

RAGING SWAN PRESS
GM'S MISCELLANY:
20 THINGS V



SYSTEM
NEUTRAL



YOUR TIME IS PRECIOUS

MAKE YOUR CAMPAIGN PREP. EASIER

JOIN RAGING SWAN PRESS'S PATREON CAMPAIGN

[PATREON.COM/RAGINGSWANPRESS](https://patreon.com/ragingswanpress)

GM'S MISCELLANY: 20 THINGS V

Are you a busy GM? Does session prep take too long? Do you never have time to work on the cool little details that can bring your session to life? Well fear not! That's where the 20 Things line comes in.

Compiled from the free 20 Things posts available at Raging Swan's website, this short, focused compilation gives you, the time-crunched GM, the tools to effortlessly add verisimilitude and detail to your adventure. Use the material herein either before or during play and bask in your players' adulation.

This book presents over 70 pages of material compatible with virtually any fantasy roleplaying game and is designed to help you to flesh out and bring to life the abnormal low-level undead, alchemist's laboratories, archives and libraries, black dragon's lairs, green dragon's lairs, items most wondrous, local landmarks, ruined cities, ruined monasteries, ruined wizard's towers, smugglers' villages and vampire's castles in your campaign.

CREDITS

Design: Creighton Broadhurst and Steve Hood

Development: Creighton Broadhurst

Art: Paul Daly, William McAusland Matt Morrow, Dave Peterson, Dean Spencer and Maciej Zagorski (The Forge Studios). Some artwork copyright William McAusland, used with permission.

Cartography: Dyson Logos

The moral right of Creighton Broadhurst and Steve Hood to be identified as the authors of this work has been asserted in accordance with the Copyright Designs and Patents Act 1988.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, without the prior permission in writing of Raging Swan Press or as expressly permitted by law.

©Raging Swan Press 2020.

To contact us, email gatekeeper@ragingswan.com

To learn more about Raging Swan Press, visit ragingswan.com

To learn more about Raging Swan Press on Patreon, visit patreon.com/ragingswanpress

FOREWORD

Welcome to this Raging Swan Press System Neutral Edition supplement. Herein you'll find evocative, inspiring text designed to help you—the busy GM—run better, quicker and easier games.

This book is compatible with most fantasy roleplaying games. It's impossible to create a truly system neutral book, though, and some generic game terms—wizard, fighter, human, elf and so on—lurk within. These generic terms are easily modified to the GM's system of choice.

One special note about the NPCs in this supplement. While some are magic-users, fighters, clerics and so on, others are simply normal folk. Because different game systems handle normal folk differently we've made no attempt to note their "class" leaving them simply as "female human" and so on.

USING THIS BOOK

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

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



CONTENTS

GM's Miscellany: 20 Things V **1**

Credits	1
Foreword	1
Using this Book.....	1
Contents	2

Abnormal Low-Level Undead **5**

1,000 Abnormal Ghouls or Ghosts	6
Physical Description	6
Battle Tactics	6
Treasure.....	6
1,000 Abnormal Mummies	7
Physical Description	7
Battle Tactics	7
Treasure.....	7
1,000 Abnormal Skeletons.....	8
Physical Description	8
Battle Tactics	8
Treasure.....	8
1,000 Abnormal Wights	9
Physical Description	9
Battle Tactics	9
Treasure.....	9
1,000 Abnormal Zombies	10
Physical Description	10
Battle Tactics.....	10
Treasure	10

Alchemist's Laboratory **11**

1: Alchemists and their Assistants.....	12
1: Erfanna Nackle	12
2: Gillon Duerral	12
3: Jusso Ano.....	12
4: Sipri Miemo.....	12
5: Vilppu Otra.....	13
6: Vilutar Lempo.....	13
2: 20 Things to See in a Laboratory	14
3: 20 Alchemical Mishaps	15
4: Complications & Opportunities.....	16

Archives & Libraries **17**

1: Books in the Common Collection	18
History Books	18
Religious Books	18
General Interest Books	18
2: Books in the Special Collection	19
3: Events Among the Stacks	20
4: Folk Among the Stacks	21
1: Kuura Puukko	21
2: Eufrosiina Torio	21
3: Brusi Talvikki.....	21
4: Auku Tapio	21
5: Inkeri Vaito	21
5: Things Among the Stacks	22

Black Dragon's Lair **23**

1: Black Dragon Lair Features	24
Dragon Dressing: Female Dragon Names	24
Dragon Dressing: Male Dragon Names	24
2: Black Dragon Lair Dressing	25
Dragon Dressing: Distinguishing Marks.....	25
3: Black Dragon Lair Minor Sights, Sounds & Events	26
Dragon Dressing: What's the Dragon Doing?	26
4: Black Dragon Treasures & Trinkets	27
Dragon Dressing: Worn Trinkets	27
5: Black Dragon Hoard Dressing	28

Green Dragon's Lair **29**

1: Green Dragon Lair Features.....	30
Dragon Dressing: Female Dragon Names	30
Dragon Dressing: Male Dragon Names	30
2: Green Dragon Lair Dressing	31
Dragon Dressing: Distinguishing Marks.....	31
3: Green Dragon Lair Minor Sights, Sounds & Events.....	32
Dragon Dressing: What's the Dragon Doing?	32
4: Green Dragon Treasures & Trinkets.....	33
Dragon Dressing: Worn Trinkets	33
5: Green Dragon Hoard Dressing.....	34

Items Most Wondrous **35**

1: Wondrous Attire.....	36
2: Wondrous Rings	37
3: Wondrous Rods, Staves & Wands.....	38
Special Note	38
4: Wondrous Swords	39
Scabbards.....	39
Special Note	39
5: Wondrous Weapons.....	40

Local Landmarks **41**

1: Beaches & Bays	42
2: Hills & Highlands	43
3: Houses & Homes	44
4: Ruins & Remnants.....	45
5: Wildlife & Woods.....	46

Ruined City **47**

1: Evidence of Prior Expeditions	48
2: Lost Treasures & Trinkets.....	49
3: Minor Events	50
4: Ruin Dressing	51
Decoration Subjects.....	51
5: Major Ruin Features.....	52

Ruined Monastery **53**

1: Outside the Monastery	54
Generic Dressings	54
The Outer Wall	54
Gardens	54
Graveyard	54
2: Inside the Monastery.....	55
Generic Dressings	55
Place of Worship.....	55

Personal Chambers	55
Public Areas	55
3: Under the Monastery	56
Generic Dressings	56
Cellars & Storage	56
Cells & Oubliettes	56
Crypts	56
4: Minor Events	57
5: Treasures, Trinkets & Trash	58
Treasures	58
Trinkets	58
Trash	58
Ruined Wizard's Tower	59
1: Outside the Tower	60
2: Inside the Tower	61
3: Lingering Spell Effects	62
4: Strange Sights & Sounds	63
5: Lost Treasures	64
Smugglers' Village	65
1: On the Streets	66
Daytime	66
Nighttime	66
2: In the Tavern	67
Daytime	67
Nighttime	67
Whispers & Rumours in the Taproom	67
3: At the Harbour	68
Daytime	68
Nighttime	68
4: Folk	69
Kustaava Montaja	69
Aatu Kostia	69
Iisak Asikka	69
Tahlys Azarian	69
5: Illicit Cargo	70
Vampire's Castle	71
1: Outside the Vampire's Castle	72
2: Inside the Vampire's Castle	73
Presentable Locations	73
Gore-Splattered Locations	73
3: The Vampire's Servants	74
1: Ariqueis Garothyn	74
2: Caladal Nackle	74
3: Henk	74
4: The Vampire's "Guests"	75
1: Hannu Eskola	75
2: Mikko Leino	75
3: Sonja Keto	75
5: Treasures, Trinkets & Trash	76
Treasures	76
Trinkets	76
Trash	76
OGL V1.0A	77





ABNORMAL LOW-LEVEL UNDEAD

1,000 ABNORMAL GHOULS OR GHOSTS

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

PHYSICAL DESCRIPTION

A standard ghoul appears thusly:

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

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

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

BATTLE TACTICS

In battle, some ghouls fight differently to their brethren:

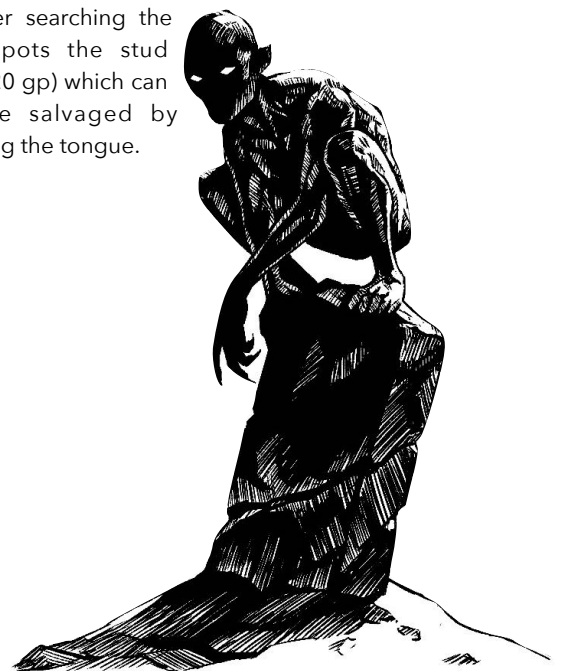
1. This starving ghoul immediately feasts on any slain combatant—even one of its own—and only resumes fighting if attacked.
2. The ghoul stays low and goes for its opponent's legs, in an attempt to trip its target.
3. The ghoul screeches as it rushes into combat and loudly howls every time it injures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

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

TREASURE

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

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



1,000 ABNORMAL MUMMIES

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

PHYSICAL DESCRIPTION

A standard mummy appears thusly:

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

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

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

BATTLE TACTICS

In battle, some mummies fight differently to their brethren:

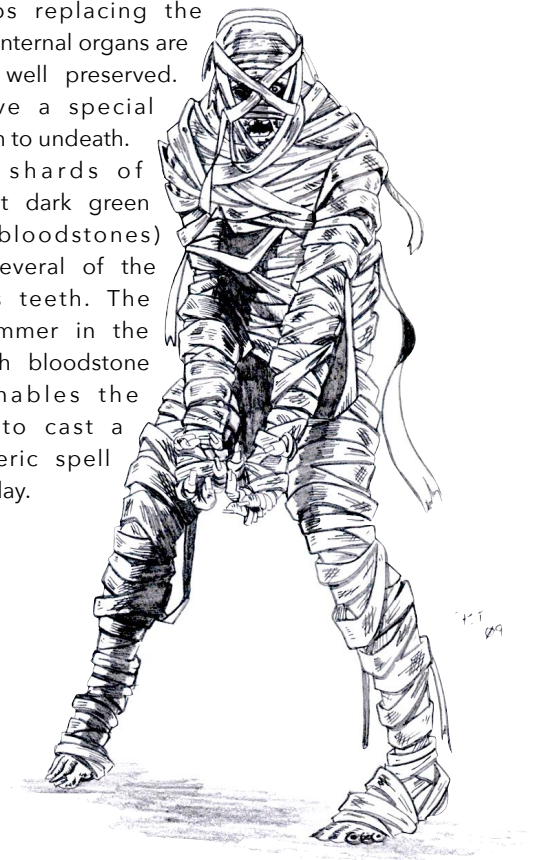
1. This mummy mournfully moans and groans as it enters combat. It bellows in anger, when damaged.
2. Driven mad by its mummification, this mummy cackles and capers in combat—sometimes wasting actions to do so.
3. Carrying an ornamental falchion into battle, this mummy hews mightily with the blade until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

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

TREASURE

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

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



1,000 ABNORMAL SKELETONS

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

PHYSICAL DESCRIPTION

A standard skeleton appears thusly:

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

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

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

BATTLE TACTICS

In battle, some skeletons fight differently to their brethren:

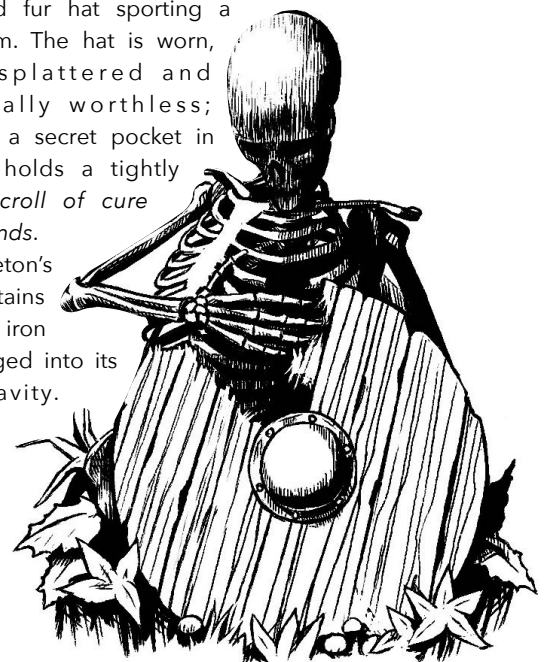
1. With one missing leg, this skeleton literally hops into battle; reduce its speed by half.
2. This undead is faster than its companions; increase its speed by half.
3. Every time, the skeleton lands a successful hit, a few small bones fall away from its body.
4. This skeleton walks particularly loudly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

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

TREASURE

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

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



1,000 ABNORMAL WIGHTS

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

PHYSICAL DESCRIPTION

A standard wight appears thusly:

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

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

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

BATTLE TACTICS

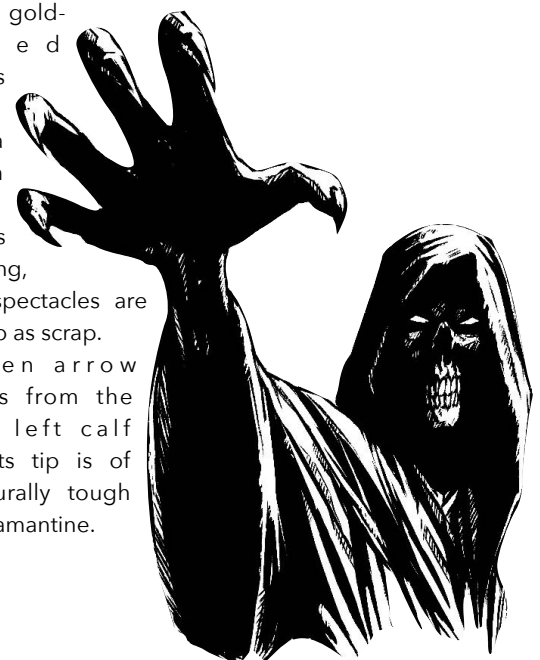
In battle, some wights fight differently to their brethren:

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

TREASURE

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

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



1,000 ABNORMAL ZOMBIES

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

PHYSICAL DESCRIPTION

A standard zombie appears thusly:

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

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

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

BATTLE TACTICS

In battle, some zombies fight differently to their brethren:

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

10

TREASURE

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

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



ALCHEMIST'S LABORATORY

1: ALCHEMISTS AND THEIR ASSISTANTS

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

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

1: ERFANNA NACKLE

Happy, slightly-obsessed gnome with a dark secret.

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

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

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

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

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

2: GILLON DUERRAL

Borderline alcoholic, fiercely loyal to his employer.

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

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

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

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

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

3: JUSSO ANO

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

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

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

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

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

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

4: SIPRI MIEMO

Works for an assassin guild.

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

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

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

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

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

5: VILPPU OTRA

Maniacally obsessed with death and life.

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

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

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

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

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

6: VILUTAR LEMPO

Fugitive hiding from her powerful patron.

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

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

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

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

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



2: 20 THINGS TO SEE IN A LABORATORY

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

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



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

3: 20 ALCHEMICAL MISHAPS

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

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

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



4: COMPLICATIONS & OPPORTUNITIES

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

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

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

ARCHIVES & LIBRARIES

1: BOOKS IN THE COMMON COLLECTION

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

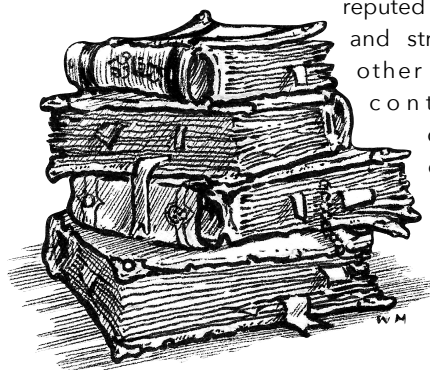
Use the table below, to generate the details of books the library keeps available for the general public.

HISTORY BOOKS

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

RELIGIOUS BOOKS

1. **I Walked the Earth:** This small dog-eared, singed book is an autobiography of Juhana Ehtaro the so-called "Walking Priest". Juhana was a devout half-elven follower of Behron



reputed to have seen more lands and strange places than any other traveller. The book contains interesting descriptions of many far-off, hidden or mythical places of potential interest to adventurers.

