



LAMENTATIONS
of the
FLAME PRINCESS

The
Secusium
of
Orphone
of the Three Visions

by D. VINCENT BAKER

se•clu•si•um \si-’klü-zē-əm\

n. pl. se•clu•sia -\zē-ə\

1. A place to which a wizard withdraws from the world to pursue mastery.
2. A place of magic and plasms and grotesques and horrors and treasures and doorways to other worlds.
3. A place which, when abandoned by the wizard but with its treasures and dangers remaining more or less intact, is a terrible and antic catastrophe in process.
4. A place which makes for marvelous location-based adventures.

This book provides rules, guidelines, tables, and suggestions for creating wizards’ seclusia for your own campaigns, and features three sample seclusia in various stages of completion, including the Seclusium of Orphone of the Three Visions.

Suitable for characters of all levels, usable with *Lamentations of the Flame Princess Weird Fantasy Role-Playing* and other traditional role-playing games.

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LAMENTATIONS
of the
FLAME PRINCESS

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LAMENTATIONS
of the
FLAME PRINCESS
ADVENTURES

The
Seclusium
of
Orphone
of the Three Visions

*in which are perils and treasure both material and obscure,
made vulnerable to incursion by her imprisonment
in the subrealm Paume*

by
D. Vincent Baker

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Part One: Overview

Introduction



ater scholars will identify seven phases in the cycle of development and decline of a wizard's seclusium. It is the fifth phase, the "vulnerable," that interests us here.

Even in its "vulnerable" phase, a wizard's seclusium consists of:

- ✧ The physical structure of its seclusium proper.
- ✧ The quasi-real footprint of its magical existence.
- ✧ Its grounds, gardens, and picturesque vistas.
- ✧ Outbuildings for various purposes, both obvious and obscure.
- ✧ Passways, checkpoints, and baffles to entry, like walls, gates, paths, and vestibules.
- ✧ A position in the countryside and landscape, both physical and customary.

In its "vulnerable" phase, a wizard's seclusium nevertheless has:

- ✧ A wizard, but he or she is in some form absent.
- ✧ Guardians, but they are no longer intent.
- ✧ Portals to other wizards' seclusia.
- ✧ Portals to alternate spaces or other modes of being.
- ✧ Portals to other places of wizardly significance.
- ✧ Long term guests or prisoners of the wizard, whose needs have now gone unattended.
- ✧ Evidence or remains of previous treasure-seekers and interlopers.
- ✧ Remains of the wizard's endeavors, including dangerous failures and promising experiments.
- ✧ The wizard's trappings and treasures.
- ✧ Under some circumstances, remnants of the wizard him- or herself, embodied or dis-

In its "vulnerable" phase, a wizard's seclusium has the attention of:

- ✧ Rival wizards hoping for spoils.
- ✧ Friendly and allied wizards, concerned for their fellow's wellbeing.
- ✧ Local kings, lords, churches, and scholars.
- ✧ Treasure seekers.
- ✧ Otherworldly entities.

When a wizard's seclusium is in its “vulnerable” phase, it shows as:

- ✠ Long inaction with an air of finality.
- ✠ Magically communicated calls for help or attention from its guests and prisoners.
- ✠ The departure of its notable guardians or servants.
- ✠ Unheeded communications, and neglected associations and obligations.
- ✠ Successful incursions.

How to use this book



wizard's seclusium, abandoned by the wizard but with its treasures and dangers remaining more or less intact, makes for marvelous location-based adventures. This book provides rules, guidelines, tables, and suggestions for creating wizards' seclusia for your own campaigns.

Here in **Part 1**, you'll find a topical reference to the concepts underlying **both creating wizards' seclusia and playing through them as a Referee**. You can read straight through these in order, or else just skim them now and return to them later, as you like.

In **Part 2** (see p.19), you'll find **three wizards' seclusia in three stages of completion: the Seclusium of Orphone of the Three Visions (the most complete), the Seclusium of Bostu the Necromancer, and the Seclusium of Ibrakirre of the Far Sea (the least complete)**. To use these, choose one and work through it, making choices, providing details, and creating maps. Orphone's seclusium can be ready for you to play with half an hour's work; Ibrakirre's will require a full hour and likely more.

In **Part 3** (see p.91), you'll find **“the complete lists,” guidelines and tables for creating new, original wizards' seclusia from scratch**. Look through them as you like, but I recommend that you work through at least one of the three seclusia in Part 2 before you undertake to create one, so that you know what you're getting into.

Epidiah Ravachol (*Dread, Time & Temp, Swords without Master*) worked with me on the rules for magical items and gave me the crucial suggestion that made them work.

I've based this book on the always-inspiring fiction of Jack Vance, especially *The Dying Earth* (*The Dying Earth, The Eyes of the Overworld, Cugel's Saga, and Rhialto the Marvellous*) and *Lyonesse* (*Suldron's Garden, The Green Pearl, and Madouc*). I can't possibly live up to his writing, masterful and absurd, so I've tried to keep myself to a minimum of aping. Forgive me my lapses.

Publisher's Note: Although the procedures in this book work for a wide variety of games, specific rules notations are given using *Lamentations of the Flame Princess Weird Fantasy Role-Playing*. The game uses a silver money standard, and a skill system that may differ slightly from your preferred game.



Chapter One: Concepts

Adventure



wizard's seclusion is a location-based adventure, straight up. As you're creating a seclusion, keep this in mind, and make sure to give it deadly situations, freedom of choice, success and failure, rewards, and variety.

Books of Magic



For wizards, the crucial attribute of a book is not its written text. When a wizard writes a book of magic, he creates or summons a magical creature or impulse and by the ceremony of writing words binds it into the book. The sole intent and purpose of this plasmic entity is to teach the wizard's art to the student.*

For this reason, all books of magic are hand-written, even in this age of print. A mechanically printed book can contain a wizard's ravings, but cannot contain the magical entity that makes them wise. Writing a book of magic is itself an act of magic, requiring ceremony, intention, and rigorous disciplines of body and mind. It consumes material resources and weighs upon the wizard's soul.

Studying a book of magic, then, does not mean just studying the words. It means exposing your psyche to the influence of this magical entity, laboring to crack open your brain and allow this magical entity to reach its tendrils inside and manipulate the centers of your knowledge, wisdom, and arts.

Kab of the House of Kab was a wizard whose arts were tied more strongly than most to his self, body and soul. It is a well-known fact that at the moment of his death, his library at Carrak Ost creaked, groaned, and visibly settled, as the animating spirits departed all his books at once, leaving them heavier than they had been the moment before.

** Usually. Sometimes the entity has other intent and purpose; I say no more of this, lest the reader become paranoid.*

Expectations



hen I sit down to referee a wizard's seclusion, I try to make three important points clear to the players before we even begin play. You might too:

1. You know what's in the seclusion. You know what it is and why it's there. You know the backstory of how the seclusion came to be the way it is. However, it's not your job to tell the players all that. It's your job to tell them what they see and what happens.
2. Some of the things they'll see will be mysterious, but you don't care whether they discover the truth behind anything or not. It's not your job to feed them clues or lead them along. It's not even your job to set the pace. If they're curious about something, it's their job to look into it.
3. It's also not your job to keep things from them. Answer all their questions about what their characters see, hear, feel, whatever, and it's cool to let them know up front that you will. They should feel free to ask you about anything they think their characters might be able to notice or realize. "What's out of place here?" "If I wanted to hide something here, what would be a good place?" "Where do I think he might be vulnerable?" Sometimes you'll have them make an ability score check to figure it out, sometimes you'll tell them that there's no way for them to know, but often you'll just tell them and it's always good for them to ask.

Grotesques & Horrors



hen you create a seclusion, fill it with grotesques. You'll find this text eager to help. A wizard's seclusion is a horror, so the worse the better! When it comes time to play, though, take a lesson from Vance's grotesques: try to present them without emphasis, dwelling on their grotesquery no more than you dwell upon any other single feature of anything you describe. Be deadpan. Try to keep in mind that as Referee, it's your job to tell them what they see, it's not your job to tell them what it means.

What you might find horrible in them, I might find pathetic, and a third person might find funny. Good.

Monsters and NPCs



his text provides no "stat blocks" for the creatures, monsters, and NPCs you'll create. Write up your monsters and NPCs exactly as you would for any adventure, following your game's usual rules.

Other Worlds



n addition to this familiar world, there are:

1. **Other modes of existence.** For instance, the mode of existence wherein each person is split, or doubled, into two identical people.
2. **Subrealms, where the diversity of structures apparent in the earthly realm does not occur, and all of existence narrows to a single unearthly experience.** For instance, the subrealm Ttetn, a soporific and caustic domain where all distinctions become ambiguous and unlikes co-occur.
3. **Other earthly realms, times and places in the distant past or distant future, or removed from this world by the spilling-out of alternate occurrences.** For instance, a time in the Earth's very distant past, where enormous reptilian predator-birds and gargantuans as tall as towers dwell in forests where no flower has ever bloomed and plains where no hand has ever placed one stone upon another.
4. **Other planets, as they materially exist in the solar system or galaxy.** For instance, the planet Venus, lover and sister to Earth in her girlhood, now made a poisonous domain of hydrochloric acid and boiling lead.
5. **Unearthly realms, domains that do not materially exist, but which exist in some other sense.** For instance, the court of the Empress of the Setting Moon, where interlopers are enslaved and made to serve until their grandchildren's grandchildren pass to dust.

These realms, domains, worlds, and modes of existence all exist all around us, in contact with our world the way grapes hang upon one another on the vine. Wizards can use various means to contact these other worlds, observing or communicating with them, extending tendrils into them or allowing tendrils from them into our world. Via magical portals they can even sunder the film that separates them from our world and visit them directly, or open the way for creatures native to them to visit us here.

Phases of a Wizard's Seclisium

Awizard's seclisium can leave its fifth phase, the "vulnerable," in one of three ways. There are two following phases into which it can progress: the sixth phase, the "encapsuled," or, bypassing this, the seventh phase, the "dissolute." Alternately, it can recover from the "vulnerable" and return to an earlier phase, typically one or the other of the third-fourth phase subcycle, the "expansive-consolidatory."

An "encapsuled" phase occurs when the wizard remains vacant, but the seclisium's vulnerabilities prove nevertheless temporary or superficial, so that the wizard's remaining safeguards ultimately seal the seclisium's wealth and accumulated knowledge securely, though purposelessly, in. Encapsulation can last a significant time.*

The final "dissolute" phase occurs when, perhaps after a period of encapsulation, the seclisium's vulnerabilities prove absolute instead, its safeguards finally insufficient, and the seclisium's wealth and accumulated knowledge is plundered and scattered, so that no center to it remains. Thus dispersed, the seclisium can only barely be said to exist at all, in memory and relic; from the "dissolute" phase there is no recovery.

The wealth and knowledge thus freed may enter into another wizard's seclisium, of course, in one of its earlier phases, particularly the first, the "fundamental," or the third, the "expansive."



A seclusium's "vulnerable" phase need not end with encapsulation or dissolution. If the wizard recovers sufficient will, presence, and resource to reclaim mastery of the seclusium, the seclusium can thereby be returned to the third-fourth phase subcycle, the "expansive-consolidatory," albeit lessened by the incursions against it of its time in the "vulnerable." If the wizard returns to the seclusium advantaged by the experiment or excursion, it will return to the fourth phase, the "consolidatory." If, on the other hand, the wizard returns diminished, it will more likely return to the third phase, the "expansive," with the wizard seeking to restore the now-impooverished seclusium by regaining its lost appurtenances or plundering others elsewhere.

In some cases the seclusium may even return to the second phase, the "placid." This occurs when the wizard returns diminished, but takes a philosophical attitude: perhaps that he had formerly overstepped his natural place, that his seclusium's time of vulnerability and the incursions against it have now restored him thereto, and that further ambition will serve only to place him once again at odds with the universe's equilibrium, to his ultimate detriment.

As we have seen, though, a "placid" phase is necessarily short-lived. If there is a universal equilibrium, it nevertheless consists of cycles and periods manifest in the contingencies of life and endeavor. Eventually some need will excite the wizard's efforts anew and the seclusium will advance once again into an "expansive" phase, or else natural decay or some need unmet will plunge the seclusium once more into the "vulnerable."

This is to the point! The players' characters' actions and choices in play might decide how the seclusium leaves its "vulnerable" phase. Will they restore the wizard? Loot the seclusium of all its potent treasures? Activate the seclusium's most final defenses so that it encapsulates itself? Only play will tell.

** Dissolution would seem to be inevitable, even in cases of extreme encapsulation, for all the earth and all that is in it must, at the utmost, fall into unordered dust, or perhaps into the inner working of stars, or into yet other states or plasms unknown to us now.*



Plasms



“plasm” is a magical force or a magical process, like gravity is a physical force and photosynthesis is a physical process. Like their physical equivalents, plasms fill the universe, in both infinite variety and individuality and profound intercausality.

A “plasmid” is a creature whose metabolism relies upon magical processes, like a living creature’s relies upon physical processes.

A “plasmic entity” is a plasmid of sufficient stature to be accorded the less dismissive term. You don’t call a god a plasmid the same way you don’t call his high priest a creature, even though they both technically are.

In common, non-wizardly parlance, plasmids and plasmic entities are called demons, imps, devils, angels, fairies, gods, trolls, huldrfolk, gobles, sometimes saints, heroes, demi-gods, and so forth.

A “plasmic psyche” is the element of a wizard, or the plasmic creature dwelling in a wizard, that allows him to perform magic. It is correct, at least to wizards’ thinking, to suppose that every Magic-User has a plasmic psyche with whom he must treat and whose needs he must satisfy in order to perform magic.

A “spell” is a plasm or plasmid summoned into, created into, or otherwise imposed upon the world. According to some wizards, preparing a spell means summoning the appropriate plasmid and making it a guest in your mind (often an unruly, demanding one). According to others, preparing a spell means arranging the proper plasmic forces and holding them in tension, unreleased, in your mind. Neither is conclusively incorrect.

Those sensitive to plasmic forces and processes use metaphor and impression to communicate their perceptions. They speak of auras, nimbuses, resonances, invisible colors, atmospheres, moods, and so forth. In many cases, these are not the manifestations of the plasms directly, but rather incidental manifestations of the plasms’ interactions with the material and psychic world around them. Thus a soporific magic might have a caustic aura, or a magical fire might glow with an invisible brown-green: the aura need not match the forces that create it.

Traps



izards' arrogance is vast. If there's anything true about wizards, it's that their arrogance is vast!

Few wizards expect to abandon their seclusia, and few expect it to be robbed. Their usual approach to security is not to set traps, not as such, but to set defenses, and to establish themselves as dangerous to those who would rob them. This doesn't mean that wizards' seclusia aren't full of traps after all, just that the wizard didn't set them as such.

Consider a magical tool that allows the wizard's slaves to work without sleep. It is a set of earrings, let's say; 13 earrings in silver and one in gold and opal. Each of the slaves wears one of the silver earrings, and as they work through night after night, all of the effects of sleep deprivation are transferred into the gold and opal earring, there to remain. After a time, the wizard chains one of his slaves in a remote place, inserts the gold and opal earring into his ear, and all the effects of 13 slaves' weeks without sleep rush upon him at once.

Is the gold earring, hanging from its peg in the wizard's workspace, a trap?

Treasures



lace treasures in a wizard's seclusium exactly as you would in any adventure. For characters of level 1-5, there should be treasure enough to equal a quarter to a third of the experience they need to reach the next level -- something in the neighborhood of 500sp-700sp per character.

Wizards' seclusia are rich in magical items. This text contains quite a bit about creating and placing more substantial magical items, but very little about more "standard" magical items like potions, scrolls, and wands. I usually include a generous number of these, as many as 2 or sometimes 3 per character, especially in the wizard's libraries and workspaces, but I never take any remote care that they'll be useful to the adventurers. I usually generate them randomly. They're in the wizard's collection because he found them interesting, not for the sake of the people who would one day come to rob him.

Wizards vs Magic Users



establishing a seclusium is something that only a Magic-User of level 20 or higher could reasonably undertake. If nothing else, it clearly requires the 8th-level spell *Permanency*.

I take a view from Vance's fiction, though, that wizards are not always really mere people who have come to master magical arts, not always really mere high-level Magic-Users. Often they are other things entirely, and have other origins, natures, and lifecycles.

Bostu the Necromancer, for instance, in his seclusium to follow, invested his potential and mastery into a dangerous plasmic creature, expected it to come to some sort of inhuman maturity, coalesce into a (presumably) human form, and then step forward to resume its place as Bostu the Necromancer, unbound by whatever limitations Bostu the Necromancer felt himself bound by. This new thing is a wizard too. Whenever you create a new wizard, consider giving it an origin and nature as bizarre as this.

Nevertheless, most of the doings of the wizard in his seclusium match the doings presumed by *Lamentations of the Flame Princess'* magic rules. When Bostu was creating this plasmic creature to serve as the vessel for his future mastery, you can suppose that he was researching a totally new spell, declaring ahead of time how long he would take to perform the activity, calculating whether his library and laboratory was in fact worth at least 1,000sp per level of the spell in question, and making his saving throw versus Magic to determine whether he uses up 1d20x100sp of his laboratory's value or 2d20x100sp (from the research and item creation rules *Lamentations of the Flame Princess: Rules and Magic*, pages 80-83).

Wizards' Enclaves



Here in this text, I address myself exclusively to the seclusia of lone, single wizards. I suppose that in the larger magical world, wizards do also form enclaves -- an enclave being a couple or a few of wizards sharing a seclusium -- but they are not interesting for our purposes. When one wizard abandons an enclave, the other wizards remain there to see to its secure persistence. The seclusium does not become vulnerable, and vulnerable seclusia are our sole concern.







Part Two: Wizards' Seclusion

Introduction: Customizing a Wizard's Seclisium for Play

Every wizard's story is the story of Max and *Where the Wild Things Are*. On the day that the wizard undertook mischief, wizardry, the world as it is became his enemy and rejected him. Withdrawing into seclusion, he pursued and ultimately attained mastery. Mastery didn't satisfy him, though, so he challenged its bounds and placed himself in danger. How did this danger resolve?

Max, in Maurice Sendak's story, wins the best ending a wizard can have: he abandons his arts and returns to a place of belonging. Most wizards, when they place themselves in danger, do not win so free.

A wizard's seclisium in its vulnerable phase, then, is *Where the Wild Things Are*, but after Max has departed. It's a place of vivid strangeness, grotesquerie, even monstrosity, kingless, thrown into disarray and grief.

As you work through your chosen seclisium, choose the options that will best let you startle, upset, and amuse your players. Your purpose is not to create a safe and stable place, self-sufficient, logical, reasonable, but a terrible and antic catastrophe in process.

There are three important matters that I've left entirely alone: non-magical treasures, monsters' and NPCs' attributes, and the basic paraphernalia of magic (spells, wands, scrolls, potions, grimoires, and staves). When it comes to these, follow the excellent guidance in *Lamentations of the Flame Princess: Referee*, pages 26-27 and 56-57 or those of your game.







Chapter Two:

The Secluseum of Orphone of the Three Visions

Section 1: The Wizard

The Secluseum of Orphone of the Three Visions, in which are perils and treasures both material and obscure, made vulnerable to incursion by her imprisonment in the subrealm Paume--

Orphone of the Three Visions is a wizardess of restless and fitful ambition, so often seen in city market and bazaar, paced always by her velvet half-human servant and bodyguard Ioma. For decades she has kept her secluseum unassailable upon an island of three concentric gardens in the Cove of Bar's Toll, working her magics, pursuing her

grandizement and mastery, forbidding all to come. Now she has ventured into the subrealm Paume, for reasons of curiosity, provocation or entrapment, and has neither returned nor left any remnant impulse of her will. Even loyal Ioma has departed for other employment.

So her secluseum stands, not vacant, but vulnerable. The wise have not yet approached it, but cast greedy and speculative looks. Who will be the first to venture an incursion? What will they find within?

The seclusium of Orphone of the Three Visions is (choose 1):

1. A place of fallen grandeur.
2. A place of brooding severity and shadows.

Before she abandoned her seclusium, Orphone of the Three Visions appeared as (circle all that apply):

1. A woman.
2. Androgynous.

And:

1. Tall.
2. Stocky.
3. Curvaceous.
4. Lean.
5. Paunchy.

With:

1. Black skin.
2. Copper skin.
3. Creamy skin.
4. Olive skin.

With:

1. Shaved head...
2. Floor-length hair...
3. Intricately braided hair...
4. Shoulder length hair...

...in color:

1. White.
2. Black.
3. Nutmeg-blond.

With a:

1. Handsome face.
2. Stern face.
3. Plain face.
4. Regal face.

And:

1. Sunken eyes.
2. Blazing eyes.
3. Hooded eyes.
4. Restless eyes.

Her habitual dress was:

1. Imposing vestments...
2. Immaculate finery...
3. Laborer's clothing...

...in colors:

1. Green and brown.
2. White and copper.
3. Pale blue and vivid yellow.

When she abandoned her seclusium, she left endeavors unfinished. She was:

-  Working to create unflawed original life.
-  Working to transfer herself via portal to the subrealm Paume (at which effort she half-succeeded, imprisoning herself there).

And choose 1 more:

1. She was working to catalogue by nature, proclivity and derivation the full variety of plasmids natural to her seclusium's environs.
2. She was working to divest herself of some unwanted element of identity, history, or psyche.
3. She was working to invest herself or a portion of herself into a magically receptive device or construct.

Section 2: The Seclisium

The seclisium of Orphone of the Three Visions is on a single large island in a placid cove (the Cove of Bar's Toll).

By impression it is (circle 1 or 2):

1. Forbidding.
2. Stately.
3. Gracious.
4. Rotting.
5. Shadowy.
6. Spartan.
7. Warm.
8. Elegant.
9. Fanciful.
10. Severe.

It was built (choose 1):

1. At the site of a prehistoric event of lasting resonance, whose echoes reach us even now.
2. Where the forces of magic that flow through the earth and sky coincidentally connect, eddying in powerful confluences.

On its grounds are (choose 2):

1. An unusual tree.
2. A place where unfelt winds converge.
3. The ruins of an antique temple to obscure divinities.
4. A standing stone, or a group of them.

Orphone's private chambers are (choose 1):

1. Spacious and well-appointed.
2. Plain and functional.
3. Luxurious and extensive.

The seclisium's hall and public spaces are (choose 1):

1. Spacious and well-appointed.
2. Tiny and cramped.
3. Plain and functional.

Its kitchens, cellars, pantry and buttery are (choose 1):

1. Tiny and cramped.
2. Plain and functional.

Its guest accommodations are (choose 1):

1. Tiny and cramped.
2. Spartan and bare.

Its staff's personal rooms are (choose 1):

1. Tiny and cramped.
2. Spare and meager.
3. Plain and functional.

Its architecture includes:

-  A tall central tower.
-  Low-walled concentric gardens.

And (choose 2):

1. A patio of 22 columns.
2. Secret rooms.
3. Rustic cottages.
4. A courtyard and encircling niches.
5. Tidy, sturdy, practical little buildings.
6. A garden of statuary.

For its visuals, choose as many as apply:

1. White marble.
2. Mossy marble.
3. Golden marble.
4. Polished wood.
5. Fine-dressed stone.
6. Cobblestone.
7. Sand.
8. Chipped tile.
9. Cool tile.
10. Mosaic tile.

1. Light colors.
2. Natural colors.
3. Bleached colors.
4. Dusty.
5. Weatherbeaten.

1. Blowing curtains.
2. Fur pelt rugs.
3. Sumptuous furniture.
4. Spartan furniture.

1. High narrow windows.
2. Wide windows.
3. Stained glass windows.

1. Polished wooden doors.
2. Painted doors.
3. Spacious chambers.
4. Vertiginous climbs.
5. Narrow walkways.
6. Secret doors.
7. Overlooks.
8. Garrets.

9. Deep cellars.
10. Crypts.
11. Broad stairs.
12. Gracious promenades.

Its magical boundaries include:

- ✶ A boundary within the seclusium that the inhabitants do not casually cross.

Plus choose 2:

1. An area within the seclusium where magic is excitable and mercurial, difficult to control.
2. An area within the seclusium where time and memory become slippery as fish.
3. An area within the seclusium of radiating imposition.
4. A zone outside the border of the seclusium where tireless eyes always watch.

Its other magical items and devices include:

- ✶ An unusual doorway, opening on empty air or blank stone.

And choose 2 more:

1. A prism of crystal in which a strange mist dwells.
2. A passageway caustic and unnerving to those who pass through it.
3. A polished silver bowl on a tricorn pedestal.
4. Three glass mirrors, angled toward one another in a triptych.



Orphone of the Three Visions has abandoned her seclusium. Loyal Ioma has departed it too, in search of profitable employment elsewhere. Many of its former servants, laborers, and officiants have left it as well.

Who is still in the seclusium?

Choose 3 regular inhabitants:

1. Three of Orphone's slaves, named Goppo, Fern, and Stad.
2. Two of Orphone's household guards, named Meze and Quish erp Ammis.
3. Abma Om, the seclusium's mistress of lands and accounts.
4. Laisha Gree, the seclusium's warden of rooms.
5. Stamona Fen, the seclusium's foremost chef.

All of the above, the seclusium's regular inhabitants, have been subjected to Orphone of the Three Vision's bizarre and aberrant practices. They've been required to adhere to a burdensome particular discipline of behavior: they must stifle all erotic impulse.

Also choose 3 people present in the seclusium, but not its regular inhabitants:

1. Deendra Alam, a lesser wizard laid low by misfortune, a prisoner of the seclusium.
2. Crittan Bon Fue, a person fleeing the king's justice, a guest of the seclusium.
3. Aushe Loran, a dealer in antiquities from the marketplace at Porvue, a guest of the seclusium.
4. A malicious entity named Bul, agent of a local monastery, hiding within the seclusium.
5. Jor ep Ammis, a representative sent from the local clan of shepherds and rock-fishers (called the Ammisi), to determine what the seclusium's new silence portends.

And furthermore, these:

- ✶ Zisz, Haia, Pome, and perhaps others, subjects and victims of Orphone's earlier endeavors, prisoners of the seclusium.

Section 3. Maps



Find the seclusium map (p.158). Sketch in its workspaces, living spaces, and architectural features. As you work through Sections 4-6, be sure to keep your maps up to date. Create a regional map and create detail maps as you go.

Naturally, many of the seclusium's living spaces are now unoccupied, their inhabitants having gone.

They are (choose 1 or more):

1. Small rooms and closets in the seclusium's lower levels.
2. Cottages and huts on the seclusium's grounds.
3. Generous rooms within the seclusium proper.
4. Tiny, drafty garrets under the seclusium's eaves and attics.
5. The wizard's former chambers.

Place these on the seclusium map.

To cross the river (choose 1):

1. At the most picturesque point between the island and the shore, there is a wide, graceful bridge, paved with marble.
2. At the most placid place between the island and the shore, there is an arrangement of two small barges on pulleys, large enough to carry several people or a small horse cart.
3. At the most dramatic point between the island and the shore, there is a magical bridge, made of paving-stones of polished jasper or jade suspended by pillars of invisible force.

Whichever you choose, place it on the seclusium map.

Wizardry is a costly endeavor, requiring many unusual and valuable goods. Normally, a wizard's seclusium is a place of great treasure. The departing inhabitants have taken much of value with them, but surely much remains. Place treasures as you would for any adventure, including minor magic items like scrolls and potions as you see fit.

Section 4: Magical Items

When Orphone of the Three Visions abandoned her seclusium, she was working to accomplish several great undertakings (see Section 1, p.23). **In the pursuit of these endeavors, she established in her seclusium:**

-  A chamber of vats, baths, furnaces, and kilns. This is the birthplace of Zisz, Haia, Pome, perhaps others, and ultimately Ioma.
-  A ceremonial chamber, with symbols embedded in the roof, floor and walls, and furniture of ritual purpose. This is her portal to the subrealm Paume.

And choose 2 or 3 more:

- 1. An extensive library, oversprawling its appointed rooms.
- 2. A place like a craftsman's workshop, with tools, materials, and projects at various stages of completion and abandonment.

- 3. Pens, stables, cells, or cages for her subjects.
- 4. A star-garden whose plants and arrangements mirror the night sky, in constant subtle motion.

In this section and the sections to follow, you'll see references to Orphone's workspaces. These are they.

Place them on your maps.

The chamber of vats, baths, furnaces, and kilns is the heart of her workspace.

The ceremonial chamber, the portal to the subrealm Paume, is the topmost room in her tall central tower.

A ceremonial chamber, with symbols embedded in the roof, floor and walls, and furniture of ritual purpose, a portal to the subrealm Paume. It is a chamber of magical power, of the wizard's creation.

The Subrealm Paume

The subrealm Paume, where the matrices of life spill out in infinite ever-changing ecstasies, and the purpose of Orphone of the Three Visions in transporting herself there:

Orphone of the Three Visions' great endeavor is to create unflawed original life. She has, after decades of labor, created original life, but always flawed: the monsters Zisz, Haia, Pome, and perhaps others, and the more restrained demi-monster Ioma. Studying the problem, she concluded that if she could view the matrices of life first-hand, she would be able to learn their subtleties and correct the flaws in her subsequent creations.

Orphone did not predict, however, that coming into first-hand contact with the ever-spilling, ever-changing matrices of life would be an experience of all-overwhelming ecstasy. She knew that to human beings, the matrices of life are sexual, but she thought herself impervious. When she projected her awareness into Paume, though, she was utterly overcome. She will never be able to muster herself to depart.

It is a portal to the subrealm Paume, where the matrices of life spill out in infinite ever-changing ecstasies. It does not allow physical passage. It consists of a receptacle for the traveler's body, and allows the traveler to project his full awareness into the other place. The traveler appears there as an independent tendril, projection, manifestation, or confluence of energies.

The receptacle for the traveler's body is a beautiful ceremonial bath, full of perfectly clear, cold water. Submerged in it lies the body of Orphone of the Three Visions, dressed and composed, breathing the water without apparent distress. Her full awareness—indeed her psyche and soul—are not in her body, but trapped in the subrealm Paume.

Remove Orphone's body from submersion and it will be cut off from her psyche and soul forever, killing her. Accordingly, she has secured it against others' interference: inhabiting the chamber is a guardian whose sole purpose is to prevent this, a plasmic creature called Anguilla. You'll detail Anguilla in Section 5 (p.41).

If a player character touches the water of the portal, he will feel simultaneously its clean coldness and a delightful electrical thrill.

If a player character submerges himself fully in the water of the portal, his soul and psyche will likewise be instantly transported into the subrealm Paume.

It is possible that a player character's psyche could arrive in the subrealm Paume better prepared or more stern than Orphone's, able to depart again, perhaps even able to bring Orphone's back with it. This would require (a) a save against Paralysis to maintain conscious intent; (b) a Wisdom check, a Charisma check, or both, to find Orphone's psyche and seize it; and (c) a save against Magic to return, all at steep penalties.

