared into place. (It might ward access to a hidden burial vault or merely have been used as an expedient repair.) Many cracks pierce the surrounding floor. A faint (cold or warm) breeze issues forth from their depths.
3. A faint, indistinct haze hangs in the air. Discarded purple robes lie on the floor.
4. Rusting chains and manacles hang from iron spikes driven deep into the walls.
5. A large battered bronze gong hangs from a stand against a wall. A heavy hammer leans against the same wall.
6. Tall wrought iron candelabras standing about the room hold thick red candles.
7. Glowing coals fill several iron braziers set about the room. Each emits a cloying smell.
8. Ancient and worn copper and silver coins fill the deep cracks in one wall.
9. A smell akin to that of wet dogs hangs in the air.
10. Many tiny cracks pierce the walls, floor and ceiling.
11. A faint sobbing sound reaches the characters' ears.
12. Many iron nails pierce the floor. They form a trail of sorts leading towards the fane's altar.
13. Faint graffiti—names, dates and so on—mar one wall. One set—“JK + IL”—stands out from the rest.
14. Dark, flickering shadows fill the fane's deepest reaches.
15. Six plain pewter cups stand atop a two-gallon barrel half-filled with harsh-tasting brandy.
16. Black, oily water fills a crude font hacked from a slab of rock. Rearing from the floor like the back of some striking, primeval serpent the font itself seems ready to strike interlopers.
17. The floor is of laid flagstones; each has an esoteric symbol of ominous shape carved into its upper surface. Graffiti defaces one flagstone. It reads, “Hail his dark glory”.
18. The lower portion of a frayed tapestry 15-foot long and a little over five-foot high, is scorched and burnt. Ash and soot cover the rest, obscuring whatever scene the tapestry once displayed.
19. Voluminous black and red silk robes, an unholy symbol sewn into the chest, complete with deep hoods hang from wooden pegs. The robes are sized for humans.
20. A small oaken box stands on a slim three-foot high stone pillar. A small hole pierces the box's lid which is padlocked shut. The box contains a variety of coins—offerings left by the fane's congregation.

GENERAL SHRINE DECORATIONS

Places of worship are almost always extensively decorated.

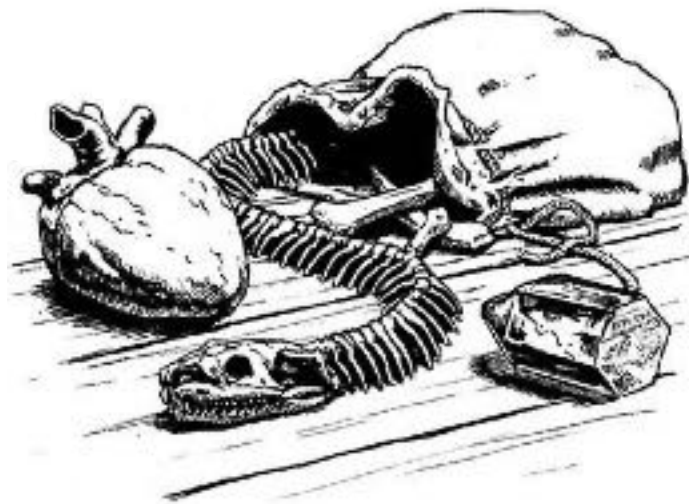
1. Skull and bone carvings decorate the walls and ceiling.
2. Crude drawings done in charcoal of tentacles and other disquieting, sinister shapes cover every flat surface.
3. A list of names (of sacrifices) along with dates (of the unfortunate's death) daubed in blood cover the walls. There are hundreds of entries.
4. Gleaming white skulls fill scores of niches cut into the walls and pillars. Prayers to the shrine's patron cover the surrounding walls in an array of handwriting and styles.
5. Long, plain curtains of red, yellow, black and purple hang from the chapel's walls or pillars.
6. Grotesque piles of bones arranged in strange shapes dot the chapel's floor.
7. Articulated skeletons draped upon wooden posts stand along the shrine's walls and flank the altar. Fell symbols daubed in blood cover the walls and floor.
8. Many half-completed, or ill-formed, statues carved into the walls and pillars are designed to look like the carved creatures are clawing their way out of the stone.
9. Frescoes (or tapestries) of horrible, otherworldly scenes of the patron's home plane cover the walls.
10. A checkerboard of red and black tiles covers the floor.
11. A huge unholy symbol carved in bas-relief dominates one wall. The symbol is at least ten feet high.
12. A massive carving of the dark lord's symbol decorates the floor. It must be walked upon to reach the altar.



3: THE ALTAR

The centrepiece of any shrine or chapel is its altar. Altars dedicated to dark powers, however, are markedly different to those raised up in honour of good-aligned patrons.

1. Twisted and scorched sets of armour—many emblazoned with a holy symbol and containing decomposing body parts—comprise this altar.
2. Comprising a sturdy table built from wood taken from a Abyssal forest and covered in a thick, blood-encrusted hide torn from some primeval beast, this altar is a relic in its own right. A pit in front of the altar holds a great mass of bones—the leavings of the priests' many sacrifices.
3. The shrine's altar stands upon a five-foot high stone plinth, dominating the chamber. Four sets of worn, shallow steps lead up to the altar.
4. A shallow 20-foot wide fire pit stands in front of the altar. Within lies a mass of charred wood, ash and other unidentifiable things. A small pile of oiled wood stands behind the altar, ready for the next service.
5. Fell magic imbues the fabric of the altar; a faint, grey mist constantly flows from its stone, filling the surrounding room to a depth of two-foot. As mist drifts from the shrine it slowly evaporates into nothingness.
6. A jagged chunk of black basaltic rock serves as the shrine's altar. The top of the boulder has been smoothed and deep grooves are cut in the rock to channel and catch the sacrifice's blood. Deep niches in the rear of the altar hold several prayer book, sacrificial weapons and various dirty bowls used to collect blood and internal organs torn from the living creatures sacrificed on the altar.
7. Tiny pinprick-sized holes pierce the altar's upper surface. The altar contains a cunningly hidden compartment filled with dried and congealing blood. The door to the compartment faces the congregation and can be opened by pressing down on a certain part of the altar. Opening the door causes a wave of congealed blood and gore to slop forth.



8. A vast pile of bones covers the floor around the altar. In places, the bones are three-foot deep; the pile contains the remains of scores of individuals dumped here after their sacrifice. Some might animate as guardians.
9. This altar comprises hundreds of skulls bound together with magics of the most ineffable sort. The skulls begin murmuring as good-aligned individuals approach and scream in anger if such a living creature touches or is placed upon the altar. The altar stands in the centre of a large pentagram daubed on the floor in dried blood.
10. The unholy sigil of the shrine's patron is cut into the altar top. Dried blood and gore fills the grooves.
11. A shallow pit lies beneath the altar. Within lies the skeletal remains of the shrine's first high priest or some other luminary. This could also serve as the resting place of an unholy relic or a warped and twisted good-aligned relic.
12. This altar comprises a chunk of razor-sharp, magically hardened smoked glass. Disturbing shadows—thrown by two nearby braziers—writhe in and around the altar. A large pentagram, picked out in silver and gold, covers the floor around the altar.
13. An irregularly shaped chunk of grey rock shot through with red veins of some kind of mineral serves as the shrine's altar. Chips in its surface show where a sacrificial blade has been wielded a little too enthusiastically.
14. Of stone, this blackened and scorched altar looks like it has been repeated set aflame. The faint smell of burnt flesh hangs in the air around the altar. A small coffer behind the altar holds a half dozen vials of particularly flammable, foul-smelling oil.
15. Gnarled, rust-red roots have burst from the floor to entwine themselves round the altar. The roots are preternaturally tough and resist cutting or burning. Re-consecrating the shrine to a good-aligned power, or dousing the roots with holy water, cause them to quickly shrivel and crumble to dust.
16. Almost 15-foot long, this altar is designed to "host" two sacrifices at once. Roll again to determine its other features.
17. Roughly hewn from the stone comprising the floor, this altar is immovable. Iron bands set with glimmering black and red gemstones decorate the sides of this symbol-graven altar.
18. Built from hundreds of leg and rib bones, this altar is bound together by the souls of all those who have died for the glory of the shrine's patron. Only an exorcism or similarly powerful divine magic sunder the bond holding the altar together.
19. Forged from an irregularly shaped lump of iron, the altar has many symbols graven into its surfaces. A faint, but noticeable, warmth emanates from the altar.
20. A mix of lead and bones fills a rent in this altar, which was clearly almost cleaved in two by a single, titanic blow at some point in the past.

4: ALTAR DRESSING

Adventurers will inevitably find many strange, fell or blasphemous things on or near an altar dedicated to an evil power.

1. Standing next to a coiled, thick silver chain this golden thurible is constructed to look like a tiny cage. Beautifully wrought figures contorted in poses of agony are visible inside. Flickering flames in the thurible make it look like the tiny figures' shadows are writhing in agony. About the altar, flecks of dry, rust-red blood decorate the floor.
2. A cluster of small bottles and jars stands behind the altar; they contain certain unguents and powders used during the foul services held here.
3. Of beaten bronze, this old, fragile bell hangs from a new wrought iron stand. Faint and worn illegible carvings decorate the bell while bloody handprints—obviously from many different individuals—cover the altar.
4. Dried blood and flecks of gore cover the altar. Dried vomit and blood stains its rear. The altar smells of decay.
5. A miniature gong, complete with a tiny bone hammer, stands atop the altar. Nearby lie a set of pan pipes crafted from hollowed out bones.
6. A scroll of cured human skin, which bears a prayer of cosmic evil, lies unfurled on the altar. A skull holds down each corner of the scroll. With glimmering black gemstones (onyxs) inserted in their eye sockets, and complicated whorl patterns etched into their forehead these highly polished human skull are macabre works of art.
7. A small brass idol stands atop the altar. It is worn as if it has been caressed by hands uncountable. Four candlesticks covered in melted wax cluster about the idol. A small, stout wooden box holds another dozen thick candles whose shape is reminiscent of long bones.
8. This wickedly curved sacrificial dagger has a hollow blade and handle so that when it is plunged into a living sacrifice's heart the blood sprays forth over the priest carrying out the sacrifice. Two pairs of rusted and blood-soaked manacles are set into the altar's top.
9. A single candle, as thick as a man's forearm, stands on the altar amid a puddle of melted wax. A vast array of teeth—some cracked and broken—fill the many cracks and niches pockmarking the altar.
10. A bloodstained leather scourge set with jagged shards of rusty chainmail is coiled atop the altar.
11. A small pyramid of skulls decorates the altar. A half-dozen broken or bent holy symbols belonging to a range of good-aligned powers lie around the pyramid. Dried blood coats many of the symbols.
12. A small brazier filled with ash and splintered, scorched fragments of bone and other unidentifiable things stands upon the altar.

13. Ready for the next ceremony, the altar has been doused with unholy water.
14. A ragged white bloodstained sheet covers the altar. The bloody remains of the last sacrifice yet lie upon the sheet.
15. A small iron bound coffer contains a score or so burnt, smashed or bent holy symbols belonging to common good-aligned faiths. Some symbols have empty mounts from whence precious gems have been prised.
16. Covered in stretched, tattooed human skin, this kettle drum is a macabre, blasphemous creation. Two worn leg bones serve as drumsticks.
17. This nameless book, bound in some kind of supernaturally tough leather type material, contains a discourse on the nature of Hell and the Abyss along with descriptions of their denizens' characteristics.
18. A single glisteningly pure white feather fully two-foot long plucked from an angel's wing lies on the altar. Steeped in blood and ichor, a glimmer of goodness yet lingers in the feather—a glimmer the fane's priests are keen to stamp out.
19. Affixed to a golden base this inhuman skull has had its top removed and the brain cavity coated with molten lead. Within the "cup" lurks a foul-smelling liquid filled with unidentifiable chunks of horrible things.
20. A scroll wrought from flayed and stretched (human) skin contains a litany written in blood dedicated to the shrine's patron. This foul thing fills a simple one-foot-square wooden frame. An ornate wooden chair, black with age and worn smooth by countless years of use, has a back carved into the likeness of a mass of coiled serpents. It stands mere feet from the altar.



5: CLERGY & PRISONERS

A shrine of ineffable evil is nothing without worshippers, priests, prisoners and sacrifices. Use the NPCs below, to portray such odious individuals. In all cases—for maximum flexibility—only a minimum of game-related statistics appear for each NPC.

1: ELINA ITKONEN (PRIESTESS)

This darkly beautiful woman wears plain, but tight-fitting, robes designed to show off her impressive curves.

Elina Itkonen (CE female human cleric) comes from a family of rich merchants. Spoiled her entire childhood, she fell under the influence of a demon-worshipping maid and slew her father in a fit of pique when he denied her a new dress.

Personality: Utterly merciless, Elina covets the high priestess' position and has no moral compass beyond pleasing herself. Elina is capable of deep, but transitory, love.

Mannerisms: Elina is well aware of her beauty; her every movement is calculated to distract and confuse others.

Hook: Elina is plotting against one of the other priesthood, who rebuffed her advances. She sees the characters as useful pawns to use in exacting her revenge.

2: LILITH GIRSU (PRIESTESS)

Short and dumpy with dark brown hair and blue eyes this woman wears a plain black robe cinched at the waist with a chain-link belt decorated with tiny devil and demon pendants.

Lilith Girsu (CE female human cleric) believes a guardian demon protects her and has otherworldly visions of strange things.

Personality: Deluded in her belief of an otherworldly guardian, Lilith is a dangerous foe. Capricious and sadistic, she enjoys inflicting pain on others.

Mannerisms: Lilith uses curses voluminously and speaks in an archaic fashion using words long fallen from general usage.

Hook: A minor trickster spirit is bounded to Lilith's chain-link belt; it sends her strange dreams and enjoys manipulating its "owner". If the belt is claimed by another, it simply transfers its attention to that unfortunate.

3: MAKOA DER (PRIEST)

Obese with a sallow countenance and ill-fitting, stained robes this man wears his short-cropped black hair slicked back.

Makoa Der (CE male human cleric) bullies anyone weaker than himself, but is terrified of pain and physical violence.

Personality: Scared for much of the time, Makoa is convinced his fellow priests are plotting against him.

Mannerisms: Makoa's whole demeanour screams "coward" for all to see; he rarely makes eye contact with others and seeks to avoid offence wherever possible.

Hook: Makoa surrenders as soon as he is injured and begs for mercy. He tries to ingratiate himself with his captors and doesn't want to pay for his crimes.

4: SATU MARKKU (PRISONER)

Clad in dirty, ragged commoner's clothes this dirty, horribly thin woman has her left arm bound in a crude sling.

Satu Markku (NG female human) believes she has nothing to live for and is nearly catatonic with fear. She has seen her husband and children sacrificed and is now simply waiting to die.

Personality: A broken woman, Satu barely clings to reason. The deaths of her family has left her without purpose; if she is not helped through the aftermath of her ordeal, she'll likely drink herself to death.

Mannerisms: Clutching herself with her one good arm, Satu huddles in a corner shivering uncontrollably. She speaks softly and often bursts into tears.

Hook: If given half a chance, she wildly attacks any of the fane's clergy taken prisoner by the party. If she is not restrained, she'll beat them to death.

5: SOLALITH WILMATYN (PRISONER)

Wiry and tough, this half-elf wears ripped and torn peasant's clothes. Defiance blazes in his eyes.

Solalith Wilmattyn (NE male half-elf assassin) tried to assassinate one of the fane's priests, but was caught and imprisoned. His fate remains unclear; the high priest has not yet decided whether to sacrifice or recruit the brutal, ruthless half-elf.

Personality: Ruthless and vindictive, Solalith sacrifices anyone to ensure his own survival or advancement. Blessed with insight into what makes people tick, Solalith is a master manipulator.

Mannerisms: Solalith has a penetrating, challenging stare; he never blinks.

Hook: Seemingly a peasant, Solalith offers a surprisingly large reward for his rescue and return to civilisation. He explains the amount away as his family's life savings. The money may—or may not—materialise.

6: VARMA ERONEN (PRISONER)

Manacled hand and foot this woman has been viciously beaten—her face is a mass of bruises and her nose is obviously broken.

Varma Eronen (LG female human paladin 4) tried to slay all she found in the temple, but was taken prisoner; the fane's clergy have enjoyed beating her.

Personality: Varma is and pious and feels responsible for the other prisoners' safety. She is brave and eagerly joins the fight against any surviving clergy.

Mannerisms: Obviously in pain, Varma is stoic in the extreme and won't accept healing until her fellows have been tended.

Hook: Varma wants to save the souls of any surviving members of the fane's clergy. She believes only the cleansing fire will save their immortal souls and plans to burn them all to death for their good.

FARMING VILLAGE

I: VILLAGE SIGHTS & SOUNDS: DAYTIME

Most rural farming villages are a hive of activity during the day. Villagers work in the fields or in their small kitchen gardens while children tear around and visiting traders go about their business.

Use the list below, to add interesting sights and sounds to the characters' daytime exploration of the village.

1. Children clad in dirty shifts run along the road laughing and joking among themselves. They quiet at the sight of the adventurers and give the party a wide berth.
2. A villager pushes a handcart along the road piled high with wood freshly cut from a nearby copse. A woodsman's axe balances precariously atop the wood pile. The villager nods in friendly greeting as he passes by.
3. Thin streams of smoke drift upwards from several chimneys. From the nearby houses, the laughter of children and the everyday sounds of life softly fill the air.
4. Villagers work in the fields, ploughing the earth, weeding and and so on. Here and there, children run up and down waving their arms and shouting to scare away the birds that land to peck at the soil and the seeds therein.
5. A trader (see Table 4 for sample NPCs) rumbles into the village on a cart piled high with boxes, barrels and sacks. Several children run alongside the cart laughing and the trader shouts at them to get away.
6. A flock of birds nesting in a stand of trees at the end of the village suddenly screech and take flight. Perceptive characters spot a cat slinking through the trees.
7. Villagers—both alone and in small groups—walk the streets going about their daily business. Most greet the characters with nods or smiles although a few seem scared or awed by the adventurers, their weapons and their relative wealth.
8. The clang of metal on metal—the sounds of the village blacksmith at work—fill the air.
9. Two villagers carrying baskets, and deep in conversation, stroll toward the characters.
10. A trapper returns to the village, the skinned and gutted bodies of a half-dozen rabbits hanging from a long pole he carries over his shoulder.
11. Urgent calls for help, and wild gesticulations, from a pair of villagers working in a field indicate a horrible accident has just occurred. Moments later, one of the villagers collapses.
12. A chill wind blows through the village, plucking at the characters' cloaks and sending the smoke drifting from the villagers' homes wildly cavorting through the air.
13. A pack of running, laughing children surround the characters; they are playing "Catch Me If You Can" and the party are a handy obstacle to be used to avoid capture.
14. Three women stand close together deep in conversation; nearby a dog noses through the woods in search of an interesting smell.
15. A cat sits atop a high roof, watching people come and go below. At the other end of the roof, two birds are doing much the same.
16. As #15 above, but slowly—so slowly—the cat edges down the roof toward the birds.
17. Clouds scud across the sky, bringing alternating patches of light and shadow to the village.
18. Heavy rain lashes the village. As the day goes on, the roads turn into muddy morasses.
19. A horseman, in a fearful rush, gallops through the village. Villagers scatter in his wake.
20. A distant roar—perhaps a bear, troll or other wandering predator—echoes through the air.



2: VILLAGE SIGHTS & SOUNDS: NIGHTTIME

The villagers work hard during the day and as dusk falls most return to their homes to eat and rest. Others visit the tavern or friends' houses while courting couples sneak away from their families for some privacy. The feel of a rural farming village at night is much different to that of its daytime.

Use the list below, to add interesting sights and sounds to the characters' nighttime exploration of the village.

1. A mangy cat emerges from the undergrowth into the soft moonlight holding something in its mouth. It darts across the road and into the shadow of a building.
2. From somewhere off in the distance, an owl hoots loudly. A few minutes later, the owl hoots again, but this time from further away. A soft wind blows across the village, rustling the leaves and crops.
3. Thick clouds scud across the sky. As they pass in front of the moon, the village is plunged into periods of near darkness.
4. Soft laughter emerges from deep shadows clustering about a tree or building. Perceptive characters—or those with the ability to see in the dark—spot two villagers locked in a passionate embrace. The two are blissfully—and completely—unaware of the characters.
5. The sounds of drinking, laughter and revelry emerge from the village tavern. Outside the tavern, several people stand about drinking and talking.

6. A husband and wife sit outside their house enjoying a quiet conversation and drink. They watch the adventurers as the party passes by. The man gestures at them, says something and the woman laughs softly.
7. Rustling at the side of the road presages the appearance of a mongrel dog—perhaps a stray or a farmer's pet—with a stick in its mouth. It looks at the characters, drops the stick and wags its tail.
8. A fox darts through the village, accompanied by its two pups, looking for prey. It is cautious and avoids any large group of people, but could be coxed out into the open by a druid, ranger or the like.
9. A farmer carrying a partially shuttered lantern hurries through the village to his field. The man is absent-minded and left a valuable tool—a hoe—there when he finished work. He is worried someone has stolen the hoe and is barely civil to the characters if they engage him in conversation.
10. Field mice nose about among the weeds and grass growing between buildings in search of food. Only perceptive characters, spot the tiny creatures.
11. Two men—one carrying a blazing torch—march through the village. Both are armed with a spear and wear leather armour; the men are in the militia and tonight is their turn to “do the rounds”. They do not expect any trouble—the patrol is a local tradition that stems from bandit attacks long ago.
12. A man staggers down the road, singing quietly to himself. He is clearly drunk. As the characters approach, he totters off in the other direction. Shortly thereafter, the characters hear a soft thud as he falls over.



3: VILLAGERS

A village is nothing without its villagers. Many are merely ordinary folk trying to get by and to provide for their family. Others are traders or perhaps even retired adventurers and the like.

Even ordinary folk can be interesting, however. Use the table below to portray random villagers the characters encounter on the road, working in the fields or drinking in the local tavern.

1. **Albin Kari** (NG middle-aged male human) is a brawny fellow well used to long days spent working in the fields. His clothes are dirty and hands calloused. He is respectful, but wary, of any heavily armed strangers visiting the village.
2. **Leena Ilma** (NG female human) carries a full basket of household supplies—a small bag of flour, a selection of vegetables and so on—on her hip. (She is off to barter with the village blacksmith for some urgent repairs).
3. **Eljas Kekko** (CN young male human) is the terror of the village. Wild, precocious and utterly out of control he wanders the streets looking for mischief—and the adventurers as newcomers are his new target. His father is a drunk, and his mother is dead. Eljas is big and strong for his age and has distinctively short-cropped brown hair.
4. **Azakial Vonothvar** (NE male half-elf thief 2) came to the village 20 years ago to escape a murder charge in the nearby city. He finds life in the village boring, but safe, and is looking for excitement. He has a wife he doesn't really like and yearns for escape. The characters' arrival may tempt him to put his old skills to use once more. Azakial has jet black hair and violet eyes.
5. **Liisa Arpia** (CG young female human) is brave and inquisitive, and obsessed with adventurers. If the characters are obviously adventuring types, she hangs around them trying to overhear their stories and so on. Liisa dreams of becoming a powerful wizard and of wandering the land slaying evil. Her parents—poor peasants—have no way of paying for the education necessary to make her dream come true; she tries to talk any wizard in the group into taking her on as an apprentice. Liisa has startlingly blue eyes and platinum blonde hair.
6. **Filpus Ilma** (CN young male human) never goes anywhere without his beloved mongrel Brak (N dog). Brak has mottled black and white fur and is little more than skin and bone. The two are inseparable and spend much of their time playing in the fields to keep birds and other pests away from the crops. Filpus is inquisitive and the arrival of adventurers intrigues both Filpus and Brak. Sadly, Filpus has a seemingly inexhaustible supply of questions; if indulged, he asks his questions one after another after another.
7. **Katri Ano** (N old female human) is the oldest human in the village and is a great store of local legends, lore and gossip. Despite her age she has a prodigious memory and her mind remains sharp. She walks with a cane and her eyesight is not good. Katri spends her time visiting friends and chatting, and she can be encountered almost anywhere in the village.

8. **Juho Paaso** (CE male human) is a blackguard and villain. Near universally reviled by his neighbours, Juho only cares for himself. Currently embroiled in a number of disputes with other villagers over debts and land boundaries he sees the party as a means to an end. If given the chance, he spreads vile rumours regards his enemies and tries to suggest any woes the village faces are their fault. With big, black bushy eyebrows, a tangled beard and gloriously untended hair he cuts a distinctive figure.
9. **Hannu Viti** (CN middle-aged male human) knows best. Luckily, for almost everyone he meets, Hannu is wise in whatever subject is being discussed. Most people try and get out of a conversation with Hannu as quickly as possible—and he is so wrapped up in himself he doesn't have a clue how others view him. He is stocky, short-haired and has a podgy face riven with acne and scars from a childhood disease.
10. **Riitta Tornio** (NG middle-aged female human) is short and dumpy. She is Hannu's (see #9 above) long-suffering wife and knows exactly how most people view her husband. She hates confrontation, and has long since given up trying to "improve" Hannu. Riitta is a popular figure around the village—and would be more popular if it wasn't for her husband!
11. **Sanni Torio** (NG middle-aged female human) is an introvert who isn't that keen on chatting to wandering adventurer types (and anyone else she doesn't know well). Skinny, with short brown hair she loves being outside and is often accompanied by her children and dog. Sadly, her husband died several years ago in a farming accident and she is quite lonely, but hasn't met anyone worth getting to know. Wealthy compared to her neighbours she is tired of fending off ill-suited suitors.
12. **Esko Panu** (LG male human cleric 1) is a failed village priest who would rather his past stay in the past. Thrown out of his church in a distant village for inappropriate contact with a woman in his congregation he has fled here to hide and atone for his sins. He has managed to keep his past and spellcasting abilities (mostly) a secret—one neighbouring family knows of his powers after he saved their son from a nasty injury inflicted by a poorly-wielded scythe. He is wary of others from his faith, suspecting any clerics among the party are searching for him so he may be returned to his former church for punishment. In conversation, Esko comes across as surprisingly charismatic and well-read for a "normal" peasant.

Note: Most villagers are normal, mundane folk. If a villager presented above has no class listed assume he or she is a typical commoner of the appropriate race.

4: TRAVELLERS

It is a rare village indeed that sees no villagers except wandering adventurers. Merchants and traders come to make coin, bards visit to tell tales and other folk are merely passing through on the way to somewhere else.

Use the list below, to portray travellers arriving in the village during the characters' visit.

1. **Frans Vaito** (N male human) is an odd-job man and labourer for hire. Afflicted with an insatiable wanderlust he never stays in any place for long. When the characters leave, he asks if he can accompany them (as long as they are not off into the wilderness on some "foolish quest").
2. **Jussi Seppo** (NG male human) is a small-time merchant with dreams of the big time. After a few foolish deals, he is down on his luck but is always searching for the one trade or deal that will make him rich. If the characters seem rich he promises them he has a wide-range of contacts from whom he can get almost anything. This isn't entirely true, but he does his best to meet his clients' needs. He'll need a handsome retainer, though, for expenses.
3. **Miina Kulda** (N female human) is ill—she has contracted the plague and although it has not yet fully manifested itself she is contagious (and feeling a little bit under the weather). Miina is a skilled silversmith looking for somewhere to settle down far away from her controlling husband. She stays at the village inn; unfortunately, her condition rapidly deteriorates.
4. **Kaapro Miela** (NE male human thief 3) has come to the village in search of easy marks. His plan is to travel with such a group, rob them blind one night and then flee. He particularly enjoys travelling with trusting merchants and the like. Kaapro is tall and brawny and looks more like a warrior than a thief. He suggests travelling together for "mutual protection" from bandits and the like.
5. **Rekiina Salme** (LN middle-aged female human) works as an agent for a wealthy merchant dwelling in a nearby city. She wanders the countryside looking for good business opportunities for her master. She is discrete, and keeps her employer's details secret until a deal is done. With greying brown hair and sharp, inquisitive eyes Rekiina dresses well and travels with her trusted manservant, Silas Bramblehill (LN male halfling) who is himself a keen observer of goings on. The two act more like friends than master and servant. Rekiina carries a substantial sum of coin.
6. **Kurt Vasara** (LG male human paladin 2) is a questing knight searching for evil to slay and wrongs to right. While well equipped, Kurt does not carry much coin, trusting in his divine patron and the kindness of the common folk to provide for his daily needs. While serviceable, much of his gear is battered and dirty—he has spent much time on the road of late and is beginning to dream of a comfortable bed and a good cooked meal. Kurt is muscular and tall, but a long scar runs from his forehead over his left eye and down his cheek—it

is a memento of a close encounter with orcs raiders a year or so ago.

7. **Aleksi Tiera** (N male human) deals in scrap metal and travels the land with his horse and cart collecting up broken items and the like to sell to blacksmiths and other craftsmen in nearby towns and city. He is a skilled woodworker, mason and general builder who barter his expertise for the scrap in which he deals. In truth, Aleksi is a spy for a powerful lord; being a scrap merchant is a cover for his real job—keeping an eye out for threats and opportunities his lord can exploit.
8. **Orkas Kilak** (LG male dwarf fighter 2) is on the way to a nearby castle to oversee some urgent repairs caused by a nasty case of subsidence. Orkas is a smidgeon racist, and when deep in his cups at the local tavern derides all human stonemasons and builders as shoddy workmen. He also complains about the weak ale and generally annoys the locals with his boorish behaviour.

Note: Most travellers are normal, mundane folk. If a traveller presented above has no class listed assume he or she is a typical commoner of the appropriate race.



5: VILLAGE DRESSING

Villages have many minor points of interest and flavour; they are not boring, sterile places. Each settlement has its own style and character which the GM can use to bring the place alive in the players' minds.

Use the list below, to add minor points of interest to further bring the village to life.

1. Deep wheel ruts scar the road leading through the village. In autumn or winter rainwater fills the ruts while in summer the sun bakes them hard. Incautious travellers could trip and fall if they do not take care.
2. A tall, wide-girthed tree throws its thick leafy boughs high out over the road. Graffiti, cut into the tree's bark, decorates its trunk and a swing rope hangs from one stout branch. The tree is a popular meeting place for courting couples and the like.
3. A crumbling, dilapidated barn stands amid a stand of dense weeds and saplings. Birds perch atop the barn's sagging roof, cawing loudly.
4. Weeds, brambles and other bushes grow along the road, providing many places for wildlife—and perhaps mischievous children—to hide.
5. Wide hedges of carefully tended bushes and trees separate the village fields.
6. A small, partially overgrown shrine dedicated to the god of travellers stands back from the main road leading into the village. The shrine looks little visited. Clearly the villagers do not maintain it.
7. Many small holes dot the ground in and around the village. Most are only a few feet deep and have clearly been hurriedly excavated. If the characters ask around, they learn a party of adventurers passed through recently and were overheard discussing burying their treasure for safe keeping in the locality. The villagers are trying to find it!
8. A small, weather-beaten sign partially hidden by weeds, directs visitors to the village inn.
9. A half-full stone water trough and hitching post stands next to the road.
10. A small spring bubbles up from the ground, creating a small pond in a shallow depression. Bull rushes and the like surround the pond; children come here to swim and play in warm weather.
11. Neatly placed stones bound the major roads passing through the village. In the spring, wild flowers grow between the stones and the villagers take great care over the display.
12. A cart—one wheel broken—stands by the road; tools for repair lie nearby, but of the carter (or wheelwright) there is no sign.

13. Some sections of the village streets are cobbled, but in most places the cobbles—if they ever existed—have sunk deep into the mud.
14. Thick man-high hedges bound this section of the road from the villagers' homes and kitchen gardens. The hedges effectively channel traffic; in the wet months, this section of road is a notorious quagmire; locals avoid it, if possible.
15. Over the years the passage of so many wagons, cattle and people has eroded the road which is now a sunken lane. Steps cut into its banks reinforced with wooden risers provide access to the nearby houses.
16. Three elm trees growing in an almost straight line stand a few feet back from the road; their boughs create an area of shadow and shelter. Weary travellers often rest here, before continuing their journey. Sometimes, children gather under the trees to sell knick knacks and refreshments, or to simply have fun.
17. Wind chimes hang from various trees scattered throughout the village's bounds and tinkle quietly in the breeze.
18. A small pond stands where three fields converge. A weeping willow's bough hangs low over the water; perceptive characters can hear the faint quacking of ducks emanating from the pool.
19. Stone menhirs flank the roads entering the village. The menhirs are ancient boundary posts and predate the village; no one knows who raised them or why, but several have unreadable weathered sigils carved into their surfaces. Strangely, the village has not grown beyond the markers.
20. A large tree recently fell onto a farmer's home. Luckily, no one was inside at the time, but the house was wrecked. When the characters arrive, the villagers are just organising themselves to remove the tree and start repairs. The farmer's family are staying with friends; if the characters offer any help, the villagers are delighted to accept.



FECUND JUNGLE

I: CAMPING & CAMPSITES

Travellers in a fecund jungle would be wise to seek a good campsite.

1. A huge, densely crowned, tree casts deep shade below it, which has created a clearing of sorts. The tree stands by a small stream, making this locale an ideal campsite. (The water source may attract nocturnal animals, which could cause the party problems).
2. Dense stands of red and black flowers surround this campsite. The flowers nod in the breeze and are laden with pollen. The soporific pollen may lull the party's guards into deep slumber, at night.
3. A line of stone markers, overgrown with vines and tottering with age, lead to a sunken road. The road ends at an underground tunnel, which has collapsed about 40 feet in from the entrance. The tunnel could make an agreeable campsite—if the party can clear it of the vipers dwelling within.
4. A small cave, obscured by dense vegetation, burrows into the side of a hill. The gurgle of running water betrays a small hidden stream issuing from the hill. Monkeys dwell in the nearby trees; they screech, if intruders approach.
5. A low, dome-shaped barren hill provides an exposed campsite. Jungle animals shun the hill, however, so the party's rest is uninterrupted.
6. Two large trees have fallen across one another at right-angles to form two walls. Part-sunken into the soft jungle ground, the trees obscure the view of a carefully set camp. Small shrubs, vines and lichen, grow upon the trees' rotting trunks.
7. An abandoned treehouse juts from the low branches of a massive hardwood tree. The remains of a rope ladder hang from the house's door to about 15 ft. above the ground. The house is sound, but its timbers loudly creak in strong winds or when explorers venture inside. Rotting furniture and other odds and ends lie scattered around the interior. The inhabitant's skeletal remains sprawl amid the ruin.
8. A steep-sided craggy chunk of rock rears from the jungle floor. Explorers must scale its vertiginous snake- and bird-infested flanks to reach its zenith. The hill's peak commands an excellent—if exposed—view of the surrounding terrain.
9. A gentle slope of soft, knee-high grass runs down to the bank of a fast flowing river. Large stones in the river serve as stepping stones making it easy to cross the river's white water. Several natural hollows—on both sides of the river—offer concealment from casual observation, but are prone to flooding after heavy rain.
10. A small rocky cleft provides a sheltered campsite. Unfortunately, though, the cleft is prone to flooding after all but the lightest rain.

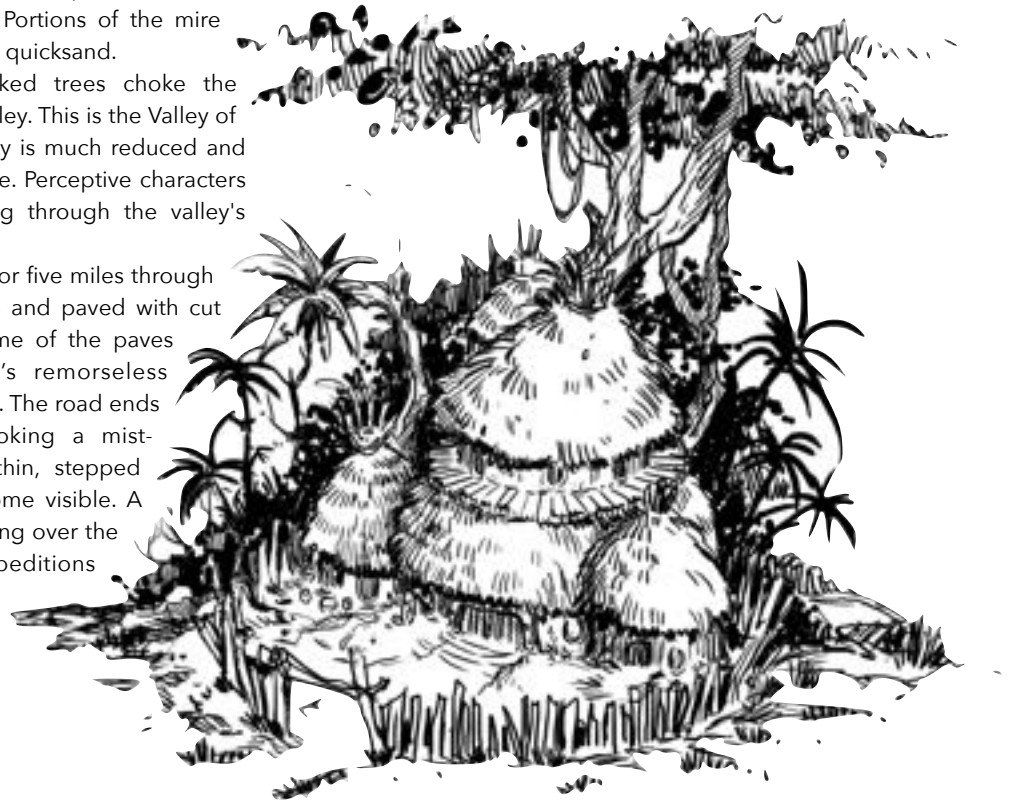


2: LOCAL LANDMARKS

Much of a jungle's fecund landscape is unremarkable and mundane; however some features become local landmarks used as waymarkers, meeting places or boundary markers in the jungle's near-trackless depths.

1. A vertiginous escarpment rises from the fecund jungle. Noisy streams splash down from the Giant's Table plateau atop the escarpment. A tumbled ruin sprawls atop the rocky plateau. Only skilled climbers or birds can reach the ruin which could be a temple, palace or tomb.
2. Many small sinkholes pierce the jungle floor in this locality. Choked with rampant vegetation, the sinkhole pose significant danger to unwary travellers. Many of the holes intersect with a labyrinthine, miles-long cave complex. A small tribe of carnivorous albino apes dwells in the caves. Knowledgeable travellers avoid this area, as a result.
3. The Old Man's House squats atop a steep-sided hill jutting through the jungle canopy. The rambling pile of tumbled stone was once a large building, and its basic floor plan is still evident. Rumours, of fell lights at night and a vampire slumbering beneath the ruin, keep locals away.
4. The overgrown and shunned Palace of the Silver Princess lies in a narrow valley. The palace's jagged, vine-choked towers yet jut skyward; as a consequence, the place is easy to find. Legends tell of an exquisite silver statue of a beautiful princess guarding the ruin. At night, the statue comes alive to hunt and kill any interlopers invading the ruin.
5. Travellers describe this swath of low-lying, mosquito-infested bog as a hellhole. Known as the Mire of Hopelessness it fills the land between three steep hills. Portions of the mire have the qualities of deep and deadly quicksand.
6. Stunted, gnarled and densely-packed trees choke the sunken cairns scattered about this valley. This is the Valley of the Dead. Animal activity in the valley is much reduced and random encounters with such are rare. Perceptive characters may glimpse ethereal spirits moving through the valley's lingering gloom.
7. The Giant's Road runs dead straight for five miles through the jungle. The road is 20-foot wide and paved with cut stones of impressive uniformity. Some of the paves have begun to sink under time's remorseless onslaught but the road is still useable. The road ends at a crumbling cliff edge overlooking a mist-shrouded valley. When the mists thin, stepped ruins cut into the valley's cliffs become visible. A legion of legends and wild stories hang over the valley and the ruins. Several expeditions exploring the valley have disappeared without trace.

8. The Ziggurat of Ancient Shadow stands amid a swath of dense forest. Here, daylight rarely penetrates the forest's lofty, intertwined canopy. Legends identify a nameless race of snakefolk as the ancient's ziggurat's builders. A collapse has blocked the only obvious tunnel into the structure's interior.
9. Dense stands of mangrove trees bound this wide lake. Two islands, overrun by mangrove trees, stand amid the lake's still waters. The rotting remnant of an extensive wooden building stands on the larger of the two islands. Part collapsed, the building was the home of an eccentric hermit who claimed the lake as his home. He has been dead for years, but locals name the place, Restless Spirit Lake. Several people have drowned in the lake, and the hermit's ghost is blamed.
10. The Well of Lost Souls pierces the bedrock of this range of oft-shunned hills. The well—a flooded sinkhole—intersects with a sunken cave system. Centuries ago, a now extinct people used the well for thousands of ritual sacrifices. Thus, did they attempt to win their blood-crazed gods' favour, but found only their own ruin. Mounds of bones and ancient artefacts yet lie visible in the deep, clear water and ensure a trickle of visitors to the site.
11. Crowned with vine-choked trees, the Giant's Dyke forms a circle roughly one mile in diameter. Local legend has the time-worn dyke as the boundary of a giant's now decayed and lost farmstead.
12. Towering above its neighbours, the Sky Tree is over 5,000 years old. Its crown is dense and lofty. Rumours describe the Sky Tree as a wizard's tower of sorts, although no one knows who dwells at its zenith.



3: MINOR DAYTIME EVENTS

Few journeys in a fecund jungle are wholly without incident.

1. Clouds of biting and stinging insects surround the party. Many of the insects carry disease which can cause blindness; some of the party may get infected.
2. Loud rustling overhead in the trees heralds the arrival of a troop of monkeys. The monkeys play and chatter, but scatter if they detect a lurking threat. A druid, ranger or elf can befriend one or more of the monkeys. A friendly monkey does not risk its life for their new friend.
3. A leopard emerges from the dense vegetation growing hard against the trail. The big cat carries the limp body of a monkey in its mouth. The leopard regards the party without fear before darting away.
4. The party comes across a trail of booted footprints. A tracker can determine someone passed this way recently. This could be another group of travellers, local hunters or a lost party's own tracks.
5. A huge constrictor snake lies coiled above the trail on a wide tree branch. The snake has recently eaten and is lethargic. If attacked, it slithers away to digest its meal elsewhere.
6. As a party member is about to drink from their flask, an adventurous monkey jumps down from a branch and grabs it. The monkey flees, whether successful or not, to a nearby tree.
7. A small yellow- and red-striped viper slithers across the trail. It is not interested in fighting, and flees if attacked. Characters blundering after it quickly lose the trail.
8. Thick spider webs stretch between the low-hanging branches of a tree near the trail. Large brown spiders scuttle about within, among the cocoons of many unfortunate insects.
9. The ground is wet and boggy, and the characters' feet quickly get soaked. If the heroes don't dry their feet when they rest they could develop trench foot. Characters with trench foot only move at half speed.
10. The characters stumble out of the jungle onto the banks of a sluggish stream. The buzzing of mosquitos fills the air. Characters lingering here may get infected with malaria (or some other horrible disease).
11. Thick vines grow among the fecund moss and grass covering the ground. Unwary characters could trip and fall if they don't spot the coiled vines. The vines could be nothing more than a natural occurrence or a crude trap.
12. The characters enter a dense stretch of jungle, which they must hack their way through. Many small animals dwell in the area, but the tangle is too dense for larger creatures. Thus, this is a safe place to camp.

4: MINOR NIGHT-TIME EVENTS

Few folk travel the jungle in the dead of night, but that doesn't mean nothing happens to those camping under the stars.

1. At night, the jungle comes alive with the roars and calls of many animals—both predators and prey. Getting a good night sleep is difficult, in these circumstances.
2. Shafts of soft moonlight pierce the jungle canopy, lancing down to the party's campsite. As the night draws on, any guards notice the moonlight creeping toward those sleeping. It is like the shafts are some kind of silent, preternatural nighttime predator.
3. Thick clouds pass in front of the moon, plunging the jungle into deep darkness. Rustling in the undergrowth and the calls of nocturnal animals seem amplified. The jungle quiets, when the moon re-emerges from behind the clouds.
4. The crash of something large falling through a tree's canopy shatters the air. A muffled thud heralds the thing reaching the ground. A falling rotten branch or the sound of a creature tumbling to the ground could be the cause of the sound.
5. Ants swarm about in the dead of the night, searching for food. If the characters have left food on the ground—even in packs—the ants carry away much of it to their nest.
6. A constrictor snake slithers through the dark of the night, hunting for prey. The predator only attacks a halfling, gnome or similarly-sized companion animal.
7. Sudden snarls and whines erupt from some distance away. The noise wakes all but the heaviest sleepers. A ranger or druid can confirm that somewhere nearby two large animals battle to the death.
8. Soft rain falls upon the camp. The rain is persistent, and reduces a guard's chance to hear or see anything approaching. By dawn, the rain has drenched anything or anyone not under cover.
9. The stars blaze, high above the jungle canopy. A perceptive guard notices something large pass in front of the stars. The creature heads in a random direction, and does not investigate the camp.
10. A silent jet black leopard pads into camp, hunting for food. Uninterested in large prey, it only attacks small humanoids or animals. It flees, if injured.
11. Heavy rain deluges the camp for much of the night, reducing the ground to a sticky, muddy morass. Only a robust tent provides any shelter from the deluge. By morning, deep puddles lie all around the camp. If the rain continues throughout the day, travel is difficult and miserable.
12. Monkeys chatter incessantly in the trees near the camp, from early in the morning. They wake all but the heaviest sleeper. When the birds join in with their morning chorus, sleep becomes impossible.

5: WILDERNESS DRESSING

While vast swaths of a fecund jungle may seem boring and unremarkable, travellers will—no doubt—encounter some things of minor interest.

1. A huge tree lies part-buried in the gloom of the jungle floor. Lichens, vines and smaller shrubs grow on the rotting trunk creating a living wall. The tree is over 100-foot long and over half its bulk has sunk into the earth.
2. Without warning, the party reach a deep gorge cutting across their path. A fast-flowing river fills the gorge. Nearby, the mouldering remains of a rope bridge span the gap. The bridge is not strong enough to support heavy travellers.
3. The ruin of a wooden hut stands in the gloom of a stand of trees atop a small rise. Deep shadows filled the tumbled and rotting hut. Rudimentary signs of agriculture suggest someone tried to make a (likely solitary) life here.
4. A pit—its floor laced with sharpened wooden stakes—straddles the trail. The corpse of a gorilla lies amid the splintered stakes. Investigation reveals the gorilla has been dead only a day or so. (Whoever dug the pit may lurk nearby and won't take kindly to the characters making off with their catch.)
5. A tribal territory marker looms over the trail. Lurid and stylised carvings of nature spirits decorate the marker. Lichen and creepers obscure some of the carvings, suggesting it has been here for many years.

6. A rotting spear—of curious, but primitive design—lies tangled in a bush. The spear's tip comprises sharp, fire-hardened obsidian of blackest hue.
7. The shattered bones of some long-ago traveller lie in the shadow of a large tree. The unfortunate's equipment has long ago rusted or rotted away. Investigating the bones reveals, something powerful has feasted on the tasty marrow within.
8. A narrow, but deep, stream, flows from a rocky upland over a series of small waterfalls in a narrow gully. The stream is audible from some distance such away, and the gully provides an excellent place to rest.
9. With little warning, the dense undergrowth gives way to a small swath of savanna. The five-foot high grass undulates in the breeze and a faint susurrations fills the air.
10. A pile of skulls, weathered and bleached, stand in a vine-choked pyramid about six-foot high. The grinning skulls watch over the trail, providing—perhaps—a warning or serving as a boundary marker.
11. A crumbling statue of a cruel-faced man has part-sunken into the soft jungle soil. Digging out the bottom half of the statue reveals the man to have a snake's tail.
12. A huge ants' nest towers astride the trail, and a multitude of large ants quest all about for food. If disturbed, the ants swarm from their nest to attack.



6: UNEVENTFUL TRAVEL

Some days, an adventurer's life is full of danger and excitement. Many other days are boring and uneventful.

1. The party slog through dense jungle, pierced only by occasional game trails. The heroes end the day hot and exhausted.
2. The day is hot and the terrain hard and unforgiving. The jungle is alive with the sounds of large animals. Luckily, the party encounter nothing dangerous.
3. Dark clouds scud across the sky before deluging the jungle (and party) with hot and heavy rain. The party get soaked and the ground turns into a sucking bog.

4. The party find a network of winding game trails threading through the dense jungle vegetation. This discovery speeds their movement. In the afternoon, the trails debouch into an arid plain.
5. The jungle is alive with the sounds of its innumerable denizens. The party see many animals and birds during the day; if they choose to hunt, they are more successful than normal and feast well when they rest.
6. The party make slow progress until they come to a dried up river leading in the general direction they wish to go. Following the river, they make good time for the rest of the day, and easily find an agreeable campsite.



GHOSTLY HAUNTINGS

I: GHOSTLY ADVENTURERS

AADAM TOIVAS, THE LAST GUARDIAN

LG male human ghost (in life, paladin 7)

Detecting Aadam's Presence: A feeling of safety pervades Aadam's Tower, making any who visit feel well-protected and secure. A slight glow, which pushes back the darkness, emanates from Aadam's bardiche. His incessant chanting can be heard within the tower itself, along with sound of his armour scraping against itself as Aadam ceaselessly patrols the keep.

On mid-winter's day, his tower is assaulted by shadowy demons, and Aadam fights furiously to beat them back. Aadam and the demons are readily visible in the moonlight as his heroic actions of centuries past are replayed for all to see.

This ageing warrior wears battered, archaic plate armour and wields a fearsome bardiche. Although short, he exudes an aura of power, and moves easily despite his heavy armour and bulky weapon. His lips move constantly, and the cadence of a chant can be heard from all around, although specific words are impossible to discern. A symbol of the Lord Protector adorns his breastplate.

Aadam Toivas protects his home from any intrusion of evil. His vigil is unceasing.

Personality: Honest almost to the point of rudeness, Aadam speaks of things as he sees them. He feels responsible for any goodly creatures, particularly within his tower, and defends them against any threat. Stoic in the extreme, Aadam does not bemoan his fate, and instead thanks his lord for the opportunity to continue to serve. He forever patrols the structure bearing his name, seeking threats to defeat and innocents to protect.

Mannerisms: Aadam's gait is that of a soldier. He marches through his tower, investigating the slightest thing left out of place. He tends to scratch his chin when thinking, and to pick his nose if no-one is looking—bad habits in life that haven't left him in death. Dawn and dusk find him on his knees in the tower's shrine, offering prayers to his Lord.

Rest in Peace: Local rumour suggests Aadam will finally rest if the forces assaulting his tower each year ever win; this might be true, if the mid-winter battle was anything more than a recreation of events gone by. In truth, it is his dedication to the Lord Protector that ties Aadam to the tower. Should the tower itself, or the shrine within, be destroyed, Aadam takes it as a sign he is no longer needed, and allows his spirit to go to its final rest.

ANTERO JOUTSI

LE male human ghost (in life, thief 3)

Detecting Antero Joutsi's Presence: Generally seen as a tall skeleton figure with a revolving head that can see in all directions, Antero drives a spectral cart carrying a glowing coffin. Four ghostly figures accompany him.

This tall skeleton's head revolves in a complete circle so that it can look all around.

Antero Joutsi terrorised the local common folk, often stealing to fund his boisterous lifestyle, which most often involved excessive drinking, gambling, brawling and vice. He also went on a successful adventure to find an evil wizard. His proud boast was that he had slain a "dragon", actually a wizard's pseudodragon familiar, while the rest of the adventuring party slew the wizard.

When he returned from his great adventure, he was arrested and framed for the murder of Inga, a local farmer's daughter with whom he had fallen in love. He was found guilty by a jury of 12 locals in a short trial and was quickly unceremoniously hung by the neck until dead.

It was fortunate (for him) that Antero was hung on the last day of the year, as the country's final person to die every year is offered the chance to return to "life" by becoming "the Dead Prince". The Dead Prince's duties include carrying away the bodies of evil folk when they die. Antero seeks attention by tapping on a door or mournfully wailing like a banshee.

When the evildoer is dead, Antero's helpers lift the physical body and its soul into the coffin and carry them away.

As well as his duties as the Dead Prince, Antero can sometimes be seen near a lake consoling Inga's spirit, especially on clear, dark nights just before dawn.

Personality: Being at heart more of a coward than he cares to admit, Antero follows any evil character he knows will get into trouble. He only appears when the evildoer is at death's door.

Mannerisms: Antero has no time for good-aligned folk, preferring if nobody will die soon to follow and occasionally protect those who live the high life.

Rest in Peace: Antero can rest in peace if he performs his duties for a year and a day. Antero is always seeking revenge on the local townsfolk who convicted him and clings to the hope that if he can arrange their deaths while he is the Dead Prince he may be able to return both himself and Inga to life.

EEVA SEPPO, THE GLENMOTHER

NG female human ghost (in life, druid 9)

Detecting Eeva's Presence: If watching carefully, one might see a swirl of loose leaves, dust or sand, moving against the wind. Plants seem more vibrant, and subtly reach towards her. Seeds—even those in backpacks, sacks and pouches—also begin to grow, splitting open to reveal bright green shoots. The scent of spring blossoms fills the air when Eeva is near.

The apparition wears a simple brown habit over her slight frame, and uses a simple staff to support herself as she walks. Long grey hair flows freely down her back, framing a wizened and kindly face. She holds a willow basket, full of seeds and bulbs, in her free hand. She reaches in and selects a few kernels by rolling them between her fingers before casting them about seemingly at random; green shoots spring forth as the seeds take root.

Eeva Seppo nurtures her beloved woods, and eschews violence no matter the provocation.

Personality: The Glenmother is known to be both kind and nurturing; more than once she has returned a lost child home from her woods. Pacifistic by nature, Eeva is highly protective of

her home, using powerful druidic magic to turn away without combat those not welcome. Eeva's eyes reveal her sadness, as she can no longer feel the land as she once did.

Mannerisms: A druid in life, Eeva is constantly planting new seeds in her woods, or caring for its trees and plants. She wears a near constant smile, but never talks, preferring to let her actions speak for her. If addressed, Eeva simply stands or sits patiently, nodding along as she listens, before directing or showing the speaker along the path she thinks will most likely aid them.

Rest in Peace: Eeva gave her life to the woods, and entombed her own body inside a mighty oak when her death was near. If this tree can be found and destroyed, the Glenmother loses her anchor to this world. Eeva is aware of this, and protects this tree above all others (without using violence). She also knows that should she possess a powerful enough animal, she may be forever lost in that form. She fears she might lose control in her new body, and become a threat to the land she cherishes.

MARTTA KARI

CE female human ghost (in life, fighter 6/thief 3/bard 4)

Detecting Martta's Presence: Appearing as a young lady dressed in a fitted black dress, Martta lingers around the Prying Eyes river tavern. She often leads patrons to an old rickety bridge nearby. When they fall from it—after she possesses them—she leads them to their untimely demise somewhere in the nearby dismal, boggy swampland.

This beautiful, but stern, woman wears a fitted black dress, and a white shawl about her slender, bony shoulders.

Martta Kari performed many times at the Tivoli—a well-regarded local theatre. She was also the well-known owner of the Prying Eyes tavern (where she also performed nightly).

She, however, was secretly working with a gang of river pirates called the Patseys. She passed on information about her customers, many of whom ended up dead in the swamp after the Patseys robbed them.

However, the river gang didn't know the swamp was cursed by an evil warlock, only finding out when their victims' animate bodies staggered and squelched out from the marsh. In a vicious cycle of violence all the river pirates were soon dead. However, they also returned as undead and used Martta to entice yet more unfortunate creatures to their deaths in the swamp.

Being the adventurous sort, Martta wanted to sell her tavern to new owners and move on. Unfortunately, she made the fatal mistake of

seducing a local paladin who was working for the local lord. She accidentally revealed the location of the Patseys hideout. The result was inevitable; she was arrested and sentenced to death. Her body was buried in an unmarked grave close to the inn, but the cursed swamp grew, swallowed up her grave, and awoke her restless, black-hearted spirit.

Personality: Martta always appears willing and able to perform for any character or party that stops for the night or stays until late at the Prying Eyes.

Mannerisms: Martta always appears charming. She is of great assistance to any evil character staying at the Prying Eyes in the hopes they help her lure yet another group of victims to their doom in the swamp.

Rest in Peace: Martta will rest if she can find a way to dispel the swamp's ancient curse. Obviously, she needs minions—or willing fools—to help her. Lifting the curse will release her spirit.



2: GHOSTLY VILLAINS

FELJIN TOPPLEDEPPLE, DEVOURER OF GOLD

CE male gnome ghost (in life, thief 4)

Detecting Feljin's Presence: From a distance, comes the harsh clack of metal striking stone—the sound of Feljin hard at work searching for his beloved gold. When he gets closer, any nearby gold begins to emit tiny golden particles that float towards his pouch; any gold touched by Feljin immediately evaporates into a golden mist and flows swiftly into his pouch.

The eyes of this ghostly gnome dart to and fro, madness obvious within. A crown of molten gold partially covers his head and face, and terrible burn scars are visible across much of the rest of his body. The figure wears charred mining clothes and a leather tool belt. He holds an iron pick in one hand. The gnome wears a large blackened pouch at his side, from which the clink of coins can be clearly heard.

Feljin Toppledepple covets gold in any and all forms.

Personality: Avaricious beyond the comprehension of most living creatures, Feljin covets anything golden. He will do anything to procure more, first through trickery, and then by force if necessary. Focused entirely on the procurement of gold, Feljin is oblivious to all else, and may be easily tricked by clever adventurers. Should he become aware of such trickery Feljin relentlessly attacks those he sees as foes.

Mannerisms: Feljin slurs his words through ruined lips, and peers short-sightedly at whoever has his attention. He absent-mindedly rubs his awful burns, leaving small flakes of ghostly skin behind as he staggers about. His free hand often drops to his pouch, stroking it lovingly. Should a character offer the ghostly miner gold, the gnome offers a gem in exchange. He promises more gems for more gold.

Rest in Peace: Feljin died a terrible death; such was his obsession with gold he attempted to rob a vault by setting it on fire before breaking into the burning building. He died covered in molten gold. Now gold sustains him, and Feljin slowly wastes away if prevented from feeding upon it for a month. Legends say that placing fool's gold in his pouch may also disperse his spirit. The pouch itself remains should Feljin be destroyed; it is cursed thing that devours anything placed within.

HANNU LAINE

LE male human ghost (in life, fighter 5)

Detecting Hannu's Presence: The smell of sea salt and the creaking of cordage grows steadily louder as Hannu approaches. In his presence, pearls glow with a dim glow.

Wrapped in glowing green mist, this ghost appears to be a male human wearing a green tricorne with a blue-green peacock feather, a dark green waistcoat and dark green pantaloons. His grizzled face is a mass of scars and cuts. A necklace of golden pearls hangs around his neck.

Hannu Laine captained the dread pirate ship, *Royal Swan*. Killed in battle by cannon fire, Hannu could not bear to be separated from his beloved treasure—especially his fine pearls. His last wish was to be buried at sea with as much of his hoard as possible. His loyal crew wrapped his body in one of the ship's sails together with some of his most valuable pearls, weighed him down with cannonballs and threw him overboard in deep water. *Royal Swan* was captured soon thereafter, and its crew executed. Hannu's treasure or his body have never been found.

Since his death, Hannu has sought to recover all his remaining treasure, using many different creatures to help him. If a character by some misfortune comes into possession of one of Hannu's missing pearls, the ghostly captain tries to retrieve it. His hauntings can drive his target mad. Once possessed, a character tries to return the item to Hannu's hoard before being driven to collect more treasure, particularly pearls, for him.

Personality: Fortright and aggressive, Hannu seeks to exploit the weakness of anyone possessing one of his pearls. Hannu hates cowards and respects strength, regarding his pearls as an instrument to slay the weak and the source of his power.

Mannerisms: Hannu hates any character that drinks any form of alcohol. He is always seen fondling his pearl necklace and looks as though he still means business. However, Hannu can be kind to the strong, perhaps helping out in a fight or passing a tiny pearl to a brave character to complete a vital trade or gain a new treasure for his treasure hoard.

Rest in Peace: Hannu only rests in peace if a possessed character becomes captain of their own pirate ship. He then leave forever, merely asking the ship be named *Royal Swan*.

HURR DAG, TERROR IN THE DARK

NE female bugbear ghost (in life, assassin 4)

Detecting Hurr's Presence: In Hurr Dag's vicinity it feels as if something malevolent is watching and waiting to pounce. Shadows move of their own volition. A smell not unlike charred rubber burns the inside of a character's nose and sticks in their throat, and the hairs on the back of their neck rise. The ring to which Hurr Dag is bound seems to flicker with an inner fire, if examined closely. It burns brighter, as Hurr Dag gets hungrier.

Easily eight feet tall, with a build to match, this ghostly bugbear wears leathery hides. Her glowing crimson eyes pierce the darkness from above yellowed teeth, staring at her prey as she looms over them, umbral axe gripped tightly in her fist. Shrunken heads hang from her belt, expressions of horror forever etched on their faces.

Hurr Dag looms over her prey, enjoying the fear and terror her appearance often creates.

Personality: Hurr Dag is spiteful and cruel, literally feeding on her preys' fear. She loathes elves most of all, and always predates upon them first seeking revenge for her own death. Always jittery, any conversation with Hurr Dag is fraught, as she quickly becomes aggressive at the slightest provocation.

Mannerisms: Hurr Dag prefers to approach those who sleep, filling their slumber with nightmares before they awaken with her standing over them. The villainess then leaves, returning each night, filling her victim with growing dread. Given the chance, Hurr Dag avoids combat as she instead prefers the chase, and to feast upon the fear she generates. Tied to the cursed ring she stole from an elven princess, she makes life a living hell for its wearer.

The former bugbear chieftain rarely enters conversation, but when she does she smacks her lips, as if savouring the taste of terror on the air. Her fist tightens on her axe at every movement, and her eyes constantly flicker to the sides, alert to any threat.

Rest in Peace: Hurr Dag is bound to a cursed magical amethyst ring of elven manufacture, forced to remain close by forever. Should the ring be placed in an elven forge and struck with an elven hammer, it shatters, and Hurr will be exorcised. Stories persist however that breaking the ring any other way might give her even greater powers.

TOMMO HIRVI

NE male human ghost (in life, ex-paladin 9)

Detecting Tommo's Presence: Tommo appears after a bloody fight in which no mercy was asked for or given. Often, he appears with a group of fiends come to remove the dead. Sometimes he is seen carrying them into the demiplane surrounding his fiendish mausoleum, where few dare enter and from where nobody has returned to tell the tale.

As a paladin, Tommo fought in many epic battles against the force of evil. He finally met his match one night, however, when he was seduced by a succubus hours before a climactic battle. Although the forces of good won the battle, Tommi unhesitatingly sacrificed several of his unsuspecting comrades to pursue his new evil goals. His oldest retainer struck him down when his perfidy was revealed. Most folk supposed he died with honour on the battlefield, and all who know the truth are now dead.

After the battle, the local lord built an elaborate mausoleum on the site to honour the dead and remember Tommo's past deeds. There, Tommo attracted more and more of his demonic friends by committing atrocities amongst the living and spreading fear among the locals.

Such was the horror and inedible evil of Tommo's deeds that the mausoleum and its surroundings were drawn into their own small shadowy demiplane. Anybody entering the demiplane finds it challenging to find the mausoleum, as it frequently shifts from place to place among the blasted landscape.

This ghostly, armoured warrior clutches a glowing scarlet longsword and a black shield emblazoned with a glowing scarlet skull and crossbones.

Personality: Tommo continues to pursue evil for the sake of it, but has memories of his former life and service to the forces of good. He is now growing tired of his new allies and is interested in discover how he can atone for his evil deeds.

Tommo can appear to be solid and mortal. He is a charming conversationalist when he wants to be. He could work with the

party to clear out an infestation of undead or even greater evil, as long as he thinks the characters can also help him.

Mannerisms: Tommo dislikes any character showing indecision, much preferring chaotic good and evil-aligned characters. Tommo has a wild temper, and exhibits poltergeist-like behaviour to scare anyone who doesn't meet his standards. If he really hates somebody, he lures them into his misty demiplane.

Rest in Peace: For Tommo to rest in peace, he must succeed in a grand quest to atone for his evil deeds.

VILUTAR TORNIA

LE female human ghost (in life, wizard 17)

Detecting Vilutar's Presence: Vilutar searches for adventurers to help her, and is not tied to any one location. She favours lurking in laboratories, libraries and the studies of powerful mages. She mutters to herself incessantly, and adventurers likely first hear her before she comes into view. Depending on her apparent age when the characters encounter her she could be shuffling, walking or skipping. She is not initially hostile, but defends herself vigorously and fearlessly—after all, she knows she cannot die.

Wisps of glimmering multi-coloured mist swirl around the translucent figure of a woman. The woman's visage changes—growing subtly older before your very eyes—as she approaches.

Vilutar hunts incessantly for an end to her cursed existence. A powerful wizard in life, Vilutar was on the cusp of discovering the secret to lichdom when old age claimed her. With her dying breath she cursed time itself, and time heard her. Now, trapped in a perpetual daily cycle of youth, middle-age and (temporary) death Vilutar is desperate to escape her predicament. She needs help, though, and woe betide any adventurer daring to refuse her demands for assistance.

Personality: Vilutar is arrogant and believes she can defeat time itself. Supremely powerful as a wizard she commands respect and obedience from all those she encounters. If she does not get what she desires, she flies into a terrible rage. For all that, though, Vilutar is a woman of her word. She offers great wealth and power to anyone who will retrieve certain objects she requires to "lift her curse immemorial."

Mannerisms: Vilutar refers to herself in the third person—which can be tremendously irritating. Her voice changes as she grows older, and she enjoys over-doing the effects of the ageing process upon her body. She wails, she screams and she moves increasingly slowly and haltingly as time exacts its daily revenge upon her.

