

The Incomplete  
Book of  
**Books & Tomes**

**IV**

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**A TUVWXYZ of Books,**

**Being the Fourth & Final Excerpt from The Book of Books, A  
Worthy & Valiant Attempt at Cataloguing & Describing Various  
Fictional Books Published for the AD&D Game,  
Undertaken by Certain Sages Most August & Perseverant.**

**“The remains of hundreds of books are strewn on the floor, their pages  
crumbled to dust.”**

**—Rick Swan, Nightmare Keep (TSR, 1991)**

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# Introduction

## Forward

This is the fourth installment in a series that began with an attempt to make a list of all fictional books mentioned in various publications for the AD&D game and ended up as a collection of about a thousand books, many with added descriptions, contents, and history. Some of these can be found in the following pages.

The summary description of some of these books, especially where their history is concerned, is often the result of the omission of information specific to the worlds of the various DMs who contributed to this publication. However, inevitably, many of the books still lean heavily on these campaigns and worlds, which may require some effort on the part of a DM who would want to use them for his own purposes – nothing new here.

Therefore, this publication is perhaps best treated as a source of inspiration, a basis to build and expand upon rather than a collection of ready-to-use books.

The editors wish it be known that they are not native speakers – a condition for which they humbly beg forgiveness – and that they welcome all critiques, corrections, suggestions, and additions that would lead to improving this work.

## Acknowledgment

Once more, the editors wish to express their undying gratitude to the many people whose work is described and used in this publication, perhaps most notably Bruce Heard, for *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); Steve Kurtz, for *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Randy Maxwell, for *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Tom Moldvay, for *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980); and, of course, to Messrs Gary Gygax, Dave Arneson, Robert Kuntz, and Ed Greenwood, without whom none of this would have been possible.

Where applicable, an attempt has been made to mention the sources and origins of the books contained herein, both in the entries themselves and in the **Bibliography**, and the editors offer their sincerest apologies to anyone they may have forgotten or otherwise offended, emphasizing that they intended the use of the works of others as a tribute to their authors rather than anything else.

## A Short Note on How to Use This Book

Although it shouldn't be too hard to make sense of the entries, a few explanatory notes might be in order. Under the heading "**Lore**", some summary information is given as to what a semi-informed individual could be expected to know of a book or written work (e.g., a Wizard in case of a spell book, libram, or a book about magic; a Priest for a work on religion; a Druid or an individual with the NWP *Herbalism* for a book on herbs and herbal lore; a Bard for a book of songs; an individual with the NWP *Ancient History* for a book on the history of his world; and so on). This assumes that such an individual can get a good look at a book for at least a round, usually without touching it.

The heading "**NWPs**" is meant to provide an indication as to of what use a book will be for individuals with specific Non-Weapon Proficiencies or to those wishing to acquire one. Unfortunately, the information given here tends to be a bit of a mishmash, not only because of the general messiness of the NWP system but also because the different people who came up with the books each used their own set of NWPs. Again, the DM may have to do some work here.

As noted earlier, many of the books still lean heavily on the worlds they come from. As an indication, the "magical world of Yxx" is a world that conveniently exists in multiple dimensions at the same time, allowing for easy use of adventures written for other settings. The world of Arधा is an old world of lost empires, ruins, and sunken cities, a world of legends, magic, and wonder. The world of Eshed is a often said to be a world in decline, a mysterious realm where magic is said to be largely unknown and where evil often turns out to be not quite what it seems. Among some of the other settings mentioned are Aldanor, a realm of Vikings and Celts, and Mithos, an empire ruled by amazons.

Finally, this publication assumes that many of the most powerful of mages of a world have abilities to cross the borders of space and time, allowing them to get their hands on books and tomes not of their world.

## Tacka Quar's Snakeskin Syllabus

Setting: Ardha

Requirements: NWP *Reading/Writing (Numendhirian)*

**Author:** Tacka Quar of Masra Masu.

**Size:** 24.5 cm tall, 15 cm wide, 6.6 cm thick; 240 pages.

**Description:** A smallish book with covers of light green to bright yellow snakeskin coated with a thick, cracked layer of transparent lacquer. Set into the front cover is a silver symbol resembling a skull.

Within are pages of a pale yellow-green papyrus-like material. Manuscript in black, brown, and umber inks.

**Lore:** A dictionary that translates Taslopelisso to Numendhirian.

**DM:** Original (See below). Copies uncommon. Good condition. Untitled.

Understanding the dictionary requires the NWP *Reading/Writing (Numendhirian)*<sup>1)</sup>.

**NWPs:** The book can be instrumental to individuals looking to acquire the NWP *Modern Languages (Taslopelisso)*.

Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Tacka Quar's Snakeskin Syllabus* is a dictionary that translates phonetic renderings and descriptions of expressions, sounds, and utterances in Taslopelisso to Numendhirian.

**Research:** The covers are made of giant constrictor snake skin. The lacquer is based on snake spittle. The pages are made from inert yellow musk creeper leaves. The inks are based on a decoction of the ichors of giant spiders and substances distilled from parts of various exotic plants and vines found in tropical rainforests.

Taslopelisso is the language of the tasloi of Ardha. It consists of whispers, susurrations, whistles, screeches, and shrieks and it is said that an expert speaker can also use it to communicate with certain swamp-dwelling monkeys.

**Author:** The author's name is a transcription of the words for "he with green eyes" in Jammese. The author is known only from certain indices that mention a number of works from his hand that deal with the nature and inhabitants of certain tropical forests in various planes of existence, most notably the jungles of Jamma. Many of these are described as featuring the same skull-like symbol on their covers.

**History:** The book was once part of the famous *Carnbrook Collection*, which was kept in an abbey in the inlands of Carnbrook (Bytopia) and which is said to have been among the largest collections of unique and strange dictionaries, lexicons, and vocabularies ever to have existed. The entire collection was stolen from the abbey on a night when a howling horde of demons was let loose on the building and the tower that housed the collection collapsed in an inferno of green, syrupy flames.

<sup>1)</sup> Numendhirian is a language of Ardha, perhaps best likened to the common tongue.

**Source/Origins:** A misinterpretation of "27 volumes that comprise a set of primitive encyclopedias": Randy Maxwell, *Ex Libris*, in: *Dungeon* 29 (TSR, 1991)

## Tales of the North

Setting: Any

Requirements: NWP *Reading/Writing (Common)*; see below

**Author:** Unknown.

**Size (Book):** 27 cm tall, 20 cm wide, 4.5 cm thick; 45 pages.

**Size (Folded Sheet):** 27 cm tall, 40 cm wide.

**Description (See below):** A slender book with covers of a supple, stained, faintly green material with the consistency of rough, very thick paper. On the front cover are a sigil and a text in faded ink of brownish hue, the latter perhaps the title of the work.

Within are pages of cheap, stained parchment. Manuscript in faded black ink and a somewhat erratic hand.

Stuck between the second and third page is a folded sheet, of the same material as the covers but much more brittle and with extensive foxing. Unfolding it will likely damage it beyond repair.

**Lore:** A compilation of the stories, myths, and legends of the inhabitants of northern regions.

**DM:** Originals (See below). Unique. Bad condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Common)*. Reading and understanding the folded sheet requires knowledge of the language, rites, and rituals of the *dridanis*, of which no traces remain today.

**Folded Sheet:** Handling the folded sheet without taking (magical) precautions (*e.g.*, *Mending*) will cause it to disintegrate and fall apart in many tiny fragments. It features a naive, blurred drawing in black ink of a single large tree, labeled "The Great Oak" in the language of the *dridanis*, as well as what remains of various phrases and passages in flaked gold ink.

**NWPs:** The book can be of use to individuals looking to improve their NWPs *Folklore* and/or *Local History (Starlit Mountains)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Tales of the North* contains succinct versions of the stories, myths, and legends told by the inhabitants of the regions north of the Starlit Mountains. Perhaps the most compelling of these is *The Legend of the Wandering Trees*.

**The Legend of the Wandering Trees:** "Many tales are told of The Forest but none so strange as *The Legend of the Wandering Trees*.

"Long ago, so far back that even the elves are not sure when, The Forest was home to a tribe of tree-worshipping men. These men built a great temple at the heart of The Forest, where they worshiped their mysterious tree-gods. The priests of this cult were known as the *dridanis* – meaning "men of the forest" – and, indeed, their religion was very similar to that of the druids. As the years passed, the fame of the *dridanis* temple grew, and many pilgrims came to The Forest, seeking to gain the good will of the tree-gods. After many years the temple swelled with riches, yet the *dridanis* remained as strong and uncorrupted as the woods in which they prayed.

"But rumors of the wealth of the *dridanis* reached the ears of Bargol the Wicked, a barbarian lord who, though strong, was definitely not uncorrupted. And Bargol led a band of his men into The Forest and attacked the temple, killing the *dridanis* and their followers mercilessly. However, Bargol fared no better, for the secret of the location of the wealth of the *dridanis* – if, indeed, the rumors were true – had died with the priests. And they searched everywhere they could think of in the entire temple area, but the thieves found little of value.

"Cursing his ill luck, Bargol departed the ravaged home of the *dridanis*. But as he and his men marched through The Forest, the path disappeared from around them, and the trees slowly closed in. One of Bargol's men, quite insane, was found days later at the edge of The Forest, and from his ravings folk were able to piece together some of what had happened. Of the others, nothing was ever heard, and their bodies were never found.

"Today, the trees near the center of the The Forest still move, and the many paths which once led to the temple shift and change, sometimes there, sometimes gone. Some say the trees are possessed by the spirits of the slain *dridanis*; others, that the tree-gods of the deep woods have cursed the area, hiding their ruined temple from prying eyes and greedy fingers."

**Research:** The covers and folded sheet are made of a rare material made of the pulp of oak leaves. The folded sheet is obviously much older than the book itself. The sigil on the front cover is of unknown origin.

The *Legend of the Wandering Trees* speaks of the great expanse of woodland that lies between the Rivers Torel and Gimm, known to outsiders as the Termlane Forest and as The Forest to those folk living near it.

Most indices classify the book as a rather hastily written record of some of the legends of the region north of the Starlit Mountains, likely as told or sung by one or more individuals or perhaps as gleaned from one or more other books. Among the latter may be a lost compendium of the same name as the underlying volume and from the hand of the famous, long-dead sage Malac Melinohe, which is believed to have contained a far more detailed version of *The Legend of the Wandering Trees*. Indeed, one source mentioning the compendium contains an annotation in Common that reads:

**Excerpt:** "Regardless of whether there is any truth to this, it seems that the only sure way through The Forest is on the two main roads and that those who stray from them must have confidence, courage, and skill to persevere in the land of the Wandering Trees."

**Folded Sheet:** The folded sheet contains chants and prayers of the *dridanis*. It is of importance to historians and individuals with an interest in *dridanis*.

**Source/Origins:** Michael Malone, *The Wandering Trees*, in: *Dragon 57* (TSR, 1982)

## Tantologium of Skia

Setting: Planescape (Ardha)

Requirements: NWP *Reading/Writing (Planar Common)*

**Author:** Various scribes and sages of the Circle of Silver Sorcery.

**Size:** 83 cm tall, 63 cm wide, 43 cm thick; 16,544 pages.

**Description:** A large, obviously exceedingly old tome with covers of a strange, scruffy, dark gray, leather-like material that seems unusually resilient. A text, perhaps the title of the book, is stamped into the front cover and inlaid with an opaque, glass-like material.

Within are pages of exceptionally thin, high-quality paper that is slightly rough to the touch. Polychrome manuscript in many hands, each in its own color ink. The final 2,103 pages are empty.

**Lore (See below):** A unique study of the trilloch.

**DM:** Original. Unique. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Planar Common)*<sup>1</sup>.

**Magic and Psionics:** The book radiates a "Dim" aura of Alteration magic, which is due to its tendency to absorb and nullify spells and psionic sciences and devotions directed at it or with it as their subject.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Sage Knowledge (Inner Planes, Negative Material Plane)*, *Sage Knowledge (School of Magic, Alienism)*, and/or *Sage Knowledge (Zoology, Otherworldly Monsters)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Resistant:** The book has a 65% chance to absorb any spells cast directly at it (e.g., *Detect Magic*) or to nullify any spells cast with it as their subject (e.g., *Legend Lore*). This is also true for clairsentient and telepathic psionic sciences and devotions.