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

GENERAL INTEREST BOOKS

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

2: BOOKS IN THE SPECIAL COLLECTION

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

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

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

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

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



3: EVENTS AMONG THE STACKS

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

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

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

4: FOLK AMONG THE STACKS

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

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

1: KUURA PUUKKO

CN middle-aged male human wizard 2

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

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

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

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

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

2: EUFROSIINA TORIO

LG old female human

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

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

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

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

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

3: BRUSI TALVIKKI

NG male human fighter 3

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

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

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

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

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

4: AUKU TAPIO

N middle-aged male human cleric [Morden] 4

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

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

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

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

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

5: INKERI VAITO

LN middle-aged female human

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

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

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

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

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

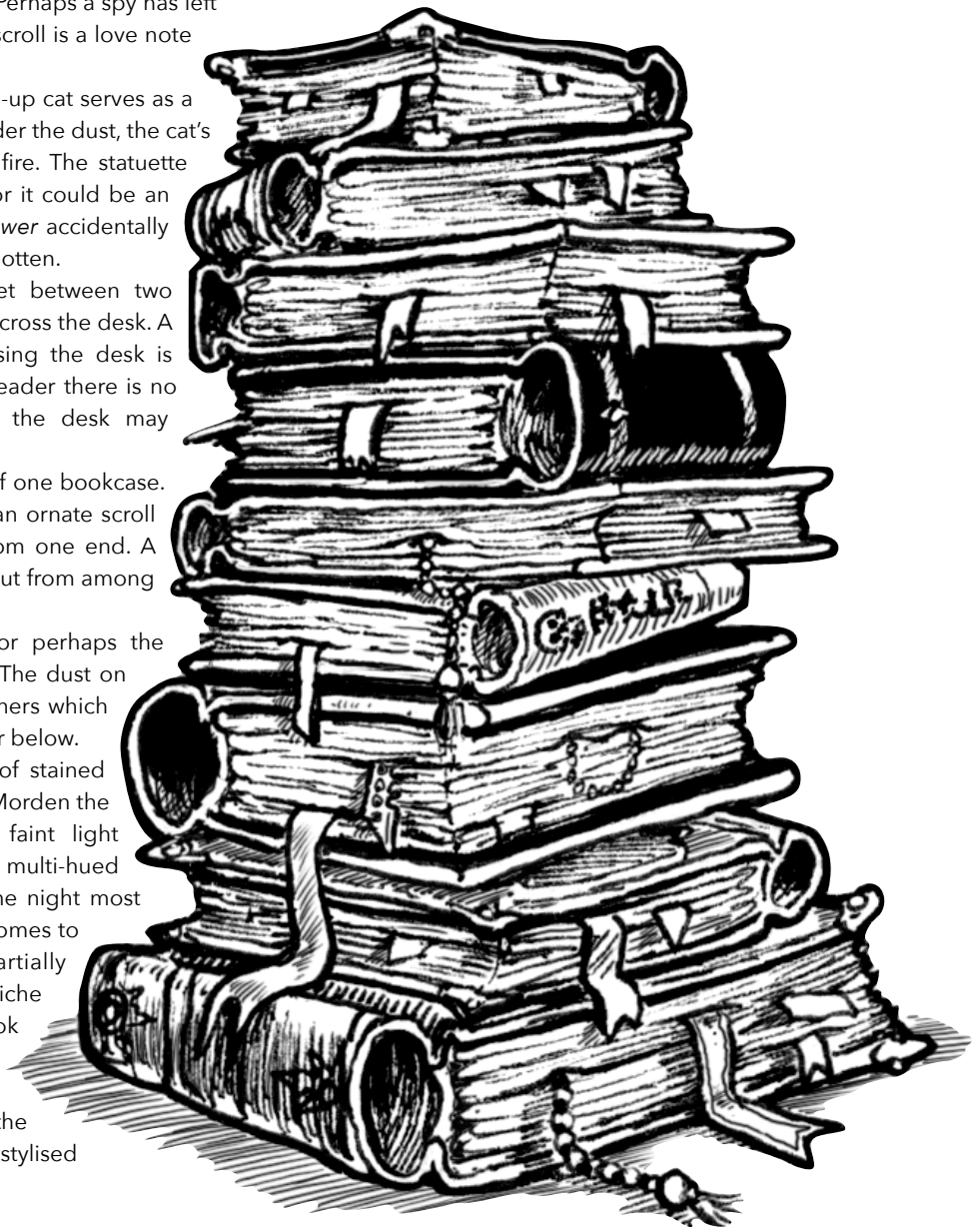
5: THINGS AMONG THE STACKS

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

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

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

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



BLACK DRAGON'S LAIR

1: BLACK DRAGON LAIR FEATURES

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

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

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

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

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

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

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

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



2: BLACK DRAGON LAIR DRESSING

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

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

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

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

DRAGON DRESSING: DISTINGUISHING MARKS

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

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



3: BLACK DRAGON LAIR MINOR SIGHTS, SOUNDS & EVENTS

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

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

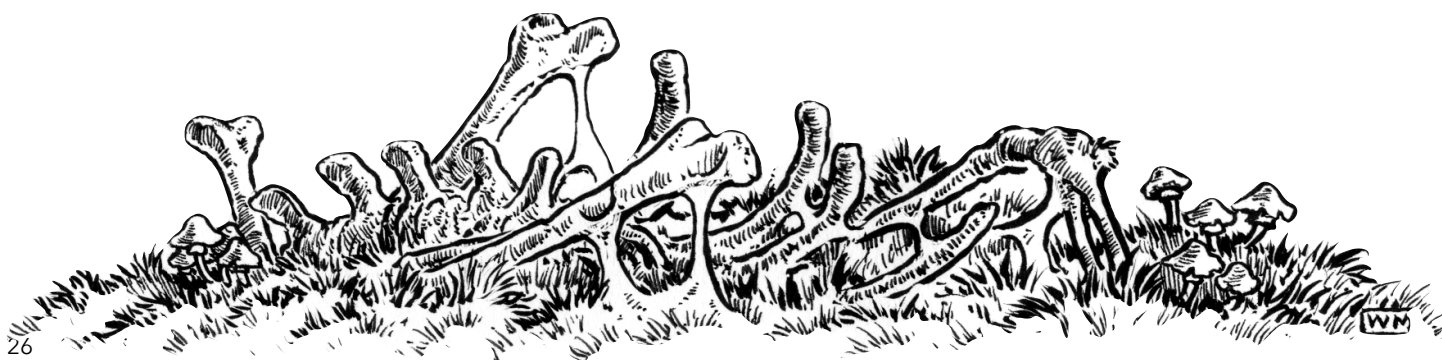
1. A faintly acidic smell hangs in the air; it is heavier, closer to the floor and is particularly marked in "low-lying" portion of the lair.
2. Dirty swamp water drips from the ceiling. The constant pitter patter of water hitting the floor makes hearing subtle sounds in the lair harder.
3. From the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

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

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

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

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



4: BLACK DRAGON TREASURES & TRINKETS

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

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

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

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

DRAGON DRESSING: WORN TRINKETS

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

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

5: BLACK DRAGON HOARD DRESSING

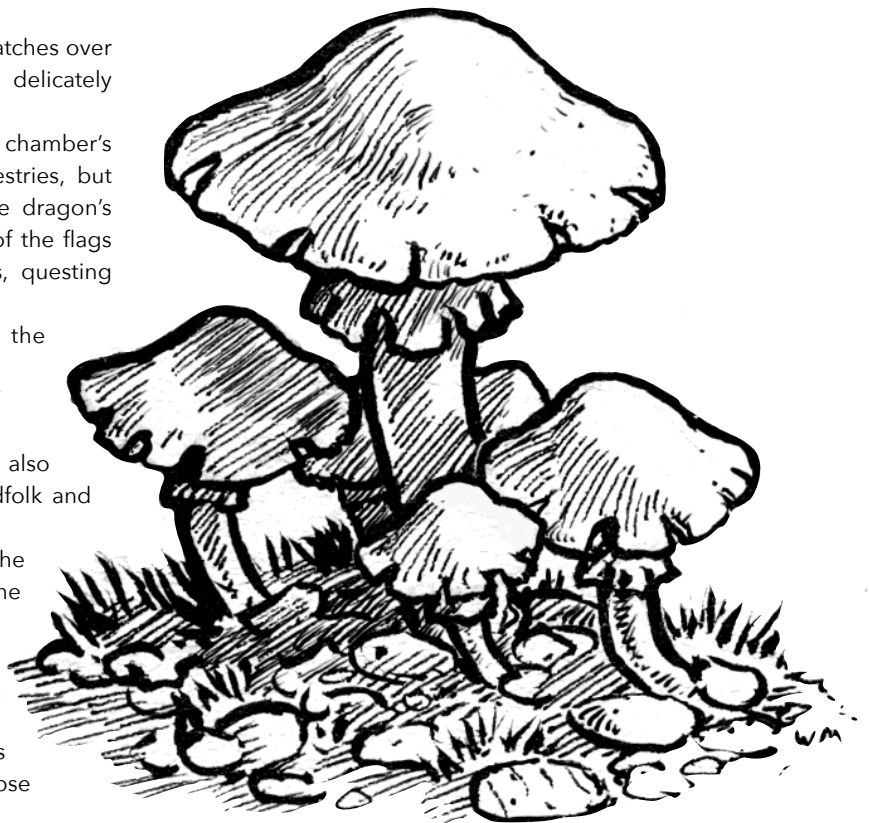
Black dragon hoards can be immense in scope and value. Among the treasures and trinkets, however, most dragons have also accumulated objects that might not fall under the traditional heading of treasure, but which are interesting and flavoursome none-the-less.

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

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

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

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



GREEN DRAGON'S LAIR

1: GREEN DRAGON LAIR FEATURES

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

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

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

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

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

DRAGON DRESSING: FEMALE DRAGON NAMES

All dragons—even baby dragons—should have names.

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

DRAGON DRESSING: MALE DRAGON NAMES

All dragons—even baby dragons—should have names.

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



2: GREEN DRAGON LAIR DRESSING

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

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

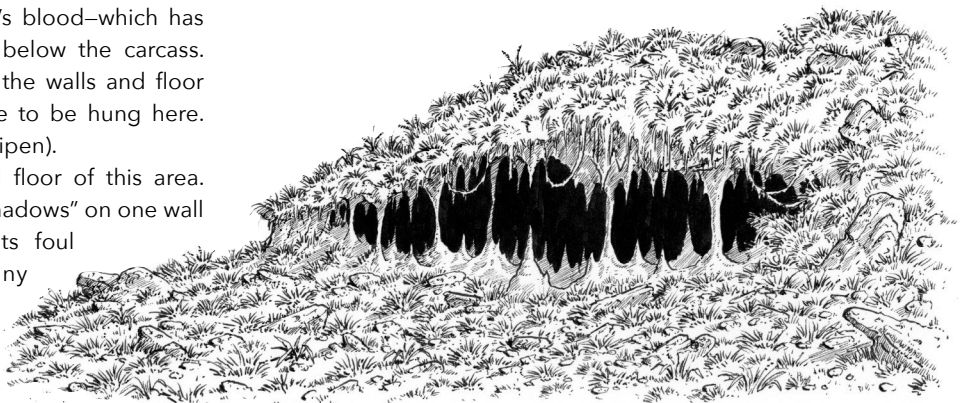
1. A faint noxious scent hangs in the air throughout the lair.
2. The trunk of a splintered elm tree lies against a wall. Its white bark is torn and splintered. From a distance the dirty white trunk looks like a gigantic bone.
3. An owlbear's disembowelled and partially eaten corpse lies scattered about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

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

DRAGON DRESSING: DISTINGUISHING MARKS

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

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

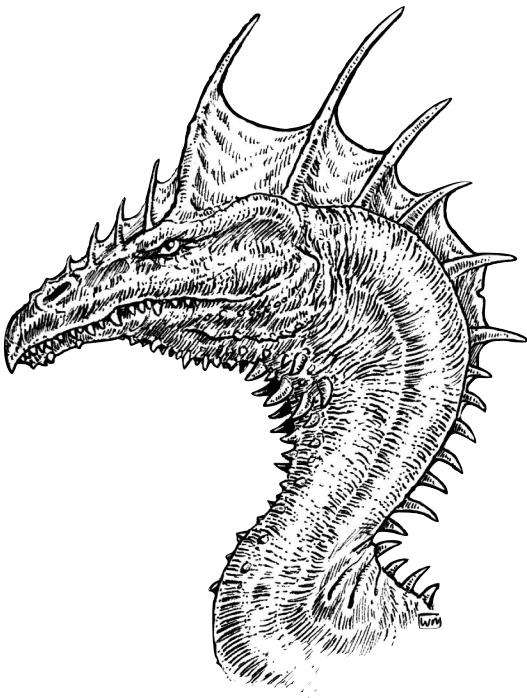


3: GREEN DRAGON LAIR MINOR SIGHTS, SOUNDS & EVENTS

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

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

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



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

DRAGON DRESSING: WHAT'S THE DRAGON DOING?

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

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

4: GREEN DRAGON TREASURES & TRINKETS

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

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

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

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

DRAGON DRESSING: WORN TRINKETS

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

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

5: GREEN DRAGON HOARD DRESSING

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

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

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

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



ITEMS MOST WONDROUS

1: WONDROUS ATTIRE

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

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

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

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



2: WONDROUS RINGS

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

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

1. Crafted from a slender piece of magically shaped white ash, this ring appears sized for a human's little finger. The ring's surface is incredibly smooth and free of any imperfection.
2. This solid, grey-iron ring is chunky enough to be used as an impromptu knuckleduster. Dwarven runes, whose meanings hint at the ring's powers, decorate the inside of the band.
3. A faint shimmer seems to hover over the surface of this golden band. The ring reacts in a particularly strange way to flickering torchlight and the like; the flame's reflections seem to dance and writhe across the ring's surface as if they are bound within.
4. Forged of platinum this plain silvery ring at first glance seems to be nothing particularly special. The ring is incredibly light and appears worn through much use. Perceptive characters, detect the almost worn smooth sigil of the legendary elven archmage Firmah Aralivar etched into its band.
5. The jagged shards of several teeth are fused into this cracked and seemingly brittle bone ring. The teeth jut from the ring, and easily snag on clothes and the like.
6. The surface of this plain iron ring is always slick with moisture, although it never slips from its owner's finger. Close observation of the ring reveals tiny beads of moisture appearing spontaneously upon the band. Experimentation reveals the liquid is seawater.
7. Grains of multi-coloured sand fill this supernaturally toughened glass ring. Every morning at dawn, the grains of sand rearrange themselves into a different pattern.
8. Beautiful carvings of shooting stars, or perhaps ball lightning or fireballs, decorate this exquisite ivory ring.
9. Five small settings each holding a tiny black stone (an onyx) stand proud from this tarnished silver ring. One of the piece's stones is slightly chipped (which may affect the ring's powers). The ring is an antique from a distant—now fallen—culture.
10. This chunky golden ring comprises a beautiful translucent purple stone (an amethyst) encircled by a rearing silver snake.
11. A single large gem setting dominates this ornate silver ring. Worn and tarnished, the ring is obviously old but the gem shines with a lustre undimmed by age. Disconcertingly, the ring's gem resembles an unblinking eye with a deep blue iris.
12. This golden ring has a boxy, angular design. A procession of tiny magical runes cover the ring's head. The work is exquisite and the individual runes are too small to see without a magnifying glass or magical aid.
13. Of white gold, this beautiful ring has four prongs designed to resemble curved flower stems. The ring's setting holds a beautifully bright transparent red stone (a jasper). Faint motes of yellow light dance within the stone and brighten considerably when the ring's power is called forth.
14. Crafted from bronze this old plain ring has strange runes of obvious magical origin inscribed all over its band. The ring is old and tarnished with age.
15. This chunky golden ring has an intricately wrought band that comprises three coiled, interwoven tentacles. The three tentacles come to together to hold a faintly glowing red gem (a ruby) in a recessed setting.
16. A pentagram surrounding the faintly glowing sigil of a lidless, staring eye dominates this silver ring's wide, flat head. Characters steeped in the mystic arts can identify the pentagram as one designed to imprison extra-planar beings.
17. Crafted in the form of a snake-like golden dragon consuming its own tail this ring is both extravagant and beautiful. Tiny flecks of glimmering ruby comprise the dragon's eyes. A close examination of the ring yields the suggestion that the eyes are moving—and taking in all that occurs in the surrounds.
18. This ring has a particularly wide band, which covers half the wearer's finger. Delicately carved flecks of red, purple and golden stones (garnets, amethysts and ambers) cover the ring in a colourful mosaic of simple geometric shapes.
19. Thick dwarven runes cover the band of this chunky, dented golden ring. Except for the runes, that speak of the earth and the fearsome power lurking therein, the ring lacks any form of ornamentation or marks of identification.
20. This ring is not hewn or forged from any known kind of metal or stone. Instead, it comprises a living band of heatless, writhing flames that dance over and caress the wearer's finger that radiates the same amount of light as a candle.



3: WONDROUS RODS, STAVES & WANDS

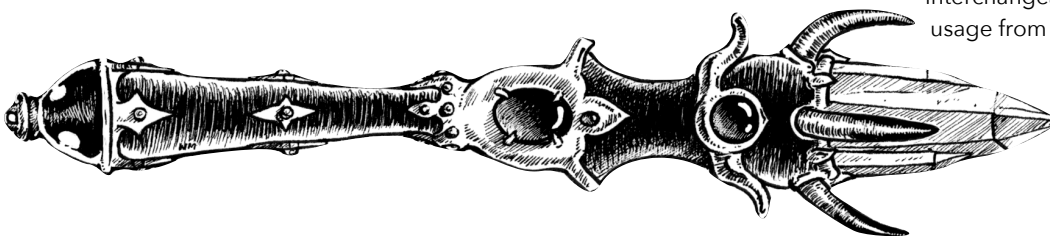
From the common *wand of magic missiles* to the awesomely rare and much coveted *staff of the archmagi*, rods, staves and wands can channel awesome power. Such items rarely appear to be nothing more than a tapered stick or quarterstaff.

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

1. A red crystal tops this slender, fire-blackened shard of willow. Barely perceptible heat shimmers rise from the wood, and anyone firmly grasping the wand feels the heat pulsing within.
2. The grinning skull of an obscenely sized and proportioned rodent—its jaws gaping wide—tops this gnarled, twisted length of diseased wood.
3. Glimmering with a multitude of red, blue and green precious stones, this smooth, but thick, piece of iron has an obvious grip at one end. The object is surprisingly light weight.
4. Fine gold and silver wire entwine about this length of beautifully stained oak. At one end, the wires come together in a tightly wound ball giving the whole a bulbous look.
5. Carved from a single long rib bone of indeterminate origin, complex etchings of screaming skull faces, ghostly forms and other horrific images of death and suffering decorate this macabre object.
6. This intricately carved length of slightly curved ivory must have come from a truly gargantuan creature. Complicated sinuous patterns, that doubtless took a master craftsmen months to complete, cover its entire length. Molten gold covers one end of the wand.
7. Set with thin coils of electrum, this slender, tapered length of stone looks for all the world like the tip of a stalactite. The thin electrum coils have been fused to the stone, and cannot be removed without destroying the object. The stone is always cool to the touch.
8. Slightly rusty, this length of iron bar has a jagged point at its tip while its other end is perfectly smooth. Engravings of strange and terrible beasts of unknown sorts decorate the bar, but are partially obscured by tightly wound bronze and copper wire spiralling around the bar.
9. A chunk of pale blue transparent crystal surmounts this pale white wooden wand. Perceptive characters notice faint motes of yellow light drifting about inside the crystal.
10. Vividly-coloured alternating bands of blue and red paint decorate this thick golden rod. Three translucent deep green gems (emeralds) are set into the wand's tip, in a triangular pattern whose apex points away from the rod's wielder.
11. Comprised of living, writhing shadow this staff constantly "bleeds" wisps of shadow that quickly melt away. Only those who can call forth the staff's powers can actually hold it; everyone else's hands simply pass straight through its shaft without any impediment.
12. This golden staff has an ornate circular head in which is fixed a brilliant, bright blue chunk of glass the size of a child's head. The crystal glows with a faint yellow light. When the staff's powers are used this light strengthens to a deep gold colour.
13. Seemingly impossibly thin, this staff comprises hundreds of tightly interwoven gold and silver wires. Incredibly light, this brightly polished staff weighs virtually nothing and makes a high-pitched keening sound when vigorously swung.
14. This black iron wand has three tines in a similar fashion to a trident. A different colour gem (a yellow citrine, a black onyx and an orange carnelian) perch at the end of each tine.
15. Crafted from a single piece of faintly glowing blue crystal this wand pulsates when held. The wielder can adjust the light given off by the wand from that emitted by a guttering candle all the way up to a brightly blazing torch.
16. This unremarkable wooden staff is the same length and width as a spear shaft. The wood is worn and has been repeatedly varnished. Near the shaft's mid point several small chips mar its surface as if someone had ineffectually struck the staff with a sword or other bladed weapon.
17. Set with a silver cap at one end, at first glance this stout length of smooth and polished wood is nothing more than a finely crafted walking stick. Close investigation reveals tiny runes etched into the rod's silver cap.
18. This three-headed iron staff is a perversion of nature. The wand's three heads—dragon, goat and lion—writhe and twist when the wand is activated. While they do not try to bite the wielder, they lash out at anyone else coming too close. Each of the heads has a different power.
19. One end of this wand comprises a smoothed bone handle while the other—which tapers to a fine point—comprises a one-foot length of black wood.
20. Forged from black iron this heavy wand has been wrought in the shape of a thick wickedly pointed arrow whose tip has broken off. The "arrow's" fletchings have grooves cut into them to make the wand easier to hold. Investigation reveals the arrow to be hollow; a cunningly concealed catch opens a long thin compartment the perfect size to accept a normal-sized wand.