Orphone will possibly feel gratitude at being reft from eternal, orgasmic, orgiastic ecstasy, or possibly will not.



MAGICAL GROUNDS



In the seclusium's grounds there are (see Section 2, p.25):

-  An unusual tree
-  A place where unfelt winds converge.
-  The ruins of an antique temple to obscure divinities.
-  A standing stone, or a group of them

AN UNUSUAL TREE

It is: an unusual feature in the landscape, a physical object of magical power, of the wizard's creation. It is, in fact, a precursor to Zisz, Haia, and Pome. It has no magical power, but it does have an aura or nimbus and a desire and impulse.

For its aura, choose 1:

1. It grasps and draws at your plasmic self, like a beggar for food.
2. Its aura is silent and imperceptible, but conveys an undeniable sense of the predator watching the prey.

For its desire and impulse, choose 1:

1. It would dissolve "right" and "wrong," allowing utmost liberty...
2. It would bring death...

...by inserting wheedling, provocative words directly and subtly into someone's thoughts.

When people come near it, have all make a Magic save. Failure means that the voice can speak in their thoughts. The source of the voice, the tree, isn't obvious, and it will likely lie to mislead anyone who intends it harm. As with many creatures who despise their own existence, it nevertheless will act to preserve itself.

It appears as a tree, living but unnatural. It has (circle 2 or 3):

1. Velvet bark.
2. Lacquered bark.
3. Silken leaves.
4. Black-red leaves.
5. Jewel-violet leaves.
6. Stony gray leaves.

When you come to detail Zisz, Haia, and Pome in Section 5 (p.41), use these details to give them their resemblance.

Furthermore, its growth was an inconvenience to Orphone, so she has assaulted, tormented, battered, or partly destroyed it.

Place it on the seclusium map somewhere in Orphone's gardens, but not in a central or honored place.

A PLACE WHERE UNFELT WINDS CONVERGE

It is: an unusual feature in the landscape, an area of magical power, occurring here naturally or by some unknown plasmic process.

This place contains wisdom that the wizard hoped to decipher, and lesser knowledge that a PC can learn. **With an hour's devoted study and a successful Magic save, (choose 1):**

1. The student can hear echoes of a ceremony performed at this spot in the distant past: a chorus of voices of chanting in an ancient languages, and a vast, deep, almost subsonic groaning, culminating in a single unknown word shouted so loudly that the moon trembled and mountains shifted on their roots.
2. The student can come to perceive an interchange between earth and sky, and becomes aware of a crackling plasmic turbulence.

In either case, from this point onward, consider the student to be more nearly a native inhabitant of the seclusium, and give him a +1 bonus to Architecture and Search skill rolls while within.

A failed save against Magic has no effect unless the student is a Magic-User, in which case, he is overcome by the experience. For the next hour, he must carefully reassert his presence in this world against the forces he has just encountered, and therefore suffers -2 to Dexterity and saving throws, as though drunk.

Orphone has carefully marked the location of the place in her layout of her gardens, putting it in effect on prominent display. **It appears at a corresponding conjunction of garden paths, marked by (choose 1):**

1. A half-height marble column carved with symbols of power.
2. A pretty arbor grown over with flowering vines.
3. A bird bath, where cold water plays but no birds ever come.

Place it on the Seclusium Map somewhere appropriate in Orphone's gardens.

THE RUINS OF AN ANTIQUE TEMPLE TO OBSCURE DIVINITIES

It is: an unusual feature in the landscape, an area of magical power, the creation of some person or entity other than the wizard.

The temple remains only as a foundation and a low partial wall of marble, interrupting the curve of Orphone's garden. **All of its magical power has faded, century by century, except one tiny remaining blessing (choose 1):**

1. For anyone who sleeps within its ancient bounds, each hour of sleep gives the benefit of two hours of sleep.

2. For anyone who prepares food within its ancient bounds, each meal's portion of unprepared ration produces two meals' prepared food.

This power too is fading. Each time it's used, roll a d6 and note down the number. When you roll any number a second time, this was the temple's final gift to the earth.

One of the seclusium's servants knows the ruined temple's power, but was forbidden by Orphone to use it or to tell anyone. **Choose whom:**

1. Abma Om, the seclusium's mistress of lands and accounts.
2. Laisha Gree, the seclusium's warden of rooms.
3. Stamona Fen, the seclusium's foremost chef.

For her part, Orphone gave the ruin a cursory examination, concluded that there was nothing to be gained from further study, and left it unattended without apparent further interest.

Place it on the Seclusium Map somewhere in Orphone's gardens, but not in a central or honored place.

A STANDING STONE, OR A GROUP OF THEM

It is: an unusual feature in the landscape, an area of magical power, the creation of some person or entity other than the wizard.

It remembers certain acts performed here by others in the past, and craves to experience them again. Until only a few centuries ago, for millennia before, this has been a site of human sacrifice.

To anyone who spills human blood within its bounds – lifeblood or otherwise – it grants its power (choose 1):

1. During their next combat encounter, the first time they attack an enemy, the enemy becomes paralyzed with terror for the split second of their attack, and is treated as a helpless opponent: automatically hit for maximum damage.
2. The next time they come under missile fire, their attackers feel an overwhelming dread and flinch as they release their arrows, bolts, or bullets. This grants them a +4 Armor bonus, the equivalent of 50% cover.
3. During their next combat encounter, their enemies are unnerved and afraid, and must only parry for the first combat round.

At this moment of advantage, they know and understand with clear certainty the source of the power.

If they return to the standing stones to spill blood again, mere blood will not do, it must be lifeblood. They must kill their victim to gain any benefit.

The standing stones have an aura or resonance (choose 1):

1. They convey a sensation of slick, slippery wetness.
2. Their invisible color is an awful morass of murky swirls and nauseous eddies, in color muddy blood-red.

Orphone loved life and regarded the presence of these standing stones as a challenge and an affront, but had not yet mustered herself to remove them. Instead she secured them against others' interference with spells and safeguards, but the spells were not intended to be permanent and no longer hold force. Of her safeguards, all that remains is a slat fence, gateless but easily enough climbed or broken through.

Place the standing stones on the Seclusium Map outside of Orphone's gardens, visible from parts of the seclusium but in a place she could ignore.

MAGICAL BOUNDARIES



he seclusium's magical boundaries include:

- ✦ A boundary within the seclusium that the inhabitants do not casually cross.

Plus (see Section 2, p.25):

- ✦ An area within the seclusium where magic is excitable and mercurial, difficult to control.
- ✦ An area within the seclusium where time and memory become slippery as fish.
- ✦ An area within the seclusium of radiating imposition.
- ✦ A zone outside the border of the seclusium where tireless eyes always watch.

A BOUNDARY WITHIN THE SECLUSIUM THAT THE INHABITANTS DO NOT CASUALLY CROSS.

This is also the unusual doorway, opening on empty air.

It is: a physical object of magical power, of the wizard's creation. It appears as an arched doorway in Orphone's gardens, in an accessible but not central location, open and doorless.

It supported and improved the quality of Orphone's efforts, but at a cost borne by the inhabitants of her seclusium. Particularly, anyone who passes through the doorway is immediately harvested of all pent-up sexual impulse and desire. This sexual energy is transferred as creative power to Orphone's chamber of vats, baths, furnaces and kilns, quickening them and enlivening the matter within. The people who've passed through the doorway are left with a profound and sorrowful loneliness.

It was Orphone's practice to gather her servants and staff and have them proceed through the doorway together once monthly, but to allow them the freedom to walk through it themselves whenever they chose. In Section 5 (p.41), when you detail the seclusium's inhabitants, you'll choose whether and how often they still go out of their way to walk through it.

Place the doorway on the Seclusium Map, again, within Orphone's gardens, somewhere accessible but not naturally highly trafficked.

AN AREA WITHIN THE SECLUSIUM WHERE MAGIC IS EXCITABLE AND MERCURIAL, DIFFICULT TO CONTROL.

It is: a chamber of magical power, of the wizard's creation. It is, in fact, Orphone's chamber of vats, baths, furnaces and kilns.

Its magical power isn't necessarily positive or beneficial, as it's a byproduct of Orphone's efforts, not her intentional creation. The forces of creation that Orphone sought to control were always messy, chaotic, ecstatic, and have come to permeate this, the central chamber of her workspace.

When a Magic-User comes into this chamber, his prepared spells all clamor powerfully for release. On a successful save against Magic, he is able to quiet them. On a failed save, though, controlling them requires his intent concentration. While he remains in this chamber, he suffers a -2 penalty to Dexterity and saves, as though drunk.

The chamber has an unusual aura or atmosphere (choose 1):

1. It conveys a certain discomforting sensation, of twitchings and ticklings, some uncouth.
2. Its invisible color is a warm and welcoming green-brown.

It also has a desire and impulse. It would dissolve "me" and "you," uniting all...(choose 1):

1. ...by radically transforming someone's awareness. Choose someone at random or by whatever criteria you judge the chamber to consider and describe the chamber and their fellows to them in terms of connection, not of distinction or identity. Continue to describe things to them in these terms until they leave the chamber.
2. ...by conveying the experience of those before, particularly of Zisz, Haia, Pome, Ioma, and perhaps others. Choose someone at random or by whatever criteria you judge the chamber to consider, and tell them what it was like to be born here, as though they were experiencing it now themselves. While they stay in the chamber, continue to occasionally tell them what others have experienced here, as though they were happening to them here in the present.

Orphone loved this chamber deeply, and cultivated it with attention and succor.

Place the chamber on the Seclusium Map at the heart of the seclusium's structure.

AN AREA WITHIN THE SECLUSIUM WHERE TIME AND MEMORY BECOME SLIPPERY AS FISH.

It is: a magical population, occurring here naturally or by some unknown plasmic process.

Choose one of Orphone's workspaces, but not the chamber of vats, baths, furnaces, and kilns, nor the ceremonial chamber, with symbols embedded in the roof, floor and walls, and furniture of ritual purpose. **A colony of minor plasmids has taken residence here, attracted by the accumulation of plasmic runoff. (choose 1):**

1. The plasmids feed upon time as it passes through the experience of the people who come here. Everyone who comes into this chamber has to make a save against Magic. Success means no harm, only the bizarre experience of time and memory becoming slippery as fish. Failure, though, means that the character loses awareness of time passing, and will stay here, idly staring, until thirst, hunger, or someone else's intervention rouses him.
2. The plasmids invade the memories of the people who come here and take up residence inside them. Everyone who comes into this chamber has the bizarre experience of time and memory becoming slippery as fish, and that's apparently all. However, any time in the future you like, until the death of the character, you can (1) ask the player about something the character remembers – "Hey, do you remember your first kiss?" "Hey, do you remember your favorite childhood meal?" "Hey, do you remember how you crossed the river to get onto this island?" – then (2) insert a weird nightmare image into the memory.

Orphone was aware of this infestation, but left it in process, intending to return to exterminate it soon. If the players' characters find and read Orphone's notes, they will reveal that these plasmids exist, with speculations about their nature.

AN AREA WITHIN THE SECLUSIUM OF RADIATING IMPOSITION.

It is: a series of boundaries of magical power, of Orphone's creation.

Orphone has worked powerful defensive spells and enchantments into the very stuff of her tower's construction. These defenses create a magical boundary to match the physical boundary of the tower's walls: no spell can be cast across it. If the caster of the spell is outside the tower and the target of the spell is inside it, or if the caster is inside and the target is outside, the spell fails with no effect.

Furthermore, Orphone has established by similar means three magical boundaries within the seclusium, outside of the tower, corresponding to the boundaries of her concentric gardens. Any spell cast inward across these boundaries loses the effectiveness of 1 casting level per boundary it crosses. A *Magic Missile* cast from outside Orphone's gardens, for instance, targeting a person standing at the base of Orphone's tower, would cross all three of these boundaries and thus lose three levels of effectiveness over the course of its flight. If this would bring the spell to level 0, the spell fails, evaporating as it crosses the boundary.

These boundaries are not detectable to non-Magic-Users, but Magic-Users will experience a sudden sticky sensation, a hesitation in the step, as they cross them.

A ZONE OUTSIDE THE BORDER OF THE SECLUSIUM WHERE TIRELESS EYES ALWAYS WATCH.

It is: a magical creature or population, occurring here naturally or by some unknown plasmic process.

Wizards' seclusia always attract plasmic entities (choose 1):

1. It is a population or hive of minor plasmids.
2. It is a single plasmic creature, an imp or goble.

It has taken residence (choose 1):

1. ... in the mulch-piles and middens outside Orphone's gardens.
2. ... in a network of psychic burrows through the matter of the bridge from the island to the shore.
3. ... in the space between the stars as seen by night from the seclusium's windows.

Orphone found it interesting enough, and watched it at its business, occasionally feeding it scraps from her servants' daydreams and scraping away portions of its nest when it became over-expansive, keeping careful notes on it all the while. Now that she's gone, though, no one is constraining its growth, and it is inviting others of its kind to come and stay too.

If the players' characters find and read Orphone's notes, they will reveal that this creature or population exists, and where to find it. With an hour's study and a successful Intelligence test, they will reveal that this creature or population is somewhat tractable, and can make itself known in reality. It has three powers, and can be commanded to perform one per day:

-  It can duplicate the effect of the Magic-User spell *Unseen Servant*. For the level of the spell, use 3 + the Charisma modifier of the one issuing the command.
-  It can duplicate the effect of the Magic-User spell *Magic Missile*. For the level of the spell, use 3 + the Charisma modifier of the one issuing the command, and the target is as he directs.
-  It can duplicate the effect of the Magic-User spell *Message*. For the level of the spell, use 3 + the Charisma modifier of the one issuing the command.

It will not move far from its nest, however.

OTHER MAGICAL ITEMS & DEVICES



he seclusium's other magical items and devices (see Section 2, p.25) include:

- ✿ A prism of crystal in which a strange mist dwells.
- ✿ A passageway caustic and unnerving to those who pass through it.
- ✿ A polished silver bowl on a tricorn pedestal.
- ✿ Three glass mirrors, angled toward one another in a triptych.

A PRISM OF CRYSTAL IN WHICH A STRANGE MIST DWELLS.

It is: a physical object of magical power, of Orphone's creation. It's a gigantic clear quartz crystal, three feet high and as big around as a person could reach. **What seems at first a smoky flaw in its core is in fact a mist, in constant subtle motion: (choose 1):**

1. It supported and improved the quality of the wizard's efforts, and can do so for PC Magic-Users. In particular, it contains parings off of Orphone's plasmic psyche, representing those qualities in herself she least admired: her impatience, her mortality, her irresolution, her fears, her compassion.

By studying the crystal for an hour, a PC Magic-User "memorizes" one of the following first level Cleric spells, chosen at random at the time of study: Cure Light Wounds, Cause Fear (the reverse of Remove Fear), or Sanctuary. The Magic-User needn't have rested before studying and needn't have an "empty spell slot"; this effect defies all such usual processes. The Magic-User can cast

the spell as though it were a Magic-User spell, but does not gain any capacity to write the spell into a spellbook or scroll or anything of the sort.

Orphone made use of the crystal regularly, shaving away at her psyche whenever it came to trouble her. Accordingly, she treated it as an object of importance, setting it on a pedestal of marble with supporting struts of polished silver. Place it on your seclusium map in a convenient spot in her workspaces.

2. It supported and improved the quality of the wizard's efforts, and can do so for PC Magic-Users. In particular, it contains careful cuttings of Orphone's plasmic psyche, preserving immortal those qualities in herself she most admired: her profundity of thought, her attention to detail, her far-reaching vision, her unwillingness to compromise. Ultimately, as she achieved her more immediate ambitions and came to fulfill her self-perceived potential, she would gradually come to preserve her entire psyche eternally within.

By studying it for an hour, a PC, Magic-User or not, "memorizes" one of the following first level spells, chosen at random at the time of study: Detect Magic, Read Magic, or Summon. The character needn't have rested before studying and needn't have an "empty spell slot"; this effect defies all such usual processes. The character can cast the spell as though he were a Magic-User of his own level, but does not gain any capacity to write the spell into a spellbook or scroll or anything of the sort.

Orphone made use of the crystal regularly, shaving away at her psyche whenever she felt accomplished or self-satisfied. Accordingly, she treated it as an object of importance, setting it on a pedestal of marble with supporting struts of polished silver. **Place it on your seclusium map in a convenient spot in her workspaces.**

3. It is a portal that allows observation of another place. When Orphone was working to discover how to transport herself to the subrealm Paume, she created this object as a window upon another domain (choose 1):
 1. A mode of existence wherein people exist as floating, bodiless psyches, communicating by flashes of brilliant color and light, enacting their wills by stimulating the photoreceptors of fleshy amphibians.
 2. Atlantis before the inundation, where philosopher-wizards practice every art but none can save them.
 3. A time in the Earth's very distant past, where enormous reptilian predator-birds and gargantuans as tall as towers dwell in forests where no flower has ever bloomed and plains where no hand has ever placed one stone upon another.

Gazing into the mist in the core of the crystal allows one to see into this other domain, from a vantage equivalent to looking out of a second-story window. The vantage is stationary, but in a region of population and activity. The inhabitants of the region might or might not notice the attention of the one looking, and might or might not be troubled by it.

Orphone has not made use of the crystal since she discovered that it does not look out upon the subrealm Paume, soon after she created it. **She intended perhaps to return to it, but meanwhile has left it neglected, propped in a corner and ignored. Place it on the seclusium map in just such a spot.**

A PASSAGEWAY CAUSTIC AND UNNERVING TO THOSE WHO PASS THROUGH IT

It is: a zone of magical power, of Orphone's creation. Particularly, it is the stairway in her tower connecting her personal rooms with the ceremonial chamber at the tower's top. Orphone has invested this stairway with dissuasive illusions.

Anyone advancing up the stairs hears subtle noises above, as of a monstrous creature stirring in wait. If the characters take pains to listen carefully, reveal more details, just as though there were a monstrous creature waiting for them in fact. The noises become louder and more urgent as they approach the top of the stair.

The purpose of this enchantment is only to frighten intruders away, and the true monster waiting in the ceremonial chamber – Anguilla – makes no such noises. However, this was one of the first defenses that Orphone put in place, and she has been maintaining it for many, many decades. Now that she is gone, her controlling will no longer constrains it (choose 1):

1. Any spell cast to reveal the nature or details of the "monster" above will combine with the overabundant and newly-liberated plasms of this enchantment and create the monster in fact, suddenly, here in the stairway. It will appear just as you imagine it, with the appropriate

hit dice, but with no unusual powers or qualities. Furthermore, it will be very startled to exist after all, uncertain about its own nature and purpose, with poorly-developed survival instincts, no real blood-lust, and a desire to explore and understand the philosophical and existential implications of its reality. It may, in the way of the emotionally immature, identify the most charismatic character present as the wisest and most good.

2. Any spell cast to reveal the nature or details of the "monster" above will draw the caster and his companions into the illusory world in which the monster is real. Describe the fantastical landscape they find themselves in, including the monster, just as you imagine it. Treat as a *Phantasmal Supergoria* spell cast by a tenth-level Magic-User.

A POLISHED SILVER BOWL ON A TRICORN PEDESTAL

It is: a physical object of magical power, the creation of the wizard Nimpiner the Golden, Orphone's rival-sister-colleague. Nimpiner the Golden gave it to Orphone as a gift, many years ago.

It allows certain forces or creatures access to the seclusium, particularly Nimpiner's prying tendrils, but its reach is short and Orphone has placed it where its vision will be frustratingly limited. However, it is of some benefit to those who use it – Nimpiner's attempt to trick Orphone into prizing it and placing it in a location of central honor. It is quite evidently a drinking bowl, to be passed from hand to hand, each person drinking (choose 1):

1. Its power is activated when the person first to drink is also last to drink; this person is the master of the effect. At most eight others can

drink, or the power fails. Whenever the master of the effect closes his eyes, he sees through the eyes of one of the others who drank. Each time he closes his eyes, his point of view shifts to the next, in a random cycle; by blinking rapidly and attending carefully, he can find the view of any particular one of his choice. He can only see what they see; he gains the benefit of none of their other senses. This effect lasts for one hour, but can be extended to a second hour with a successful save against Magical Device.

2. Its power is activated when each person present has drunk, to a maximum of nine individuals; these are the subjects of the effect. Until the next moonrise, any physical harm suffered by any one of them is distributed magically amongst them all, so that all suffer a portion of the harm and none suffer it entirely. Mechanically, any time that one of the subjects loses hit points, divide the hit points lost by the number of subjects (rounding normally, to a minimum of 1). Each subject loses that many hit points instead.
3. Its power is activated when the first person to drink is also last to drink; this person is the master of the effect. At most eight others can drink, or the power fails. The master of the effect need not sleep for a number of days equal to the number of others who drank. Instead, the others all suffer the normal effects of his sleep deprivation -- a cumulative -1/10% penalty to all rolls.

Place the bowl on its pedestal on the seclusium map, again, somewhere that limits its access to Orphone's doings.

If the characters take the bowl with them, naturally they will eventually find themselves in contact with Nimpiner the Golden, possibly to their detriment.

THREE GLASS MIRRORS, ANGLED TOWARD ONE ANOTHER IN A TRIPTYCH

It is: a physical object of magical power, of Orphone's creation.

This is a simple, brutal magical device, used by Orphone to punish upstarts. If a Magic-User stands reflected by all three mirrors, willingly or unwillingly, he must make a save against Magic. If he fails, he must make another, and another, and another, until eventually he succeeds or has failed utterly. **With each failed save, he suffers one of the following effects, in order from first to last:**

- FIRST** If he has prepared any spells, one prepared spell is stripped from his mind, chosen at random. He doesn't lose the ability to prepare that spell, only the prepared spell itself.
- SECOND** If he does not have any prepared spells, one level of spellcasting ability is stripped from his experience. This does not affect his magical abilities in general – he is not losing levels outright – but only affects the level at which he can cast his spells.
- THIRD** If his spellcasting ability has been reduced to level 0, one point is stripped from his Intelligence ability score.
- FOURTH** If his Intelligence has been reduced to 3, he has failed utterly, and the triptych of mirrors can do him no more harm.

These latter effects aren't strictly permanent, but are long-lasting, persisting until he next gains an experience level. At that point, his full spellcasting abilities and Intelligence score are restored to him.

Suffering any of these effects is unbearably painful, as you might imagine, but the triptych of mirrors holds its victim immobile. A successful save against Paralysis would allow the victim to throw himself free.

The mirror can be used upon only a single person in any given day, counted from dawn to dawn. If it has already been used today, or if a non-Magic-User steps in front of it, it is as inert as normal silvered glass.

Orphone keeps it in her workspace in a place near her dungeons or cellars, covered with a red and golden brocade. Place it on the seclusium map in an appropriate spot.



Section 5: *Inhabitants*



Orphone of the Three Visions has abandoned her seclusium. Loyal Ioma has departed it too, in search of profitable employment elsewhere. Many of its former servants, laborers, and officiants have left it as well.

Who is still in the seclusium?

(See Section 2, p.25):

- ✦ Three of Orphone's slaves, named Goppo, Fern, and Stad.
- ✦ Two of Orphone's household guards, named Meze and Quish erp Ammis.
- ✦ Abma Om, the seclusium's mistress of lands and accounts.
- ✦ Laisha Gree, the seclusium's warden of rooms.
- ✦ Stamona Fen, the seclusium's foremost chef.

And:

- ✦ Deendra Alam, a lesser wizard laid low by misfortune, a prisoner of the seclusium.

- ✦ Crittan Bon Fue, a person fleeing the king's justice, a guest of the seclusium.
- ✦ Aushe Loran, a dealer in antiquities from the marketplace at Porvue, a guest of the seclusium.
- ✦ A malicious entity named Bul, agent of a local monastery, hiding within the seclusium.
- ✦ Jor ep Ammis, a representative sent from the local clan of shepherds and rock-fishers (called the Ammisi), to determine what the seclusium's new silence portends.

And:

- ✦ Zisz, Haia, Pome, and perhaps others, subjects and victims of Orphone's earlier endeavors, prisoners of the seclusium.

Furthermore:

- ✦ Anguilla, the guardian of Orphone's body in its ceremonial portal.



THREE OF ORPHONE'S SLAVES, NAMED GOPPO, FERN, AND STAD

Goppo is a man, and has (choose 1 distinctive feature):

1. Shaggy hair.
2. Weary eyes.
3. Calculating eyes.
4. Broken face.

Fern is a woman, and has (choose 1 distinctive feature):

1. A shaved head.
2. Vivid blue eyes.
3. Doe-brown eyes.
4. A prominent nose.

Stad is Fern's brother and shares her appearance closely, and has (choose 1 distinctive feature):

1. Hulking shoulders.
2. Shadowed eyes.
3. Watery eyes.
4. Spindly legs.

Being her slaves, they've been subjected to Orphone of the Three Visions' bizarre and aberrant practices. They've been required to adhere to a burdensome particular discipline of behavior: they must stifle all erotic impulse. They had complied with this, under such duress, despite Fern's longstanding feelings for Goppo. **Now that Orphone has departed, though, what are they doing? Choose 1:**

1. Working together to become a self-governing greater good.
2. They're continuing on exactly as before, even though the impetus is gone.

And choose 1 for each:

1. He or she passes through the empty doorway often, even daily.

2. He or she passes through the empty doorway on the old monthly calendar.
3. He or she passes through the empty doorway not at all.

They live (choose 1):

1. In small rooms and closets in the seclusium's lower levels.
2. In a shared cottage on the seclusium's grounds.
3. In Orphone's former chambers, although not in her more personal rooms.

They own (choose 1):

1. Only the rags of their clothing and a few simple tools.
2. Clothing and jewelry pillaged from Orphone's wardrobes.

Goppo, Fern, and Stad all have a habit for self-denial and a sympathetic appetite for erotic satisfaction.

Write up Goppo, Fern, and Stad as you would any NPCs.

TWO OF ORPHONE'S HOUSEHOLD GUARDS, NAMED MEZE AND QUISH ERP AMMIS

Meze is a woman, and has (choose 1 distinctive feature):

1. Very fine hair.
2. Stormy eyes.
3. Jutting cheekbones.
4. A heavy forehead.

Quish erp Ammis is a woman, and is/has (choose 1 distinctive feature):

1. Unusually tall.
2. A shaved head.
3. Pale green eyes.
4. A hatchet face.

Being her subjects, they've been subjected to Orphone of the Three Visions' bizarre and aberrant practices. They've been required to adhere to a burdensome particular discipline of behavior: they must stifle all erotic impulse. Whether they've reliably complied is yours to decide. **Now that Orphone has departed, what are they doing? Choose 1:**

1. They're turning their expertise to their own ends instead.
2. They've seized the seclisium and are holding it as their own.

And choose 1 for each:

1. She passes through the empty doorway often, even daily.
2. She passes through the empty doorway on the old monthly calendar.
3. She passes through the empty doorway not at all.

They live (choose 1):

1. In a shared cottage on the seclisium grounds.
2. In generous rooms within the seclisium proper.
3. In Orphone's most private chambers.

They own sturdy clothing, shoes, hats, and outfits of arms.

Choose whether they own clothing and jewelry pillaged from Orphone's wardrobes.

Meze and Quish erp Ammis both have a habit for self-denial and a sympathetic appetite for erotic satisfaction.

Write up Meze and Quish erp Ammis as you would any NPCs.

ABMA OM, THE MISTRESS OF LANDS AND ACCOUNTS

Abma Om is a woman, and is/has (choose 1 distinctive feature):

1. Unusually tall.
2. Waist-length hair.
3. Kindly eyes.
4. A delicate face.

Being her subject, she's been subjected to Orphone of the Three Visions' bizarre and aberrant practices. She's been required to adhere to a burdensome particular discipline of behavior: she must stifle all erotic impulse. She's found it easy enough to comply. **Now that Orphone has departed, though, what is she doing? Choose 1:**

1. She's squabbling and factionalizing against her fellows.
2. She's continuing on exactly as before, even though the impetus is gone.
3. She's chosen a new "wizard" to rule over her, though powerless.

It is (choose 1):

1. Meze.
2. Laisha Gree.
3. Stamona Fen.
4. Crittan Bon Fue.
5. Zisz.
6. Haia.
7. Pome.

And choose 1:

1. She passes through the empty doorway often, even daily.
2. She passes through the empty doorway on the old monthly calendar.
3. She passes through the empty doorway not at all.

She lives (choose 1):

1. In a cottage on the seclusium grounds.
2. In a generous room within the seclusium proper.

She owns sturdy clothing, shoes, a hat, and the tools of her duties.

Choose whether she owns clothing and jewelry pillaged from Orphone's wardrobes.

Abma Om has a habit for self-denial and a sympathetic appetite for ambition's fulfillment.

Write up Abma Om as you would any NPC.

LAISHA GREE, THE WARDEN OF ROOMS

Laisha Gree is a woman, and has (choose 1 distinctive feature):

1. Delicate hands.
2. Over-complicated hair.
3. A slight scowl.
4. A slight smile.

Being her subject, she's been subjected to Orphone of the Three Visions' bizarre and aberrant practices. She's been required to adhere to a burdensome particular discipline of behavior: she must stifle all erotic impulse. She's never dared defy this requirement, despite both impulse and opportunity. **Now that Orphone has departed, though, what is she doing? Choose 1:**

1. She's squabbling and factionalizing against her fellows.
2. She's turning her expertise to her own ends instead.

And choose 1:

1. She passes through the empty doorway often, even daily.

2. She passes through the empty doorway on the old monthly calendar.
3. She passes through the empty doorway not at all.

She lives (choose 1):

1. In a cottage on the seclusium grounds.
2. In a generous room within the seclusium proper.

She owns sturdy clothing, shoes, a hat, and the tools of her duties.

Choose whether she owns clothing and jewelry pillaged from Orphone's wardrobes.

Laisha Gree has a habit for self-denial and a sympathetic appetite for erotic satisfaction.

Write up Laisha Gree as you would any NPC.

STAMONA FEN, THE FOREMOST CHEF

Stamona Fen is a woman, and is/has (choose 1 distinctive feature):

1. Fat.
2. Scarred hands.
3. Eager eyes.
4. A wide smile.

Being her subject, she's been subjected to Orphone of the Three Visions' bizarre and aberrant practices. She's been required to adhere to a burdensome particular discipline of behavior: she must stifle all erotic impulse. She's never found it easy to comply, and has always resented the stricture. **Now that Orphone has departed, what is she doing? Choose 1:**

1. She's squabbling and factionalizing against her fellows.
2. She's trying to work with her fellows to become a self-governing greater good.

3. She's striving for achievement and recognition.

And choose 1:

1. She passes through the empty doorway often, even daily.
2. She passes through the empty doorway on the old monthly calendar.
3. She passes through the empty doorway not at all.

She lives (choose 1):

1. In a closet behind the seclusium's kitchens.
2. In a generous room within the seclusium proper.

She owns sturdy clothing, shoes, a hat, and the tools of her duties.