**Contents:** *Tantologium of Skia* is an amalgam of an extraordinary amount of texts and writings which, together, comprise possibly the most complete source of information on the trilloch. It contains records and accounts of the

earliest sightings of the creature in various planes of existence; recounts encounters with it; proves and disproves the earliest myths about it, as applicable; discloses the results of many magical studies on the nature of the creature; describes research into shape- and form-altering spells and effects, as well as those that separate and/or unite mind and body or create duplicates of representations of either or both (e.g., *Alter Self*, *Polymorph Other*, *Polymorph Self*, *Shape Change*; *Body Outside Body*, *Dismind*, *Magic Jar*, *Project Image*, *Watery Double*); and records theories on the supposed duality of the ego of living creatures in general. It speaks of omen readings; of possible uses for the ichors of the creature (e.g., *stone of good luck*); of theories that suggest it may be a unique entity; of its connection to the Negative Material Plane; of some research into the nature of that plane; of the possible nature of several supposed demi-planes that may have been the original habitat of the creature and which are unknown today (e.g., the Demi-Plane of Entropy, the Demi-Plane of Resonance); of a concept known as Alternate Material Planes; and gives information as provided by sages versed in matters pertaining to the workings of the planes of existence in general.

One story in it – translated from *The Book of Inverted Darkness* – reads:

**Excerpt:** “Then, in those days in the land of Knell, there was a great famine. So many were the dead’s numbers that their starved bodies were piled up like billets outside the towns, until those who stacked them no longer had the strength or the will. “Such were the events when the twin heroines Evera and Rattir arrived. Looking upon the dead bodies and the starving people, they asked: ‘What has transpired, to bring such a curse upon the land?’

“The people of Knell replied: ‘The traitorous cur known as Rech has used a magical staff to bring this blight upon us! No food have we to eat or water to drink, for none exists in the land of Knell’.

“Without further discussion – for in the manner of all heroes their great courage was legendary – Evera and Rattir departed to find the one known as Rech.

“After a long and perilous journey, they arrived in the fells and found the tower of the villain. Confronting the evil knight, the heroines called for him to throw down his staff and dispel the ill that he had wrought upon the land.

“Rech knew of the two renowned warriors and realized that he could not best them in battle. Yet before he could respond to their demand, Evera rode forth on her steed Malfax and attacked him. The charge surprised both Rattir and Rech, but the evil knight’s surprise cost him his head.

“When Rattir confronted her sister, she condemned the attack as cowardly and ignoble. Evera then turned upon her twin – but Rattir was ready, for even then she suspected that Evera might not be her own master. Rattir subdued her bloodthirsty sister, for, as is well known, she was greater in the ways of battle. Then, knowing something of magic, Rattir cast a spell which laid forth all things to *true sight*.

“Suddenly revealed by her magic was a quavering creature of formless spirit, doubtless from some far-off realm. Rattir called out: ‘Get thee hence, fiend of violence’, and drove it away with her spells. She named the beast ‘triloch’, which in the tongue of Knell meant ‘eater of death’, for that is what Rattir knew it to be.

“With the triloch gone, Evera returned to herself and the sisters were joyous. Together they broke Rech’s evil staff and restored health to the land.

“But Evera’s transgressions earned them both enmity with Elonn, Goddess of the Land. Thus did the Goddess cause the two to find their way to the Sea of Winds, where...”

**Research:** The book radiates a “Dim” aura of magic (Alteration).

The material used for the covers was created using the skins of diurges imbued with ichors of a balhiir. The opaque, glass-like material on the front cover is the solidified essence of a drelb.

The magical aura of the book has never been satisfactorily explained, although it has been suggested that it is due to the “absorbing quality of the volume, perhaps as a result of certain materials used in its creation”. Another theory suggests that the book’s aura and magical qualities may be due to it once having been part of *The Fabled Zefanja Collection*, a legendary magical library said to be hidden somewhere deep in the Ethereal Plane and comprising the largest collection of legendary writings, librams, registers, and panthologies known to man.

The existence of the book is known only to an elite group of mages and sages.

Although the book is said to hail from a work from a future world, the first recordings in it date back to many centuries before today.

**Author:** The Circle of Silver Sorcery, also known as The Keepers of Knowledge, is a fabled secret organization of archivists and collectors of knowledge, believed to be among the oldest of its kind on Ardha. Members are chosen from among the most accomplished sages and arch-mages of their time, in a process that involves an ancient ritual of divination. Among these are believed to be (or have been) such luminaries as Schimmelpenninck and Mog. Some of its members are said to have access to the legendary magical library known as *The Fabled Zefanja Collection*.

The current head of the organization is said to be the Grand Sorceress Sourshannah the Wise.

**History:** Legend has it that the work was retrieved from an unknown future world and that it was part of *The Fabled Zefanja Collection* after that. Indeed, the first detailed description of the work is found in a rare, untitled index that dates from the time it is supposed to have been part of this collection.

Although this is unlikely to be common knowledge, the book was part of the extensive library of Thiondar, King of the Ch’tar in recent times. Thiondar was a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Planar Common, also referred to as Planar Trade and Planespeak, is the trade language used by creatures of the outer planes. It is a strange language of malapropisms that speaks much of “darks”, “berks”, and “graybeards” and which doesn’t seem to be able to make up its mind on what it wants to be. It was reportedly devised by traders who frequented a planar city called Sigil.

**Source/Origins:** Tomes about zoology: Steven Kurtz, *Thiondar’s Legacy*, in: *Dungeon 30* (TSR, 1991); Triloch (*The Book of Inverted Darkness*): Monte Cook, *Monstrous Compendium Planescape Appendix III* (TSR, 1998)

# Taxratta Ratta Ratta Rattaxvart

Setting: Yxx

Requirements: NWP's *Reading/Writing (Svartish)* and/or *Secret Languages (Musrat)*

**Author:** Rutu Ratface, Lord-Ruler of the Tribe of the Green Star.

**Size:** 22.4 cm tall, 16.7 cm wide, 4.5 cm thick; 299 pages.

**Description:** A small book with covers of a gray, decidedly unsavory, vellum-like material. Crudely painted on the front cover is a long sequence of characters in a thick, red, paint-like substance, perhaps the title of the work. Within are two sets of pages, each of a different material. The pages of the first section are made of a thin, grayish material not unlike that of the front covers, soiled and foxed, and they feature a manuscript in malodorous, faded blood-red inks. The pages of the second section are made of a rough, faintly green fibrous material in an equally deplorable condition and they feature a manuscript in black ink and a minuscule hand.

**Lore:** A svartish religious tractate.

**DM:** Original. Unique. Poor condition. Title and name of the author on the front cover.

Reading the title and manuscript on the grayish pages requires the NWP *Reading/Writing (Svartish)*. Reading the remainder of the book requires the NWP *Secret Languages (Musrat)*<sup>1)</sup>.

**NWPs:** The book can be of use to an individual looking to improve his NWP *Religion*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Taxratta Ratta Ratta Rattaxvart* comprises two sections, with the first 121 pages containing a foul tirade on the subject of halflings, the reading of which to an assembled svart audience is no doubt guaranteed to cause uproarious laughter. The second section comprises 178 pages and its contents are altogether more disturbing, being a litany to an uridezu and containing descriptions of various foul rituals in its service, including a section that speaks of the sacrifice of humans by the light of every full moon.

**Spells:** The second set of pages also contains the following prayer, on one page: I: *Ratskin*.

At the DM's option, this prayer may be unique to this book.

## Ratskin – Restricted: Svart Shaman

(Abjuration, Alteration)

**Sphere:** *Weather*

Level: Pri 2

Range: Touch

Area of Effect: One creature

Duration: 1 turn/level

Casting Time: 5

Components: V S M

Saving Throw: None

*Ratskin* empowers the caster to temporarily change the skin of a creature to one not unlike a rat's, causing it to grow a soft fur covering its entire body, including its face. For as long as it lasts, the spell will generate two effects.

**1) Protection from Weather:** The recipient will not suffer any adverse effects from exposure to non-magical extremes of cold (up to -30° F), while temperatures beyond this limit inflict only 1 point of damage per hour of exposure for every degree. In addition, the recipient remains impervious to the moisturizing effects of natural atmospheric conditions (e.g., rain, fog).

**2) Attraction and Repulsion:** The skin exudes a particularly offensive odor that requires regular rats within 60 yards of the recipient to pass a saving throw vs. Spell or approach and remain within 60 feet of the recipient until the spell ends. This does not allow the recipient to command or otherwise control these rats, which will continue to act in accordance with their nature (e.g., flee when threatened, attack when cornered, even by the recipient).

Conversely, the odor will require cats and animals sensitive to rats or bad smell to pass a saving throw vs. Spell, with failure meaning that they will either leave the area or approach the recipient with caution and make a nuisance of themselves, depending on their nature. For example, a predator such as a domestic cat will typically come looking and remain within 60 feet of the recipient for the duration of the effect, assuming an aggressive stance when noticed.

The material components of *Ratskin* are sulphur and a piece of rat skin.

**Notes:** *Ratskin* is a very rare spell restricted to svart Shamans.

As an unofficial spell, *Ratskin* will only work as described at the DM's discretion.

**Source/Origins:** *Endure Cold*: David Cook et al., *Player's Handbook* (TSR, 1989)

**Research:** The covers are rat skin stretched over gilt metal plates. The first 121 pages are made of rat skin, the remainder are rough, light green papyrus sheets. The paint on the front cover and the inks used for the rat skin pages are based on the blood of various foul creatures, especially rats.

Although it has been suggested that a proper reading of the book in the presence of any halflings will cause them to "become so enraged that they will immediately go berserk" if they fail saving throws vs. Wands, this has been disputed by most sages. Still, most halflings worth their salt will likely destroy the book at the first opportunity.

The book was compiled by a svart shaman, who created the rat skin pages himself. The gilt metal plates and papyrus pages were taken from an ancient work of an unmistakably demonic nature.

**Suggested GP Value:** 100-200 gp.

<sup>1)</sup> Musrat is an ancient, secret, minor demonic language of the magical world of Yxx, spoken by creatures associated with the worship of rat-demons (e.g., wererats, Specialty Priests). As a secret language, it can be compared to the secret languages of alchemists, Druids, and Assassins and it can only be taught by the faithful, few of which will teach it to individuals not associated with their belief without good reason.

**Source/Origins:** *Embarrassing Facts about Hobbits* with an appendix of *101 Ways to Insult a Hobbit*: Albie Fiore, *The Lichway*, in: *White Dwarf* 9 (GW, 1978)

## Thaumaturgic Guide to Demonic Ascension

Setting: Yxx (The Abyss)

Requirements: NWP *Ancient Languages (Abrababoth)*

**Author:** Murigal, Saint Orival.

**Size:** 82 cm tall, 53 cm wide, 20.5 cm thick; 600 pages.

**Description:** A large, heavy book with covers of dark leather featuring a complex of unholy symbols and ornaments in high relief showing signs of gilding long gone. Stamped into the front cover is a text, perhaps the title of the book. Within are pages of very thin, tanned leather featuring a polychrome manuscript.

The book seems to have suffered from the attentions of some violent creature at some point in time. There are scratch marks on the cover and many pages were once shredded or torn in half before they were repaired.

**Lore:** A tome on summoning demons that is supposed to contain great magical powers.

**DM:** Original. Copies uncommon. Bad condition (Damage, missing pages). Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Abrababoth)*<sup>1)</sup>.

**Magic:** The book radiates a “Faint” aura of Conjuraction/Summoning magic, which is due to the unsettling effect it has on people closely associated with a male owner.

**Owning the Book:** Creatures closely associated with a male owner of the book in some non-magical fashion (e.g., henchmen or hirelings, wife, pets; not a *familiar*) have a 25% chance to lose their temper when in his company and faced with a stressful situation or an unexpected problem (e.g., surprised by an encounter, a tax collector appearing on their doorstep, a request from their wife). If this happens, the DM should have such creatures react in a “Hostile” manner to the owner rather than any other creatures present (v. **DMG**, p. 140-141: “Encounter Reactions”).

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Sage Knowledge (Outer Planes, The Abyss)* and/or *Sage Knowledge (School of Magic, Conjuraction/Summoning)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Thaumaturgic Guide to Demonic Ascension* contains texts on the summoning of demons and associated creatures and entities by men (male humans), with extensive descriptions of the required precautions, pentagrams, hexagons, pyramids, and warding circles. It speaks of minor and major demons, of named demons, and of demon lords and princes; of making pacts with demons and demonic entities; of performing sacrifices requiring braziers and fire, stone altars, bejeweled silver and gold bowls for the blood of sacrificed creatures; of faithfully serving demons; of the soul of summoners ascending to Abyssal glory upon their death.

The work contains many references to legendary works that are lost today, among which *The Serpin Lexicon*, *The Infernal Index*, *Holophernes*, *The Fanfarax*, *Maleficio*, and *The Book of Fire*.

Some pages are missing, as evident from texts not continuing from one page to the next.

**Research:** The covers are made of baboon skin stretched over sheets of juniper wood. The pages are made of a special material obtained by infusing sheets of a special leather made from the skins of vultures with essences and ichors distilled from absinthe, ammoniac, and adolescent men. Scholars believe that the depressions on the front cover were once inlaid with letters of either red sardonyx or blood coral.

Most sages agree that 66 pages are missing from the book.

Although legend has it that the work will grant men great magical powers, nothing of this is evident in the underlying volume, and these supposed powers are not mentioned or recorded in any of the known indices and catalogues.