SPECIAL NOTE

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



4: WONDROUS SWORDS

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

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

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

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

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

SCABBARDS

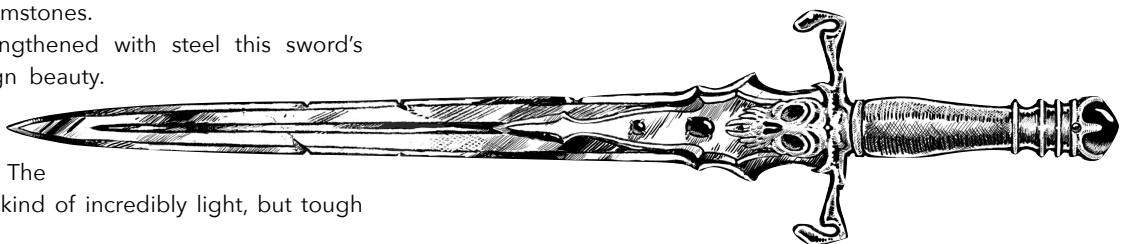
Magical swords are special, unique items. It follows, therefore, that many such weapons would come with a notable scabbard. While few scabbards have magical powers, a magic sword's scabbard is likely decorated in some way.

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

SPECIAL NOTE

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

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

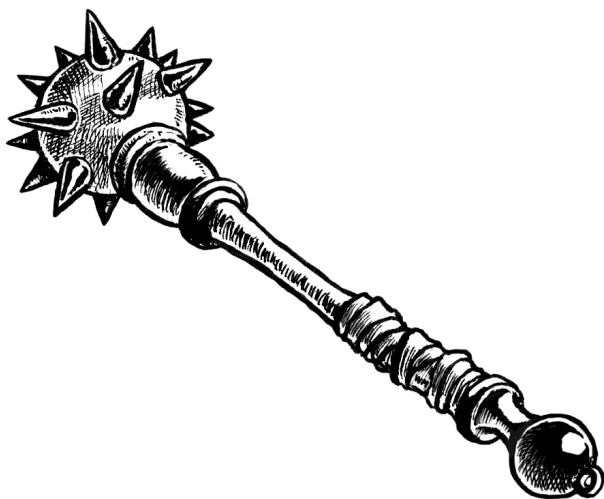


5: WONDROUS WEAPONS

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

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

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



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

LOCAL LANDMARKS

1: BEACHES & BAYS

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

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

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

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

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

2: HILLS & HIGHLANDS

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

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

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

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

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



3: HOUSES & HOMES

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

Use this list, to add such notable houses and homes into your campaign.

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



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

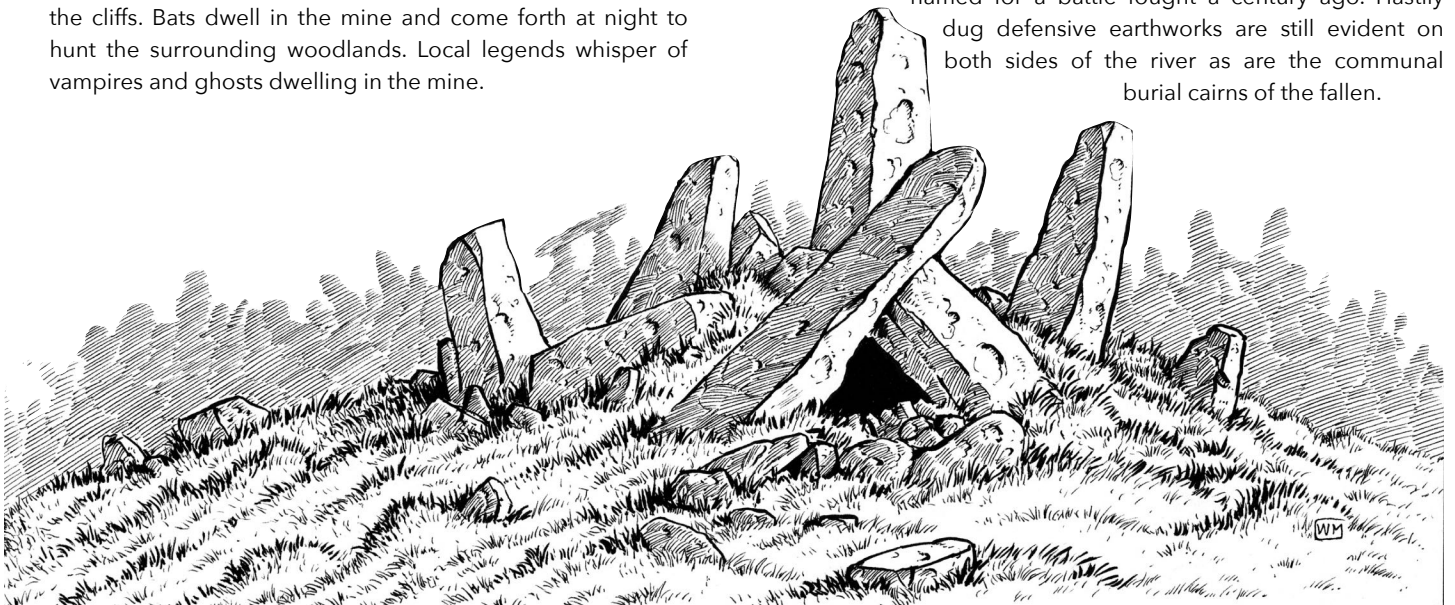
4: RUINS & REMNANTS

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

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

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

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



5: WILDLIFE & WOODS

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

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

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

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

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



RUINED CITY

1: EVIDENCE OF PRIOR EXPEDITIONS

The characters are vanishingly unlikely to be the first adventurers or explorers to reach and search the ruined city. Such cities draw adventurers, explorers, sages and other other curious folk like manure draws flies.

Use the list below, to add the evidence of such prior expeditions into the characters' exploration of a ruined city.

1. A crude fire pit ringed with now-blackened stones taken from the ruins pierces the ground in the rough centre of this area. Larger stone blocks—perhaps used as seats—have been dragged close to the ash-filled pit.
2. A flutter of movement catches a random character's eye. Investigation, reveals the filthy, shredded remains of a tent snagged on the remains of a tumbled stone wall.
3. Dried blood coats the dusty floor and crumbling wall, here. Perceptive characters can determine the stains are only a matter of weeks old.
4. A splintered arrow, its blue fletching withered and dusty, lies on the ground. The arrow is of elven manufacture and clearly not ancient.
5. An explorer's yellowing bones yet clad in rotting studded leather armour protrude from under a pile of tumbled masonry. The woman's legs and pelvis are crushed by the rocks, and the remains are contorted as if she died in great pain. The remnants of her equipment are scattered about—clearly she did not die immediately.
6. Footsteps in the mud show where previous explorers have trod. A ranger or other tracker can tell the footsteps were left by heavy, human-sized individuals. They only go in one direction, and disappear into a nearby ruined building.
7. An abandoned campsite fills the ground floor of a partially ruined building. Several bedrolls, the remains of a cooking fire and the like are scattered about the building. By the looks of things, the campsite is months old.
8. Set into the shape of an arrow, this arrangement of stones suggests the direction of travel for a prior expedition. Moss grows on the stones suggesting they have been in this position for years.
9. Two rusting spades thrust deeply into the ground, and several shallow holes, show where previous explorers have searched for buried treasure. Nearby, a rotting coffer—its lid ripped off and discarded nearby—lies on the ground.
10. Footsteps, drag marks, bloodstains and other signs of combat litter the area. No bodies or loot remain; it is as if someone has cleared up after the battle.
11. The bloated, rotting corpse of a mule lies crumpled on the ground. The mule still carries saddlebags, but nothing of value remains within—food is rotten, wine is spoiled and so on. The mule's injuries could provide a clue to alert adventurers to what lurks nearby.
12. A statue lies on its side near a plinth from which it toppled. Perceptive characters note a discolouration on the ground around the statue. If the characters move the statue, they

discover the squashed remains of a previous explorer crushed all but flat by the statue's fall.

13. A backpack, poorly hidden beneath some vegetation, seems to hold nothing more than a bundle of rotting cloth. Examination, however, reveals a treasure hidden within. Cut into the form of a skull this yellowing crystal is an exquisite, yet disturbing, object. Subtle enchantments cast inside the skull give it a faint purple luminosity.
14. Amid mouldering equipment, lie the yellow bones of a previous explorer. Near the individual's outstretched hand lies a headless statuette which was once a beautiful ornamentation set in an important person's quarters. (It depicts a nude anatomically perfect male of the race inhabiting the city.) The statuette's missing head is nowhere to be found. Nevertheless the statuette remains valuable.
15. Obvious signs of battle mar the area. Splintered arrows, patches of dried blood as well as an obviously hastily built breastworks—now partially collapsed—speak to the violence once meted out here.
16. A faint wisp of smoke rises above the ruins. Investigation reveals a guttering, untended campfire. Camping equipment—enough for two individuals surrounds the fire, but of their owners there is no sign.
17. An emaciated, near-death donkey wanders the ruins. It yet wears a bit and bridle of human artifice, and has deep (partly healed) scratches along one flank. Any character wise in nature's ways can see the donkey has not eaten in weeks and is near death. If nursed back to health, the donkey forges an unshakeable bond with its new owner.
18. Incongruously, the rotting body of a peasant lies splayed on the ground amid a dried pool of blood. The man was a bearer for another expedition, and was slain by the ruin's monstrous inhabitants. The character might find something useful in the man's pack.
19. The collapsed ruin of a once important building is the venue of an obvious excavation. Several piles of rubble and signs of organised digging suggest a previous expedition thought something valuable might lie buried within.
20. Buzzards, crows or some other appropriate type of carrion bird peck and tear at an adventurer's bloodied corpse. The characters might be able to recover useful equipment or even a map from the remains.

A NOTE ABOUT TERRAIN

Obviously, a ruined city can be found almost anywhere—in the depths of a jungle, on a barren island or hidden in a deep cave far from the surface.

The entries in this supplement attempt to present—as far as possible—terrain-neutral entries to provide you with maximum flexibility. Tailor the tables herein to better suit your ruined city adding in such details as fecund vegetation, shifting, wind-blown sand dunes and the like, as appropriate. Use such features to highlight the ruin's great age and abandonment, and to create interesting areas to investigate.

2: LOST TREASURES & TRINKETS

Ruined cities loom large in the minds of avaricious adventurers as places heavy with the loot of ages past. In their minds, if the place is truly abandoned, such treasures might lie where they were dropped or hidden ages ago simply waiting for their new owners to come along and claim them.

Use the list below, to add minor treasures and trinkets into the characters' exploration of a ruined city.

1. A sheltered section of wall has withstood time's remorseless onslaught better than much of the rest of the ruins. Here faded fresco yet survive. A few sections of the fresco glimmer in the light. Perceptive characters realise the fresco was painted with paint comprising crushed gemstones. Careful explorers could harvest some of the glimmering paint.
2. Covered in thick moss and lichen, a statuette fills a small hidden wall niche. Investigation—involving scrapping off the moss—reveals the statuette to be a marble bust depicting a noble member of the race once dwelling in the city.
3. A secret treasure niche pierces the ground in the corner of his area. Perceptive characters realise a flagstone is loose and can pry it up with little effort. Within lies a mouldered sack containing a store of silver and gold coins minted when the city was in its heyday.
4. The heraldic device of the city decorates several stones or bricks (as appropriate). At night, the runes emit a faint glow equivalent to that given off by a candle.
5. A life-sized statue of one of the city's former inhabitants lies facedown amid the rubble and ruin of the place. The stone statue is heavy, but if the characters roll it over they discover small black gems—onyxes—serve as the statue's eyes.
6. A bas relief carving decorates a lichen-covered wall. Clearing away the lichen reveals a stylised map of the city in its prime. The map is not hyper-detailed, but still provides a useful broad overview of the place.
7. The plinth of a fallen statue has a hidden compartment. Perceptive characters discover the compartment holds several items of religious significance—a small, black onyx sacrificial dagger and a plain silver circlet clearly not designed to be worn on a human head.
8. The characters discover some simple household goods—such as goblets, cooking pots and the like—wrought in strange, alien shapes. Such objects—while worthless to adventurers—have value to collectors, sages and the like.
9. A statue of a warrior holds a ceremonial shield that glimmers through a coat of dust and grime. Characters cleaning the shield discover it is made from solid silver and proudly bears the city's sigil; it is not designed for combat, and if used in battle is quickly rendered worthless.
10. Preserved by powerful, time-defying magics this weighty tome is a history of the city, and tells much of its storied past. The book comprises sheets of papyrus between hammered covers of bronze inscribed with various sigils and esoteric wards. The whole is wrapped in leather cured from the hide of some unknown creature.



3: MINOR EVENTS

Ruined cities are rarely completely abandoned. Strange creatures may slither, creep or fly through the ruins. Other times, the weather, the characters' over-active imagination or even time's remorseless action may conspire to create minor events of note.

Use the list below, to add minor events and the like into the characters' exploration of a ruined city.

1. Dark clouds scud across the sky, plunging the ruins in a cold and shadowy twilight. Deep, brooding shadows gather among the tumbled walls and fallen masonry like predators gathering to hunt their prey. When the dark clouds move away the shadows dissipate but the ruins seem slightly chillier than before to sensitive characters.
2. The wind gusts strongly. As it moans through the ruins, the wind picks up dust and grit; dust devils dance about the party throwing grit into the characters' eyes, ears and nostrils. The dust devils last for but a few minutes before the wind dies.
3. All background noise—the sound of the wind, the harsh cries of birds in the sky above and so on—abruptly cease. The resultant silence is pregnant with malice and foreboding; it almost seems like the ruins are holding their breath—and waiting for something horrible to happen.
4. The scrabbling sound of claws on stone reaches the most perceptive character's ears. The sound comes from behind a pile of high rubble. The sound could be nothing more than a lone scavenger picking through the ruins in search of food or an enemy creeping towards the party.
5. An abnormally large crow perches on a nearby wall and regards the party with seemingly preternatural intelligence. If the party makes no attempt to slay or drive off the crow, it follows them for an hour or so before flying away. Alternatively, the crow could be the familiar of a wizard lurking elsewhere in the ruins.
6. Driven by strong wind, sheets of rain pummel the city. The rain is heavy and persistent—it may force the characters to take shelter in a relatively intact nearby building; perhaps this seemingly random event propels them toward a particularly important part of the ruins.
7. A glint of light reflecting off metal catches a perceptive character's eye. The flash of light comes from deeper into the ruins. Investigation reveals a seemingly abandoned battered metal shield resting against a wall.
8. The sudden loud clatter of stones reaches the characters' ears. The sound could be caused by nothing more than a small localised collapse elsewhere in the ruins or could herald a sudden attack from some unknown foe.
9. The most paranoid character—or the least perceptive—spots a sudden, furtive movement in the nearby ruins. The movement could be nothing more than a trick of the light; it could also be, however, the furtive creeping of a natural creature or a lurking monster.
10. Clouds obscure the sun for much of the day. However, for a few short minutes, at an opportune time, the clouds part and the sun bathes the ruins in warm golden light. (If the characters require a clue as to where to proceed the sun's rays could highlight a particular part of the ruins, glint off a concealed enemy's armour and so on).
11. A flock of birds swoops over the party. One of the birds chooses that exact moment to defecate; a random party members is hit by the bird's leavings. Is this a good or bad omen, or just happenstance?
12. The faint sound of strange, alien music reaches the characters' ears. Perhaps the music features a bizarre arrangement or is played on unidentifiable instruments. The music continues for some minutes before tailing off, and could be being played by another band of explorers, the descendants of the ruined city's inhabitants or an imprisoned fiend (or the like). Alternatively, the music could lead the party to their next encounter or a notable adventure site.



4: RUIN DRESSING

Ruined cities are not without places and features of interest. Of course, some places such as ruined churches, crumbling wizard's towers and fallen citadels will be more interesting than other inconsequential places. However, wherever the characters venture in the ruined city they will come across minor features of interest.

Use the list below, to add minor features of interest into the characters' explorations.

1. Part of this wall is particularly high compared to others nearby, and leans dangerously to one side. Any explorer with half a brain can tell the wall is dangerously unstable. This is a good place to lay an ambush or trap.
2. A huge tree lies on its side, fallen straight through a building. The tree's massive trunk has smashed the building's walls and roof and rubble lies scattered about. The fall could be relatively recent, or the tree could be dead and rotting when the characters arrive.
3. A field of virulent thorn bushes with spikes several inches long cluster thickly together, blocking easy progress. In places, the thorn bushes are twice the height of a grown man. Perceptive characters spot several small tunnels—perhaps forced by animals—wending their way through the bushes.
4. An obviously hastily piled, slightly lopsided stone cairn stands in the lee of two walls. A crude wooden marker, from which hangs a rusting helmet, marks the place as a grave. No inscription provides a clue to who lies within the cairn.
5. Birds and other wildlife avoid one particular part of the ruins. The area could harbour latent magical auras, be a graveyard or serve as the lair of some horrible beast.
6. Vines and creepers grow thickly over several crumbling walls. The growth is so thick it could obscure doors and windows; the area beyond might make an excellent hiding place or location from which to spring an ambush.
7. Small deposits of dried faeces bare mute witness to the presence of animals or monsters in the ruins. Characters wise in nature's ways—perhaps rangers or druids—might be able to discern roughly what kind of creature left the deposits.
8. The walls in this section of the city—beset with crumbling mortar or other structural problems—are riddled with small holes. When the wind comes from one direction, it blows through these holes and makes a variety of sounds—from low moans to high-pitched shrieks—dependant on its speed.