Choose whether she owns clothing and jewelry pillaged from Orphone's wardrobes.

Stamona Fen has a habit of self-denial and a sympathetic appetite for erotic satisfaction.

Write up Stamona Fen as you would any NPC.

DEENDRA ALAM, A LESSER WIZARD LAID LOW BY MISFORTUNE, A PRISONER OF THE SECLUSIUM

Deendra Alam is a person of third-gender, and they are (choose 3 distinctive features):

1. Tall.
2. Curvy.
3. Slight.
4. Coltish.

With:

1. Black skin.
2. Freckled skin.
3. Golden skin.

1. A shaved head.
2. Curly hair.
3. Wild hair.
4. A trim beard.

1. Bright eyes.
2. Clear eyes.
3. Scared eyes.

1. A pretty face.
2. A noble face.
3. A pinched face.

How is Deendra Alam accommodated?

Choose 1:

1. As a true prisoner, bound into a cell and given only meager victuals.
2. As a live-in servant, with an exchange of labor for room and board.
3. As a slave, subject to the wizard's whims.

Where is Deendra Alam accommodated?

Choose 1:

1. In a small closet in the seclusium's lower level.
2. In a crude lean-to against the seclusium's walls.
3. In a filthy cell in the seclusium's dungeon.

Neglected, what is Deendra Alam doing now? Choose 1:

1. Working to effect an escape.
2. Becoming unruly and vandalous.
3. Agitating their fellows (Goppo, Fern and Stad, or else Zisz, Haia, Pome, and perhaps others) to rise up in revolt.

Deendra Alam has a habit of self-deception, pretending to be an honored guest, and a sympathetic appetite for (choose 1):

1. Word of home.
2. Justice.
3. Profundity and personal meaning.

Deendra Alam is a Magic-User, of perhaps fourth level. They have not been allowed to work any magic for some time, and have no spells prepared.

Deendra Alam has been covertly studying Orphone's endeavors, whenever possible, and may be able to serve as a guide through Orphone's workspaces, although not a reliable one.

Write up Deendra Alam as you would any NPC.

CRITTAN BON FUE, A PERSON FLEEING THE KING'S JUSTICE, A GUEST OF THE SECLUSIUM

Crittan Bon Fue is a man, and has (choose 1 distinctive feature):

1. Broad shoulders.
2. Immaculate grooming.
3. Sharp eyes.
4. Long moustaches.

How is he accommodated? Choose 1:

1. As a true guest, given the liberty of the seclusium's public spaces, private space of his own, and bound by the compacts of hospitality.
2. As a paid lodger, accumulating expenses against an account.
3. As an imposition, grudgingly allowed to stay but given no hospitality or indulgence.

Where is he accommodated? Choose 1:

1. In a small room in the seclusium's lower level.
2. In a cottage on the seclusium's grounds.
3. In generous rooms within the seclusium proper.

Neglected, what is he doing now? Choose 1:

1. Becoming sullen and demanding.
2. Becoming curious, going where he has heretofore been forbidden.
3. Inviting others of his kind to come and stay.

Crittan Bon Fue has a habit of self-indulgence and is a monster, with an appetite for torture. He's always looking for an opportunity to hurt someone, and is an excellent liar.

Write up Crittan Bon Fue as you would any NPC.

AUSHE LORAN, A DEALER IN ANTIQUITIES FROM THE MARKET-PLACE AT PORVUE, A GUEST OF THE SECLUSIUM

Aushe Loran is a man, and is/has (choose 1 distinctive feature):

1. Rangy and tall.
2. White hair.
3. A startling green eyes.
4. A trim beard.

How is he accommodated? Choose 1:

1. As a true guest, given the liberty of the seclusium's public spaces, private space of his or her own, and bound by the compacts of hospitality.
2. As a trusted friend, allowed to come and go, always welcome.

Where is he accommodated? Choose 1:

1. In a cottage on the seclusium's grounds.
2. In generous rooms within the seclusium proper.

Neglected, he is becoming sullen and demanding.

Write up Aushe Loran as you would any NPC.

A MALICIOUS ENTITY NAMED BUL, AGENT OF A LOCAL MONASTERY, HIDING WITHIN THE SECLUSIUM

Bul is a bestial plasmid. It is (circle all that apply):

1. Translucent.
2. Shadowy.
3. Turbulent.

With a:

1. Heavy muzzle.
2. Toothy maw.

And:

1. Lashing tail.
2. Stubby limbs.
3. Tentacles.

Bul remains in the seclusium because it considers itself exempt from the seclusium's policies, by right of duty, as the monastery it serves has sent it here to do mischief.

Bul has a habit of privacy, and a monstrous appetite for rending flesh, breaking bones, spilling guts, and dashing out brains. It likes to waylay people when they're alone and break them to pieces.

Bul, being semi-tangible, cannot be hurt by normal weapons. It can be hurt by bone or horn weapons, and by weapons marked with the sigil of its name.

Write up Bul as you would any monster.

JOR EP AMMIS, A REPRESENTATIVE SENT FROM THE AMMISI, THE LOCAL CLAN OF SHEPHERDS AND ROCK-FISHERS

Jor ep Ammis is a man, sent to determine what the seclusium's new silence portents, and has (choose 1 distinctive feature):

1. Waist-long hair.
2. A wry face.
3. A wrinkled face.
4. A strangler's hands.

What is the Ammisi's disposition toward the seclusium, which Jor ep Ammis shares? Choose 1:

1. They regard it as a powerful neutral neighbor, to be appeased, not antagonized.
2. They regard it as an impending disaster.
3. They regard it as the usurper of an older and more proper order of things.

What threat could the Ammisi constitute, which Jor ep Ammis carries with him? Choose 1:

1. They could assemble in arms and assault or besiege the seclusium physically.
2. They could incur against the seclusium by stealth, carrying away goods or the unwary.
3. They could refuse to sell their goods to the seclusium, denying it some essentiality.

Jor ep Ammis in particular comes to be within the seclusium because he does not, he has decided, recognize the seclusium's borders as binding.

Write up Jor ep Ammis as you would any NPC.

ZISZ, HAIA, POME, AND PERHAPS OTHERS, SUBJECTS AND VICTIMS OF ORPHONE'S EARLIER ENDEAVORS, PRISONERS OF THE SECLUSIUM

These are Orphone's failures, living beings of her creation but profoundly flawed. In Ioma, at last, she approached success, in that Ioma is capable of foresight, decision, and conscience, but Zisz, Haia, Pome, and her other early attempts do not have Ioma's dignity or restraint.

Zisz is a made thing in approximate human form, female in configuration, and is (circle all that apply):

1. Cadaverous.
2. Plump.
3. Hunched.

With:

1. Long limbs.
2. Powerful limbs.
3. Stubby limbs.

It has:

1. Velvet skin.
2. Silken skin.
3. Lacquered skin

...in color:

1. Black-red.
2. Black-blue.
3. Black-green.

And:

1. Glass eyes...
2. Stone eyes...

...in a:

1. Pretty face.
2. Crooked face.
3. Leering face.

Haia is a made thing in approximate human form, small and sexless as a child, and has (circle all that apply):

1. A stumpy body.
2. A lithe body.
3. Stalking limbs.
4. Stubby limbs.

With:

1. Velvet skin.
2. Silken skin.
3. Leather skin.

...in color:

1. Jewel-violet.
2. Stony gray.

With:

1. Shoulder-length hair.
2. Close-cropped hair.

...in color:

1. Perfect black.
2. Perfect white.

It has no eyes, but a:

1. Long tongue.
2. Flicking tongue.

...in a:

1. Handsome face.
2. Smashed face.
3. Pinched face.

Pome is a made thing in approximate human form, male in configuration, and is (circle all that apply):

1. Slight.
2. Hulking.
3. Stocky.

With:

1. Powerful limbs.
2. Misshapen limbs.

It has:

1. Velvet skin.
2. A sleek pelt.

...in color:

1. Dull brown.
2. Dull black.
3. Rich mossy green.

It has:

1. Glass eyes.
2. Jewel eyes.
3. Pale human eyes.

...in a:

1. Long face.
2. Sweet face.
3. Slack face.

With:

1. Fangs.
2. Rows of teeth.

If there are others, they are even more misshapen, hulking forms of smoky-gray leather with heavy maws and supple limbs.

How are they accommodated? Choose 1:

1. As true prisoners, bound into cells and given only meager victuals.
2. As intruders, to be chased away and driven out.

Where are they accommodated? Choose 1:

1. In brutal human stabling on the seclusium's grounds.
2. In an appalling pit in the seclusium's cellars.
3. Wherever they can find a little shelter and a little privacy.

Neglected, what are they doing now? Choose 1:

1. Working to effect an escape.
2. Becoming unruly and vandalous.

Zisz, Haia, Pome, and perhaps the others, all have a habit of patience and a monstrous appetite for (choose 1):

1. Eating human flesh.
2. Forcing people to watch, choose, or participate in violence to their loved ones.
3. Murder in quantity.

Write up Zisz, Haia and Pome as you would any monsters.

ANGUILLA, THE GUARDIAN OF ORPHONE'S BODY IN ITS CEREMONIAL PORTAL.

Anguilla is a plasmic creature of a central node and extending tendrils. The node resides within the walls of Orphone's ceremonial chamber, and if somehow exposed appears as (choose 1):

1. An echoing turbulence.
2. A screeching pulse.
3. A prismatic melancholy.

It can extend its tendrils into the reality of the chamber, however, and they have a much more concrete form, serpentine in shape (as its name suggests), eyeless, and (circle all that apply):

1. Translucent.
2. Swirling.
3. Prismatic.

With:

1. Toothy maws.
2. Mandibles.
3. Mouthless.

With:

1. Hooks and barbs.
2. Feelers.
3. Sticky skin.
4. Bone carapaces.

Anguilla's only purpose and impulse is to protect Orphone's body. Anguilla is thus not a monster (having no monstrous appetite) and can't even speak. Instead:

- ✎ Enter the chamber, and Anguilla makes its presence known, by extending a tendril momentarily and withdrawing it again.
- ✎ Approach the ceremonial bath, and Anguilla extends a tendril to "watch" your approach.
- ✎ Touch or manipulate the ceremonial bath, and Anguilla communicates a warning, perhaps making a noise, signaling with agitated movements, or extending another tendril or two.
- ✎ Touch or manipulate Orphone's body and Anguilla attacks, with no further warning.

Mechanically, create Anguilla in two layers. Anguilla's central node has hit dice, and each of its hit points appears as an individual tendril. Then, each of the tendrils has its own hit dice as well. When a tendril suffers loss of all of its hit points and is killed, the central node suffers loss of the 1 hit point that the tendril represented. Anguilla can extend at most 7 tendrils at a time.

Write up Anguilla as you would any monster.

Section 6: Recent Developments

The seclusium's normal procedures and schedule disrupted, its day-to-day maintenance has fallen apart.

Choose 2 or more:

1. The seclusium's scullery is in impossible disorder, piled with scorched cookware, unclean bowls, cracked glasses, the remnants of meals uneaten, and increasingly contented populations of mice, flies, roaches, and other vermin.
2. The seclusium's kitchens are in disuse and no longer produce meals for the seclusium. The remaining inhabitants are fending for themselves as best they are able.
3. The seclusium's laundry is going unwashed and unaired, instead piling up as it becomes soiled and gathering moths and vermin where it goes unused.
4. The seclusium's animals, its horses, dogs, pigeons, and perhaps others, have been set free of their pens and coops and now wander about the grounds untended.
5. The seclusium's storerooms have been forced open, their contents scattered with the departing inhabitants, only the leavings left behind.
6. Orphone's gardens have gone untended. Weeds crop up, hedgery falls out of form, and everything creeps out of its appointed place.

And finally, as the players' characters arrive:

-  Who will meet them (if anyone)?
-  What are the most interesting things they will first see?
-  What magical auras will impose themselves upon Magic-Users' attention?
-  What dangers and threats will Fighters notice?
-  What opportunities will Specialists notice?
-  What atmosphere or mood will Clerics become aware of?
-  What should they be on the lookout for?
-  What do the inhabitants of the seclusium hope they will do?
-  What are the inhabitants of the seclusium afraid they will do?



Chapter Three: *The Seclisium of Bostu the Necromancer*

Section 1: The Wizard



The Seclisium of Bostu the Necromancer, in which are perils and treasures both material and obscure, made vulnerable to incursion by his murder at the hands of an unknown party—

Bostu the Necromancer is a wizard of ancient house and perverse lineage whose name has been cursed by the pious of six generations. For two centuries he has kept his seclisium unassailable on the craggy mountainside at Tarak Tun Tar, descending only to visit the graveyards of those he has outlived. Now someone unknown, a rival or an enemy, has outlived him in turn.

So his seclisium stands, not vacant, but vulnerable. The wise have not yet approached it, but cast greedy and speculative looks. Who will be the first to venture an incursion? What will they find within?

The seclisium of Bostu the Necromancer is (choose 1):

1. A place of luxury and occult pleasures.
2. A place of baroque extremity.
3. Another of your own choice (see Chapter 5, p.95).

Before he abandoned his seclusium, Bostu the Necromancer appeared as a man, and (circle all that apply):

1. Short.
2. Lanky.
3. Fat.
4. Hunched.

With:

1. Black skin.
2. Blue-blush skin.
3. Freckled skin.
4. Olive skin.
5. Ruddy skin.

With:

1. Bushy hair.
2. Wild hair.
3. Cropped hair.

And had:

1. A clean shaven face.
2. A trim beard.
3. A wild beard.
4. A long beard.

In a color of your choice. With a:

1. Beak face.
2. Childlike face.
3. Flushed face.
4. Pleasant face.
5. Long face.

And:

1. Striking eyes.
2. Calm eyes.
3. Cold eyes.
4. Blind eyes.
5. Bird's eyes.

His habitual dress was:

1. Comfortable clothing.
2. Stained finery.
3. Eccentric fashions.

In colors of your own choice.

When he abandoned his seclusium, he left endeavors unfinished. He was:

-  Working to learn the full contents of a single human mind, that of his childhood friend Ioma.
-  Working to create a scion or secondary self in which to invest his powers, potentials, or legacy.

And choose 1 more:

1. He was working to communicate through time and existences with a significant personage of another era, world, or reality.
2. He was working to restore a lost species or specimen to life.
3. He was working to anchor his life to a point stationary in existence, so that while it persists, he will live, whatever misfortunes befall him.
4. Another of your own choice (see Chapter 5, p.95).

Who murdered Bostu the Necromancer? (choose 1):

1. His childhood friend Ioma, when he finally managed to contact her ghost and draw it back into a living body.
2. His rival-sister-colleague wizard Nimpiner the Golden, by proxy.
3. Aushe Loran, the ghost of an ancient champion, embodied temporarily in the body of a young boy, a prisoner of the seclusium.

Before his murder, did he manage to create a scion or secondary self in which to invest his powers, potentials, and legacy? (choose 1):

1. He did not.
2. He did, and it is the creature Anguilla.

Section 2: The Seclusium

The seclusium of Bostu the Necromancer is high on the side of the rugged mountain Tarak Tun Tar. By impression it is (circle 1 or 2):

1. Crumbling.
2. Ramshackle.
3. Spacious.
4. Gloomy.
5. Severe.
6. Cold.
7. Luxurious.
8. Looming.

It was built (choose 1):

1. Where profound entities habitually pass by, where the landscape has come to reflect their powerful natures.
2. In a place of magical serenity, where the wizard will be free to pursue his own arts untroubled and unintruded upon by other magics.
3. Another of your own choice (see Chapter 6, p.101).

On its grounds are (choose 2 or more):

1. An unusual tree.
2. An iron post, much scarred.
3. The hunting grounds of an impossible creature, not tangible in this world.
4. A vent in the earth where stinking gasses rise.
5. Another of your own choice (see Chapter 6, p.101).

Bostu's private chambers are (choose 1):

1. Spacious and well-appointed.
2. Tiny and cramped.
3. Luxurious and extensive.

The seclusium's hall and public spaces are (choose 1):

1. Spacious and well-appointed.
2. Spartan and bare.
3. Luxurious and extensive.

Its kitchens, cellars, pantry and buttery are (choose 1):

1. Spartan and bare.
2. Plain and functional.
3. Luxurious and extensive.

Its guest accommodations are (choose 1):

1. Spartan and bare.
2. Luxurious and extensive.
3. A complicated warren.

Its staff's personal rooms are (choose 1):

1. Tiny and cramped.
2. Spartan and bare.
3. Luxurious and extensive.

Its architecture includes (choose 2):

1. A squat central tower.
2. A powerful stone keep.
3. A spacious manor house.

And choose 2 or more:

1. A patio of 22 columns.
2. A grand staircase from terrace to terrace.
3. An outdoor hearth.
4. A high-vaulted chapel.
5. Long, low buildings.
6. A stone gatehouse and watchtowers.
7. Another of your own choice (see Chapter 6, p.101).

For its visuals, choose as many as apply:

1. Hewn timbers.
2. Crumbling plaster.
3. Rough stone.
4. Polished wood.
5. Fine-dressed stone.
6. Granite.
7. Rustic wood.

1. Bold colors.
2. Heavy colors.
3. Natural colors.
4. Stained.
5. Mossy.
6. Cracked.

1. Lush carpets.
2. Hanging tapestries.
3. Fur pelt rugs.
4. Sumptuous furniture.
5. Spartan furniture.
6. Imposing furniture.

1. High narrow windows.
2. Deep set windows.
3. Grilled windows.
4. Iron-bound windows.

1. Polished wooden doors.
2. Massive rough-hewn doors.
3. Metal grillwork gates.

1. Sumptuous chambers.
2. Crooked passageways.
3. Twisting stairs.
4. Broad stairs.
5. Vertiginous climbs.
6. Cramped chambers.
7. Gracious promenades.
8. Hidden rooms.
9. Murder holes.
10. Overlooks.
11. Vaults.
12. Deep cellars.
13. Crypts.
14. Vast halls.

Others of your own choice (see Chapter 6, p.101).

Its magical boundaries include:

-  An area within the seclusium that draws magic to itself.

Plus choose 2 or more:

1. An area within the seclusium of radiating imposition.
2. A boundary within the seclusium that the inhabitants do not casually cross.
3. An area somewhere on the border of the seclusium, resentful and fractious, that the seclusium's aura has never managed to suffuse.
4. A zone outside the border of the seclusium where monsters have leave to prowl.
5. Another of your own choice (see Chapter 6, p.101).

Its other magical items and devices include:

 A capelet of three silks.

And choose 2 or more:

1. A prism of crystal in which a strange mist dwells.
2. A polished silver bowl on a tricorn pedestal.
3. A tin tube, three feet long and narrowing at one end.
4. An intricate music box depicting singing birds and cavorting nymphs.
5. Another of your own choice (see Chapter 6, p.101).

Bostu the Necromancer lies dead in his seclusium. Many of his former servants, laborers, overseers, and officers have fled. Only a few remain: slaves, prisoners, and dangerous creatures of Bostu's creation

Who is still in the seclusium? Choose 3 or more regular inhabitants:

1. Three of Bostu's craftsmen, named Goppo, Fern, and Stad.
2. Two of Bostu's slaves, named Meze and Quish erp Ammis.
3. Abma Om, Bostu's personal body-servant.
4. Laisho Gree, the seclusium's chief linener.
5. Stamona Fen, the seclusium's mistress of furnace.
6. Another of your own choice (see Chapter 6, p.101).

Also choose 3 or more people present in the seclusium, but not its regular inhabitants:

1. Deendra Alam, the proxy of another wizard (Nimpiner the Golden, Bostu's rival-sister-colleague).
2. Crittaine Bon Fue, an aged queen driven from her rule.
3. Aushe Loran, the ghost of an ancient champion, embodied temporarily in the body of a young boy.
4. Jor erp Ammis, the daughter of the local prince, brought into the seclusium for fosterage.
5. Certain unnamed subjects of the wizard's earlier endeavors.
6. Ioma, Bostu's childhood friend, whose ghost he drew back into a living body.
7. Another of your own choice (see Chapter 6, p.101).

Section 3: Maps

Find the seclusium map (p.159). Sketch in its workspaces, living spaces, and architectural features.

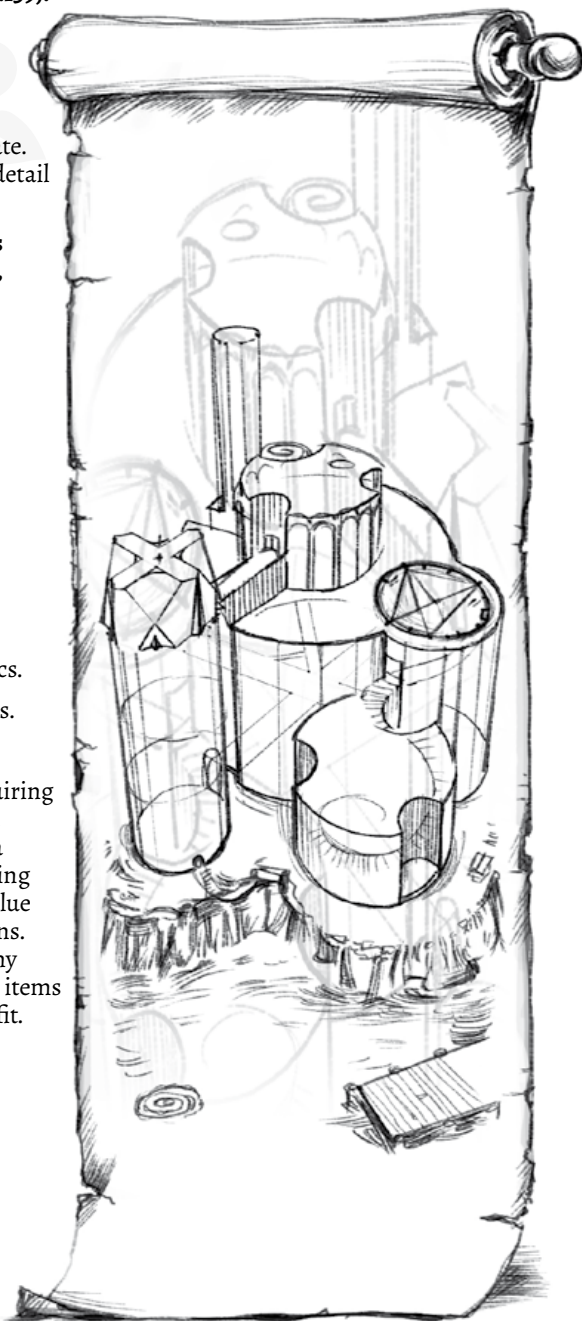
As you work through Sections 4-6, be sure to keep your maps up to date. Create a regional map and create detail maps as you go.

Naturally, many of the seclusium's living spaces are now unoccupied, their inhabitants having gone. They are (choose 1 or more):

1. Small rooms and closets in the seclusium's lower levels.
2. A wide dormitory room in the seclusium's back wing.
3. Generous rooms within the seclusium proper.
4. A long bunkhouse on the seclusium's grounds.
5. Tiny, drafty garrets under the seclusium's eaves and attics.
6. The wizard's former chambers.

Place these on the seclusium map.

Wizardry is a costly endeavor, requiring many unusual and valuable goods. Normally, a wizard's seclusium is a place of great treasure. The departing inhabitants have taken much of value with them, but surely much remains. Place treasures as you would for any adventure, including minor magic items like scrolls and potions as you see fit.



Section 4: Magical Items



hen Bostu the Necromancer abandoned his seclusium, he left endeavors unfinished. He was:

✎ Working to learn the full contents of a single human mind, that of his childhood friend Ioma.

✎ Working to create a scion or secondary self in which to invest his powers, potentials, or legacy.

He was also (see Section 1, p.53):

✎ Working to communicate through time and existences with a significant personage of another era, world, or reality.

✎ Working to restore a lost species or specimen to life.

✎ Working to anchor his life to a point stationary in existence, so that while it persists, he will live, whatever misfortunes befall him.

Others you've chosen.

In the pursuit of these endeavors, he established in his seclusium:

✎ Deep crypts where can be heard the earth's very groaning.

✎ A grove sacred to the gods of magic, with inverted tree and sacrificial pool.

And choose 2 or 3 more:

1. Pens, stables, cells, or cages for the wizard's subjects.
2. A well of chthonian depths, at the bottom of which stir unknown things.
3. A place like a surgeon's workshop, with tools for restraining, suspending, opening, extracting, amputating, and stitching closed once more.

4. A private meeting chamber appointed for council with the unseen, the unearthly, and the impossible.

5. Another of your choice (see Chapter 7, p.111).

Did Ioma murder Bostu? (see Section 1, p.53). If so, definitely include the well of chthonian depths.

In this section and the sections to follow, you'll see references to Bostu's workspaces. These are they. Place them on your maps.

DEEP CRYPTS WHERE CAN BE HEARD THE EARTH'S VERY GROANING

They are: chambers of magical power, of Bostu the Necromancer's creation, a portal to another world. The portal is a straightforward aperture between the worlds, open to anyone and anything who would pass through. Bostu dug very deeply indeed under his seclusium's foundation, chipping crypts out of the bedrock to such depth that he's undercut the surface of reality. Somewhere deep in these crypts is a doorway, a portal into another realm. It is a dim Hellenic afterlife, an underworld where the shades of dead slaves and women stand shackled in silent ranks for eternity, ten thousand deep and a hundred thousand wide. Bostu had been liberating stragglers from the edges of the ranks, by ones and twos, and pressing them into human bodies to serve him in his seclusium. The warden gods of these dead have not yet noticed that any are missing. When they do, centuries or millennia from now, how will they react? I'm reluctant to speculate, but it's possible that by his necromancy Bostu has doomed the world. Create a detail map for these crypts, including the portal, and mark its location on the seclusium map.

A GROVE SACRED TO THE GODS OF MAGIC, WITH INVERTED TREE AND SACRIFICIAL POOL

It is: an area of magical power, of Bostu the Necromancer's creation. In this place Bostu the Necromancer consecrates himself for the work of his necromancy. He sacrifices treasures and symbols of bountiful life in the pool, and splays himself for rigorous torment upon the exposed roots of the inverted tree. Any character who does the same gains the ability to see the disembodied ghosts of the dead. This ability lasts for 24 hours per experience level. It requires a sacrifice of 100sp and 1hp per experience level as well, and marks the character forever as one once touched by the gods of the dead. Double the required sacrifice for characters of Lawful alignment. Treasure thrown into the sacrificial pool gradually dissolves, at a rate of approximately 10sp worth per hour. When the adventurers first approach the pool, roll 2d6 and multiply the sum by 100sp. This is the value of the treasure in the pool.

PENS, STABLES, CELLS, OR CAGES FOR THE WIZARD'S SUBJECTS

If you want these to have any magical qualities, create them yourself. See Chapter 8, p.115.

A WELL OF CHTHONIAN DEPTHS, AT THE BOTTOM OF WHICH STIR UNKNOWN THINGS

It is: a physical object of magical power, of Bostu the Necromancer's creation, a portal to another world. The portal is, again, a straightforward aperture. This is the newest addition to Bostu's already abysmally deep crypts. It is a narrow well-hole plummeting to impossible depths, with only a ladder of spikes driven into the side allowing descent and ascent. At the bottom of it, far down, a lurid red light flickers. This is the light of hell, or in any event a realm of such fiery

violence and brutality that one might readily mistake it for the place. Add this well to the map of the crypts.

A PLACE LIKE A SURGEON'S WORK-SHOP, WITH TOOLS FOR RESTRAINING, SUSPENDING, OPENING, EXTRACTING, AMPUTATING, AND STITCHING CLOSED ONCE MORE

If you want these to have any magical qualities, create them yourself. See Chapter 8, p.115.

A PRIVATE MEETING CHAMBER APPOINTED FOR COUNCIL WITH THE UNSEEN, THE UNEARTHLY, AND THE IMPOSSIBLE

It is: a chamber that has never been used, and its door is sealed. Annually, Bostu would open the chamber to refresh its appointments and incorporate new treasures into its decorations. Perhaps Bostu truly expected to sit down in council with a god one day. Perhaps he only thought it possible and better to be prepared. Perhaps it is simply his capricious way to organize his storehouse of treasures. Place it on the seclisium map in a place of significance but not centrality or high traffic.

Or if you prefer, create this chamber yourself. See Chapter 8, p.115.



In the seclisium's grounds there are (see Section 2, p.55):

-  An unusual tree.
-  An iron post, much scarred.
-  The hunting grounds of an impossible creature, not tangible in this world.
-  A vent in the earth where stinking gasses rise.

Others you've chosen.

AN UNUSUAL TREE

It is: a physical object of magical power, occurring here naturally or by some unknown plasmic process. It in fact preexists Bostu's residence and seclisium and reflects the innate magic here on the mountainside. Accordingly, choose 1:

1. It allows a certain entity access to the seclisium, namely an ancient plasmic entity or demigoddess of the wilds. She still passes by occasionally, on the scale of centuries, but she can be invited to inhabit this tree at once by a simple invocation performed by anyone who knows her name ("Eilian"). Once here, she will stay, and will exert her influence to return the living to life and the dead to death, throwing down the work of human hands by the slower but implacable work of root, vine, and shifting earth, gradually but surely eroding all of Bostu's achievements. Consequently, Bostu has assaulted, tormented, battered, and done his best to destroy the tree, but has never managed its complete annihilation.

To the sensitive, the tree seems to be speaking, in a soft, warm, gently teasing voice. Place it on the seclisium map someplace where Bostu would have found its persistence a constant irritant.

2. It is not a single tree but a dozen trees, all of the same species unique to this spot on Tarak Tun Tar. They protect the seclisium from outside magic, or rather, serve to buffer and shade the seclisium from magical surges, tempests, or upheavals. In this way they are like all trees, giving shelter from sun, wind, and driving rain. Accordingly, Bostu has cultivated the trees with care and tenderness, trimming growth back from their trunks and placing objects of beauty in their branches.

To the sensitive, the trees glow together with an invisible silver radiance, unmarred and unmarrable.

Place them on the seclisium map, in a loose ring inside its boundaries.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

AN IRON POST, MUCH SCARRED

It is: a physical object of magical power, the creation of some person or entity other than Bostu the Necromancer. It was in fact placed by Bostu's former teacher, Yvnor the necromancer, as the first act in establishing Bostu's seclisium. It contains the bones of a necromantic sacrifice -- this much is evident to anyone who can perceive or learn its magical nature. Whether this sacrifice was Bostu's childhood friend Ioma is known only to Yvnor, who has passed beyond our interrogation. Certainly Bostu does not suspect that it was.