However, some very well-informed sages may know of a single lost manuscript that is believed to have suggested that the book may have contained the spells *Greater True Binding*; *Raise Pandemonium* and *Summon Abyssal Army*; and *The Hellwalk Spell*<sup>2)</sup> at one time. These spells are considered lost today.

Many mages and sages will value the references to the lost works mentioned in the book.

**Author:** The book is a well-known and magnificent work of the mage Murigal, known as both a misogynist and as Saint Orival in his time, and of whom it is said that he currently spends eternity in Abyssal Demure.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Abrababoth is an ancient language of the magical world of Yxx, an Abyssal tongue that was spoken by the powerful Demonists of yore. Today, it is known only to a handful of Demonists.

<sup>2)</sup> See **White Dwarf 27**, p. 22-23: “Character Conjuring – Summoners”, **White Dwarf 47**, p. 10-13: “The Demonist”, and **White Dwarf 46**, p. 35: “Treasure Chest – The Hellwalk Spell”, respectively.

**Source/Origins:** DM, *How to Treat a Demon*, by Saint Murigal, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Agoniaion

(*The Book of Nightmares*)

Setting: Yxx

Requirements: NWP *Ancient Languages (Cacocauchemar)*; *Read Magic* for spells

**Author:** Mazoetan Belchesternest.

**Size:** 33.8 cm tall, 25.2 cm wide, 3.9 cm thick; 112 pages.

**Description (See below):** A book with covers of a parchment-like material of a hideous, dark blue-violet color. A text, perhaps the title of the book, is stamped into the front cover and filled in with a substance of deep black hue.

Within are curling parchment pages of a pale-gray hue with anthracite-colored edges and featuring a manuscript in various shades of mauve, purple, pink, and blue. Each page starts with a ligature in silver, usually depicting a subject associated with sleep (e.g., poppies, a half moon, a sleeping babe).

**Lore:** A study of the art of inducing a fear of sleeping and the night.

**DM:** Original. Unique (No known copies). Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Cacochaemar)*<sup>1)</sup>. The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Text on Cover:** The text has a light-absorbing quality in daylight. At night, in a room lit by open flame (torch, a fire), it seems to develop an eerie, dark red sheen.

**Nightmares:** Unless the book is kept in a locked chest lined with at least 3 inches of lead, it will cause vivid nightmares in all living creatures sleeping within 30 feet of it, resulting in fatigue and irritability during the first week of exposure. After the first week, victims will start losing one point of Constitution per night of nightmarish sleep. This point of Constitution can be regained the same day, providing the victim stays awake the whole day and does not engage in any other activities other than shuffling about in a room. However, regaining any hit points lost due to the loss of Constitution requires the victim to rest for one additional day for each 'plus' lost (e.g., a 6th-level Fighter whose Constitution score was reduced from 17 to 15 will require one day of rest to get his Constitution back to normal and then another two days to regain the 12 hit points lost, six per day). During this period, the victim may not sleep within 30 feet of the book regardless of how it is contained, lest any gains, including Constitution points, are lost again. Subjecting the victim to *Remove Curse* will instantly restore lost Constitution and hit points but this will not protect him from further nightmares caused by the book.

**Ravenloft Checks:** At the DM's discretion, an individual in the Demi-Plane of Dread suffering from the nightmares induced by the book for prolonged periods of time may be required to pass a Ravenloft Madness check (v. **RBS-RoT**, p. 36-41: "Madness Checks") to avoid going mad.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Folklore, Herbalism, and/or Sage Knowledge (School of Magic, Oneiromancy)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Agoniaion* is an account of the author's research into means to induce a fear of sleeping (hypnophobia) and, to a lesser extent, the night in general (nyctophobia). It speaks of frightening young children by telling them terrifying stories and singing unsettling songs to them on dark nights; of the brewing and application of concoctions that induce hallucinations and a fatigue of the body but stimulate the mind (e.g., laudanum, milk of the poppy, belladonna wine, tincture of night rose, pollen of dream lily); of generating various haunting sounds in the room of a sleeper; of the Wizard School of Oneiromancy; of the bogeyman, banshees, and howling winds and ghosts at night; of nightmares and night hags. It researches various spells associated with the subject, among which *Tasirin's Haunted Sleep, Enter Dream, Alter Dream, Sleepless Curse, Sleepwalking, True Nightmare, and Nightmare Lullaby*.

**Spells:** The book contains the following spells, on 13 pages: **II:** *Nightmare Lullaby*\*; **VI:** *Sleepless Curse*. At the DM's option, the spell marked with an asterisk may be unique to this book.

### **Nightmare Lullaby** (Enchantment/Charm)

Level: Wiz 2

Range: 10 ft

Area of Effect: One creature

Duration: 5 rds

Casting Time: 3

Components: V (See below)

Saving Throw: See below

*Nightmare Lullaby* enables the caster to cause dark nightmares in one sleeping creature, by singing a soft, short, hateful song in their vicinity. Note that, much like a *bard song*, *Nightmare Lullaby* requires the caster to sing before it generates its effects (the verbal component of the spell) and that he must be proficient in this.

Under ordinary circumstances, the nightmare causes the victim to awaken with a start when the spell expires, forcing them to pass a System Shock Survival check at a -25% penalty or remain deeply disturbed by the nightmares and suffer a -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls) for the next 24 hours.

If cast directly after *ESP*, the caster can manipulate his victim's nightmare and ensure that specific images remain burned into their memory for the remainder of the day. Then, when faced with something that resembles those nightmare images, the penalty applied to the victim's die-rolls is doubled. For example, the caster might use *ESP* to insert his own face into the victim's nightmare. Later in the day, faced with the caster in combat, the victim's lingering terror intensifies and the penalty is doubled.

**Specialist (Bard):** If the DM uses the optional rules requiring Bards to use musical mediums instead of a spell's regular components, Bards may have to substitute any or all of the spell components mentioned above for one or more of four musical mediums – singing, poetry, dancing, or musical instrument – often as determined by sub-class or character kit (v. **PHBR7**, p. 74: "Musical Components"). Alternatively, even when the DM does not use these rules, he may still rule that Bards must always use a musical medium to cast a spell, disregarding any or all of its regular components.

**Notes:** *Nightmare Lullaby* is a rare spell.

**Source/Origins:** *Nightmare Lullaby*: James Wyatt, *Arcane Lore. Haunting Melodies*, in: *Dragon 256* (TSR, 1998)

**Research:** Covers of night hag skin stretched over *sisyphium*<sup>2)</sup> plates. The substance used for the title on the front cover is based on the ichors of a night hag and includes such ingredients as ash from Hades and blue lotus.

The book is also known as *The Book of Nightmares* in certain knowledgeable circles (Witches, Necromancers, Oneiromancers, sages versed in matters pertaining to sleep and dreams, previous owners). There is no known way to permanently prevent the book from inducing nightmares.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> *Cacocauchemar* is an ancient language of night hags.

<sup>2)</sup> *Sisyphium* is a so-called *vexed metal*, a metal that has been infused with evil in some dark, magical ritual or process. Legend has it that creating it requires an upward-grading oven of Silurian silicium, strengthened with tellurium and a mixture of ash from Hades, lanthanum, and forced *bytopium*<sup>3)</sup>, which must be heated to a temperature of 666 ancient Greek degrees using certain specific processes.

<sup>3)</sup> *Forced bytopium* is a mythical metal that is created by melting *bytopium* in a *pandoric jar* and then reforging it to serve as a component of items associated with misery and evil. According to legend, it can only be forged by female smiths or Hephaestus, God of Fire and Blacksmiths.

**Source/Origins:** Books about brainwashing, torture: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Apocrypha of Hephaestus

(ΠΥΡΑ ΑΠΟΚΡΥΦΑ ΗΦΑΙΣΤΟΥ)

Setting: Yxx (Olympus) (Player's Option Rules)

Requirements: NWP *Ancient Languages (Megara)*; see below

**Author:** Hephaestus, God of Fire and Blacksmiths<sup>1)</sup>.

**Size:** 918 cm tall, 452 cm wide, 120 cm thick; 325 pages.

**Description (See below):** A monumental book forged entirely of a bronze-gold metal that glows with an unusually deep inner light. A text, likely the title of the work, has been hammered into the cover with obvious skill and has been filled with what seems like solid fire, or perhaps some molten metal.

The book is warm to the touch.

**Lore:** The definitive work on metals, supposedly forged in Hephaestus' furnace.

**DM:** Original. Unique. Excellent condition. Title on the front cover (See below).

Reading the title requires the NWP *Ancient Languages (Megara)*<sup>2)</sup>. The text on the cover reads "ΠΥΡΑ ΑΠΟΚΡΥΦΑ ΗΦΑΙΣΤΟΥ", which roughly translates as "Apocryphal Fire of Hephaestus".

**Magic:** The book radiates an "Overwhelming" aura of Invocation/Evocation magic, which is due to its divine origins and the effects it generates.

**Reflection:** The metal of the covers reflects light in such a way that anyone seeing their own reflection in it will perceive it as if their Charisma (Appearance) is one point higher than it actually is.

**Opening the Book:** Only a true High Priest of Hephaestus or a Master Smith can turn the covers and pages single-handed and without any effort. When opened, the pages will appear to be made of the same metal as the covers, albeit as flexible as regular paper in this case.

Each page will appear empty until it has been left smoldering underneath a 1-foot-thick layer of hot coals for an uninterrupted period of 24 hours. This layer must cover the entire page. In addition, because of the size of the book, a page can only be read if seen from a distance of 15 feet (e.g., from a bridge-like construct above the book).

**Specialist Content:** Fully understanding the contents of the book requires the NWP *Alchemy 12*.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs associated with advanced metal-working (e.g., NWPs *Sage Knowledge (Alchemy, Metallurgy)* and/or *Weaponsmithing*). Note that improving an NWP requires the necessary number of character points.

**Resistant:** The metal is so hard that it is all but impervious to damage – it can never be affected by fire of any kind and it is considered to automatically roll "20" on all other item saving throws (v. **DMG**, p. 58: "Item Saving Throws").

**Contents:** *The Apocrypha of Hephaestus* contains the legendary secrets of Hephaestus, the God of Fire and Blacksmiths. It speaks of the forging of such exceedingly rare and exotic metals and alloys as adamant, adamantine, *vexed metals*<sup>3)</sup>, *forced metals*<sup>4)</sup>, palladium, *viridigris*<sup>5)</sup>, *urlium*<sup>6)</sup>, titanium, *chrysochalcum*<sup>7)</sup>, *bolusture*<sup>8)</sup>, and *orichalcum*<sup>9)</sup>; and of forging some of the material or metal components of elemental fire, quasi-elemental lightning, and quasi-elemental mineral (e.g., *phlogiston*<sup>10)</sup>, *astraphain*<sup>11)</sup>, or *rubicorundum*<sup>12)</sup>, respectively).

**Research:** The book radiates an "Overwhelming" aura of magic (Invocation/Evocation).

The covers and pages are made of an unknown alloy of bronze, gold, adamant, and the material essence of elemental fire (*phlogiston*), which cannot be reproduced by a mortal and is not described in the book. The temperature of the material used for the title is the same as that of those used for the rest of the book, which means that it cannot be read by an individual using infravision.

Each cover is 20 cm thick and weighs 71,700.9408 kg, while the pages weigh 179.252352 kg each. This means that, typically, a great amount of preparation is required to open the book. A lost libram by the long-dead artificer Vervegilus is said to have contained a design for a large, complex construct operated by a special *geodium*<sup>13)</sup> golem to open the book and turn the pages (Cardamus Magus, *Metallochiridion*).

According to some rare sources, the texts can also be made to appear by casting *Fireball* or *Wall of Fire* (cast horizontally) at a page, providing any such spells are cast by an individual of at least 20th level<sup>14)</sup>.

The book was forged by cyclopean smiths in the furnace of Hephaestus himself, which is believed to be in a volcanic mountain in the Prime Material Plane.

**History:** The book was once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of

Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> In his mountain, Hephaestus, God of Fire and Blacksmiths, works with his helpers, the greater cyclopes, fire elementals, efreet, and some of the lesser intelligent demons. He has a 9-foot-long hammer and he is the only entity able to easily work the extremely hard metal adamant. He is a friend to the dwarves and has been known to personally teach their most talented smiths. He has so few worshipers that any creature doing a great service for his sect has a 5% chance of being given a *shield +5*, especially made for use by any class and which will not hamper its wielder in battle. He chained the titan Prometheus to his rock, leaving him to a vulture coming to peck his freshly grown liver from his body every day. The greater cyclopes were a gift to Hephaestus by his mother Hera and they serve him in his mountain and in underwater caves near the shores of some major city-states; they are 20% likely to reward mortals bringing them gifts with one of their magical items and 80% likely to kill them; all wear a personal set of magical scale mail. An ancient red dragon guards the tunnel entrance to Hephaestus' mountain, which will always speak to those who seek entrance.