Rest in Peace: Vilutar has discovered she can escape her curse by completing the process which will transform her into a lich. Unbeknownst to her, the formula she is researching will interact with her curse and actually transform her into a ghost-lich—a new form of powerful undead which will enjoy the benefits of both forms.



ITEMS MOST WONDROUS

I: WONDROUS ATTIRE

Boots, belts, robes, cloaks and hats can all be imbued with potent magical powers. From the humble *cloak of protection* and the *cloak of the elvenkind* to the much sought after *boots of speed* all such items have great value to adventurers.

Use the list below, to determine what kind of magical attire the characters have discovered.

1. Of supple leather these knee-high boots are incredibly soft. They fit their owner's feet perfectly and slowly change colour to match the wearer's outfit. Perceptive characters notice the owner leaves much shallower tracks than normal, when wearing the boots.
2. With built up heels these sturdy leather war boots are thick and tough. Marred by all sorts of old stains including mud, blood and other unidentifiable things these boots appear worthless, and certainly not something a well-to-do adventurer or noble knight would willingly wear.
3. This almost blindly white fur cloak is completely without blemish of any sort. No stain sticks to the cloak for longer than a few minutes. Although of fur, the garment is lightweight and no more encumbering than a light-weight summer cloak.
4. This slender golden belt shimmers in the light as its owner moves. Supple and strong it has the flexibility of rope and the hardness of iron.
5. With a deep cowl, and silver and gold threads depicting a bewildering array of esoteric symbols, this jet black cloak clearly once belonged to a wizard or person of similar ilk. A faint, unplaceable scent hangs in the air about the garment, and does not dissipate no matter how often it is washed.
6. Several large dents mar these thick iron gauntlets. Two black stones (onyxes) and two transparent yellow stones (citrines) fill slightly recessed settings on each gauntlet. Although the gauntlets are dented, the stones are in perfect condition.
7. This scarlet robe has long billowing sleeves. Beautifully stitched yellow and orange flames writhe up the sleeves towards the wearer's shoulders. Similar flames decorate the robe's hem. Several discreet pockets inside the robe are perfectly sized for a small coin or spell component pouch.
8. Set with two small hidden pouches on its back this broad, well-used and slightly fraying belt is decorated with beautiful etchings of soaring dragons. The belt's golden buckle is forged into the likeness of a smiling dragon's face.
9. This heavy, flowing, but hoodless, cloak comprises a bizarre mix of brown fur and mottled tawny brown and white feathers—the cloak is crafted from an owlbear's hide.
10. These low, soft leather boots are worn with much use and are incredibly comfortable. Oak leaf sigils woven from thin bronze wire decorates the ankles of both boots.
11. Little more than silk slippers these red shoes are immaculately clean and resist all blemishes and stains. The slippers are affixed to the wearer's feet via long, slender silk ribbons.

12. Wildly impractical this exquisite cloak comprises two interwoven layers of delicately wrought lace. One layer of lace is black while the other is white. Gold and silver braiding decorates the cloak's hem. The vestment provides no protection from the elements whatsoever.
13. At first glance, this worn black leather belt appears to be nothing special. However, a close investigation reveals tiny black and red beads stitched into the belt. The beads form certain magical sigils associated with the belt's powers.
14. Etched with delicate runes picked out with platinum thread woven into their length these elongated bracers cover the wearer's entire forearms. The bracers are supple, fit exceptionally well and are secured to the wearer's arms with crimson silk straps.
15. This mottled black leather cloak has a deep cowl. The cloak is a heavy thing and seems to press itself about its wearer's body. Until the wearer gets used to this sensation it can feel rather unpleasant—almost claustrophobic. The cloak has two large hidden breast pockets.
16. These skin-tight gloves of fine calfskin fit exceptionally well. Ornate blue and white stitched lightning bolts decorate the back of the gloves.
17. Scorched and battered these thick leather gloves have a woollen lining that keeps the wearer's hands marvellously warm, but reduces the wearer's manual dexterity.
18. A simply wrought sigil of a rising sun decorates both faces of this heavy, circular silver amulet. The sun—and its rays—are picked out in a gold wash. The amulet glimmers invitingly in the light and is warm to the touch.
19. Wrought in the shape of an oval shield this silver brooch has a thick iron clasp on the back. Several small dents mar the brooch's surface and a close examination of the piece reveals what could be tiny impact marks.
20. This soft brown leather hat perfectly fits the head of anyone donning it. A broad band, from which sprout three gold and white feathers, encircles the hat.



2: WONDROUS RINGS

Magic rings are a staple of fantasy gaming, and much sought after by adventurers. Such objects can call forth or project a range of powers and effects, at their owner's command.

To generate a magic ring's description, roll on the table below.

1. Crafted from a slender piece of magically shaped white ash, this ring appears sized for a human's little finger. The ring's surface is incredibly smooth and free of any imperfection.
2. This solid, grey-iron ring is chunky enough to be used as an impromptu knuckleduster. Dwarven runes, whose meanings hint at the ring's powers, decorate the inside of the band.
3. A faint shimmer seems to hover over the surface of this golden band. The ring reacts in a particularly strange way to flickering torchlight and the like; the flame's reflections seem to dance and writhe across the ring's surface as if they are bound within.
4. Forged of platinum this plain silvery ring at first glance seems to be nothing particularly special. The ring is incredibly light and appears worn through much use. Perceptive characters, detect the almost worn smooth sigil of the legendary elven archmage Firmah Aralivar etched into its band.
5. The jagged shards of several teeth are fused into this cracked and seemingly brittle bone ring. The teeth jut from the ring, and easily snag on clothes and the like.
6. The surface of this plain iron ring is always slick with moisture, although it never slips from its owner's finger. Close observation of the ring reveals tiny beads of moisture appearing spontaneously upon the band. Experimentation reveals the liquid is seawater.
7. Grains of multi-coloured sand fill this supernaturally toughened glass ring. Every morning at dawn, the grains of sand rearrange themselves into a different pattern.
8. Beautiful carvings of shooting stars, or perhaps ball lightning or fireballs, decorate this exquisite ivory ring.
9. Five small settings each holding a tiny black stone (an onyx) stand proud from this tarnished silver ring. One of the piece's stones is slightly chipped (which may affect the ring's powers). The ring is an antique from a distant—now fallen—culture.
10. This chunky golden ring comprises a beautiful translucent purple stone (an amethyst) encircled by a rearing silver snake.
11. A single large gem setting dominates this ornate silver ring. Worn and tarnished, the ring is obviously old but the gem shines with a lustre undimmed by age. Disconcertingly, the ring's gem resembles an unblinking eye with a deep blue iris.
12. This golden ring has a boxy, angular design. A procession of tiny magical runes cover the ring's head. The work is exquisite and the individual runes are too small to see without a magnifying glass or magical aid.
13. Of white gold, this beautiful ring has four prongs designed to resemble curved flower stems. The ring's setting holds a beautifully bright transparent red stone (a jasper). Faint motes of yellow light dance within the stone and brighten considerably when the ring's power is called forth.

14. Crafted from bronze this old plain ring has strange runes of obvious magical origin inscribed all over its band. The ring is old and tarnished with age.
15. This chunky golden ring has an intricately wrought band that comprises three coiled, interwoven tentacles. The three tentacles come to together to hold a faintly glowing red gem (a ruby) in a recessed setting.
16. A pentagram surrounding the faintly glowing sigil of a lidless, staring eye dominates this silver ring's wide, flat head. Characters steeped in the mystic arts can identify the pentagram as one designed to imprison extra-planar beings.
17. Crafted in the form of a snake-like golden dragon consuming its own tail this ring is both extravagant and beautiful. Tiny flecks of glimmering ruby comprise the dragon's eyes. A close examination of the ring yields the suggestion that the eyes are moving—and taking in all that occurs in the surrounds.
18. This ring has a particularly wide band, which covers half the wearer's finger. Delicately carved flecks of red, purple and golden stones (garnets, amethysts and ambers) cover the ring in a colourful mosaic of simple geometric shapes.
19. Thick dwarven runes cover the band of this chunky, dented golden ring. Except for the runes, that speak of the earth and the fearsome power lurking therein, the ring lacks any form of ornamentation or marks of identification.
20. This ring is not hewn or forged from any known kind of metal or stone. Instead, it comprises a living band of heatless, writhing flames that dance over and caress the wearer's finger that radiates the same amount of light as a candle.



3: WONDROUS RODS, STAVES & WANDS

From the common *wand of magic missiles* to the awesomely rare and much coveted *staff of the archmagi*, rods, staves and wands can channel awesome power. Such items rarely appear to be nothing more than a tapered stick or quarterstaff.

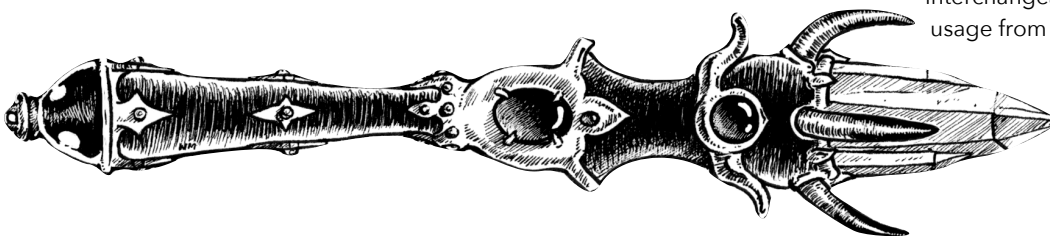
Use the list below, to determine the appearance of the item found by the characters:

1. A red crystal tops this slender, fire-blackened shard of willow. Barely perceptible heat shimmers rise from the wood, and anyone firmly grasping the wand feels the heat pulsing within.
2. The grinning skull of an obscenely sized and proportioned rodent—its jaws gaping wide—tops this gnarled, twisted length of diseased wood.
3. Glimmering with a multitude of red, blue and green precious stones, this smooth, but thick, piece of iron has an obvious grip at one end. The object is surprisingly light weight.
4. Fine gold and silver wire entwine about this length of beautifully stained oak. At one end, the wires come together in a tightly wound ball giving the whole a bulbous look.
5. Carved from a single long rib bone of indeterminate origin, complex etchings of screaming skull faces, ghostly forms and other horrific images of death and suffering decorate this macabre object.
6. This intricately carved length of slightly curved ivory must have come from a truly gargantuan creature. Complicated sinuous patterns, that doubtless took a master craftsmen months to complete, cover its entire length. Molten gold covers one end of the wand.
7. Set with thin coils of electrum, this slender, tapered length of stone looks for all the world like the tip of a stalactite. The thin electrum coils have been fused to the stone, and cannot be removed without destroying the object. The stone is always cool to the touch.
8. Slightly rusty, this length of iron bar has a jagged point at its tip while its other end is perfectly smooth. Engravings of strange and terrible beasts of unknown sorts decorate the bar, but are partially obscured by tightly wound bronze and copper wire spiralling around the bar.
9. A chunk of pale blue transparent crystal surmounts this pale white wooden wand. Perceptive characters notice faint motes of yellow light drifting about inside the crystal.
10. Vividly-coloured alternating bands of blue and red paint decorate this thick golden rod. Three translucent deep green gems (emeralds) are set into the wand's tip, in a triangular pattern whose apex points away from the rod's wielder.

11. Comprised of living, writhing shadow this staff constantly "bleeds" wisps of shadow that quickly melt away. Only those who can call forth the staff's powers can actually hold it; everyone else's hands simply pass straight through its shaft without any impediment.
12. This golden staff has an ornate circular head in which is fixed a brilliant, bright blue chunk of glass the size of a child's head. The crystal glows with a faint yellow light. When the staff's powers are used this light strengthens to a deep gold colour.
13. Seemingly impossibly thin, this staff comprises hundreds of tightly interwoven gold and silver wires. Incredibly light, this brightly polished staff weighs virtually nothing and makes a high-pitched keening sound when vigorously swung.
14. This black iron wand has three tines in a similar fashion to a trident. A different colour gem (a yellow citrine, a black onyx and an orange carnelian) perch at the end of each tine.
15. Crafted from a single piece of faintly glowing blue crystal this wand pulsates when held. The wielder can adjust the light given off by the wand from that emitted by a guttering candle all the way up to a brightly blazing torch.
16. This unremarkable wooden staff is the same length and width as a spear shaft. The wood is worn and has been repeatedly varnished. Near the shaft's mid point several small chips mar its surface as if someone had ineffectually struck the staff with a sword or other bladed weapon.
17. Set with a silver cap at one end, at first glance this stout length of smooth and polished wood is nothing more than a finely crafted walking stick. Close investigation reveals tiny runes etched into the rod's silver cap.
18. This three-headed iron staff is a perversion of nature. The wand's three heads—dragon, goat and lion—writhe and twist when the wand is activated. While they do not try to bite the wielder, they lash out at anyone else coming too close. Each of the heads has a different power.
19. One end of this wand comprises a smoothed bone handle while the other—which tapers to a fine point—comprises a one-foot length of black wood.
20. Forged from black iron this heavy wand has been wrought in the shape of a thick wickedly pointed arrow whose tip has broken off. The "arrow's" fletchings have grooves cut into them to make the wand easier to hold. Investigation reveals the arrow to be hollow; a cunningly concealed catch opens a long thin compartment the perfect size to accept a normal-sized wand.

SPECIAL NOTE

Wherever possible, the words "rod", "staff" or "wand" have been omitted from the above text. Where they do appear, treat them as interchangeable so you can get the maximum usage from the items above.



4: WONDROUS SWORDS

Magical swords are the quintessential warrior's weapon. Such weapons have a wide range of powers and many have a reputation as impressive as the hero wielding them.

Use the descriptions below, to bring a sense of wonder and excitement to the magic swords in your campaign.

1. With a gleaming steel blade and a handle wrapped in worn, supple leather this sword is well looked after. Careful examination of the weapon reveals its maker's mark—a pair of crossed swords—etched into the pommel.
2. The handle of this perfectly balanced sword comprises smoothed and polished ivory topped by a gleaming silver pommel. The blade is of watered steel and its wavy pattern seems to writhe and twist like a living thing in bright light.
3. A large circular black stone flecked with tiny white imperfections surmounts this blade's pommel. The stone is an onyx and has been magically hardened. If the sword has any additional powers, they emanate from the onyx; when they do so, the stone's white flecks glimmer and sparkle. The blade is called *Glimmer Star*.
4. Of obviously ancient design, this sword's blade comprises magically hardened brass. Its plain hilt is much worn and the blade is thinner than normal; a close examination reveals a few tiny imperfections on its edge. The sword's bronze pommel is shaped like an oversized acorn.
5. At first glance, this sword appears to be coated in dried blood. Further investigation reveals it is forged from a single piece of supernaturally tough, crimson-coloured glass. In flickering light—such as that given off by a torch or funeral pyre—the blade glimmers in an evil fashion. A skull-shaped pommel tops the weapon's haft.
6. This razor-sharp steel sword has a snake's head-shaped pommel. Supple red and black snake skin covers its haft. At its tip, several tiny holes pierce the blade. A thorough examination of the weapon reveals a small reservoir for poison in the sword's pommel.
7. Crude pictographs painstakingly etched into this sword's blade tell the story of a warrior entering a deep cave to slay a mighty, scaled creature that might be a multi-headed dragon or a hydra. Beyond the pictographs, and some deep gouges on its plain cross guard, the weapon is plain and simple—the kind carried by common soldiers throughout the world. The weapon comes with a plain scabbard.
8. A dozen tiny precious stones of varying types and hues are set into this sword's hilt. A convoluted, serpentine pattern adorns the blade itself. The weapon's scabbard is likewise adorned with many tiny gemstones.
9. Of greenish copper strengthened with steel this sword's blade is a thing of malign beauty. Minutely etched scales reminiscent of a dragon's cover the entire blade. The weapon's haft is of some kind of incredibly light, but tough

bone and its pommel is fashioned into the shape of a large, lidless eye.

10. Crafted from a long, yellowed bone of unguessable origin, this sword has a wickedly serrated blade. Its hilt of iron is shaped like a flattened, elongated skull—the sword's blade emerging from the skull's gaping jaw. The weapon's pommel is similarly of bone and is wrapped tightly in a length of blackened leather embroidered with a bewildering variety of tiny silver sigils dealing with death, suffering and torment.
11. When drawn from its scabbard this sword throws off sparks of bright, iridescent light. A beautiful shimmering wave-like pattern adorns the weapon's steel blade, which ends in a cross guard set with several small translucent red stones.
12. This plain and unadorned sword has a simple bone handle. Leather strips and beautiful many-coloured feathers festoon the sword's plain wooden scabbard.

SCABBARDS

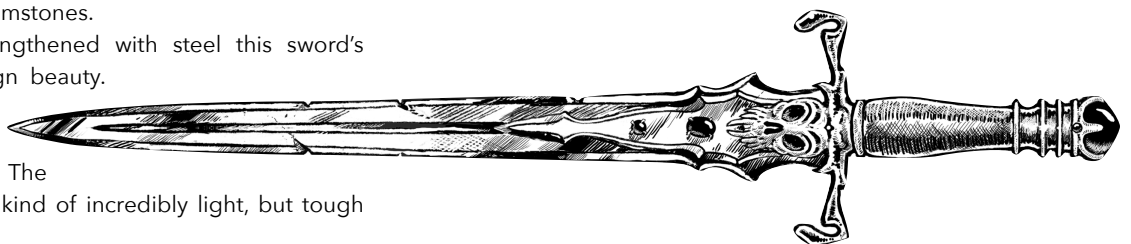
Magical swords are special, unique items. It follows, therefore, that many such weapons would come with a notable scabbard. While few scabbards have magical powers, a magic sword's scabbard is likely decorated in some way.

1. This red-hued scabbard comprises tiny scales from a red dragon. It glimmers evilly in the light and is immune to the effects of fire and heat.
2. Comprising delicate, mesh-like chain over a thin inner layer of black leather this scabbard is surprisingly quiet.
3. Mystic symbols of esoteric and fell meanings cover this tanned hide scabbard. Delicately drawn onto the scabbard with blue, yellow and red inks the symbols give some clue as to the sword's origins and powers.
4. Artfully constructed from thin strips of beautifully lacquered wood, this scabbard is clearly of elven construct.

SPECIAL NOTE

Wherever possible, the descriptions above do not reference a specific type of sword (such as longsword short sword, bastard sword and so on). This is deliberate. Omitting the sword's type increases the utility of the list as a GM can apply the sword's description to any weapons found.

To determine randomly the type of sword assume 70% of swords are longswords, 20% are broadswords, 5% are short swords, 4% are bastard swords and 1% are two-handed swords.

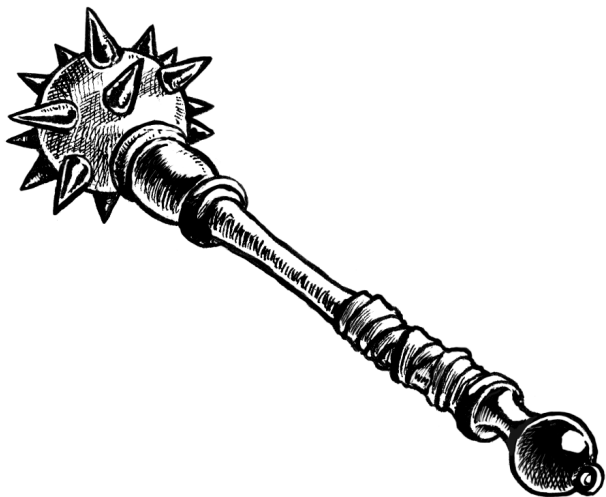


5: WONDROUS WEAPONS

Not all magical weapons are swords. Dwarves, for example, favour battleaxes and warhammers while elves are renowned for their use of bows.

Use the list below, to determine what kind of magical item the characters have discovered.

1. Four-foot long with a stout wooden haft wrapped in worn leather and a large iron-shod hammer head this warhammer is surprisingly light for its size.
2. Although its handle is worn with age and use, this battleaxe's blade remains razor-sharp. The weapon is clearly old, and careful examination of its head reveals the tiny signs of painstaking maintenance with a whetstone.
3. This mace's heavy iron head resembles a clenched fist.
4. Scorched and discoloured, this heavy hammer may have once been a blacksmith's tool. However, scores of notches carefully etched into its handle now hint at a more martial use. The subtle smell of burnt flesh hangs in the air around the hammer's head.
5. Ramrod straight, this spear's shaft is perfectly balanced. The weapon has a long, tapered head which ends in a wickedly sharp point. Complicated geometric patterns decorate the entire weapon.
6. This slim, wickedly pointed stiletto nestles in a supple scabbard of soft leather topped by a ring of bright white fur. The weapon has a triangular pommel and deep grooves cut into the blade to channel blood away from the wielder's hand.
7. Ten barbed arrows nestle in this slightly over-sized quiver. Resembling small harpoons the arrows cause terrible injuries when pulled forth from a target's body. Each arrow's fletching comprises two black feathers and one white feather.
8. This beautifully polished bolt case holds five heavy steel crossbow bolts sized for a heavy crossbow. Twice as heavy as a normal bolt, these missiles have ornamental sigils depicting bolts of fire, jagged lightning bolts and the like carved into their shafts.



9. This mace has a head forged to depict a snarling wolf's head. The weapon's shaft is of some highly polished and worn black wood. When it strikes a target, the mace snarls and howls like a wolf on the hunt.
10. Carved from a single piece of perfectly straight fire-hardened wood this spear seems at first glance to be nothing more than a primitive weapon. A collection of feathers tied just below the spear's point add to this look but its tip is as strong and sharp as the finest steel weapon. (The spear comprises the heartwood of a dryad's tree).
11. This battleaxe's head is heavy and thick. The axe's haft of polished wood is fully four-foot long. A few minor scrapes and dents mar the axe's head but otherwise it is in excellent condition. When swung it emits a faint keening sound.
12. Cracks radiate through this heavy warhammer's fire-blackened head. With a shaft of iron, this is a heavy weapon. Scenes of heroic battle depicting dwarves slaying giants decorate the hammer's shaft.
13. Wickedly sharp this ornate and gracefully wrought throwing axe has holes bored through its handle to lighten its weight; the weapon is no less sturdy, however, as the wood came from an ancient elven forest and is imbued with the timeless magic of the elves.
14. Of elven artifice, this slender bow has been stained a deep and beautiful brown hue. Carefully carved etchings of an idyllic woodland landscape decorate the bow's shaft. Intermingled with the woodland scene are a variety of tiny elven magical sigils. The bow seemingly has no string, but when its wielder firmly grasps it a slender, gossamer-like bowstring instantly appears ready for use.
15. This halberd comprises a stout, well-worn five-foot long wooden shaft and a heavy axe-like head. The halberd's blade is painted black, although flecks of some kind of dark grey metal are visible under the head's black paint.
16. A knight's weapon, this beautifully wrought and perfectly balanced lance is deceptively light, but incredibly strong. At will, the wielder can alter the lance's length from 10 ft. to 5 ft. (and back again).
17. Although its haft comprises a length of gnarled and twisted driftwood and its tines are nothing more than the long fangs of some kind of unknown beast from the deep ocean this trident is perfectly balanced.
18. Long and slender—designed for slipping in-between the joints in a suit of armour—this dagger is a simple, brutal weapon. Its only decoration are tiny of forks of lightning etched into its blade.
19. A short spearhead juts from the bottom of this crescent-bladed battleaxe's deeply stained, fire-blackened haft.
20. This black iron mace's head is forged in the shape of a grinning skull complete with short horns protruding from its ridged forehead.

ITEMS MOST WONDROUS II

1: CUSTOMISING WONDROUS ITEMS

Virtually every hero craves magical items. Such wondrous objects enhance their abilities, bestow powers and generally make the hero more capable. Magic items should, therefore, be wondrous, and the best, most memorable items are also unique. A +1 *longsword* is handy, but boring. A glimmering, perfectly balanced weapon engraved with ancient runes of power is far more interesting. Use the lists in the following pages, to add flavour and excitement to the magic items in your campaign.

1.2 QUIRKS FOR A WONDROUS WEAPON

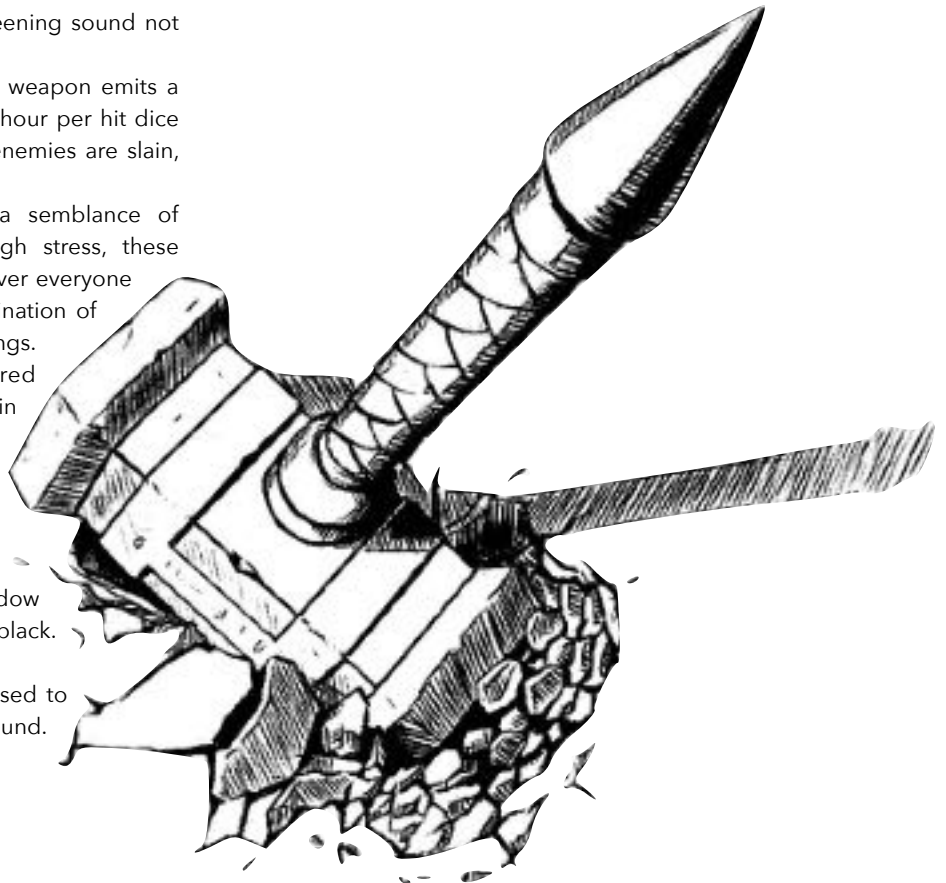
Almost every adventurer wants a magic weapon—even a monk or wizard often covets a magical dagger as a backup weapon (after all, it's very hard to punch or *magic missile* your way out of an entrapping net!)

Not all magic weapons are created equal, however. Some have greater magic woven into their fabric than others, while others are studded with gems or jewels or are even forged from silver, mithral or adamantite. Other weapons are different due to a quirk of fate perhaps owing to their history or fabrication. Such weapons are atypical; they often have an odd appearance or strange, but minor, additional powers.

Use this list, to determine a magic weapon's quirk. Remember, though, some of the quirks might not make sense for every weapon. Re-roll, or modify, inappropriate results.

1. When whirled vigorously above the wielder's head for one round, the weapon emits a high-pitched keening sound not dissimilar to a scream.
2. When used to slay a sentient creature, the weapon emits a red glow equal to that of a candle for one hour per hit dice possessed by the slain enemy. If multiple enemies are slain, this time stacks.
3. The weapon is quasi-sentient and has a semblance of feelings. Occasionally, in situations of high stress, these feelings "leak" from the weapon and spill over everyone within 10 ft. Only a detailed magical examination of the weapon reveals the source of these feelings.
4. The weapon once belonged to a feared assassin or slaver. His evil—and the darkness in which he lurked—has imbued the weapon with an unsettling ability. When cloaked in shadowy (or darker) illumination, wisps of darkness appear on its blade or haft. These wisps begin to swim to the weapon's head, tip or point. If the weapon remains in shadow long enough, the weapon goes completely black. This effect fades over the next few days.
5. The weapon is soundless in battle; when used to parry blows or strike enemies, it makes no sound.

6. The weapon creates a great clamour in battle; sounds created when blows are parried or enemies struck are amplified two-fold. It is almost impossible to use the weapon stealthily.
7. Blood sticks to this weapon and is hard to clean off. If blood is left on the weapon for longer than an hour or so, it starts to be absorbed into the weapon itself.
8. This weapon weighs only half what a normal weapon of its type should weigh. It is no less durable, as a result.
9. By grasping the weapon and concentrating, the wielder can change some facets of its appearance including its colour, general condition and apparent ornamentation. Such a change remains until the owner wills a change.
10. When the weapon was forged, magic was used to infuse it with diamond dust. Consequently, it glimmers in the light and appears far more valuable than a normal weapon of its type. Extracting the diamond dust without powerful magic is—sadly—impossible.
11. Quasi-sentient this weapon occasionally throbs and pulses in its wielder's hands. Determine the weapon's alignment randomly. If the possessor commits an action against its alignment the weapon writhes and twists in its owner's grasp—as if trying to escape.
12. Enchanted to battle and slay a certain kind of creature, the weapon can act as an early warning system to the presence of such enemies. When demons, devils, dragons or some other thematically appropriate creature is within 200 ft., the weapon quietly buzzes.



12 MINOR WONDROUS ITEM BOONS

Magic items are great. Adventurers crave them and learned spellcasters charge exorbitant fees to craft them for wealthy clients. If the owner is lucky, sometimes the magic item has one or more additional minor powers. Such abilities could be nothing more than a curiosity. Alternatively, they could serve as a subtle clue to otherwise hidden, unguessable powers.

Use this list, to determine an item's minor power:

1. The item never gets dirty; mud, blood and dirt slide off it almost immediately. It is always in immaculate condition and resists minor tears, dents and the like.
2. On command, the item can create a tiny flame for one minute a day. The resultant illumination is less than that of a candle, but it can be used to light fires, ignite dropped oil and so on.
3. The item subtly throbs when bad weather is imminent. The intensity of the throbbing matches the intensity of the weather. So, for example, just before a light drizzle starts the throbbing may be imperceptible. Conversely, before a storm strikes the item loudly vibrates.
4. By holding (or wearing) the item, the owner can cause it to change colour. The colour remains, until the owner wills a change.
5. Infused with elven magic, the item increases the owner's ability to see in the dark. In shadowy light or darkness, the owner can see an additional 5 ft. without penalty.
6. Every day, at sunrise and sunset, the item pings gently for one minute. (This may be particularly useful for clerics who must pray for spells at sunrise, if they cannot see the sun).
7. The item has minor powers of divination. If the owner sleeps on a particularly worrisome problem, while wearing or holding the item, they are targeted by an *augury* spell of the same caster level as the item's main power. In the morning, the owner awakes with the answer foremost in their mind.
8. The item exudes an aura of calm within 10 ft. that affects all domesticated animals. Pets in particular are drawn to the owner, and vigorously—and eventually annoyingly—demand attention. If the item's owner is particularly attuned to an animal—perhaps a beloved pet or animal companion—they can sense the animal's base emotions.
9. The item has a secret extra-dimensional space within it big enough to hold a potion vial or similar item. The owner can access the compartment by simply touching a certain part of the item.
10. The item smells strongly of roses. The owner can increase or decrease the intensity of the smell at will—which might give some protection against noxious odours such as the stench created by troglodytes and so on.
11. In subtle and barely noticeable ways, possession of this item makes the owner slightly more attractive to those of the opposite sex. Treat the owner's Charisma score as higher by one, in regards to such folk.
12. Imbued with slight telepathic powers, the item occasionally detects the thoughts and emotions of those around it, and shares such with its owner.

12 MINOR WONDROUS ITEM DRAWBACKS

Magic items are great. Adventurers crave them and learned spellcasters charge exorbitant fees to craft them for wealthy clients. Sometimes, though—for some reason or another—the magic item has some minor drawback or another. Such drawbacks are not normally life-threatening; rather they add a sense of uniqueness to the item. Alternatively, these drawbacks could serve as harbingers of other, worse drawbacks—or even curses—lurking within the item.

Use this list, to determine an item's minor drawback:

1. The item occasionally—and seemingly randomly—radiates light equal to that of a candle. The owner cannot control when this light appears or disappears.
2. This item's crafter was a glutton. During the crafting process he transferred some of his cravings to the item. Thus, the owner almost always feels hungry. His appetite would put a starving halfling to shame.
3. Shadows cluster thickly about the item, creating an aura of gloom and a faint feeling of foreboding for the owner, whenever its main power is used.
4. The wondrous item is twice as heavy as a normal mundane item of the appropriate type. Due to flaws in its construction, however, it is not twice as durable.
5. When in use, the item often glows with a randomly determined bright light. Roll 1d8: 1—red, 2—orange, 3—yellow, 4—green, 5—blue, 6—indigo, 7—violet, 8—no colour. This makes hiding or using the item surreptitiously difficult at best.
6. The owner's finger and toe nails grow at a prodigious rate; necessitating their trimming on almost a daily basis.
7. When the item is held or worn, bright light dazzles the owner and makes her eyes water in a similar way to how drow suffer in bright light.
8. At some point in the past, the item was exposed to a smell anathema to dogs. Dogs and wolves will not willingly approach the owner. Indeed, they bark and bare their teeth if the item's owner approaches them.
9. Whenever the item's owner uses its power, he hears a faint whispering coming from some indefinable source. The whispering is too quiet to make out any actual words and no one else can hear it.
10. Owning the item proves disastrous for the possessor's hair. Over the first few weeks of ownership, the owner's hair turns progressively greyer. After a month, it begins to fall out. Getting rid of the item reverses this process over a similar amount of time.
11. The item's enchanter, a drow or member of another underground-dwelling race, suffered terribly from agoraphobia. Some of their fear was transferred into the item—its owner now feels uneasy in large outside spaces.
12. Bizarrely, the item massively reduces its owner's resistance to alcohol. No matter how "good" a drinker they were, now a single glass of wine or flagon of ale is enough to render them impressively drunk.

2: 12 WONDROUS DAGGERS

Every adventurer should own a dagger. A weapon of last resort, a handy tool and useful for cutting your way out of a purple worm's stomach daggers are some of the most common weapons an adventurer will encounter.

Use this list, to add interesting and unique magical (or mundane) daggers to your campaign:

1. The dagger's pommel is remarkably smooth and highly polished. The blade itself is wickedly sharp—sharp enough to be used for shaving.
2. This long-bladed, serrated dagger has a similarly long haft—it could be wielded two-handed if desired or could even serve as a halfling's short sword.
3. Strange patterns and shapes—perhaps reminiscent of flames or serpents—seem to writhe in this dagger's blade when exposed to direct, flickering light (such as that given off by a torch or campfire).
4. This dagger is clearly ancient. Its blade is slender and shows signs of much sharpening over its long existence. The haft is also worn, although its leather grip has obviously been replaced recently.
5. This dagger's tip has snapped off and all that remains is a wickedly jagged stump. The dagger's hilt and haft are wrapped in blood-stained worn leather.
6. A long, serrated and slightly curved blade gives this dagger a fell, foreign look. A black stone—that seems to almost suck in the surrounding light—decorates the weapon's pommel and makes the whole slightly heavier than normal.
7. This dagger comes complete with a sheath made of tremendously rigid hide flayed from some unknown beast. The dagger itself is heavy and wide-bladed. Grooves in the blade channel blood away from the haft.
8. Originally commissioned for an assassin, the steel of this dagger was mixed with ash when forged; thus it is duller and less reflective than a normal blade. A cunning catch in the pommel opens a small compartment just the right size for a vial of poison.
9. A leather loop runs through a small hole bored through this dagger's pommel. Designed to be slipped over a hand, the loop makes it harder to disarm the wielder.
10. Stamped with esoteric runes all along the blade, this highly polished and razor-sharp dagger looks particularly lethal. The runes speak of death and otherworldly pain. Chips of translucent blue stones decorate the weapon's hilt, although several of the chips are missing.
11. Of glimmering silver, this slender dagger of elven artifice is tremendously well balanced. It glimmers and gleams in the light. It comes with a matching snow-white scabbard.
12. Forged from a shard of heat-blasted, carefully carved obsidian this dagger has a primal, elemental look to it. Part of the weapon are stained with long-dried blood which the obsidian seems to have partially absorbed.

3: 12 WONDROUS KEYS

Dungeons often have loads of locked things—doors, trapdoors and even the much hoped for treasure chests. And—of course—every lock needs a key.

However, few dungeons seem to have enough keys and even fewer dungeons have interesting or detailed keys. Normally they are listed as "a bunch of keys" or "key to the treasure chest in area 6" in the adventure's text. That's a shame as keys can be interesting and even serve as treasure themselves.

Use this list, to generate the details of atypical or noteworthy keys found in the dungeon.

1. This tiny key is made of worn brass. It hangs upon a similarly worn neck chain. Several faint runes decorate the key's bow but they are now (sadly) unreadable.
2. This two-inch long iron key slips into a hidden compartment in the pommel of an otherwise innocuous dagger. The dagger's pommel must be unscrewed to extract the key. Only perceptive characters find the hidden key.
3. This key's barrel is pitted and scarred as if it had been splattered with acid. It is exceedingly delicate because of this damage; if used roughly, it will likely snap off in the lock.
4. Large and ornate, this black, cast iron key is almost a foot long and weighs 4 lbs. It could be used as a weapon, in extremis.
5. This large iron key holds a clever secret—a smaller key hidden in its stem. This smaller key is accessed by unscrewing the larger key's bow. Typically, the larger key does not fit any lock in the dungeon.
6. The bit of this barrel's key is worn as if by much use. The lock it fits is similarly degraded.
7. The bow of this cast iron six-inch long key is forged to look like a skull complete with eyes sockets and teeth. The stem of the key looks disturbingly like a spinal column...
8. Of brass, this key is still shiny and new; it has practically no signs of use upon its teeth, but someone has scratched "TC 1" into its bow.
9. This key is so large—almost two-foot long—surely it is only ceremonial in nature; the lock required to fit this monstrous key would be huge in the extreme. It weighs almost 10 lbs., and could be used as a bludgeoning weapon.
10. Crafted of multi-faceted, magically hardened glass, this key reflects light in strange many-hued patterns. Crafted to bypass a magical ward of fiendish resilience and complexity it opens the warded area by casting its shadow on the door in a certain location.
11. Forged from thin, tarnished silver this key is a fragile object. If it is treated roughly, dropped or the like it will bend or break and not fit its lock.
12. Alternating bands of coloured paint akin to the colours of a rainbow decorate this key's stem. The paint is newly done and of vivid hues, but done in an amateurish fashion. The order of the colours on the key is an aide memoire for the bypass method for a trap hidden elsewhere in the dungeon.

4: 12 WONDROUS LONGSWORDS

The weapon of the graceful elf warrior, stout human fighter or divine paladin, the longsword is the mark of a noble warrior. Longswords are some of the most commonly used weapons.

Use this list, to add interesting and unique magical (or mundane) longsword to your campaign:

1. Plain, unadorned and of solid, functional design this longsword holds a wickedly sharp edge. A maker's mark—a hammer set under a soaring raven—adorns the hilt.
2. Polished to a mirror-like sheen, this is a noble's weapon. Its hilt is of smoothed ivory and the crossguard is wrapped with silver and gold wire.
3. Chipped and battered, this longsword's blade seems old and dangerously weak. The pommel and hilt are of much newer and solid design; they are clearly not original.
4. Several esoteric sigils denoting victory and glory decorate this longsword's hilt. The weapon's haft is well worn, implying it has seen much action; however the blade itself is in excellent condition.
5. This longsword has an ornate basket hilt, which is chipped and dented. The blade itself is highly polished and glimmers in the light.
6. The pommel of this serviceable weapon is shaped like a clenched, gauntleted fist.
7. The hilt of this longsword is of horn wrapped with worn leather for better grip. It has a simple crossguard inscribed with the sword's name, "Gutripper."
8. The pommel and crossguard of this crude, heavy longsword are stamped with Goblin runes. They speak of glory, death and battle. It is sized for a hobgoblin, not a goblin.
9. This sword's pommel is carved from a large shard of onyx to represent a grinning skull. Additionally, ash has been worked into the blade and haft to give it a dull, dark grey appearance that seems to drink in the surrounding light.
10. This silvered steel longsword glitters and glimmers in the light like ice. Runes speaking of goodness, light and glory are engraved into the blade while the pommel is decorated with the holy sigil of a good-aligned martial deity.
11. Forged in the blazing heat of a dying ancient red dragon's heart blood this sword glows with a subtle crimson light. The blade is super-hard and resistant to all damage inflicted by a lesser weapon.
12. Glimmering gems of blue, green and red decorate this sword's crossguard and pommel. The gems are worth a substantial amount of gold, but if they are removed, the weapon loses its magical powers.

SPECIAL NOTE

With only minor modifications, the descriptions above can be used for bastard swords, broadswords, short swords, two-handed swords and the like.

5: 12 WONDROUS MACES

Used by crusading clerics, strong warriors and the like maces are simple, but effective bludgeoning weapons used to smash and crush an enemy.

Use this list, to add interesting and unique magical (or mundane) maces to your campaign:

1. Set upon a haft of stout oak, this mace's oval-shaped head is worn smooth on one wide.
2. The iron pear-shaped head of this mace glistens as if it were wet. A leather loop threaded through the weapon's haft makes it harder to drop.
3. Small holes are bored through the mace's spherical head. When the mace is swung vigorously, the holes create a high-pitched whistling sound.
4. This mace has a haft of iron and a small square pommel.
5. The haft of this mace is of dull iron worn smooth through countless hours of use. Similarly the head is dented and chipped suggesting it has seen much combat.
6. The head of this mace was forged to depict a snarling demon's head. Dried blood covers the demon's face and one of the demon's horns has snapped off.
7. Lurid scenes of battle and death are engraved on this mace's haft. Some of the ornate carvings have been damaged—probably in battle.
8. A grinning iron skull sits atop this mace's haft. The skull has been painted white to appear more "real" but the paint is faded and chipped. Thus, the skull has a mottled—almost diseased—look.
9. When caught in bright light this mace's circular head gleams and glimmers like the sun.
10. Mystical symbols—worn smooth by use and age—adorn the head and haft of this ornate flanged mace. The mace has four flanges—on each, the mystical symbol for one of the elements appears prominently.
11. A magically hardened demon skull serves as the head of this blasphemously-shaped mace. The weapon's haft is of the fire-hardened horn or some kind of foul denizen of the Abyss. This is the kind of weapon wielded by one of evil's great champions.
12. The name of the weapon's first wielder—Vilimzair Aralivar—is beautifully (perhaps even reverently) etched into its haft. Other names—less well engraved—also decorate the hilt.

SPECIAL NOTE

With only minor modifications, the descriptions above can be used for warhammers and other magical bludgeoning weapons such as clubs.

6: 12 WONDROUS RINGS

Famed in legend, magical rings are quintessential magical items. Imbued with a wide range of powers, magic rings are a classic adventurer's accoutrement.

Use this list, to add interesting and unique magical (or mundane) rings to your campaign:

1. This band of burnished silver has patches of obvious wear and a few nicks and scrapes mar its surface.
2. Intricate etchings of wind-blown leaves cover this golden band. Worn runes—possibly of elvish origin—decorate the ring's inner surface, but they are illegible.
3. This gold band has three small glimmering stones set within; two glow with a faint reddish light while the third gives off a pale white luminosity.
4. This golden band has been forged in the shape of a serpent eating its own tail. The serpent is so finely detailed it eyes and fangs are visible as are the tiny scales covering its body.
5. A small rent in the side of this iron ring almost split the band in twain. The repair—while not crude—is clearly visible.
6. A single setting holding an overly large crystal dominates this otherwise plain, but exquisitely forged ring. The crystal glows with faint red, blue and yellow hues.
7. This thick, smooth platinum ring would be heavy but for the score or so holes punched through its band. These holes—of varying sizes—are of common geometric shapes. There seem to be no obvious pattern to the holes' placement.
8. This ring seems to be carved from a lump of white-flecked granite. The outer edge is jagged and uneven while the inner is worn smooth through wear. The ring always feels cool to the touch.
9. This silvery ring is in perfect condition. Its highly polished band glimmers in the light and astute characters may realise it is crafted from mithral. Tiny esoteric symbols etched into the inner band speak of the union of magic and the natural world.
10. This signet ring is emblazoned with the image of a shooting star hurtling downwards. The ring itself is of beaten gold, and the shooting star etching is picked out with silver.
11. This cleverly wrought overly large golden ring has a clever secret hidden within. Seemingly randomly etched into the ring a series of lines are actually contour lines. When a light hits the ring at the right angle, the ring's shadow throws a crude map onto a nearby surface.
12. Forged for a giant, this thick golden ring or elder artifice can be worn as an armband or torc. While worn thusly, the ring still grants its powers to the wearer.

7: 12 WONDROUS SCROLL CASES

A magical scroll is nothing without a scroll case to hold and protect it. It follows, then, that some spellcasters might enchant their scroll cases.

Use this list, to add interesting and unique magical (or mundane) scroll cases to your campaign:

1. Of bleached bone, this long scroll case was once the leg bone of some tall creature. Stopped at one end with a bone plug a leather cap fits over the other.
2. Of stretched and hardened leather, this scroll case is surprisingly rigid. Investigation reveals the leather is stretched over a framework of thin, but strong, copper wire.
3. Decorated with various sigils of esoteric power, this leather scroll case is soft and malleable. The sigils look freshly painted and a faint, undefinable smell hangs over the case.
4. This seemingly unremarkable leather scroll case comprises a cleverly constructed wooden framework. It conceals a hidden compartment at one end big enough for a few gems or coins (or perhaps even a potion vial).
5. Rather oddly, this wooden scroll case opens by pulling the two ends apart, rather than unscrewing one end. The wood is highly polished and stained a deep brown, but is dented at one end—as if dropped.
6. Tiny panes of multi-coloured stained glass decorate the exterior of this over-sized scroll case. Within, the case holds several distinct sections making the storage and sorting of several scrolls easy. The case's glass decorations glimmer enticingly in direct light.
7. Painted white, this scroll case bears a single sigil—a cloud from which several lightning bolts rain downwards—upon its surface. (This sigil is the device of the case's first owner).
8. This cast iron scroll tube is four times as heavy as a normal scroll case. Etched with pictures of intertwined dragons, it is an object of beauty and could be used as an improvised bludgeoning weapon in extremis.
9. Plated in silver, this ornate scroll case decorated with etchings of interwoven geometric shapes is a work of art. At first glance, it appears to be worth 5 gp, but a careful examination reveals it to actually be worth 50 gp.
10. The two ends of this scroll case are connected by a three-foot long length of rope. The two ends are pulled away from each other to reach the scroll within. One end of the case is painted blue; the other is painted red.
11. This supple scroll case comprises hundreds of highly polished tiny chain rings connected together in a similar fashion to chainmail.
12. Vilimzair Aralivar—legendary pirate captain and the world's greatest bard—once owned this ornate silver scroll case. The scene of a great sea battle during which Vilimzair heroically led his companions to victory aboard his enemy's flagship adorns the case.

8: 12 WONDROUS STAVES

One of the most potent categories of magical item, staves are often imbued with immense power. They are much coveted by adventurers—particularly those such as wizards and clerics that can unlock and control their full powers.

Use this list, to add interesting and unique magical (or mundane) staves to your campaign:

1. Almost six-foot in length, this thick oak staff seems strangely twisted, as if rung out like a wet blanket. The grain of the wood twists round the staff in a spiral pattern.
2. Mystic symbols picked out in blue woad decorate the whole length of this four-foot long staff. Several of the symbols speak of home, hearth and health while others hint at the magical powers lurking within. From the staff's size it looks like it was crafted for a gnome or halfling.
3. This slender staff is of smooth, polished white wood; it shimmers in the light and the air always seems fresh and airy in its immediate vicinity.
4. Knobbly and gnarled, bark still clings to various bits of this brownish-red staff. String of various colours and a couple of white swan feathers are tied to one end.
5. Five holes pierce the last few feet of this oaken staff. Each is tightly plugged with a different opaque stone that seems to glow with a sullen, perhaps threatening, glow.
6. As straight as a mast and highly polished, this staff is otherwise featureless except for four runes—one for each of the elements—beautifully etched into the wood. Perceptive characters also notice another rune—that for magic—carved into both ends of the staff.
7. At first glance this staff appears to be wooden, but a close examination reveals it to be of dull iron painted and etched to appear like wood. The staff is three times heavier than normal.
8. This staff comprises scorched and blackened wood. A fine layer of charcoal coats the burnt wood, and covers the hands of anyone carrying or touching the staff. The wood is vaguely warm to the touch.
9. This seemingly fragile staff is comprised of different thick bands of coloured glass mimicking the colours found in the various prismatic spells: red, orange, yellow, green, blue, indigo and violet.
10. This short four-foot long staff is crafted from a long, slightly curved bone. Perhaps the rib bone of some gigantic beast, the staff has symbols relating to death, destruction and unlife carved into its length.
11. Of blindingly bright white ash this plain, unadorned staff at first glance appears to be nothing particularly special. In the dark, however, it emits a soft white glow in a ten-foot radius; undead find this light disconcerting; mindless undead will not enter the area.
12. Once the haft of a legendary warrior wizard's spear used to slay a mighty dragon, this staff now contains the heroine's spirit. She possesses immense eldritch knowledge, and can telepathically communicate with the staff's owner.

9: 12 WONDROUS UNHOLY SYMBOLS

The exact appearance of an unholy symbol depends on the cleric's faith. However, some unholy symbols are more than they first appear.

Use this list, to add interesting and unique magical (or mundane) unholy symbols to your campaign:

1. This unholy symbol has a secret compartment; it contains a single platinum piece minted in an ancient now fallen city state. Wrapped in scraps of cloth the coin does not rattle.
2. This holy symbol has a secret compartment; it contains scraps of bone and hair—remnants of a great hero of the faith. The owner believed they imbued the symbol with extra power.
3. This steel unholy symbol has one particularly sharp edge; close examination reveals dried blood smeared over the sharp edge.
4. This holy symbol has several spikes. Close examination reveals a hidden compartment inside designed to hold poison which affects anyone stabbed or cut with the spikes. The compartment can hold two doses of lethal poison.
5. This unholy symbol at first appears to be made of silver; however, it is obviously too light to be solid silver; it is actually wood covered in silver paint and is essentially worthless.
6. This unholy symbol is ancient; the finer details have been worn smooth by time and the symbol is in poor repair.
7. This large, heavy symbol is made of some kind of dense, dark grey metal; it resists damage but has a long crack down one edge. The symbol was once the phylactery of a powerful lich in the service of the same dark power; if it was repaired, the lich might return to unlife.
8. This metal unholy symbol comprises the melted down remains of several holy symbols; some of their details yet remain. Observant characters can make out several different good-aligned defaced symbols in its body.
9. Large and unwieldy, this unholy symbol is sized for a giant. Clips allow the symbol to be "opened" and the whole to be worn as a necklace (or collar).
10. This unholy symbol hangs from a particularly long chain that allows it to be worn at navel height. Some of the chain's brutal links are dangerously thin.
11. This oversized symbol has a notch at its base. A weapon's haft can be inserted, which transforms the symbol into a jaggedly vicious mace or morningstar.
12. Imbued with the souls of those sacrificed to a dark power this unholy symbol is a thing of horror and blasphemy. The symbol ensnares the sacrifices' souls at the moment of their death. When used as a focus to cast a spell, the symbol lets forth a deluge of screams which sound like a veritable choir of the damned. The intensity of the screams depends on the level of the spell cast.

10: 12 WONDROUS WANDS

Wielded by wizards and cleric alike magical wands can hold powerful magics their owners use to either blast their enemies or heal their allies.

Use this list, to add interesting and unique magical wands to your campaign:

1. Of plain, unadorned iron this short, but heavy, wand has a large violet crystal set at its tip. Strange shadows move sluggishly within the crystal.
2. Intricate carvings of geometric shapes and esoteric glyphs decorate this long, slender wand of willow. Picked out with pigments of many hues the glyphs and shapes stand in stark relief to the plain white wood.
3. Holes of various sizes pierce this slender oaken wand. (The wand weighs only half as much as normal). Several red strings and a single length of faded yellow twine are woven through the holes.
4. Although it appears to be rotten almost to the point of collapse this wand is as tough as iron. The faint smell of mould hangs in the surrounding air. When the wand's powers are called forth, the wand's already dark hue deepens noticeably and small pieces of wood flake away.
5. Made of black cast iron, this long wand has been polished to a high sheen. Tapered to a wicked point at one end, it could easily be used as a weapon in extremis.
6. This iron wand comprises four strands of metal braided together in a style reminiscent to rope. At one end, the four strands come together to create a basket of sorts, which contains a lump of mottled grey granite.
7. Carved from the leg bone of some undoubtedly vicious (and certainly large) beast this wand is obviously ancient artifice. Yellowed by age and use, the bone is brittle.
8. Wrapped with strips of multi-coloured silk this wand is of obvious exotic artifice. Crafted from some sort of tremendously light wood it is easy to wield.
9. Crafted from a magically preserved icicle about the length of a man's forearm, this wand does not melt no matter how hot the surroundings become. Cold radiates from the wand and it shimmers and gleams in the light.
10. This two-foot long length of scorched oak is burnt almost to charcoal at its tip. It yet feels warm to the touch.
11. A silvery skull tops this short and heavy golden bar. Black gems—onyxs—fill the skull's eyes and glow evilly when the wand's powers are employed.
12. Comprising contained and shaped mist rendered substantial through powerful magics this wand is cold and clammy to the touch. When its powers are summoned, the mist writhes and twists within its magical prison.



LICH'S LAIR

I: OUTSIDE THE LAIR

A lich's lair is a terrible, fell place; it is—after all—the home of an evil, undead spellcaster of great power. Such locale are rarely mundane places; magic can permeate the very fabric of the lair. Such effects often bleed into the environs.

Use the list below, to add detail and flavour to the area outside the lich's lair:

1. An ever-present light fog redolent of some nameless, heady spice lingers in the lair's vicinity. The fog does not hinder vision overly, but living creatures spending much time in its depths suffer from watering eyes and mild sneezing fits.
2. Skulls, bones and other gruesome remains litter the ground in the vicinity of the lich's lair. The closer one gets to the entrance, the deeper and more prevalent are the remains. Some of the bones are obviously old, while others appear relatively recent.
3. The trees, bushes and other foliage in the lair's vicinity are warped and stunted. Of unwholesome and ill-looking appearance even their hues seem odd or unnatural.
4. Rubble and stones that once comprised some kind of elaborate building lie scattered about the ground surrounding the lair's entrance. Some of the rubble sports aged and weather-worn ornate scrollwork.
5. The trail leading to the lair is worn smooth as if by the action of countless feet. Here and there, scraps of mouldy or rusting equipment lie scattered about.
6. Wisps of darkness dribble from the lich's lair. They waft upwards like smoke before evaporating into nothingness.
7. No animal will approach within several hundred yards of the lich's tomb. Adventurers with a strong connection to nature—druids, ranger and elves in particular—sense death lurking in the chill air.
8. So much evil magic lurks in the lich's lair that it has poisoned the surrounds. Vegetation is grey, almost colourless, and crumbles into dust if touched. The soil holds no moisture or fertility. Nothing healthy grows here.

WHISPERS & RUMOURS

Many whispers and rumours shroud a lich's legend. Spellcasters of surpassing power, they have seen and done much in their long lives and can wield powers scarcely conceivable by the average peasant. Stories of liches and their deeds are the meat and drink of tavern talk.

To use the rumours below, substitute your lich's name for "the lich". Decide which rumours are true, and which are false, based on your campaign.

1. The lich is surpassingly dangerous—as is its lair. Within, the very walls and the air itself can come alive to slay intruders. Countless adventurers have died screaming in its lair.
2. While yet alive, the lich battled dragons in pursuit of their ancient lore and mounded treasure. The lich took trophies from each of its kills to decorate its lair and enchanted some

of the slain dragons as undead servitors and/or puissant magical traps.

3. Obsessed with its unlife, the lich researches even more powerful states of unending life. It pays handsomely for tomes of lore or esoteric components to aid its research; thus not all who brave its lair are immediately slain.
4. The lich has developed fell magics to split a target's soul from its body. It imprisons souls in specially prepared gems; once a soul is captured, the unfortunate becomes the lich's slave or is blasted into oblivion.
5. Merciless and drenched in evil, the lich takes particular delight in torturing and tempting paladins and good-aligned clerics. Any such folk surviving the lich's attentions are forever changed...
6. Growing increasingly paranoid the lich has long since fled to an even more hidden and warded locale. It has left many fell servants in its old lair to punish those who dared to believe they could best it.



2: LICH LAIR TRINKETS

Few types of undead strike as much fear into adventurers' hearts as liches. Powerful spellcasters, evil and immortal they number among the most puissant of evil's servants.

As befits their power, their lairs are often full of fabulous treasures. Among such treasures, however, lie more mundane, but nevertheless interesting, trinkets. Use the list below, to generate the details of such trinkets:

1. This worn and ancient skull has had its top removed and its eye sockets, mouth and nose blocked up with melted iron. A golden skull cap now tops the skull, which contains a flask's worth of unholy water.
2. A faded portrait, covered in grime, dust and cobwebs depicts the lich as it was in life. A dusty blanket has been thrown over the picture and its heavy, ornate frame.
3. The rent remains of a ripped and bloody sack lie on the ground. Smears of blood and viscera cover the surrounding floor. A single, now mouldering, finger wearing a cheap brass ring lies folded in the sack's remains. The finger bone is cleanly sheered off.
4. Several potion vials sit on a dusty shelf. Over the years, their stoppers have rusted or shrunk, and the potions within have slowly evaporated leaving behind a dried scum coating the bottom of each vial.
5. Brightly polished steel shields cover one wall. All identifying marks have been scoured from their surfaces, which are almost as polished as a mirror.
6. A strange, musty odour redolent of rotting flesh and moist earth hangs in the air. In certain deep or remote parts of the lich's lair, the smell is almost overpowering. The smell emerges from a seemingly simple clay bottle (which radiates magic of an indeterminate sort).
7. A pile of dusty manuscripts, portfolios and other books stand near the lich's workspace. Untouched for years—perhaps decades—the pile sags precariously to one side.
8. An ornately carved stone sarcophagus holds the mouldering remains of the lich's first love. The lich is reluctant to simply animate the remains; instead it has been researching how to create an intelligent skeleton with a range of powers befitting the person's life. Its research notes along with love poems and rambling tracts about how much the lich misses its love fill a large leather bound book standing on a lectern nearby.
9. A small ornately carved iron box filled with rune-covered scraps of parchment lies behind a poorly hidden secret door. This is the lich's decoy phylactery; its real phylactery is hidden elsewhere.
10. A partially melted silver torc of archaic design lies discarded on the floor. Half the torc is missing, and the rest is horribly damaged; it only has value as scrap metal.

HORRIBLE SPELL COMPONENTS

Without exception, liches are powerful spellcasters. Such creatures have need of many strange, esoteric and deeply unpleasant items to complete their fell magics. Characters exploring a lich's lair are bound to discover some such items. Use the list below, to determine what they find:

1. Burnt scraps of leathery parchment intermixed with a dried powdery residue of bone and blood fills a small crudely wrought and dented iron bowl. The writing on the parchment is (luckily) illegible.
2. A boiled and shrunken head, its features set into a terrible rictus of fear, is displayed on an iron stand atop a small plinth. The head's glassy, mostly lifeless, eyes stare into the room—as perhaps they have done for years without counting. The head looks like it might once belonged to a human male.
3. A small iron statuette forged to depict a devil and an angel in a lusty embrace. The statuette is incredibly—scandalously—detailed and depicts an act so vile paladins and the like, or those with particularly sensitive souls, might openly weep at the blasphemy it depicts.
4. The powdered remains of a variety of different-hued gems mixed with a blood paste decorate the floor in the shape of a certain, forbidden rune dealing with eternal undeath.
5. A humanoid's spinal cord; its various bones are daubed in red and purple paint. There seems to be a pattern of sorts, but its purpose is maddeningly unclear.
6. A bone flask seems suspiciously heavy for its size. The vial has a black stone stopper etched with the symbol for the soul. Within the container, the characters discover a thick, viscous black liquid that defies identification.
7. A long, thin leg bone painstakingly etched with rust red runes dealing with death, undead and control. (The runes are picked out with a specially prepared blood paste).
8. A beautifully woven rug rolled tightly into a tube and wrapped in oilskin. The rug has a bafflingly complex, and for some reason disturbing, pattern woven into it with silver thread. A faint, exotic scent hangs in the air around the rug.
9. This dagger is obviously used as a sacrificial item. Carved from a monstrous tusk its tip is thick with dried blood and viscera. Its pommel holds a dull black, jagged chunk of onyx that seems to suck in the light.
10. This large, once unimaginably valuable, diamond is riven by a multitude of cracks. It seems impossible the gemstone is still mostly in one piece. A chunk of stone is missing from one side, and a strange, unwholesome grey mist slowly dribbles from the remaining stone. (This was once the centrepiece of a rival lich's phylactery, but the lich used it to power his own "ascendancy" to undeath.)

3: LICH LAIR DRESSING

A lich's lair is a terrible and dangerous place. Few adventurers are brave enough to explore a lich's lair (and fewer still are powerful enough to survive the experience). Such a place should be memorable and flavoursome; this is not an average, run-of-the-mill dungeon. Strange—and perhaps deadly—sights and sounds should be the norm.

Use the list below, to add detail to the characters' explorations.

1. Splintered and scorched bones, wisps and scraps of equipment and death's faint miasma fill the area. The walls are similarly pitted and burned; powerful magic was once unleashed here. The carnage is impressive; perhaps a dozen people died in the conflagration.
2. Shadows haunt the lair's nooks and crannies; mundane light has trouble banishing them. The whole place feels claustrophobic as the darkness clusters thickly about the characters' lights.
3. Tiny floating motes of glimmering multi-hued light float gently through the air. In some places, the motes seem attracted to the characters (or perhaps the warmth of their life force) while in others the characters repel them. When a mote touches warm flesh, it explodes into non-existence.
4. Crumbling mortar and fallen stones have revealed a hidden niche cut into one wall. A gallimaufry of dusty skulls and bones have tumbled from the choked hole and spilt onto the floor. Investigations reveal many of the bones bear unmistakable signs of violence.
5. Faint arcane runes of unspeakable evil decorate the walls. Seemingly burnt into the very stones themselves the runes are jagged and harsh. Some of the jagged holes in the rock are surprisingly deep—deep enough for a foolish (or brave) explorer to thrust his fingers all the way inside...
6. Fine grey dust coats the floor; knowledgeable characters can determine the dust is akin to that created by the disintegrate spell. The characters discover another grey pile in the next area they explore.
7. A broken pick juts from the lock on the next door the characters find. The pick has jammed the lock; it must be removed if the door is to be opened without being broken down.
8. The ceiling sags alarmingly; dust and grit sift down from between the stones onto the floor. Faint marks in the dust suggest someone or something passed this way recently. If the characters pass underneath, the stones grind and groan dropping more dust and grit onto the characters' heads.
9. Dead rats and spiders coat the floor in a veritable carpet of death. Many of the creatures seem frozen; their bodies are brittle and crack open if stood upon. From the position of the hundreds of corpses, it looks like the rats and spiders were locked in a titanic battle. Dusty cobwebs hang from the ceiling almost to the floor.
10. A once majestic fresco adorns one wall. Great rents in the mural now show where someone bashed it with a heavy object. Shattered plaster lies mounded against the wall.
11. A mass of jumbled bones completely fills a deep niche cut into the floor. Several grinning skulls stare up from the macabre spectacle. The remains of literally dozens of individuals lie within the niche.
12. The ceiling is painted jet black. Onto this has been daubed a star map of sorts. With extensive study, a knowledgeable character can discover the map depicts a rare alignment of constellations that will not occur for another 300 years.
13. An ornately forged brass wand with a burnt-out blue gemstone at its tip lies discarded on the floor. Forged to look like a fork of lightning, the wand is an impractical shape for easy storage. The first character to touch the item feels a faint tingling in their hand; perhaps the wand's magic is not entirely depleted.
14. Incongruously, a single jet black brick of preternaturally smooth stone juts from the wall by about one inch. The stone could be the trigger for a trap, nothing in particular or perhaps the keystone for some kind of powerful magic.
15. The next door the characters encounter is strengthened with scorched panels of beaten brass. Several (blurred) runes are engraved into the brass. Knowledgeable characters can determine the runes were part of a magical trap (which has – probably—already been triggered).
16. Glimmering stones set in a sprawling pattern decorating much of the ceiling. The stones glimmer and sparkle in the party's lights like stars. Investigations reveal the stones each protrude slightly from the rest of the ceiling and; graven runes decorate several of the stones. A knowledgeable character realise the glimmering stones represent a star map. Perceptive characters spot a single black stone set among the others; the stone is placed where no star is known to shine.
17. Scrawled on the wall in dried and smudged blood are the words, "We should not have come here." The writing grows fainter toward the end of the sentence as if the person writing it grew tired (or ran out of blood).
18. A statue, depicting the lich in life, stands upon a small plinth in a niche in one corner. The niche is cut so the statue can see the entire room or corridor. The figure has been partially smashed. The walls and plinth are partially melted—as if they had been subjected to a powerful acid-based attack—and the statue's head and one arm lie shattered on the ground.
19. The remains of a shattered potion vial lie on the floor against one wall. Dust and grime coat the glass remains, which have been here for many years. Strangely, when first spotted, several of the glass shards seem to sparkle with some kind of unnatural silvery radiance.
20. A narrow, rough-hewn staircase pierces the floor. The stair ends in an impenetrable rockfall. The words, "Not this way" are daubed in blood on the top step. Perceptive note the words of best read from the direction of the rock fall.