The post signals those within the seclisium when unknown wizards approach, by becoming glowing-hot. In the seclisium's early days, an approaching Magic-User of the first experience level would bring it to a scorching red, and a wizard of mastery would bring it to a truly alarming shimmering white, but now its power has burned almost entirely away. A PC Magic-User will barely make it wilt the grass that grows up around it. Place it on the seclisium map in an easily visible spot in the seclisium's yard.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

THE HUNTING GROUNDS OF A COLONY OF IMPOSSIBLE CREATURES, NOT TANGIBLE IN THIS WORLD

It is: a magical creature, entity, population, or projection, occurring here naturally or by some unknown plasmic process. Plasmids are always attracted to wizards' seclusia, the way mice are attracted to granaries or bees to honey. **Choose one of Bostu's workspaces, but not the crypts, the grove, or the well; the plasmids have taken residence here, then choose 1:**

1. The plasmids feed upon time as it passes through the experience of the people who come here. Everyone who comes into this chamber has to make a save against Magic. Success means no harm, only the unsettling experience of their experience of time being hunted and devoured. Failure, though, means that the character loses awareness of time passing, and will stay here, idly staring, until thirst, hunger, or someone else's intervention rouses him.
2. The plasmids feed upon the memories of the people who come here. Everyone who comes into this chamber has the unsettling experience of their memories being hunted and devoured, and that's apparently all. However, any time in the future you like, until the death of the character, you can (1) ask the player about something the character remembers -- "Hey, do you remember your first kiss?" "Hey, do you remember your favorite childhood meal?" "Hey, do you remember how you crossed the river to get onto this island?" -- then (2) say "oh, that's right, no, you don't."

Bostu was aware of this infestation, but left it in process, intending to return to exterminate it soon. If the players' characters find and read Bostu's notes, they will reveal that these plasmids exist, with speculations about their nature.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

A VENT IN THE EARTH WHERE STINKING GASSES RISE

It is: a region of magical power, occurring here naturally or by some unknown plasmic process. **Choose 1:**

1. The vent is a portal to another place. Particularly, it is a place where another world comes into plasmic contact with this one, and their otherwise separate matters comingle. This vent is an aperture between the Earth and planet Venus, lover and sister to Earth in her girlhood, now made a poisonous domain of hydrochloric acid and boiling lead.

A wizard of adequate skill and art could open the vent into a genuine passage, if he chose, if he had some reason to want to visit ruined Venus. Bostu never had such reason and so secured the vent, sealing it under a lid of perfectly-joined stone and placing spells of warning and imperviousity over it. **Place it on the seclusium map in some back corner of the seclusium's grounds, perhaps where a jagged boulder or outjutting stone rises.**

2. The smoke that rises from the vent is magically charged, but with no beneficial power whatsoever. Instead, it carries with it the weight of the stone through which it passes. Passing even a hand through it adds 1 to your encumbrance, and becoming immersed in it makes you overloaded. The effect lasts for 1 hour per second of immersion. Unfortunately, to the sensitive the vent and the smoke have a resonance that deceitfully buttresses and supports their plasmic selves, like a watchful and reliable companion, with the promise that immersion in the smoke will ease the burdens and challenges of spellcasting and other magical efforts. Bostu had a chimney built over the vent to carry the smoke safely up above human reach. **Place it on the seclusium map on the seclusium's grounds, wherever you like.**

Or if you prefer, create this item yourself. See Chapter 8, p.115.



he seclusium's magical boundaries include:

- ✎ An area within the seclusium that draws magic to itself.

Plus (see Section 2, p.55):

- ✎ An area within the seclusium of radiating imposition.
- ✎ A boundary within the seclusium that the inhabitants do not casually cross.
- ✎ An area somewhere on the border of the seclusium, resentful and fractious, that the seclusium's aura has never managed to suffuse.
- ✎ A zone outside the border of the seclusium where monsters have leave to prowl.

Others you've chosen.

AN AREA WITHIN THE SECLUSIUM THAT DRAWS MAGIC TO ITSELF

It is: a zone of magical power, of Bostu the Necromancer's creation. It is in fact the abysmal crypts beneath the seclusium's foundation. Bostu worked spells into the crypts to ease and bolster the labor of those digging them -- this is why they have the polished arches and delicate fluting they do, instead of being mere tunnels gouged through the stone. In those crypts, an excavator does in one day ten days' excavation. This enchantment carries two costs, however. The first and more tragic is that for one in those crypts, one day's excavation uses up one hundred days of the excavator's life. The second is that each spell cast in the crypts donates one of its casting levels' power to the enchantment. A third level Light spell, for instance, becomes a second level Light spell, with the third level's plasmic force going to feed the enchantment. Spells reduced in this way to level 0 have no effect but to feed the enchantment. To the sensitive,

the crypts grasp and draw at their plasmic selves like beggars for food. Now that no one is here excavating, nor likely to return, the enchantment wants for an outlet. Sufficiently charged -- 7 spellcasting levels' worth of power -- it will create a shadow-excavator, a laborer of vague outline, who will dig for one hour, accomplishing ten hours' work, then vanish again. Note this enchantment on the map of the crypts.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

AN AREA WITHIN THE SECLUSIUM OF RADIATING IMPOSITION

It is: a boundary of magical power, of Bostu the Necromancer's creation. Bostu worked powerful defensive spells and enchantments into the very stuff of his seclusium's construction. These defenses create a magical boundary to match the physical boundary of the seclusium's walls: no spell can be cast across it. If the caster of the spell is outside the tower and the target of the spell is inside it, or if the caster is inside and the target is outside, the spell fails with no effect. **Furthermore, this boundary has come to have its own intention and impulse. Choose 1:**

1. It would better art and skill in craft, goading those who labor to repair, maintain, and extend the seclusium's walls to higher achievements of beauty and quality...
2. It would strengthen all acts of will, discipline, and hierarchy...

And choose 1:

1. ... by guiding the hands and bodies of those nearby.
2. ... by commanding those nearby to obedience as an act of will.

Note this enchantment on the seclusium map.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

A BOUNDARY WITHIN THE SECLUSIUM THAT THE INHABITANTS DO NOT CASUALLY CROSS

It is: a boundary of magical power, occurring here naturally or by some unknown plasmic process. It is in fact the threshold to the crypts underneath the seclusium's foundations. Those of Bostu's servants whose psyches have been replaced by ghosts -- Goppo, Fern, and Stad; Meze and Quish erp Ammis; Abma Om, Laisho Gree, and Stamona Fen -- none of them will step over the threshold willingly, ever, under any circumstances. It is the way for them back to their silent, enchained eternity and they will not go toward it.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

AN AREA SOMEWHERE ON THE BORDER OF THE SECLUSIUM, RESENTFUL AND FRACTIOUS, THAT THE SECLUSIUM'S AURA HAS NEVER MANAGED TO SUFFUSE

It is: a region of magical power, occurring here naturally or by some unknown plasmic process.

Create this item yourself. See Chapter 8, p.115.

A ZONE OUTSIDE THE BORDER OF THE SECLUSIUM WHERE MONSTERS HAVE LEAVE TO PROWL

It is: a magical creature, entity, population, or projection, of Bostu the Necromancer's creation.

Create this item yourself. See Chapter 8, p.115.

The seclusium's other magical items and devices include:

 A capelet of three silks.

And (see Section 2, p.55):

 A prism of crystal in which a strange mist dwells.

 A polished silver bowl on a tricorn pedestal.

 A tin tube, three feet long and narrowing at one end.

 An intricate music box depicting singing birds and cavorting nymphs.

Others you've chosen.

A CAPELET OF THREE SILKS

It is: a physical object of magical power, of Bostu the Necromancer's creation. It's a ceremonial shawl embroidered with the names of the Warden Gods of the Dead, in colors (circle 3):

1. Black.
2. Golden.
3. Midnight blue.
4. Orange.
5. Plum.
6. White.

It protected Bostu when he exposed himself to the ghosts of the dead, preventing them from approaching him closely enough to invade his orifices and thus gain a foothold against his psyche. Anyone can wear it, but it takes a Magic save to activate it. On a successful save, it will protect the wearer from invasion by any ghost. On a failed save, it will protect the wearer from invasion by ghosts only of 1 or 2 hit dice.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

A PRISM OF CRYSTAL IN WHICH A STRANGE MIST DWELLS

It is: a physical object of magical power, of Bostu the Necromancer's creation.

It's a gigantic clear quartz crystal, three feet high and as big around as a person could reach. What seems at first a smoky flaw in its core is in fact a mist, in constant subtle motion. Choose 1:

1. It is a portal that allows observation of various other realms and domains which ghosts inhabit. Right now, the prism looks out upon Hell, or in any event a realm of such fiery violence and brutality that one might readily mistake it for the place. Gazing into the mist in the core of the crystal allows one to see into this other domain, from a vantage equivalent to looking out of a second-story window. The vantage is stationary, but in a region of population and activity. The inhabitants of the region might or might not notice the attention of the one looking, and might or might not be troubled by it. A sufficiently knowledgeable wizard can change the domain into which it offers vantage. Spending a dedicated hour with Bostu's notes will reveal this to a PC Magic-User, and allow him to look out upon any region of the dead whose true name and ultimate cosmic position he happens to know. Bostu was using the crystal to search for the ghost of his childhood friend Ioma, a search which consumed him, so he treated it as an object of importance, setting it on a pedestal of marble with supporting struts of polished silver. Place it on your seclusium map in a central spot in his workspaces.

2. It is the bob on the end of a truly gargantuan Foucault's Pendulum, whose intangible plasmic cord is rooted to the center of the plasmic sun. Bostu hoped to use it to find a point stationary in existence, to which he could anchor his own life. It floats off the ground, physically unsupported, hanging on its plasmic cord. It's apparently stationary and immobile, but is in fact swinging imperceptibly slowly, in a year-long elliptical path. Place the crystal on your seclusium map wherever you like, and then mark the ellipse of its path. Wherever it crosses any solid structure, it slowly, slowly smashes through it, unstopped. If Goppo, Fern and Stad remain in the seclusium, perhaps they are currently occupied with repairing the damage caused by the crystal's recent passage through a nearby wall. In any event, Bostu never did find the stationary point he hoped for, and now his crystal will swing in its annual ellipse until the world passes to dust.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

A POLISHED SILVER BOWL ON A TRICORN PEDESTAL

It is: a physical object of magical power, of Bostu the Necromancer's creation. Bostu intended it to be a gift for his childhood friend Ioma, when at last he drew her ghost into a living body, but he had not yet given it to her when he was murdered. It is quite evidently a drinking bowl, to be passed from one lover to the other, each drinking in turn. Choose 1:

1. Its power is activated when the second person drinks. The bowl contains a number of drinks equal to twice the roll of a d4, and the magical effect ends when the last drink is taken.

During that time, those who drink experience no separation from one another, but an absolute unity of personality and identity. In play, have each person who drinks, for each drink, ask the other character any one question about her life, past, or experience. The other player must answer honestly on her character's behalf (and must invent a binding answer now if she doesn't already know one).

2. Its power is activated when the second person drinks. The bowl contains a number of drinks equal to twice the roll of a d4, and the magical effect ends when the last drink is taken, but the effect is such that the drinkers can down at most one drink every 5 minutes. During this time, every touch and look between those who drink becomes charged with an exquisite sensitivity, a stimulation both agonizing and exhilarating. To do anything other than submit to the effect requires a successful save against Magical Device. Any violence between the drinkers is instantly lethal, and furthermore the effect does not end with death, only with the final drink from the bowl.

Bostu kept this bowl on its pedestal in a place of honor in his private chambers, under a pale red veil of gauze.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

A TIN TUBE, THREE FEET LONG AND NARROWING AT ONE END

It is: a physical object of magical power, the creation of some person or entity other than Bostu the Necromancer. Particularly, it is an item in Bostu's collection, made by a wizard of antiquity whose name Bostu does not know, but whom Bostu refers to in his notes as "Pome of the Third Century." Choose 1:

1. The tube duplicates the effect of the Magic-User spell Contact Outer Sphere. Point the wide end of the tube toward a star in the night sky. Speak your question into the narrow end, then hold the narrow end to your ear to hear the question. A first result of "possession" indicates that the tube becomes possessed, not the user. The possessed tube continues to answer questions, passing itself off as still the star, and a second "possessed" result means that the possessing creature can pass from the tube to the user.
2. The tube is a physical representation of the shell of a certain plasmic nautilus, and one such creature has taken residence in it. Over time a fluid condenses within the tube, perhaps a lubricant the plasmic creature secretes to make itself comfortable within; drink it and it is a powerful healing and cleansing invigorant. The creature secretes a single dose of fluid each night, and the tube can hold at most 6 doses; roll 1d6 to determine how many doses it happens to hold when found. Drinking a dose of the fluid restores 1hp to the drinker.

The plasmic nautilus is quite delicate, and any effect that might dispel magic or disrupt plasmic flow will kill it. At its death it releases a thicker, syrupy fluid. Drinking this duplicates the effect of the Cleric spell Heal.

In either case, Bostu has the tube on a shelf or in a niche in his workspace. Place it on your seclisium map.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

AN INTRICATE MUSIC BOX DEPICTING SINGING BIRDS AND CAVORTING NYMPHS

It is: quite large, the size of a small chest or an ale-firkin (an 8-gallon barrel), with a heavy mechanism of drum, gears, and chimes inside. It is: a physical object of magical power, the creation of some person or entity other than Bostu the Necromancer. This person was a wizard known to Bostu's former teacher, Yvnor the Necromancer, whose name was Tsefenne the Mauge.

During the course of some endeavor, Tsefenne the Mauge accidentally reft these plasmids from their home, and he gave them to live in this music box instead. The plasmids are somewhat tractable, and while they are always invisible, they can make themselves known in reality. They have three powers, and can be commanded to perform one per day:

-  They can duplicate the effect of the Magic-User spell Unseen Servant. For the level of the spell, use 3 + the Charisma modifier of the one issuing the command.

-  They can duplicate the effect of the Magic-User spell Magic Missile. For the level of the spell, use 3 + the Charisma modifier of the one issuing the command, and the target is as he directs.
-  They can duplicate the effect of the Magic-User spell Message. For the level of the spell, use 3 + the Charisma modifier of the one issuing the command.

They will not move far from their music box home, but of course it can be carried along. These plasmids would occasionally wage war on Bostu's ghosts, harassing his servants and interfering with his endeavors. He has taken pains to contain and isolate them, placing the music box on a plain table in an otherwise empty room, and performing containment magics on the door and windows. Place it on your seclusium map at a remove from his workspaces.

Or if you prefer, create this item yourself. See Chapter 8, p.115.

For any other magical items you've chosen, create them yourself. See Chapter 8, p.115.



Section 5: Inhabitants

Bostu the Necromancer lies dead in his seclusium. Many of his former servants, laborers, overseers, and officers have fled. Only a few remain: slaves, prisoners, and dangerous creatures of Bostu's creation.

Who is still in the seclusium? (See Section 2, p.55):

- ✚ Three of Bostu's craftsmen, named Goppo, Fern, and Stad.
- ✚ Two of Bostu's slaves, named Meze and Quish erp Ammis.
- ✚ Abma Om, Bostu's personal body-servant.
- ✚ Laisho Gree, the seclusium's chief linener.
- ✚ Stamona Fen, the seclusium's mistress of furnacy.

And:

- ✚ Deendra Alam, the proxy of another wizard (Nimpiner the Golden, Bostu's rival-sister-colleague), a guest of the seclusium.
- ✚ Crittaine Bon Fue, an aged queen driven from her rule, a guest of the seclusium.
- ✚ Aushe Loran, the ghost of an ancient champion, embodied temporarily in the body of a young boy, a prisoner of the seclusium.
- ✚ Jor erp Ammis, the daughter of the local prince, brought into the seclusium for fosterage, a guest of the seclusium.

And:

- ✚ Certain unnamed subjects of the wizard's earlier endeavors, prisoners of the seclusium."

And possibly:

- ✚ Ioma, Bostu the Necromancer's childhood friend, whose ghost he has drawn into a living body.
- ✚ The creature Anguilla, Bostu the Necromancer's scion or secondary self.

Others you've chosen.

Bostu the Necromancer subjected certain of his subjects to a bizarre and aberrant practice: he reft them of their own personalities and gave them over to possession by plasmids bound and subservient to himself. These plasmids, minor ghosts lacking all foresight, memory, and motive impulse, answer to their bodies' names, but otherwise have no memories or connections to their former selves. Now, lacking instruction otherwise, they placidly and methodically persist in the duties they performed when Bostu was still alive.

These are Bostu's subjects who remain here. The rest, those whom he did not give over to possession, have all departed the seclusium.

THREE OF BOSTU'S CRAFTSMEN, NAMED GOPPO, FERN, AND STAD

Goppo is a man, and he has (choose 1 distinctive feature):

1. Shaggy hair.
2. Weary eyes.
3. Calculating eyes.
4. A broken face.

Fern is a woman, and has (choose 1 distinctive feature):

1. A shaved head.
2. Vivid blue eyes.
3. Doe-brown eyes.
4. A prominent nose.

Stad is Fern's brother and shares her appearance closely, and has (choose 1 distinctive feature):

1. Hulking shoulders.
2. Shadowed eyes.
3. Watery eyes.
4. Spindly legs.

Being Bostu's subjects, they have each been given over to possession by placid and obedient minor ghosts.

Where do they live? Choose 1, and place it on the seclusium map:

1. In a wide dormitory room in the seclusium's back wing.
2. In a long bunkhouse on the seclusium's grounds.
3. In an appalling pit in the seclusium's cellars.
4. In tiny, drafty garrets under the seclusium's eaves and attics.

What do they own?

 Sturdy clothing, shoes, hats, and the tools of their labor.

Now that Bostu's dead, they'll continue on exactly as before, even though the impetus is gone, maintaining and slowly expanding the seclusium's physical structure. If someone comes and presents himself convincingly enough as Bostu, they'll obey simple instructions and answer simple questions without reluctance, then return to their duties.

Or if you prefer, create these people yourself. See Chapter 9, Sections 1 (p.132) and 2 (p.138).

Write up Goppo, Fern, and Stad as you would any NPCs.

TWO OF BOSTU'S SLAVES, NAMED MEZE AND QUISH EP AMMIS

Meze is a woman, and has (choose 1 distinctive feature):

1. Very fine hair.
2. Stormy eyes.
3. Jutting cheekbones.
4. Heavy forehead.

Quish ep Ammis is a man, and is/has (choose 1 distinctive feature):

1. Unusually tall.
2. A shaved head.
3. Pale green eyes.
4. A hatchet face.

Being Bostu's subjects, they have both been given over to possession by placid and obedient minor ghosts.

Where do they live? Choose 1, and place it on the seclusium map:

1. In a wide dormitory room in the seclusium's back wing.
2. In a long bunkhouse on the seclusium's grounds.
3. In an appalling pit in the seclusium's cellars.
4. In tiny, drafty garrets under the seclusium's eaves and attics.

What do they own? Choose 1:

1. Only the rags of their clothing and a few crude tools.
2. Sturdy clothing, shoes, hats, and the tools of their labor.

Now that Bostu's dead, they'll continue on exactly as before, even though the impetus is gone, moving slowly through the seclusium's public spaces, scouring and cleaning. If someone comes and presents himself convincingly enough as Bostu, they'll obey simple instructions and answer simple questions without reluctance, then return to their duties.

Or if you prefer, create these people yourself. See Chapter 9, Sections 1 (p.132) and 2 (p.138).

Write up Meze and Quish ep Ammis as you would any NPCs.

ABMO OM, BOSTU'S PERSONAL BODY-SERVANT

Abmo Om is a man, and is/has (choose 1 distinctive feature):

1. Unusually tall.
2. Waist-length hair.
3. Kindly eyes.
4. A delicate face.

Being Bostu's subject, he has been given over to possession by a placid and obedient minor ghost.

Where does he live? Choose 1, and place it on the seclisium map:

1. In a wide dormitory room in the seclisium's back wing.
2. In an appalling pit in the seclisium's cellars.
3. In a tiny, drafty garret under the seclisium's eaves and attics.
4. In Bostu's former chambers, although not in his more personal rooms.

What does he own?

-  Sturdy clothing, shoes, a hat, and the tools of his labor.

Now that Bostu's dead, he'll continue on exactly as before, even though the impetus is gone. This is a grotesquerie: his duty was to draw Bostu's bath, lay out Bostu's clothing and help him dress, set Bostu's table, and tend to Bostu's chambers and person. He performs these duties now as best he can for Bostu's slowly disintegrating corpse, adhering as carefully as possible to Bostu's former daily schedule.

In any case, if someone comes and presents himself convincingly enough as Bostu, he'll obey simple instructions and answer simple questions without reluctance, then return to his duties. The fact that there are now two Bostus, one living and one dead, will give him only mild confusion and no real perturbation.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 2 (p.138).

Write up Abmo Om as you would any NPC.

LAISHO GREE, THE SECLUSIUM'S CHIEF LINENER

Laisho Gree is a man, and has (choose 1 distinctive feature):

1. Delicate hands.
2. Over-complicated hair.
3. A slight scowl.
4. A slight smile.

Being Bostu's subject, he has been given over to possession by placid and obedient minor ghosts.

Where does he live? Choose 1, and place it on the seclisium map:

1. In a wide dormitory room in the seclisium's back wing.
2. In an appalling pit in the seclisium's cellars.
3. In a tiny, drafty garret under the seclisium's eaves and attics.

What does he own?

-  Sturdy clothing, shoes, a hat, and the tools of his labor.

Now that Bostu's dead, he'll continue on exactly as before, even though the impetus is gone, gathering, stewing, hanging, and laying out the seclisium's laundry. If someone comes and presents himself convincingly enough as Bostu, he'll obey simple instructions and answer simple questions without reluctance, then return to his duties.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 2 (p.138).

Write up Laisho Gree as you would any NPC.

STAMONA FEN, THE SECLUSIUM'S MISTRESS OF FURNACY

Stamona Fen is a woman, and is/has (choose 1 distinctive feature):

1. Fat.
2. Scarred hands.
3. Eager eyes.
4. A wide smile.

Being Bostu's subject, she has been given over to possession by placid and obedient minor ghosts.

Where does she live?

 In an appalling pit in the seclisium's cellars.

What does she own?

 Sturdy clothing, shoes, a hat, and the tools of her labor.

Now that Bostu's dead, she'll continue on exactly as before, even though the impetus is gone, maintaining and feeding the seclisium's huge, deep, hellish furnace. If someone comes and presents himself convincingly enough as Bostu, she'll obey simple instructions and answer simple questions, but first she will insist upon reporting the furnace's status, capacity, output, and available fuel. Afterward she'll return to her duties.

Place the seclisium's furnace on the seclisium map.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 2 (p.138).

Write up Stamona Fen as you would any NPC.

DEENDRA ALAM, THE PROXY OF ANOTHER WIZARD (NIMPINER THE GOLDEN, BOSTU'S RIVAL-SISTER-COLLEAGUE), A GUEST OF THE SECLUSIUM

Deendra Alam is a person of third-gender, and is (choose 3 distinctive features):

1. Tall.
2. Curvy.
3. Slight.
4. Coltish.

They have:

1. Black skin.
2. Freckled skin.
3. Golden skin.

And:

1. A shaved head.
2. Curly hair.
3. Wild hair.
4. A trim beard.

With:

1. Bright eyes.
2. Clear eyes.
3. Scared eyes.

And:

1. A pretty face.
2. A noble face.
3. Pinched face.

How are they accommodated? Choose 1:

1. As a true guest, given the liberty of the seclisium's public spaces, private space of his or her own, and bound by the compacts of hospitality.
2. As a paid lodger, accumulating expenses against Nimpiner the Golden's account.
3. As a trusted friend, allowed to come and go, always welcome.

Where are they accommodated? Choose 1, and place it on the seclisium map:

1. In a small room in the seclisium's lower level.
2. In generous rooms within the seclisium proper.
3. In a tiny, drafty garret under the seclisium's eaves.
4. In Bostu the Necromancer's former chambers, although not in his more personal rooms.

Neglected, what are they doing now? Choose 1:

1. Becoming curious, going where she has heretofore been forbidden.
2. Taking permanent residence somewhere in the seclisium.
3. Working to betray the seclisium to an outside interest (this being Nimpiner the Golden).

Did Deendra Alam murder Bostu the Necromancer? If so, they must plausibly hide this fact from Nimpiner the Golden, as she will consider the act magicide, an unforgivable crime, punishable by death or utter bereavement. Deendra Alam will certainly try to place blame for the murder upon some other party.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 3 (p.141).

Write up Deendra Alam as you would any NPC.

CRITTAINE BON FUE, AN AGED QUEEN DRIVEN FROM HER RULE, A GUEST OF THE SECLISIUM

Crittaine Bon Fue is a woman, and is/has (choose 1 distinctive feature):

1. Willow-thin.
2. Waist-length hair.
3. Vivid eyes.
4. Sunken eyes.

How is she accommodated? Choose 1:

1. As a true guest, given the liberty of the seclisium's public spaces, private space of his or her own, and bound by the compacts of hospitality.
2. As a live-in servant, with an exchange of labor for room and board.
3. As a slave, subject to the wizard's whims.
4. As a nonentity, given as little attention as the furniture or the visiting birds.
5. As an asset, carefully guarded and kept both safe and unfree.

Where is she accommodated? Choose 1, and place it on the seclisium map:

1. In a small closet in the seclisium's lower level.
2. In her own cottage or hut on the seclisium's grounds.
3. In generous rooms within the seclisium proper.

Neglected, what is she doing now? Choose 1:

1. Becoming sullen and demanding.
2. Working to betray the seclisium to an outside interest, hoping to use its resources to restore herself and her line to her old throne.

Crittaine Bon Fue has a habit of (choose 1):

1. Privacy.
2. Delicacy.
3. Generosity.
4. Patience.

She has an appetite for (choose 1):

1. Casual cruelty.
2. Luxury, comfort, and fine things.
3. Hearty food.
4. Ambition's fulfillment.

Or if you prefer, create this person yourself.

See Chapter 9, Sections 1 (p.132) and 3 (p.141).

Write up Crittaine Bon Fue as you would any NPC.

AUSHE LORAN, THE GHOST OF AN ANCIENT CHAMPION

A prisoner of the seclusium, Aushe Loran is embodied temporarily in the body of a young boy, and is/has (choose 1 distinctive feature):

1. Rangy and tall.
2. Cornsilk-white hair.
3. Startling green eyes.
4. A crooked smile.

How is he accommodated? Choose 1:

1. As a true prisoner, bound into a cell and given only meager victuals.
2. As an asset, carefully guarded and kept both safe and unfree.
3. As cattle, penned in, beaten, starved, forced to labor, or even killed at the keeper's will.

Where is he accommodated? Choose 1, and place it on the seclusium map:

1. In brutal human stabling on the seclusium's grounds.
2. In an appalling pit in the seclusium's cellars.
3. In a tiny, drafty garret under the seclusium's eaves.

Neglected, what is he doing now? Choose 1:

1. Working to effect an escape.
2. Becoming unruly and vandalous.

Did Aushe Loran murder Bostu the Necromancer? If so, he nevertheless remains in his harsh accommodations, preferring them to the luxuries of Bostu's own former chambers. He may or may not pronounce upon himself the appellation "Wizard-killer." He has certainly armed himself from the seclusium's armory, though, and is teaching

himself how to use a pistol, which implement did not exist when he was alive.

Aushe Loran has a habit of self-betterment and a monstrous appetite for reenacting past violence -- in this case, regaining the violent glories of his former self.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 3 (p.141).

Write up Aushe Loran as you would any NPC.

JOR ERP AMMIS, THE DAUGHTER OF THE LOCAL PRINCE, A GUEST OF THE SECLUSIUM

Jor erp Ammis is a girl brought into the seclusium for fosterage, with a somber face, and is/has (choose 1 distinctive feature):

1. Pudgy.
2. In constant restless motion.
3. Chin-length hair.
4. Wide dark eyes.

She wears a robe she dared steal from Bostu's chambers, too large for her, made to fit by cinching with ribbons.

How is she accommodated? Choose 1:

1. As a paid lodger and student, accumulating expenses against the account of her father.
2. As a live-in servant, with an exchange of labor for room and board.
3. As a family member, fully integrated into the seclusium.

Where is she accommodated? Choose 1, and place it on the seclusium map:

1. In generous rooms within the seclusium proper.
2. In a tiny, drafty garret under the seclusium's eaves.
3. In the wizard's former chambers, although not in his more personal rooms.

Neglected, what is she doing now?**Choose 1:**

1. Becoming timid, overwhelmed, and afraid.
2. Becoming curious, going where she has heretofore been forbidden.

Jor erp Ammis has a habit of (choose 1):

1. Self-indulgence.
2. Curiosity.
3. Self-deception.

She has a sympathetic appetite for profundity and personal meaning.

Jor erp Ammis is, though a young girl, a level 1 Magic-User.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 3 (p.141).

Write up Jor erp Ammis as you would any NPC.

CERTAIN UNNAMED SUBJECTS OF THE WIZARD'S EARLIER ENDEAVORS, PRISONERS OF THE SECLUSIUM

These creatures are human beings into whom Bostu drew possessing ghosts, but which the ghosts for whatever reason then abandoned. They are alive but lack psyches; they have only the unconscious instincts of the animals they have been reduced to. They cannot speak, remember, or plan; they fear pain and pursue only satiety; they have no names. They will not fight unless cornered, always fleeing. When pressed to fight, they fight with sluggish thoughtlessness and insensitivity, and no especial strength. They do not recognize the danger of a weapon wielded against them.

How are they accommodated?

- ✂ As cattle, penned in, beaten, starved, forced to labor, or even killed at the keeper's will.

Where are they accommodated?

- ✂ In an appalling pit in the seclusium's cellars.

Neglected, what are they doing now?

- ✂ Perishing slowly in a misery of starvation, eating their own dead.

Or if you prefer, create these people yourself. See Chapter 9, Sections 1 (p.132) and 3 (p.141).

Write up these people as you would any NPC.

IOMA, CHILDHOOD FRIEND OF BOSTU THE NECROMANCER, WHOSE GHOST HE HAS DRAWN INTO A LIVING BODY.

Bostu the Necromancer longed for his lost childhood friend, who died at a time when he was overcome with adolescent passion, without ever signaling to him that she returned his ardor, let alone sharing with him its consummation. For decades he has striven to find her psyche, wherever it now resides, and draw it into a body suitably young, lovely, and reminiscent of her in her life. Evidently he achieved this ambition. To his misfortune -- his ultimate misfortune! -- she had spent the intervening years hardening her soul in a domain of fiery violence and torture, and given release and new flesh, lives to express herself in the only way she now knows. **Ioma is a woman, clothed in (circle 1):**

1. Stinking, gory rags.
2. An erratic mismatch of fashions.

And she has (choose 2 distinctive features):

1. Soft mossy hair.
2. Calm eyes.
3. Deep hazel eyes.
4. A distant smile.
5. Fine features.
6. A lithe body.

Where has she taken residence?

1. An appalling pit in the seclusium's cellars, decorating it with the pelts and bones of her victims.
2. A crude lean-to against the seclusium's walls, falling upon any who come near.
3. Noplace regular, resting wherever she can find a little shelter and a little privacy, sleeping wherever she falls, and the seclusium's inhabitants know to give way to her.