STATUES, FRESCOS AND THE LIKE

Ruined cities are replete with statues, frescoes, carvings and the like. Such features are an excellent vehicle for you to customise and add flavour to the city. Thus, remember to modify the various entries in these lists to better suit your ruined city and its long-fallen masters. For example, a troglodytes' subterranean ruined city will have markedly different decorations to a snake folk's ancient, jungle-wreathed home.

9. A deep well stands in the middle of a courtyard or square. Weeds and small bushes grow nearby and moss and lichens cover the stonework of the well's shaft. The well is nearly dry, but some water still oozes through the rubble choking the bottom third of the shaft. Alternatively, the well was used as a convenient dumping ground for bodies during the city's fall and it could be haunted or its water irredeemably tainted.
10. A mouldy rope hangs from a building's roof or upper floor. From ground level it is impossible to see the rope is secured to a poorly placed, rusting iron spike. Characters climbing the rope dislodge the spike and tumble to the ground.
11. Thick, fecund vegetation of an appropriate type for the surrounds grows in this area, making exploration difficult.
12. A massive tree—its branches flung wide—has taken root in this place; the flag- or cobblestones in the immediate vicinity are uneven as a result of the tree's questing roots.

DECORATION SUBJECTS

Use this list, to determine the basic subject of statues, carvings, frescos and the like discovered in the ruined city.

1. A ruler stands in a heroic pose, looking into the middle distance. The ruler is depicted as an idealised member of the city's race. A nearby carving names the ruler.
2. A warrior stands over the prostrate form of a vanquished foe; the hero stands with weapon raised high as if about to strike. The vanquished foe looks terrified.
3. Depicted at the height of its glory, this decoration depicts a notable location in the city such as a temple, tower or fortification. The decoration is so detailed, the careful observer may be able to discern something of interest.
4. An important figure from the city's past stands in a contemplative pose. The figure could be a powerful priest, famed architect or clever wizard.
5. One or more of the deities worshipped in the city look down at those passing by.
6. An obvious criminal is depicted in a pose of supplication or punishment. A carving nearby names the criminal and their crime. Dependant on the decoration type, a crowd of onlookers—their faces set in rapt expressions of excitement as they await the criminal's punishment could also be depicted.
7. A magical sigil or collection of esoteric symbols are depicted close to, or entwined around, one another. The grouping could have some special significance to the city's folk or could be nothing more than a piece of art.
8. Complex geometric patterns—exquisitely detailed and picked out in yet-bright colours—decorate the area. The pattern could hide the trigger for a secret door, be part of a complex trap or nothing more than decoration.
9. Words carved in the city's common tongue proclaim a great teaching or dictate from its rulers. The carving may also be damaged, defaced or partially obscured.
10. The sigil of the city's patron deity, carved into walls, picked out in mosaics and the like, is still visible throughout the city.

5: MAJOR RUIN FEATURES

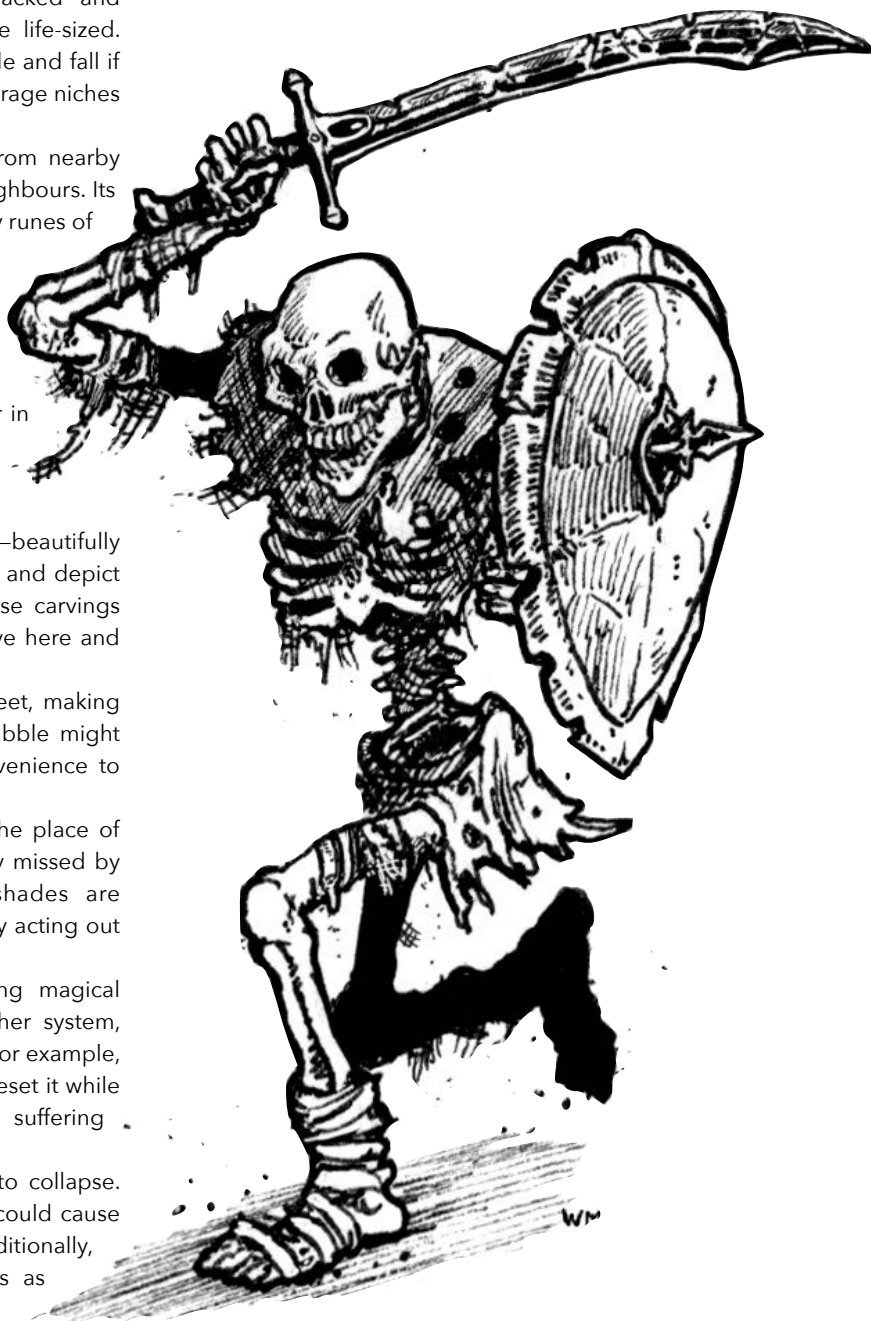
Ruined cities are much more than a sea of rubble. Some places—major temples, towers and fortifications—will have survived in better conditions than others. In other places, the advanced decrepitude of the ruins create areas of heightened danger.

Use the list below, to add major features and the like into the characters' exploration of a ruined city.

1. A network of cellars, basements and other subterranean passageways honeycomb the ground below this section of the ruins. Time's remorseless onslaught has weakened their ceilings and supports; unwary characters may cause a local collapse and fall into the network.
2. Leering, moss-covered statues stand upon cracked and teetering plinths. The finely detailed statues are life-sized. Nothing more than decorations, some are unstable and fall if disturbed by adventurers searching for hidden storage niches and the like.
3. One windowless tower—standing slightly apart from nearby buildings—is in much better condition than its neighbours. Its roof is intact, and a bronze door, graven with many runes of dire and fell aspect, remains firmly shut.
4. The city's cobblestones and flagstones are a strange shape—triangular, circular or the like. Some cobblestones have glyphs, sigils or personal marks scribed into them.
5. The city's architects used a special kind of mortar in its walls; although faded and crumbling in many places the mortar is a strange colour, and might even have magical or quasi-magical properties.
6. Important buildings are a riot of decoration—beautifully carved reliefs and bas-reliefs cover most surfaces and depict important events in the city's past. Many of these carvings were originally painted, and flecks of paint survive here and there to give a faint impression of faded grandeur.
7. A sea of jagged, tumbled rubble blocks the street, making further progress in this direction difficult. The rubble might also be unstable, and more than a mere inconvenience to unwary explorers.
8. Shades of the city's fallen gather in this place—the place of their death. They are insubstantial shadows easily missed by unperceptive or distracted explorers. The shades are harmless and ignore explorers, instead repeatedly acting out the last few moments of their lives.
9. Either through happenstance or some lingering magical energy, the ruined city has its own small weather system, which is at odds to that of the surrounding area. (For example, if the city stands in a desert cold and rain often beset it while a city in the middle of a rainforest could be suffering extreme drought conditions.)
10. Some parts of the city are decrepit and prone to collapse. Those exploring without due care and attention could cause walls to collapse, floors to give way and so on. Additionally, combat in these areas is particularly hazardous as

powerful spells and the like might have a similar effect on nearby walls, floors and ceilings.

11. The city was the site of savage fighting, during its fall. Skeletons, and other leavings of the elder battles lie scattered about the place. Some of the dead do not rest easily. The presence of warm-bloodied, living creatures re-animates them as weak, low-level undead such as skeletons and zombies. Individually, such encounters should be easy to defeat, but their frequency will eventually wear down all but the most powerful group's resources and resolve.
12. Heroically-sized statues of important personages dot the ruins—standing in squares, at important road junctions and near important buildings. Some are weather worn, and covered in lichens, moulds and vines (as appropriate) while others are in pristine condition.



RUINED MONASTERY

1: OUTSIDE THE MONASTERY

A monastery is far more than the sum of its buildings. Most monasteries feature surrounding gardens, a graveyard, outbuildings and the like.

GENERIC DRESSINGS

Use the list below, to add flavour to any outside locale:

1. A gnarled, twisted ancient oak tree stands amid a thick stand of brambles. The tree's branches droop low making the bramble patch an excellent hiding place.
2. The bleached, weather-worn skeleton of a humanoid lies sprawled among the weeds. Even the most unobservant of characters can note the unfortunate's smashed skull; clearly, whoever they were, they suffered a violent death.
3. Stands of weeds, brambles and small trees press closely in upon the rutted track leading to the monastery's gates.
4. Tracks criss-cross the area, giving perceptive characters clues as to what might lurk in the surrounds.
5. Wind chimes of threaded bleached and cracked bones hang from the boughs of trees dotting the surrounds. The macabre wind chimes clack together, in even the slightest breeze.
6. A murder of crows roosts in the surrounds. Overly large, aggressive, and with a taste for warm flesh, the crows watch intruders intently and quickly swoop to feast on any newly slain creatures.
7. Rubble lies scattered about in the rough shape of a small outbuilding. Weeds grow through and within the rubble.
8. The foul sigil of a blasphemous power is burnt into the vegetation. The sigil is over 20-foot in diameter. At its centre, a pile of ash and splintered, scorched bones suggests a funeral pyre, aberrant ritual or burnt offering took place here.
9. An ancient burial cairn lies within the monastery's bounds. Several shafts have been cut into the cairn in search of buried elder treasures.
10. An old campfire fills a small, sheltered hollow. Marks on the ground suggest three human-sized creatures slept by the fire.

THE OUTER WALL

Often, an outer wall protects a ruined monastery.

1. Ivy grows voraciously across the crumbling boundary wall. Here and there, stones have fallen from the top of the wall giving it an almost crenelated look.
2. Part of the wall has collapsed, creating a heaped pile of weed-cloaked rubble. Many other small holes pierce the wall; when the wind blows it whines and wails through the holes—sounding like a veritable legion of the damned.
3. Some of the wall's foundations have sunk and parts of the wall lean drunkenly outward. Characters climbing the unsafe parts of the wall risk it collapsing atop them.
4. Sharp shards of pottery and glass top the wall. Unwary characters climbing the wall might not spot the hidden danger, covered as it is with moss and lichen.

GARDENS

Most abandoned monasteries feature a now overgrown kitchen garden once used to supplement the adherents' diets.

1. A riot of weeds grows across the once ordered kitchen garden. Pathways between the banks of beds are still just visible. Here and there, the remains of rotting tools jut from the chaos.
2. A rickety, worm-eaten hut yet stands upright. Its roof sags, and the whole thing leans precariously to one side. (Opening the hut's door, causes the whole thing to collapse into a sodden heap of rotten wood).
3. A network of now weed-choked irrigation channels wends their way through the garden, lurking under the undergrowth to trip the unwary.
4. A shallow pool lies at the garden's centre. Choked with reeds and weeds, the stagnant water is rank and unwholesome.

GRAVEYARD

Lay worshippers, travellers and the sick (along, perhaps, with the occasional sacrifice) dying at the monastery are rarely granted a bier in the place's crypt. Instead, they are buried, often anonymously, in the graveyard.

1. Thick clumps of dark-hued, noxious mud stud the ground, churned up as if by the tramp of many feet. Amid the mud, several weather-worn, crumbling grave markers jut drunkenly from amid the mire.
2. Heaped piles of earth and pieces of splintered, rotting wood surround an open grave. A mouldering (empty) coffin lies in the grave. Perceptive characters investigating the coffin discover scratch marks on the inside.
3. A wide, shallow hole serves as an unfinished mass grave. A tangled mass of bones, decomposing bodies and rotten clothes fill the hole. Perceptive characters can see wild animals have feasted on the remains.
4. Victims of subsidence and age, the graveyard's weatherworn grave markers stand at haphazard angles. Many markers are illegible. Some graves have no marker.



2: INSIDE THE MONASTERY

Monasteries are often large, rambling affairs comprising many different rooms and areas

GENERIC DRESSINGS

Use the list below, to add flavour to any inside locale:

1. Cracked tiles set with skull motifs cover the uneven, water-damaged floor.
2. Thick, dusty cobwebs droop from the ceiling to only three-foot above the floor. Thick sections of web hold cocooned, desiccated insects, and when the wind blows through the area, the cobwebs undulate wildly.
3. Shards of rotting, shattered furniture has been pushed back against one wall, creating a tottering heap of sodden wood. Various crawling insects lurk within.
4. Cracks in the wall let in slivers of pale light which cast patterns on the floor. From one angle, a perceptive character realises the pattern is disturbingly familiar to the profane sigil of a demonic power.
5. Iron torches sconces jut drunkenly from the wall. The sconces are evil things and wrought in the shape of the unholy sigil of the monastery's foul patron.
6. Yellowing whitewash peels from the wall; the faint remains of a mural—destroyed by water damage long ago—are still faintly visible on the wall.
7. Mouldy cowed black cloaks hang from a row of rusty iron hooks hammered into the wall. A foul sigil picked out in purple thread is emblazoned on each cloak's chest.
8. Ghastly carven images of death, slaughter and sacrifice cover the slender pillars holding the ceiling aloft.
9. Display niches cut high up in the walls hold leering, yellowed skulls set to stare down at intruders. Paranoid characters may suspect a trap or undead guardian. They might be right.
10. Occasional black flagstone break up the uniformity of the otherwise normal flagged floor. Such flagstones could be set in an overall pattern which careful mapping reveals, serve as trap triggers or be nothing more than decoration.

PLACE OF WORSHIP

The centrepiece of any monastery, the church or chapel is an important place for the faithful.

1. Scattered bones lie amid shattered pews and the detritus of war. Old bloodstains mar the floor and a smattering of rotting, rusting equipment adds to the forlorn scene.
2. Dusty and faded banners depicting scenes of evil's triumph over good hang from walls, reaching from near the ceiling to the floor. One or more may obscure the entrance to a private chapel, hidden niche or escape passage.
3. Carved into the floor and filled with black gold (gold mixed with cobalt) a vast unholy symbol dominates the floor. Bits of the black gold have been chipped out, giving the sigil a haggard, diseased look.

4. Four fire pits pierce the floor on the chamber's perimeter. Ash, charred wood and splintered bones choke the deep pits.
5. Black wrought iron cages hang from the ceiling on thick, rusting chains. Bones fill the bottom of the cages.
6. A deep, shadow-cloaked viewing balcony overlooks the chamber. A narrow spiral staircase warded by a rusting iron gate provides access to the area.

PERSONAL CHAMBERS

Many of the monastery's staff likely had personal chambers in which to rest, pray and study.

1. Graffiti scratched into the floor radiating out from a ruined bed praises the monastery's dark patron and begs him or her for power, wealth and prestige.
2. A small prayer niche pierces the wall under a narrow window which emits a faint beam of pale light into the room. A hideously deformed squat statuette of some kind of demon or devil fills the niche and glowers down into the room.
3. Large dried bloodstains mar the floor near the chamber's rotting, sagging bed. Investigation reveals a jawless skull wedged between the bed and the wall.
4. A heavy overturned oak chest lies across the doorway. Still locked, the chest's key is long-lost. The chest contains clothes, perhaps a suit of armour and other mundane personal possessions. Characters searching the chest may find something (see "5: Treasures, Trinkets & Trash").
5. Perceptive characters spot a loose flagstone in a corner of the room. A small storage niche lies beneath—which might yet hide a treasure (see "5: Treasures, Trinkets & Trash").
6. The previous occupant was an amateur artist. Badly drawn faded pictures of religious significance cover the chamber's dirty, whitewashed walls.

PUBLIC AREAS

Public areas in a monastery were designed, furnished and decorated to awe (or perhaps terrify) visitors.

1. A rotten bench leans against the wall. Although once sturdy, the bench has seen better days. It collapses, if anyone sits on it or tries to move it.
2. Deep scrape marks on the stone flags show where something—perhaps a chest, heavy table or pew—has been dragged.
3. The shattered remains of a stained glass window cover the floor in dusty, multi-coloured debris. The remains of the glass's lead inserts hang precariously from a nearby window.
4. Blown by the wind, a bank of dried leaves, scraps of cloth and other bits and pieces of rubbish tangled up in and around a smashed chair choke a door- or archway.
5. The faint inscription "Elina Arpia was here" followed by a date decorates a wall. The graffiti is in Common, and was obviously hastily carved.
6. A fell litany daubed in now-faded black paint runs around the walls of the area, at roughly a human's head height.

3: UNDER THE MONASTERY

Monasteries often have cellars, sub-cellars, crypts, treasure vaults and the like hidden below their aboveground buildings.

GENERIC DRESSINGS

Use the list below, to add flavour to any underground locale:

1. Deep shadows that seem pregnant with malice cluster in the corners of this area. While light pushes the shadows back, they seem almost sentient and move disturbing at the edge of the party's vision.
2. The flagstoned floor has shifted over the years, creating an area of difficult terrain. Insects dwell in the cracks between the flags and their tiny droppings litter the floor.
3. The stub of a torch lies on the floor. Soot stains on the flags show it continued to burn after being dropped. Close investigation reveals dried blood on the nearby stone.
4. Small holes at the base of one wall suggest an infestation of mice or rats; small droppings festooning the area confirms the presence of vermin.
5. Dirty, rust-coloured water oozes down the wall into a puddle. The water smells faintly noxious. Several hollows in the floor hold deeper puddles; incautious characters stepping in them get wet and create a loud splashing sound.
6. Deep shadows cluster at the apex of this vaulted space, and sounds echo oddly—perhaps disconcertingly—in the area.
7. Part of a wall has collapsed, dumping bricks and crumbled mortar onto the floor, exposing the living rock behind.
8. Cold, dirty water drips from the ceiling onto the floor (and any explorers passing beneath). The water's constant dripping makes hearing stealthy sounds difficult.
9. In the centre of the area, the flagged floor is smoothed as if by the passage of many feet. The section of smoothed floor is slipperier than the rest. A mangled, rusting unholy symbol lies by one wall. Investigations reveals dried bloodstains on the symbol's chain.
10. Foul carvings of devils, demons and otherworldly creatures of the basest, most terrifying sort festoon the walls. Most are in bas-relief, but a few are in high relief, and leer down at intruders passing by.