<sup>2)</sup> Megara is an ancient language of the magical world of Yxx, not unlike Ancient Greek.

<sup>3)</sup> A *vexed metal* is a metal, often with connections to the lower outer planes, that has been infused with evil in some dark, magical ritual or process.

<sup>4)</sup> A *forced metal* is a metal with an inherent connection to a particular alignment and which has been infused with qualities normally reserved to materials with a connection to the opposite of that alignment.

<sup>5)</sup> *Viridigris* is a metal found exclusively in the Nine Hells, where it occurs in its pure form – and even then only rarely. It requires a specialist to forge and the finished product has a dull green-gray hue that intensifies to a pale green shine in the presence of magical radiances. Items made of *viridigris* weigh 10% less than their steel equivalents and they permanently retain their dull sheen, resisting corrosion, tarnish, and similar conditions (item saving throws at a +2 bonus). Weapons made of *viridigris* can hit creatures that can only be struck by weapons of +2 or better enchantment. In its alloyed form (usually with *arjale* or fine steel), *viridigris* can be annealed until quite pliable and it is rumored that the metal whips of some of the most powerful devils are made from it. All items made of *viridigris* or *viridigris* alloys command hefty prices.

<sup>6)</sup> *Urlium* is a mythical, weightless metal of the lost world known as Lemuria. The secrets of its forging are only known to the gods, known as the High Gods to the people of that world.

<sup>7)</sup> *Chrysochalcum* is a legendary alloy of copper and gold, a relatively soft material with a rich, golden, coppery hue, that was used in the creation of *trapezae*, tablets on which the laws of the land were put down.

<sup>8)</sup> *Bolusture*, sometimes erroneously referred to as “the elemental metal of water”, was used in the forging of legendary weapons and armors that would allow their owners to breathe, move, and fight freely underwater – *i.e.*, without the penalties normally associated with such activities. These items had no special properties on land or in the air.

<sup>9)</sup> *Orichalcum* is the “ultimate metal” known from alchemy, a yellow metal that is said to be light as air, yet so strong that it cannot be bent or scratched.

<sup>10)</sup> In alchemy, *phlogiston* or *phlogistum* is the mythical material essence of elemental fire.

<sup>11)</sup> *Astraphelin* is the metal component of quasi-elemental lightning. It is sometimes erroneously used to describe a shiny, gold-like coating applied to other metals.

<sup>12)</sup> *Rubicorundum*, also referred to as *rubicorund* in some sources, is a legendary metal forged from the metal components of rubies. It was used in the creation of the legendary artifact known as the *Rose of Jumlāl*.

<sup>13)</sup> *Geodium* is a legendary metal forged from the metal essences of minerals found in geodes. It is believed to have been used in the creation of some mythical artifacts and relics.

<sup>14)</sup> This is not true.

**Source/Origins:** *Hephaestus God of Blacksmiths*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Hephaestus: James M. Ward with Robert J. Kuntz, *Deities & Demigods* (TSR, 1980)

## The Astrolabium

Setting: Yxx (See below)

Requirements: NWP *Ancient Languages (Ushtartu)*, *Secret Languages (Babal)*, and/or *Ancient Languages (Azbakat)*; see below

**Author:** Unknown.

**Size (Box):** 212 cm tall, 132 cm wide, 124 cm deep.

**Size (Book):** 127.8 cm tall, 73.3 cm wide, 31.5 cm thick; 3,555 pages.

**Description (Box):** A finely crafted box made of an obviously very expensive wood of exquisite quality. It is richly decorated with strange symbols and astronomical signs inlaid with rare metals, woods, and gems. The box seems to have suffered over time: the wood is chipped at the edges and corners and it is marred by many scratches.

On the inside, the box is divided into several compartments, one of which seems to contain what could be a very large book contained in a silk cloth. The others are empty. The whole is lined with varieties of velvet and silk, some of which has detached from the wood. On the inside of the lid is a large, engraved brass plate featuring a diagram or schematic of some kind.

**Description (Book):** The book has covers of a rich, dark wood that shows some signs of wear and tear. On the front cover is a spherical recession, picked out in a thin layer of beaten gold. A sequence of characters is above it, perhaps the title of the book.

Within are pages crafted of the highest quality vellum. They comprise a very large collection of maps, charts, and exquisite drawings in rich and luminous inks.

**Lore:** A unique work on ancient astronomy and a legendary apparatus.

**DM:** Original. Unique. Average condition (Incomplete, light damage). Title on the front cover of the book.

Reading the title requires the NWP *Ancient Languages (Ushtartu)*<sup>1)</sup>.

**Specialist Content (Book):** Identifying the astronomical charts, tables, and drawings requires the NWP *Astronomy* and *Ancient Languages (Ushtartu)*. Understanding the various maps requires the NWP *Cartography*, while reading the texts on them requires the NWP *Secret Languages (Babal)*<sup>2)</sup> and/or *Ancient Languages (Azbakat)*<sup>3)</sup>.

**Specialist Content (Box):** When it was complete, the box contained a collection of curious contraptions fashioned of materials of the highest quality, which could be assembled to create a large apparatus sometimes called an *astrophoros*. The engravings on the brass plate on the inside of the lid of the box are exceptionally accurate depictions of these contraptions and the end result. Reproducing the components will require several highly skilled

craftsmen and specialists, among which must be individuals with the NWP's *Engineering*, *Ancient Languages (Ushtartu)*, *Sage Knowledge (Astronomy)*, and *Sage Knowledge (Mathematics)*.

Once the apparatus was assembled, an astronomical map was placed in a special holder at the back and lit from behind by a special lantern (of which there is no engraving, nor any other details), so that the image on it would be projected through the apparatus, through the lens at the front and onto a specially created surface. This surface was (and must be) a specially created, dome-shaped ceiling of which the precise measurements are also lost.

**NWPs:** The book can be of use to individuals looking to improve their NWP *Sage Knowledge (Astronomy)* and/or acquire the *NWP Sage Knowledge (Engineering, Optical Devices)*. Note that acquiring and/or improving an NWP requires the necessary number of free character points or NWP slots.

**Contents (Brass Plate):** The brass plate on the inside of the box lid features exceptionally detailed engravings of several constructs or apparatuses, each seemingly a part of a single, quite large apparatus, which is also depicted on the plate.

**Contents (Book):** *The Astrolabium* comprises a large collection of astronomical maps, charts, tables, and drawings, as well as what appear to be maps of heavenly bodies, all exceptionally rich, colorful, and detailed – perhaps especially so where the depictions of the night sky of what seem to be numerous different worlds are concerned. It would seem that the texts, charts, and maps concern many of the heavenly bodies that feature on the astronomical maps, detailing their nature and importance to science, religion, and legend.

**Research:** The covers are fashioned of the wood of a rare and ancient tree that used to grow in the mountains of Ashurhad. No traces of this tree remain today.

The large apparatus featured on the brass plate on the inside of the box lid is believed to be an *astrophoros*, an astronomical device known only from the oldest written sources. It would seem that the empty spaces in the box were meant to contain numerous apparatuses or instruments, which are now missing. The recession in the front cover of the book is believed to have contained a special crystal lens at one time.

Some scholars, notably Pylade and Follezal, state that it would have been possible to adjust the apparatus in some way, perhaps through the use of magic, so that the projected expanse would move as it normally would, perhaps even as relative to various terrestrial or even cosmic locations.

The night skies depicted in the book are those of a number of magical worlds, most of them in the Prime Material Plane, among which Yxx, Fantastic Earth, Nehwon, and Flat Earth<sup>4)</sup>.

**History:** Although the origins of this magnificent work are shrouded in mystery, *The Astrolabium* is commonly believed to have been part of the legendary libraries of the astronomer Sabratha, sometimes called the Star Mage and author of *Sabratha's Astronomica*. Indeed, in this work, Sabratha often mentions *The Astrolabium* as the basis of many of his studies of the stars, which took him far and beyond.

Although this is unlikely to be common knowledge, the work was part of the extensive library of Thiondar, King of the Ch'thar, in recent times. Thiondar was a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Ushtartu is an ancient language of the magical world of Yxx that was spoken in Zomorgol.

<sup>2)</sup> Babal is a secret alchemist's language of the magical world of Yxx, used by the Alchemists of ancient Zomorgol to record their findings. As a secret language, it can be compared to the secret languages of Druids and Assassins, which means that it can normally only be taught by alchemists, none of whom will teach it to individuals not associated with their art without good reason. In addition, because each alchemist will typically use obscure crypticism, mysticism, symbols, and unique words and names to protect his discoveries, an individual wishing to learn the language must either be an alchemist or have an NWP associated with alchemy (e.g., *NWP Alchemy*, *Sage Knowledge (Alchemy)*).

<sup>3)</sup> Azbakat is a language of ancient Ashurhad on the magical world of Yxx.

<sup>4)</sup> See Tanith Lee, *Tales From The Flat Earth* series (DAW Books, 1978-1987).

**Source/Origins:** Books about astronomy: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Black Diary

Setting: Ardha (Seven-Sunned World of T'irall)

Requirements: NWP *Ancient Languages (High-Aneiran)*

**Author:** An unnamed priest of Sarmat.

**Size:** 8 cm wide, 11 cm long, 1½ cm thick; 140 pages.

**Description:** An ancient, nondescript booklet with covers of a scruffy black leather.

Within are parchment pages featuring a manuscript in black ink and a neat, steady hand.

**Lore:** A diary of sorts.

**DM:** Original. Unique. Average condition. Untitled.

Reading the manuscript requires the NWP *Ancient Languages (High-Aneiran)*.

**Contents:** *The Black Diary* describes the attempts of an unfortunate party of adventurers to penetrate a mythical edifice known to sages as "The Lost Pyramid of Ansar", up to the room where the author found his death.

The entries indicate that the author was a priest of Sarmat and that he and a group of adventurers discovered the pyramid by accident while crossing the Aneir Desert and decided to do a little exploring. The diary mentions that they found four levels connected by a circular stair, at the bottom of which they found a well that supplied them with some much needed water. During their initial exploration of the pyramid, the group encountered a pair of basilisks which killed one of their members. The last entry indicates that the group were going to recuperate for a day or two, then recover their comrade's body and possibly explore the pyramid further.

**Research:** The booklet may be of passing interest to sages with an interest in the folklore and religion of other worlds. There is no indication as to what caused the demise of the author and his companions.

**Source/Origins:** A diary of sorts: Kevin Simmons, *The Lost Pyramid of the Desert King* (www, 1994)

## The Book of Dethek Runes

Setting: Forgotten Realms

Requirements: NWP *Reading/Writing (Common)*

**Author:** Paldoon of Athkatla.

**Size:** 22 cm tall, 17 cm wide, 9 cm thick; 270 pages.

**Description:** A weighty tome with bright green leather covers. On the front cover, below a small rune inlaid with violet precious stones, is a text, perhaps the title of the book.

Within are vellum pages sewn in place with gray and silver threads. Manuscript in black ink.

**Lore:** A common dictionary that translates Dethek into Common.

**DM:** Original. Copies common. Good condition. Title on the front cover.

Reading the title and understanding the dictionary requires the NWP *Reading/Writing (Common)*.

**NWPs:** The book can be instrumental for an individual looking to acquire the NWP *Modern Languages (Dethek)*.

Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Book of Dethek Runes* is a dictionary that translates Dethek into Common.

Dethek is the equivalent of the common tongue for dwarves, allowing different clans and kinds to understand one another despite differences in dialects and language. It is written in a script of the same name that consists of simple runes made up of straight lines for ease in cutting them into stone. No punctuation can be shown in Dethek but sentences are usually separated by cross lines of script; words are separated by spaces; and capital letters have a line drawn above them. Numbers enclosed in boxes (within the frames) are dates, day preceding year by convention. There are collective symbols or characters for identifying peoples (clans or tribes) or races.

**Research:** The covers are fashioned of green abishai skin. The rune is inlaid with oriental amethysts.

Sages believe that the rune on the cover was once the focus for a *gate*-like effect that would transport a green abishai from one of the nether planes to the location of the first living or un-living creature that would handle the book. The rune does not radiate magic and it does not detect as a trap of any kind.

**History:** The book was once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

**Suggested GP Value:** 100 gp.

**Source/Origins:** *Dethek: Dialects and Diction*; Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## The Book of Frost

*(The Frost Tome)*

Setting: Any

Requirements: NWP *Reading/Writing (Common)*; *Read Magic* for spells; see below

**Author:** Xrisspyrre Xiuncryofax.

**Size (Cassette):** 49.5 cm tall, 31 cm wide, 17 cm thick.

**Size (Book):** 48.5 cm tall, 30 cm wide, 16 cm thick; 480 pages.

**Description (Cassette; See below):** A large cassette-like container seemingly wholly composed of what appear to be chips of some many-colored chitinous material arranged in such a way that they form a mosaic-like depiction of an intricate crystalline symbol in a field of blueish grays and white. The chips used in the symbol range in color from rust-brown to a deep, rich red, accentuated with chips of a yellow color reminiscent of a narcissus in full bloom. There is no obvious way to open the container. It is distinctly cold to the touch.