Ioma is a true monster, with a habit for self-indulgence and monstrous appetites for (choose 2):

1. Eating human flesh and/or drinking human blood.
2. Rending flesh, breaking bones, spilling guts, dashing out brains.
3. Forcing people to degrade themselves.
4. Forcing people to watch, choose, or participate in violence to their loved ones.

Or if you prefer, create this person yourself. See Chapter 9, Sections 1 (p.132) and 5 (p.145).

Write up Ioma as you would any NPC.

THE CREATURE ANGUILLA, BOSTU THE NECROMANCER'S SCION OR SECONDARY SELF

Anguilla is a plasmic creature of a central node and extending tendrils.

The node resides within the walls of Bostu's most personal chambers, and if somehow exposed appears as (circle 1):

1. An echoing turbulence.
2. A screeching pulse.
3. A prismatic melancholy.

It can extend its tendrils into the reality of the chamber, however, and they have a much more concrete form, serpentine in shape (as its name suggests), eyeless, and (circle all that apply):

1. Translucent.
2. Swirling.
3. Prismatic.

With:

1. Toothy maws.
2. Mandibles.
3. Mouthless.
1. Hooks and barbs.
2. Feelers.
3. Sticky skin.
4. Bone carapaces.

Anguilla is an infant. Some years from now, it will come to realize its nature and coalesce into whatever form it then finds most useful, likely human. For now, it is as it is, in a form intended to protect it as it matures.

If the adventurers come near:

- ✚ If anyone enters the chamber, Anguilla makes its presence known, by extending a tendril momentarily and withdrawing it again.
- ✚ Anyone carrying one of Bostu's magical items, Anguilla will recognize, and investigate by extending tendrils, trying to take the item away.
- ✚ If the character refuses to surrender the item, Anguilla will attack to seize it.
- ✚ If the character surrenders the item or Anguilla takes possession of it, Anguilla will place it carefully nearby and warn, then attack, anyone who comes near it.

Mechanically, create Anguilla in two layers. Anguilla's central node has hit dice, and each of its hit points appears as an individual tendril. Then, each of the tendrils has its own hit dice as well. When a tendril suffers loss of all of its hit points and is killed, the central node suffers loss of the 1 hit point that the tendril represented. Anguilla can extend at most 7 tendrils at a time.

Or if you prefer, create this creature yourself. See Chapter 9, Sections 1 (p.132) and 5 (p.145).

Write up Anguilla as you would any monster.

For any other people and creatures you've chosen, create them yourself. See Chapter 9 (p.131).

Section 6: Recent Developments

The seclusium's normal procedures and schedule disrupted, its day-to-day maintenance has fallen apart.

Choose 2 or more:

1. The seclusium's scullery is in impossible disorder, piled with scorched cookware, unclean bowls, cracked glasses, the remnants of meals uneaten, and increasingly contented populations of mice, flies, roaches, and other vermin
2. The seclusium's kitchens are in disuse and no longer produce meals for the seclusium. The remaining inhabitants are fending for themselves as best they are able.
3. The seclusium's laundry is going unwashed and unaired, instead piling up as it becomes soiled and gathering moths and vermin where it goes unused.
4. The seclusium's grounds have gone untended. Weeds crop up, trimmed trees send out suckers, and everything creeps out of its appointed place.
5. The seclusium's guards have departed, its gate is unlocked, and its armory is stripped bare.
6. There remains evidence of Aushe Loran's or Ioma's violence: blood on the walls, bodies lying where they fell.

Others of your creation.

And finally, as the players' characters arrive:

-  Who will meet them (if anyone)?
-  What are the most interesting things they will they see?
-  What magical auras will impose themselves upon Magic-Users' attention?
-  What dangers and threats will Fighters notice?
-  What opportunities will Specialists notice?
-  What atmosphere or mood will Clerics become aware of?
-  What should they be on the lookout for?
-  What do the inhabitants of the seclusium hope they will do?
-  What are the inhabitants of the seclusium afraid they will do?



Chapter Four:

The Seclisium of Ibrakirre of the Far Sea

Section 1: The Wizard

T*The Seclisium of Ibrakirre of the Far Sea, in which are perils and treasures both material and obscure, made vulnerable to incursion by his sudden abandonment of both mastery and wisdom and return to his homeland--*

Ibrakirre of the Far Sea is a wizard of sober and systematic thought, dispenser of judgment and mercy in equal measure. For most of a century he has kept his seclisium unassailable deep in the ancient Svarzvald, and few are the chance visitors who returned unchanged. But now, abruptly, he has abandoned his arts and his mastery, turned loose his prisoners

and banished his attendant spirits, and departed for his distant homeland.

So his seclisium stands, not vacant, but vulnerable. The wise have not yet approached it, but cast greedy and speculative looks. Who will be the first to venture an incursion? What will they find within?

The seclisium of Ibrakirre of the Far Sea is (choose 1):

1. A place lonely, wild, and hard.
2. A place hidden in untamed land.

Another of your own choice (see Chapter 5, p.95).

Before he abandoned his seclusium, Ibrakirre of the Far Sea appeared as (circle all that apply):

1. A man.
2. Transcending gender.
1. Tall.
2. Bony.
3. Paunchy.
4. Crooked.

With:

1. Brick-brown skin.
 2. Bronze skin.
 3. Creamy skin.
 4. Smoky-brown skin.
 5. Tawny skin.
 1. A shaved head...
 2. Intricately braided hair...
 3. Short-hacked hair...
 4. Shoulder-length hair...
- ...in color of your choice.

With:

1. A handsome face.
2. Hatchet face.
3. Childlike face.
4. Ugly face.

And:

1. Striking eyes.
2. Calm eyes.
3. Dull eyes.
4. Hooded eyes.
5. Leopard's eyes.

His habitual dress was:

1. Comfortable clothing...
 2. Exotic fashions...
 3. Warrior's clothing...
 4. Traditional clothing...
- ...in colors of your choice.

When he abandoned his seclusium, he left endeavors unfinished. He was:

-  Working to go among plasmids.
-  Working to invest himself or a portion of himself into a magically receptive device or construct.

And choose 1 more:

1. He was working to ascend to godhood, or to inconceivable mastery, which may be the same.
2. He was working to catalogue the histories of his past selves or past influences.
3. He was working to take on a form or identity significantly unlike himself.

Another of your own choice (see Chapter 5, p.95).

One of these pursuits revealed to him a truth he could not abide or a conundrum he could not resolve, and it left him no choice but to abandon his arts and seek restoration to his home and his previous life. What that truth or conundrum was, no one will ever know but he.

Which pursuit was it?

Section 2: The Seclisium

The seclisium of Ibrakirre of the Far Sea is deep in the ancient forest Cieni Liasnych. By impression it is (circle 1 or 2):

1. Airy.
2. Rotting.
3. Whimsical.
4. Cheery.
5. Organic.
6. Garish.
7. Ethereal.
8. Classical.
9. Jumbled.

It was built (choose 1):

1. Upon the graves of many, many dead, where their memories and lost ambitions remain.
2. Nowhere of innate significance. The seclisium itself is the source of magic here, shining out like a beacon to the insightful.

Another of your own choice (see Chapter 6, p.101).

On its grounds are (choose 2):

1. An antique altar-bed.
2. A fairy ring of tiny mushrooms.
3. A natural cave in whose belly is a chamber of crystal.
4. The capping-stone of an ancient tomb.

Another of your own choice (see Chapter 6, p.101).

Ibrakirre's private chambers are (choose 1):

1. Tiny and cramped
2. Plain and functional
3. Luxurious and extensive.

The seclisium's hall and public spaces are (choose 1):

1. Spacious and well-appointed.
2. Tiny and cramped.
3. A complicated warren.

Its kitchens, cellars, pantry and buttery are (choose 1):

1. Spacious and well-appointed.
2. Tiny and cramped.
3. Luxurious and extensive.

Its guest accomodations are (choose 1):

1. Tiny and cramped.
2. Luxurious and extensive.
3. A complicated warren.

Its staff's personal rooms are (choose 1):

1. Spacious and well-appointed.
2. Tiny and cramped.
3. A complicated warren.

Its architecture includes (choose 2):

1. A high-peaked hall.
2. A villa of three wings.
3. A hunting lodge, hulking, with four hearths.

And choose 2:

1. A ramble-path, shifting slowly like a river in its changing bed.
2. Ancient marble ruins built over with more flimsy structures of wood and plaster.
3. Secret rooms.
4. A marble well-house shrine.
5. Stables, kennels, coops, and cages.
6. Underground cellars, crypts, tunnels, dungeons, chambers, and cells.

Another of your own choice (see Chapter 6, p.101).

For its visuals, choose as many as apply:

1. Mossy marble.
2. Hewn timbers.
3. Rough stone.
4. Jumbled stone.
5. Mud daub.
6. Bare earth.
7. Baked bricks.
8. Chipped tile.
9. Rustic wood.
10. Polished wood.

1. Modest colors.
2. Garish colors.
3. Natural colors.
4. Moldy.
5. Dripping.
6. Cracked.
7. Weatherbeaten.
8. Scarred.

1. Plain rugs.
2. Hanging tapestries.
3. Woven reed mats.
4. Strewn straw.
5. Fur pelt rugs.
6. Hide hangings.
7. Crude furniture.
8. Practical furniture.

1. Wide windows.
2. Deepset windows.
3. Hacked holes for windows.
4. Tight-shuttered windows.

1. Hide-curtained doors.
 2. Creaking wooden doors.
 3. Heavy ironbound doors.
1. Crooked passageways.
 2. Twisting stairs.
 3. Dead ends and switchbacks.
 4. Sumptuous chambers.
 5. Hidden rooms.
 6. Spyholes.
 7. Low cellars.
 8. Garrets.

Others of your own choice
(see Chapter 6, p.101).

Its magical boundaries include:

- ✶ An area somewhere on the border of the seclusium, resentful and fractious, that the seclusium's aura has never managed to suffuse.

Plus choose 2:

1. An area within the seclusium where magic is leaden and inert, difficult to stir.
2. A boundary within the seclusium that impairs the attention of those gazing across it.
3. A boundary within the seclusium that one must pay to cross.
4. A zone just within the border of the seclusium where every footfall rings a subtle chime.

Another of your own choice (see Chapter 6, p.101).

Its other magical items and devices include:

- ✶ A silver ring engraved with serpentine images.

And choose 2 more:

1. A frame of glass chimes.
2. A pair of satin gloves, fringed at the cuff with tiny bells.
3. Three glass mirrors, angled toward one another in a tryptic.
4. A set of iron shoes, bolted in place to the ground.

Another of your own choice (see Chapter 6, p.101).

Ibrakirre of the Far Sea has abandoned his seclusium. He has turned loose his prisoners and banished his attendant spirits. Many of his former servants, laborers, overseers, and officers have left it as well.

Who is still in the seclusium?

Choose 3 or more regular inhabitants:

1. Three of Ibrakirre's prisoners, named Goppo, Fern and Stad.
2. Quish erp Ammis, the captain of the seclusium's guard.

3. Abma Om, the seclusium's head cook.
4. Laisha Gree, the keeper of the seclusium's stables and arms.
5. Stamona Fen, the seclusium's overseer of craft.

Another of your own choice (see Chapter 6, p.101).

Also choose 3 or more people present in the seclusium, but not its regular inhabitants:

1. Deendra Alam, a messenger of the local bishop.
2. Crittan Bon Fue, a lesser wizard, laid low by misfortune.
3. Aushe Loran, the child-heir of an overthrown former ruling house.
4. Bul, a powerful and destructive plasmic creature summoned by a wizard not equal to the task.
5. Zisz, a creature rescued from the local clans, who had faced execution for violating their most fundamental norms.

Another of your own choice (see Chapter 6, p.101).

Section 3: Maps



Find the seclusium map (p.160). Sketch in its workspaces, living spaces, and architectural features.

As you work through Sections 4-8, be sure to keep your maps up to date. Create a regional map and create detail maps as you go.

Naturally, many of the seclusium's living spaces are now unoccupied, their inhabitants having gone.

They are (choose 1 or more):

1. Small rooms and closets in the seclusium's lower levels.
2. Wide dormitory rooms in the seclusium's back wing.
3. Cottages and huts on the seclusium's grounds.
4. Long bunkhouses on the seclusium's grounds.
5. Generous rooms within the seclusium proper.
6. Homes in the surrounding countryside.

7. Crude lean-tos against the seclusium's walls.
8. A tiny, tidy village, at a convenient remove from the seclusium proper.
9. Filthy cells in the seclusium's dungeon.
10. Tiny, drafty garrets under the seclusium's eaves and attics.
11. The wizard's former chambers, although not in his more personal rooms.
12. The wizard's most private chambers.

Place these on the seclusium map.

Wizardry is a costly endeavor, requiring many unusual and valuable goods. Normally, a wizard's seclusium is a place of great treasure. The departing inhabitants have taken much of value with them, but surely much remains. Place treasures as you would for any adventure, including minor magic items like scrolls and potions as you see fit.

Section 4: Magical Items



hen Ibrakirre of the Far Sea abandoned his seclisium, he left endeavors unfinished. He was:

- ✦ Working to go among plasmids.
- ✦ Working to invest himself or a portion of himself into a magically receptive device or construct.

He was also (see Section 1, p.79):

- ✦ Working to ascend to godhood, or to inconceivable mastery, which may be the same.
- ✦ Working to catalogue the histories of his past selves or past influences
- ✦ Working to take on a form or identity significantly unlike himself.

Others you've chosen.

In the pursuit of these endeavors, he established in his seclisium:

- ✦ An indoor labyrinth, with a significant magic at its center.
- ✦ A private meeting chamber appointed for council with the unseen, the unearthly, and the impossible.

And choose 2 or 3 more:

1. A small library, assembled with excruciating exactitude.
2. A chamber isolate, separated from the commotion of the seclisium by distance, muffles, baffles, and profound thresholds.
3. A well of cthonian depths, at the bottom of which stir unknown things.
4. Crypts and funerary shrines, where dwell still the memories of the dead.

Another of your choice (see Chapter 7, p.111).

In this section and the section to follow, you'll see references to Ibrakirre's workspaces. These are they. **Place them on your maps.**

On the seclisium's grounds there are (see Section 2, p.81):

- ✦ An antique altar-bed.
- ✦ A fairy ring of tiny mushrooms.
- ✦ A natural cave in whose belly is a chamber of crystal.
- ✦ The capping-stone of an ancient tomb.

Others you've chosen.

The seclisium's magical boundaries include:

- ✦ An area somewhere on the border of the seclisium, resentful and fractious, that the seclisium's aura has never managed to suffuse.

Plus (see Section 2, p.81):

- ✦ An area within the seclisium where magic is leaden and inert, difficult to stir.
- ✦ A boundary within the seclisium that impairs the attention of those gazing across it.
- ✦ A boundary within the seclisium that one must pay to cross.
- ✦ A zone just within the border of the seclisium where every footfall rings a subtle chime.

Others you've chosen.

The seclusium's other magical items and devices include:

- ✦ A silver ring engraved with serpentine images.

And (see Section 2, p.81):

- ✦ A frame of glass chimes.
- ✦ A pair of satin gloves, fringed at the cuff with tiny bells.
- ✦ Three glass mirrors, angled toward one another in a tryptic.
- ✦ A set of iron shoes, bolted in place to the ground.

Others you've chosen.

Create each of the magical boundaries, items, devices, and entities you've chosen. See Chapter 8, p.115.



Section 5: *Inhabitants*



brakirre of the Far Sea has abandoned his seclusium.

He has turned loose his prisoners and banished his attendant spirits. Many of his former servants, laborers, overseers, and officers have left it as well.

Who is still in the seclusium? (See Section 2, p.81):

- ✚ Three of Ibrakirre's prisoners, named Goppo, Fern and Stad.
- ✚ Quish erp Ammis, the captain of the seclusium's guard.
- ✚ Abma Om, the seclusium's head cook.
- ✚ Laisha Gree, the keeper of the seclusium's stables and arms.
- ✚ Stamona Fen, the seclusium's overseer of craft.

And:

- ✚ Deendra Alam, a messenger of the local bishop.
- ✚ Crittan Bon Fue, a lesser wizard, laid low by misfortune.
- ✚ Aushe Loran, the child-heir of an overthrown former ruling house.
- ✚ Bul, a powerful and destructive plasmic creature summoned by a wizard not equal to the task.
- ✚ Zisz, a creature rescued from the local clans, who had faced execution for violating their most fundamental norms.

Others you've chosen.

Create each of the people and creatures you've chosen. See Chapter 9, p131.

Section 6: Recent Developments



he seclusium's normal procedures and schedule disrupted, its day-to-day maintenance has fallen apart.

Choose 2 or more:

1. The seclusium's scullery is in impossible disorder, piled with scorched cookware, unclean bowls, cracked glasses, the remnants of meals uneaten, and increasingly contented populations of mice, flies, roaches, and other vermin.
2. The seclusium's kitchens are in disuse and no longer produce meals for the seclusium. The remaining inhabitants are fending for themselves as best they are able.
3. The seclusium's laundry is going unwashed and unaired, instead piling up as it becomes soiled and gathering moths and vermin where it goes unused.
4. The seclusium's grounds have gone untended. Weeds crop up, trimmed trees send out suckers, and everything creeps out of its appointed place.
5. The seclusium's guards have departed, its gate is unlocked, and its armory is stripped bare.
6. The seclusium's guards or workers are lounging around in lax undiscipline.
7. There remains evidence of violence: blood on the walls, bodies lying where they fell.
8. Someone has seized the seclusium and is enacting feverish, ill-considered renovations.
9. Someone has seized the seclusium and is unjustly subjugating the others.

Others of your creation.

And finally, as the players' characters arrive:

-  Who will meet them (if anyone)?
-  What are the most interesting |things they will they see?
-  What magical auras will impose themselves upon Magic-Users' attention?
-  What dangers and threats will Fighters notice?
-  What opportunities will Specialists notice?
-  What atmosphere or mood will Clerics become aware of?
-  What should they be on the lookout for?
-  What do the inhabitants of the seclusium hope they will do?
-  What are the inhabitants of the seclusium afraid they will do?





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Part Three:
The Complete Lists

Introduction

To create a wizard's seclusium in its vulnerable phase, name it and write its introduction. Choose its setting, its overall atmosphere, and its magical footprint. Give it workspaces, living spaces, and magical boundaries, and create its map. Add personalities, enemies, and crises. Add features of interest to its workspaces and living spaces, and expand some of them into puzzles, traps, and mysteries. Finally, choose some recent developments at the seclusium, and you're ready to play.

Focus on creating what the players' characters might see. Don't concern yourself too much with history or with the wizard's plans or intentions. They'll look out for themselves, and besides, how are we to suppose what wizards intend?

Feel free to collapse, expand, or extrapolate entities. Multiply them needlessly, if you like.

Whatever tables you come to, you can always decide whether to choose an entry or roll a die for a random one. My recommendation is to begin the process by rolling, but to gradually make more intentional choices as the seclusium takes shape in your mind.





Chapter Five: *The Wizard*



he Secluseum of ____:

(Choose one)

1. Bostu
2. Daironestes
3. Evremsta
4. Foriophere
5. Granzarine
6. Horvia
7. Ibrakirre
8. Jontof
9. Kab
10. Loshe
11. Nimpiner
12. Orphone

Or another of your own creation...

and choose 1:

1. The Necromancer
2. Of Derik High
3. The Shapeshifter
4. Of the Owl's Bridge
5. The Living
6. The Unmerciful
7. Of the Far Sea
8. Of the House of [choose another name]
9. The Bearer
10. Of the Seven Potencies
11. The Golden
12. Of the Three Visions

Or another of your own creation.

The seclisium is (choose 1):

1. A place lonely, wild, and hard.
2. A place of fallen grandeur.
3. A place of luxury and occult pleasures.
4. A place hidden in untamed land.
5. A place of brooding severity and shadows.
6. A place of baroque extremity.

Or another of your own creation.

The wizard is (choose 1):

1. A wizard of restless and fitful ambition.
2. A wizard of sober and systematic thought.
3. A wizard raging in defiance of all established order.
4. A wizard of transcendent vision and ideality.
5. A wizard of ancient house and perverse lineage.
6. A wizard of wicked imagination and vast capacity.

Or another of your own creation.

The wizard has abandoned the seclisium.**Why? Choose 1:**

1. He has been trapped in one of his own experiments.
2. He has departed to another realm, world, or mode of existence, to pursue his ambitions, perhaps never to return. (See the section on magical portals, p.122, for more.)
3. He has been stripped or robbed of all of his potent wizardries, leaving him unsafe in his own workspaces.
4. He has been seized, reft from his work, and bound into servitude by a power greater than he.
5. He has been driven from his senses, and now runs howling in the hills, unrecognized.
6. He has been murdered by the machinations of a rival wizard, who has not herself yet realized the fact.
7. He has renounced wizardry and now pursues earthly, vulgar pleasures in faraway lands.
8. He has renounced wizardry and now devotes himself to healing the unwell and expounding the path of virtue.
9. He has been trapped and held by a rival wizard, against whom he was himself incurring.
10. He has confronted a vast magical paradox and retired to an isolate zone to contemplate its resolution.
11. By magical mishap his soul has been reft from his body, perhaps irredeemably, and now his body only grunts and pursues base satiation.
12. He has rendered himself into a selection of new identities, the better to achieve his ambitions, but they have abandoned their duties to him and pursue instead their own ends.

Or another of your own creation.

Known facts. Choose 2 or 3:

1. The wizard had a notable companion, in whose company he was often seen.
2. The wizard entertained many guests, of unguessable nature.
3. The wizard withdrew into seclusion for years at a stretch.
4. Chance visitors to the wizard's seclusion often returned changed.
5. Chance visitors to the wizard's seclusion seldom returned.
6. The wizard flew about the sky by night and on unusual occasions.
7. The wizard visited towns and marketplaces, and purchased unusual items.
8. The wizard held the surrounding peoples in bondage, in thrall, or in terror.
9. The wizard was a great traveler, and could be seen coming and going.
10. The wizard possessed an enslaved monster, who would flawlessly obey his signals.
11. The wizard had kept his seclusion here for an improbable span, perhaps hundreds of years.
12. The wizard was possessed of impossible youth and beauty.
13. The wizard was drawn to society, even the humblest, and is personable to approach.
14. The wizard visited graveyards.
15. The wizard consorted or contended with creatures and spirits of the most vile sorts.
16. The wizard consorted occasionally with high kings and the lords of the Earth.
17. The wizard was pious, although of an obscure sect and order.
18. The wizard was prone to fits of malice and rage.
19. The wizard was exorbitant with his power, displaying it casually to reinforce his least pronouncement.
20. The wizard used to visit us in our sleep, robbing our dreams of their treasures.

Or another of your own creation.

...But no longer. How do we know?

How did the wizard appear? Choose as many as apply:

1. Man.
2. Woman.
3. Androgynous.
4. Hermaphroditic.
5. Inhuman, or transcendent.
1. Tall.
2. Short.
3. Stocky.
4. Lanky.
5. Bony.
6. Fat.
7. Curvaceous.
8. Slender.
9. Slim.
10. Lean.
11. Paunchy.
12. Crooked.
13. Hunched.
14. Willowy.
15. Broken.
16. Long-legged.

1. Black skin.
2. Blue-blush skin.
3. Brick-brown skin.
4. Bronze skin.
5. Copper skin.
6. Creamy skin.
7. Freckled skin.
8. Golden skin.
9. Inhuman skin.
10. Mottled skin.
11. Olive skin.
12. Pale skin.
13. Rich brown skin.
14. Ruddy skin.
15. Smoky-brown skin.
16. Tawny skin.

1. Shaved head.
2. Bushy hair.
3. Floor-length hair.
4. Wild hair.
5. Cropped hair.
6. Intricately braided hair.
7. Short-hacked hair.
8. Shoulder-length hair.
9. Trim beard.
10. Wild beard.
11. Long beard.
12. Braided beard.
- ...in color of your choice.

1. Handsome face.
2. Stern face.
3. Hatchet face.

4. Beak face.
5. Pretty face.
6. Childlike face.
7. Sunken face.
8. Flushed face.
9. Gorgeous face.
10. Broken face.
11. Pleasant face.
12. Plain face.
13. Ugly face.
14. Scarred face.
15. Regal face.
16. Long face.
17. Wrinkled face.
18. Beautiful face.

1. Sunken eyes.
2. Striking eyes.
3. Impossible eyes.
4. Calm eyes.
5. Cold eyes.
6. Blazing eyes.
7. Calculating eyes.
8. Dull eyes.
9. Blind eyes.
10. Hooded eyes.
11. Vivid eyes.
12. Restless eyes.
13. Piercing eyes.
14. Bird's eyes.
15. Lizard's eyes.
16. Goat's eyes.
17. Doe's eyes.
18. Leopard's eyes.
19. Snake's eyes.

1. Comfortable clothing...
 2. Imposing vestments...
 3. Graveshrouds...
 4. Stained finery...
 5. Immaculate finery...
 6. Exotic fashions...
 7. Eccentric fashions...
 8. Laborer's clothing...
 9. Warrior's clothing...
 10. Traditional clothing...
- ...in colors of your choice.

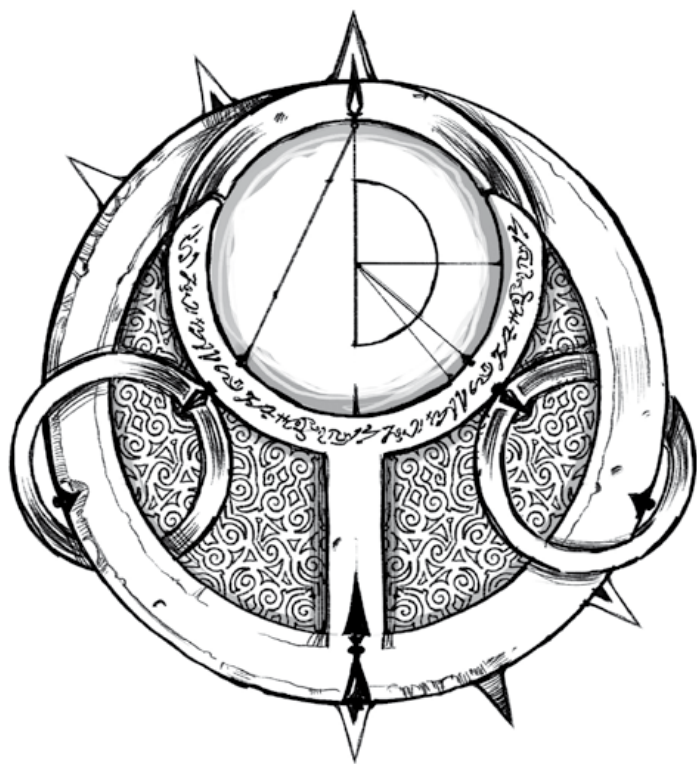
What were the wizard's foremost endeavors, of which evidence remains? Choose 2 or 3:

1. To locate a heretofore unknown plasmally significant planet or domain.
2. To create unflawed original life.
3. To ascend to godhood, or to inconceivable mastery, which may be the same.
4. To catalogue the histories of his past selves or past influences.
5. To communicate through time and existances with a significant personage of another era, world, or reality.
6. To restore a lost species or specimen to life.
7. To discover the hidden name(s) and bindings of a certain significant plasmic entity.
8. To catalogue by nature, proclivity and derivation the full variety of plasmids natural to his seclusium's environs.
9. To derive the seven (or nine?) principles underlying the actions and manifestations of plasms in the material world.
10. To learn the full contents of a single human mind.
11. To transfer himself via portal to another planet or domain than this.
12. To insert his mind into the braincase of another, either as spectator or usurper.
13. To cohabit both himself and another entity, either here or, worse, in some other earthly place or, worse yet, in another domain.
14. To divest himself of some unwanted element of identity, history, or psyche.
15. To invest himself with magical forces of unfamiliar nature or power.
16. To go among plasmids.
17. To invest himself or a portion of himself into a magically receptive device or construct.
18. To take on a form or identity significantly unlike himself.
19. To anchor his life to a point stationary in existence, so that while it persists, he will live, whatever misfortunes befall him.
20. To create a scion or secondary self in which to invest his powers, potentials, or legacy.

Or another of your own creation.

For each of these endeavors, the wizard has (choose 1):

1. Completed it.
2. Abandoned it incomplete.



Chapter Six:

The Seclisum



or the seclisum's setting,
choose 1:

1. On a single large island...
2. On a network of islands connected by bridges...
3. On a rocky promontory...
 1. ...In a placid cove.
 2. ...In the windswept sea.
 3. ...Off a foggy coast.
 4. ...In a wide, slow-moving river.
5. ...On a rugged mountainside.
6. ...On a lonely mountain peak.
7. ...On a hill overlooking the road.
8. ...On a hill overlooking the town.
9. ...Deep in an ancient wood.
10. ...On the verge of a trackless swamp.
11. ...In the depths of a trackless swamp.
12. ...Surrounded by orchards and vineyards.
13. ...On its own manorial grounds.

Or another of your own creation.

For the seclusionism's overall atmosphere, choose 1 or 2:

- 1-2. Abrupt
- 3-4. Airy
- 5-6. Antique
- 7-8. Baroque
- 9-10. Barren
- 11-12. Bright
- 13-14. Cheery
- 15-16. Classical
- 17-18. Cold
- 19-20. Crumbling
- 21-22. Decrepit
- 23-24. Eccentric
- 25-26. Elegant
- 27-28. Ethereal
- 29-30. Fanciful
- 31-32. Flooded
- 33-34. Forbidding
- 35-36. Foreboding
- 37-38. Garish
- 39-40. Gloomy
- 41-42. Gracious
- 43-44. Grand
- 45-46. Harsh
- 47-48. Homey
- 49-50. Immaculate
- 51-52. Isolated
- 53-54. Jumbled
- 55-56. Labyrinthine
- 57-58. Looming
- 59-60. Luxurious
- 61-62. Organic
- 63-64. Overgrown
- 65-66. Palatial

- 67-68. Pristine
- 69-70. Ramshackle
- 71-72. Rotting
- 73-74. Rude
- 75-76. Ruinous
- 77-78. Severe
- 79-80. Shadowy
- 81-82. Sinister
- 83-84. Spacious
- 85-86. Spartan
- 87-88. Stark
- 89-90. Stately
- 91-92. Sunken
- 93-94. Warm
- 95-96. Welcoming
- 97-98. Whimsical
- 99-100. Wild

For the seclusionism's magical footprint, choose 1:

1. The seclusionism's built on a site of ancient cultic significance, known of old to be a place of dangerous power.
2. The seclusionism's built where profound entities habitually pass by, where the landscape has come to reflect their powerful natures.
3. The seclusionism's built where the crust of reality is thin, where the chaos underneath it roils near.
4. The seclusionism's built where the landscape aligns cryptically with the stars and planets, so that their natures resonate strongly here.
5. The seclusionism's built at the site of a prehistoric event of lasting resonance, whose echos reach us even now.
6. The seclusionism's built where an alien reality spills through into our own.