STRANGE SMELLS & SOUNDS

Strange sounds—echoes of past magics, the screams of prisoners or dying adventurers and so on—often echo through a lich’s lair. Use the list below, to add such minor events to the characters’ delve:

1. A booming sound—akin to that of mighty waves breaking against a beach—fill the air. The sound is rhythmic— perhaps even hypnotic to those with weak wills or who are easily distracted.
2. The faint, but heady, scent of roses hangs in the air. Characters sniffing the air get a sudden image of impossibly vast black and red roses swaying in the night air at the edge of a fecund jungle.
3. The clacking of bone on stone—a skeleton skulking just out of sight—reaches the ears of the most perceptive characters. A few moments later, the loud clatter of bones collapsing to the floor splits the air.
4. A deep, mournful sigh redolent with despair and melancholy washes over the party. For a moment, it seems like the lair itself is beset by sorrow.
5. All around the party, the air comes alive with the sound of crackling, sizzling electricity. Hairs stand up on the characters’ necks and the back of their arms. The smell of ozone accompanies the sound; perceptive characters may even hear faint, seemingly distant, screams that fade away as the smell slowly dissipates.
6. A distant, powerful voice, redolent with power and fell intent, rises into a fiendish cackle before slowly fading away into a low cackle.
7. The overpowering smell of formaldehyde and other unidentifiable, but foul-smelling chemicals, hangs into the air. Investigation reveals the stench emerges from a deep crack cutting across two walls.
8. The rattling of chains and the low moaning of a creature in terrible pain reaches the party. It slowly fades away, no matter which way the party move.
9. At seemingly random intervals, a loud chime—a single, chilling note that seems to grate on the characters’ souls—sounds throughout the complex.
10. A loud dripping sound comes from around the next corner. As the characters approach, the sound speeds up. When they round the corner, the characters discover a large, irregularly-shaped puddle of blood on the floor. As the characters watch, blood dripping from the ceiling feeds the puddle.
11. The repugnant stench of rotten eggs and meat is strong here. The smell is worse closer to the floor; weakly-stomached halfling and gnome explorers could even be overcome by the stench and become violently ill.
12. With no warning, the ear-splitting sound of a mighty gong being repeatedly struck with a heavy mallet assails the party. The sound is near deafening and makes conversation all but impossible. The sound lasts for half a minute or so before abruptly ceasing.

STRANGE SENSATIONS & EVENTS

The presence of so much powerful magic inevitably has an effect on the lair. Use the list below, to add such minor events to the characters’ delve:

1. The temperature is only just above freezing in this area; the characters’ breath is visible in the air. The cold is unnatural, and those with a strong connection to nature—druids, elves and rangers in particular—are most afflicted by the effect.
2. The party’s light sources—even permanent magical effects— flicker as if caught in a strong wind. Mundane sources of light are extinguished by the strange effect.
3. One of the characters becomes certain an unseen watcher is observing the party. The feeling does not dissipate, until the party leaves the lair.
4. A sudden sharp, stabbing chest pain, causes one of the party to double over in agony. No wound is evident, but it takes several minutes for the pain to pass.
5. One of the characters’ vision blurs and grows dim. For the afflicted PC, it is as if all the lights had suddenly gone out. (This might be particularly disconcerting for those normally able to see in the dark).
6. Wisps of shadow descend from a corner where the ceiling meets two walls. The wisps float down as if drawn to the party’s lights. Once they touch a light source (magical or mundane), they fade into nothingness.
7. Each characters’ largest metal possession—probably a suit of armour, shield or weapon—begins to vibrate subtly. After a minute the vibration increases in intensity before abruptly ceasing. Afterward, the object remains slightly magnetised for 1d4 hours.
8. If the characters use light sources, their shadows on the wall appear more blurred and indistinct than usual—as if some unseen barrier stood between them and the light. The effect is particularly pronounced with non-magical lights.
9. A blood red rune slowly coalesces on one wall. The rune is massive—easily the height of a grown man. As the party watch, it begins to move and writhe like a snake. The rune is identifiable as the lich’s personal glyph.
10. The shadows cast in this area do not seem to completely match the movements of the creatures making them. It is almost like there is a slight delay before the shadow mimics the action.
11. A single gleaming platinum coin hangs suspended in the air. The coin is immobile and cannot be moved without powerful magic; strange images of a haughty man with small horns growing from his forehead decorate one side of the coin; the representation of an immense tower adorns the obverse.
12. Iron face-masks adorn the walls. As the party approach, the masks animate—the faces screwed up into unbelievable expressions of pain and terror. Perceptive characters notice one mask is different—of a doughty dwarf it appears to be trying to mouth words at the party.

4: LICH'S PHYLACTERIES

As well as being puissant spellcasters, liches are virtually immortal; they cannot be destroyed until their phylactery is also destroyed. Thus, a lich's phylactery is a tremendously important object both for the lich and the adventurers seeking to defeat it. However, a lich's phylactery is rarely described. The default phylactery is a small metal box filled with rune-covered scraps of parchment. Whatever form it takes, the phylactery is surpassingly difficult to destroy. (And obviously heavily guarded or well hidden).

Use the list below, to generate a phylactery's details:

1. This hinged plain iron amulet opens to reveal a small, seemingly empty recess, perhaps once used to hold a small picture of a loved one. The recess is actually a tiny inter-dimensional space which can only be accessed by speaking the lich's name. This space contains the lich's research it used for its transformation.
2. This seemingly rusted iron comb was once apparently inlaid with several small gems, but these have long since fallen from their fixings. The comb is hidden in plain sight, amid a pile of mouldering and rusty equipment taken from corpses of the lich's enemies.
3. A seemingly innocuous platinum coin lies among a hoard of similar coins hidden away in a dusty vault. The coin is one of a handful of ancient coins intermixed among more recent designs. Most of its features have been worn away through use and age.
4. A lump of magical hardened platinum lies at the centre of a large stone boulder created by *stone shape*. The boulder is so thick, *detect magic* and the like do not detect the phylactery's magic, although a perceptive PC may notice the rock was formed by magic (and wonder why).
5. This phylactery takes the form of an over-sized amulet. It hangs from the mouldering collar worn by a huge skeletal dog lying in state in its own sarcophagus hidden in a secret recess in the floor.
6. This lich used the very first dagger it owned as the vehicle for its transformation. It etched the secrets of lichdom onto very thin sheets of gold which were then wrapped around the weapon's blade. The phylactery was then thrown into a deep pool somewhere in the lich's lair.
7. An animal lover in life, this lich decided to use the animated bones of its first animal companion—or perhaps a beloved pet—as its phylactery. The bones were drenched in molten adamantine before being animated.
8. Diamond—one of the hardest substances known to man—makes an excellent phylactery. This lich spent years hunting down a diamond as big as a man's fist. Magically enchanted and inscribed with various special command words the value of the thing is virtually incalculable...unless it is destroyed in which case the magic lurking within its form causes it to evaporate like ice in the midday sun.
9. Vastly powerful, this spellcaster defeated a saintlike paladin during its quest for immortality. The paladin bore a holy

sword that was shattered during the confrontation. The lich used the hilt of the weapon as its phylactery, revelling in the irony of transforming such a potent good-aligned weapon into an object powering its unholy life. To make matters worse the hilt is distinctive—carved from the bone of a balor and inscribed with the symbols of various good-aligned deities; the characters may recognise it as the shards of a legendary, lost weapon. The lich has kept the shattered piece of the blade and in extremis may offer up the various shard in exchange for its "life" (gambling the characters either hesitate to destroy such a weapon or—more likely—not notice the lich's sinister modifications to the hilt).

10. This lich painstakingly etched the secrets of lichdom onto the teeth of a great golden wyrm it slew centuries ago as part of its transformation. It keeps the wyrm's skeletal remains behind a cunning hidden secret door. The skull lies amid a massed bone pile comprising the remains of all those who have attacked the lich in its lair.



LOCAL LANDMARKS

I: BEACHES & BAYS

Isolated coves, sheltered bays and sandy beaches pockmark the coast. Well known by travellers, mariners and fisherman alike such locales are often important local landmarks. In such places, smugglers can sneak ashore in the dead of night, fishermen can ply their trade and holy folk can meditate free from distractions.

Use this list, to add notable beaches, bays and other coastal features into your campaign.

1. **Bleak Cove:** Accessible only by the stout ropes left by fishermen and egg-hunters, this hidden cove has a low-tide foreshore replete with deep rock pools. Samphire grows in profusion on the cove's cliffs and many seabirds nest here. At high tide, the cove's beach is almost completely inundated.
2. **Willithar's Cave:** Low tide reveals a wide swath of rippled sand, and allows access to a part-flooded sea cave buried at the base of the cliffs. A chasm in the rocks above the cave lets light penetrate the cavern when the sun reaches its zenith. Mackerel swarm in the waters just off shore in large numbers.
3. **Beacon Hill:** A tumbled tower tops this blustery headland. Only the tower's ground floor remains intact, and sometimes travellers shelter here from bad weather. Three cairns—said to be the resting place of drowned mariners—wreathed in wild flowers lie further back from the cliff.
4. **Elina's Arch:** A dramatic triangular rock arch overlooks this wind-swept beach dotted with deep rock pools; many large crabs dwell within the pools and locals comes here to catch them. An elderly druid was reputed to live in a cave under the rock arch, but she has not been seen in many years.
5. **Deep Plunge:** This high, dramatic waterfall, with a deep plunge pool at its lip, tumbles onto a sheltered beach of sand and shingle.
6. **The Muckle:** This blowhole pierces a great slab of rock dominating a wide shingle beach. At high tide, the Muckle blows every time a wave of sufficient force reaches the beach. The origin of the blowhole's name is lost to time.
7. **Namantor:** Sand dunes rising up to rolling hills back this long, shallow beach. At low tide, the sea retreats almost a quarter of a mile leaving a glistening expanse of rippled golden sand. Rocky headlands bound the bay to the north and south. Minke whales and biking sharks cruise offshore.
8. **Lonely Island Beach:** This uninhabited rocky island lies a few hundred meters offshore from a narrow, sheltered beach. During storms, huge waves break over the island, sweeping it clear of all vegetation and structures. A tower once perched atop the island; now nothing but tumbled stone blocks and a partially sand-filled, flooded cellar remains.
9. **The Golden Cliffs:** Majestic west-facing cliffs tower over this narrow shingle beach. Several half-sunken stone huts of ancient artifice perch atop the cliffs and afford incredible views of the setting sun. A narrow sunken track leads to the huts which are virtually invisible from the land.
10. **The Drunk Man:** This towering sea stack stands as high as the nearby cliffs. Linked to the mainland by a narrow shelf of rock

that disappears at high tide, the 200-foot high Drunk Man has a curious, lopsided look—the result of endless waves battering the stack. High up, several narrow caves—the burial niches of an old, forgotten people—pierce the stack; reaching them requires magic or impressive climbing skills.

11. **Church Island:** An ancient, battered stone causeway connects this tidal island to the mainland. Only useable at low tide, the causeway is in poor repair. Extensive ruins on the island are the tumbled remnants of a monastery dedicated to The Storm Mistress. The monastery was sacked by raiders a century ago. In the winter, puffins nest on the island's rocky shores.
12. **Wreckers' Cove:** A narrow islet stands at the confluence of several powerful ocean currents. Consequently, the chill waters of this narrow cove are often thick with flotsam, jetsam and wreckage. Beachcombers scavenge here for valuable items amongst the sea's leavings. Sometimes bloated corpses wash ashore amid the wreckage.
13. **Bone Beach:** Fast-eroding cliffs overlook this sandy beach. A chapel once stood on the cliffs, but it collapsed onto the beach long ago. Now, the chapel's graveyard is also falling prey to the sea and perceptive visitors can make out bones sticking out of the cliffs or (occasionally) littering the beach. Unsurprisingly, legends of ghosts, hauntings and sinister doings hover thickly about Bone Beach.
14. **The Three Sisters:** Three jagged sea stacks tower above the surf of this wild, rugged beach. Several powerful riptides lurk just off shore making waterborne investigations of the Three Sisters difficult and dangerous.
15. **Passage Cove:** This small cove boasts a narrow tunnel hewn through the surrounding cliffs by long-dead smugglers. The gently shelved sandy beach is a perfect spot to bring ashore contraband and the like.
16. **Short Sands:** Crudely carven steps provide access to this wild, sandy beach interspaced with rocky shelves. A grotto pierces the cliffs and a dilapidated stone cottage overlooks the beach.
17. **Jetty Cove:** A stone jetty juts out into this sheltered cove's waters. A substantial rambling stone building stands at the end of the jetty and is home to an extended family of slightly inbred fisherfolk. The family do not tolerate guests, and wild rumours accuse them of smuggling, wrecking and worse.
18. **Sea Queen's Grotto:** A large tidal cave pierces the cliffs at the base of this inaccessible stretch of tidal shingle beach. Inside the grotto, a large stone throne—or at least a chunk of rock that looks suspiciously like a throne—rises from the middle of the grotto's pool. Locals often throw offerings into the sea from atop the cliffs to placate the fey sea queen said to dwell therein. A crude pile of stones atop the cliffs marks the spot directly above the grotto's entrance.
19. **Strangler's Head:** Named for the grisly murder of a customs agent years ago this spit of land commands sweeping views.
20. **Mermaid's Haven:** Local legend has it that mermaids come to this secluded bay to cavort at the summer solstice. A huge rock arch stands to the east; at dawn on the summer solstice the sun shines through the arch, bathing the whole beach in golden light.

2: HILLS & HIGHLANDS

Hills and ridges dominate the landscape. Meeting places, vantage points and—sometimes—refuges hills and ridges loom large—both literally and metaphorically—over the landscape.

Use this list, to add notable hills and ridges into your campaign.

1. **Chapel Hill:** The crumbling ruins of an old chapel stand atop this wooded, cliff-flanked hill. Barely visible through the trees, the chapel is a small, humble affair. Rumours of ancient hidden crypts below the ruin abound among local folk.
2. **Bone Point:** This splintered spur of rock juts outwards from the surrounding hills. From some angles, the spur looks like a broken leg bone—hence its name. A skirmish was fought here along ago when a band of raiding orcs were trapped and killed on the hill. Their weathering bones still lie amid the hill's sparse undergrowth.
3. **The Giant's Wall:** Surrounding by mature oaks and elms alive with birdsong and topped by a thick hedge of brambles and gorse this earthwork encircles a bare hill top. Perceptive explorers can discover the vague outline of a building atop the hill, but whatever was here has long since rotted away.
4. **Jumpers' Lake:** Now a lake this once-quarry fills a hidden, grassy amphitheatre. Rock ledges—perfect for sunning one's self or jumping from—surround the lake. In the summer months, locals come here to swim and relax.
5. **Crystal Caverns:** Three cathedral-sized caverns, hand-cut by dwarves long ago, radiated outwards from the crystal-clear aquamarine waters of a subterranean lake. Sometimes brave locals explore the sloped entrance cavern and swim in the lake, but none have dared the deep caves in years.
6. **Dunholm:** Built into the cliff ages past Dunholm was once linked to ground level by a precarious stone stair, but this collapsed several decades ago. Rubble from the stair lies

scattered on the ground below Dunholm, which is now abandoned. A local family owns the surrounding land, and would happily part with Dunholm if the price was right.

7. **Star Hill:** This conical hill offers incredible views of the surrounds and the night sky. Astronomers, wizards and other folk obsessed with the stars come here on cloudless nights to gaze up at the sky and make their calculations or plot their schemes. Sometimes fires blaze atop Star Hill, and when they do the common folk stay well away.
8. **Dread Drop Quarry:** Cut into the side of a hill, this deep quarry pit is named for the likely fate of anyone straying too close to the edge. Strong winds often gust around the hill, and more than one walker has told of being suddenly thrust toward the pit by an unseen force.
9. **Salmon Leap:** Nestled in a hollow between several hills, numerous tiny streams feed these five linked plunge pools which cascade into one another. For much of the year, the water's temperature in the pools is barely above freezing.
10. **Finale's Leap:** Legend has it, the mad gnome Finale built a small clapper-style bridge over this narrow, deep gorge to escape a pursuing demon. When the demon rushed across the bridge the stone cracked in the middle and the demon fell into the gorge where it has remained trapped ever since. Wherever the truth of the story, the bridge's splintered remains yet jut out across the gorge.
11. **Hound Rock:** Viewed from certain angles, this strangely-shaped chunk of bare stone looks like a dog's head.
12. **Windy Ridge:** Concentric rings of earthworks surround a chunk of rock rearing from the surrounding hills. The ridge itself has a wide and deep sunken hollow at its centre that allowed the people once dwelling here to escape the murderous wind at this exposed spot. Careful searching of the hollow reveals the presence of post holes, long lines of overgrown stones that may have once been walls and the like.



3: HOUSES & HOMES

Not everyone dwells in a village, town or city. Some folk make their home far from others either through choice or necessity. Hermits, shepherds, hunters, charcoal burners and more all often live far from their neighbours.

Use this list, to add shouses and homes into your campaign.

1. **Jorma's Hut:** This quirky hut, built from the remains of several wagons, is home to Jorma Markku (CN old male human). Jorma is widely regarded as mad—not least because of his penchant for dressing up like a dryad, prancing about the woods and spouting terrible poetry at all those unfortunate enough to encounter him.
2. **The Bush Inn:** Once a noble's hunting lodge, this stockaded building now serves as a traveller's inn. An air of decrepitude hangs over the place, and many of the outbuildings are in danger of collapse. The canny landlord—Riku Purho (N middle-aged male human thief 4) lives here with his large family and maintains ties with several local bandit gangs.
3. **White Mill:** Named for the raging waters powering its wheel, this picturesque mill house and cluster of four cottages stand hard against the banks of a swiftly-flowing river. The miller—Tuevo Rintala (LN male human wizard 5)—is also a keen alchemist and uses the mill to power his experiments. The cottages house his workers, two apprentices and several mercenary guards.



4. **Tower Hermitage:** A mostly ruined chapel lurks in the midst of a small wood. The chapel's tower was once a small keep and is still largely intact. A hermit—Viljo Itkonen (LG middle-aged male human cleric [Darlen] 6) lives within and works to slowly rebuild the ruin. He welcomes visitors—but refuses all help with his task which he sees as atonement for some past sin of which he will not speak.
5. **The Stag's Head:** Standing amid walled orchards of plum, pear and apple trees the Stag's Head is widely renown for its ciders. A fire is always reputed to be burning in the Stag's Head's hearth. The inn's two common rooms are replete with souvenirs of the hunt—stuffed bears', wolves' and deers' heads hang from their walls. The centre piece—an immense 18-point set of deer's antlers—hang above the inn's main bar.
6. **Tithe House:** This stout stone building is in excellent repair, but stands empty. It overlooks a lonely stretch of road and sometimes travellers use it to shelter overnight. A sign written in Common encourages folk using the house to leave a tithe for the privilege. Legend has it, mischievous pixies live in the house, and traveller's sleeping within without paying a tithe often find their coin purses gone when they awake.
7. **Thorn Keep:** At the end of a potholed sunken lane, screened by an overgrown hedge and field of thistles and brambles, stands Thorn Keep. The castle is a shell keep and was built long ago by the crown to protect the area from bandits and raiders. A poor knight—Laila Salonen (LG middle-aged female human paladin 4) is lord of Thorn Keep. She commands a paltry garrison of 17 men-at-arms.
8. **Stony Heap:** Once a large stone-lined barrow, this home has been extensively dug out, renovated and expanded by a family of gnomes who care nothing for the strange rumours of odd-doings that local people attribute to the site. The barrow-home stands at one end of a grassy meadow which the gnomes use to graze their cattle and grow vegetables and the like. The family, led by their matriarch Erfanna Raeren (LG middle-aged female gnome illusionist 3), are friendly and welcome guests.
9. **The Shaded Steps:** A winding set of cut and dressed stone steps zig zag downwards into a shadowed, deep-sided sinkhole. A stone cottage stands at the bottom of the stair by a tranquil pool of pure water fed by water dripping down into the sinkhole. The cottage is a front for a small cave system descending deeper into the earth. The friendly, but reserved, Armas Laitnen (CG middle-aged male human werebear), dwells here. Armas can control his condition and does not reveal his heritage except in extremis.
10. **Rock Inn:** Built between two chunks of rock rearing from the ground, Rock Inn is aptly named. Under the inn's thatched roof, Erivar Farnoan (LN male dwarf fighter 3) bids visitors relax in the cramped common room. Rock Inn is well known for its Warren Pie—its famous rabbit pie—and strong dwarven ales brewed in the inn's extensive cellars.

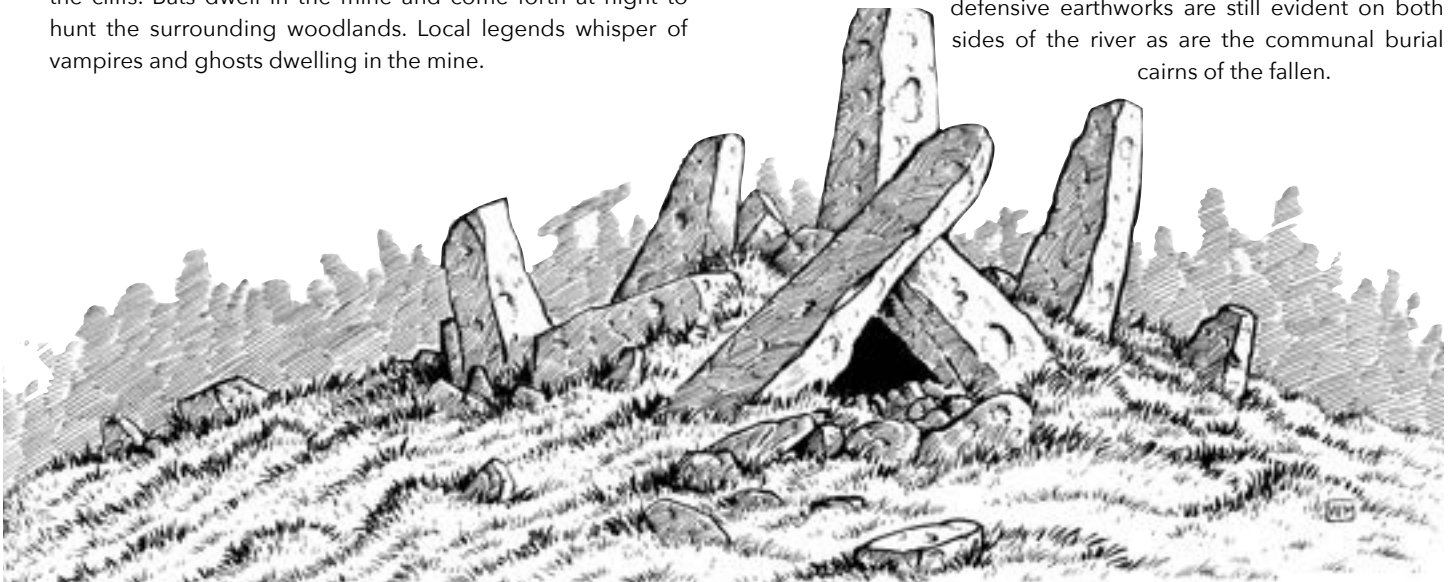
4: RUINS & REMNANTS

Civilisations rise and fall. Peoples come and go. Whether it be crumbling walls, moss-wreathed burial cairns or sunken lanes these earlier people leave their mark upon the landscape.

Use this list, to add ruins and remnants of elder civilisation into your game.

1. **Barrow Clump:** Wreathed with a crown of gnarled and twisted oaks, hornbeams and elms, this rocky, time-worn hill is widely believed to be a burial place of the Old Folk.
2. **Sparkwell:** Legendry hangs thickly about this secluded water-filled shaft of unknown depth. Reputedly the site of an ancient battle between powerful wizards both swallowed by the ground itself at the height of their struggle strange events are often reported here. In the recent past, mists and scintillating lights of strange, otherworldly hues, have been reported emerging from the well's waters.
3. **The Dancing Pools:** Three deep, spring-fed pools nestle in the centre of a wide set of 56 standing stones. Some of the stones lie on their sides, and many of them yet bare faded pictograms of animals, birds and the like. A few larger pictograms, not visible from ground level, atop the standing stones depict things of altogether more sinister mien. Druids sometimes come here to enact their wild, orgiastic rites.
4. **The Hanging Pit:** A crude stone bridge buttressed at both ends spans this natural 30-foot deep chasm. A hanging scaffold once protruded from the bridge, but this has long since rotted away. In olden days those condemned to death were brought here to be hung—the long drop gifting instant death to the condemned. Wind blown detritus and bones cover the pit's floor.
5. **Gillon's Pit:** Overgrown ruins surround the remains of this failed mining venture. The mine's main passage descends steeply into the cliff for about 100 feet before ending in a collapse. Several side galleries radiate outwards from the main tunnel, but none venture any appreciable distance into the cliffs. Bats dwell in the mine and come forth at night to hunt the surrounding woodlands. Local legends whisper of vampires and ghosts dwelling in the mine.

6. **Warren Tower:** Extensive rabbit warrens and badger sets riddle the ground under this ruined wizard's tower. Local legend tells how the wizard once dwelling therein was engaged in blasphemous experiments and that the local druids objected to his foul practises. Their rabbit servants undermined the tower so much that it collapsed, killing the wizard and destroying his experiments.
7. **The Old Mine House:** Standing near an old, played out mine this small stone building is the only occupied building in a small hamlet of ramshackle buildings. Norren Dwojyr (LN female dwarf fighter 2) lives here and believes there is wealth yet to be pulled out of the nearby mine.
8. **Deer Bridge:** Nothing more than a length of long, smooth stone this clapper-style bridge crosses a swiftly flowing stream just upstream from a deep plunge pool perfect for swimming. The bridge is undeniably ancient, but sturdy.
9. **Long Barrow:** Dug into the side of a grassy knoll this ancient stone barrow has three side chambers radiating from a central crawlway. Adventurers have repeatedly explored Long Barrow and it is widely assumed nothing of value remains within. A double line of carven stone obelisks—some now leaning at drunken angles—lead up to the barrow's entrance.
10. **Stone Wood:** A wild river flows through this atmospheric and ancient stretch of woodland which clings to a steep swath of ground leading down from a nearby hill range. Old stone ruins—crumbling walls, drunken chimney stacks and the like—dot the woods. The river has a strong current, and those falling in are likely to be swept away.
11. **Holy Well:** Local legend identifies this crumbling ruin as a holy place. The ruins are extensive, and cover over half an acre. This was clearly once a place of high status; at the ruin's centre lies a wide, steep-sided pool of clear, spring water. To who or what the ruin and well are dedicated is a matter of vigorous local conjecture, but the architectural style suggests an elven origin.
12. **Slaughterford:** A fortified mill once stood just upstream from this ford, but it burnt down long ago. Slaughterford itself is named for a battle fought a century ago. Hastily dug defensive earthworks are still evident on both sides of the river as are the communal burial cairns of the fallen.



5: WILDLIFE & WOODS

Ancient trees, fields of wildflowers and strange vegetation can be little more than locales of curiosity. They can also be important local resources, serve as boundary points or meeting places.

Use this list, to add small woodlands, notable trees and the like into your campaign.

1. **The Bound Oak:** Blackened and hollow, the trunk-shard of this massive and ancient oak serves as a way-marker, natural boundary post and meeting place. Local myths place a magic portal to the faerie realm in the tree's hollowed trunk.
2. **The Fat Man:** This massive yew's bulging trunk is hollow and often serves as a refuge for travellers sheltering from storms, hiding from pursuers and the like. Local lore ages the tree as hundreds of years old.
3. **Solalith's Dell:** Mosses and ferns give this narrow wooded valley a primitive, primeval atmosphere. A small stream gurgles forth to birth a small pool all but blocking access to the dell. Only a narrow shelf of rock allows explorers to reach the dell without getting wet.
4. **The Old Giants:** Bluebells and primroses grow amid this stand of ancient oaks and sweet chestnuts. Sparrowhawks dwell in the vicinity, and several owls lair high up in the trees.
5. **Duke's Oak:** This ancient, massive oak tree has a girth of over ten meters and is reputed to have been planted by the first duke 500 years ago.
6. **Dead Man's Ditch:** Named for a bloody border skirmish this muddy, tree-fringed ditch floods after bad weather.
7. **The Red Lake:** Fringed by red-stone cliffs and gnarled, shallow-rooted beech trees this lake is a well-known camping spot. A low, wooded island peaks above the lake's water. Ducks and swans are commonly seen on the lake and several

monstrous pike are thought to dwell in its deeper reaches—certainly no water foul dare the lake's southern stretch.

8. **Pluck's Gorge:** Named for the legendary parrot companion of the pirate-king Vilimzair Aralivar who was once thought to dwell within, Pluck's Gorge is a deep, enchanting place enclosed by rocky, moist walls festooned with lichens and the like. Within the gorge, stunted trees grow amid a field of moss-wreathed boulders.
9. **The Three Ugly Giants:** Three totem poles—replete with carvings of hideous old men and more horrible creatures—of magically hardened wood have stood watch over this tree-fringed clearing for a century or more. Set into a large triangle they are centred on a stone block of weathered stone lying at the clearing's centre. Local legend credits the totem poles with channelling the natural energy of the land onto the weathered stone block (which is a portal to the faerie realm).
10. **Murky Hollow:** This low-lying stretch of woodland is perpetually mud-choked. Locals know to avoid the region's cloying ooze and rapacious stinging insects as little of value or worth lies in this sunken morass. Sometimes outlaws and the like hide on several small islands rising above the muck.
11. **The Lych Way:** This sunken lane runs arrow-straight through the woods before petering out among tumbled stones surrounding an isolated plunge pool. Local legends—of course—proscribe the Lych Way's origin to the ghostly tread of a lich leading his army to do battle with his arch-rival. The stories tell how every winter solstice the long-slain lich rides forth at the head of his undying host.
12. **Coffin Wood:** Ages ago, a small church stood at the centre of what is now known as Coffin Wood. The church has long since fallen into disuse, and its stones have been used in the construction of several local buildings. The church's graveyard remains, however, and every now and then the trees' questing roots bring bones and fragments of coffins to the surface.



ORC VILLAGE

I: ORC VILLAGE SIGHTS & SOUNDS

Orc villages are living, breathing places. Events and minor happenings occur all the time as the residents go about their brutish and violent day-to-day lives.

If the orcs become aware of intruders in their midst, the style and tenor of the village changes; use the appropriate table below.

UNAWARE OF INTRUDERS

If the orcs are unaware of intruders, Use the list below, to add flavour to the orcish village:

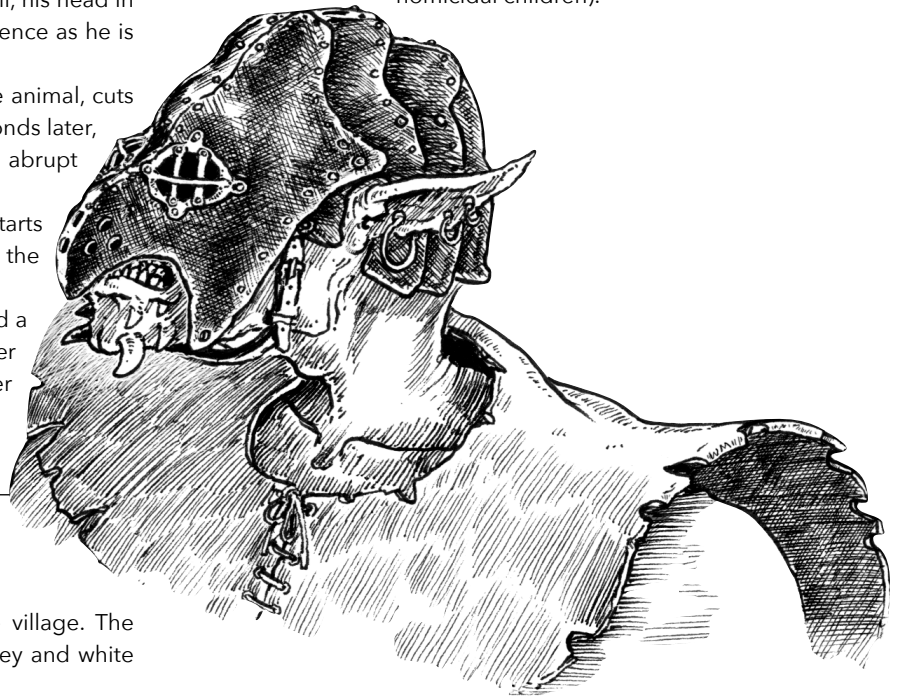
1. The deep bellow of an angry orc followed by the high-pitched screaming of another creature shatters still air. The second creature does not sound like an orc. Any other orcs in sight, pay no attention to the commotion.
2. An orc child beats a cowering slave who has his hands over his head in an attempt to ward off the worst blows. Each time the child's cudgel comes down on the slave, blood splatters the ground.
3. The stench of wood-smoke, cooking fires, sweat and other unwholesome things drifts through the village.
4. Two orc children, wielding wooden weapons, are enthusiastically beating each other. Their high-pitched battle-cries would be comical, except each tiny warrior seems intent on inflicting serious harm on the other.
5. An orc woman, wearing dirty studded leather armour and carrying a sizeable water-filled bucket, violently cuffs a child around the back of its head. As she turns away, the child's murder-filled stare speaks volumes as to its feelings.
6. Low chuckles, pregnant with malice, along with a faint, high-pitched sobbing reaches the most perceptive character's ears. The sounds is coming from the nearest building.
7. A leather-clad orc warrior slumps against one wall, his head in his hands. He is oblivious to the characters' presence as he is nursing an epic hangover.
8. The wounded bellowing of a cow, or other large animal, cuts through the general din of the village. A few seconds later, an audible wet thunk brings the bellowing to an abrupt end.
9. Somewhere deeper into the village, someone starts to beat a large drum. Its throb passes through the village; several orcs howl in appreciation.
10. A burly orc warrior drags a human woman toward a hut. The woman sobs, but does not resist her captor, even though he is dragging her by her hair.

AWARE OF INTRUDERS

If the orcs are aware of intruders, Use the list below, to add flavour to the orcish village:

1. A half-starved mongrel dog stalks through the village. The animal's ribs are showing through its mottled grey and white fur; if it sees the characters, it snarls and barks.

2. The shouts of orc battle-cries and the harsh clamour of weapons rhythmically beaten on shields echoes through the village; the orcs are preparing for battle.
3. The tramp of heavy feet and the jingle of armour comes from close-by.
4. A bloody, disorientated human staggers into view. The man has no shoes and wears ragged, blood-stained clothes. Shouts behind him cause him to spin round which reveals a black-fletched arrow buried in his left shoulder.
5. A small group of orcish warriors dash across an open space between two buildings. They are not heading for the intruders; either they haven't seen the characters, or they are trying to out-flank and trap them.
6. The pounding sound of two drums beaten in unison echoes through the village. A chorus of orcish voices is raised in a battle-chant. The chant is a horrible song; it speaks of the orcs' enemies' horrible fate—to be feasted upon by the victors.
7. The shutters over the windows of the nearby huts are shut, and the doors barred. Here and there unattended items—a bucket, a bundle of cloth (now hopelessly muddy) and a battered helmet lie scattered in the mud.
8. An arrow thumps into the ground at a character's feet. A few moments later, a second glances from another character's armour or shield.
9. Clouds of smoke, from cooking fires and the like, drift across the village, suddenly cutting visibility before it is restored mere moments later. One such dense cloud of smoke descends on the party seconds after they spot a large group of nearby orc warriors...
10. Two orc children—filled with battle lust and a desire to prove themselves to the tribe's warriors—creep through the village. If they spot the characters before the characters spot them, they charge screaming high-pitched battle-cries. (Even hardened adventurers may balk at killing children—even armed, homicidal children).



2: ORC VILLAGE DRESSING

The flavour of an orc village is entirely different to that of a “normal” human settlement. Orcs are more barbaric, less civilised folk and their settlements are primitive places that reflect their racial proclivities. Most orc villages are little more than armed raiding camps.

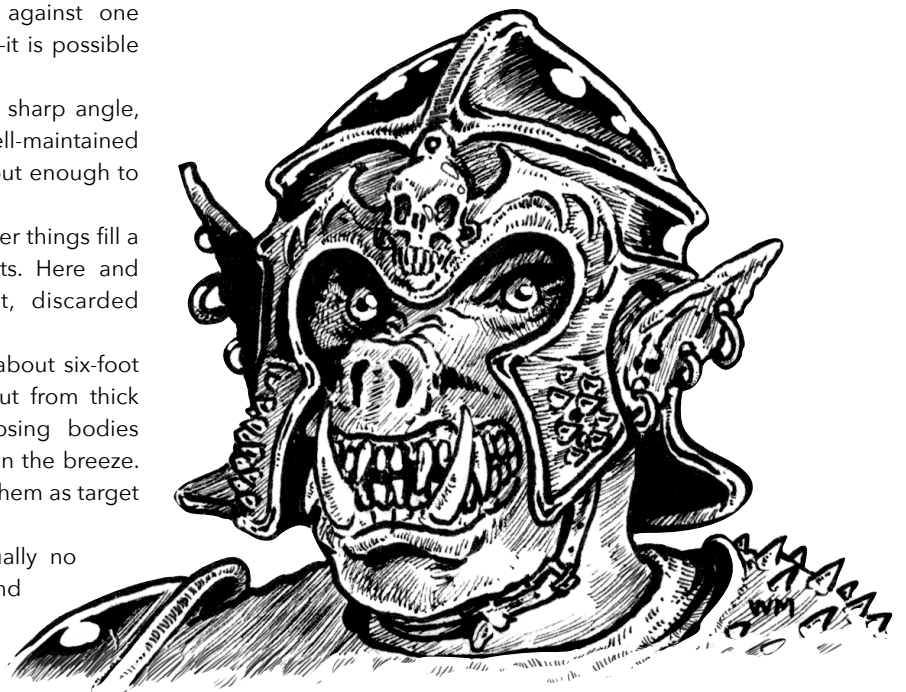
Use the list below, to add flavour to the orcish village:

1. A half-dozen sun-bleached skulls dangle from a hut’s overhanging thatched roof. The skulls—set out perhaps as trophies or particularly barbaric wind—chimes clack against one another in the breeze.
2. Tied to a hitching post with a length of short, frayed rope, a miserable-looking, half-starved goat noses among the mud and weeds for something to eat.
3. Sharpened wooden stakes driven deep into the ground and connected by woven tree branches form a ramshackle fence. A grinning skull tops each stake.
4. A weapon rack stands against one wall of a hut. Eight unfinished spear shafts fill the rack; none of the weapons as yet has a spearhead.
5. A dejected-looking, beaten cow stands mournfully in a small pen. Its eyes are glazed over, and its head hangs listlessly. The cow makes no attempt to graze on the sparse grass dotting the ground.
6. A pall of smoke, fed by thin streams of smoke rising from several chimneys, hangs over the village. The smell of smoke and cooking meat fills the air, and the faint clatter and hubbub of daily life reach the characters’ ears.
7. A discarded suit of studded leather armour lies draped over a crude bench standing in front of a hut. Several large, bloody holes in the armour’s chest hint at the fate of whoever last wore the suit.
8. A stacked pile of wood haphazardly leans against one sagging wall of a hut. The hut is in bad repair—it is possible the woodpile is stopping it from collapsing.
9. A fence of sharpened wooden stakes, set at a sharp angle, keeps casual visitors away from this stout, well-maintained hut. Each stake is around four-foot high and stout enough to impale a charging attacker.
10. An odious smear of noxious mud and other fouler things fill a shallow depression lying between several huts. Here and there pieces of rubbish—broken equipment, discarded clothes and so on—jut from the foul ooze.
11. A rickety wooden stair leads up to a platform about six-foot high. Five irregularly shaped hanging posts—cut from thick branches—rise above the platform. Decomposing bodies hang from three of the posts and sway slightly in the breeze. Arrows jut from all three corpses. (The orcs use them as target practice.)
12. The muddy, bare ground is churned up—virtually no vegetation grows within the village. Rubbish and filth is strewn about everywhere.

INSIDE AN ORC HUT

Once they enter an orc village and start slaying its inhabitants, the characters are bound to search a hut or two. Use the list below, to add minor points of interest to such locations:

1. The floor is of packed earth covered with old, rotting rushes, bracken and so on. The stench of sweat and smoke lie heavily in the air.
2. Several battered shields hang from the hut’s walls. A thick shafted spear leans near the door—ready for immediate use. Shafts of pale light pierce the thatched roof creating thin rays of light which faintly illuminates the hut’s interior.
3. Shafts of pale sunlight pierce the hut’s interior through the thatched roof; strange shadows move across the floor—the hut’s orcish inhabitants have hung several bags from the rafters. The bags sway slightly, creating the shadows.
4. Several throwing axes jut from one of the hut’s walls. The splintered wall in the general vicinity of the axes is “decorated” by many obvious axe strikes.
5. A filthy rug covers a portion of the floor near the hut’s fire pit. The rug hides a small, poorly concealed storage niche roofed in timber planks. Pulling up the planks reveals the orc’s (meagre) treasures.
6. Five leering skulls—of the orc’s rivals—fill a shelf above its bed. Several exhibit obvious signs of violence. A small pile of damaged wooden boxes hold the orc’s meagre possessions and foodstuffs. None of the items are valuable or noteworthy.
7. An iron chain attached to a slave collar is wrapped around an iron spike hammered into one wall. Investigations, reveals flecks of dried blood on the collar.
8. Perceptive characters notice one part of the hut’s earthen floor is not as hard-packed as the rest. Digging in the spot reveals a small coffer containing the orc’s choicest treasures.



3: NOTABLE ORCS

Most orcs are nothing more than ferocious warriors. They have no notable or redeeming features. Some orcs are different, however. Use the tables below, to add unique and memorable orcs into the adventure's encounters. (Keep in mind, the NPC listings below do not include classes or levels—apply such as is suitable to the adventure and campaign).

WARRIORS, CHAMPIONS & CHIEFS

Use the list below, to generate the details of notable orc warriors the characters encounter:

1. **Bork** (CE male orc) is an unsophisticated brute happiest in the midst of battle. A livid battle-scar runs across the top of his bald head, and he is missing one ear. Bork has filed his teeth to sharp points and loves nothing more than worrying the flesh of a still living foe.
2. **Enok Throatripper** (CE female orc) is rake thin but possesses a wiry build that belies her strength. She has long black hair she wears in four filthy plaits decorated with beads and tiny pieces of bone. She is savage and loves to rip out her enemies' throats. Even the other orcs are cautious around her.
3. **Grak** (CE male orc) is a savage maniac who delights in grappling his opponents and holding them tight while his fellows stab and hack them to death. Grak is also something of a kleptomaniac, and he can't help but stop and loot the fallen's bodies. He is bald, and several old scars decorate his scalp.
4. **Kagel** (CE female orc) is feral. She misses most of her front teeth but her tusks remain impressive. Kagel has developed a warbling, whistle-like battle cry she uses to strike fear into her enemies. Her nose has clearly been broken repeatedly; consequently, she must breathe through her mouth. She is popular with her companions because of her unnaturally passionate lusts.
5. **Xugal** (CE male orc) was crippled—he lost his left leg below the knee—in a recent skirmish and is yet recovering from his wound. He hobbles about on an improvised crutch and craves a warrior's death. At sight of the characters, Xugal hops towards them screaming insults and brandishing his handaxe. If he wasn't homicidally intent on their deaths, he might look a little stupid.
6. **Lakak** (CE female half-orc) appears virtually human and at first glance might appear as a mercenary serving with the tribe. More intelligent than her brethren, she has better armour—fine chainmail—and carries an ornate shield bearing a roaring lion emblem. She is not as unthinkingly savage as her fellows and has no intention of fighting to the death. If the characters seem gullible, she might surrender and try to convince them she is worthy of mercy—describing in great depth the abuse the tribe has heaped upon her.

OTHER RANK & FILE

Not all orcs are warriors. Some might be sneaky scouts, executioners and so on. Use the list below, to generate the details of such orcs the characters encounter:

1. **Uragh** (CE female orc) is immensely fat and beyond ugly. She wears a filthy, ripped shift that does little to protect her modesty. Uragh watches over the chief's concubines and household. Savagely devoted to the chief, she carries a whip she uses on any she deems disloyal.
2. **Ghamborz** (CE old male orc) is a rarity among orcs in that he has reached old age—an almost unparalleled feat in tribal history. Ghamborz has survived because of his unswerving loyalty to the chief's family and his intelligence. His hard-won battle cunning and natural intellect have served the tribe well. Still muscular, despite his age, he has long, straggly grey hair and wears fine studded leather torn from an elf's bloody corpse decades ago.
3. **Furze** (CE male orc) is responsible for cooking the tribe's communal meals—which often include the diced bodies of fallen enemies. He wears splattered, dirty and bloodstained trousers, but goes about bare-chested (to better display the crude tattoos covering much of his upper body). He literally slavers in the presence of helpless foes—anticipating the pleasure in adding them to his pot.
4. **Narz** (CE female orc) is small, lithe and cunning. One of the tribe's most puissant scouts, her movements are quiet and controlled. She wears deliberately filthy armour designed to blend into the surroundings. Always wary, Narz is difficult to take by surprise.

SHAMAN

Orc spellcasters are rarely encountered; such folk should be memorable. Use the list below, to generate the details of such spellcasters the characters encounter:

1. **Targ** (CE male orc) has no body hair. Instead, he has decorated his face, neck and arms with lurid, and crude, tattoos of dismembered bodies, battle scenes, weapons and the like. His flat black eyes betray no emotion, except hate and he is utterly without mercy or compassion. Dedicated to the orc's blood-splattered pantheon he drives the tribe's warriors into battle with shouted tales of great orc victories. Some might misidentify him as an orc battle-bard; that would be a mistake.
2. **Wingak** (CE male orc) has a thin streak of human blood lurking in his ancestry—hence his pale blue eyes and streaked blond and black hair. Such a strange appearance marked him out as chosen by the gods, and Wingak joyfully plays along; he acts mad—as if touched by the gods themselves and capers about near naked. For all that, he is not stupid—he wants to live—and he does not needlessly throw his life away.
3. **Shurz** (CE middle-aged female orc) appears unassuming at first glance. Merciless and utterly devoted to the orc pantheon, Shurz holds much influence in the tribe. The tribe's

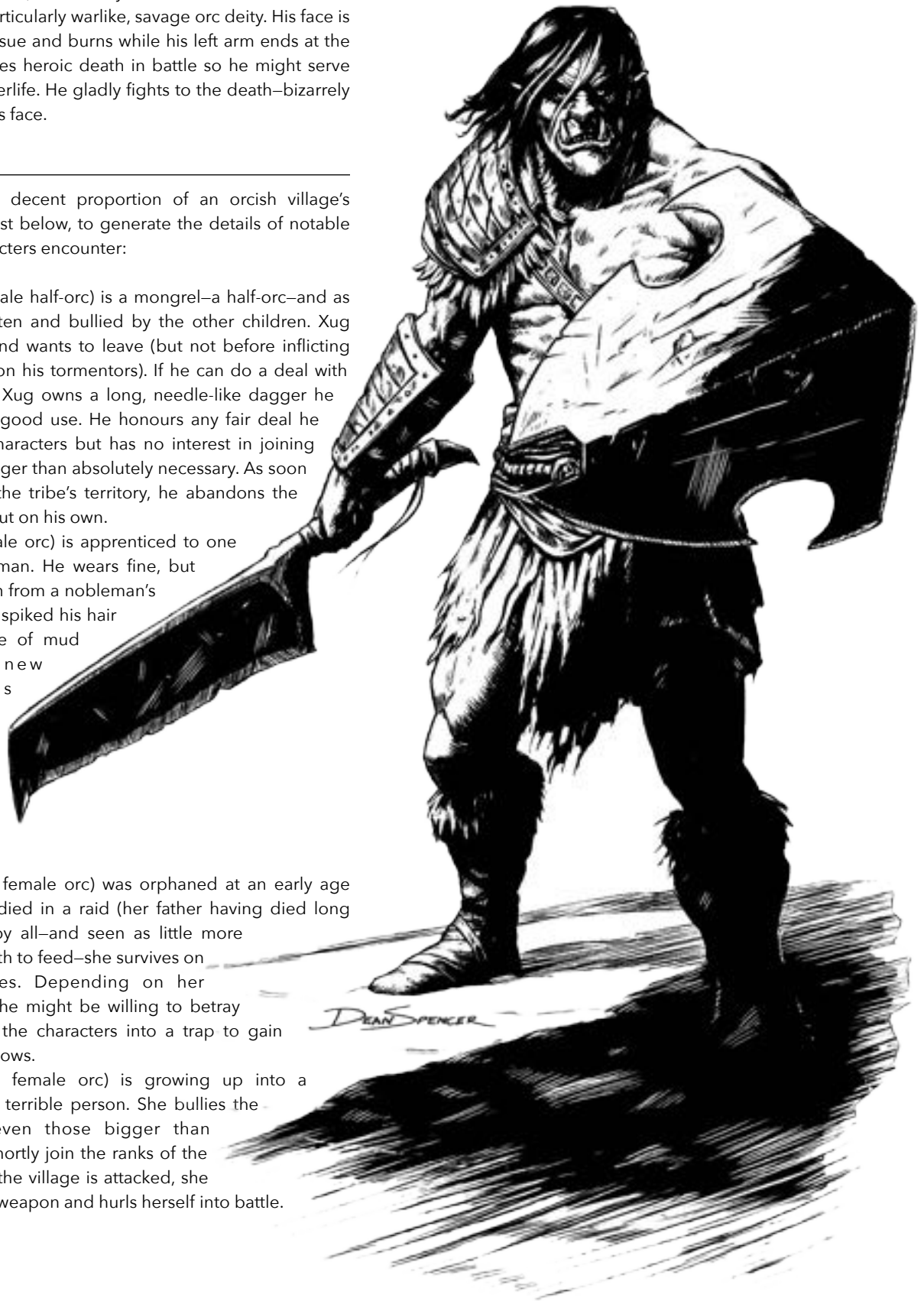
children are particularly afraid of her, and several terrible rumours about her horrific practices circulate among them.

4. **Bakh** (CE male orc) is horribly scarred as a result of his devotions to a particularly warlike, savage orc deity. His face is a mass of scar tissue and burns while his left arm ends at the elbow. Bakh craves heroic death in battle so he might serve his lord in the afterlife. He gladly fights to the death—bizarrely with a smile on his face.

CHILDREN

Children comprise a decent proportion of an orcish village's population. Use the list below, to generate the details of notable orc children the characters encounter:

1. **Xug** (CE young male half-orc) is a mongrel—a half-orc—and as such is often beaten and bullied by the other children. Xug hates this place and wants to leave (but not before inflicting horrible revenge on his tormentors). If he can do a deal with the party, he will. Xug owns a long, needle-like dagger he intends to put to good use. He honours any fair deal he makes with the characters but has no interest in joining their group for longer than absolutely necessary. As soon as he is clear of the tribe's territory, he abandons the party and strikes out on his own.
2. **Ral** (CE young male orc) is apprenticed to one of the tribe's shaman. He wears fine, but dirty clothes, taken from a nobleman's daughter and has spiked his hair up with a mixture of mud and twigs. A new initiate, he is without spellcasting powers, but tries to bluster his way through any confrontation with intruders.
3. **Batax** (CE young female orc) was orphaned at an early age after her mother died in a raid (her father having died long ago). Unwanted by all—and seen as little more than an extra mouth to feed—she survives on the tribe's fringes. Depending on her mercurial mood she might be willing to betray the tribe or lead the characters into a trap to gain favour with her fellows.
4. **Urzal** (CE young female orc) is growing up into a genuinely odious, terrible person. She bullies the other children—even those bigger than herself—and will shortly join the ranks of the tribe's warriors. If the village is attacked, she grabs the nearest weapon and hurls herself into battle.



4: ORCISH TREASURES & TRINKETS

The characters are bound to discover all manner of trinkets and treasures while sacking an orc village. Use the list below to add depth and flavour to their looting.

1. This ancient and worn dwarven axe has a crudely serrated blade—which is clearly a later addition. Dried scalps and wolf teeth decorate its stained wooden haft which also bears scores of notches along its length.
2. Two-dozen large iron nails pierce this carved wooden statuette of an orc deity. Crude holy symbols of enemy gods decorate each nail's head. One of the horrible symbols defies easy identifications and does not seem to be orcish.
3. This doll of an orc child has real hair, teeth and nails. It has amber stones for eyes. A hidden needle coated with sleeping poison pricks whoever squeezes the doll.
4. Six jars hold pale chunks of meat floating in foul-smelling brine. A thick layer of yellow wax seals each jar. While the pickled meat is hard to stomach, they function as iron rations.
5. A leather purse tied with an intricate knot contains 4d6 bear's teeth, each dipped in molten gold. Each tooth is worth 1 gp—perhaps more to a collector or an orc.
6. This thoroughly vandalised spellbook is missing over half its pages; various foul substances smear the remainder. Careful cleaning salvages 1d4-1 low-level spells.
7. A small leather pouch contains the dried remains of a brown fist-sized toad. Tiny amounts of hallucinogenic poison seep from the cracked skin.
8. This tattered war standard bears the faded crest of a nearby kingdom. The current military commander promises a favour to anyone who returns the standard.
9. A pile of smouldering embers holds seven brittle human ribs carved with glowing orcish runes. Touching the bones causes them to crumble to ash.
10. A mangy, skittish dog circles the village, looking for food. Attached to its worn leather collar is a silver medallion bearing the letter 'V' in Common (it is worth 5 gp).
11. Orcs use this set of slender metal eating utensils to extract marrow from thin bones. In a pinch, they can serve as improvised lock-picks.
12. Several strings of dried orc and human ears dangle from frayed cords. One ear is still fresh and bloody and clearly elven. Three elegant silver studs pierce the lobe.
13. A beautifully cut fire opal sits in the centre of a cracked leather eyepatch. When exposed to moonlight, the stone shines a dull, eerie red. It is worth 50 gp.
14. Six dusty green glass bottles of once-fine elven wine remain in this wooden crate. Though the contents have long since turned to vinegar, an empty bottle and three tankards nearby suggest the orcs do not mind.
15. A dozen mangy pelts are crudely stitched together to make this reeking hide armour. Sewn inside are six concealed dagger sheaths. All but one of the weapons is missing.
16. This clay statuette of a charging boar with a two-inch slit cut into its back rattles when moved. It can only be opened by breaking it. Inside are 3d6 copper pieces and two small broken orc tusks.
17. Wrapped in a bundle of greasy linen are eight pale yellow candles made from animal fat. They are difficult to light and give off a sharp smell. The flame continually sputters and tends to go out at inopportune times.
18. This waxed and polished orc skull is clearly an object of reverence. A tall black iron crown is nailed to the brow, and its broken tusk has been repaired with a silver spike.
19. The barbed point at the rear end of this iron hook is meant to be hammered into bone to replace a lost hand. With the addition of a rope, it can serve as a grappling hook.
20. Graven orcish runes decorate this pair of great ram's horns bound together with copper bands and end in a shared mouthpiece. It produces a loud braying when blown—the orc signal to attack.



MINIONS OF EVIL

I: ASSASSINS & KILLERS

KNUT JOUTSIMIES

NE male human magic-user 7

This human man wears grey, soot-streaked robes. Burn scars cover the left half of his face and run down his neck.

Knut glares at all he meets, and has a deep abiding love of fire.

Personality: Knut enjoys killing his victims with fire, harming himself as he draws close to the fatal conflagrations. Though he takes contracts, he derives real pleasure from settling a grudge, even for something as simple as jostling him in a crowd. He uses magic to incapacitate his prey but never to set his fires.

Mannerisms: The arsonist remains soft-spoken even when driven to anger. When Knut sees a poorly tended or uncontrolled

fire, he quietly berates those responsible while making sure the fire burns "properly".

Hook: A baron requests help investigating a series of deadly fires in his lands. The baron had hired Knut to assassinate political rivals and planned to imprison him before the killer could implicate the baron. Knut, aware of the treachery, seeks to make the baron his next victim.

MATILDA ASIKKA

CE female human assassin 3

Garbed in clean peasant's clothing, this human woman wears her brown hair streaked through with grey in a neat bun.

Matilda whispers secrets only she knows. Cursed with the ability to see major events in other people's futures she can sense those destined to perform great (or terrible) acts.

Personality: Matilda assassinates those who will commit heinous acts should they live. Fearing her foreknowledge of her victims' potential future deeds marks her as a witch, she ensures she doesn't stand out. She desperately desires a confidante for her secret but has yet to find someone with an open mind who does not want to profit from her ability.

Mannerisms: Despite Matilda's caution, she sometimes jerks her head about or shushes the whispering only she can hear. If she receives attention for her behaviour, she makes excuses (blaming a buzzing fly, sudden itch and so on).

Hook: One of the characters has a recurring nightmare where Matilda stands over one of her recent victims. She relays the importance of the victim's death, mentions her location and speaks another name before everything turns to gibberish.

Matilda will soon stand trial for the murder and likely faces conviction and a death sentence for the deed.

TIINA UNAJA

NE female human thief 6

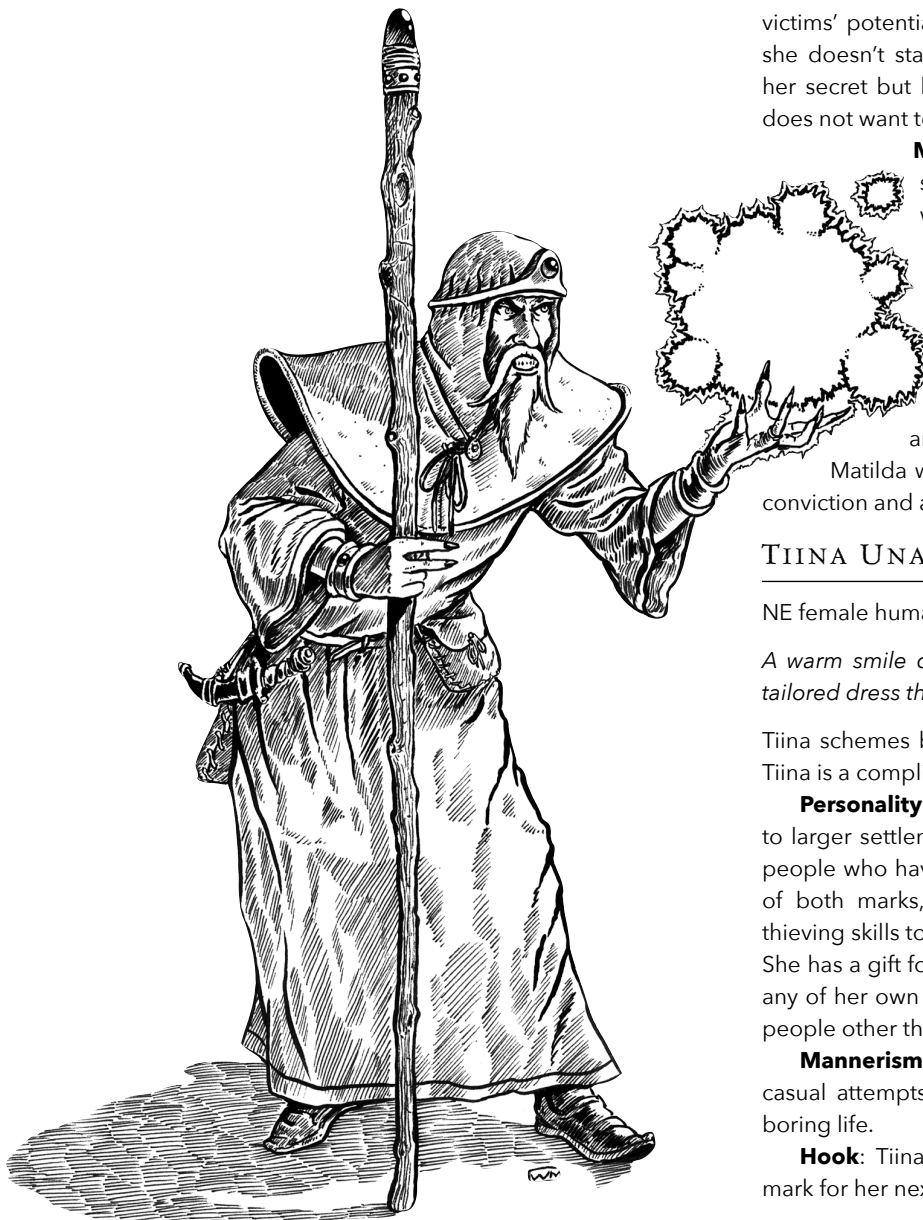
A warm smile crosses this red-haired human's face. She wears a tailored dress that hints at some level of wealth.

Tiina schemes both to bring death and love to those she meets, Tiina is a complicated person.

Personality: Tiina views her killings as works of art. She travels to larger settlements where she uses her charms to befriend two people who have shared interests. Once she has gained the trust of both marks, she kills one and frames the other, using her thieving skills to leave incriminating evidence at the murder scene. She has a gift for getting others to open up to her without sharing any of her own personal details. She likes to play matchmaker for people other than her targets, and gets angry if her schemes fail.

Mannerisms: The killer deflects questions about her past with casual attempts to change the subject or assurances about her boring life.

Hook: Tiina sets her sights on one of the characters as the mark for her next scheme.



2: CLERICS & PRIESTS

AATSO VAANIA

NE male human cleric 5

The piercing blue eyes of this immaculately dressed young nobleman constantly scan the crowd but never seem to actually see anyone.

Aatso obsesses over his appearance. This orphaned nobleman is always the target of gossip at gatherings. He is constantly attended by two silent guardians—skeletal champions under his power—completely hidden in black armour and silken veils.

Personality: Bored of life and the pleasures it can bring Aatso began to look into the dark arts and found necromancy. He has no interest in gaining more wealth, only power.

Mannerisms: Obsessed with illness and disease he only shows real interest in people suffering from some malady.

Hooks: Aatso likes to watch the ill and the sick die. If there aren't enough ill or sick people he is happy to use his powers to increase the supply. The party may help one of Aatso's ill subjects which draws his ire. He sends undead to test the party's defences before moving in for the kill.

CHARLOTTA ASIKKA

NE female human cleric 4

Beautiful green eyes and a perfect smile do nothing to draw your attentions away from this raven haired woman's raw sexuality.

Charlotta Asikka, the Devil in a Black Dress, stands alluringly, fully displaying the pleasures her perfect body could provide. Masquerading as a priestess of the god of love she is in fact a cruel-hearted woman delighting in the attention and power her looks give her.

Personality: Constantly flirting and drawing attention to herself she always has several devoted lackeys ready to defend her. She wields her men like weapons, directing them where they will do the most damage. If caught out she plays the victim, drawing new suitors into her web of lies.

Mannerisms: Charlotta stands in a way to draw attention to her ample assets and beauty. When nervous she giggles before answering questions, often reaching out to touch people or complimenting them to deflect difficult questions.

Hooks: After making an agreement with a dark power to keep her looks she must sacrifice a beautiful woman once per year; maybe one of the party can serve as her next victim?



ELINA KEIRA

NE female human cleric 4

A dazzling smile and mischievous eyes distract from this blonde innkeeper's whip-thin body.

Elina greets customers with filled mugs and friendly conversation. Using the tavern as a front for her cult she lures drunk guests to the shrine below for sacrifice.

Personality: A joker and performer to the core Elina cracks jokes to create a homely atmosphere around her before plunging a hooked knife into her bound captive's heart.

Mannerisms: Elina likes to banter and is always refilling people's drinks for free. Her smile gets her lots of attention that she revels in despite her twisted ways.

Hooks: A noble is looking for her son who disappeared recently, and Elina's tavern was the last place he was seen. Seemingly determined to help Elina tries to befriend the party and separate them before luring them one by one into her lair.

ESKA TAPO

LE male human cleric 2

Small, fat and buck-toothed this greying middle-aged man leers stupidly at people as they pass him by.

Eska never remains motionless. Clumsy beyond belief he is always knocking things over. Loving cruelty and torture he sold his soul to darkness and chaos at a young age.

Personality: Dismissive and rude he watches out for fragile people to sacrifice to the darkness.

Mannerisms: Cowardly to the bone Eska flinches away from danger and threats, and sweats profusely in combat.

Hooks: The party come across one of Eska's victims bound and mutilated—but alive—in an alley. Watching from the shadows Eska is enraged by the party's interference and plots revenge.

KREETA TAPATORA

CE female half-orc cleric 3

This tall, buxom half-orc woods-woman watches people around her paying more attention to what they are wearing than who they are.

Kreeta stands proud, displaying her elaborate leather armour. After being taunted by her first party she snapped and gave into the whispering voices, killing her companions while they slept. She now uses expertly tanned human skin disguised as decoration on her armour to venerate the beastly powers she serves.

Personality: Kreeta has very little experience with men and is awkward around them. If flirted with, she becomes childishly surly.

Mannerisms: Kreeta's first love is leather and she is always admiring the work of others. A careful observer may notice how she seems to stare intently at patches of bare skin.

Hooks: Looking for companions Kreeta attempts to join the party as a guide. Before they return to town she attempts to slay them in their sleep and take choices bits of their hides to improve her armour's decoration.

3: FIGHTERS & WARRIORS

ALEKSI UNTI

NE male human fighter 4

Tall, dark and slender, this man's apparel reflects the expert commander and tactician he is.

Aleksi stands rigid like a soldier at attention; his appearance is perfect as if he is ready for a parade ground inspection.

Personality: Sociopathic and arrogant to the core, Aleksi lives to lead his small group of evil mercenaries and complete the mundane tasks given to him by his unscrupulous employers. Egotistical beyond measure he firmly believes the world must obey him.

Mannerisms: Direct to the point of bluntness Aleksi uses concise sentences, if he speaks at all. He directs his soldiers with gestures and nods as if everywhere is a battlefield.

Hooks: The party attracts Aleksi's attention due to their shoddy appearance, poorly maintained kit or just because he glanced at them for a second too long. He obsessively fixates on them and their shoddy standards.

HILDA SALME

LE female human fighter 4

This bedraggled woman wears a worn out military uniform and hides her face behind her tangled dark hair.