**Description (Book; See below):** The book is only slightly smaller than the cassette and it is made wholly of ice, resplendent in its many hues of pale blue and with an exact copy of the symbol on the cassette on its front cover, chiseled into the ice and inlaid with a bone-like material of varying shades of yellow, possibly ivory. Above it a text has been chiseled into the ice and inlaid with a silvery metal – perhaps the title of the work.

Within are pages of ice, thin as parchment and featuring mystical texts inlaid with many colorful precious metals and minerals and characterized by many symbols, runes, and diagrams.

**Lore:** A fairly comprehensive study of a school of magic based on para-elemental ice.

**DM:** Original. Copies very rare. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Common)*. The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Magic:** Both the cassette and the book radiate “Strong” auras of Abjuration and Invocation/Evocation magic, which is due to their resistance to fire, heat, and other forms of damage magical and mundane.

**Opening the Cassette:** The cassette will only open if it is exposed to extreme cold (at least -21° C (-9° F); e.g., *Cone of Cold*), upon which it will fold open to all four sides to reveal an interior lined with black leather, as well as the book proper.

**Touching the Book:** An individual handling the book (opening it, turning a page) without proper protection suffers 1d2 point of damage per round of doing so due to frostbite.

**Specialist Content:** In order to fully understand the contents of the book, the reader needs the NWP's *Research and Thaumaturgy*.

**Control Ice Para-Elemental:** Studying the book for least 1d4+1 weeks for this purpose and casting *Conjure Ice Para-Elemental* at least 1d4+1 times during that period will grant an Ice Para-Elementalist Specialist Wizard the ability to control ice para-elementals summoned by him without the need to concentrate, as if he were a 15th-level caster, provided he passes an Intelligence check at the end of his study. However, the 5% chance of such elementals still turning on him remains in effect until he reaches 20th level.

**Increased Damage:** An Ice Para-Elementalist Specialist Wizard studying the book while researching an ice-based spell can increase the damage he inflicts with that spell by one point per damage die, and reduce the damage he would suffer from it by one point per damage die. Note that researching any spell requires time, money, possibly the casting of several spells, and finally an Intelligence check (v. **DMG**, p. 64: "Spell Research").

**Disadvantages:** An Ice Para-Elementalist Specialist Wizard who has gained any of the two advantages described above has intensified his connection to the Para-Elemental Plane of Ice and henceforth suffers from an increased susceptibility to earth- and fire-based spells and effects, suffering a -1 penalty to his saving throws against them per advantage gained. In addition, one who has gained both advantages is now no longer allowed to learn and/or cast spells associated with elemental earth and/or elemental fire in any way, whether from memory, scroll, or otherwise. Any spells of that nature in his spell books do not vanish but he can now no longer cast them.

**NWPs:** The book can be instrumental for individuals looking to acquire the NWP *Sage Knowledge (School of Magic, Para-Elemental Ice)*. Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Resistant:** The cassette makes its item saving throws as "Thick Wood", at a +4 bonus to any saving throws against heat and fire (v. **DMG**, p. 58: "Item Saving Throws"). The book is impervious to fire- and heat-based effects and makes its (other) item saving throws as either "Glass" or "Metal", whichever is best.

**Contents:** *The Book of Frost* is a study of a new school of magic proposed by the author and, apparently, several other mages. This "School of Ice Para-Elemental Magic" would specialize in combining aspects of elemental water and air to generate effects of ice, frost, and cold. As the study proceeds, the author describes various theories and experiments, which (also) leads to the creation of a number of new spells, many of which are described in the pages of the book. Much of the author's research seems to have focused on the summoning and control of ice para-elementals and other forces from the Para-Elemental Plane of Ice, to some considerable success.

**Spells:** The book contains the following spells, on 51 pages: **I: Chill**; **II: Snow Tread**; **III: Ice Claws**; **V: Conjure Ice Para-Elemental**; **VI: Ice Magic**; **VII: Summon Ice Mephits**.

At the DM's option, all of these spells may be unique to this book.

### **Chill** (Invocation/Evocation)

Level: Wiz 1  
Range: 30 ft  
Area of Effect: One living creature  
Duration: 1d4+1 rds  
Casting Time: 1  
Components: V S  
Saving Throw: Neg.

*Chill* enables the caster to wrap one living creature in an aura of intense cold, causing it to shiver regardless of how much clothing or fur it wears, halving its MV rate and imposing a -2 penalty to its to hit and damage rolls.

An interesting side effect of the spell is that it also imposes a +2 Armor Class penalty if it is cast at a creature that is subject to *Chill Metal* at that time.

All effects of the spell are negated by *Resist Cold* or a similar spell or effect.

**Notes:** *Chill* is a rare spell for Ice Para-Elementalists and Frost Mages; it is otherwise very rare.

**Source/Origins:** *Chill*: Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

### **Conjure Ice Para-Elemental – Restricted: Ice Para-Elementalist** (Conjuration/Summoning) (Para-Elemental Ice)

Level: Wiz 5  
Range: 60 yds  
Area of Effect: One ice para-elemental  
Duration: 1 turn/level  
Casting Time: 1 turn  
Components: V S  
Saving Throw: None

*Conjure Ice Para-Elemental* enables the caster to call forth into the Prime Material Plane an 8-HD ice para-elemental from the Para-Elemental Plane of Ice, which will appear in a suitable location within 60 yards of him and which he may then force to do his bidding.

The caster must concentrate during the casting of the spell and for as long as the spell lasts, first to issue the summons and cause the elemental to arrive and then to ensure its cooperation. This requires him to remain perfectly still, unable to perform

any other meaningful actions (e.g., cast spells, engage in combat), although he may still move at half his normal MV rate and answer questions with short sentences.

The ice para-elemental remains until its form is destroyed, until the spell ends, or until the caster dismisses it, with success depending on whether the elemental is still under his control or not (See below).

**1) Casting Time:** The Casting Time of the spell is one turn, which the caster uses to call forth the para-elemental and ensure its safe arrival. This requires him to maintain full concentration and any distraction, either mental or physical, will result in the arrival of a free-willed elemental (See below). If no distractions occur, the elemental will appear, under the control of the caster.

Note that an ice para-elemental called forth in a location unsuited to its existence (e.g., in a pool of magma) instantly becomes a free-willed elemental.

**2) Duration:** For as long as the spell lasts, the caster can mentally command the elemental under his control to perform simple tasks, which it will perform to the best of its abilities. As above, this requires the caster's full concentration, with any distraction leading to the elemental becoming free-willed. However, there is always a 5% chance that the elemental becomes free-willed anyway, regardless of the caster's concentration. This check is made at the end of the second round and each round thereafter. Its tasks can take the elemental as far away from the caster as 30 yards for each of his levels. If this distance ever exceeds this amount, the elemental instantly becomes free-willed.

The caster can dismiss an elemental under his control at any time, with a 100% chance of success. This ends the spell and returns the elemental to the Para-Elemental Plane of Ice.

**3) Free-Willed Elemental:** An elemental that is somehow released from the caster's control becomes a free-willed elemental. A free-willed elemental immediately turns on the caster, attacking to kill, although it will not break off an ongoing fight to do so. It can still be dismissed by the caster, but the chance of success is now only 50%.

*Conjure Ice Para-Elemental* can be cast only once per day. Note that the spell has verbal and somatic components only.

**Notes:** *Conjure Ice Para-Elemental* is a rare spell restricted to Ice Para-Elementalists.

At the DM's option, the spell may be adapted for use by other Wizards (e.g., Frost Mages), which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v. **DMG**, p. 64: "Spell Research"). Note that an adapted version of the spell will differ from the description given above in many ways, especially where the addition of material components and the spell's level is concerned (v. **WSC1**, p. 8: "Restricted Spell").

**Source/Origins:** *Conjure Elemental*: Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

## Ice Claws

(Conjuration/Summoning, Invocation/Evocation)

(Para-Elemental Ice)

Level: Wiz 3

Range: 0

Area of Effect: The caster

Duration: 1 rd/level

Casting Time: 3

Components: V S M

Saving Throw: None

*Ice Claws* enables the caster to call forth a disembodied pair of icy, clawed hands, which are under his complete mental control and which he can use to attack creatures within 30 yards of him, one at a time.

When ordered to attack, the claws make two attacks per round, one per claw, both against the same creature. They use the THAC0 of a Fighter of half the caster's level and inflict 1d3 points of slashing damage, plus 1d4 points of cold damage. In addition, on a critical hit, a claw has secured a hold on its target, automatically inflicting its damage every round thereafter.

The material component of *Ice Claws* is a pair of crystal claws connected to a small brass chain (combined value 5 gp).

**Notes:** *Ice Claws* is a rare spell for Ice Para-Elementalists and Frost Mages; it is otherwise very rare.

**Source/Origins:** *Ice Claws*: Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

## Ice Magic – Restricted: Ice Para-Elementalist

(Alteration)

Level: Wiz 6

Range: 120 yds

Area of Effect: See below

Duration: See below

Casting Time: 6

Components: V S M

Saving Throw: See below

*Ice Magic* allows the caster to generate one of a number of effects, depending on the circumstances and as determined by him when he casts the spell.

**1) Shape Ice and Snow (1 turn/level):** This application of the spell allows the caster to create a representation of a single item or creature (e.g., a bridge, a ladder, a man, a dragon) from the ice and snow present in an area no larger than 10×10×10 feet for each of his levels, providing there is enough material to work with and with the effect lasting for one turn for each of his levels.

When he uses the spell to this effect, the material starts shaping itself into the desired form, always remaining in contact with the area in which it was found – i.e., a bridge cannot be made to span a chasm if the snow or ice did not already border that chasm to begin with. However, once it has formed, the caster can pick up and move an item he creates or make it mobile by any other appropriate means. Note that the material does not gain any additional properties – ice remains ice and snow remains snow, which may make using any 'items' created risky or even dangerous.

**2) Icy Jags (1 turn/level):** If there is enough ice on the ground, this application of the spell allows the caster to create sharp jags of ice on a 10×10-foot section of ground for each of his levels, in such a fashion that there is only a base 25% chance of a careful observer noticing the jags, perhaps modified for creatures with any appropriate skills or NWP's.

Creatures that enter the area run the risk of suffering 1d4 points of damage and the same amount again each round they spend in it. To determine whether creatures in the area suffer damage, the DM must secretly make one to hit roll for each creature moving normally, two to hit rolls for charging or running creatures, and, for falling creatures, as many to hit rolls as they have fallen 10 feet, at a +2 bonus to hit for each die-roll. Each hit means that a creature suffers 1d4 points of damage, with falling creatures also suffering falling damage as usual (1d6 points of damage for every 10 feet fallen, up to a maximum of 20d6 for distances of 200 feet or more).

A creature that is unaware of the jags and suffers no damage from them – *i.e.*, on a miss for the to hit roll – remains unaware that something might be wrong until such a time that it does take damage. Note that this means that a creature unaware of the jags can have advanced far into the area before it notices that something is wrong and even that it can get past the area without any effect.

**3) Icy Stalactites (1 turn/level):** If there is enough ice on a ceiling, or if the ceiling is made of ice, this application of the spell allows the caster to create one icy stalactite for every three of his levels, within a 10×10-foot area for each of his levels, which will fall down on any creatures that enter the area, inflicting 1d8 points of damage each.

**4. Intensify Ice-Based Spell (3 rds):** This application of the spell allows the caster to affect one ice-based spell (the second spell), which he must cast within three rounds after *Ice Magic* was cast, without interruption or delay. The effect doubles the duration of the second spell unless it has an instantaneous effect (*e.g.*, *Wall of Ice*, *Ice Storm*, but not *Ice Knife*), while it also increases the damage inflicted by this spell by one point for every die of damage it inflicts, as applicable (*e.g.*, *Ice Knife*). If the second spell is not cast within three rounds after the casting of *Ice Magic*, it can no longer be intensified – *Ice Magic* has already ended.

**5. Control Ice-Based Creature (1 rd/level):** This application of the spell enables the caster to *dominate* creatures native to the Para-Elemental Plane of Ice. It lasts for a maximum of one round for each of his levels and the caster may *dominate* as many creatures as he likes during that time, one per round, one at a time, provided each of these is and remains within a 10×10-foot area for each of his levels and with control over a creature ending the instant he switches to another. Each creature targeted by the caster is allowed a saving throw vs. Spell, with success meaning that it is not affected and that it can no longer be affected by this casting of *Ice Magic*.

A creature that fails its saving throw is *dominated* by the caster for as many rounds as he maintains his control or until the spell ends. A *dominated* creature serves the caster more or less unquestioningly (See below) until the spell ends, either party dies, or either party leaves the plane of existence in which the spell is cast.