7. The seclisium's built where the forces of magic that flow through the earth and sky coincidentally connect, eddying in powerful confluences.
8. The seclisium's built upon the graves of many, many dead, where their memories and lost ambitions remain.
9. The seclisium's built at a site sacred to the wizard's order, so that the wizard has inherited its secrets and treasures.
10. The seclisium's built over the site of an ancient curse, now restless in its sleep.
11. The seclisium's built in a place of magical serenity, where the wizard will be free to pursue his own arts untroubled and unintruded upon by other magics.
12. The seclisium itself is the source of magic here, shining out like a beacon to the insightful.
11. The ruins of an antique temple to obscure divinities.
12. The hunting grounds of an impossible creature, not tangible in this world.
13. A standing stone, or a group of them.
14. A circle in the ground paved with jasper.
15. A basin of pure water.
16. A vent in the earth where stinking gasses rise.
17. An enormous brass bell or gong that upon occasion rings itself.
18. The capping-stone of an ancient tomb.
19. A place in the air where, on some nights, blue fire plays.
20. A spring of murky water, over which watches the ruined figure of some idol.

Or another of your own creation.

Or another of your own creation.

Accordingly, on the seclisium's grounds are (choose 2 or 3):

1. An unusual tree.
2. An iron post, much scarred.
3. A place where unfelt winds converge.
4. A crystal spike, upjutting.
5. An antique altar-bed.
6. A polished marble fountain.
7. A tree or frame hung with hundreds of ribbons, feathers, paper scrolls, chains, or bones.
8. A trench cut in the earth where the seep is thick and red like blood.
9. A fairy ring of tiny mushrooms.
10. A natural cave in whose belly is a chamber of crystal.

For its living spaces: Necessities:

-  The wizard's private chambers...
 -  The seclisium's hall and public spaces...
 -  The seclisium's kitchens, cellars, pantries, and butteries...
 -  The seclisium's guest accommodations...
 -  The seclisium's staff's personal rooms...
1. ...Are spacious and well-appointed.
 2. ...Are tiny and cramped.
 3. ...Are spartan and bare.
 4. ...Are spare and meager.
 5. ...Are plain and functional.
 6. ...Are luxurious and extensive.
 7. ...Are a complicated warren.
 8. ...Are isolated, set at a remove.

For its architecture, choose 1 or 2:

1. A squat central tower.
2. A tall central tower.
3. A high-peaked hall.
4. A powerful stone keep.
5. A crumbling keep.
6. A villa of three wings.
7. A spacious manor house.
8. A hunting lodge, hulking, with four hearths.

Or another of your own creation.

...And choose 2-4:

1. Low-walled gardens.
2. A patio of 22 columns.
3. A ramble-path, shifting slowly like a river in its changing bed.
4. A sunken amphitheater.
5. Ancient marble ruins built over with more flimsy structures of wood and plaster.
6. Secret rooms.
7. A grand staircase from terrace to terrace.
8. Rustic cottages.
9. An outdoor hearth.
10. A courtyard and encircling niches.
11. A high-vaulted chapel.
12. A marble well-house shrine.
13. A forge, furnace, or bank of kilns.
14. Long, low buildings.
15. A high outer wall.
16. A stone gatehouse and watchtowers.
17. Tidy, sturdy, practical little buildings.
18. A garden of statuary.
19. Stables, kennels, coops, and cages.

20. Underground cellars, crypts, tunnels, dungeons, chambers, and cells.

Or others of your own creation.

...And choose as many as apply:**Construction:**

1. Baked bricks
2. Bare earth
3. Blue marble
4. Chipped tile
5. Cobblestone
6. Cool tile
7. Crumbling plaster
8. Fine-dressed stone
9. Granite
10. Hewn timbers
11. Jumbled stone
12. Mosaic tile
13. Mossy marble
14. Mud daub
15. Polished wood
16. Rosy marble
17. Rough stone
18. Rustic wood
19. Sand
20. White marble

Appearance:

1. Bleached colors
2. Bold colors
3. Garish colors
4. Heavy colors
5. Light colors
6. Modest colors
7. Muted colors
8. Natural colors

9. Brightly polished
10. Cracked
11. Dripping
12. Dusty
13. Filthy
14. Moldy
15. Mossy
16. Parched
17. Scarred
18. Slimy
19. Stained
20. Weatherbeaten

Furnishings:

1. Blowing curtains
2. Crude furniture
3. Fur pelt rugs
4. Hanging tapestries
5. Hide hangings
6. Imposing furniture
7. Lush carpets
8. Plain rugs
9. Practical furniture
10. Spartan furniture
11. Sumptuous furniture
12. Woven reed mats

Windows:

1. Deepset windows
2. Grilled windows
3. Hacked holes for windows
4. High narrow windows
5. Iron-bound windows
6. Stained glass windows
7. Tight-shuttered windows
8. Wide windows

Doors:

1. Hide-hung doors
2. Iron-bound doors
3. Low narrow doors
4. Pierced lattice doors
5. Polished wooden doors
6. Thick oak doors

Features:

1. Broad stairs
2. Crooked passageways
3. Crypts
4. Dead ends and switchbacks
5. Deep cellars
6. Garrets
7. Gracious promenades
8. Hidden rooms
9. Low cellars
10. Murder holes
11. Narrow walkways
12. Overlooks
13. Secret doors
14. Spacious chambers
15. Spyholes
16. Sumptuous chambers
17. Twisting stairs
18. Vast halls
19. Vaults
20. Vertiginous climbs

Others of your own specification.

For its magical boundaries, choose 2-4:

1. An area within the seclisium where magic is excitable and mercurial, difficult to control.
2. An area within the seclisium where magic is leaden and inert, difficult to stir.
3. An area within the seclisium where time and memory become slippery as fish.
4. An area within the seclisium that heightens human sensation and emotion.
5. An area within the seclisium that draws magic to itself.
6. An area within the seclisium of radiating imposition.
7. An area within the seclisium where distant or subtle voices can be heard.
8. An area within the seclisium where perception shudders and refuses to alight.
9. A boundary within the seclisium that the inhabitants do not casually cross.
10. A boundary within the seclisium that impairs the attention of those gazing across it.
11. A boundary within the seclisium that one must pay to cross.
12. A boundary within the seclisium that aligns with a boundary in the night sky.
13. A boundary within the seclisium across which spells cannot be cast.
14. A boundary within the seclisium that resonantly divides THEM and THERE from US and HERE.
15. An area somewhere on the border of the seclisium, resentful and fractious, that the seclisium's aura has never managed to suffuse.

16. A zone outside the border of the seclisium where compasses fail and people lose all sense of direction and distance.
17. A zone outside the border of the seclisium where tireless eyes always watch.
18. A pathway across the border of the seclisium that is the only certain way in.
19. A zone just within the border of the seclisium where every footfall rings a subtle chime.
20. A zone outside the border of the seclisium where monsters have leave to prowl.

Or another of your own creation.

For the seclisium's other magical items and devices, choose 2-4:

1. An unusual doorway, opening on empty air or blank stone.
2. A frame of glass chimes.
3. A prism of crystal in which a strange mist dwells.
4. A passageway caustic and unnerving to those who pass through it.
5. A gigantic book, creaking and groaning with wisdom.
6. A capelet of three silks.
7. A polished silver bowl on a tricorn pedestal.
8. A tin tube, three feet long and narrowing at one end.
9. A small figure in cast gold, depicting three grotesques in erotic sport.
10. A pair of satin gloves, fringed at the cuff with tiny bells.
11. A small furnace, undeniably attentive.
12. A silver ring engraved with serpentine images.

13. An antique sword, chipped and scarred.
 14. Three glass mirrors, angled toward one another in a tryptic.
 15. A blindfold, made of velvet and densely embroidered.
 16. A grotesque little construction of ragged feathers and bones, lashed with tendon.
 17. A set of iron shoes, bolted in place to the ground.
 18. An intricate music box depicting singing birds and cavorting nymphs.
 19. A crescent-shaped mirror of silvered glass, set with opals.
 20. A stoneware mug with a lip of gold.
- Or another of your own creation.

**The wizard has abandoned the seclisium.
For the people who remain, choose 2-5:**

1. A crew of laborers, craftsmen, or servants.
2. A body of slaves or prisoners.
3. A small company of guards.
4. The wizard's personal body-servant.
5. The mistress or master of lands and accounts.
6. The warden of rooms.
7. The captain of the guard.
8. The utmost librarian.
9. The boss of labor and gangs.
10. The keeper of pantry and buttery.
11. The chief linerer.
12. The head cook.
13. The keeper of stables and arms.
14. The mistress or minister of hospite.
15. The mistress or master of furnacy.
16. The overseer of craft.

17. The keeper and educator of chattel.
 18. The chapelaine.
 19. The doctor of physic, medicine, and surgery.
 20. The secretary, assistant, or junior of one of the above.
- Or another of your own creation.

**For the seclisium's remaining guests
and prisoners, choose 1-3:**

1. A messenger of the local king, prince, mayor, or bishop.
 2. A servant, messenger, proxy, or agent of another wizard.
 3. A lesser wizard, laid low by misfortune.
 4. The child-heir of an overthrown former ruling house.
 5. An aged queen driven from her rule.
 6. A powerful and destructive plasmic creature summoned by a wizard not equal to the task.
 7. The ghost of an ancient champion, embodied temporarily in the body of a boy or girl.
 8. A person fleeing the king's justice.
 9. The daughter of the local king, prince, mayor, or bishop, brought into the seclisium for fosterage.
 10. A creature rescued from the local clans, who had faced execution for violating their most fundamental norms.
 11. Subjects or victims of the wizard's earlier endeavors.
 12. The wizard's apprentice or student.
- Or another of your own creation.

Optional: Social & Political Landscape



If you want to fit the seclisium concretely into your campaign world, a good way is to give it connections to neighboring social and political entities, like cities, kingdoms, borders, ecclesiastical bodies, and monasteries. **For the seclisium's social and political landscape, choose 2 or 3:**

1. The seclisium falls within the political boundary of a powerful city, ruled by a prince and his council of mayors.
2. The seclisium is within walking distance of a prosperous market on a crossroads.
3. The seclisium is within eyesight of a monastery and its attendant lay village.
4. The seclisium is in the traditional seasonal grounds of an ancient tribe of pagan nomads.
5. The seclisium falls in a region contested between two local rulers, a powerful duke on one side and an ambitious city prince on the other.
6. The seclisium is in a region dominated by a particularly stringent faith.
7. The seclisium has an influential relationship with another wizard and his seclisium.
8. The seclisium has the attention, favorable or unfavorable, of a powerful plasmic entity, perhaps a god.
9. The seclisium falls technically within the domain of a minor queen, who considers it under her rule.
10. The seclisium is in a pious and superstitious region, whose inhabitants regard it with both righteous disdain and envy.
11. The seclisium, while at a distant remove from all civilization, is in the path of refugees fleeing disaster or violence in their homeland.

12. The seclisium falls, perhaps by coincidence, in a place of miracles sacred to some particular saint, god, or cult, a destination for pilgrims.

Or another of your own creation.

For each of these outside entities you've chosen:

What is its interest in the wizard and the seclisium? Choose 1 or more:

1. To discredit the wizard's work or practices.
2. To seize the seclisium itself.
3. To seize only one particular significant item from the seclisium.
4. To gut the seclisium of its things of value.
5. To ascertain revenge upon the wizard.
6. To restore the wizard to position (especially now in their debt).
7. To win the wizard over to their side.
8. To protect themselves from the wizard.
9. To protect themselves from the wizard's fate.
10. To preserve the wizard's work.
11. To preserve the seclisium's position, with or without the wizard.
12. To isolate the wizard and his work, denying it influence or effect.

Or another of your own creation.

What are its agents in the seclisium?

Human agents (choose 1 or more):

1. One of the wizard's most trusted attendants or companions is a secret spy and agent for the outside entity.

2. There is an agent of the outside entity chained in the secluseum's dungeons or locked in one of the secluseum's garrets.
 3. The outside entity can eavesdrop magically on certain people in the secluseum's employ without their knowledge.
 4. There is a spy for the outside entity at large in the secluseum's vicinity, hiding in the countryside and watching it through a glass.
 5. There is a spy and agent for the outside entity hiding within the secluseum itself, managing so far to evade attention.
 6. The outside entity has armed the local clans, tribes, peasants, or bandits, and agitates them against the secluseum.
 7. The outside agent has promised liberation to the secluseum's slaves or prisoners if they only rise up and strike the first blow.
 8. The bulk of the secluseum's population are legitimate subjects of the outside entity.
 9. One of the wizard's most accomplished companions or overseers is an open follower of the outside entity, whose ultimate loyalty may be divided.
 10. The outside entity routinely sends messengers to visit the secluseum.
 11. The people of the secluseum's vicinity are the outside entity's legitimate subjects.
 12. The wizard maintains an emissary of the outside entity as a guest of the secluseum.
2. The outside entity can send small half-invisible plasmids to the secluseum, and watch through their eyes.
 3. The outside entity has a portal through which it routinely communicates with the wizard.
 4. The outside entity commands a powerful plasmic entity and can, under some circumstances and at some cost, visit it upon the secluseum.
 5. The outside entity can summon the wizard to appear by magical proxy before them.
 6. The outside entity can, by an exertion of will or ceremony, distort or disrupt the flow of magic into the secluseum.
 7. The wizard maintains a magical proxy or subsidiary self of the outside entity as a guest of the secluseum.
 8. The outside entity holds, by right of virtue, the authority to curse or damn the secluseum and its people.
 9. The outside entity can visit certain regions of the secluseum by projection, at will.
 10. The outside entity has discovered flaws in the secluseum's magical boundaries through which it can inject tendrils, manifestations, or spells.
 11. The outside entity can manipulate, command, or control the secluseum's incidental plasmic inhabitants.
 12. The outside entity can be invited into the secluseum by any person there who freely and willingly does so.

Or another of your own creation.

Magical agents (choose 1 or more, if applicable):

1. The outside entity has a small magical aperture hidden inside the secluseum somewhere, through which it can send malicious entities.

Or another of your own creation.

It may be that this outside entity is the one who has made the wizard abandon her secluseum. If so, make sure that you've given it the necessary interest and agency. A magical entity of one of the more potent sorts might be called for.

Does the wizard have an obligation to the outside entity that he is now neglecting?



Chapter Seven: Maps



ltimately, your maps should show 6 categories of things. Color code them if you like:

1. The seclusium's natural geography.
2. The seclusium's significant magical features.
3. The seclusium's architectural features.
4. The people, creatures, and monsters inhabiting the seclusium.
5. The traps, treasures, devices, and objects to be found in the seclusium.
6. Areas for which you've made detail maps.

SECLUSIUM MAP:

On your seclusium map, draw geographical borders and features, architecture and landscape, and the larger magical features of the seclusium.

Create detail maps wherever you'd like to place things in more specific detail. Note the locations of your detail maps on the seclusium map.

Make particular note of where the magical features and the architecture interfere with one another. These were points of great interest to the wizard, where he sought to impose himself upon the magical world, and will correspondingly be likely points of interest to the players' characters when they arrive. Consider them for detail maps.

Use the seclusium map to plan and organize the adventure.

REGIONAL MAP:

On your regional map, draw the geography of the region and note the locations of the seclisium and any local features like towns, monasteries, trade routes, and political borders.

Draw arrows of movement, tension, and trade. If you decide to detail the seclisium's social and political landscape, use the regional map to organize outside entities.

Leave the corners blank for outside entities that aren't local or aren't earthly.

DETAIL MAPS:

On your detail maps, zoom in on any architectural or landscape features you'd like to arrange in detail. Create detail maps for building interiors, secret rooms, underground chambers, and anything else that doesn't fit on the seclisium map. Naturally, many of the seclisium's living spaces are now unoccupied, their inhabitants having gone.

They are (choose 1 or more):

1. Small rooms and closets in the seclisium's lower levels.
2. Wide dormitory rooms in the seclisium's back wing.
3. Cottages and huts on the seclisium's grounds.
4. Long bunkhouses on the seclisium's grounds.
5. Generous rooms within the seclisium proper.
6. Homes in the surrounding countryside.
7. Crude lean-tos against the seclisium's walls.
8. A tiny, tidy village, at a convenient remove from the seclisium proper.
9. Filthy cells in the seclisium's dungeon.

10. Tiny, drafty garrets under the seclisium's eaves and attics.
11. The wizard's former chambers, although not his more personal rooms.
12. The wizard's most private chambers.

Or another of your own creation.

Place these on the seclisium map, and create detail maps for them as appropriate.

When you created the wizard, you chose his foremost endeavors, of which evidence remains. In pursuit of those endeavors, he established in his seclisium (choose 3 or more):

1. A small library, assembled with excruciating exactitude.
2. An extensive library, oversprawling its appointed rooms.
3. An observatory, high in the open air.
4. Deep crypts where can be heard the earth's very groaning.
5. A chamber of vats, baths, furnaces, and kilns.
6. A place like a craftsman's workshop, with tools, materials, and projects at various stages of completion and abandonment.
7. A place like an apothecary's workshop, with tools for measuring and mixing, burning, distilling, extracting, and testing.
8. A ceremonial chamber, with symbols embedded in the roof, floor, and walls, and furniture of ritual purpose.
9. A grove sacred to the gods of magic, with an inverted tree and sacrificial pool.
10. A place where a significant magic rests, to be used or studied in situ.
11. A labyrinth, maze, or meditative path, with a significant magic at its center.

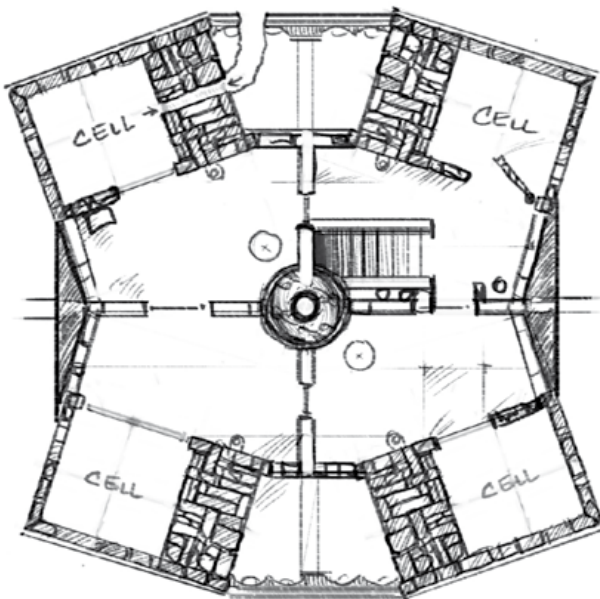
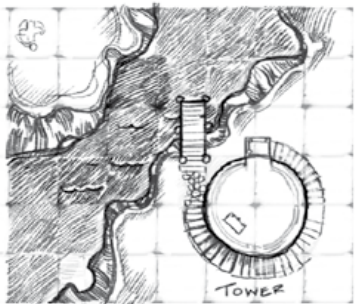
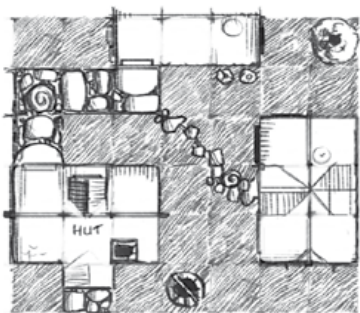
12. Pens, stables, cells, or cages for the wizard's subjects.
13. A garden of ceremonially useful, magically potent, poisonous, and sorcerously hybrid plants.
14. A chamber isolate, separated from the commotion of the seclusium by distance, muffles, baffles, and profound thresholds.
15. A well of cthonian depths, at the bottom of which stir unknown things.
16. A star-garden whose plants and arrangements mirror the night sky, in constant subtle motion.
17. A place like a surgeon's workshop, with tools for restraining, suspending, opening, extracting, amputating, and stitching closed once more.
18. Crypts and funerary shrines, where dwell still the memories of the dead.

19. A chamber of reinforced structure, doubly and triply bound, secured by etched symbols, stone, silver, and iron.
20. A private meeting chamber appointed for council with the unseen, the unearthly, and the impossible.

Or another of your own creation.

When you see references to the wizard's workspaces, these are they. Place them on the seclusium map, and create detail maps for them as appropriate.

Wizardry is a costly endeavor, requiring many unusual and valuable goods. Normally, a wizard's seclusium is a place of great treasure. The departing inhabitants have taken much of value with them, but surely much remains. Place treasures as you would for any adventure, including minor magic items like scrolls and potions as you see fit.





Chapter Eight: Magical Items

Section 1: Nature



In a wizard's seclusion, magical items often take the form of:

- ✦ Unusual features in the landscape.
- ✦ Ruined architecture and relics of past inhabitants.
- ✦ Books, scrolls, maps, and diagrams.
- ✦ Weapons and armor.
- ✦ Doors, bindings, and closures.
- ✦ Fountains, pools, statues, pavilions, altars, beds, shrines, and gardens.
- ✦ Ceremonial settings, paraphernalia, and regalia.
- ✦ Clothing and jewelry.
- ✦ Tools and equipment.
- ✦ Unusual assemblages, fetishes, trophies, and relics.

Create each of the magical items, boundaries, devices, regions, zones, portals, workspaces, toys, creatures, and other magical entities you've chosen.

This magical item is (choose 1):

1. A physical objects of magical power...
2. An area, chamber, zone, region, or boundary of magical power...
3. A magical creature, entity, population, or projection...
4. An event of magical power...

And choose 1:

1. ...Of the wizard's own creation.
2. ...The creation of some person or entity other than the wizard.
3. ...Occuring here naturally or by some unknown plasmic process.

Or another of your own creation.

The wizard has:

1. Secured it against others' interference, with spells and safeguards.
2. Discarded it without apparent further interest.
3. Put it on prominent display.
4. Taken pains to contain and isolate it.
5. Put it into its appointed and proper place.
6. Assaulted, tormented, battered, or partly destroyed it.
7. Precisely injured it.
8. Cultivated it with attention and succor.
9. Incorporated it into a larger structure, collection, or arrangement.
10. Left it in process, perhaps forgetfully, perhaps intending to return to it.
11. Left it carefully undisturbed.
12. Observed and recorded it in precise and extensive detail.

Or another of your own creation.

Section 2: Magical Powers



Magical powers:

1. Mimic the effect of a particular spell (an "object of power").
2. Change the way a particular adventuring rule applies (a "magical tool").
3. Change the way a particular encounter rule applies (a "magical weapon").
4. Change the way you perform magic (a "magical adjunct").
5. Change the way a particular human experience applies (a "magical toy").
6. Serve as a portal for transport or communication (a "magical portal").
7. Embody a particular detail of the wizard's efforts or the magic rules (a "magical accessory").
8. Give the item its own intention and impulse (an "animating genius").
6. The item is a terrible weapon the seclisium can use against its enemies.
7. The item is a portal between here and another place.
8. The item signals the seclisium when outsiders approach.
9. The item allows certain forces or creatures access to the seclisium.
10. The item's magical power is not necessarily positive or beneficial. Perhaps it's a byproduct of the wizard's efforts or a creation of chaos, not intended to be useful at all.
11. The item protected the wizard when he exposed himself to certain malignant forces or entities.
12. The item supported and improved the quality of the wizard's efforts, or can do so for PC Magic-Users.

Or another of your own creation.

Some typical arrangements of power, for when you're creating a magical item but you don't already have a vision for it. Choose 1:

1. The item protects the seclisium from outside magic.
2. The item contains wisdom that the wizard hoped to decipher, and lesser knowledge that a PC can learn.
3. The item improves the efforts of the seclisium's laborers.
4. The item is a whimsy that the wizard used to amuse his guests.
5. The item is a whimsy that the wizard used to "amuse" his "guests."

But choose 1 or 2:

1. Its use introduces a minor irritation into the user's life.
2. Its use comes with a terrible price the user must pay.
3. Its use comes with a cost borne by the inhabitants of the seclisium.
4. Its use requires a very particular arrangement of time, place, and circumstance.
5. Its use triggers another, less beneficial power.
6. Its means of use is not obvious, but perverse, and misuse triggers an unpleasant power instead.

(continued on following page...)

7. Its use attracts the attention of others beyond the wizard's control.
8. Its use is limited, finite; each time it's used might be the last.
9. Its use depends upon the magical capacity and art of the user.
10. It is very easy to use, but difficult or impossible to use safely.
11. It is malicious or only destructive, with no positive use.
12. Its use requires a knowing, willing subject.

Or another of your own creation.

For "its use," you can substitute "its activation," "its study," or any other way that someone might come into contact with its power.

To bring its magic to bear or to come into contact with its power, the item is to be:

1. Worn.
2. Eaten.
3. Given away.
4. Displayed.
5. Used up.
6. Used appropriately.
7. Used inappropriately.
8. Kissed, fondled, licked, embraced.
9. Spoken to.
10. Touched.

Or another of your own creation.

Considerations:

-  Is the effect an accident, a side effect or byproduct of some other process, or did the wizard create it on purpose to do this?
-  If the wizard created it on purpose, was it for his own personal use, for the use of his servants or laborers, as a way to entertain his friends, or as a way to "entertain" his "friends"?
-  Does the item include instructions?
-  Is its use self-explanatory?
-  Is it perverse?
-  Does it have a second use or secondary effects?
-  Does it have a partial use?
-  Does it have a deleterious effect if it's misused?
-  Does using it have a cost?
-  Is the cost less than or greater than its utility?

Imagine for instance a simple magical device intended to protect from starvation: its touch renders any material edible and sustaining. Its first power is that of a “magical tool”: it gives its user an exception to the rules for starvation. Imagine, though, that it does not make the material delicious in any way, but gives it the texture of pressed tofu and leaves its flavor unchanged. Its second power, then, is that of a “magical toy”: it diminishes the experience of eating the food it creates. This is a modest price to pay for a useful effect, so we might suppose that a wizard created it on purpose for the use of himself or his allies.

Now imagine the same device, but with a much more severe cost: for each meal that its user creates and eats, some other unfortunate soul -- presumably one of the wizard's slaves -- does not gain the benefit of the next meal he eats, and thus must consult the rules for starvation. Its power is still that of a “magical tool,” but now it transfers the effects of the starvation rules from one person to the other. This is a modest price to pay for the one avoiding starvation, but not for the one unjustly suffering its effects; nevertheless we can easily suppose that a wizard created it intentionally.

Finally imagine the same device, but with a bizarre second power: when the user eats a meal thus created, he begins to secrete a thick liquid grease from all his pores, and quickly develops a slippery outer coating that can be removed only by scalding hot water and vigorous scrubbing. This secretion makes him impervious to the rules for unarmed combat, with any attempt to grapple him automatically failing; a “magical weapon's” power. With no common theme in its powers, we might suppose that no wizard created this device on purpose, but that instead it's an accident or a byproduct, or that it has some grander, undiscovered power of which these two are just apparently-mismatched facets.

OBJECTS OF POWER

An “object of power” mimics the effect of a particular spell. Which spell?

1. *Airy Water*
2. *Contact Outer Sphere*
3. *Demand*
4. *Dispel Magic*
5. *ESP*
6. *False Alignment*
7. *Globe of Invulnerability, Major*
8. *Mind Blank*
9. *Passwall*
10. *Phantasmal Psychodelia*
11. *Phase Door*
12. *Polymorph Any Object*
13. *Polymorph Others*
14. *Shadow Monsters*
15. *Shape Change*
16. *Shield*
17. *Statue*
18. *Temporal Stasis*
19. *Time Stop*
20. *Vision*

Or another of your own selection.

The effect is:

-  Activated (how?) or ongoing?
-  Equivalent to what casting level?
-  As directed by the wizard, the one activating the effect, or whom?
-  With other details specified as required.

MAGICAL TOOL

A “magical tool” changes the way the adventuring rules apply to you. Which rules?

1. Aging.
2. Architecture.
3. Climbing.
4. Damage.
5. Disease.
6. Doors.
7. Excavations.
8. Falling.
9. Foraging & Hunting.
10. Getting Lost.
11. Languages.
12. Light & Vision.
13. Movement & Encumbrance.
14. Poison.
15. Searching.
16. Sleep Deprivation.
17. Starvation.
18. Stealth.
19. Swimming.
20. Time.

Or another of your own selection.

What’s the change? Read the rules first, then choose:

1. It makes you impervious to those rules.
2. It gives you an advantage or bonus when applying those rules.
3. It gives you a penalty when applying those rules.
4. It transfers the effects of those rules from you to another.
5. It transfers the effects of those rules from others to you.
6. It triggers the rules when they wouldn’t normally apply.
7. It gives you an exception to those rules.
8. It gives you a choice to make about how those rules should apply.

Or another of your own creation.

MAGICAL WEAPON

A “magical weapon” changes the way the encounter rules apply to you. Which rules?

1. Surprise.
2. Reactions.
3. Attack.
4. Move.
5. Parry.
6. Attacking from behind.
7. Cover.
8. Firing into melee.
9. Helpless opponents.
10. Morale.
11. Pursuit.
12. Unarmed combat.

Or another of your own selection.

What’s the change? Read the rules first, then choose:

1. It makes you impervious to those rules.
2. It gives you an advantage or bonus when applying those rules.
3. It gives you a penalty when applying those rules.
4. It transfers the effects of those rules from you to another.
5. It transfers the effects of those rules from others to you.
6. It triggers the rules when they wouldn’t normally apply.
7. It gives you an exception to those rules.
8. It gives you a choice to make about how those rules should apply.

Or another of your own creation.

MAGICAL ADJUNCT

A “magical adjunct” changes the way you perform magic. Which magical effort?

1. Casting a spell. (Which spell, or what kind of spell?)
2. Preparing a spell. (Which spell, or what kind of spell?)
3. Writing a spell scroll. (Which spell, or what kind of spell?)
4. Transcribing spells from spellbook to spellbook. (Which spell, what kind of spell, or whose spellbooks?)
5. Researching a spell. (Which spell, or what kind of spell?)
6. Creating a potion. (Of which spell, or what kind of spell?)
7. Creating a staff or wand. (For which spell, or what kind of spell?)
8. Time of magical activities. (For which activity?)

Or another of your own selection.

What’s the change? Read the rules first, then choose:

1. You perform the magical effort as though you were a higher level or lower level Magic-User than you are.
2. You may take or grant one reroll on whatever chance or risk the magical effort entails.
3. You may ignore one stated limitation on that magical effort.
4. You perform the magical effort at less or greater cost than the cost listed.
5. You may perform the magical effort as though you were using a library and laboratory, even when you aren’t.
6. You may perform the magical effort with a Cleric spell, even though you are not a Cleric.

Or another of your own creation.

MAGICAL TOY

A “magical toy” changes the way a human experience applies to you. Which experience?

1. Eating and drinking.
2. Music.
3. Sex.
4. Dreaming.
5. Memory.
6. Emotions.
7. Planning, imagination, & foresight.
8. Curiosity.