CELLARS & STORAGE

Even a monastery dedicated to the blackest patron has need of mundane storage. Sadly, not everything the characters find will take the form of glittering treasure.

1. A scattered, jumbled mass of broken barrels, smashed boxes, empty sacks and the like fills the back of this chamber.
2. The door to this chamber is swollen and jammed in place. Any character successfully forcing the door open actually rips (or pulls) the sodden wood from its hinges, and may fall over so easy is the task.

3. Rubbish and human (or inhuman) remains fills a worked hole piercing the floor. Without excavating the rubbish, it is impossible to discern how deep the hole is or where it leads.
4. Sagging, wooden shelves line the walls. Drifts of dust, collapsed boxes and other unidentifiable things fill the decrepit shelves which are obviously about to collapse.
5. A lumpy sack lies on the floor. As the characters approach, something inside starts moving. Moments later, a feral rat emerges and scuttles away.
6. A small oak coffer lies on the floor. Its lid remains shut, but has several gouges in it as if someone had tried to smash it open

CELLS & OUBLIETTES

A monastery dedicated to an evil power needs a constant supply of sacrifices.

1. Rotting, stinking straw covers the floor of this area. Intermingled with the straw are the remains of a half-dozen individuals. Small holes pierce one wall—feral and emaciated starving rats dwell within.
2. Dried and smeared bloody handprints along with illegible scratching on the wall provide macabre decorations for this chamber which yet reeks of despair, sorrow and death.
3. Rough-hewn and slick with moisture the cell's walls come together in the centre of the room to form a natural chimney.
4. Small rusting cages set about the room's perimeter are barely large enough to hold a crouching human. Three of the eight cages hold bones and rotting fragments of cloth and leather; the doors of the other five gape wide.
5. Rusting manacles cruelly set high up on the walls hint at the suffering of those incarcerated here. A skeleton lies beneath each set.
6. Stagnant water covers the cell's floor. Bones jut from the pool.

CRYPTS

Use the list below, to add flavour to the monastery's crypt:

1. The carvings on this sarcophagus have been deliberately defaced so no clue remain to who (or what) rests within.
2. A rusting portcullis hangs from the ceiling. Nearby, its equally rusted mechanism has frozen solid. The portcullis is all but immovable; however, if a character manages a prodigious act of strength the mechanism screams loudly when operated.
3. Decayed and desiccated dusty offerings stand upon this tomb. The offering—dead flowers, an empty wine bottle and a single tarnished silver coin—stand at the head of the tomb.
4. The corner of this plain sarcophagus has crumbled away giving a view of the web-choked bones and glimmering treasures lying within.
5. Burial niches—one above another—pierce the walls from floor to ceiling. Within each niche lies a jumbled pile of mouldering bones wrapped in ceremonial burial shroud.
6. A faded mosaic comprising hundreds of shards of splintered, coloured bone depicts an unholy symbol sacred to the monastery's adherents.

4: MINOR EVENTS

Exploration of a ruined monastery will inevitably include desperate battles against the foul creatures now dwelling within. No doubt the characters' investigation of the ruins will feature innumerable minor events which won't end in combat. Use the list below, to add such minor events to your game:

1. Grit and dust sift down from the ceiling.
2. A soft wind caresses the characters' faces; their unprotected light sources waver under the breeze's onslaught, but do not go out.
3. The faint clang of metal striking stone reaches the characters' ears, from somewhere in an unexplored portion of the complex.
4. An emancipated rat scuttles into sight from around a corner or out from under a pile of rubbish. When it spots the characters, it turns tail and flees the way it came.
5. A sudden chill settles over the party; the most paranoid character feels like someone just walked over their grave.
6. The clatter of stone or slate from elsewhere heralds a small collapse of masonry or the like.
7. The most paranoid (or cautious) character hears what they believe to be faint chanting in a harsh, otherworldly language. The chanting is at the limit of the character's hearing, and seems to come from deeper into the complex.
8. A faint chittering sound slowly gathers into a deep moaning that emanates from an indeterminable, and ever-shifting, source.
9. A sliver of faint luminescent light greets the party's eyes when they round a corner or enter a new area. Investigation reveals a small amount of faintly glowing lichen filling a deep crack in the opposite wall.
10. Thick growths of glistening greyish slime grows across the ceiling. At the party's approach a small blob of the slime drops from the ceiling and splatters loudly on the floor.

11. Small, precariously balanced sculptures of interwoven bones stand at regular intervals along the corridor. At the party's approach—one after another—the piles loudly collapse.
12. The clatter and clack of bone on stone (or the shuffling tread of zombies) reaches the characters' ears from an unknown locale. The sound could be an illusion designed to scare intruders away, the tread of undead guardians or an echo of what once was.



5: TREASURES, TRINKETS & TRASH

No doubt, the characters will find many objects of interest during their exploration of the ruined monastery. Either roll on a relevant list below or determine randomly what the characters find.

D20 CATEGORY FOUND

01-10 Trash

11-16 Trinket

17-18 Treasure

19 Roll twice, ignoring results of 19-20

20 Roll thrice, ignoring results of 19-20

TREASURES

Determine the value of treasures found in the monastery as appropriate for your campaign.

1. Caked in dried blood, viscera and dust, this shattered longsword's pommel and crossguard are wrought from pure silver. Symbols of honour, purity and goodness decorate the weapon's pommel.
2. A small pouch contains mostly normal silver and copper coins. However, three gold crowns—stamped front and back with the sigil of an unholy power—hide among the less valuable coins.
3. A small wooden coffer the size of a jewellery box holds nothing but dust and a plush red velvet lining. The box is lockable and the key yet remains in the lock.
4. This yellowing bone whistle is festooned with ragged black and red feathers of indeterminable origin. If blown, the pipe emits a thin, high-pitched wailing sound which unsettles mindless undead hearing it.
5. This twisted slag of gold and silver was once a crusading paladin's holy symbol. At its centre, fragments of the paladin's skull yet hold a fragment of her—now deranged—soul.
6. Hanging from a decomposing earlobe this silver teardrop-shaped earring is covered in grime and solidified viscera.
7. Untold years of wear have worn smooth the inscriptions on this thin ancient golden torc of once exquisite design.
8. With a jagged blade and overly large pommel this silvered dagger seems out of place in its plain leather scabbard. The arcane runes for undead and destruction decorate the inside of the scabbard in silver thread, and could bestow the dagger temporary magical powers against certain types of foe.

TRINKETS

Often of little value, trinkets can serve to add flavour and context to the ruins.

1. A discarded wrought iron holy symbol of the monastery's patron power hangs from a thin rusting chain wrapped around a piton hammered into the wall. The symbol swings

slowly in the breeze, and makes a faint clinking sound when it strikes the wall.

2. Lying on the floor, still attached to a fragment of silver chain, this small platinum locket is hopelessly squashed.
3. Hacked in twain the two pieces of this golden oval heart-shaped bowl lie at opposite ends of the room. Hurried investigations may overlook one of the pieces.
4. Hollow and pierced by many small holes this mace's head has a compartment which can be filled with (un)holy water. (The water splatters a creature struck by the weapon). The mace's haft is missing, but a skilled weaponsmith could repair it.
5. Facing the wall, a skull lies on the floor amid a pile of bones. Investigation reveals the unfortunate's teeth had been replaced with a set of incredibly sharp iron false teeth.
6. A slender five-foot long silver chain hangs from a thick leather collar sized for a large dog (or perhaps a slave). Dried blood covers the collar.
7. A battered shield lies on the floor, face down. It bears the sigil of a good-aligned faith and belonged to a young, crusading paladin. The local church would be delighted with its return—although the neophyte paladin's fate remains a mystery.
8. This crumpled, water-damaged scroll bears a foul and blasphemous prayer. The text also provides a clue—a passphrase or command word—which might prove useful later in the party's exploration.

TRASH

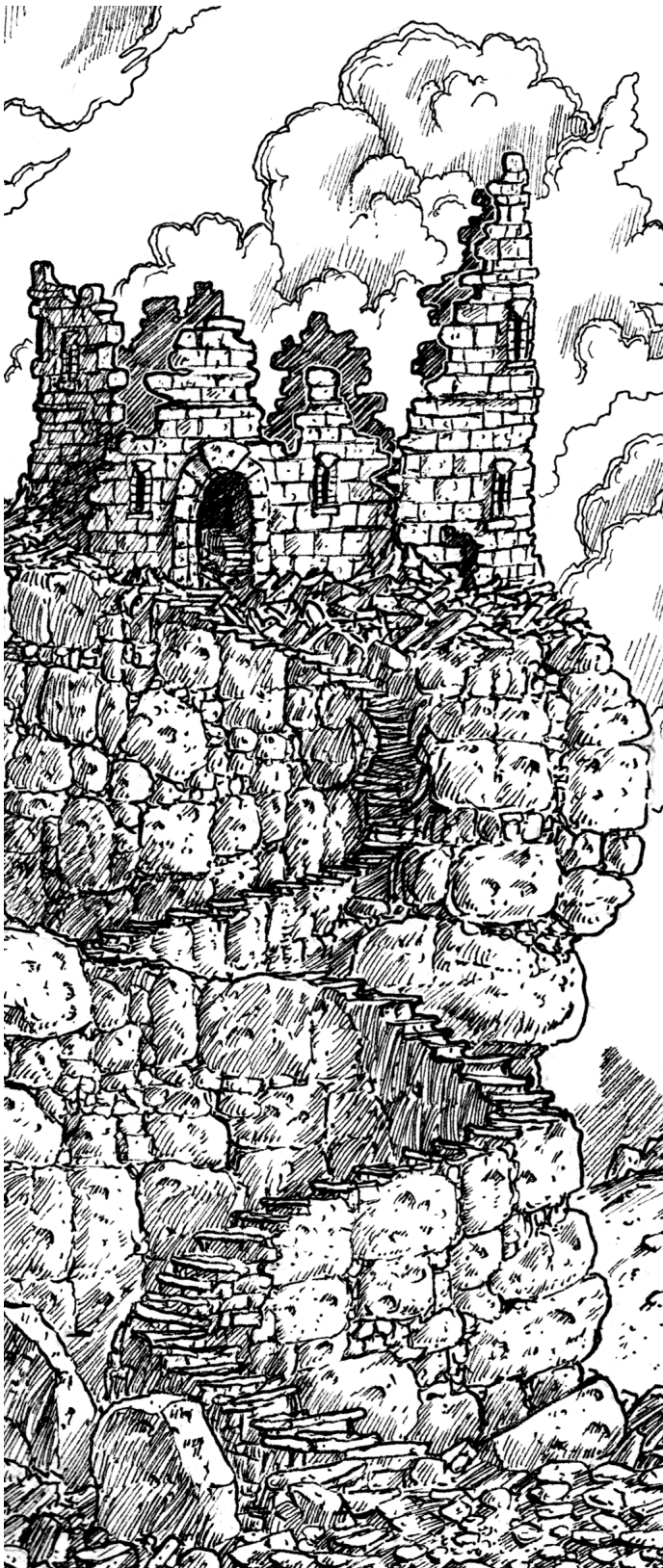
Many items of no value lie among the monastery's tumbled ruin. Such items could have lain here since the monastery's fall or might be the leavings of exploring adventurers or the current denizens of the place.

1. A helm lies on its side on the floor. A huge rent pierces the rusting piece of armour and the glimmer of white bone is clearly visible within.
2. This scroll of thinly cured human flesh once held a profane spell; now it is featureless. The sheet is so light even the gentlest breeze causes it to flutter and shift; paranoid adventurers may think it is haunted!
3. The ragged scraps of a prayer book lie about the floor, as if someone tore a book apart. Much of the book is illegible, but a few key passages remain—and perhaps they give an insight or clue into the pass phrase for a magical trap or secret door located elsewhere in the complex.
4. This set of four six-sided bone dice are etched with macabre images of torture. The dice are misshapen, hateful things.
5. Burnt fragments of studded leather armour have been wrapped up and thrust into a torch sconce.
6. Faintly inscribed words in a foul, otherworldly language are still evident on these scraps of burnt papyrus.
7. Mouldy, and with a huge rent in the back, dried blood coats the inside of this black cowled robe. Yellow thread on the robe's chest picks out a blasphemous symbol.
8. A skeletal hand yet clutches the remains of this burnt down torch. The hand appears severed cleanly—perhaps by a powerful sword or axe blow.

RUINED WIZARD'S TOWER

1: OUTSIDE THE TOWER

Wizard's towers are strange places full of esoteric items and features of unknowable purpose and artifice.



1. Rubble and fallen masonry cover the ground surrounding the ruined tower. Some of the stones and chunks of masonry bear strange runes of obvious magical origin and intent. Knowledgeable characters can identify many of the runes as pertaining to defensive spells and enchantments.
2. The shattered remains of several gargoyles and other decorative features lie intermingled with the rubble and other debris surrounding the tower.
3. Sections of the tower's remaining walls are blackened and scorched as if exposed to intense heat. In places, the heat was so strong, the stone is vitrified.
4. The grass, bushes and other vegetation around the tower has grown stunted and twisted. The berries on the bushes are a deep purple in colour and are much smaller than berries found on normal bushes.
5. A campfire amid the rubble shows where at least one previous set of explorers spent the night. The fire's embers are cold.
6. The shadow cast by the ruined tower seems deeper and more elongated and jagged than it should be even in the strongest midday sun. From certain angles, the shadow looks like a grasping claw crawling away from the ruin.
7. A preternatural silence hangs over the ruin. Nearby, no birds sing and no animals scurry through the undergrowth. Even the wind seems strangely diminished as if it dares not blow over the tower's remains.
8. The ruin is unstable and small rocks and stones still occasionally fall from the crumbling edifice. Like occasional rain, the clatter of stones falling from above is sporadic, but strangely the tower never seems to diminish in size as a result of these falls.
9. Lying stark upon the ground, the bleached skeletons of previous explorers lie scattered about the tower's environs. Some clearly died violent deaths—broken and splintered bones being evident—while others seem to have no obvious cause of death.
10. A network of now weed-choked ditches and overgrown earthen banks surround the tower. From the air, a character skilled in the magical arts might realise the layout of the ditches and banks strongly resembles a symbol of protection used to ward off otherworldly threats. It is likely—given the damage to the surrounds—the symbol no longer functions (if it ever did).
11. A profusion of overly large flowers of purple, yellow and red hue grow in great clumps about the base of the ruined tower. Their ponderous petals nod gently in the breeze and the exotic scent of their pollen fills the air.
12. The skeletal remains of some huge winged beast lies trapped across the tower's ruin. Its bone lie scattered across a wide swath of ground about the tower.

2: INSIDE THE TOWER

Within wizard's towers, terrible, eldritch deeds are wrought and strange, otherworldly research is carried out to its logical, but sometimes unwise, conclusion. Such arcane works leave their mark on the fabric of the place.

1. Rubble, wind-blown leaves and the detritus of previous exploration and the like cover the floor. Bones lie amid the mess; some are merely the remains of animals who wandered into the tower while others are much larger and have clearly lain here for some time.
2. Broken, rotting furniture lies scattered about; other smaller remains—perhaps plates, mouldering books or other mundane items—hint at the functions of various rooms and are intermingled with the larger pieces of trash. Many of the pieces bear the wizard's personal sigil.
3. Iron torch sconces jut from the walls. Of various esoteric designs some are wrought to resemble skeletal arms while others appear to resemble the arms and claws of terrible, otherworldly beings. A few are in the shape of various forbidden magical runes.
4. In places, rotting oaken wainscoting hangs from the walls while in others its remains litter the floor. Several missing panels once concealed secret storage niches and the like which are now revealed (and empty). Perhaps some of the remaining panels yet conceal similar niches.
5. Esoteric symbols decorate the risers of the stairs linking the tower's various levels. As the stairs rise through the tower, the character of the symbols becomes darker and more unknowable. Magical traps could yet lurk among these symbols. Others could hide dusty, undisturbed storage niches perhaps containing a hidden treasure (see "5: Lost Treasures" to determine what might lie within).
6. Dusty, water damaged tapestries hang from the walls. None of the tapestries depict normal, mundane scenes. Instead, they show various horrible otherworldly monsters and grim planar scenes of destruction and slaughter.
7. The remains of a large wooden bookshelf, pulled away from the wall and smashed, cover the floor with shards of soft, mouldering wood. Intermingled with the mess, perceptive characters find the rotting remains of several books all rendered worthless and unreadable by time and weather. The faded titles on some of the covers—*The Demonicon*, *On the Art* and so on—are just legible.
8. Small sections of stonework appear to have been melted by splatters of some kind of powerful acid or other agent. It looks like the splatters descend one wall before crossing the floor for a short distance.
9. A faint, unplaceable odour hangs in the air, and seemingly resists dissipation by any wind or airflow short of hurricane-strength winds. The smell is reminiscent of a wet dog or cat.
10. The shattered remains of two glass vials lie scattered about the floor. In one place, it looks like the glass shards have been crushed into nothing more than fragments by something

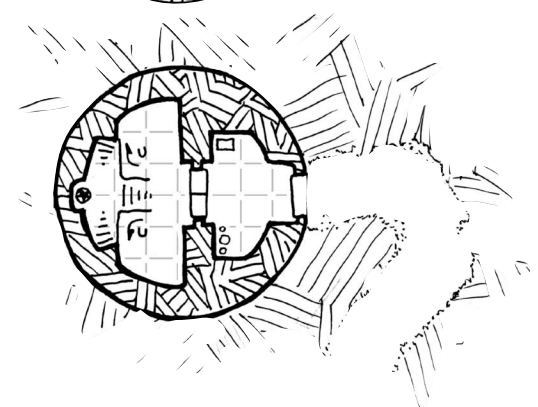
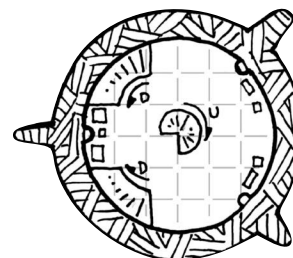
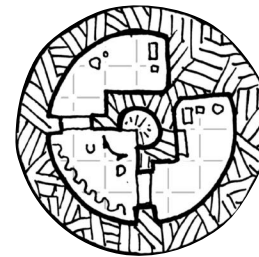
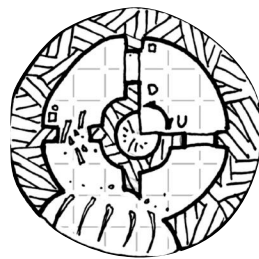
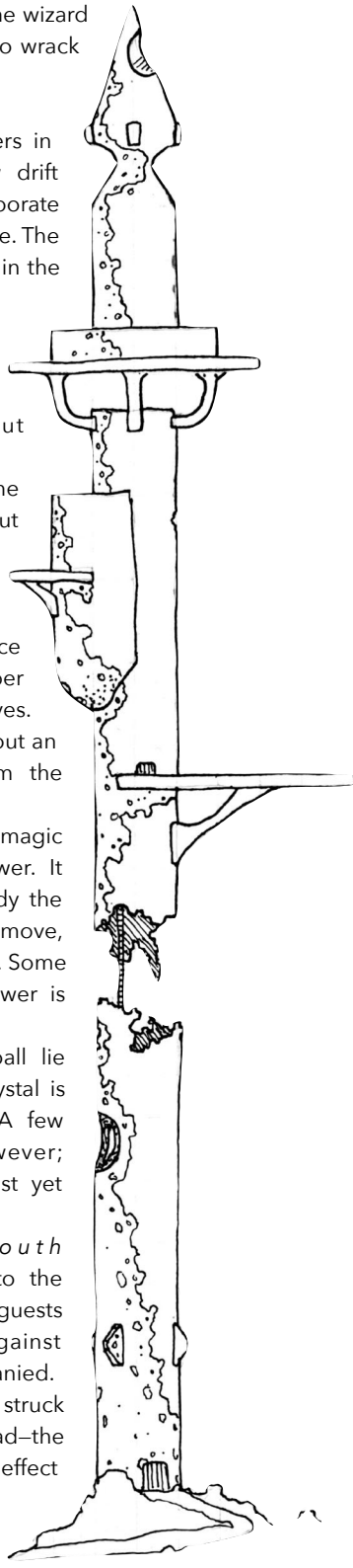
heavy. A skilled tracker may be able to make out a single footprint among the crushed glass.