Although the caster must issue his commands via a telepathic link established by the spell, he must still be able to speak at least some of the language of the *dominated* creature lest his commands be wasted – the spell does not endow him with linguistic capabilities beyond those he normally possesses. As long as this is the case, the caster can generally force the creature to perform as he desires, within the limits of its abilities. However, although the *dominated* creature is bound by the spell, it will continue to resist it, which means that it will be granted an immediate saving throw vs. Spell (at a +1 to +4 bonus, depending on the type of action required) if it should be forced to take actions against its nature. The spell can never force a *dominated* creature to carry out orders that would obviously lead to its death.

Note that the caster does not receive direct sensory input from a *dominated* creature.

The spell is immediately broken if the caster harms – or attempts to harm – a *dominated* creature by some overt action, and it can be *dispelled*. Note that a creature retains full memory of the events that took place while it was under the influence of the spell.

If two or more *charm*-based effects end up simultaneously affecting a single creature, the result is decided by the DM. This could range from one effect being clearly dominant, to a creature being torn by conflicting desires, to new saving throws that could negate both spells.

The material component of *Ice Magic* is an icicle or a small sphere, cube, or chunk of ice, which is consumed in the casting.

**Notes:** *Conjure Ice Para-Elemental* is a rare spell restricted to Ice Para-Elementalists.

At the DM's option, the spell may be adapted for use by other Wizards (*e.g.*, Frost Mages), which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (*v.* **DMG**, p. 64: "Spell Research"). Note that an adapted version of the spell will differ from the description given above in many ways, especially where its level is concerned (*v.* **WSC1**, p. 8: "Restricted Spell").

**Source/Origins:** *Ice Magic*: Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

## Snow Tread

(Alteration, Enchantment/Charm)

Level: Wiz 2

Range: 10 ft

Area of Effect: Five creatures, plus one for each level above 5th

Duration: 1 hr/level

Casting Time: 5

Components: V S M

Saving Throw: None

*Snow Tread* allows the caster to generate two effects, affecting up to five creatures, plus one additional creature for each of his levels over 5th level (up to a maximum of ten creatures).

First, it enables him to allow the recipients to tread through snow without fear of slipping and at their normal MV rate, enabling them to travel through terrain covered with a single, uninterrupted layer of snow without being bogged down. For the recipients, all modifiers for snow concerning their MV rate and the distance they can travel in a day are ignored; *v.* **DMG**, p. 167: "Terrain Effects on Movement" and p. 168-169: "Terrain Obstacles and Hindrances").

Second, the spell magically brushes snow into the tracks behind left behind by the recipients, making it harder for others to follow them, imposing a -3 penalty to any checks required (-15% for percentage rolls) for others to track them.

The material component of *Snow Tread* is part of the layer of snow the recipients must traverse, in which the caster must trace the last words of the spell. A sure sign that the spell takes effect is that the traced words are swept away by its magic.

**Notes:** *Snow Tread* is a rare spell for Ice Para-Elementalists and Frost Mages; it is otherwise very rare.

**Source/Origins:** *Snow Tread*: Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

## Summon Ice Mephits (Conjuration/Summoning)

Level: Wiz 7  
Range: 30 yds  
Area of Effect: See below  
Duration: 5 rds + 1 rd/level  
Casting Time: 6  
Components: V S M (See below)  
Saving Throw: None

*Summon Ice Mephits* enables the caster to call forth from the Para-Elemental Plane of Ice 1d6+1 ice mephits, which arrive in 1d2 rounds through a small inter-planar portal in some suitable location within 30 yards of him, ready to wreak havoc upon his enemies, fighting for him as he orders. However, the spell is not entirely free of errors and there is only an 80% chance that the ice mephits appear, a 10% chance that 1d6+1 ice trolls come through instead, and a 10% chance that another ice- or cold-related creature comes through the portal (v. Table 1).

All creatures called forth by the spell attack to the best of their ability, never making Morale checks (if applicable) and until they are destroyed, until the caster commands that the attacks cease, or until the spell's duration expires.

If no opponent exists to fight, the creatures can be made to perform other services, providing they are physically able and the caster can communicate with them.

All creatures vanish when they would be slain or otherwise destroyed or when the spell ends.

Note that portal is only there for a split-second only and that it disappears the instant the creatures appear. It cannot be used in any other way.

**Table 1. Summon Ice Mephits Other Ice- or Cold-Related Creatures**

1d10	Monsters
1	Cryohydra (1)
2-3	Frost giants (1d2)
4-7	Ice toads (1d4+1)
8	Remorhaz (1)
9-10	Winter wolves (1d3+1)

The material component of *Summon Ice Mephits* is a cup of snow or ice.

**Specialist (Ice Para-Elementalist):** For an Ice-Para-Elementalist, the spell has no material component.

**Notes:** *Summon Ice Mephits* is a rare spell for Ice Para-Elementalists and Frost Mages; it is otherwise very rare.

Some mages report that Wizards casting the spell on Toril are allowed a choice of summoning 2d8 frost sprites instead of the usual ice mephits.

**Source/Origins:** *Summon Ice Mephits*: Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

**Research:** Both the cassette and the book radiate "Strong" auras of magic (Abjuration and Invocation/Evocation).

The cassette is fashioned of the black, leather-like skin of a yeti, magically fused with the ichors of a remorhaz and various other cold-resistant creatures, among which ice trolls. The chips were cut from the various chitin segments of the same remorhaz. They cover the entire outside of the cassette, so that nothing of the leather-like material is visible from without. The symbol on the cassette is an exceptionally intricate combination of a snowflake-like crystal and a magical, pentagram-like symbol.

The book is made of 'blue ice' taken from the heart of a glacier. The symbol on the front cover is an exact copy of the one on the cassette, cut into the ice in a precise manner and then inlaid with mastodon ivory. The title is inlaid with mithril. The text on the pages is inlaid with various varieties of ivory, metal, and exotic woods, the latter usually of exceptional age – some of them even dating back to primordial times.

The book is also known as *The Frost Tome*.

Rumor has it that the book can also be opened by using a special musical instrument made from the horns of a remorhaz but there is no trace of such an instrument today. The source of this rumor is a footnote in an untitled account of an expedition to polar regions that is kept in the Municipal Library of Njordkjopiggr. However, many sages have expressed their doubt about the accuracy of this account, which was retrieved from a corpse found on an iceberg in the Ice Sea.

Interestingly, one of the spells described in the book, *Snow Tread*, appears wholly on its own instead of as part of some research, which has led some sages to suggest that at least one, unknown, section of the book may be missing. Others have proposed that the author may have copied the spell from another source.

The notion that some pages may be missing seems to be corroborated by the fact that some indices mention that the book also contains two otherwise unknown spells, one being *Freezefire*, which would transform (parts of) fires magical and mundane into solid lumps of ice and the other being *Laruin's Blinding Blizzard*, which would generate a snow storm that would leave the caster and his associates unharmed.

Since the Elemental Plane of Air meets with the Elemental Plane of Water to form the Para-Elemental Plane of Ice, many consider the "Frost Wizard" (as the author calls the specialized mages in the book) to be a Para-Elementalist rather than an Elementalist. Curiously, one source describes this distinction as "just a subject of syntactic debate".

**Source/Origins:** Chris Perry, *A Wizard's Three*, in: *Dragon 229* (TSR, 1996)

## The Book of Gershus Koch

Setting: Celts

Requirements: NWP's *Reading/Writing (Latin)*, *Reading/Writing (Goidelic)*, and/or *Reading/Writing (Greek)*

**Author:** See below.

**Size:** 33 cm tall, 19 cm wide, 10 cm thick; 274 pages.

**Description:** A relatively compact book bound in fairly scruffy black leather, featureless save for a short text in gray ink or paint on the front cover, perhaps the title of the book.

Within are three sets of pages, bound together and attached to the spine, with the first fashioned of a stained, vaguely green-brown paper-like material featuring a mostly monochrome manuscript enriched with many occult and mystical symbols. The next set comprises parchment pages that also feature a monochrome manuscript, this one in a fastidious hand and with a handful of illustrations and a crude map of what seems to be a single room. The third and final set consists of vellum pages with a manuscript much resembling that of the first, featuring many occult symbols and diagrams, this time in multiple colors, mostly black, red, and blue.

**Lore:** A book on lichs.

**DM:** Original. Copies unknown. Good condition. Untitled (See below).

Reading the title and manuscript on the vellum pages requires the NWP *Reading/Writing (Latin)*. Reading the manuscript on the papyrus-like pages requires the NWP *Reading/Writing (Goidelic)*<sup>1</sup>. Reading the manuscript on the parchment pages requires the NWP *Reading/Writing (Greek)*; note that this concerns Ancient Greek rather than the Greek of today). The text on the front cover reads “Gershus Koch”. Readers may notice that, throughout the book, some paragraphs have been underlined by a fourth individual.

**Achieving Lichdom:** Although the book is right about most aspects of the process to achieve lichdom and correct in its descriptions of the spells, preparations, and rituals required, it is somewhat esoteric in its wording, which may lead to some confusion in less experienced readers. Perhaps the easiest mistake to make would be to come to understand that any Wizard – *i.e.*, one of any level – can become a lich. Another easily made mistake could be to come to understand that the whole process involves the proffering to spirits of chants and litanies of a mystical nature, which mages of today do not recognize as having any magical value. In general, only a specialist (*e.g.*, high-level Necromancer, Death Priest<sup>2</sup>) or a Wizard with Intelligence 17 or more will not make these mistakes easily. A Priest or Wizard must be at least 14th level before he can become a lich, although 18th level is most common.

**NWPs:** The book can be of use to an individual looking to improve any of his NWPs *Sage Knowledge (School of Magic, Necromancy)* and/or *Undead Lore*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Book of Gershus Koch* is a combination of manuscripts that deal with the process of becoming a lich, as well as with what appears to have been part of a temple, shrine, or similar sanctuary.

**Papyrus-like Pages (199; NWP *Reading/Writing (Goidelic)*):** The first 199 pages contain a detailed description of the unholy processes and rituals a Priest- or Wizard-like individual seems to have undergone in order to transform into a lich. While profoundly religious in nature, the actual rituals and processes are described in exacting detail, down to the last droplet of essence of frog’s tongue and ichors of wing of bat.

## Blueprint for a Lich

**Requirements:** Preparation for lichdom occurs while the Wizard (the candidate) is still alive and it must be completed before his first ‘death’. If the candidate dies anywhere along the line and is *resurrected*, all preparations are lost and must be started all over again. The candidate needs to know the spells *Magic Jar*, *Trap the Soul*, and *Enchant an Item*<sup>3</sup> and he must have prepared a special potion (the *lich potion*) and a special container to contain his life’s essence (the *phylactery*).

**Phylactery:** This item must be of high quality, solid, and worth at least 2,000 gp in material value. Wooden items are never acceptable. The *phylactery* can contain prior magics and enchantments, although none that would be contradictory to the very essence of a lich. Any *phylactery* can only exist in the Prime Material Plane, the Negative Material Plane, or the Positive Material Plane.

**Enchant an Item:** The first step includes preparing the *phylactery*, which includes the candidate casting *Enchant an Item* upon it in one of the planes it can exist in. The whole process of preparing the *phylactery* requires more than 18 hours, at the end of which it must pass a saving throw vs. Spell as if it were the candidate. Failure means that it becomes useless for its purpose and that the process must be started anew, with a new item that is to become the candidate’s *phylactery*.

**Trap the Soul:** After the *phylactery* has been prepared thusly, the candidate must cast *Trap the Soul* on it. This spell has a base 50% chance to work for this purpose, plus 6% for each level the candidate is over 11th. A roll of “00” is always a failure, meaning that the whole process must be started again.

**Lich Potion:** Preparing the body of the living candidate is done by means of a specially prepared potion known as a *lich potion*. This potion is difficult and time-consuming to make. It requires two pinches of pure arsenic; one pinch of belladonna; one measure of fresh phase spider venom (less than 30 days old); one measure of fresh wyvern venom (less than 60 days old); the blood of a dead humanoid infant killed by a phase spider; the blood of a dead humanoid infant killed by a mixture of arsenic and belladonna; the heart of a virgin humanoid killed by wyvern venom, well-simmered; one quart of blood from a vampire or a person<sup>4</sup>) infected with vampirism; and the ground reproductive glands of seven giant moths dead for less than 60 days.

These ingredients are mixed in the order given, by the light of a full moon, and then consumed by the candidate, with results as shown in Table 1. A result of “Failure” means that the potion is inert and must be made anew. If the candidate should die as a result of ingesting the potion or as a result of a side effect and its consequences, the whole process must be started anew. Note that the side effects on a result of “Success” may have to be countered before the process can continue.