Or another of your own creation.

What’s the change?

1. It makes you impervious or indifferent to this experience.
2. It heightens or deepens this experience.
3. It diminishes this experience.
4. It transfers this experience from you to another.
5. It transfers this experience from another to you.
6. It substitutes this experience for another.
7. It triggers this experience.
8. It transforms one experience into another.

Or another of your own creation.

MAGICAL PORTAL

A “magical portal” connects one place to another (or to noplac, or to a non-place), for travel, observation, or communication. Where does the portal go?

1. Another wizard’s seclusion. Create the wizard as an outside interest.

2. A distant land. Choose which.
3. A mode of existence wherein each person is split, or doubled, into two identical people.
4. A mode of existence wherein human beings are rooted to the earth like trees, and send free-walking plants to do their bidding.
5. A mode of existence wherein people exist as floating, bodiless psyches, communicating by flashes of brilliant color and light, enacting their wills by stimulating the photoreceptors of fleshy amphibians.
6. A mode of existence wherein biotes and plasmotes conglomerate not to form lasting individuals such as we, but in loose and transient confederacies.
7. The subrealm Paume, where the matrices of life spill out in infinite ever-changing ecstasies.
8. The planet Venus, lover and sister to Earth in her girlhood, now made a poisonous domain of hydrochloric acid and boiling lead.
9. The court of the Empress of the Setting Moon, where interlopers are enslaved and made to serve until their grandchildren’s grandchildren pass to dust.
10. The subrealm Ttetn, a soporific and caustic domain where all distinctions become ambiguous and unlikes co-occur.
11. The Moon, airless and lumenescent, from where you can see all the subtle influences on the Earth.
12. Atlantis before the inundation, where philosopher-wizards practice every art but none can save them.
13. The planet Efeo, orbiting a star unnamed in Earth’s sky, whose foremost species is a kind of vast, contemplative mollusc, usually placid but prey to inconceivable passions.

14. Hell, or in any event a realm of such fiery violence and brutality that one might readily mistake it for the place.
15. The subrealm Qjill, a synesthetic vastness where time expands in every direction.
16. A time in the Earth's very distant past, where enormous reptilian predator-birds and gargantuans as tall as towers dwell in forests where no flower has ever bloomed and plains where no hand has ever placed one stone upon another.
17. The frigid, lifeless red ruins of the fortresses and palaces of the planet Mars.
18. The mythic city UR, ancestor of the Ur of antiquity, where the king has built a ziggurat down upon which the moon god steps, and where winged men and lions with scholars' faces mingle in the marketplace.
19. A dim Hellenic afterlife, an underworld where the shades of dead slaves and women stand shackled in silent ranks for eternity, ten thousand deep and a hundred thousand wide.
20. A stately and profound afterlife of contemplation and serenity, where the souls of the faithful dead stand in modest silence and gaze upon the unchanging countenance of their king.

Or another of your own creation.

To some of these, traveling unprepared is certainly fatal. The atmosphere on Venus, for instance, is deadly toxic, hot enough to melt lead, exerting pressure nearly 100 times greater than Earth's. Meanwhile the moon is airless and fatally cold. The mere ability to travel there does not guarantee your survival once you arrive. Others, though, you could go there and continue your adventures, perhaps one day to return, perhaps never to.

Adventures in other worlds are beyond the scope of this humble text.

Portals for communication or observation: some of these allow you to communicate directly, while some would require a prearranged code for effective communication. Choose 1:

1. Place your eye, ear, mouth, or other orifice to the aperture in the portal, and it manifests in the other location.
2. Write words upon the portal and a booming disembodied voice speaks them aloud at the other location.
3. Manipulate the devices of the portal, and a succession of corresponding images appear at the other location.
4. Rap on the portal, and your rapping communicates directly to the spine and pain nerves of your proxy at the other location.
5. Place the portal's nodules into your ears and you hear what sounds there are at the other location.
6. Step into the portal's enclosure and an immaterial representation of yourself, through which you can perceive and communicate in full, appears at the other location.
7. The portal includes a detailed miniature model of the other location, whose pieces appear, disappear, and move about to reflect happenings there.
8. The portal inhabits the mind of a slave or caretaker, whom you can question about happenings at the other location.
9. The portal includes a representation of a grotesque face, through which those at the other location can speak.

(continued on following page...)

10. Strike chimes at this location, and at the other, swarming creatures arrange themselves into certain predetermined patterns.
11. Lie down in the portal, and those at the other location can communicate to you by means of pinches, taps, tweaks and caresses.
12. Arrange the playing pieces upon the board here, and they arrange themselves accordingly upon the corresponding board at the other location.

Or another of your own creation.

Portals for travel: Choose 1:

1. The portal is a straightforward aperture between places, open to anyone and anything who would pass through. If it has doors, they work like normal doors, simple objects that physically block passage.
2. The portal is a straightforward aperture between places, open to anyone and anything who would pass through, but it is not always open.
3. It can be opened and closed by a certain ceremonial or symbolic act. The portal is a membrane between places. Nothing passes through normally, but a conscious being can pass through by an act of intent, arriving naked on the other side.
4. The portal is a membrane between places. Nothing passes through normally, but any object or being marked with a certain symbol, word, or image can pass through.

5. The portal is a membrane between places. Nothing passes through normally, but any object or being ritually prepared can pass through. The portal does not allow physical passage. It consists of a receptacle for the traveler's body, and allows the traveler to project his full awareness into the other place.
6. The traveler appears there as an independent tendril, projection, manifestation, or confluence of energies.
7. The portal does not allow physical passage. It consists of a receptacle for the traveler's body, and allows the traveler to transport his psyche into the physical (or appropriately metaphysical) body of an agent in the other place. This naturally displaces or destroys the agent's own psyche.
8. The portal is a creature or other entity who carries the traveler bodily from this place to that.

Or another of your own creation.

MAGICAL ACCESSORY:

A “magical accessory” simply embodies the wizard’s endeavors or some detail of the game’s magic rules. What?

1. It is an item not valuable or powerful in itself, but requisite for some preliminary process of the wizard's endeavor.
2. It is a receptacle for the wizard's notes and observations, impressed thereupon by the force of the wizard's mind.
3. It is an item the wizard has prepared carefully and set aside for future use.
4. It is a byproduct of one of the wizard's failures, powerless but bizarre in appearance, behavior, or dynamic.

5. It is an instrument of clarity, to be considered part of the wizard's laboratory.
6. It is a receptacle of knowledge, invested with a plasmic entity whose purpose is to teach, but now beneath the wizard's own mastery. What art can it convey?

Or another of your own creation.

ANIMATING GENIUS

An “animating genius” is a magical intention and personality, an impulse that the magical item would accomplish in the world if it were able. Choose 1:

1. It would heighten human intuition...
2. It would fray patience and inflame temper...
3. It would dissolve “right” and “wrong,” allowing utmost liberty...
4. It would better art and skill in craft...
5. It would ease human suffering...
6. It would strengthen all acts of will, discipline, and hierarchy...
7. It would offer clarity to thought...
8. It would dissolve “mine” and “yours,” leaving all in common...
9. It would dissolve “me” and “you,” uniting all...
10. It would bolster all acts of mercy, forbearance, and forgiveness...
11. It would bring death...
12. It would open the way for acts of self-gratification and depravity...

Or another of your own creation...

Choose 1:

1. ... by granting +1 to rolls to [specify].
2. ... by imposing -1 to rolls to [specify].

3. ... by subtly manipulating circumstance or coincidence.
4. ... by guiding its bearers' hands.
5. ... by manipulating the attention of those nearby.
6. ... by inserting words directly and uns subtly into someone's thoughts.
7. ... by causing someone to misperceive something, subtly or utterly.
8. ... by transforming someone's awareness radically.
9. ... by conveying the experiences of those before.
10. ... by commanding someone directly as an act of pure will.
11. ... by animating itself and taking direct action.
12. ... by eliminating certain thoughts or emotions from someone's experience.

Or another of your own creation.

Some of these in action might call for a saving throw or a roll of some sort.

It may be possible to communicate with the animating genius directly, by speech, by physical manipulation, or by magical interrogation.

It's not by accident that the animating genius' means aren't really sufficient for it to achieve its ends! It has to do its best, same as the rest of us.

Section 3: For All Magic Items



any magical items have an unusual aura, nimbus, or resonance. If you like, choose 1:

1. It conveys a certain discomfoting sensation, of twitchings and ticklings.
2. It is almost audible as a buzzing at the top of the spine.
3. It is almost audible as whispering voices, benign or malign, humorous or malicious.
4. It conveys a sensation of slick, slippery wetness.
5. It grasps and draws at your plasmic self, like a beggar for food.
6. It is silent and imperceptible, but conveys an undeniable sense of the predator watching the prey.
7. Its invisible color is a pure, radiant silver, unmarred and unmarrable.
8. Its invisible color is an awful morass of murky swirls and nauseous eddies.
9. Its invisible color is a warm and welcoming green-brown.
10. It is almost audible as a clear, low, beautiful single note.
11. It caresses and flatters your plasmic self, like an intimate or treacherous friend.
12. It buttresses and supports your plasmic self, like a watchful and reliable companion.

Or another of your own creation.

Some magical entities have special additional significance. If you like, choose 1:

1. It contains a plasmic intelligence whose purpose is to convey wisdom, like a book of magic does, to one who can master it.
2. It gulps down and swallows magical energies near to it, creating a zone of nullity around itself, but a zone of excess within.
3. It remembers certain acts performed before it by others in the past, and craves to experience them again.
4. Under certain circumstances, it affords a view of another realm, which can perhaps be opened by the correct acts into a portal.
5. Old gods or other plasmic entities attend to it, noticing who approaches and what they do.
6. It is pivotal to the endeavors and pursuits of some other wizard, and has been an object of jealousy between them.
7. It contains the soul and intelligence of one long dead, who can be made to answer questions.
8. It connects with another similar object elsewhere in the world, or with a whole network of similar objects. Through them, communication is possible, and passage may be.
9. It has been blessed by a relatively benign plasmic entity or powerful personage, perhaps an "angel" or a "saint." It is now a font of healing and good fortune.
10. It is a stationary point in the world, to which someone can, by certain acts, anchor their life. While it persists intact, they will persist alive, whatever misfortunes they suffer.
11. It is a trysting place for certain libertine intelligences, who may be caught out and imprisoned or enslaved at their meetings.
12. It is an object native to another world or domain than this, still aured with the plasms of its home.

Or another of your own creation.

Some magical entities have their own intentions, things they would accomplish in the world if they were able. Choose 1:

1. It would heighten human intuition...
2. It would fray patience and inflame temper...
3. It would dissolve "right" and "wrong," allowing utmost liberty...
4. It would better art and skill in craft...
5. It would ease human suffering...
6. It would strengthen all acts of will, discipline, and hierarchy...
7. It would offer clarity to thought...
8. It would dissolve "mine" and "yours," leaving all in common...
9. It would dissolve "me" and "you," uniting all...
10. It would bolster all acts of mercy, forbearance, and forgiveness...
11. It would bring death...
12. It would open the way for acts of self-gratification and depravity...

Or another of your own creation...

Choose 1:

1. ...by granting +1 to rolls to [specify].
2. ...by imposing -1 to rolls to [specify].
3. ...by subtly manipulating circumstance or coincidence.
4. ...by guiding its bearers' hands.
5. ...by manipulating the attention of those nearby.
6. ...by inserting words directly and unsubtly into someone's thoughts.
7. ...by causing someone to misperceive something, subtly or utterly.
8. ...by transforming someone's awareness radically.
9. ...by conveying the experiences of those before.

10. ...by commanding someone directly as an act of pure will.
11. ...by animating itself and taking direct action.
12. ...by eliminating certain thoughts or emotions from someone's experience.

Or another of your own creation.

Some of these in action might call for a saving throw or a roll of some sort. It's not by accident that the object's means aren't really sufficient for it to achieve its ends! It has to do its best, same as the rest of us.

Finally, some magical entities are long-lasting -- perhaps longer-lasting than our mortal interests, even -- but many are not. Neglected, what might this entity do?

1. Bleed unstable plasms into the world.
2. Allow entities to form or pass through who have no business here.
3. Gradually burn low and burn out, leaving nothing of significance behind.
4. Gradually cocoon itself in, becoming crystalized and inaccessible.
5. Continue on to its own completion, the wizard having put it into inexorable motion.
6. Explode into a succession of catastrophes.
7. Create a shadow-wizard, its puppet, to go through the motions of preserving it.
8. Calve off its most potent stable plasmas as independent entities.

Or another of your own creation.

Section 4: Further Considerations



Choose any that happen to be true. To come into contact with its power requires:

1. Mere contact, normal interaction, an act of simple attention or an act of will.
2. An uncommon circumstance of date, time, weather, sun, moon, or stars.
3. Following the instructions of a particular text.
4. Enacting a particular ritual or ceremony.
5. The participation of a particular person or a person with particular qualities.
6. Ingestion of particular substances.

Or another of your own creation.

To interact safely with its power would require:

1. Physical shields and barriers.
2. Ceremonially protective garments.
3. An airlock, or more precisely, a zone wherein substances can comeingle safely.
4. Slaves or victims intended to bear the brunt of any harm.
5. A tool for manipulating at a distance.
6. There is no way to interact safely with its power.

Or another of your own creation.

Has the wizard prepared the appropriate safeguards? Interacting unsafely with its power could result in:

1. Bodily injury and death.
2. Imprisonment, entrapment, stasis, dissolution of will, paralysis.

3. Permanent transformation of body, personality, or both.
4. The creation of a monster or its admittance into this world.
5. Environmental degradation or damage to property and landscape, immediate and catastrophic or else subtle but ongoing.
6. Dislocation in time, space, reality, or domain.

Or another of your own creation.

Its nature and origins:

1. In it the ancient past presses urgently in upon the present.
2. The crust of reality is thin here and the raw forces of chaos and creation spill sometimes through it.
3. It is where another world comes into contact with this one, and their separate matters comingle.
4. A certain powerful plasmic entity is accustomed to visit it, and its very matter has become charged with its nature.
5. Libertine intelligences use it to mark their trysts, and can possibly be caught out by it.
6. It was prepared by another wizard for this wizard's amusement.

Or another of your own creation.

It is fundamentally like:

1. A furnace, consuming those who encounter it as fuel for its rage.
2. A maze, misleading and confusing those who encounter it.
3. A prison, preventing those who encounter it from easily departing.

4. A garden, producing bounty (of arcane sort) which those who encounter it might harvest.
5. A palace, where those who encounter it are welcomed and entertained.
6. A library, holding wisdom for those who encounter it to learn.

Or another of your own creation.

It is home to:

1. Hosts of plasmids.
2. A certain powerful magical entity.
3. Ravenous predators.
4. People.
5. Its previous victims, such as they remain.
6. Creatures alien to this world.
7. A projection or manifestation of another wizard.
8. Nothing, or nothing that we would identify as creatures.

Or another of your own creation.

To explore it safely, and perhaps profitably, would require:

1. A guide.
2. Protective gear, either materially protective or ceremonially protective.
3. A device to function as a compass, whatever it might be.
4. Stringent disciplines of thought, attention, and will.
5. Stringent disciplines of body and action.
6. The blessings of your host.
7. Knowledge of the proper safeguards, customs, or passwords.
8. It's impossible; there is no certain safety.

Or another of your own creation.

Adequately explored:

1. It would yield up marvelous treasures.
2. It would open upon a different domain.
3. It would offer personal transformation and self-awareness.
4. It and its inhabitants could be brought to heel, made to serve.
5. It would give you access to certain creatures or powerful entities.
6. It would provide safe retreat from your enemies.
7. It would prove a place of pleasure and distraction.
8. Any value it offers would prove illusory, unreal; there is no profit here after all.

Or another of your own creation.



Chapter Nine: *People and Creatures*



After a wizard abandons his seclusium, the people who remain within it are usually:

1. People who serve the seclusium.
2. Guests and prisoners of the seclusium.
3. People in the seclusium's vicinity, but not its subjects.
4. Creatures to be found within the seclusium, but not under the seclusium's rule.
5. Magical creatures with whom the wizard was treating, knowingly or unknowingly.
6. The wizard's mortal body, bereft of art.
7. The wizard's magical arts, freed from its body.
8. Living or at least animate things, made by a wizard and brought to animation.

Section 1: For All People & Creatures



uman appearance and distinctive features:

- | | |
|------------------|-----------------------|
| 1. Woman. | 1. Broad shoulders. |
| 2. Girl. | 2. Bow-legged. |
| 3. Man. | 3. Long-legged. |
| 4. Boy. | 4. Scarred hands. |
| 5. Third-gender. | 5. Delicate hands. |
| 6. Sexless. | 6. Jut-necked. |
| | 7. Strangler's hands. |
| | 8. Hulking shoulders. |
| | 9. Spindly legs. |
| | 10. Rangy. |
| 1. Lithe. | 1. Black skin. |
| 2. Portly. | 2. Blush-pink skin. |
| 3. Crooked. | 3. Brick-brown skin. |
| 4. Tall. | 4. Bronze skin. |
| 5. Aphroditic. | 5. Chalk-white skin. |
| 6. Plump. | 6. Copper skin. |
| 7. Stocky. | 7. Creamy skin. |
| 8. Adonic. | 8. Freckled skin. |
| 9. Bony. | 9. Golden skin. |
| 10. Willowy. | 10. Mottled skin. |
| 11. Fat. | 11. Olive skin. |
| 12. Solid-built. | 12. Pale skin. |
| 13. Flabby. | 13. Rawburned skin. |
| 14. Lean. | 14. Red-brown skin. |
| 15. Skinny. | 15. Ruddy skin. |
| 16. Short. | 16. Sallow skin. |
| 17. Voluptuous. | 17. Scarred skin. |
| 18. Hunched. | 18. Smoky-brown skin. |
| 19. Slim. | 19. Tan skin. |
| 20. Soft. | 20. Tawny skin. |

1. Immaculately groomed hair.
2. Blunt-cut hair.
3. Waist-length hair.
4. Woolly hair.
5. Dreadlocks.
6. Bald.
7. Thin hair.
8. Thick hair.
9. Curly hair.
10. Floor-length hair.
11. Chin-length hair.
12. Coiled hair.
13. Wild hair.
14. Over-complicated hair.
15. Close-cropped hair.
16. Shaggy hair.
17. Mossy hair.
18. Matted hair.
19. Braided hair.
20. Shoulder-length hair.

1. Watery eyes.
2. Calculating eyes.
3. Slit eyes.
4. Calm eyes.
5. Kindly eyes.
6. Weary eyes.
7. Wandering eyes.
8. Clear eyes.
9. Stormy eyes.
10. Eager eyes.
11. Wide eyes.
12. Shadowed eyes.
13. Bright eyes.

14. Squinting eyes.
15. Bloodshot eyes.
16. Scared eyes.
17. Blind eyes.
18. Sunken eyes.
19. Bulging eyes.
20. Sharp eyes.

1. Long face.
2. Smashed face.
3. Squashed face.
4. Pinched face.
5. Leering face.
6. Flabby face.
7. Noble face.
8. Delicate face.
9. Broken face.
10. Puffy face.
11. Handsome face.
12. Sagging face.
13. Slack face.
14. Wrinkled face.
15. Prim face.
16. Crooked face.
17. Sweet face.
18. Wry face.
19. Pretty face.
20. Hatchet face.

1. Slight scowl.
2. Crooked nose.
3. Full lips.
4. Upturned nose.
5. Long beard.

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6. Distant smile.
7. Jutting teeth.
8. Broken teeth.
9. Jutting cheekbones.
10. Heavy beard.
11. Smashed nose.
12. Wide smile.
13. Heavy forehead.
14. Trim beard.
15. Prominent nose.
16. Jutting eyes.
17. Slight smile.
18. Fine features.
19. Crooked smile.
20. Long moustaches.

Others of your own specification.

Beast appearance and distinctive features:

1. Serpentine body.
2. Hulking body.
3. Avian body.
4. Heavy body.
5. Piscine body.
6. Long body.
7. Stumpy body.
8. Insectine body.
9. Lithe body.
10. Sleek body.

1. Long limbs.
2. Tentacles.
3. Stubby limbs.
4. Spindly limbs.
5. Powerful limbs.
6. Stalking limbs.

1. Quills.
2. Mangy pelt.
3. Fluffy pelt.
4. Bony plates.
5. Hairless hide.
6. Lank pelt.
7. Hard shell.
8. Leathery hide.
9. Woolly pelt.
10. Carapace.
11. Sticky skin.
12. Wrinkled hide.
13. Scarred hide.
14. Shaggy mane.
15. Feathers.
16. Scaly skin.
17. Slick skin.
18. Sleek pelt.
19. Shaggy pelt.
20. Flowing mane.

1. Pulsing gills.
2. Toothy grin.
3. Needle fangs.
4. Barbels.
5. Long tongue.
6. Slobbery muzzle.
7. Tusks.
8. Toothy maw.
9. Rows of teeth.
10. Piercing mouthparts.
11. Powerful jaw.
12. Pointed muzzle.
13. Whiskers.
14. Shaggy beard.
15. Beak.

16. Mandibles.
17. Flicking tongue.
18. Heavy muzzle.
19. Gaping maw.
20. Long neck.

1. Pincers.
2. Antlers.
3. Scent glands.
4. Dewclaws.
5. Horns.
6. Spikes.
7. Feelers.
8. Hooks and barbs.
9. Trunk.
10. Crest.
11. Claws.
12. Spurs.

1. Stiff tail.
2. Lashing tail.
3. Prehensile tail.
4. Stubby tail.
5. Coiling tail.
6. Whisking tail.

Others of your own specification.

Made Thing appearance and distinctive features:

1. Jewel eyes.
2. Coin eyes.
3. Crystal eyes.
4. Button eyes.
5. Bone eyes.
6. Painted eyes.
7. Stone eyes.
8. Glass eyes.

1. Crude stitching.
2. Stilts.
3. Coils.
4. Nails.
5. Fine stitching.
6. Hooks.
7. Pegs.
8. Hinges.

1. Silk.
2. Paint.
3. Stone.
4. Gold.
5. Copper.
6. Wood.
7. Tin.
8. Silver.
9. Canvas.
10. Mother-of-pearl.
11. Velvet.
12. Plaster.
13. Bone.
14. Leather.
15. Clay.
16. Horn.
17. Bronze.
18. Lacquer.
19. Burlap.
20. Steel.

1. Misshapen limbs.
2. Piston legs.
3. Carved limbs.
4. Flimsy limbs.
5. Stilt legs.
6. Crude-made limbs.

Others of your own specification.

Plasmid appearance and distinctive features:

1. Echoing.
2. Radiant.
3. Shattered.
4. Uneasy.
5. Prismatic.
6. Translucent.
7. Melancholic.
8. Enticing.
9. Shadowy.
10. Smoky.
11. Swirling.
12. Pulsing.
13. Screeching.
14. Twisting.
15. Turbulent.
16. Shimmering.
17. Gaping.
18. Silent.
19. Crystalline.
20. Writhing.

1. Elongated bodies.
2. Lithe bodies.
3. Distorted bodies.
4. Squat bodies.
5. Voluptuous bodies.
6. Half-beastial bodies.

Others of your own specification.

By default, all creatures other than natural animals can speak. Some individual creatures may choose not to, and some may be unable for their own reasons.

Most creatures have habits. For bestial creatures, choose a habit for just their simple instinct for self-indulgence or privacy. For more intelligent creatures, choose a more sophisticated habit.

For creatures of human intelligence (or beyond), you can even **choose two habits** that interact and interfere with one another in interesting ways, like a scholar's habitual curiosity and self-discipline, sometimes complementing each other and sometimes in tension.

1. Self-indulgence.
2. Privacy.
3. Self-denial.
4. Delicacy.
5. Curiosity.
6. Self-betterment.
7. Generosity.
8. Self-discipline.
9. Self-deception.
10. Mercy.
11. Loyalty.
12. Patience.

Or another of your own creation.

Many creatures and people have appetites that drive them, but that are understandable, even sympathetic:

1. Luxury, comfort, and fine things.
2. Learned conversation.
3. Novelty and diversion.
4. Word of home.
5. Hearty food.
6. Justice.
7. Rest.
8. Revenge.
9. Love.
10. Erotic provocation, stimulation, and/or satisfaction.
11. Ambition's fulfillment.
12. Profundity and personal meaning.

Or another of your own creation.

Many creatures and people, even those we would not immediately identify as monsters, have monstrous appetites:

1. Eating human flesh and/or drinking human blood.
2. Torture.
3. Casual cruelty.
4. Rending flesh, breaking bones, spilling guts, dashing out brains.
5. Rape.
6. Reenacting past violence.
7. Forcing people to degrade themselves.
8. Forcing people to watch, choose, or participate in violence to their loved ones.
9. Subjugating people utterly to your will.
10. Murder in quantity.
11. The hunt.
12. Devouring souls.

Or another of your own creation.

You can give the same creature or person both a monstrous and a sympathetic appetite.

Straightforward and compatible combinations of monstrous appetite and habit -- eating human flesh and privacy, the hunt and patience -- are good for straight-up monsters like giant snakes, minotaurs, and the like.

More contradictory combinations -- reenacting past violence and self-denial, devouring souls and self-deception -- are good for more psychological monsters like evil wizards, failed experiments, half-demonic entities, and the like.

Spend a few seconds thinking about how you're going to communicate the monster's appetite and habit to the players.



Section 2: People who serve the Secluseum

The wizard's subjects have been subjected to bizarre and aberrant practices. Choose one or more for each population. You can choose the same for each, or different ones from person to person.

They:

1. Are required to reinvest their wages into the increase of the Secluseum, from which they are paid their stipend, and which they will recover with generous interest upon the occasion of their retirement.
2. Have each been drilled through the skull with a polished copper tube. They keep these carefully corked but decline to discuss the matter with outsiders.
3. Have each been blinded, and execute their duties perfectly by rote.
4. Are required to adhere to a burdensome particular discipline of behavior. Choose one:
 1. ... they may not speak aloud
 2. ...they must stifle all erotic impulse.
 3. ... they must daily enact strenuous religious rites.
 4. ...they must conform themselves rigorously to the wizard's standards for ideal appearance.
 5. ... they must abase themselves most utterly before any person of note.
 6. ... they must readily accede to any order or request, however repugnant or outlandish.
 7. ... they must bear children often and surrender them to the wizard's needs.
5. Have been reft of individual identity. Instead, they all answer to a single name, "Armonter," in unity of action and experience, and while they admit that they do find themselves peculiarly multiple, they maintain their utmost singularity.
6. May not address themselves to any but their direct and immediate superiors and subordinates.
7. Have each been infested with a particular parasitic organism, whose growth would be both torturous and terminal if not held in check by the wizard's administered doses.
8. Have been rendered forgetful of all but their duties and routines, so that one day's unusual events are forgotten by the next day.
9. Have been given their own language, and had all others removed from their understanding, so that they are incomprehensible to outsiders and outsiders to them. Only a few individuals can translate between them.
10. Have each been given over to possession by plasmids bound and subservient to the wizard.
11. Have been plasmically bound to the secluseum's physical structure, its walls and hallways and grounds, and can never leave it.
12. Receive a sensible wage, labor under clear and humane conditions, with full and appropriate recourse if they are wronged by any act of the wizard or his guests.

Or another of your own creation.

Or another of your own invention.

Individuals of the seclusionium's staff might or might not have been subjected to the same. The labor gang boss, for instance, might be Armonter just the same as the rest, or might not. The household servants might be required to accede to any order, but the mistress of hospite, their overseer, might hold the right to appoint a surrogate to accede in her place. It's your choice.

Individual variations:

- ✎ Choose duplicates. Perhaps work proceeds in shifts around the clock, so that there is a daytime labor gang boss and a nighttime labor gang boss. Perhaps the seclusionium is laid out in three wings, so that there is a warden of the upper wing, a warden of the seaward wing, and a warden of the old wing.
- ✎ Create hierarchies. Does the keeper of pantry and buttery answer to the head cook, or does the head cook answer to the keeper of pantry and buttery? Does the chief linener answer to the mistress of hospite or to the warden of rooms?
- ✎ Merge duties in a single individual. Perhaps the master of lands and accounts is also the boss of labor and gangs. Perhaps the head cook has, additionally, duty to keep the pantry and buttery.
- ✎ Create contested duties and perquisites. Perhaps the head cook and the keeper of pantry and buttery both feel that they should be the one to choose what foodgoods the seclusionium purchases at market. Perhaps the captain of the guard and the mistress of lands and accounts both feel that they should be the one to lead the procession of hunt.

- ✎ Create petty drama. These two vie for the affection of a third. These two have conspired to discredit and provoke a third. This one plays these other two against one another to his own advantage. These three each pursue a promotion or acclamation that only one can receive.

Where do they live?

1. In brutal human stabling on the seclusionium's grounds.
 2. In small rooms and closets in the seclusionium's lower levels.
 3. In wide dormitory rooms in the seclusionium's back wing.
 4. In cottages and huts, or in a long bunkhouse, on the seclusionium's grounds.
 5. In generous rooms within the seclusionium proper.
 6. In the surrounding countryside, in homes of their own.
 7. In an appalling pit in the seclusionium's cellars.
 8. In crude lean-tos against the seclusionium's walls.
 9. In filthy cells in the seclusionium's dungeon.
 10. In tiny, drafty garrets under the seclusionium's eaves and attics.
 11. In the wizard's former chambers, although not in his more personal rooms.
 12. In the wizard's most private chambers.
- Or another of your own creation.

Place this living space on the seclusionium map, and create detail maps for it as appropriate.

What do they own? Choose as few or as many as apply:

1. Only the rags of their clothing and a few crude tools.
2. Sturdy clothing, shoes, hats, and the tools of their labor.
3. More than one outfit, perhaps one finer than the others, and simple personal belongings.
4. Outfits, ornaments, keepsakes, and perhaps a few luxuries like polished metal mirrors, fowling pieces, or dining service.
5. Their own habitations, including the tools to maintain them.
6. Outfits of arms.
7. Luxurious wardrobes, jewelry, books, furniture, linens, and perhaps even slaves.
8. Clothing and jewels pillaged from the wizard's wardrobes.
8. They've seized the seclisium and are holding it as their own.
9. They hold faith that the wizard will return and are preparing themselves for that day.
10. They've chosen or elected a new "wizard" to rule over them, though powerless.
11. They're perishing in helpless misery.
12. They're gradually merging with the seclisium's physical structures and grounds.

Or another of your own creation.

Or other particular things
wof your own specification.

Neglected, what are they doing? Choose as many as apply:

1. They've fallen to murdering one another over any least slight.
2. They've splintered into squabbling factions.
3. They're working together to become a self-governing greater good.
4. They're continuing on exactly as before, even though the impetus is gone.
5. They're striving for achievement and recognition.
6. They're digging in and holding out until the bitter end.
7. They're turning their expertise to their own ends instead.