11. The shattered remains of alchemical equipment—smashed test tubes, retorts, and the like—lie scattered about the floor. The trash is quite deep; this might be a good place to find a lost treasure (see "5: Lost Treasures").
12. The remains of a stuffed owlbear lean against one wall. The creature is huge and has been posed with its arms outstretched as if it were about to pounce. The creature is now mouldy, missing many of its feathers, and looks in a sorry state. Paranoid characters may think the creature an animated guardian (and they could be right...)
13. A large tripod, that still supports a gong almost cleaved in two, leans drunkenly against a wall. The gong's hammer—similarly broken in two—lies on the other side of the chamber. Careful examination of the hammer's head and the gong reveal small sections of scorched metal.
14. Many pieces of burnt and scorched parchment swirl about the chamber, caught in the grip of an unseen and unnatural breeze. The breeze emanates from the floor in roughly the centre of the swirling mass of parchment.
15. A hole in an external wall once held a small forge connected to the outside by a short length of bronze chimney. The forge has been comprehensively shattered, but the short length of bronzed chimney—now green with verdigris—still precariously clings to the wall.
16. A pile of broken furniture, fallen masonry and the like partially blocks access to the next area the characters try to enter. It looks like the pile has been placed here—perhaps as a rudimentary breastworks.
17. Carved into the floor in the centre of the room are the words, "The blade overcame the art", in Common. Unperceptive characters or those moving quickly might miss the small carved words.
18. An arrow slit or window pierces one external wall. A rusting grappling hook is wedged upon the sill. Outside, a short length of rotting rope hangs from the grapnel. Characters investigating the rope can easily see it has been cut—the ends are not frayed—which hints at foul play.
19. Dried blood covers the floor and wall. In the midst of the blood lies the cold, but not yet decomposed body of an orc (or other humanoid appropriate to the setting). Strangely, the orc wears only a loincloth. In death, its face is twisted into a savage snarl. A strange, acrid odour rises from the corpse.
20. A jagged sword blade protrudes from a gap in the wall or floor between two closely set stones. Distracted characters could walk into the blade and injure themselves. Of the sword's hilt there is no sign in the immediate vicinity, but the characters find it in the next area they explore. Its pommel was clearly once set with precious gems—several small empty holes show where they once glimmered.

3: LINGERING SPELL EFFECTS

Wizard's towers are strange places. Sometimes, even after they are destroyed or abandoned strange effects—leavings of the wizard's esoteric researches and work, or lingering echoes of whatever befell the wizard—remain after the tower has fallen into wrack and ruin.

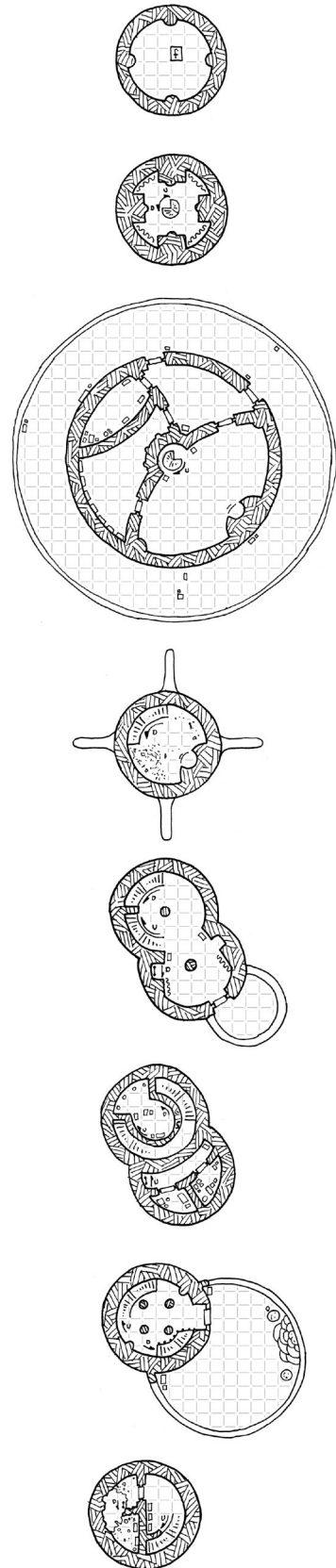
1. A small globe of darkness hovers in mid-air. Faint wisps of shadow drift from the globe to seemingly evaporate as they float away on a faint breeze. The temperature is noticeably cooler, in the vicinity of the globe.
2. A silvery rune graven into the floor still gives off a faint glow, which is practically undetectable in daylight but obvious in dim or darker light.
3. Shadows move and shift in the corner of the characters' eyes but disappear or stop moving when looked at. The shadows are of a variety of shapes and sizes; perceptive characters notice several of the shadows have deeper spots that look disturbingly like eyes.
4. Heatless yellow flames dance about an ornate chandelier hanging from the ceiling in the centre of the room.
5. A permanent *unseen servant*, its magic now fading, yet haunts the tower. It continues to mindlessly try to tidy the tower; in its vicinity small objects move, dust gets blown about and so on. Some characters might believe the tower is haunted, as a result.
6. Scattered shards of a crystal ball lie about the floor; much of the crystal is shattered into tiny fragments. A few large fragments remain, however; within them, faint eddies of mist yet swirl in suggestive patterns.
7. A permanent *magic mouth* programmed to greet visitors to the tower remains functional. It bids guests welcome and warns them against entering certain areas unaccompanied.
8. Characters entering this area are struck with a feeling of nameless dread—the remains of a permanent *fear* effect placed here to keep intruders away from a hidden treasure.



4: STRANGE SIGHTS & SOUNDS

Wizard's towers are strange places, full of strange sights, sounds and smells.

1. Cut into the wall, a glowing rune-etched in pale red light—provides faint illumination, akin to that of a candle. A careful examination of the rune reveals the light to be gently pulsating. Characters steeped in arcane lore can identify the rune as the wizard's personal sigil.
2. Glimmering motes of multi-coloured light drift gently through the air, on the breeze. Feather-light they can be blown or pushed about, but disappear if they touch anything.
3. The faint scent of burning or scorched flesh hangs in the air, and stubbornly refuses to dissipate. The smell is particularly strong in areas featuring scorched and blackened stone.
4. The faint suggestion of chanting—screeched in a high-pitched desperate tone—reach the party's ears. The chanting seems to come from a higher floor in the tower. This is an echo of the tower's master's final spell. The chanting ends in a choking sounds that trails away into nothingness.
5. Wisps of mist—glimmering with a soft effulgence—drift down the stairs from the wizard's laboratory or library. Investigations, reveal the wisps are emerging from a dented iron cauldron of odd construct. The cauldron is empty, but the wisps continue to emerge as long as the cauldron is within the tower.
6. The temperature suddenly drops to freezing. Ice forms quickly on any metal or stone surfaces. Moments later, the temperature rises far above boiling and the ice steams away in mere second before the temperature returns to normal.
7. Birds swoop and dive about the tower, but none land on its crumbling structure; something seems to repel them from its surrounds. Sometimes when the birds swarm in vast numbers, their calls and squarks can reach near cacophonous levels.
8. The characters repeated hear the same sound, as they explore the tower. It could be chucking, crying, screaming, whispering or something else entirely. Wherever they go in the ruin the sound follows them, but seems to come from nowhere in particular.
9. Insubstantial figures move about the tower, reenacting their last actions therein. They take no notice of the characters and act as if the tower was in perfect condition. This could mean they ascend missing stairs, walk through doors long since decayed and fallen or use objects and furniture no longer present in the tower.
10. A tiny rippling curtain of black energy covers a portion of one wall. The darkness is a portal to the wizard's extra-dimensional storage space. It is too small for most characters to enter, but someone putting their hand inside might be able to grope around inside and discover a lost treasure (see "5: Lost Treasures").

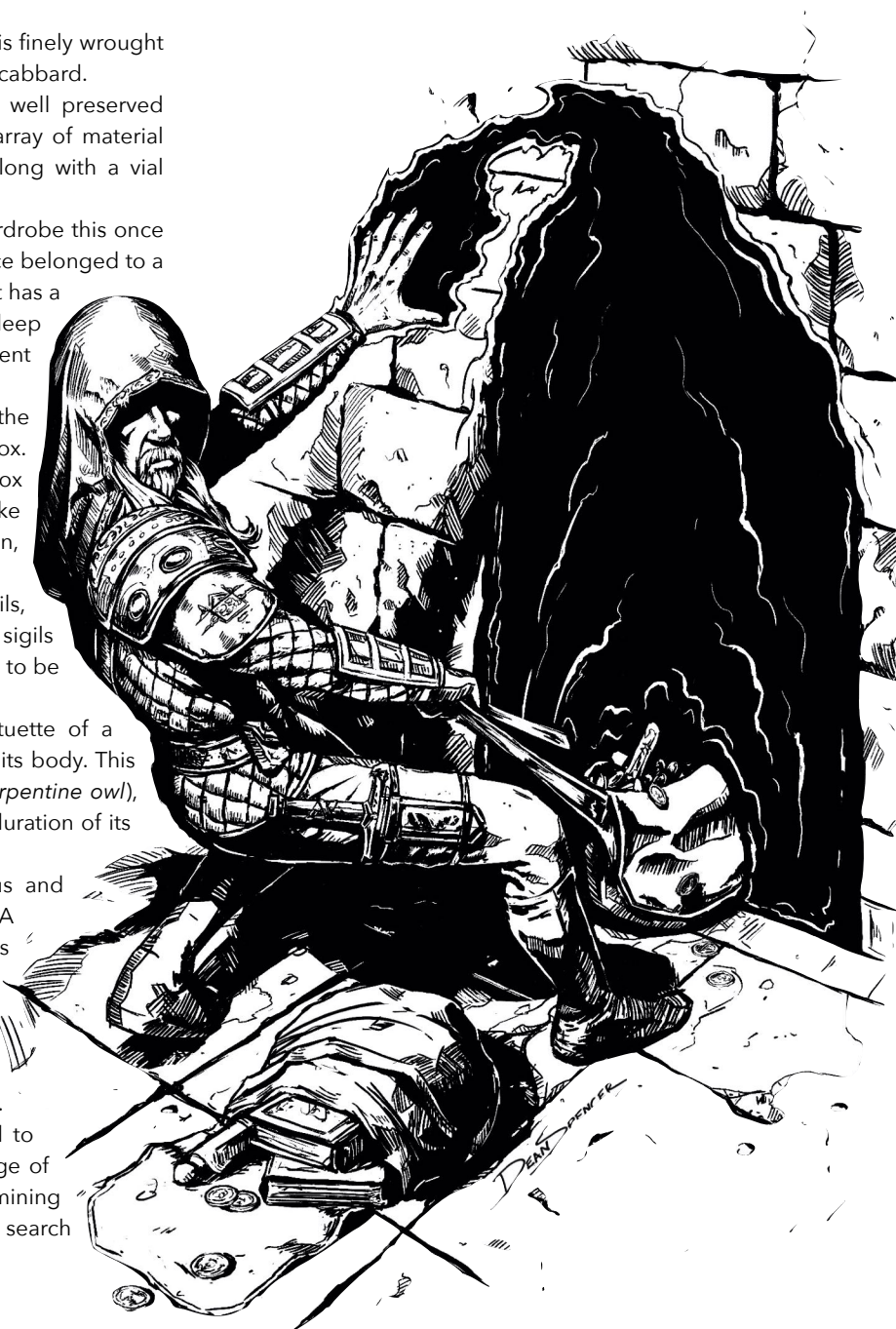


5: LOST TREASURES

Wizard's towers are strange places full of esoteric items of unknowable purpose and unidentifiable artifice.

1. An old platinum coin lies amid the dust and grime of the tower. So old it is almost worn smooth it is a remnant of an ancient, fallen evil empire imprinted with the insane, broken psyche of an elder lich.
2. A tightly wound scroll contains the wizard's first musing on the subject of lichdom and the steps that might be necessary to begin the transformation. The research is at a very early stage but nevertheless provides important insights into the process (and perhaps the author's state of mind).
3. A crescent moon sigil decorates the hilt of this finely wrought silver dagger. The weapon rests in a wolf-fur scabbard.
4. Four belt pouches festoon this surprisingly well preserved wide leather belt. The pouches contain an array of material components for common low-level spells along with a vial filled with silver dust worth 25 gp.
5. Hanging in the remains of a cupboard or wardrobe this once fine, now dusty and dirty, red robe clearly once belonged to a wizard who wanted to be identified as such. It has a deep cowl and wide sleeves. Small pockets—deep enough to hold a coin or small spell component—pierce the inner hem of each sleeve.
6. Three sturdy clay vials each etched with the same magical rune fill a small wooden box. Ornately carved with magical symbols, the box has three sections each perfectly size to take one of the vials. Whatever the vials contain, they are clearly a set.
7. Decorated with jagged lightning bolt sigils, woven into and among other protective sigils these supple, leather bracers are fine enough to be imbued with magic.
8. Carved from basalt rock, this beautiful statuette of a horned owl has a deep crack running down its body. This statuette is a *figurine of wondrous power* (serpentine owl), but the damage it has suffered reduces the duration of its transformation by half.
9. Rolled up, and hidden under other detritus and rubbish, lies a five-foot square black rug. A gleaming silver pentagram pattern decorates the rug. Characters wise in arcane lore can identify the pentagram as one designed to confine a summoned creature.
10. Covered in dust and grime, this hand-sized prism radiates faint divination magic. Investigations reveal the prism is enchanted to reveal the presence of magic, but has a range of only about two-foot. It is useful for examining magical items, but less useful when used to search for magical traps.

11. An ornate crystal hourglass lies on its side under a table. It is in surprisingly good condition. The multi-coloured sand takes one hour to drain from one chamber to the other.
12. Stone stoppers fill both ends of this overly wide and long, hardened leather scroll tube. The tube feels empty, but characters opening it discover three feathers prepared for use as quills of fine enough quality for use in scribing scrolls and spellbooks. The feathers—beautifully multi-coloured things that shimmer in the light—come from a couatl.



SMUGGLERS' VILLAGE

1: ON THE STREETS

Much goes on in a smuggler-infested village, day and night. The character of these events, however, are often different depending on the time of day. In particular, in human villages nefarious, dark deeds tend to occur at night.

DAYTIME

During the day, most smuggler villages seem like any other. It takes a brazen smuggler, a complete breakdown of law and order or a complicit local lord for things to be otherwise.

1. A fisherwoman walks through the village, a large basket of fish on her hip. Two small children—arguing between themselves—follow in the woman's wake.
2. A mangy dog, its tongue hanging out, patrols the village looking for easy-to-steal food. It follows the party at a distance and happily takes food or a petting from their hands.
3. The sound of waves breaking against the breakwater or beach and the caw of the gulls swooping overhead—the backdrop of daily life—roll through the village.
4. A faint sea mist hangs over the village, deadening sounds and giving the place a slightly ethereal look. The mist is not dense enough to overly affect visibility.
5. The street is busy. The tide is in and the fishing boats have just returned with their daily catch. Consequently, many of the populace are converging on the docks to help unload and process the catch.
6. A small mob of screaming, shouting children rush down the street. They are all armed with sticks—their swords—with which they enthusiastically whack at each other. If asked, they explain they are playing sailors against excise men.
7. Heavy rain lashes the village, and the villagers hurry about their tasks. Few, if any, boats put to sea this day. Consequently, the village tavern fills up early in the afternoon, and the innkeeper benefits from a welcome boost in trade.
8. A wagon filled with (empty) chests rolls into the village. A single well-dressed man (a merchant) aided by a young boy drives the wagon while two bored-looking mercenary guards follow behind on stout riding horses. The small procession makes for the local inn.
9. A mounted mail-clad warrior followed by six mud-splattered men-at-arms enters the village. This is the local lord's excise man and his escort come to collect taxes. His unwelcome arrival is not an auspicious one for the village.
10. Shouted calls for help from the docks precipitate a general rush to the harbour by all the villagers in earshot. Characters following along discover a fishing crew hauling an injured crew mate onto the docks. Garbled accounts shouted by the fishermen tell of a shark attack. The injured man is badly injured and bleeding profusely from a mangled arm.

NIGHTTIME

At night, the nefarious folk of a smuggler's village emerge to go about their illicit activities.