**Table 1. Lich Potion Results**

1d100	Result	Side Effect on Candidate
01-10	Failure	All body hair falls out. Another <i>lich potion</i> must be concocted
11-40	Success	Coma for 1d6+1 days
41-70	Success	<i>Feeblemind</i> . Can be negated with <i>Dispel Magic</i> but each failed attempt has a 10% chance to be lethal
71-90	Success	Paralyzed for 2d6+2 days and a 30% chance of permanently losing 1d6 points of Dexterity
91-96	Success	Permanently deaf, dumb, or blind. Can be negated only by a carefully worded <i>wish</i>
97-00	Failure	Death. The candidate can start the whole process anew after <i>Resurrection</i>

**Entering the *Phylactery*:** When both the *phylactery* and the candidate have been prepared thusly, the candidate must cast *Magic Jar* on the *phylactery* so that his life's essence can enter it. The *phylactery* must make a saving throw vs. Spell as if it were the candidate, with failure meaning that it has become useless for this purpose and that the whole process must be started anew.

If the spell succeeds, the candidate's life's essence enters the *phylactery* and he will immediately lose one level and the corresponding hit points and abilities, all of which are now lost to him, stored in the *phylactery* together with his soul.

When this is done, the candidate's life's essence returns to his own body and, now, he must rest for 1d6+1 days. The ordeal is so demanding that the candidate loses all memorized spells of the three highest spell levels he is allowed and that he cannot memorize or cast spells of these three levels until the rest period is up.

**Death:** When the candidate is fully rested, the first part of the process is completed. Now, whenever he dies next, his soul will be transferred into the *phylactery*. This happens regardless of circumstances, distances, or obstacles (e.g., an accident; death in another plane of existence; a *cube of force*, *Prismatic Sphere*, a lead box).

**Acquiring a New Body (The Candidate's Corpse):** In order to become a full lich, the candidate, now extant only in the *phylactery*, must acquire a material body (the new body). To achieve this, he must have his life's essence take control of a recently dead body – his own or that of another creature – which must be within 90 feet of the *phylactery*.

If the candidate can retake control of his own corpse, it may have been dead for any length of time. The corpse must make a saving throw vs. Spell at a -10 penalty, with success meaning that the attempt fails but the candidate can try again in one week, until he succeeds.

If he succeeds, the candidate has become a full lich (See below).

**Acquiring a New Body (Alien Corpse):** If the candidate should have to take control of the corpse of some other creature for some reason, this corpse may not have been dead for longer than 30 days. The corpse must pass a saving throw vs. Spell, adjusted as shown in Table 2, with success meaning that the candidate's attempt fails and that this particular corpse can thereafter never serve as the candidate's new body again.

**Table 2. Saving Throw Adjustments for Alien Corpses**

Corpse	Saving Throw
3 HD/levels or less when alive (regardless of alignment)	As a ½-HD creature
4 HD/levels or more when alive and of any good alignment	As in life
4 HD/levels or more when alive and of neutral, lawful neutral or chaotic neutral alignment	As in life
4 HD/levels or more when alive and of neutral, lawful neutral or chaotic neutral alignment	As in life at a -3 penalty
4 HD/levels or more when alive and of lawful evil alignment	As in life at a -4 penalty
4 HD/levels or more when alive and of neutral evil alignment	As in life at a -5 penalty
4 HD/levels or more when alive and of chaotic evil alignment	As in life at a -6 penalty

A candidate who ends up in an alien corpse will henceforth function like a wight with his own Intelligence and Wisdom but without the ability to drain levels and without the ability to speak unless the corpse could speak when it was alive, in which case the candidate can communicate telepathically. If the corpse could cast spells in life (e.g., a hobgoblin shaman), the candidate may cast the equivalents of his 1st-, 2nd-, 3rd-, and 4th-level spells as if he were a Wizard of his own level minus one.

Because of all of this, a candidate in an alien corpse will usually do his utmost to try and take possession of his own corpse, which he can unerringly locate as if he were under the permanent effect of *Locate Object* with unlimited range. If and when the candidate finds his own corpse, he must eat it, upon which the alien corpse will metamorphose into a humanoid body similar to that of the candidate's original body one week later.

As long as the candidate has not taken possession of his own corpse, it can only be destroyed by *Disintegrate* (save vs. Spell as candidate when he was still alive to avoid). Even dismemberment or burning the corpse cannot prevent the candidate from becoming a lich (eventually), as he will still be able to unerringly locate its pieces or ashes, as above. Naturally it may be difficult for the candidate to obtain these pieces or ashes but that is another story. As above, one week after the candidate has located and eaten all that remains of his destroyed corpse, the alien corpse will transform into a humanoid body similar to that of the candidate's original body.

If his own corpse should be destroyed without trace before he was able to take possession of it – i.e., *disintegrated* – the candidate must remain in his alien corpse until he can somehow reinstate his own corpse (e.g., by means of a properly worded *wish*).

**Full Lich:** Once the candidate has taken possession of his own corpse, he will be a full lich – a lich. He will have the spells he had in life and never has to spend time memorizing them again: they now function much like spell-like abilities, the whole array being replenished once every 24 hours, although he can still only use them as if he were a Wizard (casting times). As a lich, he can never gain levels, use scrolls, or use magical items that require the touch of a living creature.

A lich is hard to destroy completely, since it will always seek to return its essence to its *phylactery* when destruction of its material body threatens (or whenever it desires). However, each time the lich does so, it loses one of its levels as a Wizard and, when it drops to 10th level, any subsequent return to the *phylactery* will utterly destroy the lich. Destroying a lich in its own material body (reducing it to zero hit points or less) always destroys the creature forever. Of course, most liches will have many ways to prevent this from happening.

**Parchment Pages (46; NWP Reading/Writing (Ancient Greek)):** The second set of pages contains a detailed description of a room that can best be described as a throne room. It can be gleaned that the room contains a platform or dais with a large, throne-like stone chair on it, on which sits a rotted, robed skeleton. Scattered about the room is a treasure consisting of 7,600 cp, 5,000 sp, 2,200 gp, 345 pp, 10 gems worth 100 gp each, a *potion of animal control*, a *wand of polymorphing*, a *staff of striking*, and what is only referred to as "magical sword".

The skeletal figure is also described in detail: it sits on the throne slumped as if in death; its jaws gape open in a hideous grin and its eye sockets are pits of blackness; it weakly clutches the handle of a large mace in its taloned bone hand. The description is followed by some short remarks on what must have been a fight against the skeleton, since the author mentions that it was animated and that it proved impervious to normal weapons, cold, and several, mostly mind-influencing spells.

**Vellum Pages (29; NWP Reading/Writing (Latin)):** The third set of pages contain numerous notes on the processes and rituals required to achieve lichdom, which seem to be additions to those mentioned in the first set of pages. Further, these pages describe certain plans to rule an army and nation of undead.

**Excerpt (Transcription):** "A living candidate will never radiate anything that will indicate he is prepared for lichdom and no *charm*-based effect can ever make him reveal the fact that he has prepared for lichdom."

**Excerpt (Transcription):** "No *charm*-based effect can force a candidate preparing for lichdom to reveal where his *phylactery* is hidden. However, such an effect can make him reveal what the *phylactery* is. In like manner, *Locate Object* will not find a lich's *phylactery* unless it is cast by a God and, even then, the spell's range is limited to 100 miles in only one plane of existence."

**Excerpt (Transcription):** "The lich must find a means of continual access if it places its *phylactery* in another plane of existence."

**Excerpt (Transcription):** "Hirelings can be *charmed* (paid) to keep a supply of dead bodies (dead less than 30 days) at his disposal but that is risky."

**Excerpt (Transcription):** "A *phylactery* hidden too well may never offer a corpse for a lich to enter. A lich may elect to commit suicide to save itself a lot of trouble in finding the *phylactery*."

**Excerpt (Transcription):** "The results of attempting to achieve lichdom without being of sufficient experience vary widely, but they are invariably bad."

**Research:** The first pages are fashioned of a strange, papyrus-like material magically concocted from reeds, mosses, and the ichors of frogs, using a recipe that is lost today. It seems likely that the first set of pages are the oldest of the three sets and that the others are later additions.

A footnote in a rare index notes that a scroll with *Wizard Eye* was found in the book when it was first recovered.

**Author:** Most sages agree that the vellum pages were written by one Gershus Koch, at one time high priest of the Tor, a stronghold dedicated to the Earth Mother before it was taken over and renamed by a rival cult worshiping Arawn, The Dark One, God of the Dead. The authors of the other pages are unknown.

<sup>1)</sup> Goidelic is a Celtic language, a derivative of Celtic, the original language spoken by all Celts. It knows several dialects: Scots Gaelic, Irish Gaelic, and Manx (according to some).

<sup>2)</sup> A Death Priest can be any Priest whose religion embraces one of the many aspects of death (v. **CBN**, p. 66-75: "Chapter 5. Death Priests").

<sup>3)</sup> Although a Priest aspiring to become a lich would likely be able to do so only at the behest of his deity, one that would attempt to achieve lichdom using only *The Book of Gershus Koch* will require the services of a Wizard for the casting of *Enchant an Item* and *Magic Jar*. In this case the *phylactery* makes its saving throw as if it were a Wizard of the same level as the one who cast these spells.

<sup>4)</sup> The term person includes any M-sized or smaller bipedal human, demi-human, or humanoid – such as brownies, dryads, dwarves, elves, gnolls, gnomes, goblins, half-elves, halflings, half-orcs, hobgoblins, humans, kobolds, lizard men, nixies, orcs, pixies, sprites, troglodytes, and others. Thus, the blood of a 10th-level human Fighter would do, while that of an ogre would not.

**Source/Origins:** An unnamed volume bound in black leather that details the process of achieving lichdom in exacting detail: Lise Breakey, *Valley of the Earth Mother*, in: *Dragon 102* (TSR, 1985); Len Lakofka, *Blueprint for a Lich*, in: *The Dragon 26* (TSR, 1979)

## The Book of Kandrak

Setting: Ardha

Requirements: See below

**Author:** Kandrak, son of Kandrak (See below).

**Size:** 45.5 cm tall, 30 cm wide, 6 cm thick; 99 pages.

**Description:** A well-made book with covers of a featureless, rich, deep green leather, likely of reptilian origin. Within are pages of a thick, high-quality paper-like material with a peculiar, almost metallic sheen. Most pages feature a monochrome manuscript in a fastidious hand, two columns per page. Others feature manuscripts in a single column only and some of these are enriched with mystical symbols and runes.

**Lore:** A unique, mysterious spell book that has been the subject of a truly staggering amount of research and innumerable books but which has so far withstood all attempts to make sense of.

**DM:** Spell book. Original. Unique. Good condition. Untitled.

The manuscript is written in an unknown arcane language that has so far defied all attempts at understanding or reading it. All spells contained within the book are written in a strange and unique arcane language that is closely related to the arcane languages of today.

**Spells:** Although the spells contained within the book can be read by using the standard version of *Read Magic*, none of them can be cast, memorized, copied, or transcribed as normal. It has been suggested that Wizards who wish to do so must first read them using *Read Magic* as it is described in the book but it remains unclear how they can learn this spell, despite some unsubstantiated theories on the matter (See below).

**Magic:** The book does not radiate magic.

**Resistant:** The book is wholly impervious to acid of any kind and it makes its (other) item saving throws as either "Leather" or "Metal", whichever is the most favorable, at a +2 bonus when saving against Lightning (v. **DMG**, p. 58: "Item Saving Throws").

**Contents:** *The Book of Kandrak* contains 66 pages of unintelligible text.

**Spells:** Scattered throughout the book, comprising a total of 33 pages, are descriptions of the following spells: **I:** *Armor*, *Comprehend Languages*, *Read Magic* (See below); **II:** *ESP*, *Invisibility*, *Knock*; **III:** *Suggestion*.

### Read Magic (Divination) (Universal)

Level: Wiz 1

Range: Touch

Area of Effect: One creature

Duration: 2 rds/level

Casting Time: 1 rd

Components: V S M

Saving Throw: None

*Read Magic* enables the caster to enable one creature to understand a text written in the magical script used by Wizards, which would otherwise be totally unintelligible to it. *Read Magic* is the only spell that can decipher this script. *Read Illusionist Magic*, *Read Magic*, *Comprehend Languages*, and similar spells are wasted when cast for this purpose.

A text can be on an object, in a book, on a scroll, and so on. The recipient can read about one page or its equivalent per round (e.g., a 2nd-level Wizard can read and understand a maximum of four pages in a single casting before the spell expires).

Most Wizard spells are written in a magical script and the caster must use this spell if he wishes himself or another creature to read and understand such a spell when they first come across it. They need to do so only once: once they have read any text written in this script in this manner, they are thereafter able to read that text without recourse to another casting of *Read Magic* (e.g., a Wizard is considered to be able to read his personal spell books without having to use the spell again and again).

Reading a magically charged text with the spell does not normally invoke any magic contained in it although it may do so in the case of a *cursed scroll*.

The material component of *Read Magic* is a clear crystal or mineral prism, which is not consumed in the casting.