Hilda stares intently into the distance—her face a mask of rage. A lone survivor, she was captured and tortured by the enemy before breaking free. Unfortunately the ordeal broke her mind leaving her a raging beast inside. She is obsessed about enemy spies.

Personality: Snarling she snaps answers to questions abruptly. The longer a conversation lasts the more twitchy Hilda gets until she storms off without a word.

Mannerisms: Raging inside Hilda is constantly arguing with herself; sometimes she snaps aloud at people long dead. Her only solace is with the small birds she feeds and pets to quiet her raging mind.

Hooks: One of the party looks like the enemy leader who tortured her and she immediately sets about exacting revenge. Expert at separating enemies and ambush tactics she retreats to re-plan when beaten.

KARI RAHIKKA

CE male human fighter 3

Stinking of cologne this huge man's muscles strain against his clothes as if trying to escape; this is a look he seems to have deliberately cultivated.

Kari glares at everyone. A consummate bully he delights in picking on people and intimidating the owners of local taverns.

Personality: Boorish and moronic Kari spends most of his time leering at women and glaring at men. He has no friends, only idiot cronies who follow him out of fear.

Mannerisms: When not picking his nose or staring blankly into the distance Kari drinks heavily. He has no respect or consideration for anyone.

Hooks: Fed up with Kari's loutish behaviour the owner of a tavern or a friendly barmaid discreetly asks for help getting rid of him. Unfortunately Kari and his cronies return to the tavern afterwards to exact violent revenge on everyone who might have been involved.

LADY DOROTHEA OTRA

LE female half-elf fighter 3

Peeking through her perfectly straight blonde hair this woman's mesmerising golden eyes seem to draw you to her.

Lady Dorothea leans heavily on a sturdy cane in the wake of a long ago accident yet maintains the haughty demeanour of a noblewoman. Due to her mixed race her family is shunned by other nobles who make cruel jokes at her expense. Growing up in upper society she has become a vile creature constantly seeking to bring others low with her schemes.

Personality: She is the epitome of a haughty noblewoman taking great delight in humiliating anyone she chooses. Anyone immune to her scorn is brought to the attention of her servants who harass and occasionally kidnapped people to torture in the cellars of her large house. She loves combat and is deadly using her cane as a weapon.

Mannerisms: She flies into a rage if her twisted leg is mentioned despite the accident which took her mobility happening years ago.

Hooks: Any elves in the party, or perhaps an elven friend falls into Dorothea's orbit and immediately becomes the target of her ire. One night, her servants try to capture them and drag them to her manor to entertain their lady.

PEKOE TALVEKKI

CE male half-orc fighter 3

This bald, ugly, dough-faced man wears shoddy, bulging leathers sewn with chain mail patches.

Pekoe hate excessive exercise—and he considers almost all exercise excessive.

Personality: Vindictive and cruel, Pekoe delights in causing horrible wounds and torturing his opponents to death. He delicately uses his spike-backed battleaxe to cause as much pain to his victims as possible.

Mannerisms: Viewing personal hygiene as something that happens to other people Pekoe stinks of sweat and blood. He takes great delight in the reactions his presence causes. He is as obnoxious as possible breaking wind and belching in people's faces before bursting out in hysterical laughter.

Hook: A torturer by trade he was laid off for enjoying his work too much. Now he seeks employment with unsavoury characters. The party have upset such a character and find themselves on the receiving end of Pekoe's attention.

4: SORCERERS & WIZARDS

HETA TALVIKKI

NE old female human sorcerer 9

Deep laughter lines frame the face of this elderly human woman, whose infectious smile and bright eyes make her stand out from any crowd.

Heta grins at a private joke no one else would find funny.

Personality: Heta's pleasant exterior belies a cruel and vicious nature. Few can imagine the depths she is willing—even eager to plumb—in pursuit of her pleasure.

Mannerisms: Always smiling, Heta offers everyone cuddles, sweets and grandmotherly advice as she travels between settlements. She gives special attention to children.

Hook: Heta travels between settlements, playing the part of the friendly traveller while collecting information on potential targets to be raided by her master. Children disappear in her wake, never to be seen again; a group of heroes might hear of these disappearances, and be compelled to investigate.

KALLE LEMMINKÄINEN

LN male human evoker 4

Horrible burns cover much of this man's lower face; a thick brown cloak covers much of the rest of his body. A well-worn tool belt and several metal flasks can be seen beneath the cloak.

Kalle creates complicated machines and contraptions to inflict pain and suffering on the wielder's foes. Most such inventions involve the use of fire.

Personality: Loyal to a fault, Kalle's personal code of honour binds him like iron. He rarely smiles unless involved in the making of a new gadget or magical creation.

Mannerisms: Kalle fidgets constantly, as if needing to keep busy. He appears distracted and rarely looks anyone in the eye, which frustrates many that meet him.

Hook: Kalle was rescued from a terrible fire two years ago. Despite knowing how villainous his saviour can be, he is bound by a strict code of honour and serves by creating new tools for his master's other minions to wield. Adventurers may want to investigate the source of their foes' unusual arsenal.

LYYLI VESS

CE female dwarf wizard 3

This tall, feminine dwarf has her luxurious braided beard adorned with colourful gemstones, and her golden hair is intricately woven down her back. A fashionable red dress hangs from one shoulder, and silver rings sparkle on each finger.

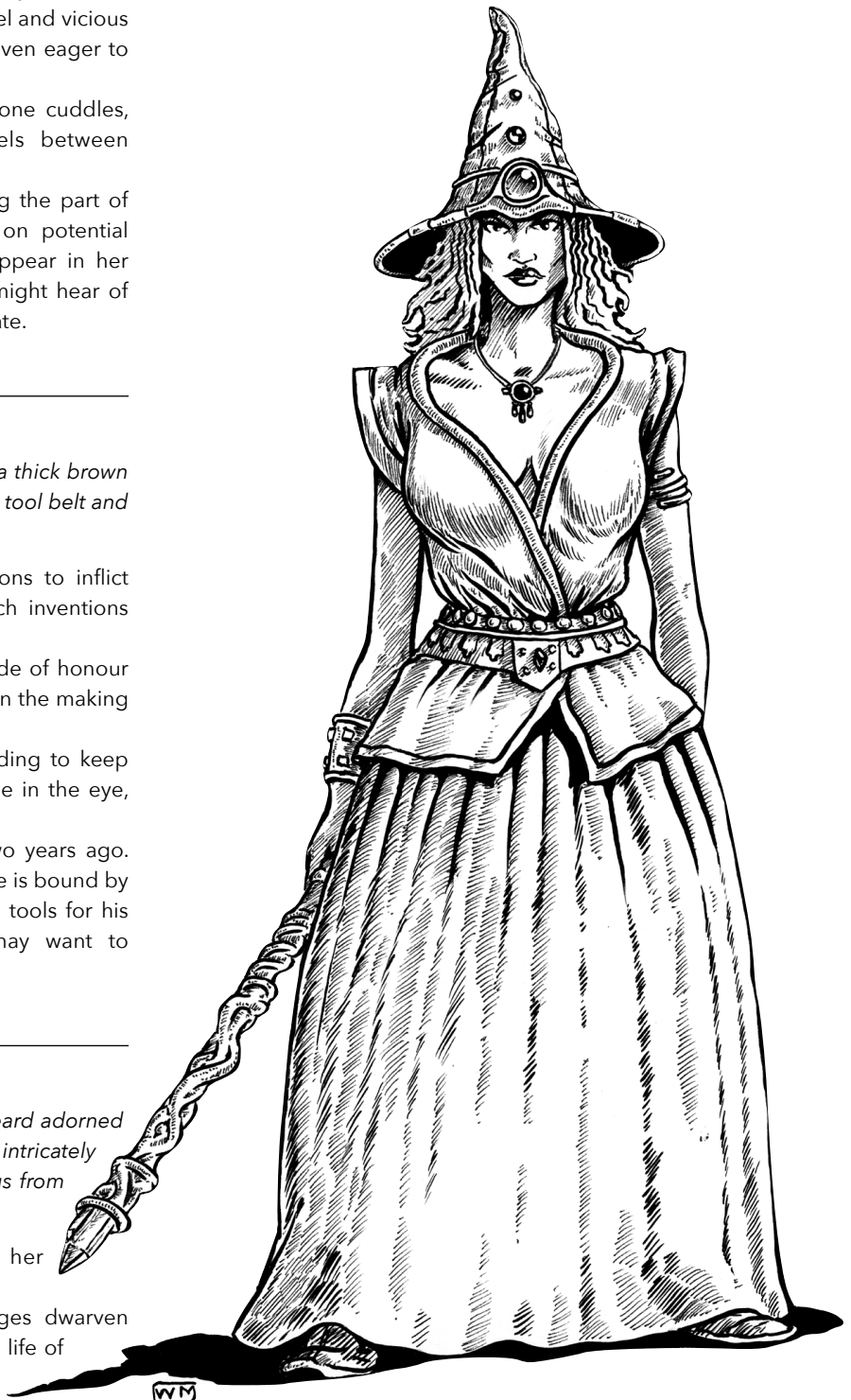
Lyyli fascinates many people she meets with her "undwarven" ways.

Personality: Charming and flirty, Lyyli challenges dwarven stereotypes in many ways. Always smiling, she is the life of the party. Almost heretically, she prefers silver over

gold, sips wine, and seems to enjoy the company of elves.

Mannerisms: Lyyli likes to be physically close to others, often touching or stroking exposed skin. She has a fondness for sweet wines, and is delighted to dance the night away with anyone she takes a shine to.

Hook: There is a secret that must be uncovered, and the dwarven socialite, Lyyli, is known to be a trove of information. Her costs are high, and sometimes also exotic and cruel; she asks for the local elven delegation to be publicly humiliated.



5: THIEVES & SPIES

BRUSI KUKURTAJA

LE male human thief 9

The rigours of time crease this lithe human man's face. His balding pate and slight limp in his left leg further betray his age.

Brusi boasts of past glories and acts of breathtaking daring.

Personality: Brusi has participated in several heists and dungeon delves where he narrowly escaped death. Time and peril have caught up with him, but he is in deep denial about his diminished capabilities. He would prefer to finish his career in a blaze of glory rather than quietly retire.

Mannerisms: Eager to prove his agility, Brusi readily accepts dangerous physical challenges. He often steers conversations toward his past exploits, inflating the challenges he overcame and downplaying the contributions of others.

Hook: Brusi has learned about an unexplored tomb filled with impossible traps and deadly monsters. He searches for a suitable group to explore and plunder the tomb. Though a capable thief, Brusi takes unnecessary risks during the exploration.

JYRKI VENEMIES

N male human thief 1

This fresh-faced lad wears a scruffy beard in an attempt to appear older than his years. His dark hair is tied back into a ponytail.

Jyrki paces incessantly, his mind a whirl of schemes and plans. Jyrki has plans.

Personality: The young man seeks to enter an elite organisation of spymasters and constantly looks for his break by learning a crucial secret or uncovering an earth-shattering plot. He tries to attach himself to various people of import, so he can pump them for information or at least be present at key moments.

Mannerisms: Jyrki does a poor job of concealing his overeager attitude and often inserts himself into conversations where he is not welcome.

Hook: Jyrki finally overhears vital information that will have a major impact on the region. He botched his attempt to scurry away with the secret, marking himself as a target for assassination. He turns to the characters, whom he recently met (and probably annoyed), for aid.

NIKOTEEMUS REPO

N male human druid 5

Dressed in a bright green cloak and carrying a gnarled oaken staff, this human with unruly hair gleefully greets birds who alight on his shoulders.

Nikoteemus whistles a wordless tune to attract the any birds who seem attracted to him.

Personality: The druid exploits animals in the city to obtain information and abscond with tiny but expensive treasures. He prefers birds to carry out his deeds, having discovered most

people overlook the animals or at least don't actively chase them away. He is far more comfortable with animals than people.

Mannerisms: Nikoteemus has taken on many of his avian friends' characteristics. He hops about on one foot when excited, ruffles his own hair, and chirps and whistles while he speaks.

Hook: A wererat gang has recently claimed the sewers. The druid has stopped seeing rats in the city, and the birds he has sent to investigate the disappearances die of a fast-acting poison before they can relay any news. He has no choice but to rely on two-legged minions to identify the threat.

SIKKE ARIJOUTSI

This fair-skinned, raven-haired human woman wears purple and velvet robes. Her deity's holy symbol hangs from a silver necklace.

Sikke Arijoutsi (NE female human cleric/thief 3/3) grins at the thought of luring someone else into her dark cult.

Personality: Seemingly generous and empathetic, Sikke endears herself to everyone she meets. Despite her aristocratic appearance, she is a social chameleon, speaking politely to those of higher station but not afraid to carouse with those on society's lower rungs. She knows, her new minions can be found anywhere.

Mannerisms: Sikke fidgets with her holy symbol and becomes genuinely shocked if someone presumes she is waiting for an opening to discuss her deity. She listens with rapt attention when the conversation turns to forgotten magical relics.

Hook: She undertakes a holy mission to liberate and return items she or her church deems dangerous in the hands of others. Realising she can't perform her task alone, Sikke enlists help from like-minded (or naive) people.

VENLA JUTIKKA

CN female human thief 5

Wearing comfortable clothing suitable for sea travel, this human woman stands just over five feet tall. She keeps her light brown hair closely cut and wears a patch over her right eye.

Venla watches with her "one good eye"—and her other equally good eye. Venla has everyone believing she is part blind. This is a clever lie designed to aid her disguises.

Personality: Venla is a cheery sort who won't turn down a pint and sometimes offers to buy a round in whatever ramshackle wharf pub she finds herself. She puts people at ease so she can gather information from and about them.

Mannerisms: This information broker often adopts a casual pose, with her "good" eye closed. However, the mesh in her eyepatch gives her a near perfect view of her surroundings, allowing her to observe comings and goings and eavesdrop on conversations without giving herself away.

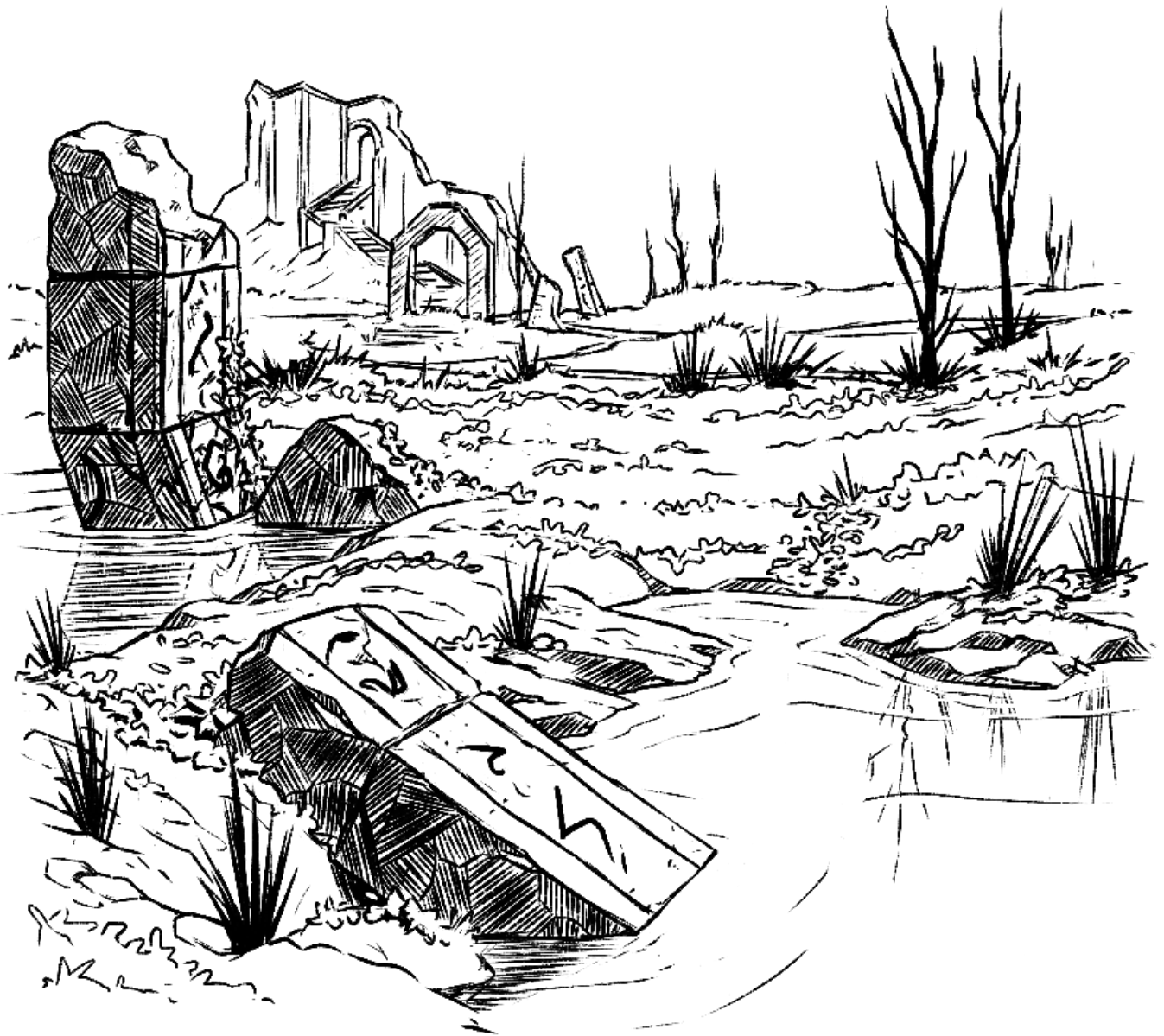
Hook: The party is alerted to an imminent pirate attack, one shrouded in secrecy regarding the fleet's size and the time of attack. Venla has the information the party seeks and parts with it once they do her a rather odious favour.

NOISOME MARSH

I: CAMPING & CAMPSITES

Travellers in a noisome marsh would be wise to seek a good campsite. Boggy ground and the attentions of the place's fauna can make a night in the marsh a miserable experience.

1. A reed-fringed knoll rises from the muck to provide a dry campsite. A single gnarled tree grows atop the knoll's summit.
2. A sluggishly-flowing channel of muddy water divides a small patch of dry land from the surrounding fens. The water is thigh-high for a human, but deep silt covers the bottom of the channel. Rushes and reeds grow thickly along its banks.
3. A ramshackle hut stands amid a field of large boulders, which are slowly sinking into the mire. The hut still stands—barely—and inquisitive adventurers discover an extensive, but surprisingly partially flooded, cellar below the structure.
4. A dry, reed-fringed swathe of land overlooks a wide, muddy pool. A maddeningly constant—and increasingly cacophonous—chorus of froggy croaking fills the night air, one the sun sets. The sound comes from all around the party. (Unwittingly, the heroes have camped in a frog spawning ground, and they are doomed to a sleepless night).
5. A field of tumbled rubble—some pieces of which look suspiciously like carved stone blocks—covers the ground atop a low, tree-fringed hillock. Characters searching the hill find many signs of previous expeditions' campsites. A vaguely triangular-shaped pile of stones hides a set of slippery, slime-covered steps plunging into the bowels of the hill.
6. A jagged hunk of stone about 50 ft. in diameter rises from the noisome swamp. Although moss and lichen cling to the stone's flanks, it is pitted and ridged, making climbing easy. Atop the stone, a natural hollow provides shelter from the wind and unfriendly eyes. If it has been raining, a small pool of water fills the bottom of the hollow.



2: LOCAL LANDMARKS

Much of a marsh's landscape is unremarkable and mundane; however some features become local landmarks and are used as waymarkers or meeting places.

1. A muddy bowl-like dell pierces the fen. Reeds grow thickly along its rim and after heavy rain water cascades into the dell. Locals know the place as The Devil's Bowl and avoid the place after bad weather. A persistent legend tells of a fearsome lizard-like or snake-like creature that dwells underground and emerges to hunt after heavy rain.
2. A muddy ring of standing stones—many leaning at drunken angles or fallen into the muck—surmounts a low hill. The remains of a wooden causeway run to the hill across a series of narrow, mud-filled streams. Reeds, rushes and small trees grow among the stones. A stone lies at the centre of the ring; ancient legends tell of the cultists who cavort here "when the stars are right" and of the strange things they call forth with blood sacrifices from deep marsh.
3. A vast hawthorn tree grows from the mire. The tree's wide boughs provide an area of deep shade and amid the shadows lurk three partially sunken burial cairns fringed with a great mass of reeds and wild flowers.
4. A single carven obelisk—fully 30 ft. high and 15 ft. in diameter—rears from the mud. Standing perfectly straight it has resisted the mire's downwards pull for centuries untold. Fantastical images of a black dragon, huge lizards and other marsh-dwelling creatures decorate its surface. The Dragon's Pillar—as it is known—was risen long ago by a tribe of marsh-dwelling lizardfolk in veneration of their master. The tribe's degenerate descendants still dwell in the trackless reaches of the deep swamp and occasionally come here.
5. The Grey Fen is a stretch of lifeless, foul smelling water, avoided by locals and other intelligent swamp dwellers. The fen fills a depression in the wider swamp barely half a mile in diameter. Within, only twisted, warped plants grow and local tales tell of hideously deformed, strangely coloured creatures swimming and wallowing in its slimy waters.
6. Kildrak's Run wends its torturous way through the swamp. This meandering, often narrow but always, deep channel is navigable all along its length. Local stories tell how the insanely murderous dwarf Kildrak the Slayer used the channel to flee after he hunted down and killed several local women he believed to be witches.
7. Tumbled stone blocks, and a wide circle of partly sunken, vine-strangled menhirs, dot and surround the so-called Fetid Fane. This crumbling, lop-sided ruin stands at the end of an opt-flooded, always muddy, sunken processional. Strange sounds emanate from the fane when a gibbous moon hangs low in the nighttime sky, and the site is the subject of many outlandish legends of an elder queen and her queer, froggy subjects doomed to attend her through all eternity.
8. Watcher's Crag rises from the swamp's fetid marsh like a petrified giant. Its rocky, grey flanks perpetually ooze water,

and thick growths of moulds, lichens and ferns cling to its vertiginous cliffs. A single, worn and slippery stair hacked from the rock, wends its way around the crag. A ruined tower squats atop the forbidding spire, providing commanding views over the surrounding muck. Travellers often use this place as a relatively dry and safe campsite, although the crag's zenith is all but inaccessible to mounts and the like.

9. Four sickly willow trees with slightly yellowed bark stand about a pool of water fed by three streams wending their way through the surrounding marsh. The trees are known locally as the Four Sisters.
10. A cave mouth—named in elder legend as the Dragon's Maw—pierces the side of a low hill surmounted by a ring of tumbled stones. Weeds and brambles grow thickly atop the hill, and a wide, stone-lined well of ancient aspect cuts deeply into the ground from the hill's zenith.
11. A suspiciously shaped conical hill devoid of all vegetation rises from the mire. In the hill's vicinity the water is black with peat and vegetation is stunted and ill-coloured. Legends speak of a powerful lich dwelling beneath the hill and of the three tunnels leading into its lair. Legends also speak of the scores of adventurers who have sought the hill, and who have not returned. Locals call the place, the Hill of Horrors.
12. A wide, low-lying reed-fringed pool lies in an isolated part of the marsh. Nine islands rise above the pool's fetid, stagnant water. Large burial mounds stand atop each island. This was a place sacred to the lizardfolk who dwelt in the marsh long ago. Now a small colony of will-o'-wisps linger amid the bones and remnants of the lizardfolk's fallen civilisation. Locals name the place the Pool of Glimmering Bones; all right-minded folk avoid this accursed place.



3: MINOR DAYTIME EVENTS

Few journeys in a noisome marsh are wholly without incident. Sometimes, bandits, lizardfolk or worse waylay travellers; other times, events are more mundane.

1. A flock of marsh birds suddenly take flight from a nearby thicket of reeds and fly away squawking loudly. Seconds later a loud crashing sound echoes from the same thickets as some large predator pounces moments too late.
2. Flies, gnats and other bothersome marsh-dwelling insects buzz about the party; many of the characters suffer irritating bites and skin rashes as a result.
3. Heavy rain hammers the swamp; as the day wears on, the ground gets boggy and the water level in the swamp's many streams, pools and so on begins to rise, hampering the characters' travel.
4. The clouds clear from in front of the sun, and the temperature rises. The sun's rays glitter upon the innumerable slimy pools and streams scattered across the marsh, possibly temporarily dazzling travellers.
5. Birds swoop low over a section of swamp off to the party's right, before landing out of sight behind some rushes. As the party watch, the birds take flight carrying something red and dripping in their beaks.
6. As the party come to a river a series of splashes draws their attention to a jumbled wooden dam. Druids or rangers identify it as an otters' dam. It is sturdy enough to serve as an impromptu means of crossing the river.
7. The sound of crashing and splashing amid a deep thicket of rushes heralds the arrival of a filthy and mud-splattered skinny mongrel dog. At sight of the characters, the dog hesitantly wags its tail. The dog is starving and easily befriended.
8. Drizzle falls, creating an omnipresent pitter patter sound. At first almost pleasant the ubiquity of the sound could quickly become irritating. The drizzle falls for much of the day, making travel wetter and more miserable than usual.
9. A rustling in the nearby reeds presages the arrival of a small, muddy boar. The boar is a juvenile; moments later two more juveniles and their mother crash through the undergrowth. The mother is extremely protective of her babies.
10. Dark clouds hang over the marsh, shrouding the fens in shadow and gloom. Dark shadows gather amid thickets of reeds and under the trees growing along the mire's many streams and rivers. In such weather, the marsh is even more dreary and depressing than normal.
11. Several miles ahead, and slightly off the party's line of travel, the smoke of a fire drifts lazily into the still air. The fire could be nothing more than a campfire left unattended, the cooking fire of some remote farmstead or something more sinister.
12. When the characters reach a wide stream or river, they note a half-submerged coracle floating lazily passed. A jagged chunk is missing from the coracle's wickerwork hull and blood covers the surrounding piece of hull.

4: MINOR NIGHTTIME EVENTS

Few folk travel the marsh in the dead of night, but that doesn't mean nothing happens to those camping under the stars.

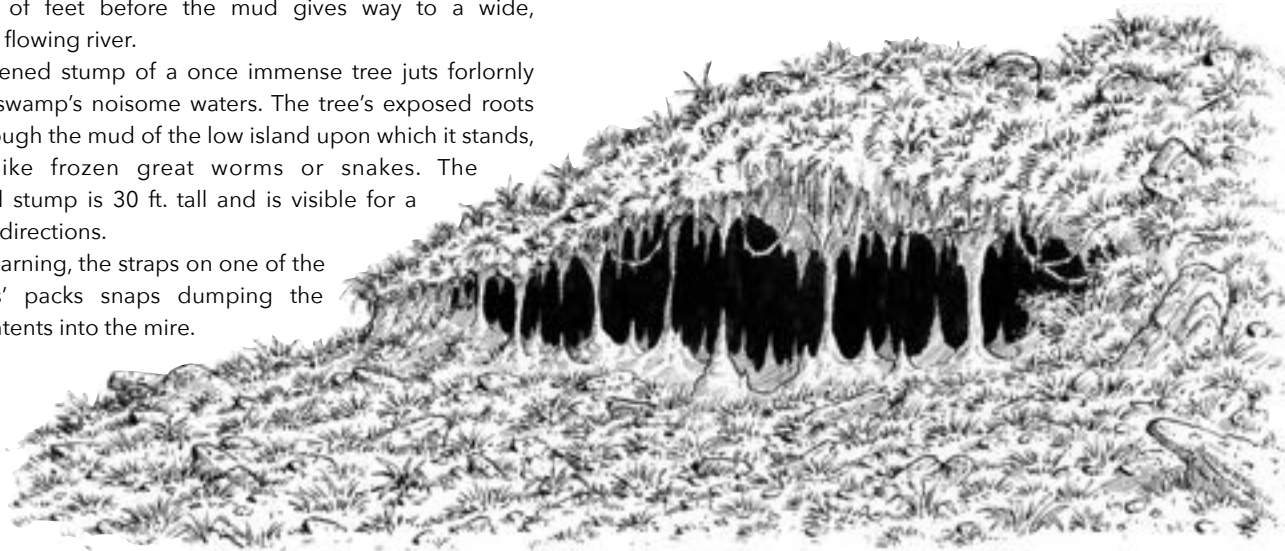
1. A loud splash, from a noisome pool only 20 or so feet away, echoes through the night air.
2. A gust of strong air blows a pungent bubble of marsh gas over the party. The smell is strong, almost overpowering, but—mercifully—quickly dissipates.
3. Rustling in the undergrowth, and the sound of something squelching through the mud, heralds the approach of some nocturnal predator.
4. A constrictor snake slithers through the fen on the hunt for dinner. It avoids man-sized or larger creatures but could try to take a dog, halfling or other easy-to-handle prey.
5. A cool nighttime breeze blows across the marsh, stirring the surrounding reeds and rushes into a susurration which could lull a tired guard into a deep sleep.
6. Strangely coloured lights bob in the darkness near the party's camp. If a guard investigates, the lights float away—perhaps leading the inquisitive character into a bog of sucking quicksand-like mud.
7. Light rain falls sporadically during the night, extinguishing the party's campfire and generally making life miserable for those on watch.
8. Moonlight bathes the swamp on this cloudless, cold night. The marsh's pools and ponds reflect the moon's radiance, giving the place an ethereal, ghostly feel.
9. A bubble of noisome swamp gas drifts across the camp enveloping the party in a noxious odour. The gas is harmless, but foul-smelling.
10. Bright fire blazes to life, casting lurid shadows over a hill several miles distant. Although initially fierce, the fire quickly lessens and after an hour or so nothing is left by a faint smouldering glimmer.
11. A deer and her three young suddenly burst into camp. The deers' flanks are heaving as if all four have been running—or perhaps fleeing—for a considerable time. An alert guard isn't surprised by the animals' arrival, but a guard distracted by wine or dozing will likely be startled by their sudden appearance. Whatever is chasing them may—or may not—arrive several rounds later.
12. A random character awakes in the middle of the night to discover they are beset by leaches—their neck and legs are coated with the foul bloodsuckers. The character suffers 1 hit point of damage, and must deal with the pernicious bloodsuckers before being able to get back to sleep; the leaches hinder the character's rest, meaning they may not regain hit points, be able to relearn spells and so on.

5: WILDERNESS DRESSING

While vast swaths of a noisome marsh may seem boring and unremarkable, travellers will—no doubt—encounter some things of minor interest.

1. A wide river flows sluggishly through the mire. An old wooden causeway crosses the channel mere inches above the water. After heavy rain, the causeway is submerged and only a large marker stone at either end betrays its presence.
2. Long bulrushes grow in this stretch of marsh in profusion. The rushes's triangular head—almost eight-foot above the ground—sway softly in the breeze. Paranoid characters may think this is a good place for an ambush.
3. A crudely-crafted spear juts from the mud. Investigation reveals the spear is probably not of human artifice. Several brightly coloured feathers hang from a cord just below the spear's head.
4. A track, bounded by low hedges of rushes and reeds, snakes through the swamp, along a low ridge. Here, the ground is relatively dry and the going easy, but the chance of randomly encountering travellers or swamp denizens is doubled.
5. The mouth of a partially flooded cave pierces the side of a low, weed-cloaked hill. A stream wends its way along the hill and pools outside the cave before flowing onwards into the deeper marsh.
6. A fallen tree, thick with lichen and moss, lies across a wide stream, forming a makeshift bridge. A ranger or druid examining the fallen tree can make out clawed footprints imprinted into the moss growing on the tree and in the nearby mud.
7. The remains of a campsite, partially sunken in the mire, overlooks a virtually stagnant river. The campsite stands atop a slight rise surrounded by stands of rushes and reeds. Investigation reveals the campsite to be an old one; worryingly, several large rips in the camp's tents suggest a large clawed something tried to get at those sleeping within.
8. Thick mud interspaced with stands of rushes stretch for hundreds of feet before the mud gives way to a wide, sluggishly flowing river.
9. The blackened stump of a once immense tree juts forlornly from the swamp's noisome waters. The tree's exposed roots break through the mud of the low island upon which it stands, looking like frozen great worms or snakes. The blackened stump is 30 ft. tall and is visible for a mile in all directions.
10. Without warning, the straps on one of the characters' packs snaps dumping the pack's contents into the mire.

11. The rotting remains of a small hut set atop a near-flooded wooden platform lean drunkenly over a reed-fringed pool of surprisingly clear water. The prow of a sunken rowboat juts from the water near the platform. The rowboat has a small hole below the waterline, but is otherwise serviceable.
12. A slime-covered statue lies facedown amid the noisome swamp's muck. The statue is man-sized and difficult to prise from the cloying mud. If the characters manage the feat, they discover the statue is a surprisingly lifelike depiction of a man with a look of ultimate horror upon his face. So lifelike is the carving that it hints at the subject's insanity or terror...
13. A swath of colourful wild flowers grow amid the fetid mire. The flowers carpet the ground, but close examination reveals the ground to have the consistency of quicksand. To walk among the flowers, invites death.
14. An upturned, and rotting, rowboat lies on the banks of a wide river. One of the boat's oars is tangled in the low-hanging branches of a nearby weeping willow.
15. The partially sunken skeletal remains of a humanoid lie tangled among the weeds and reeds bounding a placid pool. The remains could be those of a lizardfolk or traveller.
16. Footprints—slowly filling with boggy water—cross the characters' path. A tracker can determine that whoever left the tracks was here mere minutes ago.
17. A small stone marker, replete with a chiselled arrow pointing to the west, is rendered almost invisible by a thick stand of weeds and creepers.
18. A huge tree stands hard against a stagnant pool of muddy water. The tree's twisted, grasping roots break the surface of a muddy bank before growing into the pool itself.
19. The remains of a shattered wagon lie incongruously over several sunken boulders. Investigation reveals it looks like the wagon was dropped from a great height, and has not been here that long.
20. The buzzing of many insects comes from a thicket of reeds. Characters investigating the sound discover the rotting, disembowelled corpse of a lizardfolk.



6: UNEVENTFUL TRAVEL

Some days, an adventurer's life is full of danger and excitement. However, many other days are boring and uneventful.

1. The weather is overcast all day, and toward evening light rain falls over the swamp. The pitter patter of rain obscures much of the normal marsh sounds the characters have become accustomed to hearing. The sound could also lull tired characters—and perhaps their guards—to a deep sleep.
2. All morning, the party ford a series of shallow muddy streams, cutting through the mire. Weeping willows and the like cast their wide branches over the streams, creating many shadowy places for ambushers to lurk. Once the sun reaches its zenith, the party reach higher—drier—ground.
3. At dawn, a thin mist hangs over the marsh, giving the place an ethereal, otherworldly feel. It burns off quickly and the day is hot and dry. As the party penetrate deeper into the marsh, the terrain becomes more unforgiving, and the dryer places fewer and farther between.
4. The morning's weather is typical of the season, but by early afternoon thick, dreary clouds hang low in the sky threatening a heavy and sustained downpour. Such a deluge begins just after the party stop to camp.
5. The party do little all day but slog through thick, glutinous mud and thickets of grasping reeds. In places, the reeds are so high, the characters temporarily lose sight of each other as they push onwards.
6. The day is uneventful, and the characters see no other travellers in the marsh. Around midday, they reach a large pool—or perhaps a small lake. The water is shallow and a flock of wading birds regards the characters as they pass.
7. Although the party must battle through swaths of dark, glutinous mud for much of the morning, they reach a section

of higher ground later in the day which provides much easier going. Toward the end of the day, they discover a suitable campsite. (Roll on "Camping & Campsites" to determine the campsite's characteristics).

8. The day dawns dry and bright. Birds, and their song, fill the air, which seems fresher than normal for the noisome swamp. The sun rises high in the sky, and the day is a pleasant one. Although the characters slog through the mire for a whole day, they encounter no other travellers or large predators. Light clouds gather, at dusk.
9. The characters stumble upon a raised, dry track wending its way through the mire which uses the contours of a low ridge to avoid the worst of the bog. Signs of other travellers are plentiful in the soft, but not boggy, ground, and the characters make good time. (Such an area is a good place for the characters to meet other travellers, if the party is in need of assistance or information).
10. A boring day's travel through the monotonous mire is only broken by the occasional cloud of biting insects attracted to the party's sweat. The ground is squelchy, but relatively firm, and although everyone ends the day tied and muddy nothing untoward befalls the party this day.
11. The morning's travel is stop-start as the characters find their way over or around a dozen streams flowing through the boggy, low-lying ground. Sometimes the streams are narrow enough to jump across while in other spots sodden causeways or fallen trees serve as primitive bridges. The party sees no one all day (although—obviously—someone much have had a good reason to build the causeways).
12. Heavy rain pummels the marsh, halving visibility and soaking travellers to the skin. It quickly becomes evident that travel in such conditions—particularly as water levels begin to rise—is impossible. The party is best-advised to find a relatively dry spot to wait out the rain.



RUINED CASTLE

1: OUTSIDE THE RUINED CASTLE

A ruined castle's approaches are an excellent place to start building the atmosphere and flavour of the upcoming adventure. It's also a great place for the GM to sow hints about the castle's history and what might currently lurk within.

Use the list below, to add minor points of interest to the characters' exploration:

1. Thick stands of brambles and bushes ward the ruin's approaches. Here and there, game trails force their way through the dense undergrowth.
2. Tracks in the dried mud betray the presence of animals—perhaps deer, foxes and wolves—along with other more dangerous bipedal predators.
3. Partially hidden by thorny bushes, and the boughs of two youngish saplings, a tumbled pile of moss-covered stones hints at an ancient burial.
4. The mouldering remains of a tattered brown cloak are snagged on a thorny bush. They flutter in the breeze; inattentive—or paranoid—characters may assume the cloak is a lurking enemy.
5. A decaying arrow, its fletching long since rotten away, juts from a tree trunk.
6. A humanoid's yellowing bones sprawl among the weeds. A crushed skull and the total absence of the unfortunate's legs hint at a violent and grizzly death. Rusting fragments of equipment lie scattered around the remains.
7. Bushes and trees crowd thickly along the rutted and overgrown trail leading to the castle's gate.
8. The blackened, scorched ruin of an ancient tree looms hard against the trail. Its skeletal branches arch high overhead as if to fend off any younger, healthier trees daring to encroach on its territory.
9. A campfire's wind-scattered remains hint that previous explorers dared not camp with the castle's crumbling walls; perhaps they feared the ghosts of those who once dwelled—and died—within.
10. Bones—threaded together with twine—hang from tree branches and clack together gently in the breeze. Nearby, a skull leers down at travellers from its perch atop a spear thrust deeply into the ground. A blackbird perches atop the skull and tries to smash a snail's shell open by banging it on the skull's forehead.



2: OUTSIDE IN THE RUINED CASTLE

Ruined castles are ripe with the possibilities of adventure, but present different challenges to those of a normal dungeon for adventurers to overcome. One of those challenges is the abundance of outdoor, open space. A castle likely has a courtyard, outbuildings and more; it's likely the characters choose to explore all such areas in search of loot.

Use the list below, to add minor points of interest to the characters' exploration:

1. Moss and lichens grow in patches across the castle's crumbling stone walls. In places, the growths entirely obscure the stonework.
2. A scattering of rubble mars the mud and weeds of the castle's courtyard. Here and there, stands of taller grass, tangled brambles and small bushes complete the look of decrepitude and abandonment.
3. The blackened, crumbling carcass of a cart lie amid the rubble and ruin. One of its wheels is missing. Perceptive characters find the wheel's shattered remains a short distance away, languishing in a patch of thick weeds.
4. The battlements atop this section of wall look to be in particularly bad repair. Moss grows thick across the wall here—and could be the only thing holding the crenellations in place!
5. Weeds grow thickly between the pitted, tilted flags comprising the floor. Some of the flagstones have shifted and moved as a result of subsidence, and rock gently when walked upon. Paranoid characters may suspect a trap.
6. Doorways and windows gape wide—their doors and shutters rotting away. Deep shadows cluster thickly beyond; perhaps within lurk the castle's hungry, feral denizens...
7. The splintered remains of the crenellations atop the wall look like the jagged, broken teeth of some gigantic beast.
8. A chunk of partly buried masonry lies at the base of the wall. Thick weeds grow around the stone block. Perceptive characters spot two skeletal legs concealed in the weeds. The skeletal legs protrude from under the chunk of masonry suggesting the rest of the body may lie underneath.
9. Fresh tracks in the mud show where an explorer—or castle denizen—has recently walked. Judging by the footprints' depth, the individual was heavily laden. Additional investigation reveals the tracks go in both directions.
10. A ramshackle wooden building—perhaps once a wood store—leans drunkenly against the castle wall. The structure is dangerously unstable and could collapse at any moment.
11. A rotting wolf's corpse sprawls in a building's shadow. The remains are clearly old and has been worried by scavengers. The wolf's cause of death is unclear.
12. The ragged remains of a flag or banner yet cling to the castle's flagpole atop a high tower. The shredded flag still flutters forlornly in the breeze.
13. Blackened stones and scorch marks around an arch show where intruders set a fire to gain entry. The door is long gone, but its partially melted and twisted hinges remain.

14. A rusting longsword lies hidden in the weeds. Its blade is pitted and weatherworn, and the sword's leather grip has rotted away. The weapon falls apart, if used in combat.
15. Wind-blown leaves form a waist-high drift against one wall. The leaves hide several small, rotting crates and barrels. The barrels once held provisions, but the food is now nothing but a foul-smelling suppurating mess. Attracted by the rotting food, all manner of vermin infest the "leaf drift".
16. Scratches low down on one wall list the names of several men-at-arms who served at the castle.
17. A low, narrow hole in a wall provides an impromptu means of entering one of the castle's buildings. The hole is jagged, and rubble lies scattered about. Nearby rests a large chunk of masonry overgrown by weeds.
18. One of the castle's towers has developed a distinct list and leans outwards from the abutting walls.
19. The defaced and scratched crest of the castle's original owner yet decorates the wall above an empty doorway.
20. Partially hidden by a fallen, rotting door a warrior's skeletal remains—still clad in rusting scale mail—sprawl on the ground.

MINOR EVENTS

Use the minor events detailed below, to add tension and atmosphere to the party's explorations:

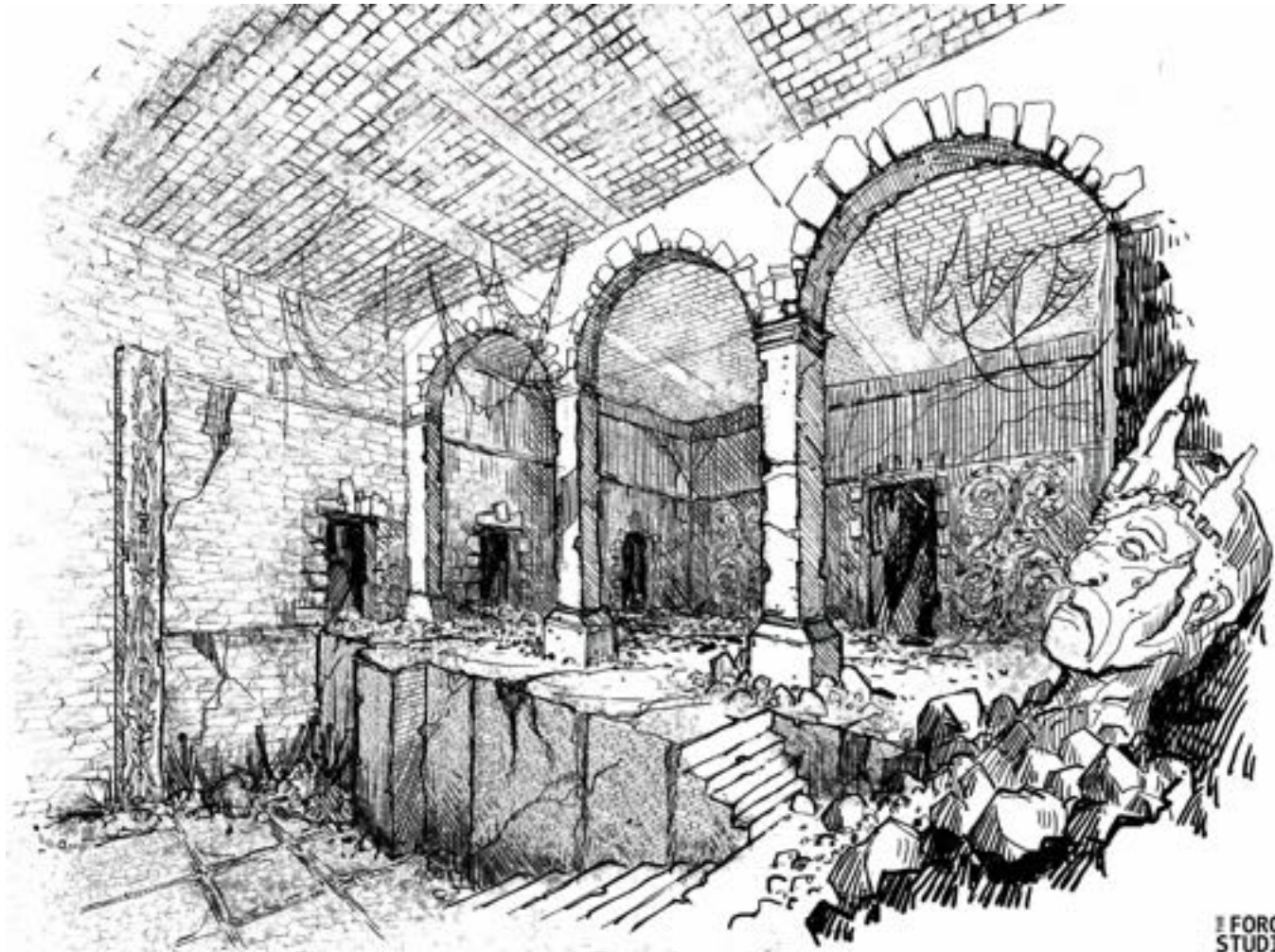
1. The wind moans through the ruins seemingly giving voice to the castle's melancholy. For a moment, it seems like the castle is a living, tortured thing.
2. The clatter of falling rocks from further into the ruin echoes about the walls.
3. A flutter of movement in one gaunt window catches a character's attention. After a few minutes, the movement repeats itself. Perceptive characters realise the movement is a fragment of tapestry caught in the breeze. Other—more paranoid—characters may think it is a lurking foe.
4. Birds explode outwards from a nearby window, calling frantically to their brethren. Their screeches are quickly taken up by others roosting elsewhere in the ruin.
5. A sudden feeling of cold and foreboding sweeps over the party. The sensation lingers for a few minutes before disappearing as quickly as it arrived.
6. A character begins to feel the nagging sensation of being watched. The feeling persists until the character either leaves the castle or enters one of its ruined buildings.

3: INSIDE THE RUINED CASTLE

Many things are attracted to ruined castles—for even in their decrepit state they offer shelter and protection from both the elements and enemies. Sometimes organised bands of bandits or raiders inhabit a castle while other times the above-ground portion of the ruins is home to vermin and other—four-legged or winged—predators.

Use the list below, to add minor points of interest to the characters' exploration:

1. Scratches and marks on the wall record the names of the folk that once dwelled here. Some of the names appear with a date alongside. Some are surprisingly recent.
2. Charcoal smudges on the wall show where someone once stubbed out a torch.
3. The faint smell of mould and rot hangs in the air. Shortly thereafter, the party discover a pile of rotting wood and fabric mouldering away against a wall. (It looks like a tapestry fell over a piece of furniture).
4. The flagged floor is rough and uneven—some of the flagstones have shifted with the passing of the years.
5. A dry, rust-coloured stain on the floor and one wall show where someone lost a lot of blood long ago. It is doubtful the injured person could have survived such a terrible wound without magical aid.
6. Crumbling mortar has made the archway above this doorway dangerously unstable. Incautious movement through the opening could result in several stones falling (onto the unfortunate passing through).
7. The next door the characters encounter is intact, but horribly swollen in place, making it difficult to open.
8. The pungent smell of mildew fills the area around an open and upturned chest. A thin whitish coating—minute fungi—covers the empty chest.
9. Dust-shrouded cobwebs hang thickly from the ceiling. Thin tendrils of the web—long enough to caress the characters' shoulders—waft gently in the breeze.
10. Indistinct marks in the dust hint at the presence of small scuttling creatures—perhaps rats or monstrously large centipedes—in the vicinity.



11. The mouldering bones of a large piece of wooden furniture lie overturned in the dust. Its panels are smashed; much of the whole is missing. Shortly afterwards, the characters discover the burnt-out remains of a campfire below a soot-blackened ceiling.
12. The pungent smell of rot presages the discovery of several sacks of rotting grain and other foodstuffs. Near the spoiled food, the stench is particularly intense.
13. A small wall niche holds the partially burnt remains of several candles. A dusty flint and steel also fill the niche.
14. Shards of broken pottery cover the floor. In a corridor, the shards cover the floor from wall to wall. In a room, they ward a doorway. (The characters could theorise the shards were placed this way to serve as makeshift caltrops).
15. The remains of an ineffectively set tripwire stretch across the next doorway the characters discover. The wire wraps around a small peg on one side of the door and is attached to a precariously balanced metal shield on the other.
16. Faded, yellowing whitewash peels from the walls in this musty, water-damaged locale.
17. While the tapestry decorating this wall is long gone, the thick, long rusting hooks which once held it in place are still evident high up near the ceiling.
18. A pile of old, dry dung sits incongruously on the floor in this area. Rangers, druids and the like can tell the muck came from a large animal.
19. A spidery network of cracks run through the walls of this place' none are structurally significant.
20. The next door the characters discover is intact and locked. Luckily, the door's key is in the lock. Unluckily, the key and lock have rusted together. The door is also slightly swollen and thus challenging to open.

MINOR EVENTS

Use the minor events detailed below, to add tension and atmosphere to the party's explorations:

1. A faint scuffing sound reaches the characters' ears. It could be the sound of someone moving stealthily or something sliding down a wall. The sound comes from a random direction.
2. Cold water drips from the ceiling onto a PC's head.
3. The clang of metal on stone echoes through the ruins. Whatever caused the clang, it must have hit its target hard. There is no second clang.
4. A faint thud—perhaps a body falling or someone dropping a full sack—reaches the ears of perceptive characters.
5. The sudden cawing of birds comes from outside. Characters wise in the ways of nature can tell something has scared or alarmed the birds.
6. Dust and mortar sift down from the ceiling. Perceptive characters hear a faint grinding from within the stones. (This is just the old stones of the castle shifting, but could cause some alarm among paranoid characters).

DISCARDED GEAR

Many random pieces of discarded gear and other items lie about ruined castles. Undoubtedly, the castle's resident lost some of the items while the castle's current denizens discarded others. Additional objects may be the leavings of previous explorations.

The objects below can appear virtually anywhere in a ruined castle. Modify the description to suit the locale in which they are found. Discard inappropriate results.

Use the list below, to add such minor pieces of dressing to the characters' exploration:

1. A broken crossbow bolt lies on the floor below a small mark in the wall.
2. A burnt-down torch stub.
3. An old bandage caked in dust and dried blood.
4. A small pile of haphazardly dumped wood.
5. A ripped, brown cloak and a few other odds and ends of clothing. The trousers look singed.
6. One worn leather boot sized for a human or similar individual.
7. The long shard of a broken bottle.
8. A splintered club.
9. A badly dented helmet.
10. A torn sack.
11. A black button lies hidden in the dust. The button is of obsidian and worth 2 gp.
12. The splintered remains of a lute hang from a small protrusion jutting from the wall.
13. Blackened, mouldy bread fills a torn and ripped wicker basket.
14. A dagger hilt. (The weapon's blade is missing).
15. A pile of leaves and twigs pushed together into what could be a rudimentary bed.
16. One two-inch-long fang. (The tusk could come from an orc, wolf or similar creature).
17. A broken mirror.
18. A moulding bag containing a dozen inch-long nails and a carpenter's hammer.
19. A large looped keyring holding a half-dozen rusty cast iron keys.
20. A sundered 10-foot-long pole broken into two sections—one is three-foot-long, the other seven-foot.



4: UNDER THE RUINED CASTLE

Ruined castles almost always have dungeons, burial vaults and cellars. Such locales are the favourite haunts of undead, necromancers and other foul things trying to hide from the sun's harsh radiance. Heroes often explore such places, in search of gold and glory.

Use the list below, to add minor points of interest to the characters' exploration:

1. Water oozes through the wall—from the cracks between the faced stone blocks—to collect in a small pool on the floor. The air is musty.
2. Dusty cobwebs festoon the ceiling, obscuring it. In places, they hang from the ceiling and drift gently in the breeze.
3. The sound of water dripping into some far off pool or puddle reaches the party's ears.
4. The skeletal remains of a warrior lie sprawled across the flagstones. A spear rammed through the unfortunate's ribcage pins the remains to the floor. One skeletal hand still clutches the spear's shaft as if he tried to pull the spear free before succumbing to his wounds.
5. A rotting wooden door hangs from its upper hinge at a crazed angle. Soft shards of damp, rotten wood and the remains of the door's missing hinge lie on the floor nearby.
6. Splatters of bat guano dot the floor.
7. A patch of white and dull brown fungi grow in a damp corner amid the bones of some previous unlucky explorer or denizen. Water oozes down the wall, behind the remains.
8. Deep cracks mar the ceilings of the cellars or dungeon. A faint, damp breeze emerges from the cracks hinting at a connection to another, unknown space. After lengthy periods of rain, water drips from the cracks.
9. A pungent brown mould covers the floor. Indistinct marks amongst the noisome growth suggest someone has recently walked through the area.
10. A few small blobs of wax on the floor against one wall could—perhaps—betray the presence of a secret door (if the characters spot them).
11. A faint smell—akin to that of a wet dog—lingers in the air.
12. Shallow, muddy puddles partially cover the floor. Anyone walking through the puddles leaves easy-to-follow tracks for a score—or so—feet.
13. The next door the characters discover is pinned shut by an iron spike hammered into the floor. The iron spike is not rusted, suggesting it has not been here very long.
14. A small pyramid of carefully selected and piled stones decorates one corner. Clearly "harvested" from the ruins above the stones are carefully slotted together. Chips of stone and masonry dust cover the ground nearby.
15. The air is hazy, and the smell of burning wood yet lingers.
16. A faint outline in the floor suggests the presence of an as-yet unsprung pit trap.
17. A bent torch sconce—forged to represent an ornate basket—hangs at an odd angle from the wall. From the looks of it, something gave the sconce a terrific whack which almost knocked it loose.
18. A scrap of burnt parchment rests on the floor. A spellcaster can determine it likely once held a magic spell and was consumed by flames when its magic was called forth.
19. In this section, the ceiling is unusually low—explorers taller than a dwarf must crouch before moving through the area.
20. The crude chalk figure of a kneeling woman, hands clasped in prayer, decorates one wall. The picture is practically life-sized but poorly done. If the area is wet, water has oozed down the wall giving the figure a blurred, streaky appearance.

MINOR EVENTS

Use the minor events detailed below, to add tension and atmosphere to the party's explorations:

1. Cold water drips from the ceiling onto the party's heads.
2. A slight breeze blows through the dungeon toward the way the characters entered. Characters wise in the ways of dungeoneering may realise this movement hints at another as yet undiscovered entrance.
3. The dull crack and thud of stones falling reverberate through the ceiling. (Several large chunks of masonry have fallen in the ruins, above).
4. The skittering sounds of many tiny feet moving somewhere unseen in the darkness reaches the party.
5. The clang of something metal hitting stone reaches the party's ears.
6. A faint breeze heralds the arrival of a fetid smell redolent with death and decay. The stench is nearly overpowering and lingers in the characters' clothes until they wash them.

LOST TRINKETS & TREASURES

Sometimes, the characters find minor treasures during their exploration. Use the list below, to determine what the characters find. (Determine each item's value based on campaign norms).

1. A silver belt buckle forged to look like a gaping dragon's mouth attached to a mouldy leather belt.
2. A mouldy pouch holding a handful of silver and gold coins struck in a distant, virtually mythical realm.
3. A bolt of sky-blue silk wrapped in oilskin that has miraculously escaped the mould and damp.
4. A leather necklace hung with a half-dozen silver and gold nature-themed charms.
5. A silver nib attached to a mouldering ink pen.
6. A gold ring displaying the signet of the family who once lived in the castle above.

RUINED CITY

I: EVIDENCE OF PRIOR EXPEDITIONS

The characters are vanishingly unlikely to be the first adventurers or explorers to reach and search the ruined city. Such cities draw adventurers, explorers, sages and other other curious folk like manure draws flies.

Use the list below, to add the evidence of such prior expeditions into the characters' exploration of a ruined city.

1. A crude fire pit ringed with now-blackened stones taken from the ruins pierces the ground in the rough centre of this area. Larger stone blocks—perhaps used as seats—have been dragged close to the ash-filled pit.
2. A flutter of movement catches a random character's eye. Investigations, reveals the filthy, shredded remains of a tent snagged on the remains of a tumbled stone wall.
3. Dried blood coats the dusty floor and crumbling wall, here. Perceptive characters can determine the stains are only a matter of weeks old.
4. A splintered arrow, its blue fletching withered and dusty, lies on the ground. The arrow is of elven manufacture and clearly not ancient.
5. An explorer's yellowing bones yet clad in rotting studded leather armour protrude from under a pile of tumbled masonry. The woman's legs and pelvis are crushed by the rocks, and the remains are contorted as if she died in great pain. The remnants of her equipment are scattered about—clearly she did not die immediately.
6. Footsteps in the mud show where previous explorers have trod. A ranger or other tracker can tell the footsteps were left by heavy, human-sized individuals. They only go in one direction, and disappear into a nearby ruined building.
7. An abandoned campsite fills the ground floor of a partially ruined building. Several bedrolls, the remains of a cooking fire and the like are scattered about the building. By the looks of things, the campsite is months old.
8. Set into the shape of an arrow, this arrangement of stones suggests the direction of travel for a prior expedition. Moss grows on the stones suggesting they have been in this position for years.
9. Two rusting spades thrust deeply into the ground, and several shallow holes, show where previous explorers have searched for buried treasure. Nearby, a rotting coffer—its lid ripped off and discarded nearby—lies on the ground.
10. Footsteps, drag marks, bloodstains and other signs of combat litter the area. No bodies or loot remain; it is as if someone has cleared up after the battle.
11. The bloated, rotting corpse of a mule lies crumpled on the ground. The mule still carries saddlebags, but nothing of value remains within—food is rotten, wine is spoiled and so on. The mule's injuries could provide a clue to alert adventurers to what lurks nearby.
12. A statue lies on its side near a plinth from which it toppled. Perceptive characters note a discolouration on the ground around the statue. If the characters move the statue, they

discover the squashed remains of a previous explorer crushed all but flat by the statue's fall.

13. A backpack, poorly hidden beneath some vegetation, seems to hold nothing more than a bundle of rotting cloth. Examination, however, reveals a treasure hidden within. Cut into the form of a skull this yellowing crystal is an exquisite, yet disturbing, object. Subtle enchantments cast inside the skull give it a faint purple luminosity.
14. Amid mouldering equipment, lie the yellow bones of a previous explorer. Near the individual's outstretched hand lies a headless statuette which was once a beautiful ornamentation set in an important person's quarters. (It depicts a nude anatomically perfect male of the race inhabiting the city.) The statuette's missing head is nowhere to be found. Nevertheless the statuette remains valuable.
15. Obvious signs of battle mar the area. Splintered arrows, patches of dried blood as well as an obviously hastily built breastworks—now partially collapsed—speak to the violence once meted out here.
16. A faint wisp of smoke rises above the ruins. Investigation reveals a guttering, untended campfire. Camping equipment—enough for two individuals surrounds the fire, but of their owners there is no sign.
17. An emaciated, near-death donkey wanders the ruins. It yet wears a bit and bridle of human artifice, and has deep (partly healed) scratches along one flank. Any character wise in nature's ways can see the donkey has not eaten in weeks and is near death. If nursed back to health, the donkey forges an unshakeable bond with its new owner.
18. Incongruously, the rotting body of a peasant lies splayed on the ground amid a dried pool of blood. The man was a bearer for another expedition, and was slain by the ruin's monstrous inhabitants. The character might find something useful in the man's pack.
19. The collapsed ruin of a once important building is the venue of an obvious excavation. Several piles of rubble and signs of organised digging suggest a previous expedition thought something valuable might lie buried within.
20. Buzzards, crows or some other appropriate type of carrion bird peck and tear at an adventurer's bloodied corpse. The characters might be able to recover useful equipment or even a map from the remains.

A NOTE ABOUT TERRAIN

Obviously, a ruined city can be found almost anywhere—in the depths of a jungle, on a barren island or hidden in a deep cave far from the surface.

The entries in this supplement attempt to present—as far as possible—terrain-neutral entries to provide you with maximum flexibility. Tailor the tables herein to better suit your ruined city adding in such details as fecund vegetation, shifting, wind-blown sand dunes and the like, as appropriate. Use such features to highlight the ruin's great age and abandonment, and to create interesting areas to investigate.

2: LOST TREASURES & TRINKETS

Ruined cities loom large in the minds of avaricious adventurers as places heavy with the loot of ages past. In their minds, if the place is truly abandoned, such treasures might lie where they were dropped or hidden ages ago simply waiting for their new owners to come along and claim them.

Use the list below, to add minor treasures and trinkets into the characters' exploration of a ruined city.

1. A sheltered section of wall has withstood time's remorseless onslaught better than much of the rest of the ruins. Here faded fresco yet survive. A few sections of the fresco glimmer in the light. Perceptive characters realise the fresco was painted with paint comprising crushed gemstones. Careful explorers could harvest some of the glimmering paint.
2. Covered in thick moss and lichen, a statuette fills a small hidden wall niche. Investigation—involving scrapping off the moss—reveals the statuette to be a marble bust depicting a noble member of the race once dwelling in the city.
3. A secret treasure niche pierces the ground in the corner of his area. Perceptive characters realise a flagstone is loose and can pry it up with little effort. Within lies a mouldered sack containing a store of silver and gold coins minted when the city was in its heyday.
4. The heraldic device of the city decorates several stones or bricks (as appropriate). At night, the runes emit a faint glow equivalent to that given off by a candle.
5. A life-sized statue of one of the city's former inhabitants lies facedown amid the rubble and ruin of the place. The stone statue is heavy, but if the characters roll it over they discover small black gems—onyxes—serve as the statue's eyes.
6. A bas relief carving decorates a lichen-covered wall. Clearing away the lichen reveals a stylised map of the city in its prime. The map is not hyper-detailed, but still provides a useful broad overview of the place.
7. The plinth of a fallen statue has a hidden compartment. Perceptive characters discover the compartment holds several items of religious significance—a small, black onyx sacrificial dagger and a plain silver circlet clearly not designed to be worn on a human head.
8. The characters discover some simple household goods—such as goblets, cooking pots and the like—wrought in strange, alien shapes. Such objects—while worthless to adventurers—have value to collectors, sages and the like.
9. A statue of a warrior holds a ceremonial shield that glimmers through a coat of dust and grime. Characters cleaning the shield discover it is made from solid silver and proudly bears the city's sigil; it is not designed for combat, and if used in battle is quickly rendered worthless.
10. Preserved by powerful, time-defying magics this weighty tome is a history of the city, and tells much of its storied past. The book comprises sheets of papyrus between hammered covers of bronze inscribed with various sigils and esoteric wards. The whole is wrapped in leather cured from the hide of some unknown creature.



3: MINOR EVENTS

Ruined cities are rarely completely abandoned. Strange creatures may slither, creep or fly through the ruins. Other times, the weather, the characters' over-active imagination or even time's remorseless action may conspire to create minor events of note.

Use the list below, to add minor events and the like into the characters' exploration of a ruined city.

1. Dark clouds scud across the sky, plunging the ruins in a cold and shadowy twilight. Deep, brooding shadows gather among the tumbled walls and fallen masonry like predators gathering to hunt their prey. When the dark clouds move away the shadows dissipate but the ruins seem slightly chillier than before to sensitive characters.
2. The wind gusts strongly. As it moans through the ruins, the wind picks up dust and grit; dust devils dance about the party throwing grit into the characters' eyes, ears and nostrils. The dust devils last for but a few minutes before the wind dies.
3. All background noise—the sound of the wind, the harsh cries of birds in the sky above and so on—abruptly cease. The resultant silence is pregnant with malice and foreboding; it almost seems like the ruins are holding their breath—and waiting for something horrible to happen.
4. The scrabbling sound of claws on stone reaches the most perceptive character's ears. The sound comes from behind a pile of high rubble. The sound could be nothing more than a lone scavenger picking through the ruins in search of food or an enemy creeping towards the party.
5. An abnormally large crow perches on a nearby wall and regards the party with seemingly preternatural intelligence. If the party makes no attempt to slay or drive off the crow, it follows them for an hour or so before flying away. Alternatively, the crow could be the familiar of a wizard lurking elsewhere in the ruins.
6. Driven by strong wind, sheets of rain pummel the city. The rain is heavy and persistent—it may force the characters to take shelter in a relatively intact nearby building; perhaps this seemingly random event propels them toward a particularly important part of the ruins.
7. A glint of light reflecting off metal catches a perceptive character's eye. The flash of light comes from deeper into the ruins. Investigation reveals a seemingly abandoned battered metal shield resting against a wall.
8. The sudden loud clatter of stones reaches the characters' ears. The sound could be caused by nothing more than a small localised collapse elsewhere in the ruins or could herald a sudden attack from some unknown foe.
9. The most paranoid character—or the least perceptive—spots a sudden, furtive movement in the nearby ruins. The movement could be nothing more than a trick of the light; it could also be, however, the furtive creeping of a natural creature or a lurking monster.
10. Clouds obscure the sun for much of the day. However, for a few short minutes, at an opportune time, the clouds part and the sun bathes the ruins in warm golden light. (If the characters require a clue as to where to proceed the sun's rays could highlight a particular part of the ruins, glint off a concealed enemy's armour and so on).
11. A flock of birds swoops over the party. One of the birds chooses that exact moment to defecate; a random party member is hit by the bird's leavings. Is this a good or bad omen, or just happenstance?
12. The faint sound of strange, alien music reaches the characters' ears. Perhaps the music features a bizarre arrangement or is played on unidentifiable instruments. The music continues for some minutes before tailing off, and could be being played by another band of explorers, the descendants of the ruined city's inhabitants or an imprisoned fiend (or the like). Alternatively, the music could lead the party to their next encounter or a notable adventure site.