1. A wagon slowly rolls through the village's dark streets. The hooves of the horse pulling the wagon are wrapped in cloth and leather to deaden sound. A hunched and cloaked figure sits atop the wagon.
2. Two cloaked figures flit through the streets. They avoid the flickering pools of light emerging from house windows and keep to the shadows. Both figures carry bulging sacks.
3. Somewhere in the village, a dog begins barking. Characters following the barking may discover nefarious goings on—perhaps smugglers moving their goods through the village under cover of darkness.
4. Two figures flit through the streets. The two stay close together as if they are linked arm to arm. Suspicious characters investigating reveal the two are lovers—and are on their way to a special place they have to spend some alone time together. (Or, at least, that's what they tell the characters).
5. An owl hoots loudly from the middle of the village. This could indeed be an owl or it could be a smuggler's signal.
6. A flash of light on the street shows where a traveller briefly unmasked a lantern. The light is swiftly hidden. By the time the characters reach the spot, the lantern's owner has disappeared into the darkness.
7. Rain falls and turns the streets to mud. Consequently, tracking is easier than normal (if done before the rain effaces any tracks left in the mud). Few venture abroad in the rain.
8. Shouts and curses herald the start of a street brawl between two rival groups of fishermen (or perhaps smugglers). The groups could be arguing over fishing rights, recent suspicious damage to one group's boat or even access to a lucrative (and illicit) contact. Unless anyone intervenes—and no villagers do—the brawl continues until one crew retreats into the night.
9. As #1 above, but the wagon is piled high with boxes and barrels—salted meats, imported wines and spirits and the like—and is escorted by four burly, alert smugglers. The wines and spirits are destined for the village inn while the food will be sold to a nameless man buying up enough provisions to feed a substantial expedition (as he puts it). The man is a guest at the village inn, and is travelling under an assumed name. He is clearly wealthy, and is accompanied by six no-nonsense, mail-clad bodyguards.
10. Characters out after dark looking towards the sea spot the shadow of a large ship under full sail making for the harbour. Perceptive characters notice several smaller shadows—perhaps some of the village's fishing boats—making their way out toward the larger vessel.

2: IN THE TAVERN

Likely the village's social centre, the tavern is where folk come to rest, relax and plot their business—legitimate or otherwise. Quiet when the village boats are out, the tavern is the best place to dig for information and to meet folk of interest

DAYTIME

During the day, unless the tides are unfavourable or the weather atrocious, the village tavern is normally quiet.

1. A solitary server slowly brushes the floor, while a few older patrons sit alone at their tables nursing ales. The taproom is quiet, but elsewhere in the tavern someone is humming as they go about their business.
2. A lone woman—Dorotea Rautia (N female human)—sits at the bar nursing a small ale and muttering under her breath. The woman's boat was recently damaged by a rival, and she lacks the coin to effect proper repairs. She is angry, plotting revenge and on the lookout for easy money.
3. The innkeeper is swapping out several barrels of ale that ran dry last night. The resultant bangs, thumps and crashes are audible from outside the tavern.
4. A young boy sweeps the common room's floor, and he's not putting in a lot of effort. (If his attitude does not improve, the innkeeper notices his indolence and rewards him with a clip around the ear).
5. The innkeeper is behind the bar counting last night's take. He seems in a rare good mood—clearly business (either legal or illegal) is booming.
6. A travelling merchant, Esteri Airikka (LN female human) has arrived at the bar with barrels of fine wine and beer to sell; her prices are not good enough for the landlord, and she is sent packing. Esteri complains to everyone who'll listen that her prices are fair, but the landlord is unreasonable.

NIGHTTIME

At night, the village tavern comes alive as many villagers congregate there to share the day's news.

1. The taproom is busy; the village's fishermen recently landed several "large catches" and the drinkers are in a rare good mood. Drink flows freely; laughter and singing fills the air.
2. Two rival smuggler crews are in the bar. The two recently competed over a cargo, and tensions run high. The two groups sit close to one another, and both are drinking heavily. A brawl is almost certain to ensue.
3. Several crusty old seamen sit around a table loudly singing sea shanties. As the evening wears on, the singing gets louder and more incomprehensible. (Perhaps the shanties contain interesting pieces of local lore dealing with lost treasures, legendary monsters and the like).
4. A heavily cloaked figure—probably a tall man by his size—enters the bar. The stranger's deep cowl obscures his face.

Many of the regulars size up the man as he enters and then completely ignore him as he seats himself at an empty table.

5. A wandering bard is playing sea shanties in the taproom. He's not very good, and most of the customers are ignoring him.
6. Rain hammers down on the village, dampening the spirits of all in the common room. Small groups sit clustered around tables muttering about the weather and its ruinous effect on their "business".

WHISPERS & RUMOURS IN THE TAPROOM

The village taproom is a fertile place to hear news. Whenever other customers are present, the characters may learn one or more rumours.

1. Old Aake Hopea caught something he didn't expect in his net a few days ago—a pirate's bloated corpse. Aake refuses to say anything about his catch, but has locked himself in his house ever since.
2. Strangers have been seen around the village in the last few weeks. Many people think the strangers are disguised customs and excise men here to spy on the villagers' doings.
3. *The Amma* is late. (*The Amma* is Ambro Kontio's ship; Ambro is a renowned deepwater smuggler and some-time pirate). Some say one of Ambro's old enemies has finally caught up with him while others suggest he may have found the missing piece of the lost treasure map of the legendary pirate captain and bard extraordinaire Vilimzair Aralivar.
4. Aatu's leg is aching; a storm is on the way.
5. Lastikka saw the humped back of a gigantic sea snake yesterday. She was fishing further offshore than normal, and the thing surfaced not a score of yards from her boat!
6. Terrible things lurk beneath the waters of Skull Cove. (Skull Cove lies ten miles along the coast and is named for the shattered skulls periodically found there; locals will not sail into the cove and there is no path down to the cove from the surrounding cliffs).
7. A group of naked sea elves were seen frolicking off the coast last month. With bewitching song, they tried to entice the crew of a nearby fishing vessel into the water. The crew only resisted by stuffing their ears with cheese!
8. The local lord is thinking of building a lighthouse near the village; that will ruin the smugglers' illicit business as no doubt the lighthouse will be heavily garrisoned.



3: AT THE HARBOUR

The commercial heart of the village, the village harbour is likely busy day and night. At least some legitimate business goes on here; after all, not everyone in the village is a smuggler, and those that are probably require a legitimate cover for their more nefarious activities.

DAYTIME

During the day, the harbour is the busiest place in the village.

1. The harbour-side is busy; several fishing boat crews are preparing to put to sea for the day. Fisherfolk songs fill the air as gulls wheel and dive overhead.
2. An empty cart trundles down the dock towards a fishing boat moored slightly away from the others. Several crew lounge around the vessel, but a perceptive character realises the sailors are far more alert than they seem.
3. Three fishermen sit on the dock mending their nets. The three chat amongst themselves as they work, but fall abruptly silent if the characters approach them.
4. One fishing boat is upside down and out of the water, having some minor repairs done to its hull.
5. Two of the local lord's soldiers saunter around the harbour. They stop to talk with the fisherfolk working on the docks. Perceptive characters might spot some of the sailors slipping a couple of coins into the soldiers' hands.
6. A wagon trundles away from the dock. Open boxes filled with fish lie in its bed; seagulls hover overhead waiting for a chance to swoop down and steal a fish or two. Two children stand among the boxes, short clubs in their hands ready to fend off any birds swooping at the wagon.
7. A seal swims effortless near the harbour as it plays in the surf. Several fisherman wade out toward it with spears in hand, but the canny creature disappears under the waves and does not return. The fisherman emerge from the surf cold, wet and muttering curses of revenge against the elusive creature.
8. Several children take turns jumping from the harbour wall into the water. Their joyful screams and shouts ring out over the hubbub of work.
9. An old, drunk fisherman sits atop a pile of nets muttering to himself. The man has not gone to sea in a year or more, and is a renown local drunk. However, he is perceptive and sees much that goes on around the docks. Characters plying him with drink may learn several interesting tidbits of information.
10. A large merchant ship—*The Mermaid's Mistress* by the name on its bow—slowly edges into the outer harbour and drops anchor. Shortly thereafter, the ship's mistress is rowed to the dock by several of her crew. By the time she reaches dry land, a delegation of several local merchants and traders have gathered to meet her.

NIGHTTIME

At night, most sailors abandon their boats to return to their homes or to visit the local tavern. However, there are still things to see at the harbour.

1. A lone sailor staggers down the dock singing softly to himself. He slowly disappears into the shadows as his singing fades. Perceptive characters later notice the man lurking in the shadows and intently watching the party.
2. Two men clamber into a rowboat and quietly make to sea. A hooded lantern in the boat's stern is their only light source, as the two slowly—and quietly—make for open water.
3. A muffled cry followed by a loud splash suggests to sharp-eared characters foul deeds are afoot. When the characters reach the spot where the cry came from, there is no sign of anyone although a dropped bloodied knife lies on the dock and large ripples are spreading outwards from a point in the water nearby.
4. A wagon stands hard against the docks. Beyond, several dark figures transfer boxes and sacks from a nearby fishing vessel to the wagon. Another figure hides in the shadows nearby and keeps an eye out for custom agents, the watch or anyone else who might interfere with the smugglers' business.
5. As the characters approach the docks, a small, grubby child suddenly rushes from the shadows. It looks like the child has been crying and as he approaches the party, he lets out a loud wail. The child could be genuinely upset by something or he could be acting as a watchman for a nearby band of smugglers—that likely includes his father and elder siblings who won't take kindly to anyone hurting or scaring him.
6. The muffled splash of oars reach perceptive characters' ears. The sounds seem to be coming from just beyond the harbour wall...and are getting closer.
7. The body of a rough and ready sailor-type lies face down on the dock. The man has suffered a serious stab wound to the side and is unconscious. He could be a smuggler knifed by a rival crew or he might be an innocent fisherman who witnessed something he should not have seen.
8. Perceptive characters notice a dark shape bobbing in the water a score of feet from the nearest boat. This could be a piece of flotsam or jetsam, a playful seal, driftwood or even the body of a smuggler slain during an altercation between rival crews.
9. Two men sit in their fishing boat passing a jack of wine back and forth. The two mutter quietly to themselves as they slowly drink themselves into a stupor. The two could be (bad) lookouts for a smuggling gang or just two fisherfolk relaxing after a hard day out on the water.
10. Several wagons stand on the dock. A dozen or so shadowy figures swarm about the dock transferring boxes, barrels and bundles from fishing boats moored close to the wagons. Another two smugglers—alert for trouble—stand at the end of the dock keeping an eye out for strangers or customs and excise men.

4: FOLK

A village is nothing without villagers. Most will be nothing more than normal peasants; a few, however are atypical and may be of interest to adventurers.

KUSTAAVA MONTAJA

CN female human cleric 2 (Serat)

Clad in grey-green robes and sporting a great mop of disheveled brown hair this burly woman uses a trident as a walking stick.

Kustaava worships the Storm Mistress—Serat (CN greater goddess of the sea, storms and voyages)—and has come to the village to watch over the fishermen and their families.

Mannerisms: Accustomed to shouting over the roar of the wind, rain and sea Kustaava is a loud conversationalist; whispering is an alien concept, for her.

Distinguishing Features: Kustaava's hair is perpetually unkempt.

Personality: As wild and unpredictable as the sea, Kustaava can be a handful. She loves drinking and sailing (often at the same time) and is a regular at the village tavern.

Hook: Always in search of money to spend on her church, Kustaava approaches the party for a donation, and even offers to bless their boat before their next aquatic adventure.

AATU KOSTIA

N old male human

Whip-thin and grizzled this old man wears old seafaring clothes and hobbles about with a pronounced limp.

Aatu broke his leg several years ago and this injury coupled with old age have forced him to give up the job he loved. Now, he mends nets and darns sails for a living—and is not very happy about it!

Mannerisms: Batu rubs his injured leg, when thinking or stressed.

Distinguishing Features: Aatu walks with a pronounced limp. He is perpetually unshaven.

Personality: Cantankerous, mean-spirited and an occasional drunk Attu has few redeeming qualities.

Hook: Aatu badly broke his leg several years ago; now, when heavy rain or a storm is imminent it aches terribly, and he must drink to dull the pain. Most villagers take the sight of Aatu drunkenly slumped by the harbour to mean a storm is on the way.

IISAK ASIKKA

NE middle-aged male human fighter 3

With a thick, greying beard and calloused, horribly scarred hands this burly man cuts an imposing figure.

Iisak loves the sea and hates strangers in equal measure. However, he loves gold and if offer enough will take adventurers literally anywhere—even places other fishermen dare not sail.

Mannerisms: Iisak has a hard, unblinking stare.

Distinguishing Features: Iisak sports a thick, greying beard and has horribly scarred hands.

Personality: Iisak does not take kindly to folk poking their noses into his business. Violent and coarse, he has few friends—even his wife doesn't like him.

Hook: Fearless and an excellent sailor, if the characters are in need of a fisherman to take them somewhere, they soon learn Iisak is the man for the job—if they can stomach spending time with him.

TAHLYS AZARIAN

LE female sahuagin

With pale white skin, long black hair and black, almost luminous, eyes this beautiful elven woman has an otherworldly, ethereal appearance.

Tahlys masquerades as an aquatic elf visiting the village with the apparent goal of establishing an alliance. However, she is actually one of the few sahuagin who look like aquatic elves and is here to spy in preparation for a sahuagin raid.

Mannerisms: Tahlys speaks only when she must, and her eyes are always darting about.

Distinguishing Features: Tahlys's pale skin and black hair mark her out in a crowd.

Personality: Evil to the core and wholly without mercy, Tahlys can't wait to summon her fellows to devastate the village and carry off its folk into (brief) slavery.

Hook: Perceptive characters notice Tahlys is reserved and offers little information about herself or her fellow elves. She can be encountered almost anywhere in the village—apparently inspecting it because it is so different to her home; she is actually noting its defences. She takes a particular interest in the characters—she knows adventurers can be formidable foes and tries to learn when they'll be moving on.



5: ILLICIT CARGO

Smugglers carry a vast range of cargo. As long as the cargo is portable and money can be made avoiding the realm's onerous taxes, tariffs and excises the smugglers will carry it. Decide the value of the items below, based on your campaign.

1. Fine white silk fills this ornate coffer of stained oak. Ornate iron hasps wrought in the shape of questing tentacles affix the coffer's lid. The coffer is locked, and the smuggler chief has the only key. Enough silk fills the coffer to make two ballgowns (or similar).
2. Dwarven whiskey fills these four casks. The casks are lashed together in pairs by stout, tar-stained rope. Each cask bears the sigil of a far-off dwarven hold. The whiskey is unbelievably strong both in flavour and alcoholic content.
3. This plain wooden box is nailed shut. The box contains a jumble of bones, ash and soil. Investigation reveals the remains probably belong to one human-sized individual. Signs of violence mar several of the bones.
4. Four small bars of a silvery metal—mithral—fill the false bottom of a stout chest seemingly containing nothing but fine—but mundane—cloth. Only perceptive characters (or those suspicious of the smugglers moving such inexpensive cargo) find the secret compartment.
5. A small but stout wooden crate holds six close-packed silver trade bars stamped with the crest of a nearby kingdom. The crate's lid is nailed shut.

6. Of deep and soft pure white fur, this large rug hails from the far north and comprises the hide of a gigantic polar bear.
7. Light and airy fine elven wine fills four small kegs all branded with the symbol of a legendary elven winemaker.
8. This large straw-filled wooden crate holds a score of delicate glass beakers, vials and other pieces of alchemical equipment destined for an alchemist conducting forbidden experiments into the very essence of life.
9. Two exquisite cut crystal wine decanters along with a score of delicate wine glasses nestle in this long and thin travel chest. The decanters and glasses nestle in specially made niches lined with black velvet.
10. A hooded war eagle—bred by the centaurs of the Bleak Moor—perches quietly among the other cargo. Small bells attached to the bird's hood softly jingle, when the bird moves.
11. This three-foot square block of white marble shot through with black and red veins is destined for the workshop of a master sculptor. The stone has quasi-magical properties and is one of the raw materials required for the creation of a quasi-sentient magical guardian.
12. Strange, alien glyphs decorate these two delicate porcelain vases and matching bowl. Rusty brown stains mar the inside of all three. The three items are relics of a banned religion that once practised human sacrifice, and are destined for the altar of a nascent evil cult.



VAMPIRE'S CASTLE

1: OUTSIDE THE VAMPIRE'S CASTLE

Steeped in evil, a vampire's castle is a foul, terrifying place. However, the vampire's fell influence is not always kept in check by the castle's stout walls. A powerful vampire's influence seeps into the surround area like a poison.

Use the list below, to describe features of note or interest in the castle's surrounds.

1. The land surrounding the castle is a bleak place; plants appear warped and stunted, and there is an obvious lack of wildlife. Elves, druids and rangers automatically sense the oddness and imbalance of the locality.
2. A huge ghost-white owl perches high up in the leafless branches of a gnarled oak tree. It stares unblinkingly at the party, before silently taking flight.
3. The decomposing corpse of a peasant slumps against a tree's gnarled trunk. The unfortunate appears to be the victim of a frenzied attack—his body has literally been ripped apart by a creature of great strength.
4. Black clouds hang over the castle and its surrounds, throwing the whole place into a deep gloom. Under the cloud, the wind doesn't blow and only the faintest breeze disturbs the tree's leafless branches. It is surprisingly cold, in the castle's immediate environs.
5. The road leading to the castle is overgrown. Thick weeds and noisome bramble bushes cluster thickly against the trail. A character well-versed in tracking can easily determine this road does not see much traffic—which is surprising as the castle's occupants must require frequent deliveries of supplies and the like.
6. Observant characters note a strange characteristic of the trees and shrubs growing near the castle. The branches and leaves growing on the side closest to the castle are shrivelled and mis-coloured, while those growing on their other sides are comparatively normal (if unhealthy).
7. The mouldering corpse of a hanged man dangles from a stout tree branch. The rope creaks as the corpse sways slowly in the breeze. A crude sign hangs around the man's neck; it reads, "Consort of Fiends".
8. Light fog perpetually cloaks the ground surrounding the castle. The fog always seems to grow thicker at night, blanketing the castle in a white, wet blanket. The fog deadens sounds and moves and twists in bizarre and disturbing ways. Only the midday sun is strong enough to burn away the night's accumulation of fog.
9. Thick fields of glutinous mud extend away from the castle in all directions. The remains of dry stone walls, mud-filled ditches and the like show where farming was once practiced. Clearly, no crops have grown here for years.
10. The white bones of a large horse—perhaps even a warhorse—lies sprawled in the undergrowth by the road amid rotting scraps of its bit, bridle and saddle. Thick growths of weeds and brambles curl upwards and through the skeletal remains.
11. The castle throws deep, strangely elongated, shadows over the surrounds. Some of the shadows form disturbing shapes which bear no resemblance to the castle's outline.
12. A gigantic stone pillar looms over the road. Carved into a bewildering array of twisted, horrible shapes the column's centrepiece is a carved image of the vampire's heraldic device. No weeds, brambles or briars grow near the pillar—it is a hateful thing.