Section 3: Guests & Prisoners of the Seclisium



How is the guest or prisoner accommodated? Choose 1:

1. As a true guest, given the liberty of the seclisium's public spaces, private space of his or her own, and bound by the compacts of hospitality.
2. As a true prisoner, bound into a cell and given only meager victuals.
3. As a paid lodger, accumulating expenses against an account.
4. As a live-in servant, with an exchange of labor for room and board.
5. As a slave, subject to the wizard's whims.
6. As an imposition, grudgingly allowed to stay but given no hospitality or indulgence.
7. As a family member, fully integrated into the seclisium.
8. As a nonentity, given as little attention as the furniture or the visiting birds.
9. As a pet, coddled and spoiled.
10. As an occupier, sullenly indulged but plotted against in secret.
11. As an intruder, to be chased away and driven out.
12. As an asset, carefully guarded and kept both safe and unfree.
13. As a trusted friend, allowed to come and go, always welcome.
14. As good fortune, enticed to come and stay, never constrained.
15. As the weather, able to come and go unrestricted and unannounced.
16. As cattle, penned in, beaten, starved, forced to labor, or even killed at the keeper's will.
17. As a due burden, to be accommodated no matter the cost.
18. As a wise counselor, whose word carries weight and whose advice is to be heeded.
19. As a powerful potential ally, friend, or lover, to be indulged and wooed.
20. As a powerful potential enemy, to be supplicated and treated with delicacy and fear.

Or another of your own creation.

Where are they accomodated?

1. In brutal human stabling on the seclisium's grounds.
 2. In small rooms and closets in the seclisium's lower levels.
 3. In wide dormitory rooms in the seclisium's back wing.
 4. In cottages and huts, or in a long bunkhouse, on the seclisium's grounds.
 5. In generous rooms within the seclisium proper.
 6. In an appalling pit in the seclisium's cellars.
 7. In crude lean-tos against the seclisium's walls.
 8. In filthy cells in the seclisium's dungeon.
 9. In tiny, drafty garrets under the seclisium's eaves and attics.
 10. In the wizard's former chambers, although not in his more personal rooms.
 11. In the wizard's most private chambers.
 12. Wherever they can find a little shelter and a little privacy.
- Or another of your own creation.

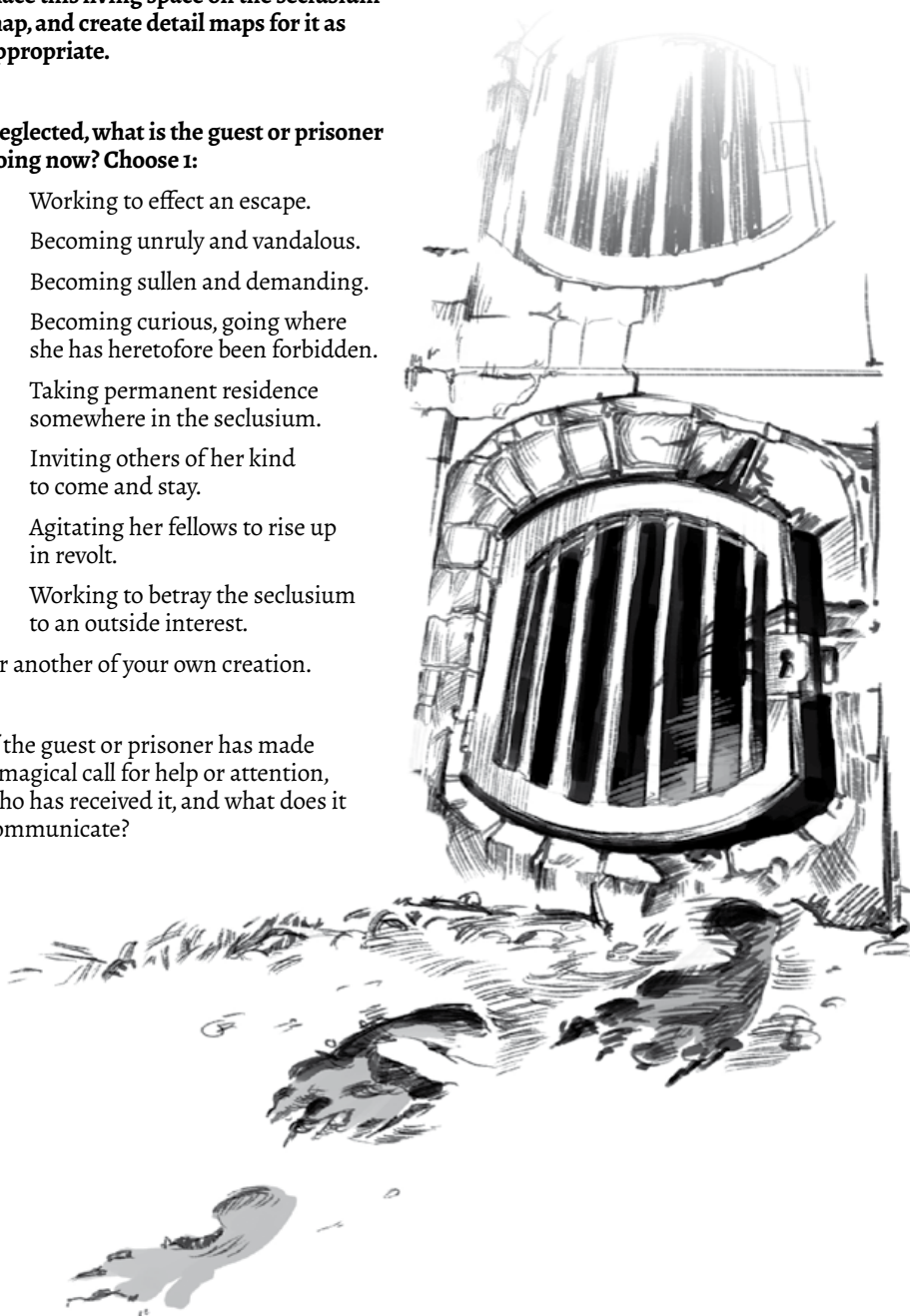
Place this living space on the secluseum map, and create detail maps for it as appropriate.

Neglected, what is the guest or prisoner doing now? Choose 1:

1. Working to effect an escape.
2. Becoming unruly and vandalous.
3. Becoming sullen and demanding.
4. Becoming curious, going where she has heretofore been forbidden.
5. Taking permanent residence somewhere in the secluseum.
6. Inviting others of her kind to come and stay.
7. Agitating her fellows to rise up in revolt.
8. Working to betray the secluseum to an outside interest.

Or another of your own creation.

If the guest or prisoner has made a magical call for help or attention, who has received it, and what does it communicate?



Section 4: *People in the Secluseum's vicinity, but not its subjects*



What is their disposition toward the secluseum? Choose as many as apply:

1. They regard the secluseum as a source of ill-fortune, disease, and sin.
2. They regard the secluseum as an active threat to their lives and livelihoods.
3. They regard the secluseum as a benefactor, generous and merciful.
4. They regard the secluseum as a powerful neutral neighbor, to be appeased, not antagonized.
5. They regard the secluseum as a shameful burden.
6. They regard the secluseum as an unwelcome intruder, disrupting their livelihoods and occupying their rightful lands.
7. They regard the secluseum as an inscrutibility, a conundrum best left alone.
8. They regard the secluseum as an impending disaster.
9. They regard the secluseum as the usurper of an older and more proper order of things.
10. They regard the secluseum as a cruel and decadent place of amoral license.
11. They regard the secluseum as a simple expression of their fate, to be accepted without remark.
12. They regard the secluseum as a temple, where their gods come to converse with those wiser than themselves.

Or another of your own creation.

What threat could they constitute? Choose as many as apply:

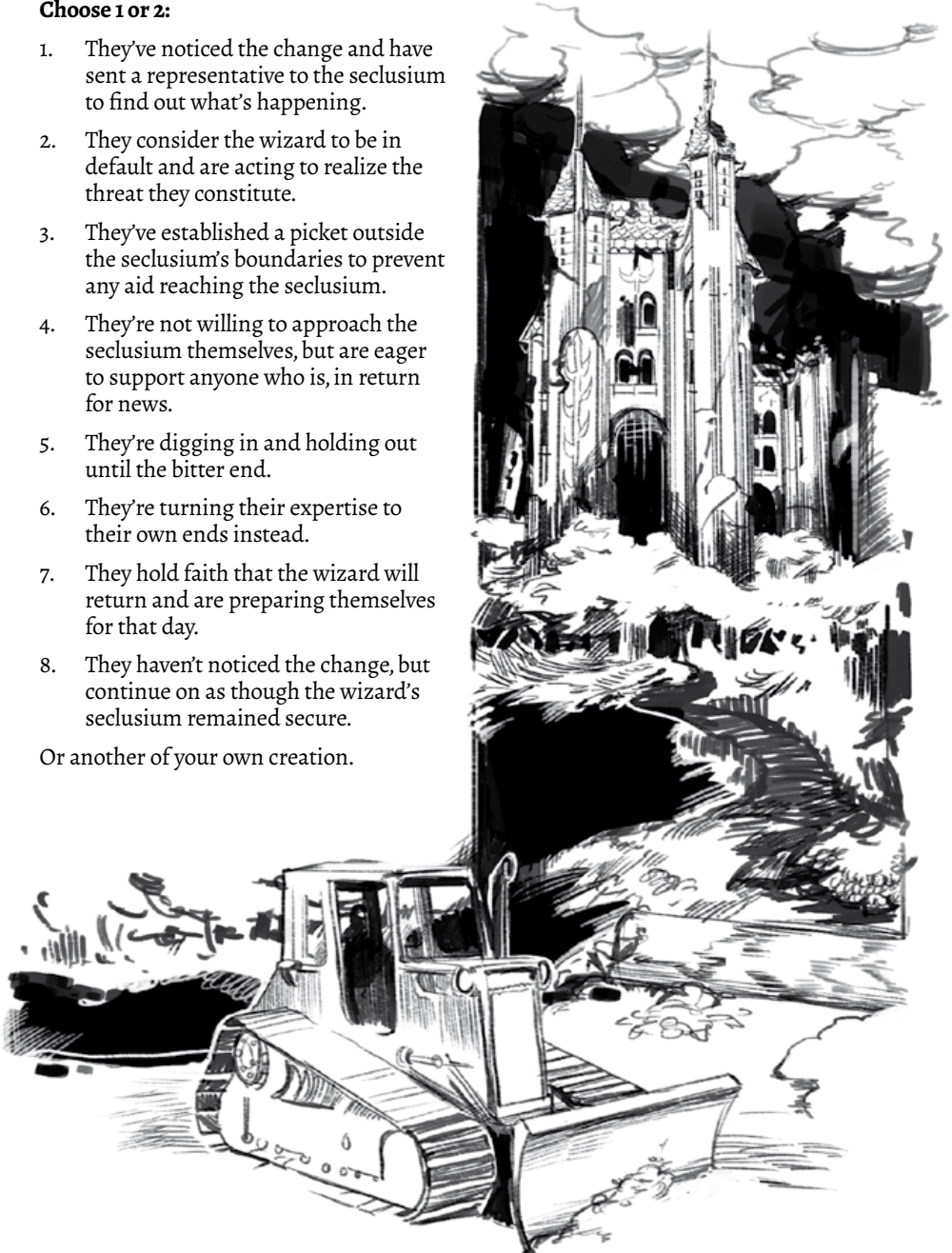
1. They could cut off supplies of foodstuffs and raw material bound for the secluseum.
2. They could spread ill-will toward the secluseum by committing atrocities in its name.
3. They could assemble in arms and assault or besiege the secluseum physically.
4. They could incur against the secluseum by stealth, carrying away goods or the unwary.
5. They could by occult ritual poison the plasms the wizard is relying upon for her endeavors.
6. They could deny the secluseum their labor.
7. They could watch the secluseum and report the wizard's doings to outside interests.
8. They could harrass, rob, and murder travelers to and from the secluseum.
9. They could riot and go to war against one another, disrupting the secluseum's doings.
10. They could refuse to sell their goods to the secluseum, denying it some essentiality.
11. They could spread ill-will toward the secluseum by spreading word of its practices.
12. They could decline to share news with the secluseum, denying it word of outside affairs.

Or another of your own creation.

**Now that the wizard's abandoned the secluseum, what are they doing?
Choose 1 or 2:**

1. They've noticed the change and have sent a representative to the secluseum to find out what's happening.
2. They consider the wizard to be in default and are acting to realize the threat they constitute.
3. They've established a picket outside the secluseum's boundaries to prevent any aid reaching the secluseum.
4. They're not willing to approach the secluseum themselves, but are eager to support anyone who is, in return for news.
5. They're digging in and holding out until the bitter end.
6. They're turning their expertise to their own ends instead.
7. They hold faith that the wizard will return and are preparing themselves for that day.
8. They haven't noticed the change, but continue on as though the wizard's secluseum remained secure.

Or another of your own creation.



Section 5: Creatures to be Found within the Seclisium, but not Under the Seclisium's Rule



How is it that the creature is and remains here? Choose 1:

1. The creature does not recognize the seclisium's borders as binding.
2. The creature considers itself to be the seclisium's secret master, thrown down by conspiring enemies and replaced by the imposter wizard.
3. The creature considers itself exempt from the seclisium's policies, by right of blood, birth, precedence, duty, or necessity.
4. The creature considers itself beneath the seclisium's attention and strives to maintain itself so.
5. The creature is insensate to such human impulses as "loyalty," "obedience," or "restraint".
6. The creature is negligent of danger and does not fear to trespass here.

Or another of your own creation.

the seclisium's walls.

7. In the tiny, tidy village at a convenient remove from the seclisium proper.
8. In a filthy cell in the seclisium's dungeon.
9. In a tiny, drafty garret under the seclisium's eaves or attics.
10. In the wizard's former chambers, although not in his more personal rooms.
11. In the wizard's most private chambers.
12. Wherever it can find a little shelter and a little privacy.

Or another of your own creation.

Place this living space on the seclisium map, and create detail maps for it as appropriate.

Where has the creature taken residence?

1. In a small room or closet in the seclisium's lower level.
2. In a wide dormitory room in the seclisium's back wing.
3. In a cottage, hut, or long bunkhouse on the seclisium's grounds.
4. In generous rooms within the seclisium proper.
5. In an appalling pit in the seclisium's cellars.
6. In a crude lean-to against

Section 6: *Magical Creatures with whom the Wizard was treating, knowingly or unknowingly*



t is (choose 1):

1. A population of lesser plasmids.
2. A disembodied psyche, memory, personality; perhaps a ghost or another wizard's castoff arts.
3. A tendril or projection of an otherworldly being into this world.
4. A powerful plasmic entity, perhaps a god.
5. A primal creature, unique, more urgent and more ferocious than any mere animal or mere person.
6. Another wizard, perhaps disguising herself as something other.

Or another of your own creation.

To encounter it, one must (choose 1 or 2):

1. Simply come to be where it happens to be, in the normal way.
2. Invite it to attend to you, knowingly and willingly.
3. Open the door to its entrance, knowingly or unknowingly.
4. Call upon it by arcane ceremony.
5. Entice it to you by act of sacrifice or promise.
6. Wait and hope, for it comes and goes as it chooses and does not answer to any.

Or another of your own creation.

Section 7: *The Wizard's mortal body, bereft of art*

nderstand a wizard as two parts: his human (or approximately human), mortal part, and his magical part, the plasmic entity or psyche that dwells in him and makes him capable of wizardry. Accordingly, a wizard can be split into two, reft of one part or the other, and either part can survive, occasionally even thrive.

One possible remnant of the wizard is the wizard's mortal self, separated from its wizardry.

Choose its proclivities. Choose 1 or 2:

1. It hates the moon and howls in rage at the thought of it.
2. It has no notion of humanity, but regards all people as horrifying monsters.
3. It has no self-awareness, and responds directly and without reflection to all stimuli.
4. It remembers its former powers acutely, and continuously mourns their loss.
5. It feels itself to be in a dream, and does not regard anything it encounters as real.
6. It is suffused with love and worship, and regards everything it encounters as holy.
7. It responds inappropriately to all stimuli, feeling relief at pain, fearing pleasure, craving hunger, and desponding the beautiful.
8. It is delighted by the simplicity of the life it can now enjoy.
9. It feels continually vulnerable because it has no magic to protect it, so continually lashes out or works to wall itself in.
10. It is terrified of magical fluxes, and thinks to detect them emanating from innocuous things.
11. It can no longer sleep, and is in the desperate, hallucinatory stages of deprivation.
12. Its brain is like an empty home, which a passing plasmid has whimsically taken as residence.
13. It remembers its former arts as a dismal dream, and doesn't regret their loss.
14. It retains some sense of the former wizard's purposes and ambitions, but pursues its own ends instead.
15. It is content.
16. It is intensely curious about the world, and seeks experience of every kind, pleasant and unpleasant.
17. It is repulsed by what it used to be, and decries all magic as sin, delusion, or disease.
18. While shed of its greater masteries, it retains some lesser arts, which it applies to the good of the people it encounters.
19. It remembers its former acts as detestable, and seeks to absolve itself of them.
20. It mourns the years it has wasted, and keenly feels the loss of the marvels it will never now accomplish.

Or another of your own creation.

Furthermore, if it remains in the seclusium, choose 1:

1. It insists that it is still the wizard, although of course anyone can see otherwise.
2. It avoids the wizard's chambers and routines, for fear.
3. It pores over the wizard's books, notes, and material, seeking fruitlessly for its lost arts.
4. It doesn't recognize or understand where it is, but goes where it happens to go, sleeps in hallways, and eats what it finds.
5. It jealously and transparently guards the wizard's old secrets, succeeding only in drawing attention to them.
6. It superstitiously reenacts the wizard's routines, as well as it can remember.
7. It cowers in desperate fear of the wizard's creations and safeguards, of which it is no longer the master.
8. It is philosophical about its new condition, and maintains the seclusium as competently as it is able.
9. It feels itself to be the wizard's inheritor, and strives to master the seclusium and all within it.
10. It seeks to destroy its former accomplishments, striving to tear them down, smash them to bits, and set them alight.

Or another of your own creation.

Section 8: *The Wizard's magical arts, freed from its body.*



he other possible remnant of the wizard is the wizard's plasmic self or magical arts, separated from the mortal body.

How does it now exist? Choose 1:

1. It has merged with the physical space of the former wizard's chambers and workrooms, or with the former wizard's tools and accessories.
2. It has found some other body to inhabit, although of course it now lacks all of the former wizard's discipline, endurance, and skill.
3. It floats, disembodied, intangible, neither in the seclusium nor out of it.
4. It can create a shadowy, ghostly, incandescent, or otherwise vague seeming of the former wizard's form, through which it can communicate but not act.
5. It is free of human considerations such as "conscience" and "restraint," and can now act entirely as it likes.
6. It is progressively shedding its reality, ultimately to dissipate into nothingness, unless it can find a way to resolidify itself.

Or another of your own creation.

It may be appropriate to create the wizard's castoff arts as a magical item instead of as a creature. You decide.

Section 9: Living or at least Animate Things, made by a Wizard and brought to animation



**or what was it created? Choose
1 or 2:**

How does it now exist? Choose 1:

1. To fight.
2. To labor.
3. To serve.
4. To watch.
5. To entertain.
6. To teach.

Or another of your own creation.

How does it now regard its duty? Choose 1:

1. It struggles to understand its purpose, now that its direction is gone.
2. It is at liberty, willing and able to make its own way and pursue its own ends, as free as you or I.
3. Absent direction, it sits in patient stillness.
4. It is eager to renew its purpose on behalf of a new master, if it can find one worthy.
5. It continues to act to its purpose, as diligently as when it was required.
6. It craves betterment and seeks self-improvement of all kinds.

Or another of your own creation.





Chapter Ten: Recent Developments

he seclusium's normal procedures and schedule disrupted, its day-to-day maintenance has fallen apart. Choose 2 or more:

1. The seclusium's scullery is in impossible disorder, piled with scorched cookware, unclean bowls, cracked glasses, the remnants of meals uneaten, and increasingly contented populations of mice, flies, roaches, and other vermin.
2. The seclusium's kitchens are in disuse and no longer produce meals for the seclusium.
3. The remaining inhabitants are fending for themselves as best they are able.
4. The seclusium's laundry is going unwashed and unaired, instead piling up as it becomes soiled and gathering moths and vermin where it goes unused.
5. The seclusium's grounds have gone untended. Weeds crop up, trimmed trees send out suckers, and everything creeps out of its appointed place.

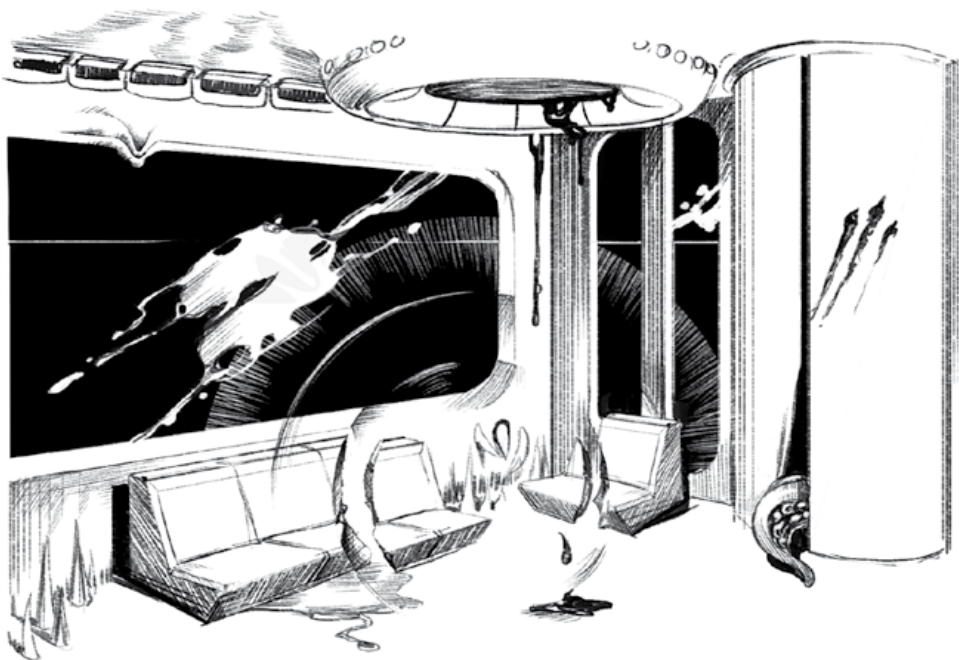
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6. The seclusionium's guards have departed, its gate is unlocked, and its armory is stripped bare.
7. The seclusionium's guards or workers are lounging around in lax undiscipline.
8. There remains evidence of violence: blood on the walls, bodies lying where they fell.
9. Someone has seized the seclusionium and is enacting feverish, ill-considered renovations. Someone has seized the seclusionium and is unjustly subjugating the others.
10. The seclusionium's servants have broken open its larder, and now sprawl in exhausted gluttony.

Or another of your own creation.

And finally, as the players' characters arrive:

- ✖ Who will meet them (if anyone)?
- ✖ What are the most interesting things they will see?
- ✖ What magical auras will impose themselves upon Magic-Users' attention?
- ✖ What dangers and threats will Fighters notice?
- ✖ What opportunities will Specialists notice?
- ✖ What atmosphere or mood will Clerics become aware of?
- ✖ What should they be on the lookout for?
- ✖ What do the inhabitants of the seclusionium hope they will do?
- ✖ What are the inhabitants of the seclusionium afraid they will do?





Appendix: House Rules

Perception Tests



ere are some house rules I like to use. They're my favorite form of perception test.

When you size a situation up, roll 2d6 and add your Wisdom modifier. On a 10+, ask me three questions. On a 7-9, ask two. On a 3-6, ask one:

- ✦ Who's in control here?
- ✦ What's my best approach?
- ✦ What's my best exit?
- ✦ How could I assert my own dominance?
- ✦ How could I disarm the situation?
- ✦ If the situation proceeds unaltered, what will happen?

On a 2 or less, you stand gawping.

You can ask more, or questions of your own devising, if you're willing and able to stand musing while the situation unfolds.

If you have a positive Wisdom modifier, you can also ask one question without rolling, and roll only if you decide to ask further.

When you size a person up, roll 2d6 and add your Charisma modifier. On a 10+, ask me three questions. On a 7-9, ask two. On a 3-6, ask one:

- ✦ How could I get this person to ___?
- ✦ What does this person hope I will do?
- ✦ What does this person expect me to do?
- ✦ If I do ___, how will this person likely respond?
- ✦ What things are most occupying this person's attention?

On a 2 or less, you stand gawping.

You can ask more, or questions of your own devising, if you're willing and able to make a thorough study of your subject.

If you have a positive Charisma modifier, you can also ask one question without rolling, and roll only if you decide to ask further.

When you take an enemy's measure,

roll 2d6 and add your base Attack Bonus.

On a 10+, ask me three questions. On a 7-9, ask two. On a 3-6, ask one:

- ✎ To whom or what is this person paying the most attention?
- ✎ The least?
- ✎ How could I catch this person off guard?
- ✎ How could I provoke this person?
- ✎ How could I placate this person?
- ✎ How is this person most vulnerable to me?
- ✎ How am I most vulnerable to this person?

On a 2 or less, you stand gawping.

You can ask more, or questions of your own devising, if you're willing and able to make a thorough study of your subject.

If you have a positive base Attack Bonus, you can also ask one question without rolling, and roll only if you decide to ask further.

When you try to make something out, by peering or listening intently, roll 2d6 and add your Intelligence modifier.

On a 10+, ask me three questions.

On a 7-9, ask two. On a 3-6, ask one:

- ✎ Is it a living creature?
- ✎ What is it doing?
- ✎ How big is it?

- ✎ Where is it precisely?
- ✎ What's one interesting thing about it?
- ✎ How many are there?

On a 2 or less, you can't make anything out.

You can ask more, or questions of your own devising, if you're willing and able to make a closer and more thorough examination.

For Magic-Users only: When you unveil your inner vision and feel your way outward from yourself,

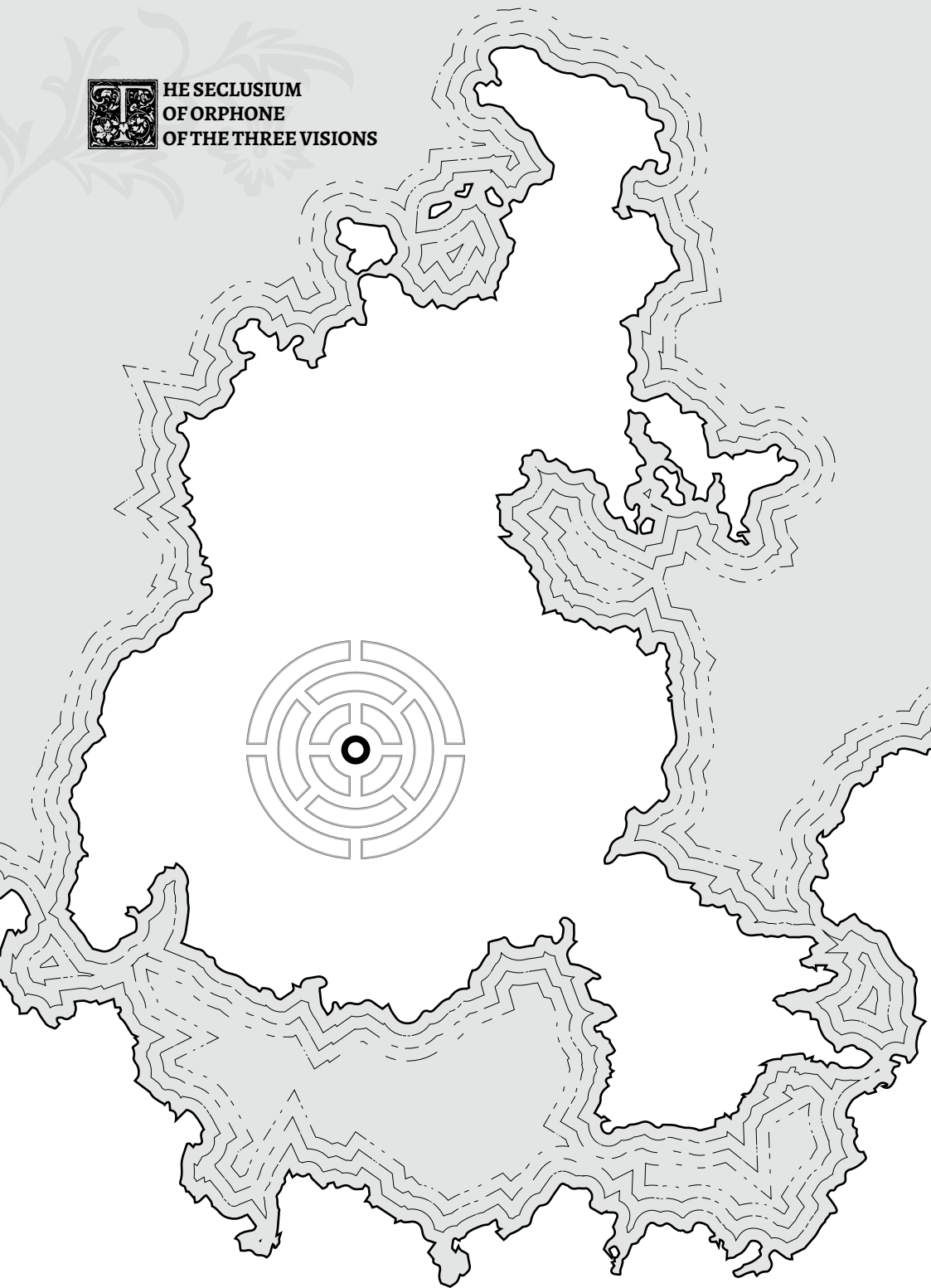
roll 2d6 and add your Intelligence modifier. No matter what the result, I'll describe the auras, plasms, resonances, and magical tensions present. Then, on a 10+, ask me two questions. On a 7-9, ask one:

- ✎ Which of these auras or plasms represent a threat to us here?
- ✎ When I put forward a subtle provocation, how do these auras or plasms respond?
- ✎ When I subject them to stern rigor, are any of these auras or plasms misrepresenting themselves?
- ✎ When I set aside my initial impressions and carefully reassess, are there any auras or plasms present that are more subtle, more faint, or hidden from me?
- ✎ When I dissect these plasms or auras for the fingerprints of their creators' psyches, whose are they?
- ✎ Which of these plasms or auras are truly beyond my personal comprehension?

You can ask more, or questions of your own devising, if you're willing and able to conduct experiments and full analysis at your leisure. (Note that on a 6 or less, I'll describe the auras, plasms, etc., but you don't get to ask any questions.)



**THE SECLUSIUM
OF ORPHONE
OF THE THREE VISIONS**





**HE SECLUSIUM
OF BOSTU
THE NECROMANCER**



**THE SECLUSIUM
OF IBRAKIRRE
OF THE FAR SEA**