4: RUIN DRESSING

Ruined cities are not without places and features of interest. Of course, some places such as ruined churches, crumbling wizard's towers and fallen citadels will be more interesting than other inconsequential places. However, wherever the characters venture in the ruined city they will come across minor features of interest.

Use the list below, to add minor features of interest into the characters' explorations.

1. Part of this wall is particularly high compared to others nearby, and leans dangerously to one side. Any explorer with half a brain can tell the wall is dangerously unstable. This is a good place to lay an ambush or trap.
2. A huge tree lies on its side, fallen straight through a building. The tree's massive trunk has smashed the building's walls and roof and rubble lies scattered about. The fall could be relatively recent, or the tree could be dead and rotting when the characters arrive.
3. A field of virulent thorn bushes with spikes several inches long cluster thickly together, blocking easy progress. In places, the thorn bushes are twice the height of a grown man. Perceptive characters spot several small tunnels—perhaps forced by animals—wending their way through the bushes.
4. An obviously hastily piled, slightly lopsided stone cairn stands in the lea of two walls. A crude wooden marker, from which hangs a rusting helmet, marks the place as a grave. No inscription provides a clue to who lies within the cairn.
5. Birds and other wildlife avoid one particular part of the ruins. The area could harbour latent magical auras, be a graveyard or serve as the lair of some horrible beast.
6. Vines and creepers grow thickly over several crumbling walls. The growth is so thick it could obscure doors and windows; the area beyond might make an excellent hiding place or location from which to spring an ambush.
7. Small deposits of dried faeces bare mute witness to the presence of animals or monsters in the ruins. Characters wise in nature's ways—perhaps rangers or druids—might be able to discern roughly what kind of creature left the deposits.
8. The walls in this section of the city—beset with crumbling mortar or other structural problems—are riddled with small holes. When the wind comes from one direction, it blows through these holes and makes a variety of sounds—from low moans to high-pitched shrieks—dependant on its speed.
9. A deep well stands in the middle of a courtyard or square. Weeds and small bushes grow nearby and moss and lichens cover the stonework of the well's shaft. The well is nearly dry, but some water still oozes through the rubble choking the bottom third of the shaft. Alternatively, the well was used as a convenient dumping ground for bodies during the city's fall and it could be haunted or its water irredeemably tainted.
10. A mouldy rope hangs from a building's roof or upper floor. From ground level it is impossible to see the rope is secured to a poorly placed, rusting iron spike. Characters climbing the rope dislodge the spike and tumble to the ground.

11. Thick, fecund vegetation of an appropriate type for the surrounds grows in this area, making exploration difficult.
12. A massive tree—its branches flung wide—has taken root in this place; the flag- or cobblestones in the immediate vicinity are uneven as a result of the tree's questing roots.

DECORATION SUBJECTS

Use this list, to determine the basic subject of statues, carvings, frescos and the like discovered in the ruined city.

1. A ruler stands in a heroic pose, looking into the middle distance. The ruler is depicted as an idealised member of the city's race. A nearby carving names the ruler.
2. A warrior stands over the prostrate form of a vanquished foe; the hero stands with weapon raised high as if about to strike. The vanquished foe looks terrified.
3. Depicted at the height of its glory, this decoration depicts a notable location in the city such as a temple, tower or fortification. The decoration is so detailed, the careful observer may be able to discern something of interest.
4. An important figure from the city's past stands in a contemplative pose. The figure could be a powerful priest, famed architect or clever wizard.
5. One or more of the deities worshipped in the city look down at those passing by.
6. An obvious criminal is depicted in a pose of supplication or punishment. A carving nearby names the criminal and their crime. Dependant on the decoration type, a crowd of onlookers—their faces set in rapt expressions of excitement as they await the criminal's punishment could also be depicted.
7. A magical sigil or collection of esoteric symbols are depicted close to, or entwined around, one another. The grouping could have some special significance to the city's folk or could be nothing more than a piece of art.
8. Complex geometric patterns—exquisitely detailed and picked out in yet-bright colours—decorate the area. The pattern could hide the trigger for a secret door, be part of a complex trap or nothing more than decoration.
9. Words carved in the city's common tongue proclaim a great teaching or dictate from its rulers. The carving may also be damaged, defaced or partially obscured.
10. The sigil of the city's patron deity, carved into walls, picked out in mosaics and the like, is still visible throughout the city.

STATUES, FRESCOS AND THE LIKE

Ruined cities are replete with statues, frescoes, carvings and the like. Such features are an excellent vehicle for you to customise and add flavour to the city. Thus, remember to modify the various entries in these lists to better suit your ruined city and its long-fallen masters. For example, a troglodytes' subterranean ruined city will have markedly different decorations to a snake folk's ancient, jungle-wreathed home.

5: MAJOR RUIN FEATURES

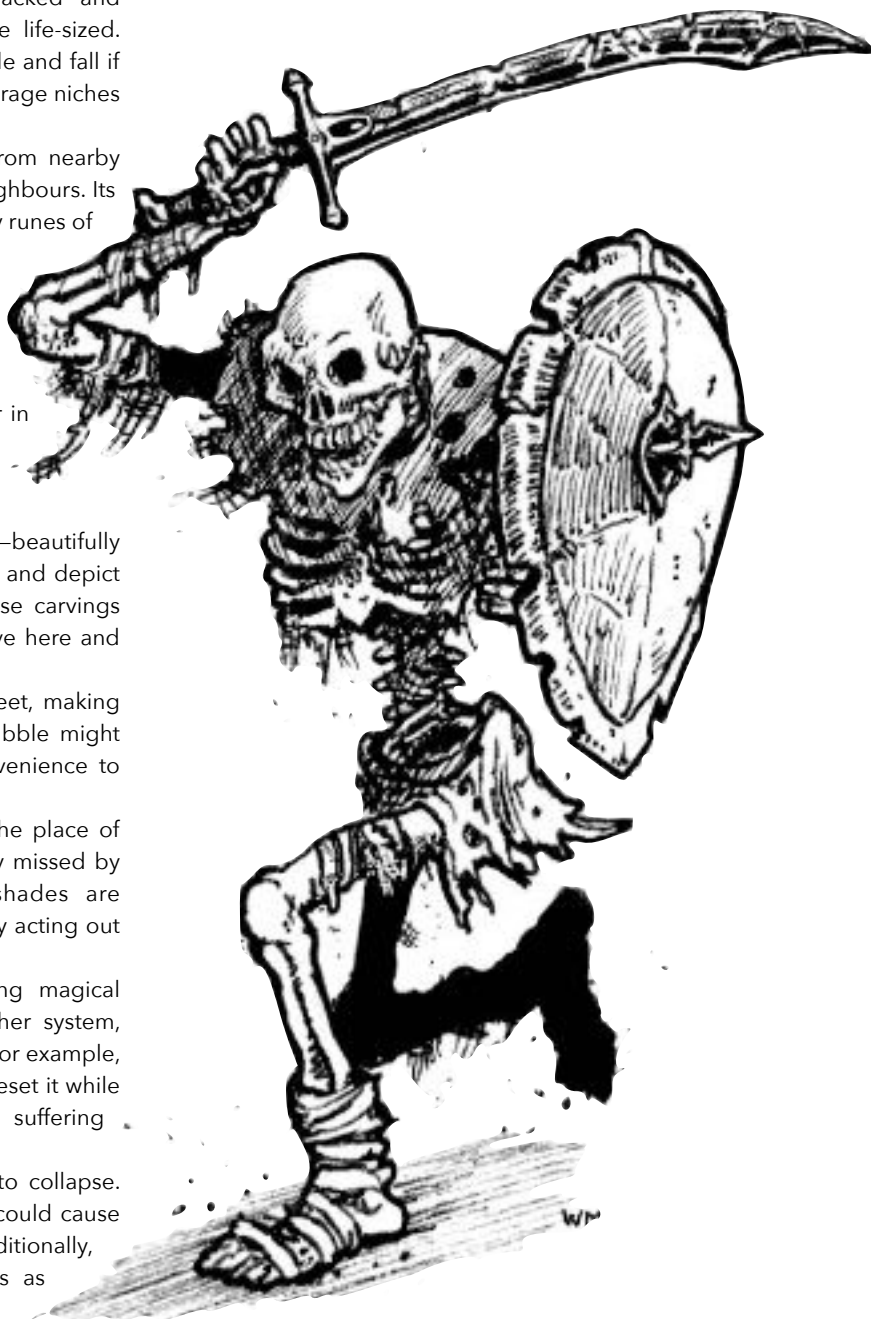
Ruined cities are much more than a sea of rubble. Some places—major temples, towers and fortifications—will have survived in better conditions than others. In other places, the advanced decrepitude of the ruins create areas of heightened danger.

Use the list below, to add major features and the like into the characters' exploration of a ruined city.

1. A network of cellars, basements and other subterranean passageways honeycomb the ground below this section of the ruins. Time's remorseless onslaught has weakened their ceilings and supports; unwary characters may cause a local collapse and fall into the network.
2. Leering, moss-covered statues stand upon cracked and teetering plinths. The finely detailed statues are life-sized. Nothing more than decorations, some are unstable and fall if disturbed by adventurers searching for hidden storage niches and the like.
3. One windowless tower—standing slightly apart from nearby buildings—is in much better condition than its neighbours. Its roof is intact, and a bronze door, graven with many runes of dire and fell aspect, remains firmly shut.
4. The city's cobblestones and flagstones are a strange shape—triangular, circular or the like. Some cobblestones have glyphs, sigils or personal marks scribed into them.
5. The city's architects used a special kind of mortar in its walls; although faded and crumbling in many places the mortar is a strange colour, and might even have magical or quasi-magical properties.
6. Important buildings are a riot of decoration—beautifully carved reliefs and bas-reliefs cover most surfaces and depict important events in the city's past. Many of these carvings were originally painted, and flecks of paint survive here and there to give a faint impression of faded grandeur.
7. A sea of jagged, tumbled rubble blocks the street, making further progress in this direction difficult. The rubble might also be unstable, and more than a mere inconvenience to unwary explorers.
8. Shades of the city's fallen gather in this place—the place of their death. They are insubstantial shadows easily missed by unperceptive or distracted explorers. The shades are harmless and ignore explorers, instead repeatedly acting out the last few moments of their lives.
9. Either through happenstance or some lingering magical energy, the ruined city has its own small weather system, which is at odds to that of the surrounding area. (For example, if the city stands in a desert cold and rain often beset it while a city in the middle of a rainforest could be suffering extreme drought conditions.)
10. Some parts of the city are decrepit and prone to collapse. Those exploring without due care and attention could cause walls to collapse, floors to give way and so on. Additionally, combat in these areas is particularly hazardous as

powerful spells and the like might have a similar effect on nearby walls, floors and ceilings.

11. The city was the site of savage fighting, during its fall. Skeletons, and other leavings of the elder battles lie scattered about the place. Some of the dead do not rest easily. The presence of warm-blooded, living creatures re-animates them as weak, low-level undead such as skeletons and zombies. Individually, such encounters should be easy to defeat, but their frequency will eventually wear down all but the most powerful group's resources and resolve.
12. Heroically-sized statues of important personages dot the ruins—standing in squares, at important road junctions and near important buildings. Some are weather worn, and covered in lichens, moulds and vines (as appropriate) while others are in pristine condition.



RUINED MONASTERY

I: OUTSIDE THE MONASTERY

A monastery is far more than the sum of its buildings. Most monasteries feature surrounding gardens, a graveyard, outbuildings and the like.

GENERIC DRESSINGS

Use the list below, to add flavour to any outside locale:

1. A gnarled, twisted ancient oak tree stands amid a thick stand of brambles. The tree's branches droop low making the bramble patch an excellent hiding place.
2. The bleached, weather-worn skeleton of a humanoid lies sprawled among the weeds. Even the most unobservant of characters can note the unfortunate's smashed skull; clearly, whoever they were, they suffered a violent death.
3. Stands of weeds, brambles and small trees press closely in upon the rutted track leading to the monastery's gates.
4. Tracks criss-cross the area, giving perceptive characters clues as to what might lurk in the surrounds.
5. Wind chimes of threaded bleached and cracked bones hang from the boughs of trees dotting the surrounds. The macabre wind chimes clack together, in even the slightest breeze.
6. A murder of crows roosts in the surrounds. Overly large, aggressive, and with a taste for warm flesh, the crows watch intruders intently and quickly swoop to feast on any newly slain creatures.
7. Rubble lies scattered about in the rough shape of a small outbuilding. Weeds grow through and within the rubble.
8. The foul sigil of a blasphemous power is burnt into the vegetation. The sigil is over 20-foot in diameter. At its centre, a pile of ash and splintered, scorched bones suggests a funeral pyre, aberrant ritual or burnt offering took place here.
9. An ancient burial cairn lies within the monastery's bounds. Several shafts have been cut into the cairn in search of buried elder treasures.
10. An old campfire fills a small, sheltered hollow. Marks on the ground suggest three human-sized creatures slept by the fire.

THE OUTER WALL

Often, an outer wall protects a ruined monastery.

1. Ivy grows voraciously across the crumbling boundary wall. Here and there, stones have fallen from the top of the wall giving it an almost crenelated look.
2. Part of the wall has collapsed, creating a heaped pile of weed-cloaked rubble. Many other small holes pierce the wall; when the wind blows it whines and wails through the holes—sounding like a veritable legion of the damned.
3. Some of the wall's foundations have sunk and parts of the wall lean drunkenly outward. Characters climbing the unsafe parts of the wall risk it collapsing atop them.
4. Sharp shards of pottery and glass top the wall. Unwary characters climbing the wall might not spot the hidden danger, covered as it is with moss and lichen.

GARDENS

Most abandoned monasteries feature a now overgrown kitchen garden once used to supplement the adherents' diets.

1. A riot of weeds grows across the once ordered kitchen garden. Pathways between the banks of beds are still just visible. Here and there, the remains of rotting tools jut from the chaos.
2. A rickety, worm-eaten hut yet stands upright. Its roof sags, and the whole thing leans precariously to one side. (Opening the hut's door, causes the whole thing to collapse into a sodden heap of rotten wood).
3. A network of now weed-choked irrigation channels wends their way through the garden, lurking under the undergrowth to trip the unwary.
4. A shallow pool lies at the garden's centre. Choked with reeds and weeds, the stagnant water is rank and unwholesome.

GRAVEYARD

Lay worshippers, travellers and the sick (along, perhaps, with the occasional sacrifice) dying at the monastery are rarely granted a bier in the place's crypt. Instead, they are buried, often anonymously, in the graveyard.

1. Thick clumps of dark-hued, noxious mud stud the ground, churned up as if by the tramp of many feet. Amid the mud, several weather-worn, crumbling grave markers jut drunkenly from amid the mire.
2. Heaped piles of earth and pieces of splintered, rotting wood surround an open grave. A mouldering (empty) coffin lies in the grave. Perceptive characters investigating the coffin discover scratch marks on the inside.
3. A wide, shallow hole serves as an unfinished mass grave. A tangled mass of bones, decomposing bodies and rotten clothes fill the hole. Perceptive characters can see wild animals have feasted on the remains.
4. Victims of subsidence and age, the graveyard's weatherworn grave markers stand at haphazard angles. Many markers are illegible. Some graves have no marker.



2: INSIDE THE MONASTERY

Monasteries are often large, rambling affairs comprising many different rooms and areas

GENERIC DRESSINGS

Use the list below, to add flavour to any inside locale:

1. Cracked tiles set with skull motifs cover the uneven, water-damaged floor.
2. Thick, dusty cobwebs droop from the ceiling to only three-foot above the floor. Thick sections of web hold cocooned, desiccated insects, and when the wind blows through the area, the cobwebs undulate wildly.
3. Shards of rotting, shattered furniture has been pushed back against one wall, creating a tottering heap of sodden wood. Various crawling insects lurk within.
4. Cracks in the wall let in slivers of pale light which cast patterns on the floor. From one angle, a perceptive character realises the pattern is disturbingly familiar to the profane sigil of a demonic power.
5. Iron torches sconces jut drunkenly from the wall. The sconces are evil things and wrought in the shape of the unholy sigil of the monastery's foul patron.
6. Yellowing whitewash peels from the wall; the faint remains of a mural—destroyed by water damage long ago—are still faintly visible on the wall.
7. Mouldy cowled black cloaks hang from a row of rusty iron hooks hammered into the wall. A foul sigil picked out in purple thread is emblazoned on each cloak's chest.
8. Ghastly carven images of death, slaughter and sacrifice cover the slender pillars holding the ceiling aloft.
9. Display niches cut high up in the walls hold leering, yellowed skulls set to stare down at intruders. Paranoid characters may suspect a trap or undead guardian. They might be right.
10. Occasional black flagstone break up the uniformity of the otherwise normal flagged floor. Such flagstones could be set in an overall pattern which careful mapping reveals, serve as trap triggers or be nothing more than decoration.

PLACE OF WORSHIP

The centrepiece of any monastery, the church or chapel is an important place for the faithful.

1. Scattered bones lie amid shattered pews and the detritus of war. Old bloodstains mar the floor and a smattering of rotting, rusting equipment adds to the forlorn scene.
2. Dusty and faded banners depicting scenes of evil's triumph over good hang from walls, reaching from near the ceiling to the floor. One or more may obscure the entrance to a private chapel, hidden niche or escape passage.
3. Carved into the floor and filled with black gold (gold mixed with cobalt) a vast unholy symbol dominates the floor. Bits of the black gold have been chipped out, giving the sigil a haggard, diseased look.

4. Four fire pits pierce the floor on the chamber's perimeter. Ash, charred wood and splintered bones choke the deep pits.
5. Black wrought iron cages hang from the ceiling on thick, rusting chains. Bones fill the bottom of the cages.
6. A deep, shadow-cloaked viewing balcony overlooks the chamber. A narrow spiral staircase warded by a rusting iron gate provides access to the area.

PERSONAL CHAMBERS

Many of the monastery's staff likely had personal chambers in which to rest, pray and study.

1. Graffiti scratched into the floor radiating out from a ruined bed praises the monastery's dark patron and begs him or her for power, wealth and prestige.
2. A small prayer niche pierces the wall under a narrow window which emits a faint beam of pale light into the room. A hideously deformed squat statuette of some kind of demon or devil fills the niche and glowers down into the room.
3. Large dried bloodstains mar the floor near the chamber's rotting, sagging bed. Investigation reveals a jawless skull wedged between the bed and the wall.
4. A heavy overturned oak chest lies across the doorway. Still locked, the chest's key is long-lost. The chest contains clothes, perhaps a suit of armour and other mundane personal possessions. Characters searching the chest may find something (see "5: Treasures, Trinkets & Trash").
5. Perceptive characters spot a loose flagstone in a corner of the room. A small storage niche lies beneath—which might yet hide a treasure (see "5: Treasures, Trinkets & Trash").
6. The previous occupant was an amateur artist. Badly drawn faded pictures of religious significance cover the chamber's dirty, whitewashed walls.

PUBLIC AREAS

Public areas in a monastery were designed, furnished and decorated to awe (or perhaps terrify) visitors.

1. A rotten bench leans against the wall. Although once sturdy, the bench has seen better days. It collapses, if anyone sits on it or tries to move it.
2. Deep scrape marks on the stone flags show where something—perhaps a chest, heavy table or pew—has been dragged.
3. The shattered remains of a stained glass window cover the floor in dusty, multi-coloured debris. The remains of the glass's lead inserts hang precariously from a nearby window.
4. Blown by the wind, a bank of dried leaves, scraps of cloth and other bits and pieces of rubbish tangled up in and around a smashed chair choke a door- or archway.
5. The faint inscription "Elina Arpia was here" followed by a date decorates a wall. The graffiti is in Common, and was obviously hastily carved.
6. A fell litany daubed in now-faded black paint runs around the walls of the area, at roughly a human's head height.

3: UNDER THE MONASTERY

Monasteries often have cellars, sub-cellars, crypts, treasure vaults and the like hidden below their aboveground buildings.

GENERIC DRESSINGS

Use the list below, to add flavour to any underground locale:

1. Deep shadows that seem pregnant with malice cluster in the corners of this area. While light pushes the shadows back, they seem almost sentient and move disturbing at the edge of the party's vision.
2. The flagstoned floor has shifted over the years, creating an area of difficult terrain. Insects dwell in the cracks between the flags and their tiny droppings litter the floor.
3. The stub of a torch lies on the floor. Soot stains on the flags show it continued to burn after being dropped. Close investigation reveals dried blood on the nearby stone.
4. Small holes at the base of one wall suggest an infestation of mice or rats; small droppings festooning the area confirms the presence of vermin.
5. Dirty, rust-coloured water oozes down the wall into a puddle. The water smells faintly noxious. Several hollows in the floor hold deeper puddles; incautious characters stepping in them get wet and create a loud splashing sound.
6. Deep shadows cluster at the apex of this vaulted space, and sounds echo oddly—perhaps disconcertingly—in the area.
7. Part of a wall has collapsed, dumping bricks and crumbled mortar onto the floor, exposing the living rock behind.
8. Cold, dirty water drips from the ceiling onto the floor (and any explorers passing beneath). The water's constant dripping makes hearing stealthy sounds difficult.
9. In the centre of the area, the flagged floor is smoothed as if by the passage of many feet. The section of smoothed floor is slipperier than the rest. A mangled, rusting unholy symbol lies by one wall. Investigations reveals dried bloodstains on the symbol's chain.
10. Foul carvings of devils, demons and otherworldly creatures of the basest, most terrifying sort festoon the walls. Most are in bas-relief, but a few are in high relief, and leer down at intruders passing by.

CELLARS & STORAGE

Even a monastery dedicated to the blackest patron has need of mundane storage. Sadly, not everything the characters find will take the form of glittering treasure.

1. A scattered, jumbled mass of broken barrels, smashed boxes, empty sacks and the like fills the back of this chamber.
2. The door to this chamber is swollen and jammed in place. Any character successfully forcing the door open actually rips (or pulls) the sodden wood from its hinges, and may fall over so easy is the task.

3. Rubbish and human (or inhuman) remains fills a worked hole piercing the floor. Without excavating the rubbish, it is impossible to discern how deep the hole is or where it leads.
4. Sagging, wooden shelves line the walls. Drifts of dust, collapsed boxes and other unidentifiable things fill the decrepit shelves which are obviously about to collapse.
5. A lumpy sack lies on the floor. As the characters approach, something inside starts moving. Moments later, a feral rat emerges and scuttles away.
6. A small oak coffer lies on the floor. Its lid remains shut, but has several gouges in it as if someone had tried to smash it open

CELLS & OUBLIETTES

A monastery dedicated to an evil power needs a constant supply of sacrifices.

1. Rotting, stinking straw covers the floor of this area. Intermingled with the straw are the remains of a half-dozen individuals. Small holes pierce one wall—feral and emaciated starving rats dwell within.
2. Dried and smeared bloody handprints along with illegible scratching on the wall provide macabre decorations for this chamber which yet reeks of despair, sorrow and death.
3. Rough-hewn and slick with moisture the cell's walls come together in the centre of the room to form a natural chimney.
4. Small rusting cages set about the room's perimeter are barely large enough to hold a crouching human. Three of the eight cages hold bones and rotting fragments of cloth and leather; the doors of the other five gape wide.
5. Rusting manacles cruelly set high up on the walls hint at the suffering of those incarcerated here. A skeleton lies beneath each set.
6. Stagnant water covers the cell's floor. Bones jut from the pool.

CRYPTS

Use the list below, to add flavour to the monastery's crypt:

1. The carvings on this sarcophagus have been deliberately defaced so no clue remain to who (or what) rests within.
2. A rusting portcullis hangs from the ceiling. Nearby, its equally rusted mechanism has frozen solid. The portcullis is all but immovable; however, if a character manages a prodigious act of strength the mechanism screams loudly when operated.
3. Decayed and desiccated dusty offerings stand upon this tomb. The offering—dead flowers, an empty wine bottle and a single tarnished silver coin—stand at the head of the tomb.
4. The corner of this plain sarcophagus has crumbled away giving a view of the web-choked bones and glimmering treasures lying within.
5. Burial niches—one above another—pierce the walls from floor to ceiling. Within each niche lies a jumbled pile of mouldering bones wrapped in ceremonial burial shroud.
6. A faded mosaic comprising hundreds of shards of splintered, coloured bone depicts an unholy symbol sacred to the monastery's adherents.

4: MINOR EVENTS

Exploration of a ruined monastery will inevitably include desperate battles against the foul creatures now dwelling within. No doubt the characters' investigation of the ruins will feature innumerable minor events which won't end in combat. Use the list below, to add such minor events to your game:

1. Grit and dust sift down from the ceiling.
2. A soft wind caresses the characters' faces; their unprotected light sources waver under the breeze's onslaught, but do not go out.
3. The faint clang of metal striking stone reaches the characters' ears, from somewhere in an unexplored portion of the complex.
4. An emancipated rat scuttles into sight from around a corner or out from under a pile of rubbish. When it spots the characters, it turns tail and flees the way it came.
5. A sudden chill settles over the party; the most paranoid character feels like someone just walked over their grave.
6. The clatter of stone or slate from elsewhere heralds a small collapse of masonry or the like.
7. The most paranoid (or cautious) character hears what they believe to be faint chanting in a harsh, otherworldly language. The chanting is at the limit of the character's hearing, and seems to come from deeper into the complex.
8. A faint chittering sound slowly gathers into a deep moaning that emanates from an indeterminable, and ever-shifting, source.
9. A sliver of faint luminescent light greets the party's eyes when they round a corner or enter a new area. Investigation reveals a small amount of faintly glowing lichen filling a deep crack in the opposite wall.
10. Thick growths of glistening greyish slime grows across the ceiling. At the party's approach a small blob of the slime drops from the ceiling and splatters loudly on the floor.

11. Small, precariously balanced sculptures of interwoven bones stand at regular intervals along the corridor. At the party's approach—one after another—the piles loudly collapse.
12. The clatter and clack of bone on stone (or the shuffling tread of zombies) reaches the characters' ears from an unknown locale. The sound could be an illusion designed to scare intruders away, the tread of undead guardians or an echo of what once was.



5: TREASURES, TRINKETS & TRASH

No doubt, the characters will find many objects of interest during their exploration of the ruined monastery. Either roll on a relevant list below or determine randomly what the characters find.

D20 CATEGORY FOUND

01-10 Trash

11-16 Trinket

17-18 Treasure

19 Roll twice, ignoring results of 19-20

20 Roll thrice, ignoring results of 19-20

TREASURES

Determine the value of treasures found in the monastery as appropriate for your campaign.

1. Caked in dried blood, viscera and dust, this shattered longsword's pommel and crossguard are wrought from pure silver. Symbols of honour, purity and goodness decorate the weapon's pommel.
2. A small pouch contains mostly normal silver and copper coins. However, three gold crowns—stamped front and back with the sigil of an unholy power—hide among the less valuable coins.
3. A small wooden coffer the size of a jewellery box holds nothing but dust and a plush red velvet lining. The box is lockable and the key yet remains in the lock.
4. This yellowing bone whistle is festooned with ragged black and red feathers of indeterminable origin. If blown, the pipe emits a thin, high-pitched wailing sound which unsettles mindless undead hearing it.
5. This twisted slag of gold and silver was once a crusading paladin's holy symbol. At its centre, fragments of the paladin's skull yet hold a fragment of her—now deranged—soul.
6. Hanging from a decomposing earlobe this silver teardrop-shaped earring is covered in grime and solidified viscera.
7. Untold years of wear have worn smooth the inscriptions on this thin ancient golden torc of once exquisite design.
8. With a jagged blade and overly large pommel this silvered dagger seems out of place in its plain leather scabbard. The arcane runes for undead and destruction decorate the inside of the scabbard in silver thread, and could bestow the dagger temporary magical powers against certain types of foe.

TRINKETS

Often of little value, trinkets can serve to add flavour and context to the ruins.

1. A discarded wrought iron holy symbol of the monastery's patron power hangs from a thin rusting chain wrapped around a piton hammered into the wall. The symbols swings

slowly in the breeze, and makes a faint clinking sound when it strikes the wall.

2. Lying on the floor, still attached to a fragment of silver chain, this small platinum locket is hopelessly squashed.
3. Hacked in twain the two pieces of this golden oval heart-shaped bowl lie at opposite ends of the room. Hurried investigations may overlook one of the pieces.
4. Hollow and pierced by many small holes this mace's head has a compartment which can be filled with (un)holy water. (The water splatters a creature struck by the weapon). The mace's haft is missing, but a skilled weaponsmith could repair it.
5. Facing the wall, a skull lies on the floor amid a pile of bones. Investigation reveals the unfortunate's teeth had been replaced with a set of incredibly sharp iron false teeth.
6. A slender five-foot long silver chain hangs from a thick leather collar sized for a large dog (or perhaps a slave). Dried blood covers the the collar.
7. A battered shield lies on the floor, face down. It bears the sigil of a good-aligned faith and belonged to a young, crusading paladin. The local church would be delighted with its return—although the neophyte paladin's fate remains a mystery.
8. This crumpled, water-damaged scroll bears a foul and blasphemous prayer. The text also provides a clue—a passphrase or command word—which might prove useful later in the party's exploration.

TRASH

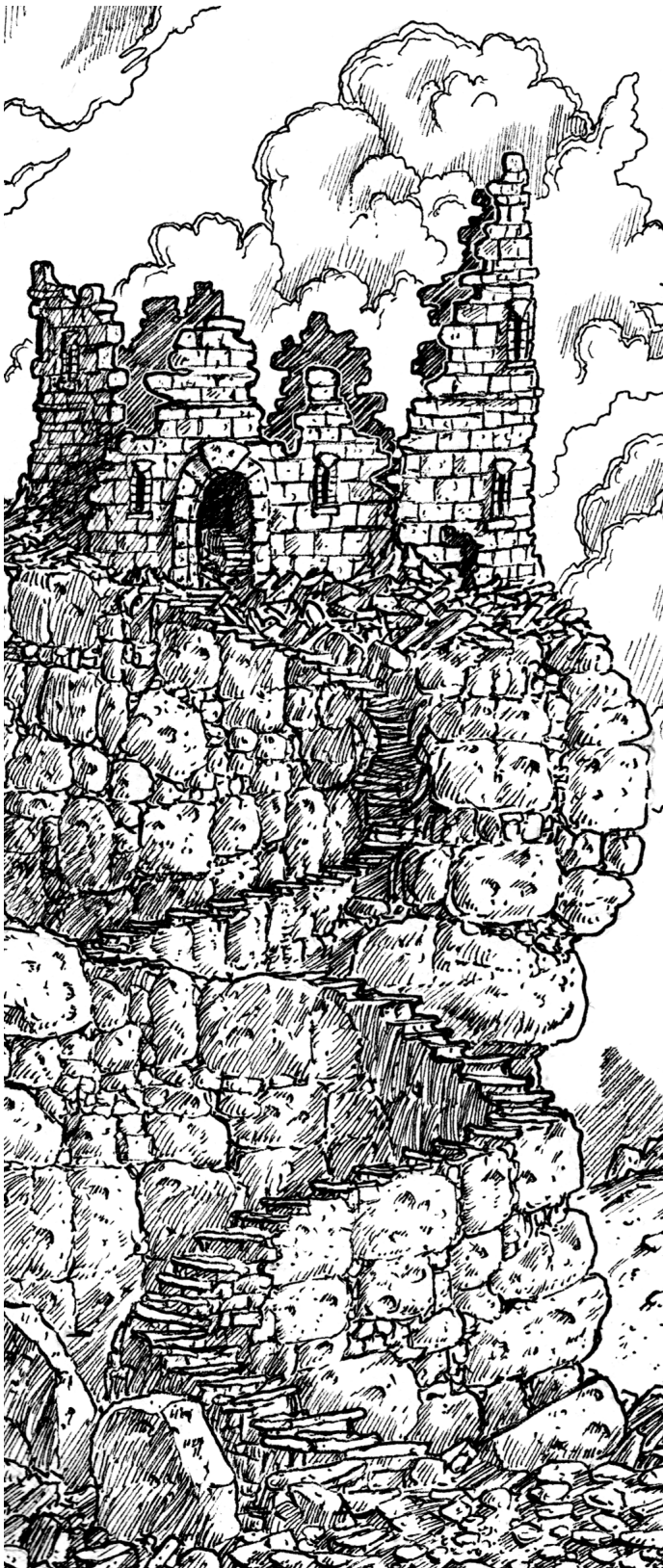
Many items of no value lie among the monastery's tumbled ruin. Such items could have lain here since the monastery's fall or might be the leavings of exploring adventurers or the current denizens of the place.

1. A helm lies on its side on the floor. A huge rent pierces the rusting piece of armour and the glimmer of white bone is clearly visible within.
2. This scroll of thinly cured human flesh once held a profane spell; now it is featureless. The sheet is so light even the gentlest breeze causes it to flutter and shift; paranoid adventurers may think it is haunted!
3. The ragged scraps of a prayer book lie about the floor, as if someone tore a book apart. Much of the book is illegible, but a few key passages remain—and perhaps they give an insight or clue into the pass phrase for a magical trap or secret door located elsewhere in the complex.
4. This set of four six-sided bone dice are etched with macabre images of torture. The dice are misshapen, hateful things.
5. Burnt fragments of studded leather armour have been wrapped up and thrust into a torch sconce.
6. Faintly inscribed words in a foul, otherworldly language are still evident on these scarps of burnt papyrus.
7. Mouldy, and with a huge rent in the back, dried blood coats the inside of this black cowled robe. Yellow thread on the robe's chest picks out a blasphemous symbol.
8. A skeletal hand yet clutches the remains of this burnt down torch. The hand appears severed cleanly—perhaps by a powerful sword or axe blow.

RUINED WIZARD'S TOWER

I: OUTSIDE THE TOWER

Wizard's towers are strange places full of esoteric items and features of unknowable purpose and artifice.



1. Rubble and fallen masonry cover the ground surrounding the ruined tower. Some of the stones and chunks of masonry bear strange runes of obvious magical origin and intent. Knowledgeable characters can identify many of the runes as pertaining to defensive spells and enchantments.
2. The shattered remains of several gargoyles and other decorative features lie intermingled with the rubble and other debris surrounding the tower.
3. Sections of the tower's remaining walls are blackened and scorched as if exposed to intense heat. In places, the heat was so strong, the stone is vitrified.
4. The grass, bushes and other vegetation around the tower has grown stunted and twisted. The berries on the bushes are a deep purple in colour and are much smaller than berries found on normal bushes.
5. A campfire amid the rubble shows where at least one previous set of explorers spent the night. The fire's embers are cold.
6. The shadow cast by the ruined tower seems deeper and more elongated and jagged than it should be even in the strongest midday sun. From certain angles, the shadow looks like a grasping claw crawling away from the ruin.
7. A preternatural silence hangs over the ruin. Nearby, no birds sing and no animals scurry through the undergrowth. Even the wind seems strangely diminished as if it dares not blow over the tower's remains.
8. The ruin is unstable and small rocks and stones still occasionally fall from the crumbling edifice. Like occasional rain, the clatter of stones falling from above is sporadic, but strangely the tower never seems to diminish in size as a result of these falls.
9. Lying stark upon the ground, the bleached skeletons of previous explorers lie scattered about the tower's environs. Some clearly died violent deaths—broken and splintered bones being evident—while others seem to have no obvious cause of death.
10. A network of now weed-choked ditches and overgrown earthen banks surround the tower. From the air, a character skilled in the magical arts might realise the layout of the ditches and banks strongly resembles a symbol of protection used to ward off otherworldly threats. It is likely—given the damage to the surrounds—the symbol no longer functions (if it ever did).
11. A profusion of overly large flowers of purple, yellow and red hue grow in great clumps about the base of the ruined tower. Their ponderous petals nod gently in the breeze and the exotic scent of their pollen fills the air.
12. The skeletal remains of some huge winged beast lies trapped across the tower's ruin. Its bone lie scattered across a wide swath of ground about the tower.

2: INSIDE THE TOWER

Within wizard's towers, terrible, eldritch deeds are wrought and strange, otherworldly research is carried out to its logical, but sometimes unwise, conclusion. Such arcane works leave their mark on the fabric of the place.

1. Rubble, wind-blown leaves and the detritus of previous exploration and the like cover the floor. Bones lie amid the mess; some are merely the remains of animals who wandered into the tower while others are much larger and have clearly lain here for some time.
2. Broken, rotting furniture lies scattered about; other smaller remains—perhaps plates, mouldering books or other mundane items—hint at the functions of various rooms and are intermingled with the larger pieces of trash. Many of the pieces bear the wizard's personal sigil.
3. Iron torch sconces jut from the walls. Of various esoteric designs some are wrought to resemble skeletal arms while others appear to resemble the arms and claws of terrible, otherworldly beings. A few are in the shape of various forbidden magical runes.
4. In places, rotting oaken wainscoting hangs from the walls while in others its remains litter the floor. Several missing panels once concealed secret storage niches and the like which are now revealed (and empty). Perhaps some of the remaining panels yet conceal similar niches.
5. Esoteric symbols decorate the risers of the stairs linking the tower's various levels. As the stairs rise through the tower, the character of the symbols becomes darker and more unknowable. Magical traps could yet lurk among these symbols. Others could hide dusty, undisturbed storage niches perhaps containing a hidden treasure (see "5: Lost Treasures" to determine what might lie within).
6. Dusty, water damaged tapestries hang from the walls. None of the tapestries depict normal, mundane scenes. Instead, they show various horrible otherworldly monsters and grim planar scenes of destruction and slaughter.
7. The remains of a large wooden bookshelf, pulled away from the wall and smashed, cover the floor with shards of soft, mouldering wood. Intermingled with the mess, perceptive characters find the rotting remains of several books all rendered worthless and unreadable by time and weather. The faded titles on some of the covers—*The Demonicon*, *On the Art* and so on—are just legible.
8. Small sections of stonework appear to have been melted by splatters of some kind of powerful acid or other agent. It looks like the splatters descend one wall before crossing the floor for a short distance.
9. A faint, unplaceable odour hangs in the air, and seemingly resists dissipation by any wind or airflow short of hurricane-strength winds. The smell is reminiscent of a wet dog or cat.
10. The shattered remains of two glass vials lie scattered about the floor. In one place, it looks like the glass shards have been crushed into nothing more than fragments by something

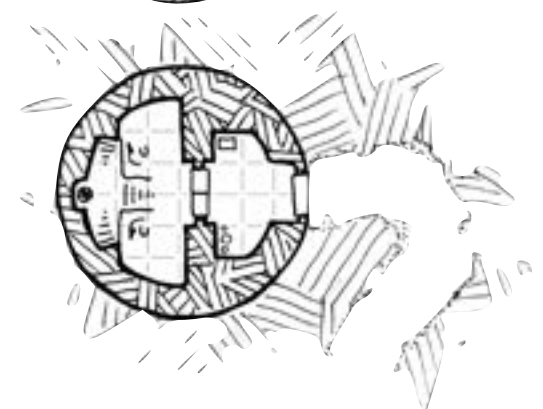
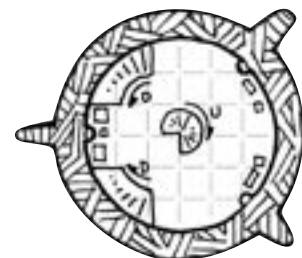
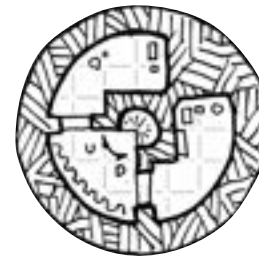
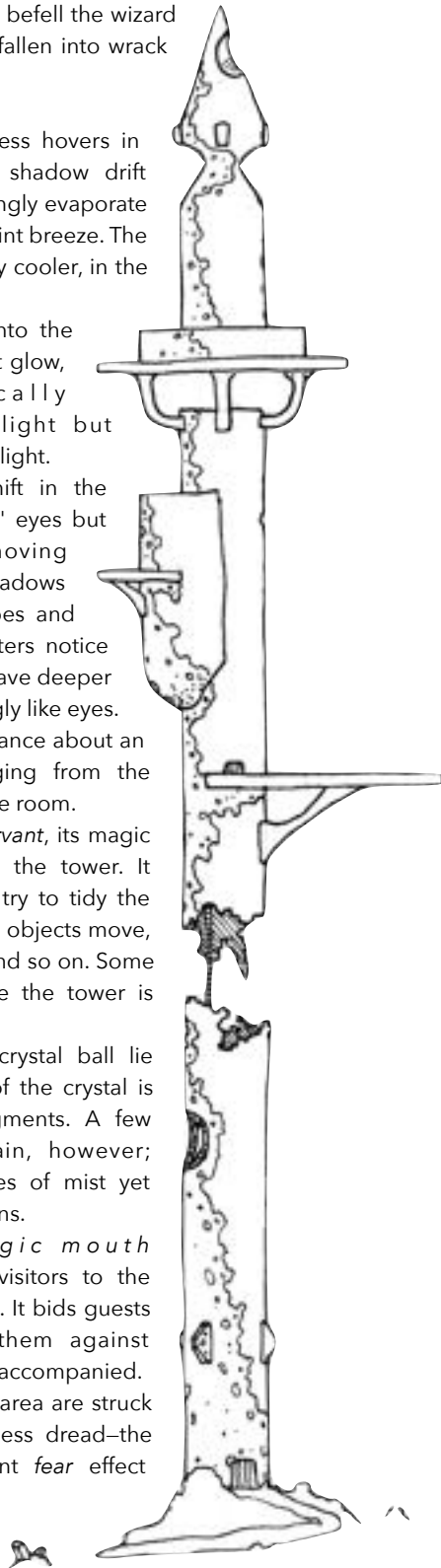
heavy. A skilled tracker may be able to make out a single footprint among the crushed glass.

11. The shattered remains of alchemical equipment—smashed test tubes, retorts, and the like—lie scattered about the floor. The trash is quite deep; this might be a good place to find a lost treasure (see "5: Lost Treasures").
12. The remains of a stuffed owlbear lean against one wall. The creature is huge and has been posed with its arms outstretched as if it were about to pounce. The creature is now mouldy, missing many of its feathers, and looks in a sorry state. Paranoid characters may think the creature an animated guardian (and they could be right...)
13. A large tripod, that still supports a gong almost cleaved in two, leans drunkenly against a wall. The gong's hammer—similarly broken in two—lies on the other side of the chamber. Careful examination of the hammer's head and the gong reveal small sections of scorched metal.
14. Many pieces of burnt and scorched parchment swirl about the chamber, caught in the grip of an unseen and unnatural breeze. The breeze emanates from the floor in roughly the centre of the swirling mass of parchment.
15. A hole in an external wall once held a small forge connected to the outside by a short length of bronze chimney. The forge has been comprehensively shattered, but the short length of bronzed chimney—now green with verdigris—still precariously clings to the wall.
16. A pile of broken furniture, fallen masonry and the like partially blocks access to the next area the characters try to enter. It looks like the pile has been placed here—perhaps as a rudimentary breastworks.
17. Carved into the floor in the centre of the room are the words, "The blade overcame the art", in Common. Unperceptive characters or those moving quickly might miss the small carved words.
18. An arrow slit or window pierces one external wall. A rusting grappling hook is wedged upon the sill. Outside, a short length of rotting rope hangs from the grapnel. Characters investigating the rope can easily see it has been cut—the ends are not frayed—which hints at foul play.
19. Dried blood covers the floor and wall. In the midst of the blood lies the cold, but not yet decomposed body of an orc (or other humanoid appropriate to the setting). Strangely, the orc wears only a loincloth. In death, its face is twisted into a savage snarl. A strange, acrid odour rises from the corpse.
20. A jagged sword blade protrudes from a gap in the wall or floor between two closely set stones. Distracted characters could walk into the blade and injure themselves. Of the sword's hilt there is no sign in the immediate vicinity, but the characters find it in the next area they explore. Its pommel was clearly once set with precious gems—several small empty holes show where they once glimmered.

3: LINGERING SPELL EFFECTS

Wizard's towers are strange places. Sometimes, even after they are destroyed or abandoned strange effects—leavings of the wizard's esoteric researches and work, or lingering echoes of whatever befell the wizard—remain after the tower has fallen into wrack and ruin.

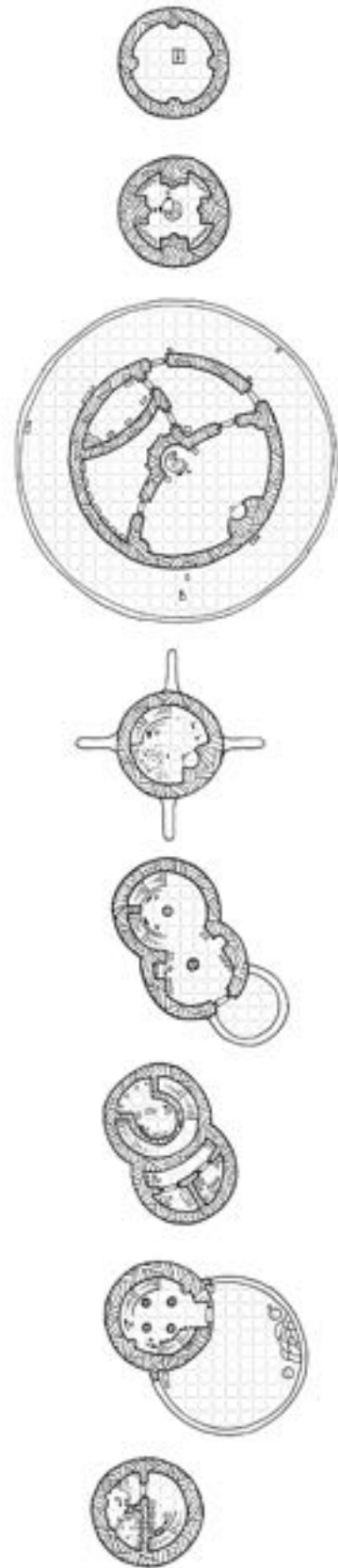
1. A small globe of darkness hovers in mid-air. Faint wisps of shadow drift from the globe to seemingly evaporate as they float away on a faint breeze. The temperature is noticeably cooler, in the vicinity of the globe.
2. A silvery rune graven into the floor still gives off a faint glow, which is practically undetectable in daylight but obvious in dim or darker light.
3. Shadows move and shift in the corner of the characters' eyes but disappear or stop moving when looked at. The shadows are of a variety of shapes and sizes; perceptive characters notice several of the shadows have deeper spots that look disturbingly like eyes.
4. Heatless yellow flames dance about an ornate chandelier hanging from the ceiling in the centre of the room.
5. A permanent *unseen servant*, its magic now fading, yet haunts the tower. It continues to mindlessly try to tidy the tower; in its vicinity small objects move, dust gets blown about and so on. Some characters might believe the tower is haunted, as a result.
6. Scattered shards of a crystal ball lie about the floor; much of the crystal is shattered into tiny fragments. A few large fragments remain, however; within them, faint eddies of mist yet swirl in suggestive patterns.
7. A permanent *magic mouth* programmed to greet visitors to the tower remains functional. It bids guests welcome and warns them against entering certain areas unaccompanied.
8. Characters entering this area are struck with a feeling of nameless dread—the remains of a permanent *fear* effect placed here to keep intruders away from a hidden treasure.



4: STRANGE SIGHTS & SOUNDS

Wizard's towers are strange places, full of strange sights, sounds and smells.

1. Cut into the wall, a glowing rune-etched in pale red light—provides faint illumination, akin to that of a candle. A careful examination of the rune reveals the light to be gently pulsating. Characters steeped in arcane lore can identify the rune as the wizard's personal sigil.
2. Glimmering motes of multi-coloured light drift gently through the air, on the breeze. Feather-light they can be blown or pushed about, but disappear if they touch anything.
3. The faint scent of burning or scorched flesh hangs in the air, and stubbornly refuses to dissipate. The smell is particularly strong in areas featuring scorched and blackened stone.
4. The faint suggestion of chanting—screeched in a high-pitched desperate tone—reach the party's ears. The chanting seems to come from a higher floor in the tower. This is an echo of the tower's master's final spell. The chanting ends in a choking sounds that trails away into nothingness.
5. Wisps of mist—glimmering with a soft effulgence—drift down the stairs from the wizard's laboratory or library. Investigations, reveal the wisps are emerging from a dented iron cauldron of odd construct. The cauldron is empty, but the wisps continue to emerge as long as the cauldron is within the tower.
6. The temperature suddenly drops to freezing. Ice forms quickly on any metal or stone surfaces. Moments later, the temperature rises far above boiling and the ice steams away in mere second before the temperature returns to normal.
7. Birds swoop and dive about the tower, but none land on its crumbling structure; something seems to repel them from its surrounds. Sometimes when the birds swarm in vast numbers, their calls and squawks can reach near cacophonous levels.
8. The characters repeated hear the same sound, as they explore the tower. It could be chucking, crying, screaming, whispering or something else entirely. Wherever they go in the ruin the sound follows them, but seems to come from nowhere in particular.
9. Insubstantial figures move about the tower, reenacting their last actions therein. They take no notice of the characters and act as if the tower was in perfect condition. This could mean they ascend missing stairs, walk through doors long since decayed and fallen or use objects and furniture no longer present in the tower.
10. A tiny rippling curtain of black energy covers part of a wall. The darkness is a portal to the wizard's extra-dimensional storage space. It is too small for most characters to enter, but someone putting their hand inside might be able to grope and recover a lost treasure (see "5: Lost Treasures").



5: LOST TREASURES

Wizard's towers are strange places full of esoteric items of unknowable purpose and unidentifiable artifice.

1. An old platinum coin lies amid the dust and grime of the tower. So old it is almost worn smooth it is a remnant of an ancient, fallen evil empire imprinted with the insane, broken psyche of an elder lich.
2. A tightly wound scroll contains the wizard's first musing on the subject of lichdom and the steps that might be necessary to begin the transformation. The research is at a very early stage but nevertheless provides important insights into the process (and perhaps the author's state of mind).
3. A crescent moon sigil decorates the hilt of this finely wrought silver dagger. The weapon rests in a wolf-fur scabbard.
4. Four belt pouches festoon this surprisingly well preserved wide leather belt. The pouches contain an array of material components for common low-level spells along with a vial filled with silver dust worth 25 gp.
5. Hanging in the remains of a cupboard or wardrobe this once fine, now dusty and dirty, red robe clearly once belonged to a wizard who wanted to be identified as such. It has a deep cowl and wide sleeves. Small pockets—deep enough to hold a coin or small spell component—pierce the inner hem of each sleeve.
6. Three sturdy clay vials each etched with the same magical rune fill a small wooden box. Ornately carved with magical symbols, the box has three sections each perfectly size to take one of the vials. Whatever the vials contain, they are clearly a set.
7. Decorated with jagged lightning bolt sigils, woven into and among other protective sigils these supple, leather bracers are fine enough to be imbued with magic.
8. Carved from basalt rock, this beautiful statuette of a horned owl has a deep crack running down its body. This statuette is a *figurine of wondrous power (serpentine owl)*, but the damage it has suffered reduces the duration of its transformation by half.
9. Rolled up, and hidden under other detritus and rubbish, lies a five-foot square black rug. A gleaming silver pentagram pattern decorates the rug. Characters wise in arcane lore can identify the pentagram as one designed to confine a summoned creature.
10. Covered in dust and grime, this hand-sized prism radiates faint divination magic. Investigations reveal the prism is enchanted to reveal the presence of magic, but has a range of only about two-foot. It is useful for examining magical items, but less useful when used to search for magical traps.

11. An ornate crystal hourglass lies on its side under a table. It is in surprisingly good condition. The multi-coloured sand takes one hour to drain from one chamber to the other.
12. Stone stoppers fill both ends of this overly wide and long, hardened leather scroll tube. The tube feels empty, but characters opening it discover three feathers prepared for use as quills of fine enough quality for use in scribing scrolls and spellbooks. The feathers—beautifully multi-coloured things that shimmer in the light—come from a couatl.



SHADOWED BORDERLAND

I: BORDERLAND DRESSINGS

The world is dangerous out on the borderlands. Looming threats and mysteries lurk behind every cliff and tree.

1. A boar limps out of the underbrush, snorting and whining. The arrow protruding from its hind legs is of strange design, and seemingly carved of stone. Black veins radiate from the wound, indicating infection or worse.
2. Two brown rabbits are caught in a hunter's trap. Judging by the rabbits' emaciated condition, they have been here for some days. Strangely, no larger predators have come along to claim this prize. A sense of foreboding surrounds the area.
3. A deaf old man invites the party to share his fire. Beyond this simple gesture, he makes no attempt to communicate or provide food. Indeed, he grows increasingly erratic the longer the party stays, culminating in a violent fit of silent anger.
4. A terrified stallion bolts across the party's path, oblivious to its surroundings. If the horse is caught and calmed, its saddlebags provide some coins and food, but no clues as to the owner's fate. A strange brand is seared into the horse's jaw, and it is fresh.
5. A rider dressed in unusual clothes emerges from the brush, waiving an ornate bronze dagger above her head. She speaks an incomprehensible language, but shouts at the party with some urgency. Cold sweat drips from her face. Frustrated, she runs off down the road.
6. A fresh corpse sprawls on the side of the road. No injuries are apparent, but her expression is one of extreme shock. The eyes within her head have turned to bronze, and the coins within her purse are iron. She holds a blank scrap of parchment in a curled hand.
7. A discarded doll lies face down on the ground. It is of fine make, and well loved, but has been discarded for some time. Burn marks line the doll's dress, and lice crawl through its hair. The toy is warm to the touch, and oddly soft.
8. The party passes a rough-hewn statue of a crying woman. Judging by the quality of the work, this may have been the passion project of an unskilled labourer. Trees and vines partially cover the stone, drinking life from the dew collecting on the statue's face. Despite its hurried craftsmanship, the statue conveys a sense of utter loss.
9. A haunting song is warped by the breeze. The lyrics are of a dead language, but the tone is obviously mournful. The tune distorts as the party approaches, until it is nothing but a discordant howl of wind through a shattered stone. As the party leaves the stone, the song begins again.
10. A nervous merchant approaches the party and offers his wares—mostly torn clothing and cheap jewellery. He displays these in frenetic bursts, scratching his skin and chattering incessantly. While he offers many items, he does not offer his name. As the encounter drags on, the man grows increasingly agitated, eventually fleeing from the party in terror.

11. An emaciated woman stands in a field, arms outstretched to the heavens. She recites funerary hymns and stares unblinkingly at the sun. She is blind and deaf to the party, and lapses into brooding silence if restrained.
12. Three hangman's nooses dangle from a tree. There's no sign of a scuffle, only a feathered cap discarded on the ground. Further down the road, the ground is sprinkled with green arrows. None have found their mark.
13. Three riders approach. They are armoured as if for war, and their mounts are barded. They give the party a wide berth as they pass, too far for any sort of detailed scrutiny. Should the party approach, the riders draw their weapons and bolt.
14. Wolves howl in the distance. Judging by their calls and cadence, they are stalking injured prey. The chase continues for several minutes, until an abrupt about face. From over the horizon echo the whimpers and whines of wolves in pain.
15. Throughout the night, torches and campfires refuse to stay lit. Strong gusts blow them out, sudden deluges extinguish them or they simply gutter and die of their own accord. Even magical lights seem to flicker, uncertain of their strength.
16. Giant tracks of some beast or humanoid cross the party's path. The markings are unusual—seven toes, claws and an uneven number of legs. The creature was dragging something nearly as large as itself; tarry black blood obscures some of the tracks.
17. A fresh corpse hangs from a tree, riddled with arrows. Flies feast in the various gashes of its skin. Many mutilations took place after the unfortunate victim's passing. This is clearly a warning for other travellers.
18. Hot, stifling mist rolls over the landscape, smelling of sweetness and sharp lye. The air is deadened into silence, but blood pounds in the party's ears. Even flowers wilt and insects go silent. The feeling of suffocation is near unbearable, and the mist does not pass for several hours.
19. By morning, dusty cobwebs festoon the camp. They infest armour, packs and even the inside of tents. Shrivelled spiders litter the ground, but no living arachnids survive in camp.
20. Ragged horns sound in the distance. By the time the party arrives, they find boar hooves, blood splatters and stone weaponry of unknown make. Was this a mere hunting party?

Or something far worse?



2: BORDERLAND LANDMARKS

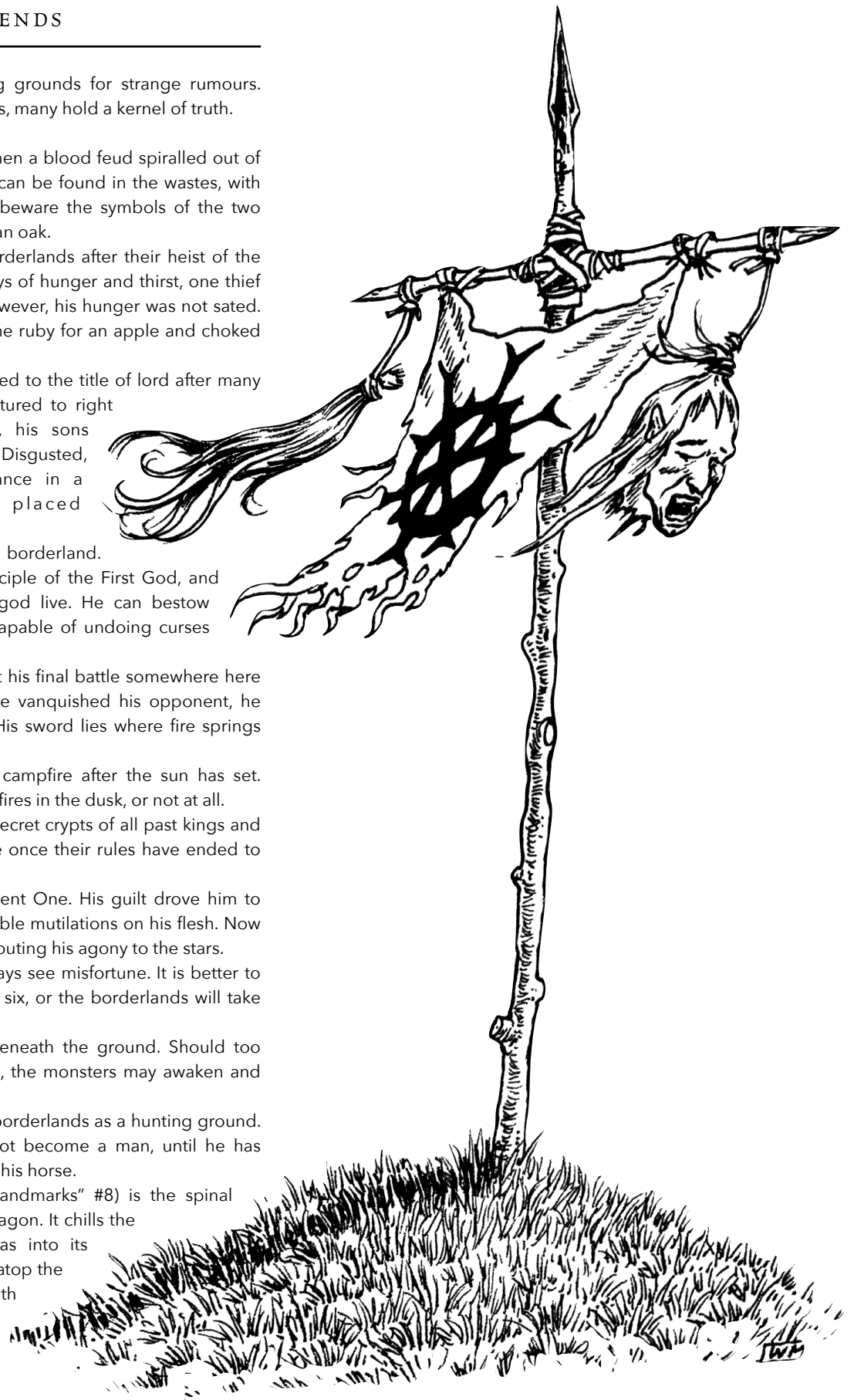
Much of the borderland is still unmapped. Some notable features have become local landmarks and serve as waymarkers or meeting places.

1. **Split Tree:** The trunk of this massive oak splits at the base, forming an enormous "V". Ancient charred wood and twisted splinters suggest some act of violence broke the tree in twain.
2. **Burbling Pond:** This clear and inviting pond sits at the base of a rocky ravine. A constant stream of bubbles provides the only clue that something is amiss. The water is deadly poison, though the effects can take hours or even days to manifest.
3. **Merry Skeleton:** Nobody knows who the corpse was, or where he came from. Now, the merry skeleton sits on the side of the road, limbs twisted in a macabre pose. Travellers festoon the corpse with red string and flowers, and some even leave coppers to pay for his continued good health.
4. **Greyflower Fields:** Large patches of grey flowers dot the hills. No bees or animals frolic in these fields, and the flowers' scent is of ash. Wanderers who camp in the fields experience leaden, dreamless sleep.
5. **Black Cairn:** This strange obelisk looks neither natural nor carved. The stone is shimmering black, and reflects moonlight into rainbow prisms. By day, the stone radiates a silent heat. By night, crystalline frost spirals down its spine. Tiny animals are found impaled by its barbs, though none know if they are trapped or placed here.
6. **Forgotten Shrine:** A small stone shrine lies in peaceful ruin by the road. Broken pieces of coloured glass from its once-fine windows suggest a cheerful patron god or spirit, but no symbol of divinity remains. Now, travellers leave their own tokens and prayers. The forgotten shrine holds a variety of statuettes and icons dedicated to an entire pantheon upon its tiny, crumbling pedestal.
7. **Icewhip:** The Icewhip comprises three jagged bluffs protruding violently from the earth. Each bluff ends in a sharpened edge upon which the wind splits and wails. These low peaks are the first to see winter's touch, and the last to thaw. Even in summer, they can smoke with icy frost.
8. **Widower's Hut:** The widower is old beyond reckoning, and consumed by grief beyond reason. He emerges from his wooden shack to ask passers-by for news of "Valenta," but barely comprehends their responses.
9. **Witching Tree:** Carven runes from ages past decorate the red-hued Witching Tree. Rumour holds the bark is stained from human blood. In any case, the thin black leaves rattle in the wind, and its creeping branches scrape the ground.
10. **Moss Walls:** On either side of a stream, a grid of charred stones poke from the mud. A weary traveller might be too hurried to see the pattern, but the Moss Walls are all that remains of a sprawling settlement. Charcoal and shattered stone speak to a violent end to the place.
11. **Ruvian Column:** A rough bas relief decorates this towering black marble obelisk. While wind and rain have eroded the details, the broad strokes are clear. The relief tells the story of the three-armed warriors, bearded and bristling, and their conquest of the region. The heroes face monsters and armies, and finally die upon uniting the realm.
12. **Echoing Well:** This dizzying pit is just wide enough for a skinny man, but it splinters as it twists into the dark. Rough stones punctuate the walls, and some fearless explorer has carved handholds down one side. Shouting down the well yields an echo after several seconds, but the returning voice has a hollow, frightened tone.
13. **Barrow Hills:** These large, even hills extend for hundreds of meters in every direction. Red and orange flowers catch the light between pale blades of grass. Beneath the layers of fertile soil, chunks of granite are heaped together into mounds. What lies beneath the granite, who can say?
14. **Broken Cage:** This ruined web of iron bars was once a massive cage. Now, it sits broken and uneven at the base of a small ravine. Weather has worn and rusted the bars, reducing some to mere spikes. Judging by the cage's size, the prisoner must have been twice the height of a man.
15. **Blinding Waterfall:** This waterfall is little more than an orange stream trickling between two rocks. However, the liquid is extremely caustic, and burns through cloth and flesh. While the plants around have withered and died, desperate animals still try their luck. Bones litter the ground.
16. **Giant's Pool:** Out in the wastes, a grinning skull the size of a horse guards a small pool of water. Scattered nearby are a few vertebrae, teeth and other miscellaneous bones. Uneven horned growths riddle the skull, but the creatures who drink at this pool don't seem to mind.
17. **Teetering Tower:** The Teetering Tower should have fallen years ago. It leans heavily to the west, finding some purchase on a sickly willow that sprung up beside it. The remains of the top of the tower lie in a broken heap beyond the tree.
18. **Lost Battleground:** This empty field yields nothing upon first glance. A careful traveller, perhaps resting on the soft earth or setting up camp, may begin to notice signs of war. Arrowheads, rusted mail and fragmented bones poke up from the slick mud. To the west, hastily dug trenches and latrines marked the boundary of one army's camp. The longer the party stays on the battleground, the more the slimy ground feels like rotting flesh.
19. **Crosswise:** Two cobbled roads meet at the bottom of a rolling valley. A round stone marks the juncture. However, chisel-wielding vandals have erased any text on the stone, and the roads fade into nothingness after a dozen meters.
20. **Rhycliff:** This rocky ledge extends far over a deep gorge. From below, the Rhycliff looks like it should have fallen centuries ago. From the top, the uncertain slope threatens to lure unwary explorers over the edge.

3: BORDERLAND LEGENDS

The borderlands are a breeding grounds for strange rumours. While most are fanciful falsehoods, many hold a kernel of truth.