2: INSIDE THE VAMPIRE'S CASTLE

The passageways and chambers of a vampire's castle are a terrifying place. Even if they are not drenched in gore and littered with the corpses of the vampire's many victims a sense of dread and doom hangs over the place. Such a place is as terrifying as any lich's lair.

Use the lists below, to add flavour and detail to the chambers and passages in a vampire's castle.

PRESENTABLE LOCATIONS

If the vampire keeps their undead status a secret much of the castle may be in a presentable, "normal" state. Subtle clues, however, may abound for the astute visitor.

1. A thick, faded rug covers part of the floor. Wear-marks on the rug show this to be a high traffic area. Characters looking under the rug discover a large, dried bloodstain on the floor.
2. A lone bat roosts high up in a dark corner of the passageway or chamber. Light—such as that thrown by a torch or *light* spell startles the bat; it flutters madly around the area for a few seconds before darting out the nearest window or arrow slit.
3. Perceptive characters notice a faint imprint of a bloody palm print near a window. Characters investigating this discovery realise the bloodstain was left by someone climbing into the room from outside.
4. The portraits hanging on the walls are old and faded. The folk in the pictures wear grim looks on their faces and antiquated clothes. Cobwebs cluster thickly about the portraits' frames. No obviously new portraits hang on the walls.
5. After spending some time exploring the castle, a perceptive character notices the complete lack of religious paraphernalia or mirrors in any of the castle's public areas. The castle's chapel is dusty and unused.
6. At night, the castle's interior is poorly lit. Many of the castle's torch sconces are empty, and those actually equipped with torches invariably gutter out during the night. Thus, deep pools of darkness fill many of the castle's passageways, staircases and chambers—a perfect hunting ground for a hungry vampire.
7. The doors warding many of the castle's guest chambers are equipped with comparatively new and complex locks. Strangely, most of the locks have no keys in them. A close examination of these locks reveals a hidden mechanism on the outside of the door that unlocks the doors without need of its key.
8. The castle is seemingly free of vermin; the rats normally present in such locales are nowhere to be seen (the vampire uses his powers to keep them in check). The castle also has no cats or dogs, and comparatively few horses.
9. Dusty, once fine, tapestries hang on the walls. Each depicts a key scene in the family's history—the first of the family line being ennobled, a heroic victory in battle and the like.

10. A dark, shadow-filled alcove holds a dusty display of a suit of plate armour along with several weapons including a spear, morningstar and longsword. The armour clutches the spear while the other two weapons are pinned to the wall. Paranoid character may suspect the armour and weapons to be animate guardians...and they very well might be!

GORE-SPLATTERED LOCATIONS

Some vampires do not bother to hide their nature, and their castles are a testimony to their evil, depravity and unending thirst.

1. The pallid, bloodless corpse of a naked human man lies sprawled on the floor. Although the corpse is partially decomposed, a score or more bite marks are evident all over the body.
2. An impressive spray of dried arterial blood decorates one wall and ceiling. Characters investigating the spray notice disturbing marks in the dried blood that suggest someone—or something—licked some of the blood up.
3. A ripped and smashed picture hangs drunkenly on the wall, its frame splintered. The picture's remains depict the vampire as it was in life.
4. Graffiti, scratched into the floor (perhaps with a dagger or similar) reads, "Despair. The castle's master is a devil."
5. Jagged fragments of a wooden stake lie scattered about the floor. Dried blood coats the stake's tip.
6. The skeletal remains of some unfortunate lies heaped in a corner. A character wise in the healing arts who examines the remains notices deep gouge marks on some of the person's neck bones.
7. A twisted, partially crushed silver holy symbol of a good-aligned faith lies on the floor against a wall. A chip in the stone above suggests it was hurled against the wall with considerable force.
8. Chilly, brooding darkness fills this area. Sensitive (or paranoid) characters detect a sense of lurking, malignant menace in the dark. Investigation suggests the cold air seems to be issuing upwards through many small cracks in the floor.
9. Dust cloaks the floor and cobwebs hang from the ceiling so low they brush over the faces of those exploring the area. Careful searching reveals the faint outlines of tracks in the dust created by someone running. It is impossible to tell how long ago the tracks were made.
10. A gentle breeze—perhaps from a cracked window or arrow slit—occasionally blows through this area stirring up the dust herein into short-lived dust devils. (This could work in the party's favour as the dancing dust could reveal a hiding or invisible enemy just before it strikes).

3: THE VAMPIRE'S SERVANTS

Most vampires require living servants to do their bidding. From venturing abroad during daylight hours to lulling the vampire's visitors into a false (and fatal) sense of complacency such folk buy their lives with their unfailing fealty.

Use the folk below, to portray the vampire's minions.

1: ARIQUIS GAROTHYN

NE male half-elf fighter 2/thief 2

Ruggedly handsome in a rough sort of way, this black-haired half-elf carries himself with vigour and confidence.

Ariquis willingly serves his master and carries out all manner of depravities and the like in his name. One of the vampire's most trusted (and presentable) servants Ariquis often wanders the surrounding countryside or visits nearby towns and villages in search of victims for his master.

Personality: Depraved and lecherous before he fell under the vampire's influence Ariquis exults in indulging his darkest fantasies on those falling into his clutches. He is also a bully, and terrifies his victims with descriptions of what his master will do to them.

Mannerisms: Ariquis has an unsettling steady stare; he doesn't blink—ever.

Unique Treasures: Ariquis loves taking small trinkets from his victims. Most such objects are nearly worthless rings, earrings and the like. One chunky golden ring in his possession, however, has a hinged compartment that can hold a powder or poison.

Hook: In defeat, Ariquis is pathetic. If badly injured, he throws himself to the floor and begs for mercy. He spins a tale of the vampire corrupting him and (again) begs for a second chance. He is lying, and reverts to his old self—or attempts escape—at the earliest opportunity.



2: CALADAL NACKLE

CN (NE) old female gnome

With an expression veering between exhausted and petrified this tiny old gnomish woman seems on the verge of complete collapse.

Caladal has served the vampire for decades—perhaps even a century or more; she's not sure anymore as the long days and longer nights have blurred into one. She accepts her lot and knows she will soon die—it is only a matter of time before her master, or one of his favoured servants, ends her miserable existence; she just hopes she does not join the undead's ranks.

Personality: Utterly terrified by her master Caladal's spirit has been crushed through long decades of service. Once a wild spirit, she has been broken and has begun to slide into evil and extreme selfishness. She just wants to survive as long as possible and will sacrifice anything (and anyone) to achieve her goal.

Mannerisms: Sudden movements terrify Caladal and she cowers away from them. She often sighs deeply.

Unique Treasures: Caladal has collected an amazing array of odds and ends during her long service. Before she lost her hope, she even stole several silver vials each holding precious holy water from the vampire's various victims.

Hook: Caladal sees the characters as her possible salvation. Too scared to move openly against her lord, she surreptitiously helps intruders in any way she can—perhaps by leaving one of her precious vials of holy water where they will find it.

3: HENK

CE male half-orc thief 4

Mostly bald, and shockingly ugly, this chubby half-orc has a look of dim-witted ignorance about his piggy face.

Henk loves serving his master because sometimes he gets to indulge his most deviant passion—cannibalism. Once his master has finished with his victims, Henk drags the corpse away to feast on its juicy, tender flesh.

Personality: Utterly without morals, a sense of mercy or any real empathy Henk is a perfect servant for the vampire.

Mannerisms: When looking at a living person, Henk often can't help licking his lips in a very suggestive, perhaps disturbing, fashion. Perceptive observers may note he's filed his teeth into particularly sharp points.

Unique Treasures: Henk has collected many overlooked trinkets from his countless victims. If the characters are looking for a particular person, chances are Henk possesses a distinct piece of jewellery that hints at their fate. In particular, he possesses several golden picture lockets which hold tiny portraits of their previous owners' loved ones.

Hook: Most odious of the vampire's servants, Henk's chambers are a charnel house. Characters reaching his rooms will be under no illusions as to the depths of his depravities. Henk doesn't see what's wrong with his practises—his meals were dead, after all, by the time he got to them.

4: THE VAMPIRE'S "GUESTS"

Vampires require a steady supply of blood to slake their unholy, unending thirst. A vampire's castle inevitably holds a number of guests or prisoners who unwilling (and perhaps unwittingly) participate in the vampire's nocturnal feasts. Such folk could be unwitting guest or prisoners languishing in the place's dungeons.

Use the folk below, to portray the vampire's "guests".

1: HANNU ESKOLA

LN middle-aged male human

Tall, slender and partially bald this stooped man keeps his gaze downcast toward the floor.

Hannu came to the castle to investigate a debt owed to his master by one of the castle's occupants (perhaps even the vampire itself). He's convinced it's the worst thing he has ever done.

Personality: Terrified and desperate to escape, Hannu latches onto anyone who seems to know what they are doing. He dreams of returning home, and never leaving again.

Mannerisms: Hannu stutters and has—very recently—developed an inability to look anyone in the eye.

Unique Treasures: Although he has lost most of his possessions, Hannu has managed to hide a small leather folder in his chamber which includes a summary and legal document setting out the debt owed to his master. This might include details of the debt's forfeiture clause—perhaps even a transfer of the castle's deeds!

Hook: Hannu offers to introduce the characters to his master and to give a favourable account of their exploits if they free him from the castle. His patron could be the source of future quests, for the party.

2: MIKKO LEINO

CN male human fighter 2

Clad in a rusty, battered suit of chainmail this tall, wiry man has the look of a caged wolf about him.

Mikko strayed too close to the castle with his bandit fellows. In the desperate fight that followed his companions were slaughtered but, for some unknown reason, he was spared.

Personality: Outwardly brash, brave and full of youth's bravado Mikko talks much about what he's going to do to his jailer if the vampire should ever fall into his clutches. In truth, Mikko is an excellent actor and has come to realise he is doomed unless he can escape. Not big on preparation, "We rush in and slay them all" is the height of his tactical thinking.

Mannerisms: Mikko talks loudly, but does not have an extensive vocabulary. He uses short, simple words and grows angry if he does not understand what other people are on about.

Unique Treasures: Mikko knows the location of the bandits' buried treasure hoard (such as it is) and offers to share it with the characters if they help him escape. He overstates the value of the hoard to entice the characters into helping him.

Hook: Although outwardly brash, Mikko craves a guide and mentor. He latches onto the most charismatic warrior-type in the group and positions himself as that person's loyal retainer.

3: SONJA KETO

LG female human cleric 1

Beautiful, but with a haunted, worried look on her face, this woman wears grubby, blood-spattered priestly vestments.

Sonja has been at the castle for six months. The vampire has discovered her blood is the best he has ever tasted—thus, he keeps Sonja around in the same way a wine collector carefully stores a fine vintage.

Personality: Friendly, but obviously nervous (or perhaps hiding something), Sonja is traumatised by her experiences in the castle. She has developed a deep distrust of anyone she meets and worries constantly about the vampire's unnaturally deep connection with her.

Mannerisms: Sonja's body language screams of her defensive attitude. She often seems on the verge of flight. She avoids areas of shadow wherever possible. Darkness terrifies her and she is never without a lit lantern or candle.

Unique Treasures: Strangely the vampire has permitted Sonja to keep her silver symbol, but has forced her to scratch his name on the back.

Hook: Because he loves the taste of her blood so much, the vampire takes extraordinary steps to keep Sonja safe and in his clutches. Paranoid or suspicious characters may suspect some other motivation guides the vampire's actions.



5: TREASURES, TRINKETS & TRASH

Over the long years of their existence, vampires accumulate many treasures and trinkets dropped by, or taken from, their many victims. Such items may lie unwanted where they fell or appear incongruous and out of place to an alert visitor.

Use the lists below, to determine what the characters find while in a vampire's castle.

TREASURES

Some items found in the vampire's castle have actual value.

1. This beautiful gold, gem-encrusted holy symbol hangs by a silver chain from a dusty, empty torch sconce. If the party carry lights, the gems glimmer at their approach; otherwise only perceptive characters notice this treasure. The holy symbol is worth 100 gp.
2. A skeletal hand lies behind a piece of furniture. Two gold rings yet encircle two of its fingers. Each ring is worth 20 gp and one bears a noble family's heraldic device.
3. Of cut crystal, this wine decanter stands next to two delicate matching wine glasses. The decanter, and one of the wine glasses, has a suspicious reddish-brown stain. The remains of another broken wine glass lies nearby. The set is worth 50 gp.
4. This black fur cloak is luscious, thick and warm. The pelt of a gigantic wolf the cloak is a thing of rare craftsmanship. It is worth 150 gp, and of high enough quality to potentially be used in the crafting of a magical item.
5. This beautifully wrought golden quill has a special fitting which allows new nibs to be inserted. It is worth 75 gp.
6. A small black velvet bag contains a silver brush and comb set suitable for use by a noblewoman. The set is worth 25 gp.
7. This small crystal vial blown into the shape of a rearing unicorn is half full with expensive perfume. It is worth 20 gp.
8. The engraving of a beautiful elfin woman—a siren—decorates this platinum whistle which hangs from a plain leather thong.
9. This beautiful silver dagger has a red ruby set in its pommel and nestles in a beautifully soft leather scabbard. An outline of the dagger is stitched into the scabbard in red thread. As a set, the dagger and scabbard are worth 600 gp.
10. A bag contains worn golden coins. Each coin has the vampire's family crest on one side and a stylised engraving of the castle on the other.

TRINKETS

Some items found in the vampire's castle have little value, but may provide hints to the fate (and identity) of the vampire's victims.

1. Crushed and broken this fragment of a silver holy symbol once represented a blazing sun. Its remnant is worth 5 gp as scrap metal.
2. This ornate hooded lantern is shaped like a perched owl—its wings can be opened to reveal the light inside. The lantern is a bit battered, but otherwise serviceable.

3. A fragment of delicate silver chain—the remains of a necklace—is tarnished and dirty. It is worth 4 gp.
4. A broken brass magnifying glass lies amid the shards of its lens. The remains are worth 2 gp.
5. A scrap of water-damaged map reveals some of the details of the area surrounding the castle. The map was accurate, but might be out of date.
6. The torn remnant of a bloodstained white silk robe flutters gently in the breeze. Paranoid characters might think it is a ghost or spectre.
7. An ornate cast iron key lies discarded on the floor. Judging by its size, it opens a chest or strongbox.
8. A dusty circle—perhaps a protective circle—of silver coins decorates the floor. Another two silver coins are balanced on the next door handle the characters find.
9. A damaged silver pendant shaped like three arrows hangs from a torn leather thing. The arrows' tips are missing.
10. The remains of a thieves' toolkit is scattered about the area.

TRASH

The vampire's depredations has no doubt resulted in much broken equipment, consumed magic items, destroyed holy symbols and the like.

1. Wooden fragments of a simple holy symbol litter the floor.
2. This empty potion vial is partially crushed as if someone had stood on it. The nearby floor is slightly discoloured.
3. The hilt of a dagger lies on the floor. Nearby a few shards of silver litter the floor.
4. A broken wine bottle—its label hopelessly faded—lies on the floor. Shards of brown glass lie scattered about the surrounding floor; some have been crushed underfoot and are little more than splinters of glass.
5. A bent crowbar lies on the floor in front of a door. Examination reveals pry marks around the door's lock.
6. A few wind-blown leaves lie in front of an open or broken window. Mottled brownish-green mould grows on the leaves and has begun to colonise the nearby floor and wall.
7. A badly dented hammer lies next to the jagged shard of a broken sword blade.
8. An arrow juts proud from a window frame. It looks like whoever shot the arrow was shooting at something climbing through the window. (This might be an important clue if the characters have not realised a vampire is in residence).
9. Drips of wax mar the floor. A perceptive character—or someone good at tracking—can follow the wax drips, which might lead to a secret compartment, hitherto unexplored part of the castle or similar. Small drops of dried blood lie next to some of the dripped wax.
10. An improvised wooden stake—clearly once a table leg—lies on against one wall. A bloody handprint mars one end of the stake; the other is free of any such stain.

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

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

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

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

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

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

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

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

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

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

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

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

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

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

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

15 COPYRIGHT NOTICE: Open Game License v 1.0 ©2000, Wizards of the Coast, Inc.

Open Game License v1.0a. Copyright 2000, Wizards of the Coast Inc.

System Reference Document: ©2000, Wizards of the Coast, Inc. Authors: Jonathan Tweet, Monte Cook, Skip Williams, based on material by E. Gary Gygax and Dave Arneson.

Gloamhold Campaign Guide. ©Raging Swan Press 2017; Author: Creighton Broadhurst.

Deities & Demons. ©Raging Swan Press 2019; Author: Creighton Broadhurst.

20 Things #39: Black Dragon Lair. ©Raging Swan Press 2019; Author: Creighton Broadhurst.

20 Things #40: Green Dragon Lair. ©Raging Swan Press 2019; Author: Creighton Broadhurst.

20 Things #41: Ruined Wizard's Tower. ©Raging Swan Press 2019; Author: Creighton Broadhurst.

20 Things #42: Archives & Libraries. ©Raging Swan Press 2019; Author: Creighton Broadhurst.

20 Things #43: Items Most Wondrous. ©Raging Swan Press 2019; Author: Creighton Broadhurst.

20 Things #44: Alchemist's Laboratory. ©Raging Swan Press 2019; Author: Creighton Broadhurst and Steve Hood.

20 Things #45: Vampire's Castle. ©Raging Swan Press 2020; Author: Creighton Broadhurst.

20 Things #46: Smugglers' Village. ©Raging Swan Press 2020; Author: Creighton Broadhurst.

20 Things #47: Local Landmarks. ©Raging Swan Press 2020; Author: Creighton Broadhurst.

20 Things #48: Ruined City. ©Raging Swan Press 2020; Author: Creighton Broadhurst.

20 Things #49: Abnormal Lesser Undead. ©Raging Swan Press 2020; Author: Creighton Broadhurst.

20 Things #50: Ruined Monastery. ©Raging Swan Press 2020; Author: Creighton Broadhurst.

GM's Miscellany: 20 Things V. ©Raging Swan Press 2020; Author: Creighton Broadhurst and Steve Hood.

To learn more about the Open Game License, visit wizards.com/d20.

Product Identity: All trademarks, registered trademarks, proper names (characters, deities, artefacts, places and so on), dialogue, plots, storylines, language, incidents, locations, characters, artwork and trade dress are product identity as defined in the Open Game License version 1.0a, Section 1(e) and are not Open Content.

Open Content: Except material designated as Product Identity, the contents of *GM's Miscellany: 20 Things V* are Open Game Content as defined in the Open Gaming License version 1.0a Section 1(d). No portion of this work other than the material designated as Open Game Content may be reproduced in any form without written permission. The moral right of Creighton Broadhurst to be identified as the author of this work has been asserted in accordance with the Copyright Designs and Patents Act 1988.



GLOAMHOLD AND ITS SURROUNDINGS