1. An ancient city fell to ruin when a blood feud spiralled out of control. The crumbled ruins can be found in the wastes, with treasure hidden within. But beware the symbols of the two rival factions: a sparrow and an oak.
2. Three thieves fled to the borderlands after their heist of the Carrion Ruby. After many days of hunger and thirst, one thief killed and ate the others. However, his hunger was not sated. In his delirium, he mistook the ruby for an apple and choked to death.
3. The peasant Ruthen was raised to the title of lord after many heroic deeds. While he ventured to right the wrongs of the world, his sons became fat and wealthy. Disgusted, Ruthen buried his inheritance in a borderland cave, and placed guardians to protect it.
4. The Last Priest wanders the borderland. He claims to be the last disciple of the First God, and only through him can the god live. He can bestow powerful blessings, and is capable of undoing curses and prophecies.
5. The Blind Swordsman fought his final battle somewhere here among the rocks. Though he vanquished his opponent, he was dealt a grievous blow. His sword lies where fire springs from water.
6. It is terrible luck to light a campfire after the sun has set. Travellers should begin their fires in the dusk, or not at all.
7. The borderlands house the secret crypts of all past kings and great rulers. They come here once their rules have ended to be buried with their kin.
8. Stay far away from the Penitent One. His guilt drove him to curse himself, and inflict terrible mutilations on his flesh. Now he stalks the borderlands, shouting his agony to the stars.
9. Travelling groups of five always see misfortune. It is better to begin a journey with four or six, or the borderlands will take one for its own.
10. An army of giants sleeps beneath the ground. Should too many travellers pass at once, the monsters may awaken and wreak havoc upon the world.
11. A tribe of wild men use the borderlands as a hunting ground. A child of this tribe does not become a man, until he has scalped a traveller and taken his horse.
12. The Icewhip ("Borderland Landmarks" #8) is the spinal ridge of a titanic sleeping dragon. It chills the air and draws magical auras into its orbit. A traveller who sleeps atop the Icewhip shares his dreams with the dragon below.



4: STRANGE BORDERLAND EVENTS

Few journeys in the borderlands are without incident. Strange signs and omens can stalk any traveller therein.

1. The shadows are off today. Though the sun is high in the sky, the shadows run long, and at odd angles.
2. The maddening call of frogs and crickets build to an unnatural, undulating crescendo, then suddenly cease.
3. The distant wailing of a mournful song echoes across the plains. Or is it merely the wind?
4. A hunted bird is missing several of its organs, including its heart. It twitches even as it is being cooked over a campfire.
5. Strange rock pillars dot the landscape. They are balanced precariously, but show no evidence of recent arrangement.
6. Thin ice covers a pool of black water. This unnerving mirror distorts the viewer into misshapen, shimmering fractals.
7. Large clumps of bloody fur dot the trail. No skin or flesh can be found, however.
8. Black earth spirals across the ground in demonic patterns. This seems to be a natural phenomenon, but is still unnerving.
9. A rocky crag protrudes from the landscape. It featured prominently in the party's dreams the night before.
10. Worms squirm from the earth and towards the party. They do no attack or provide any sort of obstacle—rather, they are gripped with a suicidal impulse to be trampled underfoot.

11. Dry lightning cracks from cloud to cloud. As the storm builds, the lightning changes from white to blue to red.
12. At a fork in the road, a wooden sign has been meticulously vandalised. The smoking runes, too precise for human hands, obscure the sign's original markings.
13. First one, then two, then a hundred ravens perch in the trees above the party. Without a sound, they watch the travellers. When the party leaves the grove, the ravens fall lifeless from the canopy, landing with sickening thuds.
14. The campfire twists and gutters as if caught in a hurricane, though the night has barely a breeze.
15. The party's eyes turn black by the light of the campfire. A cleansing dawn returns them to their natural colours
16. Through the twilight mists, the moon takes on a red and sickening hue. It seems to spin slowly in its journey, and an echoing dripping noise plagues the party all night.
17. The party come across a grisly scene—a pair of rabbits are stained red with blood. They seem to have eaten their young.
18. A kettle of vultures follows the party for days. When the group stops to rest, the carrion birds land within arm's reach, and posture as if claiming each body for their own.
19. A week's worth of rations goes bad in an afternoon, turning to a thick and foul black sludge.
20. Thousands of rodent skeletons cover a nearby field. No predator can be found. If the characters investigate, a perfectly healthy mouse struggles to the top of the pile, quivers and dies.



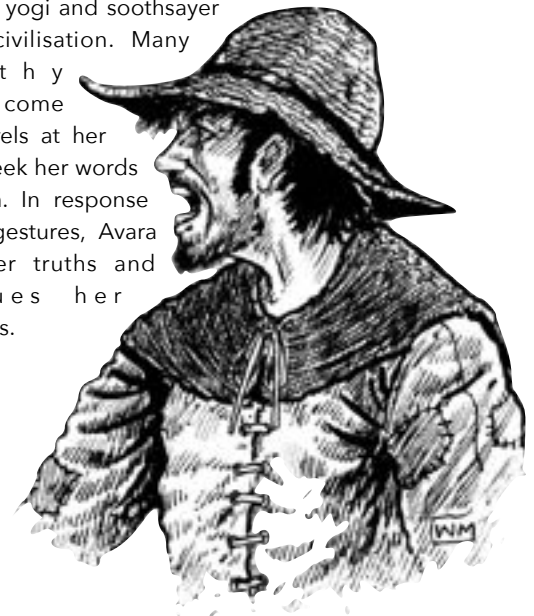
5: STRANGE BORDERLAND FOLK

No sane man or woman lives in the borderlands. This is a place for outcasts, fanatics or adventurers.

1. **Gravin Morningfall** (NG male human fighter 3) is on a quest (though he refuses to state its goal). Grand and naive, with sparkling eyes and a winning grin, Gravin gladly invites any travellers to his fire (if not his tent). After all, he travels with a small retinue of squires, cooks and porters. He is the fourth son of a wealthy aristocrat, born with a silver spoon in his mouth and dreams in his head.
2. **Kurdu Ronz** (N old male human thief 8) makes no secret of his past. He's an old thief on the run from the law, taken to the borderlands to escape the realms of men. While gruff and prone to curmudgeonly ranting, he clearly desires a target for his insults. He provides travellers with camp and food, provided they can withstand his moods. After the fire dwindles, he mumbles late into the night about his past successes (though many seem too fantastic to be true).
3. **The Falconer** (N male human ranger 5) is soft, and round, and smells of meat. In his fur hat and hide cloak, he seems acutely capable of living in the elements. He rides an ancient donkey at no more than a trot, and refuses to dismount even in company. Atop his gloved arm is the source of his name—a golden falcon of majestic breed and statue. While the falconer does not seek out travellers, he is not above offering a terse word of advice or tossing a scrap of rabbit over his shoulder as he leaves.
4. **Elizan Fry** (CN female human fighter 5) is on the run. She refuses to explain why, but the scars on her face paint a vivid picture none-the-less. Elizan is suspicious of outsiders, and only wanders from her cave in search of traveling merchants or news. Judging by the bow and daggers she carries, she can defend herself (and is not above a little light banditry).
5. **Gran Batis** (N middle-aged female human druid 3) is incredibly ugly. With a misshapen head, one sunken eye and missing teeth, Gran's features inspire fear and hate. Perhaps due to these deformities, Gran sought refuge in the borderlands. Now, she lives in moderate comfort as a healer and witch, where her horrifying face provides something of a credential. Gran is kind and smiling, but clearly wary of the way people treat her.
6. **Dizanz Hardcloak** (N male human fighter 1) and his family live on a homestead atop a short bluff. Barricades and spike pits make the approach slow, but not impossible. Dizanz is wary of, and sometimes violent to, strangers, though if visitors show enough respect he may offer begrudging help. No traveller may enter his homestead, for the safety of his wife and three daughters. However, no one has actually seen his family for years.
7. **Tharkan Shadowhand** (CN male human cleric 2) worships forgotten gods—as many as he can, and at every chance he gets. This short, balding human claims he has the gift to speak with dead gods, and receives minor blessings in exchange for

a humble offered prayer. Tharkan is fat and jolly, all too willing to share a cup of wine and regale a traveler with a fanciful tale. His cave is a crowded mishmash of shrines, candles and animal sacrifices.

8. **Franches Runard** (CG male human fighter 1) is an artist and sculptor, as he will tell you in his long introduction. He spends most of his time travelling from city to city, working for patrons and thrilling his viewers. When he runs out of inspiration, he heads to the borderland to fast and meditate. Despite Franches' flamboyant act, he knows how to survive on the borderlands. A dagger and chisel share adjacent scabbards at his waist.
9. **Ulrich Cast** (NG middle-aged male human ranger 2) is a hunter, severe and reserved. He is an older man, with white stubble and a shattered jaw that rolls to the left as he talks. Ulrich's quarry is something of a mystery. He refuses to share details, even to close friends. If his hard exterior is broken, Ulrich travels with the party for some time, bringing in wild game every night even in the depths of the borderlands.
10. **Clifta Fenwick** (CN female human wizard 8) has clearly lost her mind. She is, or was, a sorceress of some kind, and still possesses some of the spark. Now she wanders the borderlands, talking to herself, giggling and telling jokes without punchlines. Curiously, she does not seem to eat, drink or sleep, and animals avoid her. Only her filthy noble's clothes suggest her once proud station.
11. **Jashai** (NG old male human ranger 4) is the last member of his tribe. He is old now, with a wrinkled face and bent back, but his limbs are still strong. His village was attacked when he was just a boy, and Jashai has lived like a ghost on the borderlands ever since. The last of his people, Jashai is a font of novel stories and legends, as well as unique methods for trapping wild game.
12. **Avara** (LG female human cleric 7) meditates atop the Icewhip ("Borderland Landmarks" #8), in a small cave protected from the wind. Her famished frame is preserved by dripping water, mushrooms and sheer willpower. Avara has gained some status as a yogi and soothsayer back in civilisation. Many wealthy travellers come to lay laurels at her feet and seek her words of wisdom. In response to these gestures, Avara speaks her truths and continues her meditations.



SMUGGLERS' VILLAGE

I: ON THE STREETS

Much goes on in a smuggler-infested village, day and night. The character of these events, however, are often different depending on the time of day. In particular, in human villages nefarious, dark deeds tend to occur at night.

DAYTIME

During the day, most smuggler villages seem like any other. It takes a brazen smuggler, a complete breakdown of law and order or a complicit local lord for things to be otherwise.

1. A fisherwoman walks through the village, a large basket of fish on her hip. Two small children—arguing between themselves—follow in the woman's wake.
2. A mangy dog, its tongue hanging out, patrols the village looking for easy-to-steal food. It follows the party at a distance and happily takes food or a petting from their hands.
3. The sound of waves breaking against the breakwater or beach and the caw of the gulls swooping overhead—the backdrop of daily life—roll through the village.
4. A faint sea mist hangs over the village, deadening sounds and giving the place a slightly ethereal look. The mist is not dense enough to overly affect visibility.
5. The street is busy. The tide is in and the fishing boats have just returned with their daily catch. Consequently, many of the populace are converging on the docks to help unload and process the catch.
6. A small mob of screaming, shouting children rush down the street. They are all armed with sticks—their swords—with which they enthusiastically whack at each other. If asked, they explain they are playing sailors against excise men.
7. Heavy rain lashes the village, and the villagers hurry about their tasks. Few, if any, boats put to sea this day. Consequently, the village tavern fills up early in the afternoon, and the innkeeper benefits from a welcome boost in trade.
8. A wagon filled with (empty) chests rolls into the village. A single well-dressed man (a merchant) aided by a young boy drives the wagon while two bored-looking mercenary guards follow behind on stout riding horses. The small procession makes for the local inn.
9. A mounted mail-clad warrior followed by six mud-splattered men-at-arms enters the village. This is the local lord's excise man and his escort come to collect taxes. His unwelcome arrival is not an auspicious one for the village.
10. Shouted calls for help from the docks precipitate a general rush to the harbour by all the villagers in earshot. Characters following along discover a fishing crew hauling an injured crew mate onto the docks. Garbled accounts shouted by the fishermen tell of a shark attack. The injured man is badly injured and bleeding profusely from a mangled arm.

NIGHTTIME

At night, the nefarious folk of a smuggler's village emerge to go about their illicit activities.

1. A wagon slowly rolls through the village's dark streets. The hooves of the horse pulling the wagon are wrapped in cloth and leather to deaden sound. A hunched and cloaked figure sits atop the wagon.
2. Two cloaked figures flit through the streets. They avoid the flickering pools of light emerging from house windows and keep to the shadows. Both figures carry bulging sacks.
3. Somewhere in the village, a dog begins barking. Characters following the barking may discover nefarious goings on—perhaps smugglers moving their goods through the village under cover of darkness.
4. Two figures flit through the streets. The two stay close together as if they are linked arm to arm. Suspicious characters investigating reveal the two are lovers—and are on their way to a special place they have to spend some alone time together. (Or, at least, that's what they tell the characters).
5. An owl hoots loudly from the middle of the village. This could indeed be an owl or it could be a smuggler's signal.
6. A flash of light on the street shows where a traveller briefly unmasked a lantern. The light is swiftly hidden. By the time the characters reach the spot, the lantern's owner has disappeared into the darkness.
7. Rain falls and turns the streets to mud. Consequently, tracking is easier than normal (if done before the rain effaces any tracks left in the mud). Few venture abroad in the rain.
8. Shouts and curses herald the start of a street brawl between two rival groups of fishermen (or perhaps smugglers). The groups could be arguing over fishing rights, recent suspicious damage to one group's boat or even access to a lucrative (and illicit) contact. Unless anyone intervenes—and no villagers do—the brawl continues until one crew retreats into the night.
9. As #1 above, but the wagon is piled high with boxes and barrels—salted meats, imported wines and spirits and the like—and is escorted by four burly, alert smugglers. The wines and spirits are destined for the village inn while the food will be sold to a nameless man buying up enough provisions to feed a substantial expedition (as he puts it). The man is a guest at the village inn, and is travelling under an assumed name. He is clearly wealthy, and is accompanied by six no-nonsense, mail-clad bodyguards.
10. Characters out after dark looking towards the sea spot the shadow of a large ship under full sail making for the harbour. Perceptive characters notice several smaller shadows—perhaps some of the village's fishing boats—making their way out toward the larger vessel.

2: IN THE TAVERN

Likely the village's social centre, the tavern is where folk come to rest, relax and plot their business—legitimate or otherwise. Quiet when the village boats are out, the tavern is the best place to dig for information and to meet folk of interest.

DAYTIME

During the day, unless the tides are unfavourable or the weather atrocious, the village tavern is normally quiet.

1. A solitary server slowly brushes the floor, while a few older patrons sit alone at their tables nursing ales. The taproom is quiet, but elsewhere in the tavern someone is humming as they go about their business.
2. A lone woman—Dorotea Rautia (N female human)—sits at the bar nursing a small ale and muttering under her breath. The woman's boat was recently damaged by a rival, and she lacks the coin to effect proper repairs. She is angry, plotting revenge and on the lookout for easy money.
3. The innkeeper is swapping out several barrels of ale that ran dry last night. The resultant bangs, thumps and crashes are audible from outside the tavern.
4. A young boy sweeps the common room's floor, and he's not putting in a lot of effort. (If his attitude does not improve, the innkeeper notices his indolence and rewards him with a clip around the ear).
5. The innkeeper is behind the bar counting last night's take. He seems in a rare good mood—clearly business (either legal or illegal) is booming.
6. A travelling merchant, Esteri Airikka (LN female human) has arrived at the bar with barrels of fine wine and beer to sell; her prices are not good enough for the landlord, and she is sent packing. Esteri complains to everyone who'll listen that her prices are fair, but the landlord is unreasonable.

NIGHTTIME

At night, the village tavern comes alive as many villagers congregate there to share the day's news.

1. The taproom is busy; the village's fishermen recently landed several "large catches" and the drinkers are in a rare good mood. Drink flows freely; laughter and singing fills the air.
2. Two rival smuggler crews are in the bar. The two recently competed over a cargo, and tensions run high. The two groups sit close to one another, and both are drinking heavily. A brawl is almost certain to ensue.
3. Several crusty old seamen sit around a table loudly singing sea shanties. As the evening wears on, the singing gets louder and more incomprehensible. (Perhaps the shanties contain interesting pieces of local lore dealing with lost treasures, legendary monsters and the like).
4. A heavily cloaked figure—probably a tall man by his size—enters the bar. The stranger's deep cowl obscures his face.

Many of the regulars size up the man as he enters and then completely ignore him as he seats himself at an empty table.

5. A wandering bard is playing sea shanties in the taproom. He's not very good, and most of the customers are ignoring him.
6. Rain hammers down on the village, dampening the spirits of all in the common room. Small groups sit clustered around tables muttering about the weather and its ruinous effect on their "business".

WHISPERS & RUMOURS IN THE TAPROOM

The village taproom is a fertile place to hear news. Whenever other customers are present, the characters may learn one or more rumours.

1. Old Aake Hopea caught something he didn't expect in his net a few days ago—a pirate's bloated corpse. Aake refuses to say anything about his catch, but has locked himself in his house ever since.
2. Strangers have been seen around the village in the last few weeks. Many people think the strangers are disguised customs and excise men here to spy on the villagers' doings.
3. *The Amma* is late. (*The Amma* is Ambro Kontio's ship; Ambro is a renowned deepwater smuggler and some-time pirate). Some say one of Ambro's old enemies has finally caught up with him while others suggest he may have found the missing piece of the lost treasure map of the legendary pirate captain and bard extraordinaire Vilimzair Aralivar.
4. Aatu's leg is aching; a storm is on the way.
5. Lastikka saw the humped back of a gigantic sea snake yesterday. She was fishing further offshore than normal, and the thing surfaced not a score of yards from her boat!
6. Terrible things lurk beneath the waters of Skull Cove. (Skull Cove lies ten miles along the coast and is named for the shattered skulls periodically found there; locals will not sail into the cove and there is no path down to the cove from the surrounding cliffs).
7. A group of naked sea elves were seen frolicking off the coast last month. With bewitching song, they tried to entice the crew of a nearby fishing vessel into the water. The crew only resisted by stuffing their ears with cheese!
8. The local lord is thinking of building a lighthouse near the village; that will ruin the smugglers' illicit business as no doubt the lighthouse will be heavily garrisoned.



3: AT THE HARBOUR

The commercial heart of the village, the village harbour is likely busy day and night. At least some legitimate business goes on here; after all, not everyone in the village is a smuggler, and those that are probably require a legitimate cover for their more nefarious activities.

DAYTIME

During the day, the harbour is the busiest place in the village.

1. The harbour-side is busy; several fishing boat crews are preparing to put to sea for the day. Fisherfolk songs fill the air as gulls wheel and dive overhead.
2. An empty cart trundles down the dock towards a fishing boat moored slightly away from the others. Several crew lounge around the vessel, but a perceptive character realises the sailors are far more alert than they seem.
3. Three fishermen sit on the dock mending their nets. The three chat amongst themselves as they work, but fall abruptly silent if the characters approach them.
4. One fishing boat is upside down and out of the water, having some minor repairs done to its hull.
5. Two of the local lord's soldiers saunter around the harbour. They stop to talk with the fisherfolk working on the docks. Perceptive characters might spot some of the sailors slipping a couple of coins into the soldiers' hands.
6. A wagon trundles away from the dock. Open boxes filled with fish lie in its bed; seagulls hover overhead waiting for a chance to swoop down and steal a fish or two. Two children stand among the boxes, short clubs in their hands ready to fend off any birds swooping at the wagon.
7. A seal swims effortless near the harbour as it plays in the surf. Several fisherman wade out toward it with spears in hand, but the canny creature disappears under the waves and does not return. The fisherman emerge from the surf cold, wet and muttering curses of revenge against the elusive creature.
8. Several children take turns jumping from the harbour wall into the water. Their joyful screams and shouts ring out over the hubbub of work.
9. An old, drunk fisherman sits atop a pile of nets muttering to himself. The man has not gone to see in a year or more, and is a renown local drunk. However, he is perceptive and sees much that goes on around the docks. Characters plying him with drink may learn several interesting titbits of information.
10. A large merchant ship—*The Mermaid's Mistress* by the name on its bow—slowly edges into the outer harbour and drops anchor. Shortly thereafter, the ship's mistress is rowed to the dock by several of her crew. By the time she reaches dry land, a delegation of several local merchants and traders have gathered to meet her.

NIGHTTIME

At night, most sailors abandon their boats to return to their homes or to visit the local tavern. However, there are still things to see at the harbour.

1. A lone sailor staggers down the dock singing softly to himself. He slowly disappears into the shadows as his singing fades. Perceptive characters later notice the man lurking in the shadows and intently watching the party.
2. Two men clamber into a rowboat and quietly make to sea. A hooded lantern in the boat's stern is their only light source, as the two slowly—and quietly—make for open water.
3. A muffled cry followed by a loud splash suggests to sharp-eared characters foul deeds are afoot. When the characters reach the spot where the cry came from, there is no sign of anyone although a dropped bloodied knife lies on the dock and large ripples are spreading outwards from a point in the water nearby.
4. A wagon stands hard against the docks. Beyond, several dark figures transfer boxes and sacks from a nearby fishing vessel to the wagon. Another figure hides in the shadows nearby and keeps an eye out for custom agents, the watch or anyone else who might interfere with the smugglers' business.
5. As the characters approach the docks, a small, grubby child suddenly rushes from the shadows. It looks like the child has been crying and as he approaches the party, he lets out a loud wail. The child could be genuinely upset by something or he could be acting as a watchman for a nearby band of smugglers—that likely includes his father and elder siblings who won't take kindly to anyone hurting or scaring him.
6. The muffled splash of oars reach perceptive characters' ears. The sounds seem to be coming from just beyond the harbour wall...and are getting closer.
7. The body of a rough and ready sailor-type lies face down on the dock. The man has suffered a serious stab wound to the side and is unconscious. He could be a smuggler knifed by a rival crew or he might be an innocent fisherman who witnessed something he should not have seen.
8. Perceptive characters notice a dark shape bobbing in the water a score of feet from the nearest boat. This could be a piece of flotsam or jetsam, a playful seal, driftwood or even the body of a smuggler slain during an altercation between rival crews.
9. Two men sit in their fishing boat passing a jack of wine back and forth. The two mutter quietly to themselves as they slowly drink themselves into a stupor. The two could be (bad) lookouts for a smuggling gang or just two fisherfolk relaxing after a hard day out on the water.
10. Several wagons stand on the dock. A dozen or so shadowy figures swarm about the dock transferring boxes, barrels and bundles from fishing boats moored close to the wagons. Another two smugglers—alert for trouble—stand at the end of the dock keeping an eye out for strangers or customs and excise men.

4: FOLK

A village is nothing without villagers. Most will be nothing more than normal peasants; a few, however are atypical and may be of interest to adventurers.

KUSTAAVA MONTAJA

CN female human cleric 2 (Serat)

Clad in grey-green robes and sporting a great mop of disheveled brown hair this burly woman uses a trident as a walking stick.

Kustaava worships the Storm Mistress—Serat (CN greater goddess of the sea, storms and voyages)—and has come to the village to watch over the fishermen and their families.

Mannerisms: Accustomed to shouting over the roar of the wind, rain and sea Kustaava is a loud conversationalist; whispering is an alien concept, for her.

Distinguishing Features: Kustaava's long brown hair is perpetually unkempt.

Personality: As wild and unpredictable as the sea, Kustaava can be a handful. She loves drinking and sailing (often at the same time) and is a regular at the village tavern.

Hook: Always in search of money to spend on her church, Kustaava approaches the party for a donation, and even offers to bless their boat before their next aquatic adventure.

AATU KOSTIA

N old male human

Whip-thin and grizzled this old man wears old seafaring clothes and hobbles about with a pronounced limp.

Aatu broke his leg several years ago and this injury coupled with old age have forced him to give up the job he loved. Now, he mends nets and darns sails for a living—and is not very happy about it!

Mannerisms: Batu vigorously rubs his injured leg, when thinking or stressed.

Distinguishing Features: Aatu walks with a pronounced limp. He is perpetually unshaven.

Personality: Cantankerous, mean-spirited and an occasional drunk Attu has few redeeming qualities.

Hook: Aatu badly broke his leg several years ago; now, when heavy rain or a storm is imminent it aches terribly, and he must drink to dull the pain. Most villagers take the sight of Aatu drunkenly slumped by the harbour to mean a storm is on the way.

IISAK ASIKKA

NE middle-aged male human fighter 3

With a thick, greying beard and calloused, horribly scarred hands this burly man cuts an imposing figure.

Iisak loves the sea and hates strangers in equal measure. However, he loves gold and if offer enough will take adventurers literally anywhere—even places other fishermen dare not sail.

Mannerisms: Iisak has a hard, unblinking stare.

Distinguishing Features: Iisak sports a thick, greying beard and has horribly scarred hands.

Personality: Iisak does not take kindly to folk poking their noses into his business. Violent and coarse, he has few friends—even his wife doesn't like him.

Hook: Fearless and an excellent sailor, if the characters are in need of a fisherman to take them somewhere, they soon learn Iisak is the man for the job—if they can stomach spending time with him.

TAHLYS AZARIAN

LE female sahuagin

With pale white skin, long black hair and black, almost luminous, eyes this beautiful and tall elven woman possesses an otherworldly, ethereal appearance.

Tahlys masquerades as an aquatic elf visiting the village with the apparent goal of establishing an alliance. However, she is actually one of the few sahuagin who look like aquatic elves and is here to spy in preparation for a sahuagin raid.

Mannerisms: Tahlys speaks only when she must, and her eyes are always darting about.

Distinguishing Features: Tahlys's pale skin and black hair mark her out in a crowd.

Personality: Evil to the core and wholly without mercy, Tahlys can't wait to summon her fellows to devastate the village and carry off its folk into (brief) slavery.

Hook: Perceptive characters notice Tahlys is reserved and offers little information about herself or her fellow elves. She can be encountered almost anywhere in the village—apparently inspecting it because it is so different to her home; she is actually noting its defences. She takes a particular interest in the characters—she knows adventurers can be formidable foes and tries to learn when they'll be moving on.



5: ILLICIT CARGO

Smugglers carry a vast range of cargo. As long as the cargo is portable and money can be made avoiding the realm's onerous taxes, tariffs and excises the smugglers will carry it. Decide the value of the items below, based on your campaign.

1. Fine white silk fills this ornate coffer of stained oak. Ornate iron hasps wrought in the shape of questing tentacles affix the coffer's lid. The coffer is locked, and the smuggler chief has the only key. Enough silk fills the coffer to make two ballgowns (or similar).
2. Dwarven whiskey fills these four casks. The casks are lashed together in pairs by stout, tar-stained rope. Each cask bears the sigil of a far-off dwarven hold. The whiskey is unbelievably strong both in flavour and alcoholic content.
3. This plain wooden box is nailed shut. The box contains a jumble of bones, ash and soil. Investigation reveals the remains probably belong to one human-sized individual. Signs of violence mar several of the bones.
4. Four small bars of a silvery metal—mithral—fill the false bottom of a stout chest seemingly containing nothing but fine—but mundane—cloth. Only perceptive characters (or those suspicious of the smugglers moving such inexpensive cargo) find the secret compartment.
5. A small but stout wooden crate holds six close-packed silver trade bars stamped with the crest of a nearby kingdom. The crate's lid is nailed shut.
6. Of deep and soft pure white fur, this large rug hails from the far north and comprises the hide of a gigantic polar bear.
7. Light and airy fine elven wine fills four small kegs all branded with the symbol of a legendary elven winemaker.
8. This large straw-filled wooden crate holds a score of delicate glass beakers, vials and other pieces of alchemical equipment destined for an alchemist conducting forbidden experiments into the very essence of life.
9. Two exquisite cut crystal wine decanters along with a score of delicate wine glasses nestle in this long and thin travel chest. The decanters and glasses nestle in specially made niches lined with black velvet.
10. A hooded war eagle—bred by the centaurs of the Bleak Moor—perches quietly among the other cargo. Small bells attached to the bird's hood softly jingle, when the bird moves.
11. This three-foot square block of white marble shot through with black and red veins is destined for the workshop of a master sculptor. The stone has quasi-magical properties and is one of the raw materials required for the creation of a quasi-sentient magical guardian.
12. Strange, alien glyphs decorate these two delicate porcelain vases and matching bowl. Rusty brown stains mar the inside of all three. The three items are relics of a banned religion that once practised human sacrifice, and are destined for the altar of a nascent evil cult.



SNOW & ICE

1: CAMPING & CAMPSITES

Travellers in a land of snow and ice would be wise to seek a good campsite, to escape the elements.

1. A narrow cleft in the rock enables access to a cave buried deep in a craggy hill. Wind-blown snow covers the ground in the entrance way, but the rest of the cave is dry. In the cave, the air temperature is much warmer than outside. The cave can accommodate eight travellers.
2. A stand of trees, their boughs laden with snow, provide a sheltered campsite. Much deadfall lies about the ground, making gathering fuel for a fire easy. A hibernating bear slumbers in a small den in the middle of the wood.
3. The grey ruin of a crumbling building stands stark amid the heaped snow. The building's thatched roof is long-gone, but its jagged stone walls remain.
4. A steep-sided valley provides shelter from the wind. A dusting of snow covers the ground and hides an iced-over stream. Unwary travellers could fall through the ice into the stream's deep, chill waters.
5. Three part-buried tents stand on the windward side of a low hill. Swamped by snow, the tents are almost invisible. Each tent is big enough for four people, and could easily be re-pitched. Perceptive characters might find some forgotten gear amid the ruined camp.

6. A jumbled field of boulders stretches for several hundred feet. The largest stones provide shelter from the biting wind, but are spread among their smaller brethren. If the party use the large boulders as shelter, they will be more spread out than normal.
7. A tangle of snow-shrouded low trees and thick bushes hide a disused wolf den. The dense, tangled vegetation keeps the worst of the snow at bay and provides a modicum of insulation. Gnawed bones and clumps of fur dot the ground, in the den.
8. A high and wide cairn of piled stone juts through the snow. Someone has camped here before, and has excavated a large hollow in the cairn's leeward side. The hollow is big enough for the party, but not their mounts. This cairn could be the source of a mini-adventure. Whoever excavated the hollow almost reached the mouth of a deep shaft under the cairn. Far below lie the unquiet dead of an elder civilisation. If the characters dislodge a few key stones, they discover the shaft (perhaps by falling into it).



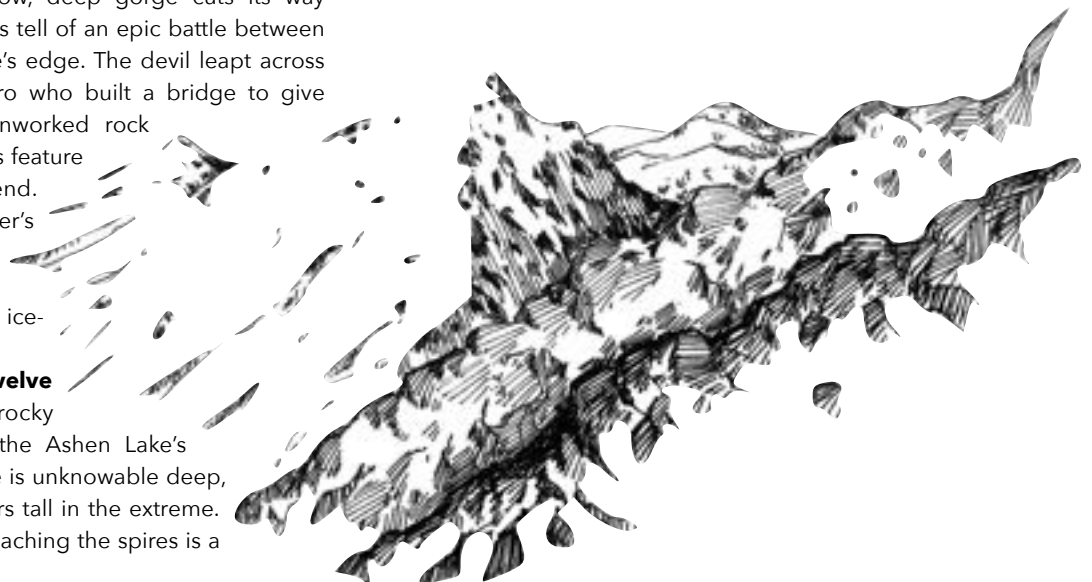
2: LOCAL LANDMARKS

Much of a frozen wilderness's landscape is unremarkable and mundane. Some features become local landmarks and serve as waymarkers or meeting places.

1. **The Frozen Tower:** This glistening icy pillar thrusts skyward like the tusk of some gigantic, fantastical monster. At the pillar's heart stands a slender, frozen wizard's tower. Unimaginative locals name the place the Frozen Tower. During the summer months, when the sun burns bright, melt water runs down the pillar's flanks. If the sun is intense enough, the upper part of the pillar melts away to reveal the Frozen Tower's roof. Rumours tell of adventuring parties exploring the tower during such times. None emerged before the tower refroze.
2. **The Pallid Forest:** Pale and sickly elm trees fill this narrow, snow-choked valley. Even the wind seems to shun this place. Here, explorers find few animal tracks in the soft, powdery snow. Dense freezing fog lingers amid the boles. The Pallid Forest is not a place for ill-equipped or inexperienced parties to explore. Rumours of a huge white serpent of unknown, but doubtless horrible, origin dwelling in the forest refuse to die, among locals.
3. **The Frigid Falls:** Tumbling over a frozen cliff, the Frigid Falls scintillate in the morning sun. Almost 100-foot high the falls and the frozen pool at their base are an impressive sight. A tunnel and cave behind the waterfall burrows deep into the hills, and within a passable camp can be set. The tunnel and spacious cave are warmer than the surrounds and a well-known camping spot.
4. **The Hoary Old Man:** Erected centuries ago, this huge statue of a warrior king stands atop a high domed hill. The statue is old and weather-worn. Various rumours identify the statue as a golem and whisper of burial chambers buried deep beneath its feet. Wreathed in frost and snow, the statue resembles a frost giant warrior.
5. **The Devil's Leap:** This narrow, deep gorge cuts its way through the land. Ancient tales tell of an epic battle between a hero and devil at the gorge's edge. The devil leapt across the gorge to escape the hero who built a bridge to give chase. A narrow span of unworked rock crosses the gorge and it is this feature that gave rise to the legend. When the wind howls in winter's depths only an idiot, or someone truly desperate to cross, would use the narrow, ice-slick bridge.
6. **The Ashen Lake and the Twelve Sisters:** A dozen slender rocky spires thrust upwards from the Ashen Lake's frozen waters. The Ashen Lake is unknowable deep, which makes the Twelve Sisters tall in the extreme. With the lake's water frozen reaching the spires is a

simple matter for determined explorers. The sisters appear of natural origin to casual viewers. Perceptive dwarves examining them report marks in the rocks suggestive of ancient artifice.

7. **The White Wyrn:** Viewed from a certain angle this icy, snow-dusted rock resembles a rearing dragon frozen as it breathes on its foes. A legion of legends clusters about the White Wyrn. Most such stories deal with the dragon returning to life to ravage the surrounding lands. Sometimes treasure hunters dig below the White Wyrn. Some do not return.
8. **The Boiling Pools of Krorz:** Lying in a shallow depression, these three pools boil and steam no matter the surrounding temperature. Fed by deep, warm springs the pools are a magnet for travellers and wildlife. The steam given off by the pools is visible for miles, making them easy to find.
9. **The Black Keep:** This tumbled and ruined shell keep overlooks an old trade route. Little remains of the keep's internal structure, but its outer walls yet keep the wind and snow at bay. The keep's blackened, scorched stones tell of a ferocious fire that destroyed the place years ago. Travellers often camp at the keep, but vague rumours of murder and a cult keep casual visitors away.
10. **Bleak Hill:** The surrounding hills and rugged uplands channel the prevailing winds over Bleak Hill. Standing stark and grey above the surrounding snow Bleak Hill is a cold, bitter place. The winds tearing at the hill blow away fallen snow, and leave nothing but bare rock and patches of lichen and moss.
11. **The Nose:** A shelf of bare rock juts outwards from a low hill. Twin caves pierce the shelf's base and give the feature its name. The caves are deep and offer shelter from the wind. Deep snowdrifts often block the cave's entrances. Travellers should beware: hibernating bears and wolf packs often lair in the caves.
12. **The Serpent's Way:** Worn by countless feet, the Serpent's Way takes a circuitous route. Following the land's natural folds, the path is wide enough for donkeys and horses, but not carts and the like. Although sheltered from the wind, heavy snow fall can still block the path.



3: MINOR DAYTIME EVENTS

Few journeys in a snowy, icy waste are wholly without incident.

1. The far off howling of wolves reaches the characters' ears. The sporadic howling continues for hours, and takes on a mournful tone. The wolves get no nearer to the party.
2. Dark low-hanging clouds unleash a burst of heavy snow. The snow obscures the party's vision, and slows their progress. Party members wandering away from the group could become separated.
3. The party discover fresh tracks in the snow. A tracker can identify the tracks as a single human-sized humanoid leading a horse. Occasional flecks of bright red blood on the white snow shows at least one of the two is injured.
4. The frozen corpse of a naked man lies face-down in the snow. The body bears no obvious injuries.
5. A frozen waterfall and stream lie astride the party's path. An ice-slick clapper-style bridge crosses the stream. Although an incautious party member could slip from the bridge, there is no real danger here. The stream is only two-foot deep, and almost completely frozen.
6. Gusts of wind birth snow devils that dance and weave across the snow. Several of the devils blow toward the party, but the wind pushes them away at the last moment. When the wind dies, the snow devils settle to the ground.
7. A small herd of reindeer graze amid the snow. The beasts are skinny, and hungry, but yet alert for danger. If approached—except by a druid, ranger or elf—the herd bolts. Bolting animals disappear over a nearby rise.
8. The party discovers a line of gigantic footsteps pushed deep into the snow. Made by a giant humanoid the tracks disappear over a hill. Some drifting snow has settled in the tracks, suggesting they aren't freshly made.
9. A puddle of frozen blood mars the snow. Standing in stark contrast to the snow, the crimson puddle is visible from a far distance. The snow around the frozen blood is churned up, suggesting a battle. Judging by the amount of blood, someone or something died here.
10. As the party pass a frozen, tree-shrouded stand of trees the creaking of wood fills the air. As they watch, a tree collapses under the weight of the snow covering its crown. Investigation reveals the tree was diseased.
11. Without warning, the ground bucks violently as a minor earthquake strikes. Stones are smashed and trees dashed to the ground. Birds take wing and other animals scatter. The shaking lasts only moments, but leaves an unnatural silence in its aftermath.
12. A white hare hops through the snow. Unconcerned by the party, it is hunting for food, and ignores anyone more than 20 feet away. The hare could make a tasty addition to the party's rations, and a tracker could follow its trail back to its warren.

4: MINOR NIGHTTIME EVENTS

Few folk travel the snowy wastes in the dead of night, but that doesn't mean nothing happens to those camping under the stars.

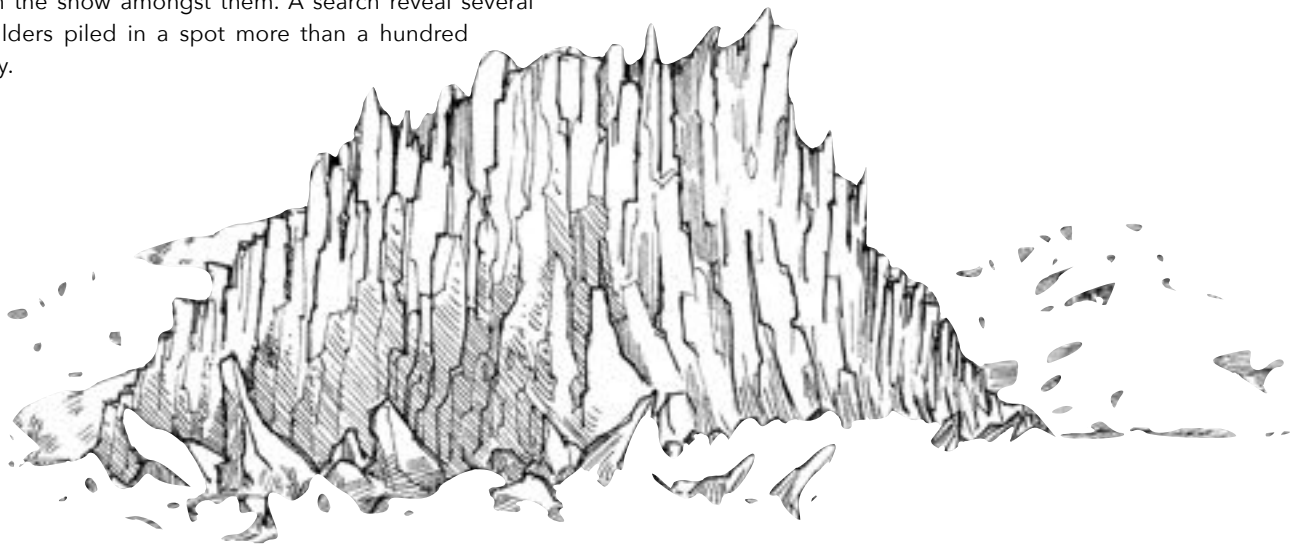
1. A scintillating array of vivid colours plays across the sky. The display is breathtaking. The intertwined arcs of red and yellow light are so bright, even humans can see as if it were day.
2. A distant glimmering light on the horizon marks another campsite. The light shines brightly for the first few hours but fades away as the night wears on.
3. Wind howls about the camp, plucking at the party's tents and hurling snow into the face of anyone outside. In the dead of night, the wind picks up and screams about the camp like a demented banshee. By morning, the wind drops away and the characters must dig themselves out of their tents.
4. Occasional, distant, inhuman howling reaches the party's ears. The howling sounds like the screeching of a large animal, but comes from far off. Later that night, the howling comes from the opposite direction, and is much closer.
5. A bubble of frigid air settles over the camp, and the temperature drops precipitously. The sentry's breath freezes in the air and frost forms on their eyebrows and nose.
6. The moon hangs low in the clear sky, reflecting bright light over the party's snowy camp. This light persists all night. It is hard for the party to sleep, but also hard for anyone or anything to creep up on the resting characters.
7. A white-furred fox scampers through camp looking for morsels of food. The fox is hungry, and can be hand-fed by a patient, non-threatening character.
8. The party has camped over a hares' warren. During the night, the timid creatures emerge to hunt for food buried beneath the snow. (White-furred wolves in the area may know of the warren and also make an appearance during the night. Unless they are starving, the wolves watch the camp from a distance and do not attack).
9. As dawn breaks, a flight of three white geese with black-tipped wings soars above the camp. They fly in the direction the party plan to travel. Could this be an omen?
10. Light snow falls all night, obscuring the party's tracks and covering the party's tents. At dawn the surrounds are white, pristine and pure.
11. An awesome display of scintillating colour crosses the sky. Brightening the land with an incredible rainbow of colours the lights lasts only a few minutes. The show illuminates several large shapes moving across the tundra.
12. A snowy white owl glides soundlessly above the party. If one of the heroes has a small animal companion or other pet, the owl might pounce. An attack by such a silent predator is likely to take the party by surprise.

5: WILDERNESS DRESSING

Vast swaths of a snowy land are boring and unremarkable. However, most travellers will encounter some features of minor interest, during their journey.

1. A frozen lake lies beneath a thin layer of virgin snow. The snow hides the lake's extent and the ice's thickness. An investigation may reveal holes cut in the ice, perhaps for fishing or some other purpose.
2. A lonely snowman watches over the featureless land. Charcoal shards serve as its eyes and nose, and old buttons adorn the snowman's torso. A small tattered red and orange scarf around the snowman's neck flutters in the breeze.
3. A dome of packed snow and ice stands proud amid deep drifts of snow. No obvious openings pierce the dome, but the heaped snow could hide its entrance.
4. Three hardy sheep, with thick off-white fleeces, graze on the grass buried under the snow. The sheep's massive gnarled horns look dangerous, but belie their passive nature. The animals completely ignore anyone approaching them.
5. A strange red and orange waterfall tumbles out of a cave in a high hill. The water plunges into a pitch-black hole at the hill's base. The snow around the waterfall is stained, and an odour like the smell of fresh blood fills the air.
6. A whining sound reveals a shivering dog curled up in the snow. Weeping scars from a whip are raw upon its back, and it lies on the ground as if concealing another injury. The dog has lain here for some time and is unlikely to survive for much longer without aid.
7. Patches of odd-coloured pink, green, yellow and blue snow dot the barren land. The patches are slightly iridescent and have an unpleasant taste. Nearby is a weather-worn sign, that suggests one should only eat the yellow snow.
8. Steam wafts up from a small pond covered with thick, lumpy bright-green algae. The water is warm, but the air around reeks of rotten eggs.
9. Huge boulders litter the ground; a large tree lies cracked and broken on the snow amongst them. A search reveal several more boulders piled in a spot more than a hundred yards away.

10. The deep tracks of a local predator advance through the snow, though are larger than normal. Much larger. The tracks disappear into a snowdrift. Thus, it is unclear if the creature is still nearby.
11. The air is much warmer around a pool of hot, bubbling water. The surrounding snow is slush. The source of the heat seems to be a barely visible staff or rod sunk deep in the pool.
12. The corpses of two fearsome predators lie frozen together in their death throes. There is no hint of the well-preserved bodies' age.
13. A small green and yellow leafed tree stands stark against the white of the surrounding snow. Curiously, no snow or ice rests on the tree's leaves or branches.
14. Recent rain has frozen on the icy ground, leaving a myriad of strange pillars reaching up towards the sky. One of these pillars is more than five feet in height, stretching upwards like a titan's finger.
15. The remains of a camp sprawl in the snow. Several low tunnels have been dug into the snow, offering shelter from the elements. The entrances all face a single extinguished campfire whose ashes are still warm to the touch.
16. A field of frozen flowers spreads across the snow, creating a bright spray of colour. The flowers' beauty is fragile, and they shatter if touched. The extreme cold has frozen the flowers to their cores.
17. An enormous humanoid skull lies amid a field of ice-covered stones. Rotting wooden planks block some of the holes piercing the skull. Soot and graffiti suggest the skull has served as a shelter in the past.
18. An array of well-camouflaged holes dot the snow. They resemble rabbit holes, but scraps of skin and small bones suggest something less benign lurks within.
19. A cache of hunting equipment waits here for its owner to reclaim it. Freshly skinned hides fill an oiled sack, and both the crossbow and traps bear signs of recent use.
20. A pile of a half-dozen tree trunks lie in the shelter of a stand of trees. A well-used iron axe is embedded in a stump, and sledge tracks scar the ground.

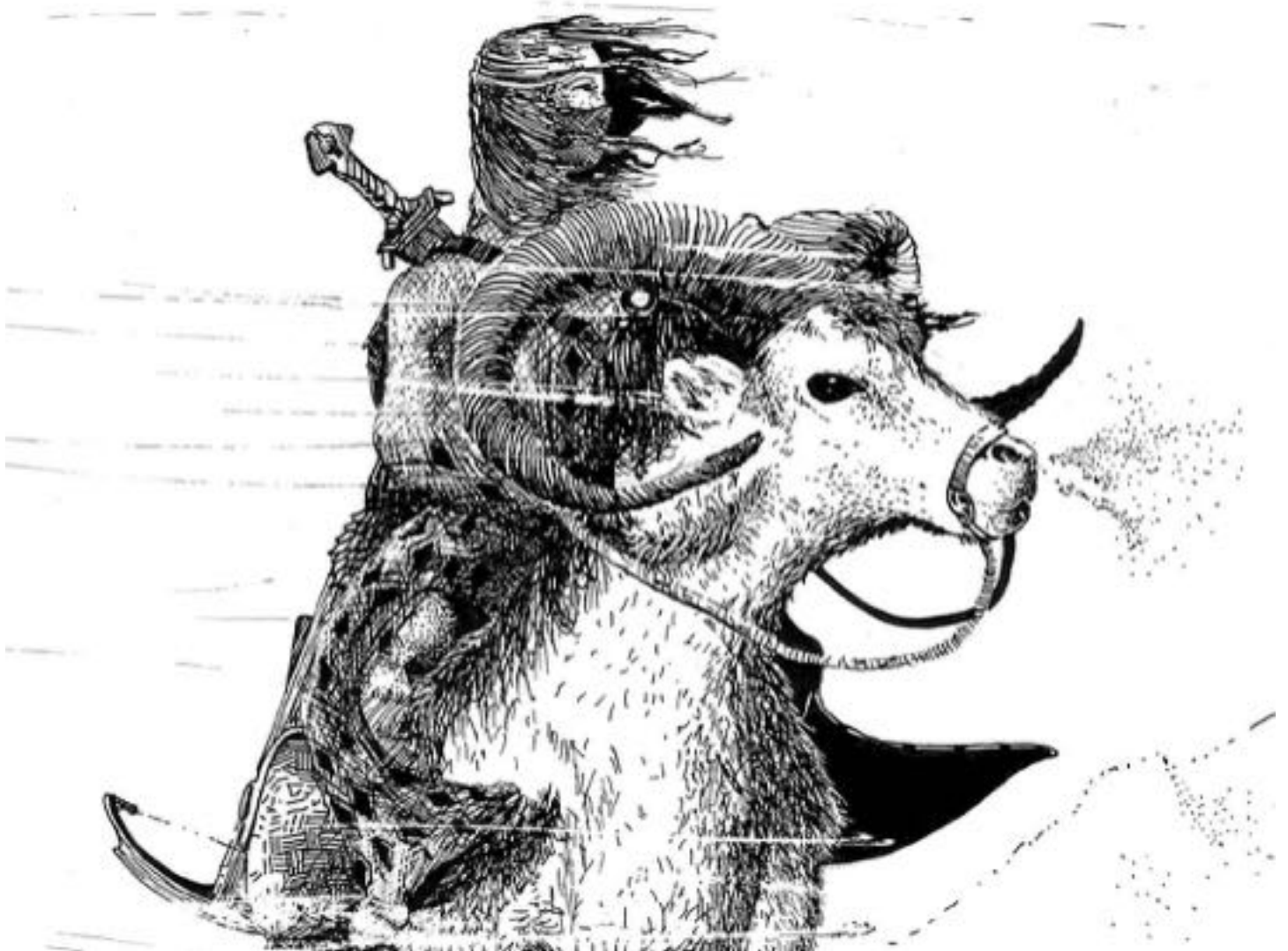


6: UNEVENTFUL TRAVEL

Some days, an adventurer's life is full of danger and excitement. Many other days are boring and uneventful.

1. The day is cold and clear. A light breeze blows into the characters' faces for much of the morning. The wind dies in the afternoon before returning at dusk. The temperature plunges, when the sun goes down.
2. Light snow falls for much of the day, obscuring the party's tracks. The characters see no other travellers, but do discover a sizeable wolf pack's tracks late in the day. Of the wolves, there is sign.
3. Despite a pale, wan sun the temperature never gets above freezing. The party slog through trackless snow, all day. They see no other living things except a few birds wheeling far above. The party ends the day cold, hungry and tired.
4. A light freezing mist hugs the ground, as the party breaks camp. The mist doesn't obscure vision, but lingers all day. Dark clouds arrive in the mid-afternoon and dusk comes early.

5. A few birds wheel high up in the clear, blue sky. The birds shadow the party for several hours before something far away distracts them. Light clouds scud across the sky, but no snow falls. A light breeze begins in the late afternoon. As dusk falls, the wind picks up and hurls light snow at the party.
6. The temperature is several degrees warmer, today. By midday, some ice and snow begins to melt, and the sound of dripping water assails the party. In the late afternoon, the temperature plummets below zero.
7. At dawn, a chill wind strikes the party's camp, whipping up the fresh fallen snow. After a few hours, the wind stills. Sporadic flurries of snow strike the party during the day and as dusk falls heavy snow begins to fall. By morning, the party's tracks are wholly obscured.
8. Mist hovers over the land, in the morning. The mist seems to shimmer in the rising sun's sharp rays. The sun burns the mist away by mid-morning, but dark clouds gather in the early afternoon. Scudding by far overhead the clouds plunge the travellers into shade. The temperature drops below zero.



SUNKEN SHIP

1: 20 THINGS AROUND THE WRECK

The area around a sunken ship is not featureless and boring. Exploring heroes are likely to find many things of interest in a sunken ship's vicinity.

1. A school of brightly coloured fish darts about and within the wreck. When explorers arrive, the fish scatter, before slowly returning to investigate the newcomers. If someone feeds the fish, they gather around that person. The fish pose no threat and may be useful as an early warning of approaching predators or other dangers.
2. Shortly after the adventurers reach the shipwreck, four ships sail overhead. The ships drop anchor around the wreck.
3. A mated pair of sharks patrols the area. While they are not aggressive at any explorers' approach, they draw close to the ship through apparent curiosity.
4. This shipwreck appears to be the most recent among a graveyard of a score of other wrecks.
5. Warmer than normal water temperatures support the growth of a large, active coral reef around the wreck.
6. The bloated bodies of the ship's crew float facedown above the wreck. Seabirds peck at the bloated flesh and wheel away, screeching at intruders when disturbed.
7. The current flows in circular patterns throughout the area. When it touches the seafloor, it kicks up swirling vortices of silt and water. The flow intensifies at times, producing powerful vortices taller than most humans.
8. Sunlight penetrates the water to a distance 30 feet above the wreck, leaving the ship and its surroundings shrouded in eternal, chill darkness.
9. The scattered bones of an ancient aquatic leviathan, a creature larger than four blue whales combined, rest a quarter mile from the wreck.
10. Phosphorescent algae bathe the site in a purple glow, but don't produce substantial illumination. Fish feeding on the

algae exude the same violet glow for 30 seconds after consuming the algae.

11. A pocket of numbingly cold water extends to a 40-foot-radius around the shipwreck.
12. The floor is volcanically active, and underwater vents spew magma, gases and debris at random intervals and locations.
13. Several groups of four to six corpses, seemingly from teams of treasure hunters, make a trail to the wreck without reaching it. The bodies show no signs of injury, nor does any danger present itself on approach to the wreck.
14. Gigantic fissures line the seafloor. The nearest one is 500 feet from the shipwreck. Occasionally, the floor rumbles and one of the fissures extends ten to twenty feet closer to the wreck.
15. A sheer cliff climbs upward toward the surface, but its plateau does not breach the water. Looking in the cliff's direction, one can see humanoid shapes launching from the plateau and diving along the cliff's face. The creatures show no interest in the shipwreck; at least for now.
16. Nine calcified spires corkscrew up from the ground. They bend and twist in defiance of gravity and the flow of water as they reach toward the surface, none of them achieving the same height as any other. When viewed directly from above, they form a symbol signifying a powerful alien being.
17. A subsonic hum suffuses the area. Though virtually inaudible, it induces headaches and frays nerves for humanoids in a one-mile radius around the shipwreck.
18. A smack of jellyfish drifts above the wreck. When something disturbs the water within 100 feet of them, the jellyfish meander over to investigate.
19. A valley cuts through the ocean floor. The shipwreck rests 200 feet from the edge. Anyone inspecting the valley spies a serpentine path in the valley's centre. Bones alongside the path suggests danger lurks in the valley.
20. Piles of rocks dot the area around the wreck. Investigating the rocks does not reveal whether they are natural formations or someone or something stacked them. Removing the rocks uncovers nothing but mud and silt.



2: 20 MAJOR WRECK FEATURES

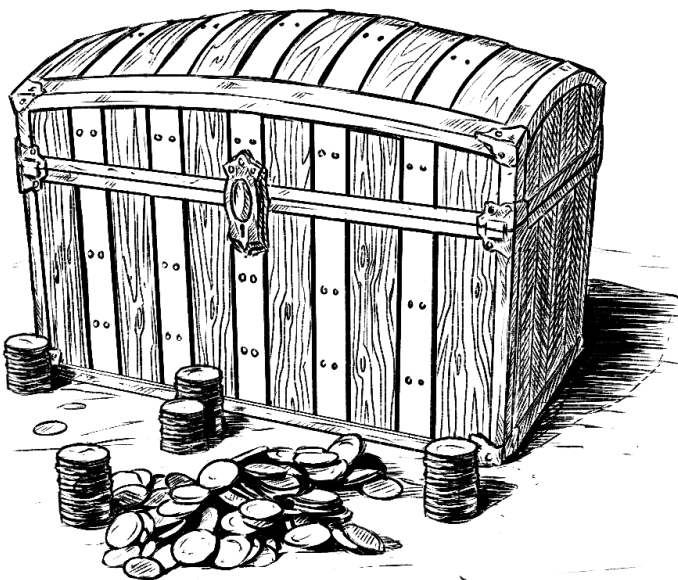
A sunken wreck should be an exciting and flavoursome adventure site locale unlike other dungeons. Along with the challenges of adventuring underwater the wreck will have many unique features.

1. Apart from the accumulation of barnacles on the hull, the ship is in pristine condition, and nothing indicates how it came to its watery grave.
2. The ship flipped upside down when it sunk, and the vessel has no hull damage, restricting easy access or observation of its interior.
3. The wreck teeters on the edge of an embankment, which overlooks a 100-foot drop to the seafloor below. Combat or other violent activity in the wreck threatens to nudge the ship over the edge.
4. The sand holding the ship has the consistency of quicksand. The ship has sunk deep enough so that only its deck and sails remain visible. The wreck has reached an equilibrium with the sand, but adding weight to the wreck—say the weight of a group of heavily armed adventurers—causes the ship to resume slowly sinking into sand.
5. Split in two at the midsection, the ship's two halves rest 150 feet apart. The stern is partially sunk into the silt and sand covering the seabed while the prow stands proud atop an outcrop of rock.
6. Sharp barnacles encrust the ship's hull. However, the style of crew uniform and the condition of the materials found within indicate the wreck happened recently. The deep build up of barnacles suggest the ship sank decades ago.
7. Two ships compose this wreck. One of the ships used a prow ram to sink the second ship, but the ram snagged on the other ship in the process. The mix of uniformed skeletons scattered about both wrecks shows the crews fought viciously.
8. Kelp entwines itself around the wreck and through openings in the ship. Touching the kelp causes it to reflexively grab the person touching it.
9. The ship's hull has experienced rapid decay considering its limited time below the surface. Termites adapted to the water infest the wood, which someone notices with a close inspection or by destroying a plank. The termites may find their way into explorers' clothes, exposing the explorers' own vessel to danger.
10. Fire destroyed the ship's aft, causing it to sink. Tracing the fire to its source uncovers a splintered and charred barrel of alcohol, which someone may have intentionally set alight to sabotage the ship.
11. The bottom of the hull has been shattered. Bits of ice intermingle with fragments of wood. Close study indicates the wood was frozen solid from the inside out rather than the ship striking an iceberg before sinking.
12. Bent iron manacles, the chain to one of them ripped out of its mooring in the hull, seem meant for a titanic creature. A huge hole in the hull nearby shows where the creature bashed its way through the hull (which caused the ship to sink).
13. The ship's hull was pierced in three separate locations. A nearby coral spire tipped with three sharp prongs seems the likely culprit, but its tallest point lies several feet below the surface. Hours of observation notes reveals the spire shoots up to breach the surface at random intervals. Whether caused by seismic activity or some sinister mechanism is unclear from this vantage point.
14. In addition to carrying cargo, this ship was designed to transport passengers. Each door to a passenger's cabin is locked, ensuring the passenger(s) within drowned when the ship sank. The corpses of two crew, one of whom carries keys, lie in a heap outside a cabin door. Valuables owned by the passengers remain safely within their cabins.
15. Slime coats every wooden surface in the ship, and it rapidly grows back when scraped away. The slime seems harmless to the touch. Though the slime seems responsible for rapid rot of wood, causing the ship's inevitable sinking, its dissolving property becomes inert when submerged in water.
16. This oversized cargo ship dwarfs all other ships, including the mightiest war vessels. A letter proclaiming this the ship's maiden voyage and promising a glorious new age of seagoing exploration is affixed to the wall in the captain's quarters. A bloodstained handprint mars the letter.
17. A fierce storm sunk this ship. Each mast shows signs of taking a lightning strike, and the deck has indentations consistent with hail measuring at least eight inches in diameter. The ship's sails are shredded and lie draped over the wreck like a burial shroud.
18. Whoever commandeered this ship intended to make a hasty getaway, if the section of pier still tied to the ship is any indication. Based on the ship's name painted on the aft, the thieves sailed over 50 miles before the ship sank. Damage to the hull indicates catapult strikes from pursuers who clearly decided the better option was to destroy the ship rather than board and reclaim it.
19. The manifest reveals the wreck was a plague ship bound for an island where the victims could receive treatment away from civilisation to prevent further spread of the disease. Fires crippled the ship and led to its eventual demise. An investigation determines someone deliberately sunk the ship. Investigators who spend much time among the diseased corpses of the ship's passengers may contract the disease, which remains contagious underwater.
20. Multitudes of fish and aquatic mammals battered this ship until they breached the hull and sank the ship. Explorers hear "thunking" sounds as fish still smash themselves against the wreck. Heaps of dazed and dead animals are piled up around the ship's exterior. What compels marine life to assault the ship remains a mystery.

3: 20 MINOR WRECK FEATURES

During their exploration, the characters will encounter many minor features of note in a sunken wreck.

1. An octopus lairs within the ship after barely squeezing through the largest hole in the hull. The octopus contentedly eats fish swimming within reach of its tentacles. When presented with humanoid threats, it sprays ink and attempts to push through the hull to escape. Feeding fish to the octopus calms it.
2. The well-preserved corpse of a seabird is nailed face up on the deck. Fish avoid the bird. A character knowledgeable about birds and marine life identifies it as an albatross.
3. The ship's bowsprit figurehead is a decapitated mermaid. The top of the head is visible just above the sand 10 feet beyond the wreck.
4. A crew member's foot is lodged in a plank. The corpse still holds a mop, and the current gives the impression that the bloated corpse still swabs the deck.
5. Crabs scuttle through the wreck, feeding on the remains of the bodies buried at sea. The creatures raise their claws menacingly at intruders but amble away at aggressive posturing by those larger than themselves.
6. The ship's cannon are loaded and ready to fire. The water prevents most of them from discharging, but an improvising sort could devise a waterproof way to relight a cannon.
7. The ship's hold contains rotting bales of wheat and other foodstuffs. Investigating the ship's manifest reveals the food was to be delivered to a town wrecked by famine.
8. Yowling emanates from a closet belowdecks. Upon opening the closet, which was sealed from the water, an unhappy cat struggles to swim in the water.

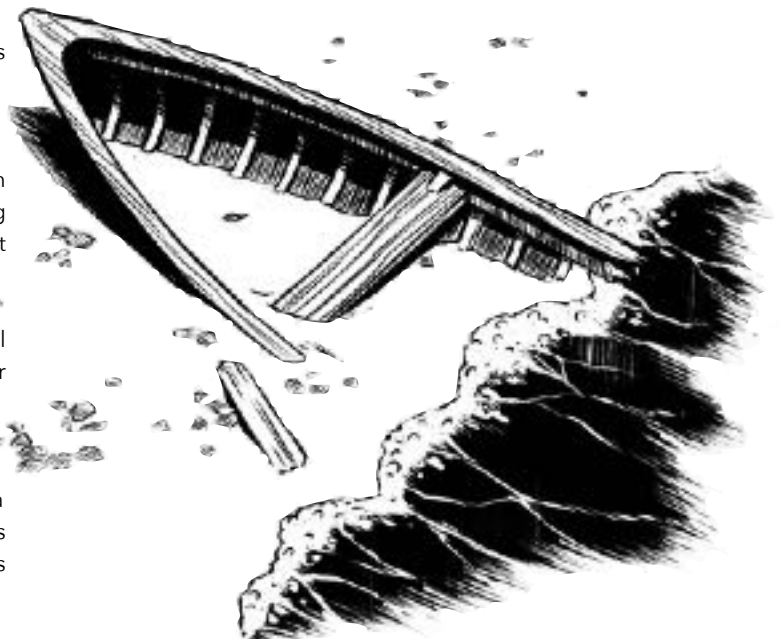


9. The bodies of press-ganged prisoners remain chained to their rowing stations, with some floating just above the boards upon which they sat. Notably, none of the voluntary crew seem to have gone down with the ship.
10. Stacks of lumber fill the cargo hold from floor to roof, leaving little room to manoeuvre. Eels reside in the lumber and aggressively defend their homes.
11. The ship bears sails belonging to one nation or region, but the hold contains sails belonging to an opposing nation or region. The ship sunk in waters controlled by the location matching the sails it currently displays but less than two miles from water contested by both states.
12. The captain's quarters is the scene of a mutiny. Several crew members and the captain have wounds consistent with the rapiers and sabres dropped to the floor nearby the bodies. It is unclear when the wreck occurred in relation to the mutiny.
13. Severed tentacles litter the ship's deck and cargo hold. The tentacles belong to various species of squid and octopodes, as well as other unidentifiable creatures. Each tentacle thrashes around when a warm-blooded creature moves within two feet of it.
14. Explorers discover navigational charts in the ship's wheelhouse. Anyone knowledgeable about geography or seafaring notices the charts are good for sea travel hundreds of leagues away from the wreck's location.
15. Large bells, suitable for a cathedral or clock tower, shifted in the hold when the ship went down. The pile of bells is unstable and crashes when carelessly disturbed or through nearby violent activity. The resultant wave carries sound a couple hundred feet away from the ship.
16. The captain's quarters contains a shrine dedicated to a deity associated with travel, on land and on sea. Though the rest of the quarters remains undisturbed apart from the ship sinking, someone has defaced the shrine. Whether this was done before, during or after the ship's sinking is impossible to say.
17. A grisly scene awaits those who explore belowdecks: the captain and several of the crew were hanged from the top of the hold. Some of the bodies have floated free of their nooses after the ship went down. Investigation of any of the free-floating corpses reveals signs of strangulation.
18. The ship has a pair of life rafts and several life preservers, but none of them saw any use because of the shipwreck. Searching the wreck discovers the remains of the captain and the full crew complement, who seem not to have sustained any wounds before the ship sank.
19. All the fresh water contained within barrels and waterskins is laced with a hallucinogenic drug. Searching the ship reveals several vials containing the drug's residue. Someone deliberately dosed the water once the ship has set sail.
20. A dozen cages, all intended to transport an animal or other creature no larger than a medium-sized dog, all hang open, but not through force. Though fur and feathers demonstrate the cages held cargo on part of the journey, there are no signs of their captives on or near the ship.

4: 20 PIECES OF TREASURE

Most shipwrecks hold items of curiosity or value to treasure-hunting explorers. The sunken ship's cargo is likely valuable (but bulky and difficult to raise from the deep); other treasures are far more portable.

1. A tarnished gold locket contains the image of a young woman. The locket bears the inscription, "To my darling. May this token bring you back to me. Forever, J.H."
2. An oil painting of the married royal couple who commissioned the ship remains surprisingly well-preserved after its time underwater.
3. Watertight bone tubes contain scrolls useful for controlling the waves and the weather. Each scroll displays a symbol associated with a sea deity. Someone knowledgeable about the deity, and discovering no shrine or other sign of deference to the deity, might reason the scrolls are cursed and brought about the ship's demise.
4. Five horizontally stacked coffins hide behind a secret panel in the hold. The coffins are watertight and appear filled with soil. If someone moves or digs into the soil in any coffin, they discover a preserved corpse wearing an ancient military uniform adorned with medals. The gold and silver medals have obvious worth, while a collector would pay a considerable sum for the uniform.
5. Concealed among barrels filled with hardtack, rendered useless by its exposure to seawater, a sealed oaken cask contains rare vintage brandy.
6. The ship was transporting numerous melee and ranged weapons, plus a couple of siege engines, meant to resupply one side of a war-torn region. While most of the ordinary weapons are standard quality, a pair of swords intended for high-ranking commanders have magical powers.
7. An ornate chandelier, weighing 40 pounds, magically provides light within the captain's quarters, even underwater. Among the artfully crafted crystals a searcher finds five diamonds. Removing the diamonds ends the chandelier's magic, and the diamonds collectively fetch less than the entire chandelier.
8. The hold contains gold ingots from a variety of regions. Each ingot is stamped with a symbol denoting the region from which it was taken, presumably by the ship's crew. Returning the gold nets a paltry reward relative to its value, but attempting to sell the ingots outside of back-alley deals proves difficult.
9. The crew pulled in a bounty of oysters, many of which are still edible. More importantly, someone spending an hour searching through the oysters has a cumulative 10% chance of finding a pearl. (This chance resets once a character has found a pearl).
10. While not itself treasure, this map shows the location of a buried treasure on a remote island. Assuming the ship's bearing is true to the wreck's current location, the vessel was travelling toward the island when it sunk.
11. The ship's ram ends in a gold head, with bronze plating concealing its true value.
12. The ship's captain insisted on luxuries where they were available, which included dining. A full silverware set, somewhat tarnished by its exposure to saltwater, and a full table setting of finely crafted plates, cups, bowls and tureens are locked within a mahogany cabinet.
13. A pair of worn and obviously old vaguely human-shaped jade statuettes perch atop a toppled crate. The statuettes remain damp after removal from the water.
14. One of the crew was an accomplished musician and brought a prized violin on the journey. Oiled cloths protect and conceal the violin, for which another violinist would pay a considerable sum.
15. The ship's navigator possessed a bronze astrolabe, magically enhanced to locate its guiding star even under overcast skies.
16. A clever crew member stashed a bag of gold coins in a conveniently concealed hollow space in the cargo hold's wall. Those responsible for sinking and ransacking the ship had no time to find the coins.
17. The crew collected venom from sea anemones and stored it in vials. A thieves' guild or an assassin would pay generously for the poison.
18. A pair of brass lions, intended as an offering as part of a nascent treaty between two warring nations, landed next to the ship. Bringing the statues, which weigh 150 pounds apiece, to either nation earns a substantial reward from the ruler who sent the lions.
19. Nets contain 500 pounds of fish, notable for their smoky flavour and glands which produce a narcotic effect when properly prepared.
20. Among ancient brass coins recovered from another shipwreck, explorers discover lumps of grey metal which grant unusual properties to armour and weapons forged with it. Perhaps the brass coins are cursed—and the cause of this ship's doom.



5: 2 GHOSTLY HAUNTINGS

Sunken ships are a ripe locale to encounter a ghost or haunting. Such ghosts are often members of the crew or a passenger who went down with the ship. Such restless spirits often seek a permanent rest and can only pass on when they reach their original destination or complete the purpose of their journey. In rare cases the spirits of animals—sharks, octopus and the like—could haunt the wreck’s surrounds, and might even be responsible for the ship’s destruction.

MIELIKKI TOIVAS

Detecting Mielikki’s Presence: A nearby clam, larger than a human, closes its shell, as a shadow cast by a shark swimming overhead passes over the shell. The shark is nowhere to be found.

Attired in a workaday sailor’s outfit, this raven haired woman grips a blood-covered cutlass.

Mielikki Toivas (CG female human ghost thief 2) quakes. When Mielikki Toivas’s ship went down, nearby sharks attacked the crew. She escaped the initial attack and spent her last days floating on lashed-together planks and awaiting rescue. Two days in, one of the sharks began to circle her, driving her mad with terror before it killed her.

Personality: When Mielikki is not fearful of a shark attack, she greets visitors as if she were a couple of drinks in at the tavern. She describes the ship in detail, helping explorers find hidden items they may have missed.



Mannerisms: Mielikki moves no more than five feet from the safety of her giant clamshell. Even at her most boisterous, she flicks glances at the sea above. Seeing something no one else can, she dives into the clamshell and uses *telekinesis* to close the halves around her, without regard to trapping anyone else within.

Rest in Peace: If someone kills the shark that ate Mielikki, retrieves her bones from its belly and gives them a proper burial, the sailor passes on to her eternal rest. As a token of her gratitude, she grants the shark’s killer with a minor boon in future encounters with sharks.

UOTI KUNINGAS

Detecting Uoti’s Presence: Loud snoring impossibly travels through the depths before someone startles and then curses. Moments after the cursing, a green spotlight shines on the wreck and then winks out, momentarily shrouding the area in darkness.

This thin, greying man personifies unkempt: his hair hasn’t seen a comb for days, his face hasn’t seen a razor for longer and stains and holes riddle his clothes.

Uoti Kuningas (NE male human ghost fighter 1) glowers. Lighthouse keeper Uoti Kuningas fell asleep on duty and failed to notice the extinguishment of the fire lighting the beacon, which was also due to his negligence. The beacon’s absence caused a ship to run aground and sink, killing everyone on board. The captain uttered a death curse upon Uoti, who suddenly died of a heart attack and whose spirit became tied to the ship his negligence wrecked.

Personality: Uoti was a taciturn man who enjoyed his solitude, and the years spent haunting the results of his neglect have done nothing to improve his disposition. He delights in frightening explorers away from “his” ship.

Mannerisms: The former lighthouse keeper wanders the wreck, shouting about the disaster not being his fault before he shouts devolve into incoherent ranting. When he notices intruders, he hides behind or within solid objects and waits for an opportunity to surprise them.

Rest in Peace: The first step to releasing Uoti’s spirit requires him to atone for his mistakes. Afterward, the ghostly lighthouse keeper must warn a ship’s captain about the treacherous waters which sunk the ship he haunts.

TORTURE CHAMBERS

I: NOTABLE TORTURE CHAMBER FEATURES

Torture chambers are horrible places. Often dark and dank they can seem infused with the suffering and pain of those who have endured the torturer's attentions. Use this table, to generate a torture chamber's major features.

1. The chamber is dark; only the flickering illumination provided by several candles and a smouldering brazier provide any light.
2. The foul stench of blood, excrement, vomit and fear hang in the air like a veritable miasma.
3. Old, dirty straw and sawdust—to soak up blood and other liquid—cover the floor. The room stinks.
4. A short flight of stairs lead down into the chamber which has a double height ceiling. Several hooks hang from the ceiling; from one hangs a small cage barely large enough to hold a hunched man.
5. A large rack, easily ten-foot long dominates the centre of the chamber. All manner of unspeakable things stain its surface.
6. An iron maiden—cast in the likeness of a beautiful, smiling woman—stands on a small, bloodstained pedestal.
7. Deep recesses—complete with manacles driven into the stone—pierce the wall. Each recess has a good view of the chamber; here are chained those who's torture begins with watching their fellows suffer.
8. Rats dwell in a network of small fissures piercing the walls. They have learnt to venture forth once the screaming has stopped to feast on the victims' leavings.
9. A deep, rat-infested oubliette pierces the chamber's floor; a wooden ladder lies nearby.
10. Much of the floor comprises iron bars which separate the chamber from the dank cells below. Skeletal remains in the cells glimmer in the flickering light and several prisoners may cower in the cells' farthest recesses.
11. An iron, vaguely man-shaped, cage hangs from the ceiling. Roll on Table 5 to determine who languishes within.
12. The bloody, broken and burnt body of a naked man lies against one wall. The man is dead and has obviously been extensively tortured. Examination reveals one of his eyes has been burnt out and that he has been gelded.

TORTURE CHAMBER DRESSINGS

Torture chambers are replete with horrors beyond the imaginations of most sane folk. Not all such features, though, are as large and domineering as an iron maiden or rack. Use this table, to generate minor points of note in a torture chamber:

1. The room's walls are slick with water oozing through cracks in the stone. It is cold in the torture chamber.
2. A pile of wood and sacks of coal—fuel for the chamber's fires—stand against one wall.
3. A bucket of dirty water and a filthy scrap of cloth stand next to one of the instruments of torture.

4. A small, filthy cage contains six half-starved, feral rats. Sometimes, the torturer feeds them "off cuts" from his victims.
5. Several gently swaying chains hang from the ceiling to a height about five-foot above the floor. Nearby, winches enable the chains to be raised and lowered.
6. Several candles provide dim pockets of illumination; each is placed to illuminate one of the chamber's devices.
7. A row of small hooks jut from the wall nearest the chamber's door; black hoods and dirty, scorched leather aprons hang from the hooks.
8. A pool of congealed blood lies near a notable instrument of torture. A half-hearted attempt has been made to dry up the pool with a small pile of sawdust dumped on the floor.
9. Chains hanging from the ceiling jangle softly in the grip of a slight breeze issuing from some unknown place.
10. Rank and rotting, bloodstained straw mixed with sawdust covers the floor around the chamber's notable torture devices.
11. A wooden bin standing against one wall holds a sodden, filthy mass of clothes torn from the torturers' last score of victims.
12. Deep shadows, pregnant with malice, cluster in the room's corners and recesses. It is as if all the suffering and pain wrought in this room yet lingers on after the victims themselves have died.
13. Dim light from several guttering torches provide flickering illumination in the chamber's recesses. A shuttered lantern hangs from the ceiling and emits a faint radiance over the room's notable instruments of torture.
14. The torturer's next victim is manacled to one wall. (Refer to "5: Prisoners" to determine who the characters encounter here). Clearly in pain, the prisoner begs to be rescued. Badly injured, they'll need magical healing to be able to escape the dungeon (unless the characters carry them).
15. A large book stands on a side table next to a quill and ink pot. Herein is written the information extracted from those put to the question. Most pages feature a scrawled, virtually illegible signature, at the bottom.
16. A cage hanging from the ceiling in one corner of the room holds a mass of broken, discoloured bones.
17. Bloody rags and a suspiciously red, partially congealed liquid, fill a rusting bucket standing by the chamber door.
18. Incongruously amid the gore and instruments of torture a platter of food stands atop a small table along with a flagon of wine and a pewter cup.
19. A smear of dried blood leads from a large instrument of torture across the floor to the room's door. (Or alternatively, the smear could lead toward a small cell in which sprawls the torturer's current victim.)
20. A long series of small scratches mar one wall. The scratches are a rough count of the victims put to the question in the chamber. If the characters question the torturer he proudly reveals what the scratches represent and can even put a name to several of the more prominent marks.

2: NOTABLE INSTRUMENTS OF TORTURE

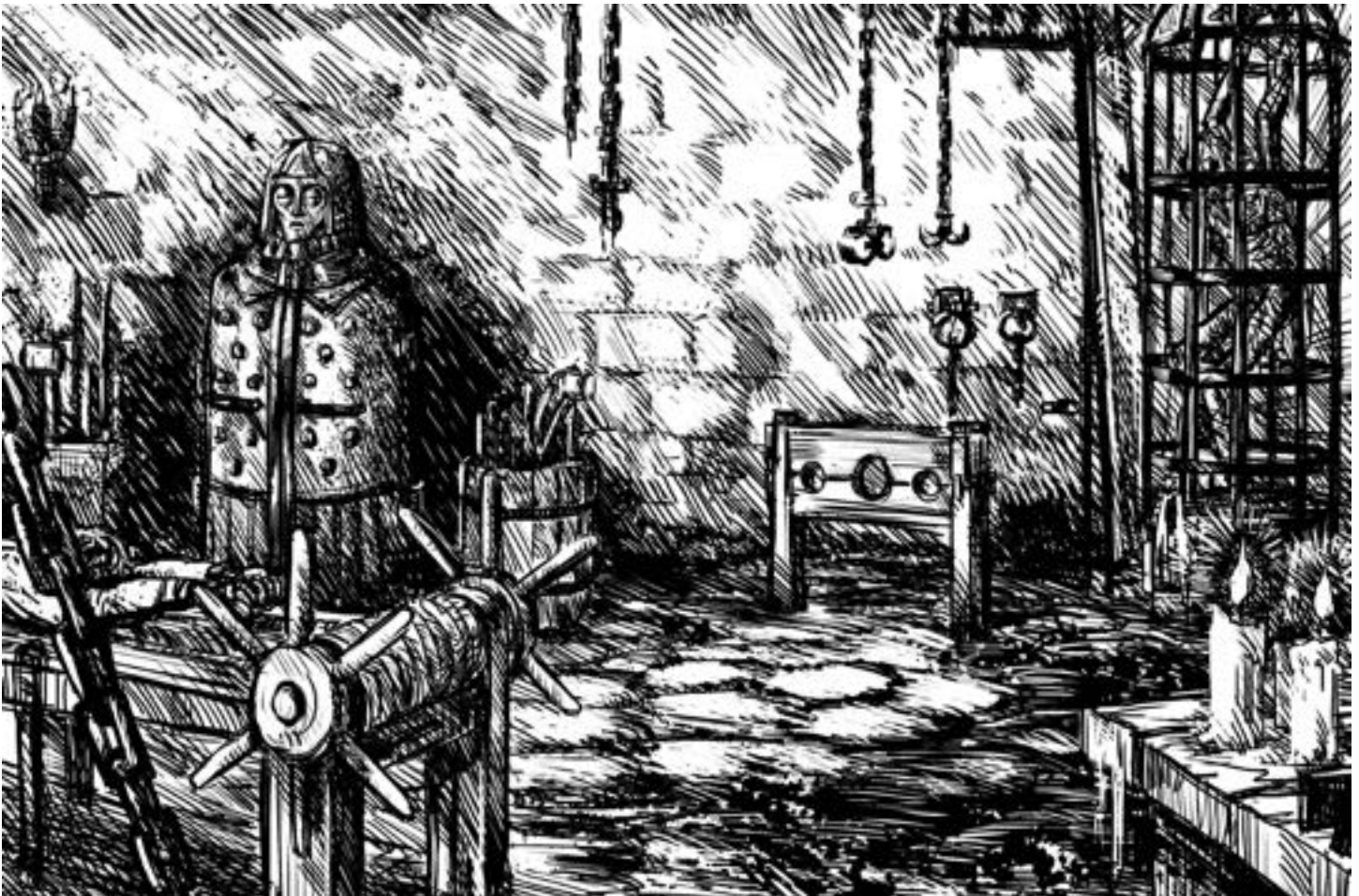
A torture chamber is nothing without the implements of pain that enable a torturer to do their job. Iron maidens, the rack and the wheel are all common sights in such a place. Use this table, to determine which major implements of torture the characters discover in the torture chamber.

1. Oversized and cast to appear like a hideous devil or demon, this iron maiden is a favourite of the torturers. The spikes within are not long enough to pierce vital internal organs.
2. Squat, and obviously stoutly made, this long rack features a winch at one end and manacles to secure the prisoner. Dried vomit covers one end of the device.
3. A thick-bodied cast iron cauldron stands on a metal tripod over a smouldering fire pit. A horrible mix of water and tar bubbles away, within the cauldron.
4. Small, blood-stained sharp spikes cover the armrests and seat of this metal chair; locking manacles festoon the chair's armrests and legs.
5. An oversized and bloodstained cart wheel replete with sturdy straps hangs from an A-frame. A small fire pit below the wheel yet smoulders.
6. A large cauldron atop a metal frame stands over a fire pit stacked with oil-soaked wood and coal.

LESSER INSTRUMENTS OF TORTURE

Not all instruments of torture are large, "impressive" pieces of equipment. Small items—cunningly crafted—can cause immense pain. Use this table, to generate such minor items of torture the characters discover in the torture chamber:

1. Thumbscrews of brass and wood rest on a table among various knives and other tools of the torturer's trade.
2. A smouldering cast iron brazier holds several branding irons thrust deeply into the coals half-filling the brazier. Strips of dirty cloth are wrapped around each branding iron's handle.
3. Wisps of burnt, blackened flesh cling to a metal bucket's rim.
4. Thick-nosed pliers hang from a hook on one wall amid an array of knives and other tools of the trade.
5. A long carpenter's saw, dried blood and gore clinging to its jagged teeth, hangs from a wooden peg driven into a wall.
6. A blood-soaked cat o' nine tails hangs from the wall.
7. A set of curved knives of various sizes fills a soft leather pouch. Compared to the other implements of torture they are surprisingly clean.
8. The haft of a hand hammer protrudes from a bin of tools.



3: TORTURERS

Foul, odious folk well versed in inflicting pain—and ignoring their victim's increasingly desperate pleas for mercy—torturers are among the vilest, most hated folk.

Use the NPCs below, to populate the torture chambers and prisons in your campaign.

1: BAGGI

Fat and filthy this muscular orc woman wears a dirty, bloodstained shift. Her black eyes glitter with fell intent.

Baggi (NE female orc fighter 3) loves her job and delights in the screaming she elicits from her victims. She loves her victim's frenzied pleas for mercy even more.

Personality: Merciless and driven to odd levels of excitement by other people's pain and suffering, Baggi has no friends and rarely emerges from her dismal lair. Cunning—for a bloodthirsty orc—she is good at discovering her victim's deepest fears...and then fulfilling them.

Mannerisms: Baggi licks her lips and snorts with excitement while working on a victim. Sometimes, she licks fresh blood from her victim's quivering, pain-wracked flesh.

Hook: If accosted in her lair, Baggi uses a red-hot poker in battle. She has a small cache of treasure hidden in her chamber and offers it in exchange for her life, if a fight goes against her. She marks any enemies defeating her for later revenge and could become a reoccurring villain.

2: BARKAL

Covered in coarse brown fur this tall humanoid has milk-white glittering eyes and a look of feral glee on its face.

Barkal (CE female bugbear) lives to inflict pain on those in her sinister grasp. She favours near death by strangulation as well as the slow, methodical breaking of her subject's bones in her quest for knowledge, confession or punishment.

Personality: Feral, sadistic and enthusiastic to the point of mania in her role as torturer sometimes Barkal gets carried away and her victims die before they can confess. When this happens, Barkal eats well. She particularly enjoys snacking on a still-living prisoner's recently removed fingers, toes or ears—preferably, while they watch.

Mannerisms: Barkal licks her lips at the thought of an upcoming torture session. When she's actually torturing someone, drool runs down her chin and she emits unwholesome grunts and moans of excitement.

Hook: Barkal is particularly proud of her necklace of human ears; she rarely takes it off. If anything should happen to her beloved trinket, she flies into a berserk rage

3: KUSTAA AMPUJA

Skinny, and wearing little more than a breechcloth, this black-haired man moves with economical grace.

Kustaa Ampuja (LE middle-aged male human thief 2) holds no particular grudge against those he must put to the question, but much prefers to be the one asking the questions than the one answering them. When he was younger, Kustaa was a notorious thief who fell foul of the law, after a particularly brutal murder. He was given a choice: death by boiling or serving as a torturer. He chose the latter.

Personality: Kustaa doesn't particularly enjoy his job, but believes in an interrogation well done. He leaves no stone unturned—or no finger unbroken—in his search for the truth.

Mannerisms: Kustaa is slowly slipping into madness; all the pain and suffering inflicted by his hand has slightly unhinged his sanity. Thus, he constantly mutters to himself (or perhaps to an invisible confidant).

Hook: Kustaa throws himself on the characters' mercy if all seems lost and relates the whole sorry tale of how he became a torturer. He expects sympathy and mercy—after all, what choice did he have? It was either become a torturer or suffer a horrendous, drawn-out death.

4: OLAVI AIKIO

Wearing clean robes of startlingly fashionable cut this wiry old man carries a large, curved knife at his hip. Although he is clearly aged, his eyes shine with intelligence and his thews yet seem strong.

Olavi Aikio (N old male human fighter 4) prefers to not resort to the crude, traditional methods of torture much beloved by his more normal contemporaries. Although old, Olavi remains strong and his mind remains clear.

Olavi has seen much in his long life; when he grew too old to continue serving his lord as a soldier he volunteered to become a torturer; thus, he feels he is still useful and his life has purpose.

Personality: In Olavi's mind, if you end up in his "care", you've probably done something to deserve it. His charge's suffering is naught to him; he could care less one way or the other. However, he has a fanatical belief in the beauty and strength of the truth. Olavi brooks no lying in his presence, and would much prefer a civilised conversation over the blood, gore and endless screaming of a normal interrogation.

Mannerisms: Olavi smiles sadly and sighs deeply when he believes someone is lying to him. Prisoners get one chance to change their story before Olavi resorts to more "traditional" methods of questioning.

Hook: Olavi is well aware of how adventurers intruding in his lair will likely feel about torturers. While he is prepared to sell his life dearly, any prisoners present may speak up in his defence—probably surprising the characters.

4: MAJOR PRISON CELL FEATURES

Prison cells—chambers of misery, despair and pain—are rarely featureless chambers with no interesting features.

Use the list below, to add features of interest to the prison cells in your campaign:

1. The cell is sunken below the level of the corridor outside. A flight of narrow steps leads down into the cell. In places, water oozes through cracks in the walls low down near the floor.
2. Sets of manacles high up on one wall lead to short lengths of rusting chains set deep into the stone. The manacles are set at such a height as to keep a prisoner's arms above their head.
3. Deliberately designed with a low ceiling, humans and the like cannot stand upright in this cell.
4. A length of chain hangs from the ceiling; driven into the ceiling with a gigantic iron spike it reaches down to about seven-foot above the floor. Bloody manacles hang from the chain.
5. As #4, but several chains hang from the ceiling—one in each corner of the cell.
6. A small drain barely two-foot square pierces the floor in the lowest part of this dank cell. A rusty iron grate blocks the hole; perceptive characters notice the mortar holding the grate in place is crumbling away in places.
7. A skeleton lies against a wall amid rotting straw and mouldering clothes. The skeleton is of a human male, and perceptive characters notice the man is missing a leg bone. Searching the straw reveals the sharpened bone has been transformed into a crude, but sharp, dagger.
8. This cell is partially underwater; a pool of dirty, muddy water covers most of the floor—only a small raised area by the door remains dry.

PRISON CELL DRESSING

Prison cells are rarely featureless chambers.

Use the list below, to add minor pieces of dressing to the prison cells in your campaign:

1. Mouldering straw covers the floor of this cell; the smell of rot mixes with that of urine, excrement and fear.
2. Marks on the back of the cell door show where a previous occupant has scratched pitifully at the wood.
3. A splatter of dried blood decorates one wall.
4. Graffiti—cursing the lord of the dungeon—hidden under a pile of mouldering straw decorates one section of floor. A sharpened bone lies among the straw.
5. A bucket, reeking of excrement and urine, stands in one corner of the cell. The cell stinks.
6. Perceptive characters notice a loose brick or chunk of stone in one wall; removing the stone reveals a small secret niche in which someone has hidden a gold ring. Dust and grime covers the ring, suggesting it has lain here for many years.
7. The name "Johann" is daubed in dried blood on one wall.
8. A small crack in one wall intersects with the next room, enabling the cell's occupants to hear what is going on there, and perhaps communicate with the other room's inhabitants.
9. Small holes in one wall against the floor lead to a rats' nest; their excrement dots the floor in front of the entrances.
10. Dirty straw covers the floor; perceptive characters discover several gnawed rat corpses hidden within.



5: PRISONERS

A prison cell without any prisoners is far less interesting than a prison cell with prisoners. Prisoners add depth and colour to play, could turn out to be allies (or enemies) of the characters and can relate rumours or offer rewards for their safe return to civilisation.

Use the NPCs below, to add depth and verisimilitude to any prison cell the characters discover.

1: ANTERO KULTAMIES

Clad in ripped and torn leather armour, this man has been savagely beaten—his face is a mass of bruises and cuts.

Antero Kultamies (CG male human ranger 2) made the fatal mistake of getting too close to who he was employed to spy upon. Caught and beaten he languishes here until he reveals his employer's name. Thus far, Antero has resisted the preliminaries, but gloom fills his heart for he fears no rescuers are coming for him—the characters' arrival gives him fresh hope and energy.

Personality: Taciturn and brave Antero has managed to remain quiet. However, the pain of his various injuries is fast becoming too much for him to bear. He knows he will soon break and believes his death will soon follow. Like a cornered wild thing, he waits his chance to attempt a final break for freedom or to die fighting his captors.

Mannerisms: Antero involuntarily flexes his muscles and clenches his hands into fists when frightened, angry or stressed.

Hook: Antero prefers a quick death to the long drawn-out misery of further torture. In combat, he is frenzied and without fear—particularly if the torturer is within his grasp.

2: NAK

Wearing dirty, soiled clothes this small goblinoid creature sits huddled in a corner sobbing to itself.

Nak (NE female goblin) lusted after the dungeon's shiny treasures and couldn't stop herself filching several when the opportunity arose. Caught redhanded, she expects no mercy from the torturer who suspects she was not working alone.

Nak only speaks Goblin.

Personality: Nak is terrified; she's heard horrible tales about what happens in the torture chamber and will do anything to avoid her fate. She is, however, stupid and little more than a feral scavenger. She's not clever enough to escape on her own.

Mannerisms: Sobbing uncontrollably, Nak's speech is virtually unintelligible. If she can be coaxed into conversation she uses only short, simple words.

Hook: Nak will say or do anything to escape back to her fellows (who will be in trouble because they have not tried to rescue her). She is impulsive and makes a break for freedom at the first opportunity—even if it's a terrible opportunity.

3: PIETI MEURAKAS

Tall and muscular, this obvious warrior wears shredded and torn clothes. Small burn marks mar his forearms and a horrible mass of burnt skin covers the left-hand side of his neck.

Pieti Meurakas (CE male human fighter 1) served as a guard in the dungeon until he fell asleep while on guard. It so happened his lapse of concentration coincided with a theft, and suspicion has fallen on Pieti as an accomplice to the thieves in question. Pieti knows his fate if he confesses and he's resolved to hold out as long as possible.

Personality: Lazy and self-serving, Pieti nevertheless has great potential as a warrior—if he could find a cause he believes in sufficiently. Pieti believes he is destined for greatness and his current low station is only temporary.

Mannerisms: Pieti picks his nose, when he doesn't think anyone is watching.

Hook: Pieti isn't an idiot; he suspects the truth will not ingratiate him with potential rescuers. Rather, he lies to the characters telling them he is the only survivor of a mercenary caravan, but perceptive characters may notice certain inconsistencies in this story. If escorted from the dungeon, he loots as much equipment and treasure as possible before fleeing.

4: RASAL TURLE

Dirt and bruises cover this gnome's once cheery face. She wears ripped clothing and a torn, grey-hued cloak pulled tight around her slight form. Her hair is a startlingly deep blue in colour.

Rasal Turle (CG female gnome illusionist 4) believes she is the only survivor of an adventuring party that dared this dungeon a week before the characters began their forays. The Company of the Cloaked Creepers were a six-strong group plagued by poor planning and impetuous decision making; their luck finally ran out.

Personality: Devastated at her friends' deaths, Rasal remains unbowed and unbroken. She plots her revenge against the dungeon's denizens and has recently discovered she has a great capacity for hatred and revenge. This worries her—the depth and strength of such negative emotions is new to her.

Mannerisms: Dried blood clogs Rasal's broken nose. She is having difficulty breathing and every now and then blows her nose hard to try and dislodge the various clots and blockages within. (Her noses needs to be reset, but Rasal is scared of the pain such a treatment would inevitably inflict).

Hook: Rasal wants to retrieve her friends' remains and to give them a decent burial far away from this evil place. She is clearly incapable of doing this without help (even assuming the remains in question can be located). She is also desperate to retrieve her spellbook, and begs for the party's help in this also.

TRAVELLERS' INN

I: FELLOW TRAVELLERS

The characters will likely not be the only travellers resting at the inn. All manner of folk—both fair and foul—could be relaxing or seeking shelter within. Such fellow travellers provide the GM with opportunities for world building, foreshadowing and even plot hook dangling. Use the list below, to determine which notable travellers the characters encounter at the inn:

1. **Raereen Azariarn** (CG female half-elf ranger 3) wears a wide-brimmed, feathered hat and a thick, mud-stained traveller's cloak. By the state of her clothes and gear, she has been on the road for days (or even weeks). Raereen is a private person who does not seek out company. She is polite, but distant to strangers and is meeting a friend here at the inn in a few days. Several elven tattoos decorate her face; knowledgeable characters know the symbols signify revenge and fire.
2. **Pekko Laso** (NE middle-aged male human thief 4) is travelling with his nephew, Reko (CN male human thief 2), to a new home in a nearby town or city. The two fled their home several weeks ago after they robbed the wrong person—a person with connections to the underworld. Pekko is potbellied and prematurely greying while his nephew is essentially a younger, fitter—and slimmer—version of his uncle.



Both wear good quality travelling clothes. A perceptive PC may notice they never let a stuffed backpack out of their sight. Both carry stout walking staves and have concealed several daggers about their persons.

3. **Samppa Ora** (LE male human magic-user 5) is trying to remain unnoticed and unremarked upon. He has eschewed his usual dark robes for fine traveller's clothes, but the faint smell of spell components—identifiable by other spellcasters—yet hangs in the air about his person. With short blond hair and pale blue eyes Samppa appears exotic to the ordinary inn folk. He is pretending to be a merchant in search of new business opportunities and has hired a couple of servants (who are unaware of his true identity) to complete the charade. (Samppa's purpose is to find the burial mound of an ancient king said to lie nearby; he has uncovered research suggesting certain powerful items lie within). Characters investigating Samppa's gear might be surprised at how much arcane and exploring equipment the merchant needs.
4. **Unto Susi** (CN middle-aged male human) is a wandering pedlar intent on reaching the next town or city. Uncomfortable travelling alone, he latches onto the characters and asks to accompany them. Unto offers to help with making camp, cooking and so on as well as mending broken equipment and suchlike. He's not above trying to sell the characters some of his stock as well—most nights around the campfire turn into an "impromptu" sales pitch. With a greying droopy moustache and sad, doleful eyes, Unto is adept at making others feel sorry for him.
5. **Soini Torio** (LN male human fighter 3) is a wandering mercenary looking for his next job. Equipped with fine scale mail, shield and a warhorse as well as several weapons Soini is a cut above the average wandering sellsword. His hard, flinty eyes have seen many horrible sights, and he'll quick size up the characters. He may travel with them for a while, if they are going in the same direction.
6. **Etune Highhill** (CG female halfling) is travelling to visit some distant relatives. Her sister—Roylla—has been staying with the relatives for almost a year and recently her letters have stopped reaching Etune (who is understandably worried at this development). Above all else, Etune is looking for reassurance, and perhaps travelling companions. She's never been far from home before and has only just realised how big the world is and how far she has to go. Friendly, but distracted by her worries, Etune has little to offer the characters if they help her. She travels with her beloved mule—Surnak—who toils under a considerable amount of travelling gear.

2: LOCALS & STAFF

Few travellers' inns stand alone in the middle of nowhere. Typically, folk dwell in the surrounds, and many of them will visit, or work at, the inn.

Use the list below, to insert interesting locals and staff into the characters' stay. (Keep in mind none of the regulars below has a listed trade—this is intentional so that the GM can customise the NPCs to the inn's location).

1. **Heikki Kare** (LN old male human) is grey-haired, stocky and lame. He totters about the inn with his stick, occasionally whacking—good-naturedly—at people in his way. Heikki is an excellent source of local legends, history and lore. He is, however, lonely and loves to chat with travellers. Sadly, this means the adventurers could be in for a long night.
2. **Liisa Jurva** (NG middle-aged female human) loves to read, although she doesn't have access to many books. Whenever she has a spare moment, she finds a quiet corner of the taproom and plonks herself down with a book. She gravitates to any newcomers also reading, and begs to take a look at their books. Liisa's hair is going slightly grey, and she looks tired and a little haggard. She does not take well to comments on the subject.
3. **Juhani Ilma** (N male human) is ever-cheery and loves working at the inn. He is fascinated by distant—particularly non-human—cultures and takes extra care when serving non-humans. He often besieges such customers with endless questions about their home, traditions, culture and so on. This lanky, brown-haired, blue-eyed youth has no intention of actually going to any of the places he hears about; his family need him here. When not at the inn, he works to support his family in another local business.
4. **Mateli Kulta** (CN old female human) has been a fixture at the inn for decades. Now wizened and near-broken from a life of hard labour she spends most of her time telling everyone else what to do. Even though she has a sharp tongue, many locals love her and would not take kindly to visitors being rude to their unofficial matriarch. With her stooped frame, wispy grey hair and startlingly blue eyes she cuts a distinctive figure as she shuffles about the inn.
5. **Kaarle Mieli** (CN middle-aged male human) is corpulent, unfit and a borderline alcoholic. A popular figure he is in failing health and often ill. When he works, he is always hustling for free drinks and can become a traveller's best friend in the blink of an eye.
6. **Solalith Natityrr** (NG middle-aged male half-elf) is gregarious and amiable, but chronically disorganised. Pot-bellied and short-haired, Solalith is usually encountered wearing work-stained clothes of ill cut. Despite his appearance, Solalith is comparatively wealthy compared to other locals. He works hard and is not afraid of getting his hands dirty. His wife—Rideth—is the organisation brains of the family; he would be lost without her.

7. **Sohvi Raita** (CN young female human) is the daughter of one of the local families and loves working at the inn. With a shock of long, flame-red hair Sohvi is easily visible among the crowd. Sadly, she is a little forgetful and easily distracted. Her customers often go longer than others without their food or drinks. For all that, though, the rest of the staff love her; always positive and smiling Sohvi brightens all but the most miserable crowd. She is learning to sing—she harbours dreams of one day singing for the local ruler—and is easily cajoled into performing. (As a fledgeling entertainer, she knows many local legends, which may prove useful to the party).
8. **Kilbir Ovlag** (N male dwarf fighter 2) serves as the inn's bouncer. He enjoys his job and has little patience for those daring to endanger the customers or staff. Kilbir is generally in the inn during the evening—when trouble is most likely to occur. Once an adventurer, Kilbir lost his love of the life after most of his friends died in a disastrous dungeon delve. His black eyes fill with tears when he remembers his slain friends, and he is melancholy even for a dwarf. Kilbir keeps his hair cropped short, but his beard is an unruly mess.



3: TAPROOM DRESSING

Taprooms are not dull, bland places devoid of interesting features. Sometimes, the inn keep decorates the room with rare, esoteric or just downright odd items while other times prior events leave their mark on the area.

Use the list below, to add depth and flavour to the inn's taproom:

1. A ragged banner hangs from a beam running all the way across the taproom. Heavily smoke-stained and dusty the banner has been in situ for many years. It depicts the battle flag of a nearby kingdom or barony. (Perhaps one of the staff—or the owner—once served in that kingdom's army).
2. The ceiling is unusually low—too low for hanging lanterns. Thus, at night, light comes from candles on the tables and the taproom's fire. During the day and early evening, the room's windows are thrown wide open to admit light.
3. The tables and chairs are a hodgepodge of styles and finishes. Many show signs of repeated repairs. A polite customer would call the collection eclectic. A snob might call it dilapidated.
4. Smoke stains the brickwork around the taproom's chimney. Firewood fills a nearby nook in the wall, and a long, black wrought iron poker hangs over the fire.
5. Dusty shelves—filled with all manner of curiosities—line one wall. Several discarded tankards and an empty wineskin lie in the shelves' shadowy reaches.
6. The shards of a broken pewter tankard lie under a chair. The surrounding floorboards yet have a faint beer stain.
7. The names of several customers are carved into the characters' table top. The carvings while deep are old; they are worn and stained with the slop from uncountable mugs of beer, glasses of wine and the like.
8. Beams run across the ceiling. Nails affix various squashed, dented or otherwise unusable pewter tankards to the rafters, as decoration. Dust and cobwebs fill most of the tankards; but one or more of the tankards could be an unusual hiding place for some forgotten treasure or trinket.
9. The taproom has several tables and chairs sized for halflings, gnomes and the like. The furniture is not always laid out, but if such a diminutive customer appears the staff rush to bring them out. Sometimes, they use the furniture for the children of their normal-sized customers.
10. Heavy duty shelves run along the wall behind the bar. Barrels of ale rest on the rack, and it is from these the staff dispense drinks. Expensive drinks—wine, hard spirits and on—fill a locked cabinet.
11. A beautifully carved and stained wooden sign emblazoned with the inn's name hangs behind the bar. The sign is the-keeps pride and joy; if anyone damages it, they are the target of his—and his regulars'—ire.
12. The taproom's wooden tables and benches are unusually heavy. Sometimes, the tables are pushed together to form an impromptu stage for visiting bards, performing troupes and the like.
13. Various stuffed animals—foxes, rabbits, stoats and so on—gaze down at the taproom from shelves along the walls. Many of the stuffed animals are dusty and threadbare suggesting they have been here for a long time. One wolf's head, though, appears freshly stuffed; late in the evening, its eyes seem to shine unnaturally; some characters may also experience the sensation of being watched.
14. A threadbare, singed rug of indeterminate colour covers the floor in front of the taproom's fireplace. Here, three dogs—the innkeeper's beloved pets—sprawl contentedly. They eagerly accept any leftover food or drink. Some nights, the dogs get positively tipsy.
15. Barrel lids nailed to the wall behind the bar record all the different ale served (past and present) at the inn. Most have maker's marks burnt into the wood; a few are nothing more than plain lids with names of the ale written in chalk.
16. The taproom has an ornately carved fireplace. A breathtaking work of art, the old stonework depicts coiled and writhing dragons; the level of craftsmanship is entirely out of place for the locale. The fireplace and the chimney are all that remains of a much older building that once stood on the site; the current inn was built in and on the ruins. (Ancient—and perhaps some unknown—cellars lurk deep beneath the inn).
17. A line of small round tables along one wall comprises nothing more than upturned barrels repurposed for the job. All have much staining from the leavings of decades of drinking; several have inventive graffiti, along with the names of countless travellers, carved into their sides.
18. Many bags and sacks hang from rafters via short lengths of rope. Within, the inn-keep stores all manner of things; customers may also hang their possessions here to keep them safe. For a fee, the inn-keep stores items thusly while customers are away doing other things. He also runs a service whereby patrons can leave bags and suchlike for friends or customers to pick up at a later date.
19. A suit of scale mail on an armour stand dominates a raised plinth in one corner behind the bar. A slender spear leans against the armour; the spear's tip is yet sharp. The gear belonged to a customer who could not pay his bill—the items were his payment. They are for sale.
20. Several tapestries hang from the taproom's walls. All are old, faded and stained with smoke. One depicts a woodland scene while another is merely a series of concentric rings. The final tapestry shows a floundering—obviously doomed—ship under sail in a heavy sea.

4: SIGHTS, SOUNDS & EVENTS

Few nights in a travellers' inn are boring and wholly without intriguing—or at least slightly interesting—events. Visiting bards may sing songs and customers might argue, gamble or even brawl. And—of course—where there are travellers there are thieves lurking ready to separate a tired, distracted or drunk patron from his purse.

Use the list below, to add depth and flavour to the characters' visit to the inn:

1. Laughter erupts at a nearby table as four men play a simple dice game of Dragon and the Thief. One of the men is enduring terrible luck, and his fellows are delighting in his ongoing discomfort.
2. A server wends around the tables collecting used plates and tankards. As he passes one table, he stumbles and trips over a chair leg; his tray falls to the ground with a loud crash. After a moment of silence, many of the locals break into spontaneous, good-natured clapping and cheering.
3. The door bangs open, and everyone turns to stare at the newcomers. Two travellers (see 1: Fellow Travellers) barge their way loudly into the taproom, dump their bags on the floor and shout for the inn-keep.
4. Two drinkers are engaged in a loud discussion about the weather or some other mundane and tremendously dull subject. Neither is listening to the other one, and both are getting increasingly frustrated with the other. A dog—a stray or someone's beloved pet—sneaks under their table and start licking up a pool of spilt ale.
5. Sparks fly from the fire warming the taproom as one of the large logs burning therein falls apart. Part of the burning log rolls out of the fire onto the hearth. A server rushes to return the wood to the fire.
6. A customer sits in one corner trying to entice other patrons into a "friendly" game of chance. He has no luck for a half-hour or so until a couple of fellow customers sit down to play. It quickly transpires he is very well acquainted with the game and is a consummate gambler.
7. Three children—bored into mischief by being forced to sit quietly while their parents drink and chat—begin to misbehave; this culminates in the children breaking into an impromptu game of tag in the taproom—with predictably disastrous consequences for the characters' drinks.
8. One of the barrels of ale behind the bar runs dry—service is interrupted while the bar-keep and a server manhandle it away and bring up a replacement. Some of the inn's customers are less than patient.
9. A hunter enters the taproom carrying bloody bags filled with meat from his recent kill. He gestures to the inn-keep and the two repair to the end of the bar to haggle.
10. A drunk customer bangs his tankard on the table and calls loudly for more ale. When served, he tries to weasel out of paying—and gets angry when he has to cough up the coin for his drink.

11. Two drinkers are engrossed in conversation; they hoist drink after drink and are soon slurring at each other. As they descend into drunkenness, a young boy sneaks over and steals one of their half-finished drinks by swapping it with an empty flagon; neither man notices.
12. Two travellers (see 1: Fellow Travellers) sit hunched over their table intently studying a map of the surrounding area—they are plotting their route and are happy to discuss their plan with other travellers as they are new here and want advice on the best way to go.

BRAWL TRIGGERS

Sometimes, a brawl breaks out. Brawl triggers can include:

1. A traveller insults the inn; the locals are offended.
2. A traveller makes a drunken, lecherous pass at a touchy local's wife or husband.
3. Someone knocks over someone else's drink and refuses to replace it.
4. Someone is caught cheating at cards or dice.
5. A local scallywag is caught failing to pick a pocket.
6. A long-standing feud between locals gets out of hand.



5: BEDCHAMBER DRESSING

When wandering adventurers stay at a travellers' inn, they'll likely hire their own bedchambers—not for them is sleeping in a draughty and noisy taproom. Bedchambers are—usually—boring places with no redeeming features. However, a cunning GM can use even the characters' rooms as sources of depth, flavour and verisimilitude. They can also hold hooks leading to minor side adventures.

Use the list below, to add depth and flavour to the characters' bedchambers:

1. A small mound of haphazardly folded blankets of various colours and sizes sits in the corner atop a small clothes chest. The blankets are musty but warm.
2. The bed wobbles; one of the end legs is shorter than its fellows and is propped up on a small lump of wood. Vigorous movement in bed displaces the piece of wood.
3. The widely-spaced floorboards in this room let a faint breeze come up through the floor; when the taproom is busy, the sounds of revelry are clearly audible.
4. The candle holders affixed to the wall are surprisingly ornate for a travellers' inn. Of brass they depict rearing serpent heads. The serpents have their mouths opened wide as if about to strike.
5. A clay jug filled with water and two clay mugs stand on a small side table by the window. The water is clean but tepid. The clay mugs are clean but comically small for adult hands.
6. One of the room's shutters is loose on its hinges. If there is any wind at all, it bangs against the window frame. Only the heaviest of sleepers get a decent night's slumber in this room—spellcasters may even fail to get enough rest to prepare their spells the next morning.
7. A threadbare rug covers some of the floor by the bed. Characters pulling up the rug discover an old, yellowed piece of parchment stuck to the back. Hidden long ago (and forgotten) it shows the location of a buried treasure nearby. (Of course, the cache may have already been found or could now lie unknown under someone else's property).
8. The bedchamber's walls are whitewashed, and a local artist has decorated one wall with a view of a prominent local landmark. (At the GM's discretion, the painting could even provide a hook or clue to an upcoming adventure such as a hidden, tree-shrouded ruin and so on).
9. The sigil of a dark, evil god—along with a short prayer calling his attention to whoever sleeps in the room—is carved into the back of the bed's headboard. Perhaps the innkeeper (or one of the staff) is part of an evil cult, or a cult member recently stayed at the inn.
10. A perceptive character notices a floorboard beneath the bed is loose. It conceals a dusty, but sadly empty, storage niche.
11. A small vase of wilting wildflowers stands in the centre of the room's window sill.
12. The chamber has two pegs on the back of its door. One is loose, and falls off during the night—likely waking the

chamber's occupant who might assume some kind of sinister doing is in progress.

THINGS LEFT BY THE PREVIOUS GUEST

Sometimes guests leave suddenly and do not take all their belongings. Others are merely forgetful. Use the list below, to determine what the character may find:

1. A traveller's pouch lies discarded under the bed. Left here months ago, it is dusty but still contains flint and steel, some char cloth and a length of twine wrapped around two small carved wooden pegs.
2. An off-white shirt—carefully laid out to de-crease it—lies under the bed's mattress. A perceptive character notices the shirt's cuff sticking out from under the mattress.
3. A tiny, worn statuette depicting an octopus crossed with a dragon is hidden in one of the bed's pillows. Obviously old, the statue is a disturbing, blasphemous thing best immediately destroyed. (The individual who left the figurine has realised his error and returns to the inn a few days after the characters move on; ascertaining who stayed in the room he begins to track the party down).
4. The previous guest was paranoid and slept with a dagger under his pillow. It slipped down between the mattress and the headboard during the night. The dagger's scabbard is of supple leather stained a deep brown and has loops to secure it to a belt.
5. A short traveller's cloak sized for a halfling, or a human child, hangs from the back of the bedchamber's door. The cloak is worn, but good quality. It has several inside pockets at the waist. Inside one is a scrap of paper with the message, "Please help me. They are taking me to (insert name of a nearby town), Jarko."
6. The chamber's bin—a carved and hollowed out length of tree trunk—has not been emptied. Characters searching through the rubbish discover a shredded, bloody sock, some food wrappers and a crumpled piece of parchment. Sadly, the parchment has suffered water damage and is bloodstained; it is illegible.
7. A previous guest did not get on with the inn-keep and left a message crudely carved into the back of the door questioning the landlord's ancestry, honesty and morals. The landlord is unaware of the carving and becomes wildly angry if it is brought to his attention. (Of course, the message would be right about the landlord).
8. The pungent odour of urine and sweat fills this bedchamber. Leaving the door and window open dissipates the smell, but—bizarrely—it returns later. (Investigations—or an unpleasant nighttime discovery—reveal the bed's threadbare mattress is suspiciously sodden.)

URBAN CHASES

I: ALLEYWAY CHASE

Nefarious types often duck into a shadowy alley in hopes of escaping their pursuer. Use the tables and lists on this page to generate interesting events, obstacles, opportunities and complications for an alleyway chase. Modify or ignore any result you deem inappropriate.

Roll on the table below to determine what kind of obstacle or event occurs (and to whom it occurs):

D20	D20
1-6 Obstacle (both parties)	11-16 Event (both parties)
7-8 Obstacle (pursued)	17-18 Event (pursued)
9-10 Obstacle (pursuer)	19-20 Event (pursuer)

DAYTIME EVENTS

In a dark alleyway, the unexpected often happens.

- Two men stagger along the alley, carrying heavy sacks. Intent on their task, they do not hear the character approaching.
- Several beggars shelter in the alleyway. They paw pathetically at passersby, desperate for coin, food or strong alcohol.
- A small boy plays in the mud, and pelts passersby with mud ball (once they have reached a safe distance).
- Sunlight reflects off a pool of rank water, potentially dazzling a character for a round or two.
- A man leans against the wall, urinating. He is in no hurry, and won't move for anyone.
- Two cloaked figures are in the middle of some nefarious deal when the chase enters the alleyway. They both assume the chasing parties are the watch and bolt in different directions, perhaps adding to the confusion.
- A young girl sits in the mud playing with a mongrel puppy. The dog barks ferociously at the character's sudden appearance and nips at their ankles.
- Without warning cry, someone hurls the contents of a full chamberpot into the alleyway from an upper storey window. Unlucky characters could get hit by the excrement and be temporarily blinded or may slip in the suddenly appearing slippery puddle.

NIGHTTIME EVENTS

At night, the gloom of the alley becomes deeper.

- Two thugs lurk in the alley, waiting for prey. They sense opportunity, and pounce during the chase.
- A drunk sits slumped against a wall. His legs stick out in the alley and he (hilariously) tries to trip up a character running passed. If he succeeds, he finds this hilarious.
- Thick clouds pass in front of the moon, plunging the alleyway into deeper darkness.

- The noise of the chase provokes angry shouts from many of the buildings facing the alley; consequently, it is easy for the pursuer to keep track of their quarry's position.
- The character hears an urgent whisper, as someone tries to entice them into a nearby shack to hide. This could be a genuine offer of assistance or the prelude to a mugging.
- The character runs straight into the middle of a mugging. If they stop to help, the muggers attack them; if they ignore the mugging, the muggers ignore them. If the victim survives they might blame the characters for their predicament and seek revenge at a later date.
- A stray dog noses about the alleyway in search of scraps. At the character's approach it could be aggressive or overly friendly. In either regard, the dog's attentions may slow down the character.
 - Aggressive (01-10):** The dog growls, bares its teeth and bites at anyone getting too close.
 - Friendly (11-20):** The dog wags its tail, jumps up and tries to follow the character (hoping for food, attention and love).
- Two singing drunks stagger along the alley, arm and arm. In a jovial mood, they try to grab the character to get them involved in a sing along. Unless threatened with violence, they keep trying to get the character to join them for a drink and a song. They are intensely annoying.

OBSTACLES

Alleyways are narrow, dark and full of the leavings of civilised life.

- A whore and her client appear oblivious to the oncoming runners. They make no attempt to get out of the way, and the client reacts angrily if disturbed.
- A pool of slippery vomit and excrement covers the ground. Inattentive characters may slip and fall.
- A semi-feral, skinny dog licks furiously at a lumpy pool of vomit. It barks furiously at, and tries to bite, anyone interrupting its meal.
- The sharp shards of a broken barrel lie against the wall and could trip (or cut) the unwary. A character could also throw the broken barrel behind them to slow pursuit.
- A body lies facedown in the alley, amid a slowly spreading pool of fresh (slippery) blood and entrails. Two mangy cats lap at the blood, and scatter at the character's approach.
- A pitiful pile of belongs—thrown from a nearby house—litter the alley. A crying woman kneels among the objects sobbing while a man shouts insults from an upper window.
- Slippery, foul-smelling mud comprises the alley floor. Characters moving swiftly may slip and fall in the mud. Such characters arise coated in the foul-smelling, slippery stuff.
- The noise of the chase provokes angry shouts from many of the buildings facing into the alley; consequently, it is easy to keep track of the pursued individual.

2: ROOFTOP CHASE

Thieves and assassins often use a town's rooftops as a clandestine highway—one the local watch rarely frequents. Use the tables and lists on this page to generate interesting events, obstacles, opportunities and complications for a rooftop chase. Modify or ignore any result you deem inappropriate.

Roll on the table below to determine what kind of obstacle or event occurs (and to whom it occurs):

D20	D20
1-6 Obstacle (both parties)	11-16 Event (both parties)
7-8 Obstacle (pursued)	17-18 Event (pursued)
9-10 Obstacle (pursuer)	19-20 Event (pursuer)

DAYTIME EVENTS

During a rooftop chase, the unexpected often happens.

1. A roof tile cracks beneath the character's feet. Unless they catch themselves, the character could slip and fall (perhaps to the street below).
2. The character disturbs a worker fixing a tile. Surprised the worker moves straight into the character's path.
3. As #2, but the worker stumbles and slips from the roof. They catch themselves but dangle precariously above the street and desperately call for aid. If it is not forthcoming, they plummet to the street below; serious injury or death results.
4. The character disturbs a nesting bird (or two) that bursts forth from its hidden nest. The surprise of the bird's appearance could cause the character to swerve off course, skid to a halt or even fall from the roof.
5. Sun glints off a metal object, perhaps dazzling or temporarily blinding a character.
6. Angry shouting from folk in the building below follows the character across the rooftops.
7. Three cats lie sunning themselves on the roof's parapet. They hiss and spit at approaching characters.
8. A watch patrol passes below in the street. They see the chase and rush to intercept the characters.

NIGHTTIME EVENTS

At night, the characters may not be the only people abroad on the "thieves' highway".

1. The character literally bumps into a thief using the roof as a highway. The thief could be on the way to, or coming back from, a job. If the thief has already done their job, they drop their loot in surprise at the character's sudden appearance.
2. The character disturbs a colony of bats that take to the air in a great fluttering cloud. The bats could startle, distract or buffet the character.

3. An assassin is using the roof to approach their target. The assassin wants no witnesses and attacks the character.
4. A sudden fierce downpour renders the rooftops slick and reduces visibility.
5. The chase is making a lot of noise. Someone in the building below begins to hysterically shout of murder, assassins and thieves; the watch are called.
6. A cat slinks through the darkness on the hunt for a bird, rat or other tasty morsel. Inattentive characters might stand on the cat—maybe killing the creature and perhaps making them slip into the street below.
7. An assassin—or just a disgruntled thief seeking revenge against a rival—lurks on the roof ready to push a stone onto their target when they pass by.
8. Clouds scud across the moon banishing what faint moonlight was illuminating the rooftops. Below, the streets and alleys are chasms of darkness.

OBSTACLES

Rooftops are dangerous places.

1. A section of the roof is weak, and collapses as the character runs across it. Unless the character is nimble, they could fall into the room below.
2. The gap between buildings is wider than normal, and the character must leap to cross it. If they fail, they could fall to the street below.
3. A small group of minor wizards stand atop the roof observing weather patterns (during the day) or the stars and planets (at night). The character's appearance create confusion and anger in their ranks. Some wizards try and get out of the way while other's curse (and perhaps even punish the characters with a spell or two).
4. A line of fluttering washing lies across the route of the chase. Characters must duck under the washing or lose a round or two enmeshed in its slightly damp embrace. Additionally, the washing obscures sight of what lies beyond, making this a good place for an ambush.
5. Workers have piled new tiles, a great mass of thatch or replacement wooden beams in preparation for repairing the roof. The character must go over or around this obstacle.
6. Two lovers have crept up to the roof for some private alone time. They do not hear the chase until a character is literally on top of them. In the ensuing chaos, someone could slip and fall from the roof.
7. A section of roof being prepared for extensive repair is covered by nothing but a tarpaulin. An inattentive character might not realise the danger and fall into the space below.
8. Rival thieves—or perhaps two entire rival gangs—fight atop the roofs of this district or block. Their skirmish causes innumerable obstacles—fallen combatants, knots of struggling thieves, dropped bags of loot and the like—for the characters to navigate.

3: SEWER CHASE

Much goes on below the streets of the towns and cities lucky enough to have a sewer system. Use the tables and lists on this page to generate interesting events, obstacles, opportunities and complications for a sewer chase. Modify or ignore any result you deem inappropriate.

Roll on the table below to determine what kind of obstacle or event occurs (and to whom it occurs):

D20	D20
1-6 Obstacle (both parties)	11-16 Event (both parties)
7-8 Obstacle (pursued)	17-18 Event (pursued)
9-10 Obstacle (pursuer)	19-20 Event (pursuer)

EVENTS

During a chase through a sewer, the unexpected often happens.

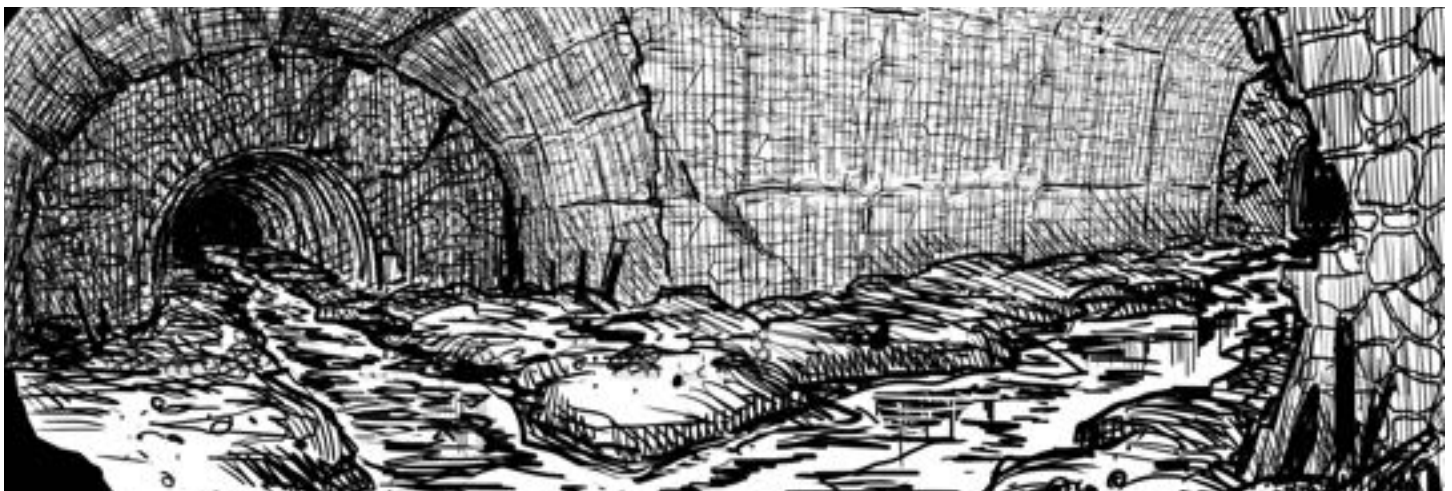
1. Several starving giant rats, in search of food, emerge from cracks low down in a wall and attack the nearest character.
2. The loud rumbling of a cart in the street above startles the character who might fall slip and fall into the sewer as a result of the shock.
3. A large bubble rises to the surface of the sewer and bursts, releasing a noxious stench into the air.
4. The character spots a shadowy figure up ahead in the sewer. The figure could be a lurking thief up to no good (1-3), a beggar (4-5) or a sewer worker (6) inspecting or repairing something in the vicinity.
5. A loud splash echoes through the air; ahead something large has just fallen into the sewer. Various, this could be a body (or something else) being dumped, some kind of large predator or a small collapse.
6. A sudden, loud influx of waste makes hearing anything else difficult for several rounds as the sound echoes loudly through the sewer.

7. Something large moves in the sewer's dank, opaque water, leaving a wake amongst the murk. It could be nothing more than a large submerged branch or it could be something far more dangerous—a snake, a monstrously large eel adapted to sewer life or something even worse.
8. The character disturbs a pair of footpads doing away with the remains of their most recent victim. They want no witnesses and attack the character.

OBSTACLES

Sewers are foul places, full of civilisation's muck.

1. A thick crust of slippery effluent covers the walkway; those moving too quickly or not paying attention could slip and fall into the sewer.
2. Part of the sewer's stone walkway has crumbled away. The characters must jump the five-foot gap to continue on their way or end up in the filthy water.
3. A rusty locked gate bars the walkway. The character must either jump into the sewer channel, leap across to the other walkway, go back the way they came or break through the gate to continue on their way.
4. A small swarm of rats gnaw on the filth-covered body of a human slumped on the walkway. A dagger sticks from the man's back and the rats vicious defend their meal.
5. A blockage has created a veritable dam of congealed excrement, bits of wood, detritus and other rubbish. Effluent has nearly crested the slick, stinking dam, which may—or may not—be safe to cross.
6. Two thieves lurk in the sewer plotting their next job. Predacious fellows they attack any lone or separated character, in search of an easy score.
7. The walkway is slimy and redolent with waste. Incautious characters may slip and fall (perhaps into the sewer's foul, sluggishly flowing water).
8. Because of a local blockage, this part of the sewer is flooded and the character must wade through thigh-high sewer water; hidden obstacles and deeper sections lurk to snare the unwary or rushing character.



4: STREET CHASE

A town's streets are often bustling places full of people and commerce. Normally, that's a good thing, but if you are trying to escape pursuit (or catch someone) this might be much more of an inconvenience.

Roll on the table below to determine what kind of obstacle or event occurs (and to whom it occurs):

D20	D20
1-6 Obstacle (both parties)	11-16 Event (both parties)
7-8 Obstacle (pursued)	17-18 Event (pursued)
9-10 Obstacle (pursuer)	19-20 Event (pursuer)

DAYTIME EVENTS

During a street chase, the unexpected often happens.

1. With only a brief warning cry, someone hurls the contents of a full chamberpot into the road. Unlucky characters could get hit by the excrement and be temporarily blinded or slip in the suddenly appearing puddle of filth.
2. A drunk mercenary tries to trip the character, hoping the watch might reward him.
3. It begins to rain heavily, reducing visibility.
4. A mounted warrior forces his horse through the throng, in search of an inn for the night. Tired and irritated at the crowds, he makes no attempt to get out of the character's way, and takes great delight in slowing them down and generally being difficult.
5. A peddler pushes a handcart through the throng. Desperate for a sale, they accost a character—thrusting a sample of their wares into the character's face, and generally be annoying and pushy.
6. A cart rumbles along the street, piled high with boxes and barrels. Characters moving quickly and unpredictably could spook the horses, creating chaos, confusion and disruption in their wake. The wagon might even shed its load.
7. Townsfolk stand and stare at the characters chasing through the crowd. Some shout words of encouragement, others taunt one or both parties.
8. The character knocks over an innocent passerby, who falls to the floor and drops their shopping. Instantly, beggars and street urchins fall upon the dropped items.

NIGHTTIME EVENTS

While normally quieter a town's streets are far from empty when night has fallen.

1. Drunken revellers wander down the street singing lustily. They stagger about, singing and laughing and could easily cause an obstruction for running characters.

2. A watch patrol walk the streets, keeping an eye out for suspicious or nefarious behaviour. They spot the chase and, in turn, give chase intent on catching both parties. As they join the chase, they call loudly for aid from other nearby patrols.
3. A man pushes a handcart up the street. He abruptly stops and begins to collect several large lumps of horse manure. (A steaming heap of the stuff already fills his barrow).
4. The character hears an urgent whisper, as someone entices them into a nearby building to hide. This could be a genuine offer of assistance or the prelude to a mugging.
5. A weary mud-splattered traveller leading a tired horse walks up the street searching for an inn for the night.
6. Two lovers stroll arm in arm along the street. At sight of the chase, one of the lovers decides to impress the other by trying to restrain the character.
7. A drunken barbarian staggers along the street drinking from a wine flask. The barbarian is not looking where they are going, and has a touchy temper. Violence could ensue, if the character bumps into, or knocks over, the barbarian.
8. A shadowy figure beckons to the character. The figure—a low-level thief—could offer the pursued a place to hide or show the pursuer a shortcut to get ahead of their quarry. Either way, the thief wants paying.

OBSTACLES

Streets are often busy places thronged with people.

1. An empty wagon, and a bored-looking horse, stands stationary in the road. The teamster kneels at the back of the wagon, as he examines something underneath it.
2. A patrol of four members of the watch march down the street, two abreast. Townsfolk step aside to let them pass temporarily creating an area of denser crowd.
3. A half-dozen laughing, running children run through the street, playing a game of catch. The character could get tangled up among the children who might not realise the deadly seriousness of the chase.
4. Stalls line the street, forcing those passing into a narrower section of road. Several oblivious people browse the stalls, creating additional obstructions.
5. A minor fire has broken out in a nearby building. Smoke wafts across the street, as a dozen or so townsfolk attempt to fight the smouldering blaze.
6. A procession—perhaps a solemn funeral procession or the like—processes up the street. The mourners do not take kindly to distractions or disturbances and lash at the character.
7. A building has collapsed, and is in the process of being rebuilt and repaired. A pile of building materials—guarded by several self-important urchins—partially blocks the street.
8. An important person—perhaps a nobleman, priest or wizard—is abroad in the town on personal business. If the character knocks the person over, gets in their way or otherwise inconveniences them the NPC may cast a spell at them, report them to authorities or exact their revenge in some other subtle (or unsubtle) way.

5: OPPORTUNITIES & COMPLICATIONS

Sometimes fortune smiles on the hero; sometimes, it does not.

Use this list to determine what opportunity or complication occurs during or after the chase. An opportunity or complication can occur to the NPCs, the characters or both parties, as you deem appropriate. Modify or ignore any result you deem inappropriate.

1. The chase takes place close to where a sergeant or captain of the watch is inspecting a double-strength patrol. Hearing the ruckus the officer, followed—perhaps reluctantly—by the patrol sets off to investigate the disturbance.
2. The nearest watch patrol happens to comprise corrupt and easily-bribable guards. For a small amount of coin, they can intervene, not intervene or release anyone captured during the chase, as appropriate.
3. A character resembles a notorious criminal high up on the watch's wanted list. Any members of the watch "recognising" the character gives chase. Alternatively, a mistaken informer follows the characters back to their lodging and then reports them to the watch—who arrive shortly thereafter to arrest the unfortunate character.
4. The person the characters were chasing has a powerful local friend or enemy.
 - A. **Friend (01-10):** The NPC seeks out the party to have their revenge on behalf of their friend. They might try rubbishing the characters' reputations or hire thugs to rough up (or kill) them. This NPC could become a reoccurring thorn in the characters' side.
 - B. **Enemy (11-20):** The NPC is delighted with the characters, if they caught their quarry and seeks them out to thank them. If the characters failed to catch their foe, the NPC offers the party assistance. In either scenario, the characters could make a new, useful friend who could be the source of future adventures.
5. The chase happened near the scene of another major crime. Perhaps someone important was murdered or a major theft occurred. The characters were seen running in the vicinity and are urgently sought for questioning.
6. The chase resulted in significant property damage, and the characters are pursued to settle the bill.
7. A high-ranking member of the watch seeks out the characters and offers them positions in the organisation.
8. A character develops a bad sprain or sprain, after the chase. Their speed is reduced by half for a week (or until they are magically healed).



VAMPIRE'S CASTLE

I: OUTSIDE THE VAMPIRE'S CASTLE

Steeped in evil, a vampire's castle is a foul, terrifying place. However, the vampire's fell influence is not always kept in check by the castle's stout walls. A powerful vampire's influence seeps into the surround area like a poison.

Use the list below, to describe features of note or interest in the castle's surrounds.

1. The land surrounding the castle is a bleak place; plants appear warped and stunted, and there is an obvious lack of wildlife. Elves, druids and rangers automatically sense the oddness and imbalance of the locality.
2. A huge ghost-white owl perches high up in the leafless branches of a gnarled oak tree. It stares unblinkingly at the party, before silently taking flight.
3. The decomposing corpse of a peasant slumps against a tree's gnarled trunk. The unfortunate appears to be the victim of a frenzied attack—his body has literally been ripped apart by a creature of great strength.
4. Black clouds hang over the castle and its surrounds, throwing the whole place into a deep gloom. Under the cloud, the wind doesn't blow and only the faintest breeze disturbs the tree's leafless branches. It is surprisingly cold, in the castle's immediate environs.
5. The road leading to the castle is overgrown. Thick weeds and noisome bramble bushes cluster thickly against the trail. A character well-versed in tracking can easily determine this road does not see much traffic—which is surprising as the castle's occupants must require frequent deliveries of supplies and the like.
6. Observant characters note a strange characteristic of the trees and shrubs growing near the castle. The branches and leaves growing on the side closest to the castle are shrivelled and mis-coloured, while those growing on their other sides are comparatively normal (if unhealthy).
7. The mouldering corpse of a hanged man dangles from a stout tree branch. The rope creaks as the corpse sways slowly in the breeze. A crude sign hangs around the man's neck; it reads, "Consort of Fiends".
8. Light fog perpetually cloaks the ground surrounding the castle. The fog always seems to grow thicker at night, blanketing the castle in a white, wet blanket. The fog deadens sounds and moves and twists in bizarre and disturbing ways. Only the midday sun is strong enough to burn away the night's accumulation of fog.
9. Thick fields of glutinous mud extend away from the castle in all directions. The remains of dry stone walls, mud-filled ditches and the like show where farming was once practiced. Clearly, no crops have grown here for years.
10. The white bones of a large horse—perhaps even a warhorse—lies sprawled in the undergrowth by the road amid rotting scraps of its bit, bridle and saddle. Thick growths of weeds and brambles curl upwards and through the skeletal remains.
11. The castle throws deep, strangely elongated, shadows over the surrounds. Some of the shadows form disturbing shapes which bear no resemblance to the castle's outline.
12. A gigantic stone pillar looms over the road. Carved into a bewildering array of twisted, horrible shapes the column's centrepiece is a carved image of the vampire's heraldic device. No weeds, brambles or briars grow near the pillar—it is a hateful thing.



2: INSIDE THE VAMPIRE'S CASTLE

The passageways and chambers of a vampire's castle are a terrifying place. Even if they are not drenched in gore and littered with the corpses of the vampire's many victims a sense of dread and doom hangs over the place. Such a place is as terrifying as any lich's lair.

Use the lists below, to add flavour and detail to the chambers and passages in a vampire's castle.

PRESENTABLE LOCATIONS

If the vampire keeps their undead status a secret much of the castle may be in a presentable, "normal" state. Subtle clues, however, may abound for the astute visitor.

1. A thick, faded rug covers part of the floor. Wear-marks on the rug show this to be a high traffic area. Characters looking under the rug discover a large, dried bloodstain on the floor.
2. A lone bat roosts high up in a dark corner of the passageway or chamber. Light—such as that thrown by a torch or *light* spell startles the bat; it flutters madly around the area for a few seconds before darting out the nearest window or arrow slit.
3. Perceptive characters notice a faint imprint of a bloody palm print near a window. Characters investigating this discovery realise the bloodstain was left by someone climbing into the room from outside.
4. The portraits hanging on the walls are old and faded. The folk in the pictures wear grim looks on their faces and antiquated clothes. Cobwebs cluster thickly about the portraits' frames. No obviously new portraits hang on the walls.
5. After spending some time exploring the castle, a perceptive character notices the complete lack of religious paraphernalia or mirrors in any of the castle's public areas. The castle's chapel is dusty and unused.
6. At night, the castle's interior is poorly lit. Many of the castle's torch sconces are empty, and those actually equipped with torches invariably gutter out during the night. Thus, deep pools of darkness fill many of the castle's passageways, staircases and chambers—a perfect hunting ground for a hungry vampire.
7. The doors warding many of the castle's guest chambers are equipped with comparatively new and complex locks. Strangely, most of the locks have no keys in them. A close examination of these locks reveals a hidden mechanism on the outside of the door that unlocks the doors without need of its key.
8. The castle is seemingly free of vermin; the rats normally present in such locales are nowhere to be seen (the vampire uses his powers to keep them in check). The castle also has no cats or dogs, and comparatively few horses.
9. Dusty, once fine, tapestries hang on the walls. Each depicts a key scene in the family's history—the first of the family line being ennobled, a heroic victory in battle and the like.

10. A dark, shadow-filled alcove holds a dusty display of a suit of plate armour along with several weapons including a spear, morningstar and longsword. The armour clutches the spear while the other two weapons are pinned to the wall. Paranoid character may suspect the armour and weapons to be animate guardians...and they very well might be!

GORE-SPLATTERED LOCATIONS

Some vampires do not bother to hide their nature, and their castles are a testimony to their evil, depravity and unending thirst.

1. The pallid, bloodless corpse of a naked human man lies sprawled on the floor. Although the corpse is partially decomposed, a score or more bite marks are evident all over the body.
2. An impressive spray of dried arterial blood decorates one wall and ceiling. Characters investigating the spray notice disturbing marks in the dried blood that suggest someone—or something—licked some of the blood up.
3. A ripped and smashed picture hangs drunkenly on the wall, its frame splintered. The picture's remains depict the vampire as it was in life.
4. Graffiti, scratched into the floor (perhaps with a dagger or similar) reads, "Despair. The castle's master is a devil."
5. Jagged fragments of a wooden stake lie scattered about the floor. Dried blood coats the stake's tip.
6. The skeletal remains of some unfortunate lies heaped in a corner. A character wise in the healing arts who examines the remains notices deep gouge marks on some of the person's neck bones.
7. A twisted, partially crushed silver holy symbol of a good-aligned faith lies on the floor against a wall. A chip in the stone above suggests it was hurled against the wall with considerable force.
8. Chilly, brooding darkness fills this area. Sensitive (or paranoid) characters detect a sense of lurking, malignant menace in the dark. Investigation suggests the cold air seems to be issuing upwards through many small cracks in the floor.
9. Dust cloaks the floor and cobwebs hang from the ceiling so low they brush over the faces of those exploring the area. Careful searching reveals the faint outlines of tracks in the dust created by someone running. It is impossible to tell how long ago the tracks were made.
10. A gentle breeze—perhaps from a cracked window or arrow slit—occasionally blows through this area stirring up the dust herein into short-lived dust devils. (This could work in the party's favour as the dancing dust could reveal a hiding or invisible enemy just before it strikes).

3: THE VAMPIRE'S SERVANTS

Most vampires require living servants to do their bidding. From venturing abroad during daylight hours to lulling the vampire's visitors into a false (and fatal) sense of complacency such folk buy their lives with their unflinching fealty.

Use the folk below, to portray the vampire's minions.

1: ARIQUIS GAROTHYN

NE male half-elf fighter 2/thief 2

Ruggedly handsome in a rough sort of way, this black-haired half-elf carries himself with vigour and confidence.

Ariquis willingly serves his master and carries out all manner of depravities and the like in his name. One of the vampire's most trusted (and presentable) servants Ariquis often wanders the surrounding countryside or visits nearby towns and villages in search of victims for his master.

Personality: Depraved and lecherous before he fell under the vampire's influence Ariquis exults in indulging his darkest fantasies on those falling into his clutches. He is also a bully, and terrifies his victims with descriptions of what his master will do to them.

Mannerisms: Ariquis has an unsettling steady stare; he doesn't blink—ever.

Unique Treasures: Ariquis loves taking small trinkets from his victims. Most such objects are nearly worthless rings, earrings and the like. One chunky golden ring in his possession, however, has a hinged compartment that can hold a powder or poison.

Hook: In defeat, Ariquis is pathetic. If badly injured, he throws himself to the floor and begs for mercy. He spins a tale of the vampire corrupting him and (again) begs for a second chance. He is lying, and reverts to his old self—or attempts escape—at the earliest opportunity.



2: CALADAL NACKLE

CN (NE) old female gnome

With an expression veering between exhausted and petrified this tiny old gnomish woman seems on the verge of complete collapse.

Caladal has served the vampire for decades—perhaps even a century or more; she's not sure anymore as the long days and longer nights have blurred into one. She accepts her lot and knows she will soon die—it is only a matter of time before her master, or one of his favoured servants, ends her miserable existence; she just hopes she does not join the undead's ranks.

Personality: Utterly terrified by her master Caladal's spirit has been crushed through long decades of service. Once a wild spirit, she has been broken and has begun to slide into evil and extreme selfishness. She just wants to survive as long as possible and will sacrifice anything (and anyone) to achieve her goal.

Mannerisms: Sudden movements terrify Caladal and she cowers away from them. She often sighs deeply.

Unique Treasures: Caladal has collected an amazing array of odds and ends during her long service. Before she lost her hope, she even stole several silver vials each holding precious holy water from the vampire's various victims.

Hook: Caladal sees the characters as her possible salvation. Too scared to move openly against her lord, she surreptitiously helps intruders in any way she can—perhaps by leaving one of her precious vials of holy water where they will find it.

3: HENK

CE male half-orc thief 4

Mostly bald, and shockingly ugly, this chubby half-orc has a look of dim-witted ignorance about his piggy face.

Henk loves serving his master because sometimes he gets to indulge his most deviant passion—cannibalism. Once his master has finished with his victims, Henk drags the corpse away to feast on its juicy, tender flesh.

Personality: Utterly without morals, a sense of mercy or any real empathy Henk is a perfect servant for the vampire.

Mannerisms: When looking at a living person, Henk often can't help licking his lips in a very suggestive, perhaps disturbing, fashion. Perceptive observers may note he's filed his teeth into particularly sharp points.

Unique Treasures: Henk has collected many overlooked trinkets from his countless victims. If the characters are looking for a particular person, chances are Henk possesses a distinct piece of jewellery that hints at their fate. In particular, he possesses several golden picture lockets which hold tiny portraits of their previous owners' loved ones.

Hook: Most odious of the vampire's servants, Henk's chambers are a charnel house. Characters reaching his rooms will be under no illusions as to the depths of his depravities. Henk doesn't see what's wrong with his practises—his meals were dead, after all, by the time he got to them.

4: THE VAMPIRE'S "GUESTS"

Vampires require a steady supply of blood to slake their unholy, unending thirst. A vampire's castle inevitably holds a number of guests or prisoners who unwilling (and perhaps unwittingly) participate in the vampire's nocturnal feasts. Such folk could be unwitting guest or prisoners languishing in the place's dungeons.

Use the folk below, to portray the vampire's "guests".

1: HANNU ESKOLA

LN middle-aged male human

Tall, slender and partially bald this stooped man keeps his gaze downcast toward the floor.

Hannu came to the castle to investigate a debt owed to his master by one of the castle's occupants (perhaps even the vampire itself). He's convinced it's the worst thing he has ever done.

Personality: Terrified and desperate to escape, Hannu latches onto anyone who seems to know what they are doing. He dreams of returning home, and never leaving again.

Mannerisms: Hannu stutters and has—very recently—developed an inability to look anyone in the eye.

Unique Treasures: Although he has lost most of his possessions, Hannu has managed to hide a small leather folder in his chamber which includes a summary and legal document setting out the debt owed to his master. This might include details of the debt's forfeiture clause—perhaps even a transfer of the castle's deeds!

Hook: Hannu offers to introduce the characters to his master and to give a favourable account of their exploits if they free him from the castle. His patron could be the source of future quests, for the party.

2: MIKKO LEINO

CN male human fighter 2

Clad in a rusty, battered suit of chainmail this tall, wiry man has the look of a caged wolf about him.

Mikko strayed too close to the castle with his bandit fellows. In the desperate fight that followed his companions were slaughtered but, for some unknown reason, he was spared.

Personality: Outwardly brash, brave and full of youth's bravado Mikko talks much about what he's going to do to his jailer if the vampire should ever fall into his clutches. In truth, Mikko is an excellent actor and has come to realise he is doomed unless he can escape. Not big on preparation, "We rush in and slay them all" is the height of his tactical thinking.

Mannerisms: Mikko talks loudly, but does not have an extensive vocabulary. He uses short, simple words and grows angry if he does not understand what other people are on about.

Unique Treasures: Mikko knows the location of the bandits' buried treasure hoard (such as it is) and offers to share it with the characters if they help him escape. He overstates the value of the hoard to entice the characters into helping him.

Hook: Although outwardly brash, Mikko craves a guide and mentor. He latches onto the most charismatic warrior-type in the group and positions himself as that person's loyal retainer.

3: SONJA KETO

LG female human cleric 1

Beautiful, but with a haunted, worried look on her face, this woman wears grubby, blood-spattered priestly vestments.

Sonja has been at the castle for six months. The vampire has discovered her blood is the best he has ever tasted—thus, he keeps Sonja around in the same way a wine collector carefully stores a fine vintage.

Personality: Friendly, but obviously nervous (or perhaps hiding something), Sonja is traumatised by her experiences in the castle. She has developed a deep distrust of anyone she meets and worries constantly about the vampire's unnaturally deep connection with her.

Mannerisms: Sonja's body language screams of her defensive attitude. She often seems on the verge of flight. She avoids areas of shadow wherever possible. Darkness terrifies her and she is never without a lit lantern or candle.

Unique Treasures: Strangely the vampire has permitted Sonja to keep her silver symbol, but has forced her to scratch his name on the back.

Hook: Because he loves the taste of her blood so much, the vampire takes extraordinary steps to keep Sonja safe and in his clutches. Paranoid or suspicious characters may suspect some other motivation guides the vampire's actions.



5: TREASURES, TRINKETS & TRASH

Over the long years of their existence, vampires accumulate many treasures and trinkets dropped by, or taken from, their many victims. Such items may lie unwanted where they fell or appear incongruous and out of place to an alert visitor.

Use the lists below, to determine what the characters find while in a vampire's castle.

TREASURES

Some items found in the vampire's castle have actual value.

1. This beautiful gold, gem-encrusted holy symbol hangs by a silver chain from a dusty, empty torch sconce. If the party carry lights, the gems glimmer at their approach; otherwise only perceptive characters notice this treasure. The holy symbol is worth 100 gp.
2. A skeletal hand lies behind a piece of furniture. Two gold rings yet encircle two of its fingers. Each ring is worth 20 gp and one bears a noble family's heraldic device.
3. Of cut crystal, this wine decanter stands next to two delicate matching wine glasses. The decanter, and one of the wine glasses, has a suspicious reddish-brown stain. The remains of another broken wine glass lies nearby. The set is worth 50 gp.
4. This black fur cloak is luscious, thick and warm. The pelt of a gigantic wolf the cloak is a thing of rare craftsmanship. It is worth 150 gp, and of high enough quality to potentially be used in the crafting of a magical item.
5. This beautifully wrought golden quill has a special fitting which allows new nibs to be inserted. It is worth 75 gp.
6. A small black velvet bag contains a silver brush and comb set suitable for use by a noblewoman. The set is worth 25 gp.
7. This small crystal vial blown into the shape of a rearing unicorn is half full with expensive perfume. It is worth 20 gp.
8. The engraving of a beautiful elfin woman—a siren—decorates this platinum whistle which hangs from a plain leather thong.
9. This beautiful silver dagger has a red ruby set in its pommel and nestles in a beautifully soft leather scabbard. An outline of the dagger is stitched into the scabbard in red thread. As a set, the dagger and scabbard are worth 600 gp.
10. A bag contains worn golden coins. Each coin has the vampire's family crest on one side and a stylised engraving of the castle on the other.

TRINKETS

Some items found in the vampire's castle have little value, but may provide hints to the fate (and identity) of the vampire's victims.

1. Crushed and broken this fragment of a silver holy symbol once represented a blazing sun. Its remnant is worth 5 gp as scrap metal.
2. This ornate hooded lantern is shaped like a perched owl—its wings can be opened to reveal the light inside. The lantern is a bit battered, but otherwise serviceable.

3. A fragment of delicate silver chain—the remains of a necklace—is tarnished and dirty. It is worth 4 gp.
4. A broken brass magnifying glass lies amid the shards of its lens. The remains are worth 2 gp.
5. A scrap of water-damaged map reveals some of the details of the area surrounding the castle. The map was accurate, but might be out of date.
6. The torn remnant of a bloodstained white silk robe flutters gently in the breeze. Paranoid characters might think it is a ghost or spectre.
7. An ornate cast iron key lies discarded on the floor. Judging by its size, it opens a chest or strongbox.
8. A dusty circle—perhaps a protective circle—of silver coins decorates the floor. Another two silver coins are balanced on the next door handle the characters find.
9. A damaged silver pendant shaped like three arrows hangs from a torn leather thing. The arrows' tips are missing.
10. The remains of a thieves' toolkit is scattered about the area.

TRASH

The vampire's depredations has no doubt resulted in much broken equipment, consumed magic items, destroyed holy symbols and the like.

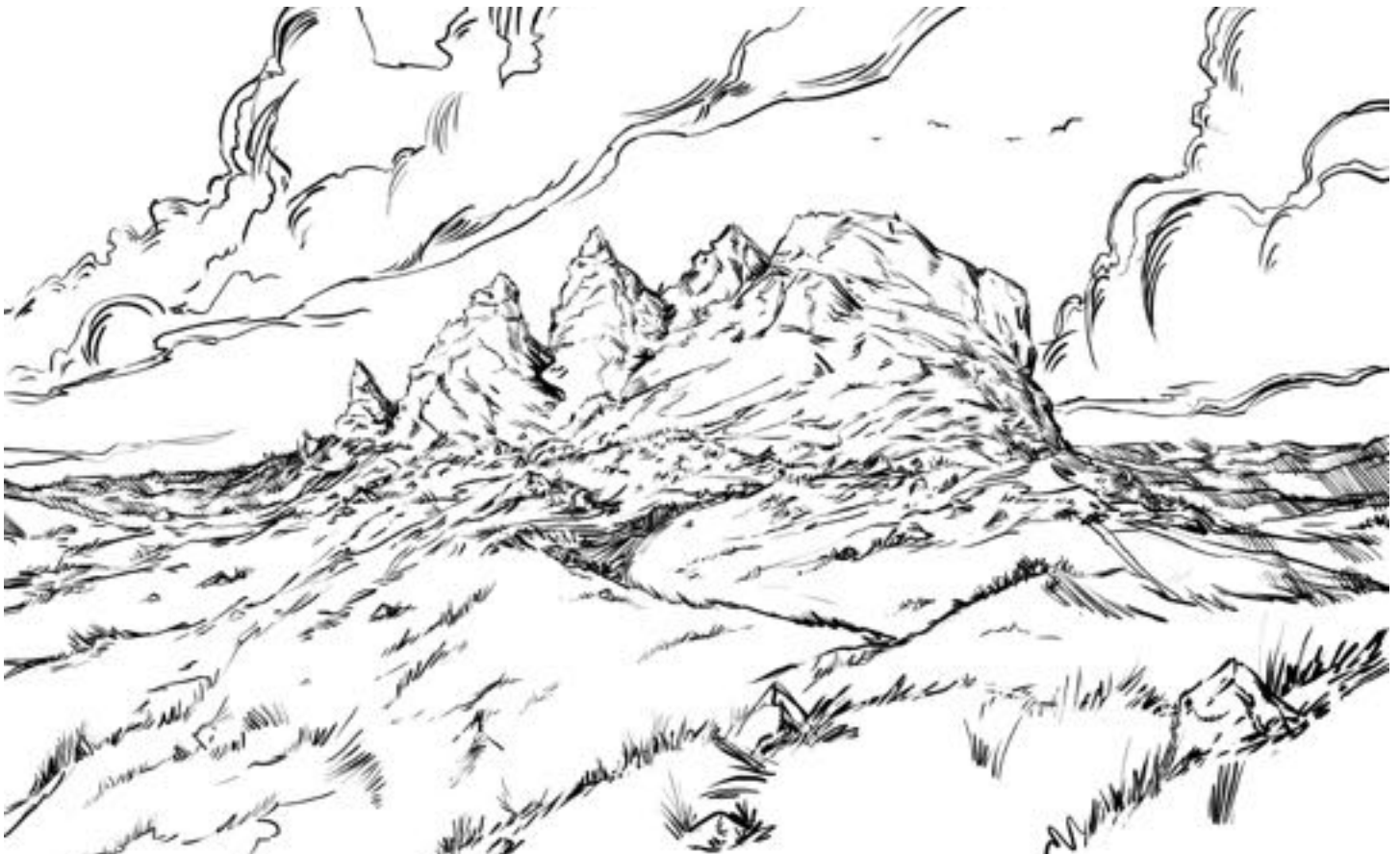
1. Wooden fragments of a simple holy symbol litter the floor.
2. This empty potion vial is partially crushed as if someone had stood on it. The nearby floor is slightly discoloured.
3. The hilt of a dagger lies on the floor. Nearby a few shards of silver litter the floor.
4. A broken wine bottle—its label hopelessly faded—lies on the floor. Shards of brown glass lie scattered about the surrounding floor; some have been crushed underfoot and are little more than splinters of glass.
5. A bent crowbar lies on the floor in front of a door. Examination reveals pry marks around the door's lock.
6. A few wind-blown leaves lie in front of an open or broken window. Mottled brownish-green mould grows on the leaves and has begun to colonise the nearby floor and wall.
7. A badly dented hammer lies next to the jagged shard of a broken sword blade.
8. An arrow juts proud from a window frame. It looks like whoever shot the arrow was shooting at something climbing through the window. (This might be an important clue if the characters have not realised a vampire is in residence).
9. Drips of wax mar the floor. A perceptive character—or someone good at tracking—can follow the wax drips, which might lead to a secret compartment, hitherto unexplored part of the castle or similar. Small drops of dried blood lie next to some of the dripped wax.
10. An improvised wooden stake—clearly once a table leg—lies on against one wall. A bloody handprint mars one end of the stake; the other is free of any such stain.

WINDSWEPT MOOR

I: CAMPING & CAMPSITES

Travellers on a windswept moor would be wise to seek a good campsite. Relatively high altitude and a lack of protection from the elements can make a night out on the open moor a truly miserable experience.

1. Two tors rear up from the rolling grassland, providing a modicum of protection from the prevailing winds. Characters exploring the tors discover the remains of a crumbled drystone wall between the two.
2. At the head of a narrow valley, a small stream tumbles down a waterfall into a sheltered pool. Small, stunted trees grow along the pool's fringes. Unless the stream is in flood, the pool's banks are dry and could serve as an excellent campsite.
3. A series of linked deep depressions in the moor provide a handy campsite out of the wind—unless it has recently been raining (in which case boggy mud fills the depressions).
4. A shallow cave pierces one flank of a craggy tor, providing semi-comfortable shelter for four human-sized creatures. The cold remains of a campsite, and soot stains on the cave's rear wall and ceiling, show other travellers have rested here.
5. Ancient woodland surrounds and hides two small lakes set in a depression in the moor overlooked by a nameless tor of tumbled stone. Fishing is good in the lake, and the trees keep the worst of the moor's wind at bay. Butterflies and birds dwell here in profusion, in summer months.
6. A dry cave cuts into the side of a rocky tor. A dwarf or other miner can tell the cave is not natural. A breastwork of stone—covered in lichen and moss—protects the cave's approaches.
7. A shallow depression amid a stand of gorse bushes and field of tumbled stone provides a sheltered spot to camp. A narrow winding path leads through the gorse to the depression, suggesting someone—or something—has made regular use of the site.
8. The remains of a large building—perhaps a hunting lodge or travellers' inn—offers shelter. While the building has no roof, most of its walls still stand, providing protection from the wind and observation from casual observers.
9. A long ridge-like tor of dark stone juts upwards from the moor. Characters scaling its flanks discover a number of spread-out natural sheltered hollows along its length big enough for a single occupant.
10. An old mine entrance pierces a bank. The mine's leavings lie scattered all around amid the undergrowth. Although the mine tunnel has collapsed about 30 ft. into the hill there is enough room for travellers to huddle inside.
11. Thickets of sharp-leaved holly trees grow interspersed with oak and beech trees in the lea of a line of tor-topped, steep exposed hills.
12. Moss-covered trees grow thickly along the course of a narrow, swiftly flowing river. A crude clapper bridge crosses the river and leads to a swath of low-lying, sheltered ground next to the river. Mossy boulders abound, here.



2: LOCAL LANDMARKS

Much of a moor's landscape is unremarkable and mundane; however some features become local landmarks used as waymarkers on the barren moor or places for travellers to meet.

1. A gnarled oak tree, its crown grown sideways and lopsided, stands alone amid the wind-blasted landscape. Named as "the Old Man" the tree is a well known landmark; locals press copper coins into its ribbed bark as offerings to the god of travel for a safe journey.
2. A deep river valley cuts through this section of moorland. Within the valley stunted and gnarled oak trees grow amid a field of moss-wreathed boulders and tumbled rotting tree trunks. Vipers lurk amid the boulders, but only strike at intruders, if disturbed.
3. The flint-hued waters of a wide, but shallow, lake lie prostrate under the moorland's ever-changing sky. A winding, muddy track leads to the lake and many animals—sheep, wild horses and the like—can be encountered in the vicinity. A shepherd's hut of dry stone built into a slight rise, overlooks the lake.
4. The shattered, jagged ruin of an ancient watch or wizard's tower rises from atop a high, steep-side tor. The ruin is visible for miles around and it known locally as the "Jagged Tooth".
5. The ruin of an ancient partially-sunken village lie scattered across a wide valley. Low stone walls protrude from the ground, and yet provide some protection from the wind. The various buildings' layouts are still visible. (Buried treasure might yet lie under hearthstones or amid the surrounding burial cairns ringing the settlement).
6. A stone circle of obviously ancient construct stands amid a wild swath of heather. A river—spanned by a simple stone clapper-style bridge—cuts through the circle.
7. Giant mossy boulders and large fern-covered trees dominate this small, steep-sided river valley. The valley descends steeply, and the stream drops over several waterfalls—Dingle's Steps—before flowing through four deep plunge pools and out onto the open moor.
8. The lonely, wind-battered and slate-rooted Halfway Inn stands astride a deeply gouged track leading across the moor. Sunken in places, the track is an ancient route. Legends speak of ghostly travellers and of the lich who sometimes stalks its length in search of fresh souls, but the welcome is always warm at the Halfway Inn.
9. A rusting iron ladder enables (increasingly perilous) access to Soul Tor's summit. A chasm pierces the tor, plunging deep into the moor's bedrock. Rumours speak of incomprehensible runes cut into the rock at the base of the chasm and of strange sounds echoing across the surrounding moor when a gibbous moon hangs low in the sky.
10. A vast and ancient yew tree stands in splendid isolation amid the tumbled ruin of a crumbling church. Built by a cleric centuries ago allegedly to ward off an ancient evil spoken of in certain fragmentary elder prophecies the church fell into disrepair and ruin with the cleric's demise.
11. A natural amphitheatre—Giants' Meet—surrounds a glimmering moorland lake. But one twisted path cuts through the surrounding hills to reach the site. Close investigation of the stepped amphitheatre reveals what could be tool marks—worn almost complete away by long years of exposure to the moor's harsh climate.
12. This series of five plunge pools break up a brook's wandering path down from a swath of well watered uplands. Known as Shilla's Pools this set of pools is renowned for its clean, fresh water. Hidden in a deep fold in the land, if it was not for the tinkling melody of running water, most travellers would not find the brook.
13. Six hut circles lie stark on this wild, sweeping swath of moorland. Mossy, tumbled drystone walls surround the long-abandoned settlement's fields. Locals call the site Bone Tor to mark the bone-filled pit allegedly found at the centre of the settlement decades ago.
14. A deep pool—Long Pool—lies at the bottom of a waterfall in a steep-sided ravine running through a range of hills. The place is secluded, and—for the brave—a good place for swimming and diving. Local rumour, however, places a mischievous water spirit in the pool, and several people are said to have drowned therein.
15. Worn earthworks and ditches surround a high hill ringed with tumbled drystone walls. One of the ditches is known as Dead Woman's Ditch. The woman's ghost is said to haunt the ancient hill fort.
16. A weather-worn carving of a single lidless eye decorates this fallen obelisk. Lichen and ferns grow about and over the tumbled stone; only observant characters spot the carving. The obelisk is known locally as the Watcher.
17. A swath of swampy ground cuts across the moor. Pockmarked by stunted, sickly-looking trees the area is known as Dead Man's Rest. Various rumours place a small pack of will-o-wisps in the area, and those in the know avoid coming here.
18. Several streams flow downwards to a wide lake nestled between three jagged tors. The forlorn ruin of a fortified keep—partially subsided in the mud and muck of a low-lying island—emerges from the centre of the lake. The Keep of Drowned Souls, as it is known, was once ruled by the infamous robber baron Kildrak Witchbane. The keep is rumoured to have extensive (flooded) cellars and dungeons beneath it.
19. Of dwarven construct this olden stone bridge spans a rapidly flowing river gushing down from the high moor. Rapids and waterfalls pockmark this stretch of river. The bridge is the only safe place to cross for several miles in each direction.
20. This gigantic, thirty-foot high stone obelisk stands in stark splendour in this otherwise remote, featureless stretch of moorland. Graven with many weatherworn symbols, the obelisk has began to lean drunkenly in recent years—no doubt due to the efforts of treasure-hunting travellers. Such folk believe the obelisk is the gravemarker of a giant who died of over-exertion while dragging a great store of loot back to his lair—the nearby Giant's Seat tor.

3: MINOR DAYTIME EVENTS

Few journeys onto a windswept moor are wholly without incident. Sometimes, bandits or brigands waylay travellers; other times, events are more mundane.

1. Persistent drizzle sweeps across the moors, blown by a strong wind. Quickly, the exposed rock emerging from the earth and short coarse grass becomes slick.
2. A smudge of smoke on the horizon shows where a campfire still burns. Alternatively, a remote steading could be under attack by raiders or a small piece of moor could be aflame.
3. Clouds scud quickly across the sky, creating deep patches of shadow that seem to rush across the moorland like hunters searching for prey.
4. A falcon wheels high overhead. With a cry, it dives to the ground before returning to the air with a struggling (doomed) rabbit in its claws. It flies off to a nearby tor where it nests with its mate and young.
5. A lone piebald riding horse, wearing bit, bridle, saddle and saddlebags, ambles across the moor. Of its rider, there is no sign. The horse has a distinctive black and white pattern; if the characters encounter the owner's friends, they'll have some explaining to do.
6. Blinding sun breaks through the clouds; perceptive characters note it reflecting off something metallic some way distant. The reflection could be the light reflecting off a still pool of water, the armour of some lurking foe or a piece of discarded equipment.
7. A viper slithers through the undergrowth. Perceptive characters catch sight of its jagged pattern of red and black scales as it moves parallel to the characters. It does not attack, unless provoked.
8. A faint mist blankets the moor, giving everything an ethereal feel; the mist reduces visibility by half, but luckily does not thicken further.
9. A fox darts across the party's path, carrying a dead rabbit in its jaws. It seems to grin at the characters as it disappears into the undergrowth with its prize.
10. One of the party veers from the path—perhaps to relieve themselves—and has the misfortune to blunder into a stretch of boggy ground. Quickly, the character's boots are covered in thick, squelchy mud. If the character is tremendously unlucky, the mud acts like quicksand and begins to drag them down to a watery doom.
11. A cold and clammy heavy fog cloaks the moor, reducing visibility to mere feet. Sounds are strangely deadened in the fog, and travellers have twice the normal chance of getting lost. The fog could lift quickly or linger all day.
12. The distant drumming of hooves gets louder as they get closer. Shortly a herd of wild horses canters into view from behind a hill. The horses have been spooked and are fleeing some predator real or imagined. The herd splits and passes either side of the party.

4: MINOR NIGHTTIME EVENTS

Few folk travel the moor in the dead of night, but that doesn't mean nothing happens to those camping out under the stars.

1. The stars blaze down on the campsite. The occasional cloud scuds across the sky obscuring this star and then that. A paranoid guard might think the clouds are some form of gigantic invisible flying predator.
2. The temperature drops precipitously overnight. Only well equipped or magically protected characters sleep well. If the party travel in autumn or winter, frost cloaks the ground when dawn breaks.
3. Several slow moving indistinct forms approach the camp. Although the creatures are quiet they don't seem to be sneaking. When a character can get a good look at the creatures, they discover the intruders are sheep.
4. Light drizzle falls in the early hours of the morning, and the air smells of rain. However, by dawn the clouds have dispersed and the day is brilliantly sunny and warm.
5. A viper slithers through the camp, in search of prey. It hunts rabbits, dormice and other small creatures. It may give a character a scare, but much prefers to slither away than fight large creatures.
6. Flying from some distant roost a swarm of bats flutters across the night sky. If the party has a campfire or uses other bright lights at night, the swarm investigates. If the characters follow the bats back to their roost they discover a small cave complex or disused mine. Adventure may lurk within.
7. The wind whines across the open moorland, sounding vaguely like a lament (perhaps of all the lost souls who have died in the bleak surrounds).
8. A shooting star blazes across the night sky. A few minutes later, another two follow the first. The stars are falling in the direction the characters will travel on the morrow.
9. In the dead of the night, the air grows suddenly still as the wind drops away to nothing—for a few moments all is peaceful and it seems like even the moor itself is holding its breath.
10. Flickering lights—perhaps torches or guttering lanterns—glimmer far away on the moor. Distances are hard to fathom in the dark, but the lights are probably miles away.
11. A large winged creature passes in front of the moon. The creature has a long sinuous tail and seems to be grasping something in its mouth. (This is a wyvern returning to its lair after having caught a wild pony).
12. In the dead of night a character on guard notices a faint glowing blue-green light near the camp. At first the glow is akin to a candle, but it grows slowly brighter until it provides as much luminescence as a torch. If the character approaches the light, it retreats into the moor. (This is a will-o-wisp trying to lure a character to a lonely death).

5: WILDERNESS DRESSING

While vast swaths of a wild moor may seem boring and unremarkable, travellers will—no doubt—encounter some things of minor interest.

1. The moors undulating terrain expands toward the horizon, only interspersed by occasional rocky tors. On the horizon, perceptive characters can make out a small band of half-dozen travellers.
2. The decomposing body of a sheep lies amid the bracken. Flies covering the corpse rise in a buzzing cloud, if disturbed.
3. Thick stands of rushes hint at where—at the bottom of gentle slope—boggy ground lurks ready to waylay incautious travellers. If the characters are particularly unlucky, some sections of the bog could act like quicksand.
4. A gurgling, fast-flowing stream cuts through the moorland; pockmarked with a series of deep plunge pools and sections of rapids the stream is challenging to cross when in full spate.
5. Overgrown with bracken and wild flowers a tumbled drystone wall surrounds an ancient burial cairn.
6. An old rutted wagon track wends its way through the landscape, following the ground's contours. It leads to an old partially flooded open-pit mine surrounded by heaps of spoils that look—to the untrained eye—like natural features of the surrounds.
7. Wild horses graze, seemingly unconcerned by travellers. An elf, ranger or druid can approach the horses without spooking them; all others cause the horses to gallop away if they get within 20 feet.
8. A veritable field of rubble and rocks lies hidden within and under thick gorse and heather. Unwary travellers could turn an ankle on a hidden obstruction. In battle, the hidden obstacles could break up an enemy's charge, trip a horse or disrupt a shield wall.
9. The bleached bones of a horse lie amid bracken. Partially sunken into the mud, the bones have obviously been here for a season or more.
10. A swath of bare soil and the twisted blackened remains of bushes and the like show where a wild fire burnt. Amid the conflagration lies the splintered, twisted bones of three humanoids and their worthless gear.
11. Only tough, thick grass and low stunted gorse bushes grow in this wild, lonely place.
12. Tracks amid the mud and mire show where a group of humanoids travelled. A ranger, or other person skilled in tracking, can determine the tracks are only a few hours old.
13. A great swath of colourful wild flowers carpet this stretch of east-facing sloped ground. Several large grey boulders break up the display.
14. An escapement—its base wreathed in deep shadows—cuts across the moor parallel to the party's direction of travel. The escarpment is steep, and an impossible barrier if the party has mounts and pack animals.

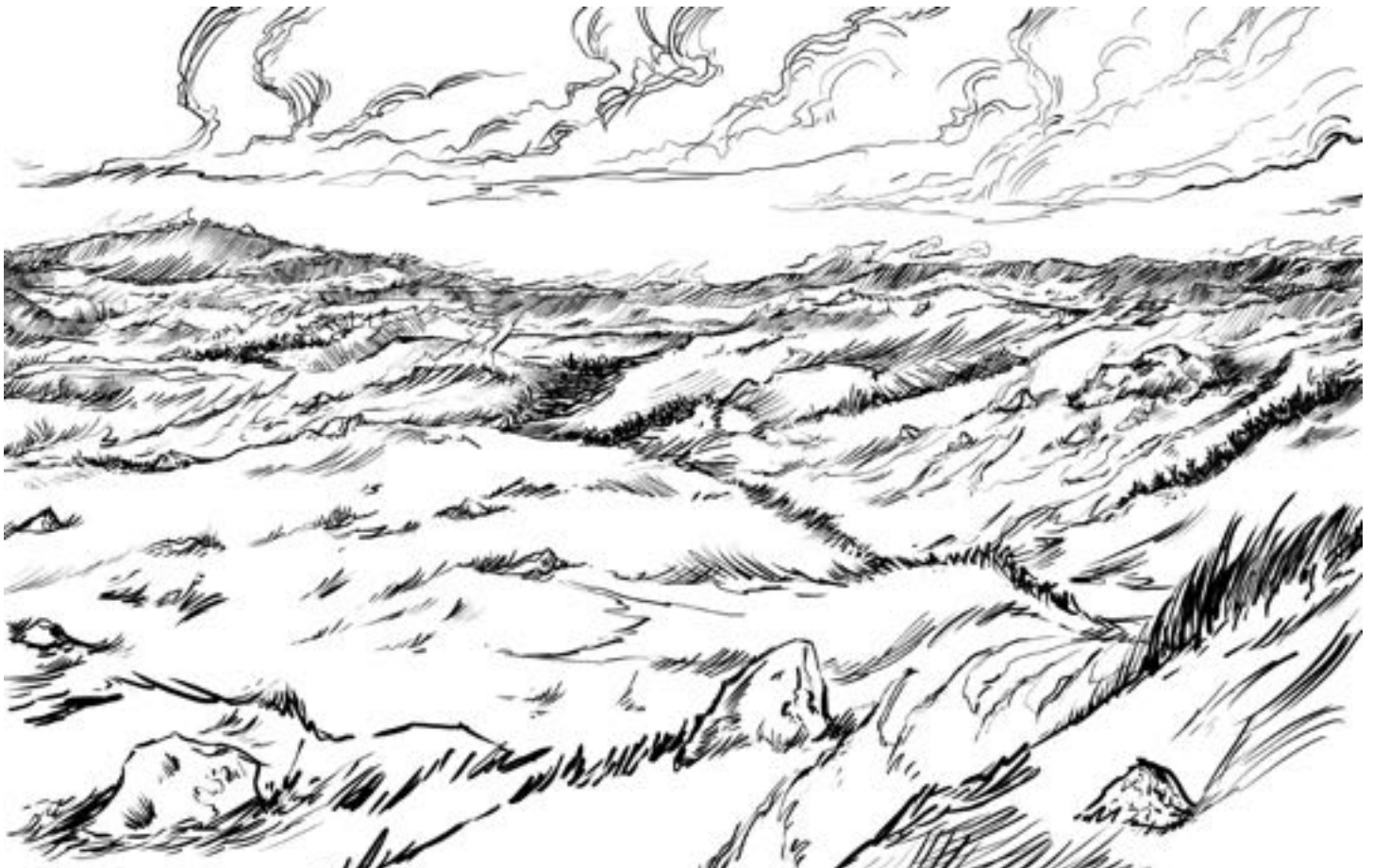
15. A burial cairn surmounted by a ragged battle standard hanging from a lopsided spear thrust deep into the stones stands beside the track. Freshly picked flowers are laid on the cairn. The battle standard depicts a rampant red lion on a black background.
16. A stone waymarker juts from the surrounding gorse and heather. The marker is worn and pockmarked by weather; its inscription has long since faded into illegibility, but it still points in the direction of the nearest settlement (whether that settlement is now abandoned or occupied).
17. A thick hawthorn and gorse hedge grows in the lea of an old drystone wall. The thick vegetation and wall make a formidable barrier.
18. A small pyramid of stones juts from amid a swath of reeds filling a low depression in the ground which the track skirts. The pyramid seems too small for a burial cairn.
19. Dark water laden with peat and fringed with rushes and stones lies in the shadow of a nearby hill. Glints of white bone are visible jutting from the shallow pool's fringes.
20. A field of boulders covers the slope of a steep, tor-topped hill. Climbing the hill is a slow slog, but its summit commands excellent views of the surrounds.



6: UNEVENTFUL TRAVEL

Some days, an adventurer's life is full of danger and excitement. However, many other days are boring and uneventful.

1. Leaden clouds darken the sky and strong winds gust across the moor. The temperature plummets and dusk comes early.
2. Rainclouds smudge the horizon, and drizzle periodically besets the characters. The rain clears in mid-afternoon.
3. Around midday the characters spot clouds of smoke on the horizon—a steading could be under attack or a section of moor could be aflame (perhaps after being struck by lightning or being ignited by an errant spell).
4. After an uneventful day's travel pockmarked by drizzle the characters search for a campsite. On the horizon, the end of a rainbow seems to caress—or point to—a low, stumpy tor set into the side of a valley. The tor commands sweeping views of the terrain beyond. Perhaps buried treasure or a doorway into the fey's realm lies in the vicinity.
5. The party see no other travellers all day; their only company are a small flock of sheep and a few wandering wild horses.
6. Bright sunlight warms the moor for much of this day. Flies and midges infest several streams and rivers along the characters' path and all of them suffer various bites and irritations during the day's travel.
7. The track the party followed for much of the day terminates at the bound of a boggy section of low ground. A narrow wooden causeway—rotten in places—crosses the mire, but the characters reach the area as dusk falls.
8. The party moves through a sunken valley of gnarly old oak trees, mossy boulders and softly tinkling streams. The valley is isolated and steep-sided. The party see no one else until they return to the open moor.
9. Fog blankets the moor when the party awake but by mid-morning the sun has burnt it away. Consequently, the party's rate of travel is only halved for the first few hours of the day. The wind is still, and when night falls a myriad of stars blaze forth from a cloudless sky.
10. The day is cool and the wind brisk. As the party trudge across the moor they see naught of interest except grazing sheep and—once—two distant shepherds mounted on stout ponies. The shepherds wave, but do not approach the adventurers.
11. Heavy rain lashes the moors all day. If the party leaves their shelter (if they have any) they are swiftly drenched. No one else is abroad in such weather, and the party encounter no other travellers.
12. Crossing through a low-lying area the party squelch onwards, reaching higher ground just after noon. From there, the going is drier, but cooler. When the cloudless night comes, the temperature drops precipitously.

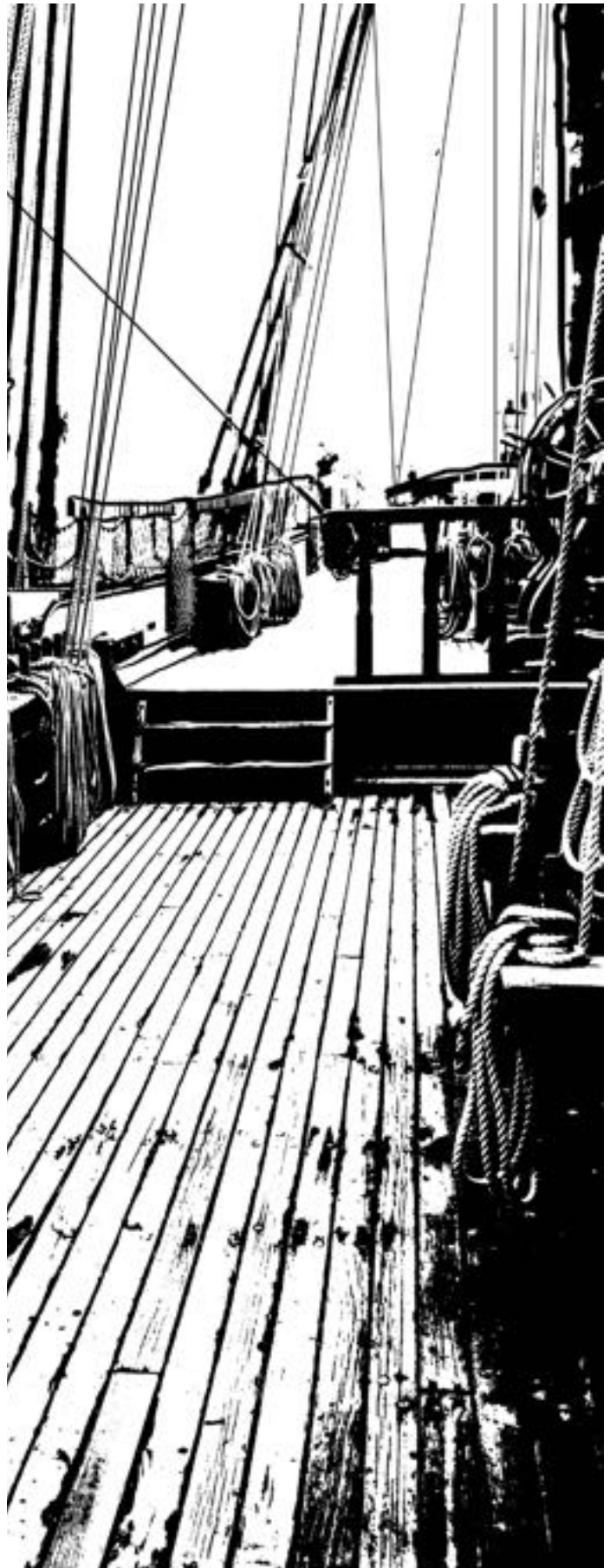


WRECKED SHIP

I: ON DECK

The deck of a wrecked ship is likely in a serious state of disarray and chaos.

1. Rigging whips through the air, snapping in the wind and striking out at the characters. Unwary explorers may be hit by a swinging pulley or entangled in the many lengths of rope and nets.
2. A mast has snapped and collapsed onto the deck creating a tangled web of sails and rigging. Explorers traversing the mess may fall into the unsteady pile and be injured by the splintered bits of hull or fall through it all into the hold below.
3. Water that has splashed over the ship's side pools at one end of the slanted deck. Silt, sand and debris fill the pool which may conceal an aquatic creature washed on board by the surging waters.
4. Cargo and splintered timbers have washed into a pile against the ship's rail. Beneath the detritus lie the remains of two of the crew. (Maybe one is an important person, such as the quartermaster, who holds useful keys to the hold and various cabins below decks).
5. The wreck has split in two. The splintered parts have come to rest a short distance from each other. A tangled mess of rigging and splinters of shattered wood connect the two. One part of the wreck may be stable, stuck on rocks, while the other still floats in the turgid waters.
6. The ship lurches suddenly to one side throwing explorers about. This could happen due to sudden swells of water striking the wreck or the resting ship shifting on its precarious perch. The threat of the ship sinking further may add a sense of urgency and a time limit to the characters' exploration.
7. One side of the hull was torn apart leaving open cabins exposed over several decks. Adventurers could climb down the open sides to reach the ship's interior. The area may contain signs of creatures attacking the ship or the crew fleeing through the newly created holes.
8. A splintered fallen section of the main mast has pinned a crew member to the deck in a bloody mess. The blood-covered mast descends through all the decks and punctures the hull where blood leaks out into the surrounding water. The crew member could still be alive leaving the rescuers with a difficult decision to make.
9. Surges of water surging over the side may knock the characters over and wash unsteady explorers towards the open hatch of the slowly filling hold. The weight of the water filling the cabins speeds up the descent of the ship into its watery grave. Closing the hatches slows this process.
10. Trunks and crates thrown around by the impact of the crash and the steadily swelling waves smash into the explorers or surges through hatches and doorways hindering further exploration. More cargo is tied down around the ship but this may break free due to the repeated impact of the sea striking the wreck.



2: MINOR EVENTS

Many minor events can beset a group of adventurers exploring a wrecked ship.

1. Seabirds fly out of a nearby hatchway, squawking noisily. They were feeding on a disgusting pile of remains, possibly a crew member or a creature that attacked the ship. Being tenacious (and hungry) they return when the characters move on.
2. Broken decking collapses under the feet of explorers trapping them in razor-sharp snares or sending them crashing into the deck below.
3. A bloodstained boarding axe is embedded in the door of a cabin. There are no clues as to why it is there or who it belonged to. Perhaps someone was trying to rescue another or a rivalry was settled between two crew members.
4. The door to a water-filled room is jammed shut. Watertight, it explodes outwards with a torrential rush of water if forced open, washing explorers down the corridor. The water may contain trapped crew members or treasures which are swept out of sight and further into the ship by the cascading waters.
5. The wreck rests at an odd angle which makes moving faster than normal difficult. Unattended objects slide towards the lower parts of the ship forming unstable piles and the lower parts of the ship fill with water first.
6. A broken lantern spilled here setting fire to the timbers and burning several holes in the decking and walls before being extinguished. Holes in the timbers may provide insight to nearby rooms or decks below. Some of the oil may still be there ready to be ignited.
7. A cabin doorway has been smashed in from the outside. The contents of the cabin are scattered around and ruined. Investigations reveal spattered blood on the walls and evidence the cabin was hastily searched.
8. A seagull or carrion bird is trapped in a corridor below decks. It flees explorers by heading further into the ship. Cawing noisily whenever approached it continues to flee, and may alerting others to the explorers' presence.
9. The jagged ends of broken timber partially block the corridor. They must be squeezed by carefully to avoid damage from the splintered ends. Careful inspection may provide clues to the cause of the ship's demise.
10. The gentle rocking of the wreck rings the ship's bell like a fading heartbeat. This may alert others to the presence of the ship (if it lies in a fog bank) and could warn them of intruders should it be suddenly silenced.
11. The broken spar of a mast suspended high above the deck finally breaks sending it crashing down. It crushes anyone unlucky enough to be under it before plunging through the deck.

Explorers below may be surprised by the mast suddenly appearing in their midst; the only warning is the sound of it crashing through the decks above.

12. The ship's wheel is locked in position, either tied off by rope or something more sinister like the bloodied blade of a broken sword or the bound corpse of the captain.
13. A section of the ship creaks and groans loudly for some time before breaking off and coming to rest a short distance away. This could leave certain areas of the ship difficult to reach or strand characters on different parts of the ship.
14. Water flowing from other areas of the ship collects here, slowly filling the area. The longer it takes explorers to reach the area, the deeper the water will be. A trapped aquatic creature may lurk below the surface seeking a way to escape or a trapped member of the crew could be about to drown. Opening doors to other areas allows the water to drain away.
15. The spar of a mast breaks its tethers suddenly and swings across the ship in a broad arc. Smaller creatures watch it sail over their heads as it crashes into larger creatures who are unaware or too slow to avoid it. Anyone hit by the spar could be knocked overboard or into an open hatch.
16. The shifting of the ship spills an abandoned bucket of greasy kitchen slop across the deck making the footing slippery and dangerous. The smell may attract scavengers to the area, particularly noisy seabirds.
17. A sail's rigging collapses dropping the canvas over the decks, and potentially trapping the characters beneath it. Characters entangled under it may be in danger from rising waters or from more falling rigging and timber.
18. A large swarm of crabs (crayfish in freshwater) has entered the wreck through rents in the hull and are now feeding on the crew's remains. Not only is the stench nauseating but the swarm may attack anyone disturbing their meal.
19. Barrels of damaged oil (or pitch used to seal the ship's hull) have spilled across a large area. They are a fire hazard and make areas slippery. Alternatively, if the oil floats on water it soaks into the clothing of people wading through it (making them more flammable than normal).
20. Debris below the surface of the water block further progress. The characters must swim under the blockage to pass it or carefully swim through small gaps to the areas beyond. Care must be taken to avoid snagging loose clothing or injury by passing by.



3: BELOW DECKS: CABINS

Most cabins within an abandoned vessel offer little of interest, but occasionally something unusual can be found within.

1. Silvery wind chimes hanging in the doorway give way to reveal an officer's cabin. Cold, damp uniforms hang mouldering on the walls, and a well-read book lies on the unmade bed. A quick read reveals the book tells the epic story of Vilimzair Aralivar the World's Greatest Ever Bard and Legendary Pirate Captain.
2. A communal cabin has six perfectly made bunks on two walls. Clothing and a small number of personal items neatly fill the lockers at the end of each bed (in stark contrast to the condition of the rest of the ship).
3. The interior of this room is burnt and blackened, leaving the paint blistered and peeling away from the walls. Vaguely shaped piles of charcoal and ash are all that remains of the contents of this room.
4. The door to this room is jammed shut, the twisted timbers of the ship prevents easy access. If forced open, the room beyond is missing; a gaping hole in the side of the ship reveals only the sea beyond. The carcass of a shark or whale floats nearby and is already a source of food for a variety of other sea-life.
5. Flickering orange and purple glyphs glow in the darkness, offering glimpses of a wizard's jumbled quarters. Debris is strewn across the floor; a variety of spell components such as bat guano and spider webs are mixed in amongst the chaos.
6. Two hammocks are twisted up amongst the remains of broken furniture that has pulled free from its fittings. A leather pouch still hanging on a hook contains an extensive collection of pristine seashells.
7. An enormous rock has staved in the side of the ship, allowing water to pour into the cabin. An examination of the rock reveals strange etchings and runes over much of its surface.
8. An oaken writing desk has survived whatever destroyed the rest of the furniture in this room. An unsigned letter is pinned to it, addressed to someone's fiancée. The address indicates a home in a nearby city.
9. This cabin has been ruined by whatever damaged the ship. Anything of value has been shattered, crushed or is saturated by seawater, though a portrait of a family hanging on a wall is intact and dry.
10. Relatively untouched by the disaster that has befallen the ship, a small shrine lies on the floor surrounded by roughly carved wooden figurines scattered around it. A decomposing corpse, its face covered by a wet sheet, lies in a bed adjacent to the shrine.
11. The rotting corpse of a sailor lies below a heavy fallen shelf; the man's back has been broken.
12. A book lies on the floor, under an overturned table. The book contains drawings of birds, different kinds of sea creatures and the like. The quality of the pictures is excellent.

THINGS TO FIND

Mundane or otherwise, many trinkets and treasures can be found in a ship's cabins.

1. Hidden beneath a sea-chair is the captain's logbook, detailing the vessel's daily heading and speed, and such things as the weather. Even without maps, an experienced navigator should be able to retrace the ship's final journey.
2. An exotic bird cures repeatedly in the Common language from within its gilded cage. Its bright plumage hints at an exotic jungle origin. There is no sign of the bird's owner or clue as to why it looks so well fed.
3. High-quality maps are kept safe within well-used cases. Although most show easily identifiable locations and coastlines, one is notably different, showing an unknown land. That map is drawn in a distinctly different style and language, and appears much older than the others.
4. A bone instrument takes pride of place on a wall, displayed for all to see. If played correctly it sounds almost unreal, as if the tones are coming from a great distance. Strangely, an echo reaches the characters' ears after a brief delay.
5. A portrait of a woman fills a detailed silver frame. If the picture is examined, the woman's mouth begins to move, as if she is trying to whisper a message, though she makes no sound.
6. A search reveals a ship somehow placed inside a glass bottle, floating in water that moves as if real. A large hole is staved in the model's side, and is disturbingly similar to the damage to the ship the characters are searching.
7. A large dingy is suspended by ropes at the aft of the ship. It looks in good condition, and the mechanism holding it in place is easy to operate. Stowed aboard the dingy are four solid oars, a brass bell and some thick blankets.
8. A heavy brass telescope lies within a well-padded mahogany box. The design is strange; twisting one end of the tube controls the focal distance, which mysteriously appears to stretch over the horizon.
9. Scratching sounds give way to movement, and then purring. The ship's cat, a ginger tom that appears to have seen more than its fair share of scrapes, slips into view. It happily wraps itself around anyone it sees. A pile of rat bones lies nearby.
10. Attached to a crane and winch at the rear of the vessel is a huge glass bubble. Two chairs are fixed within, and a rope runs up to a pair of tubes in the top of the bubble. The tubes continue up to the crane and are attached to a pump and a bell. An expert engineer might recognise the primitive diving bell, and suggest how to operate it. Sadly, it is little more than a deathtrap.
11. The ship's overturned pay chest lies against one wall. An invited pool of silver and gold coins spills from the chest's partially open lid.
12. A rat scurried passed the party, with something shiny and bloody in its mouth. If the characters catch the rat, they find it was carrying a severed finger encircled by a fat ring of beaten gold. The ring bears the signet of a leaping dolphin.

4: BELOW DECKS: COMMUNAL AREAS

The communal areas on a wrecked vessel normally hold little of use. A thorough search may reveal something of interest, however.

1. Water sloshes at knee height in the ship's mess. Wooden plates and utensils float on the water's surface whilst a small bright blue octopus watches the characters cautiously from atop a table.
2. The galley is ruined. Broken pots and plates clutter the floor, and damp, ruined foodstuffs fill the cupboards. A thorough search might reveal some hardtack or rations that are still edible in a closed cupboard.
3. This was a store of some kind, though it looks like it has been recently emptied of anything useful. All that remains are torn nets and broken tools. A trapdoor leads to the bilges.
4. Water surges through the door as the characters open it, slowly draining from a store full of sailcloth, rope, wooden planks and tar. If dried, these materials could be used to effect some repairs.
5. The map room stinks of damp, decaying paper. Damaged cases and open barrels alike hold water-damaged maps on both paper and papyrus. Most fall apart when touched, but perhaps some can be saved.
6. An unexpected find—a well-stocked, mostly intact bar—likely for the officers or paying guests fills this cabin. It holds nothing particularly expensive or unusual but does contain enough alcohol to keep explorers happy for a while.
7. The brig contains two cells, comprising rusting steel bars secured to the ceiling and floor. A rotting corpse lies in one,

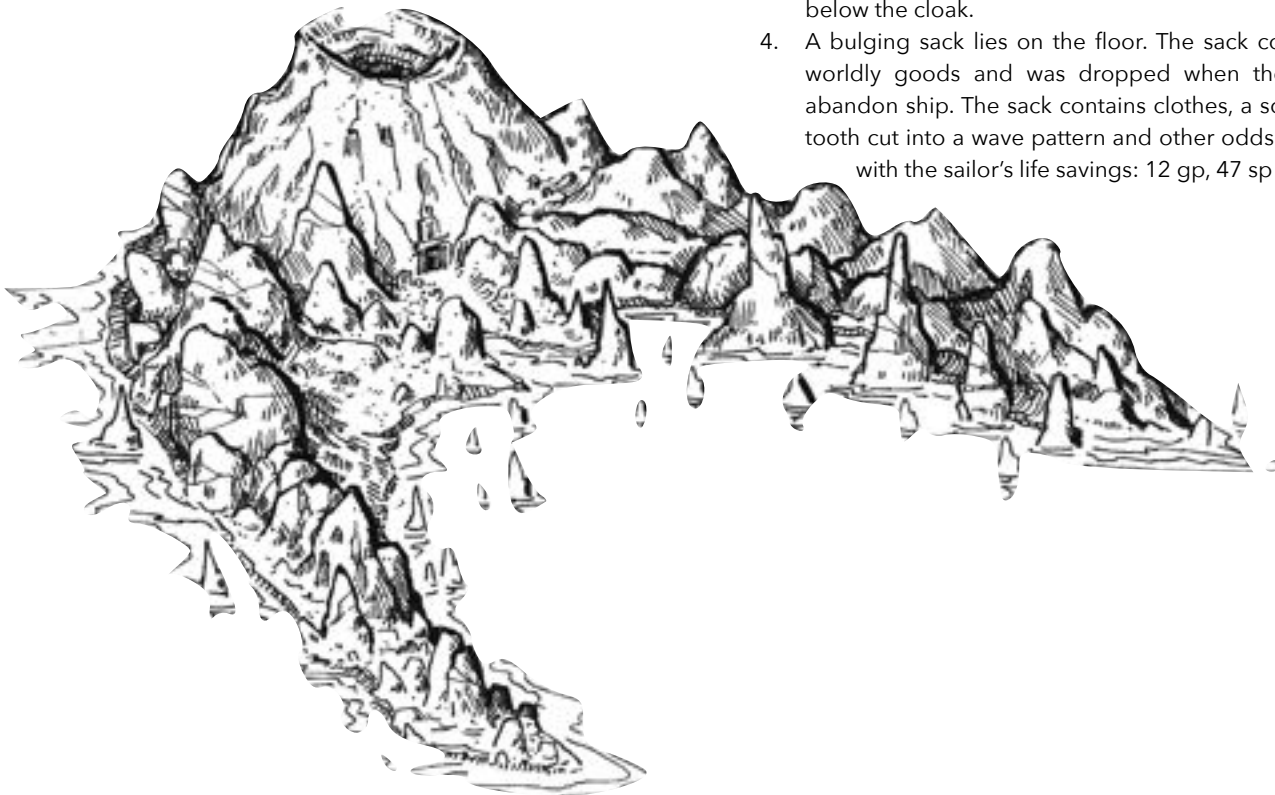
its clothes in tatters. The lock to the cell shows signs of damage from a heavy object, and scratches in the wooden floor appear to be made by fingernails.

8. This room is scarcely more than a large cupboard and holds much fishing equipment: nets, rods, line and even a couple of harpoons. Most are in poor condition but are still usable.
9. A mysterious, unknown force holds back the water filling this room. A corpse wearing decaying robes of indeterminate colour floats near the ceiling, barely visible through the thick seaweed choking the room. A close examination shows the seaweed is growing directly from the wooden floor.
10. This cabin contains medical tools and rotting bandages floating in the knee-high water. A sturdy chair, complete with leather restraints, lies against one wall. A transparent figure dressed in a bloody uniform beckons to the first in a queue of ghostly figures leading through the door. The ghostly surgeon performs gruesome surgeries on each patient—all of whom writhe in pain before obviously expiring.

THINGS TO FIND

Mundane or otherwise, many trinkets and treasures can be found scattered about the ship.

1. A handaxe with a bloody handle lies discarded on the floor, near a pile of splintered wood and scraps of rope.
2. A stout sea chest lies on its back. The lid is shut, but not locked, and contains several weeks of hard tack biscuits and four large bulging waterskins.
3. An oiled heavy cloak with a deep cowl hangs from a hook. The cloak has an inner liner of course, dark fur. It is both warm and waterproof. A pair of worn knee-high leather boots stand below the cloak.
4. A bulging sack lies on the floor. The sack contains a sailor's worldly goods and was dropped when the crew tried to abandon ship. The sack contains clothes, a scrimshaw shark's tooth cut into a wave pattern and other odds and ends along with the sailor's life savings: 12 gp, 47 sp and 142 cp.



5: IN THE HOLD

Mundane cargo is all that can be found in the hold of most ships; however, lucky or diligent explorers may find more exotic items.

1. Ornate wooden chests are fastened to the deck and kept closed by chains and elaborate padlocks. If forced open, they reveal their contents: brightly-coloured delicate silks, ruined by seawater.
2. The smell emanating from these barrels reveals their contents before they are opened: salted fish, long past the point where any might be edible. A leather pouch is hidden amongst the stinking fish, but the powder it holds is as ruined as the fish.
3. Two crates lie on the deck, having broken free from their bindings. Their hinges are rusted shut but can be forced with some difficulty. Inside are a variety of farming implements, well-preserved by a coating of oil.
4. Dozens of neatly folded white uniforms are wrapped in waxed canvas packages. There are a few different sizes, and each has the name of a mercenary company woven into the fabric.
5. Metal cages line the wall. Each holds a motionless animal. Each animal wears a collar with a leather name tag. If a tag is touched and the name read aloud, the animal slowly begins to stir, as if waking from a long sleep.
6. A locked door at the back of the hold gives way to a dark area with a stench not unlike a city sewer. Tiny bunks line the walls from floor to ceiling, each with a collar and short chain running from the end of the bed. Most are empty, but three corpses lie here—mute evidence of the captain's business.
7. Separated from the rest of the cargo by strong metal bars, several strongboxes are stacked neatly and tied down with stout ropes. Each strongbox is locked, and inscriptions on the front of each describe the objects within—bars of valuable metals, rare spices and exotic wood fill the boxes.
8. A strange barrel-like device takes up the centre of the hold. Standing nearly 10 ft. high, several bizarre appendages extrude from the main body, ending in hooks or pincers. The device can be accessed by a heavy metal trapdoor and secured from either side by a wheel. Inside there are dozens of dials, buttons and levers; none seem to do anything.
9. The hold is full of lumber; heavy logs run the length of the hold secured by strong leather straps. One pile of wood has broken free from its bindings, leaving part of the hold nearly inaccessible behind the jumbled, unsteady pile.
10. This hold is empty, and oddly quiet. Even the movement of the ship seems diminished. Shadows seem to flit from one dark corner to another, and if watched reveals an image of another place, with a busy crew working to unload a heavy cargo. It is impossible to tell if this image was a hallucination, a vision, or a glimpse into another realm.



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