**Notes:** *Read Magic* is a unique spell found only in *The Book of Kandrak*.

As an unofficial spell, *Read Magic* will only work as described at the DM's discretion.

**Source/Origins:** *Read Magic*: Gary Gygax and Dave Arneson, *Dungeons & Dragons Volume 1. Men & Magic* (TSR, 1974); *Read Magic*: Mark Middleton (comp.), *Wizard's Spell Compendium, Volume Three* (TSR, 1998)

**Research:** The covers are green *dragonscale*<sup>1</sup> stretched over sheets of electrum.

The pages are high-quality vellum fashioned of the skin of a young gorgon and rendered as pliable as paper using a process that is lost today. This vellum is sometimes referred to as *tauroxychalcum* or *catochalcum*, depending on the source.

*The Book of Kandrak* is as old as it is famous and strange. Its purpose, nature, and history remain the source of many speculations despite the many, many attempts that have been made to find out more about it.

There are no known records of the existence of the so-called Kandrak, nor of his supposed father Kandrak.

Although parts of the book can be copied, there have been no successful attempts to transcribe or otherwise copy the spells contained in it.

Because of its nature, the book will be of interests to most mages as well as to individuals with an interest in arcanology and cryptography.

**Some Theories:** The attempts to find out more about the book – other than the obvious – are manifold. To complicate matters, just about every known book ever written on the subject proposes its own, unique, often extremely complicated theory. This has led **Follezal** to suggest that the primary goal of the author can only have been to cause as much confusion as possible, albeit for reasons unknown. Famously, the eminent sage is on record as having said that “This, of course, is just another theory”.

**Grava Nahora.** In his *The Kandrakon. Comments on The Book of Kandrak*, Grava Nahora proposes that the book is not about “Kandrak the son” but about “Kandrak the father” and that it contains hidden information on this individual, whose abilities are suggested to be of earth-shaking caliber. He suggests that Kandrak is still alive and that, depending on the source consulted, he is a lich either imprisoned somewhere or occupying a high position in the world of the living, an adviser to a king unaware of the undead status of his servant. He proposes that the book holds a clue to the identity of this lich and possibly how to free it if it would be imprisoned, any of which would lead to a number of either desirable or terrible consequences for the one who would solve the problem.

The **unknown author** of *Addendum of Index* suggests that the text is a code that holds the clue to the location of a secret lost tower.

**Ophalhur the Grey.** In a footnote of *Hypothetical and Mathematical Conjectures and Postulations*, a comprehensive study on how conundrums and enigmas relate to certain proposed mathematical principles, Ophalhur the Grey surmises that the title of the book is actually “The Book of Kandrak, Son of Kandrak” and that this is either an extremely complicated, coded anagram of the name of the actual author of the book, or a clue to the name of an unknown plane, dimension, or one of several theoretical states of being.

**Schimmelpenninck** claims that the names of the supposed author and his father, which he believes to be Kandrak as well, are code for a series of numbers that, in turn, constitute a code for an unspoken spell.

**Daldalmar, Svarkjast of Gorm.** Famously, Daldalmar is known to have said that the book may contain clues to so many riddles that it would be impossible to solve them all and that any attempts to solve even one of them would be futile. Indeed, it is this theory that seems to lie at the basis of most publications and theses about the book. In relation to this, Svarkjast of Gorm suggests that these supposed riddles may be just a means to distract readers from the real conundrum, which is the number, kind, and quality of the inks used in the book, a theory that seems to have gained some traction among the members of the Ducal Guild of Wrights and Lexicographers in Hareford-upon-Dale.

**Chrysmelolonde.** The electrum dragon Chrysmelolonde argues that Kandrak may not have had a son at all and that he created this “insignificant libram” himself, “perhaps to mislead an opponent”.

**Yerza Tadule.** In his *Speculative Appendix*, Yerza Tadule proposes that the author is the son of Kandrak (whoever he may be) but that he is not aware of this... yet. He refers to a variety of sources that mention a cambion known under many names – Nakdrak, Drakna, Nakdark, Nakkard, Knadkra, all of which are, of course, anagrams of the word “kandrak” – and that this creature will know what to do with the spell book once it finds out about its true parentage. The author hints at the possibility that this will lead to a reunion between father and son, who will thenceforth terrorize the multiverse together.

**Maeiol Lal, Jaesinkar.** Certainly one of the more interesting theories is proposed by Maeiol Lal (*Concryptic Syllabi & Paradoxes*) who suggests that the spells in the book can only be cast at a certain time, in a certain place, and

under specific conditions. According to this, all spells must be cast at the foot of the mythical Myv Izur (a very large magical mountain constructed entirely out of iron eons ago, described by Krapuul Danask as being “rusty, oxidized, and dirty” in his *Malfeasant Decrees of Xkaarh*), when the double moons of Azzenzar are in the zenith and without any other spells affecting the caster at the time or cast by him before all spells have been cast. First, Maeiol says, *Knock* must be cast on the massive, magical, highly polished, malachite gates in the face of the mountain, which will free a particularly terrifying monster that has been locked behind the gates for eons according to a legend. This legend states that this monster must grant the caster a favor if it would miss its first attack, which, according to the same legend, it will do very much against its will, attempting its utmost to thwart the caster’s every word. To make sure of this, Maeiol argues, the caster must cast *Armor* on himself before the monster has executed its first attack – and hope that it misses him. If this happens, the caster must cast *Comprehend Languages* so that he can understand the monster when it informs him that it must grant him a favor (according to the legend, the monster speaks a unique, unknown language). When the monster has had its say, the caster must ask it to recite certain passages from the book aloud, to which end he must cast *Suggestion*, increasing his chances of the monster doing as he asks. If the monster agrees, the caster must cast *Read Magic* on it so that it can actually read the required passages. As soon as it starts reciting, the caster must cast *ESP* on the monster so that he can glean its surface thoughts, which will become increasingly violent as it continues reading – Maeiol suggests that this may be because the passages are actually a series of exceptionally vile insults addressed at it. Since it is of paramount importance that the monster finishes reciting the passages, the caster will have to apply all of his powers of persuasion to prevent it from becoming so infuriated that it can no longer read – “Not at all, Your Terrible Horrificence, not at all! Honestly! Things may seem bad at the moment but they will greatly improve once you have finished reading! All will become clear! I speak the truth!”.

If the monster would finish reciting all of the required passages, it will become so enraged that, from now on, its only purpose in life will be to slaughter the one who forced it to read these terrible insults to itself – in many, many of the most atrocious and brutal ways imaginable. Now that the caster has assured himself of the everlasting rancorous vengeance of the monster, he must cast *Invisibility* and make himself scarce in the most definitive of ways. Interestingly, Jaesinkar (*First Book of Riddles*) has suggested that the caster must not immediately flee the scene. Instead, he suggests, the caster must stay for a couple of rounds so that he can read more of the surface thoughts of the enraged monster while it searches for him; that he must take possession of the book again; and that he must correctly interpret all information he has gathered at that point and combine it with certain other clues in the book – to be discovered by means unknown – so that he can finally solve the riddle of the book.

Exactly what all of this will achieve is unknown, with opinions ranging wildly. Some say that it will lead to “omnipotence”, others to the location of an unspeakable artifact, still others that it will lead to an encounter with Kandrak himself, and yet others that this is but the first step to any of these and that *The Book of Kandrak* is but one of a collection of similar books, all containing similar riddles albeit with different spells. Indeed, there are some theories on the nature of such books, which refer to lost books, well-known books, theories proposed by famous arch-mages and liches, books known to be in locations that cannot be reached, books disguised so as to be totally unrecognizable for what they are.

**Deior-Gularth, Luwiste Monysk, Pandarus.** As if to contradict all of this, rumors about an untitled libram from the hand of an unnamed author claim that the spells described in *The Book of Kandrak* can be transcribed and cast from its pages normally by mages of today, which has never been substantiated by any of the previous owners of the book. This has led Deior-Gularth (*Observation of Events*), a mage known for his desire to avoid all definitions, to suggest that the spells must be cast directly from the book an exact, uncommonly large number of times and in an exact, ever-changing sequence, within an exactly defined period of time, and before a number of specific planets align. He suggests that achieving this will lead to a “spectacular, perhaps terrible event of ill-defined quality”. Of some interest would be that he refers to a mysterious book known as *Vael’s Syzygy*, which some believe predicts a future conjunction of planets that will be visible from “the magical world Zagyg”. It is perhaps because of this that Luwiste Monysk engaged in a very well-documented attempt to try and prove this theory (*Conceptual Assertion of Probability*, *Penthekaron*, *Blue Variants*). To this end, he gathered fifteen pupils, among whom was Leudast, all of whom he instructed to cast the spells in the book so many times that it took most of their lives to do so. Another, earlier attempt to prove a theory like this was undertaken by Pandarus, who is said to have built a *familiarium* of gigantic proportions especially for this purpose, where he had 111 *homonculi*, archveults, and *familiars* cast the spells. Indeed, some astronomers claim that the ruins of this edifice can still be seen on the moon Syrinx on especially dark nights. Like many others, this theory has never been proven.

**Kandrak Kandrakson:** To confuse matters even more, the records of the Halls of Inspiration, the temple of Oghma in Silverymoon, mention that the priests of the temple sent one Kandrak Kandrakson to the ruins of Bard Keep to prevent a party of unscrupulous adventures from reaching and plundering its library. This Kandrak Kandrakson is reported to have cast at least three of the spells described in *The Book of Kandrak* (*Comprehend Languages*, *Read Magic*, and *Knock*). However, as sages have pointed out, this Kandrak Kandrakson was a Bard rather than a Wizard and there is no evidence to suggest that the spells in the book are *bard songs* or in any other way associated with Bardic spell-casting. However, there are whispers that Kandrak Kandrakson may have been a member of the Zhentarim, perhaps unfortunately so.

**History:** The book was once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack’s mind was

warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> *Dragonscale* is a leather-like material made of the scaly skin of a dragon, usually from the tougher parts of the skin and always with the scales still showing. More often than not, the hide is protected by many layers of transparent lacquers, which not only protect it but also lend a certain 'depth' to the material. Sometimes, intricate patterns or texts in gold-leaf are added between the various layers of lacquer.

**Source/Origins:** DM, *The Book of Kandrak, son of Kandrak*, for: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Kandrak Kandrakson: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## The Book of Shadows

Setting: Isle of the Necromancer Kings (Al-Qadim) (Player's Option Rules)

Requirements: NWP *Ancient Languages (Kadari)*; *Read Magic* for spells

**Author:** Nebt Bhakau.

**Size:** 37.5 cm tall, 30 cm wide, 6 cm thick; 374 pages.

**Description:** A book with covers of two boards of wood with a faintly red sheen and edged with a dark metal. Three claw-like clasps of the same metal are attached to the right edge of the front cover and fit into special recessions in the edge of the back cover to keep the book closed.

Within are numerous sections of papyrus pages sewn through their folds and attached to each other and to the covers with chain stitch linkings. The pages feature a manuscript in somewhat faded inks and an unrefined hand, with some sections mostly containing occult and mystical symbols.

**Lore:** The original of an important and forbidden treatise of the Black Arts, said to contain many spells.

**DM:** Original. Copies very rare. Good condition. Untitled.

Reading the manuscript requires the NWP *Ancient Languages (Kadari)*. The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Repercussions:** The book is widely sought by Necromancers and a PC in possession of it could be in store for a nasty encounter or perhaps even an adventure. In addition, since the book contains knowledge about evil, extraplanar creatures, and black necromancy, the DM may want to punish good PCs willingly using the work (v. **CBN**, p. 39-43: "The Price").

**Crawling Claws:** Any Wizard studying the book for an appropriate amount of time will thereafter know how to raise up and animate one crawling claw for each of his levels, providing he has enough severed limbs at his disposal (v. **CMM**, *Crawling Claw*). Crawling claws created thusly will execute the simple, telepathic commands of the Wizard.

**NWPs:** Wizards who study the book gain a +1 bonus to their NWP *Netherworld Knowledge* checks, without the need to spend any character points.

**Contents:** *The Book of Shadows* is a work of black necromancy, a thorough treatise of the Black Arts that includes all of the forbidden, baneful spells known to Black Necromancers in the time the author was alive, as well as descriptions of many of secret rites, such as those required to raise up crawling claws, to enslave evil genies, to summon fiendish familiars from the lower outer planes, and to subjugate skeleton warriors.

**Excerpt:** "I shall laugh as I place my head on the block, laugh at them all as the raven jeers at the gallows or the worm mocks the grave. It took the Prince's most powerful knights to bring me - shackled in cold iron - before my earthly liege, but not before I had slain a hundred of his retainers, twisted the insides of his beloved wife, cursed their only son with ravaging madness eternal.

"I have lain among the rat-gnawed bones of the oubliette and accepted the iron maiden's cruel embrace, but I am not alone, and I feel no pain. The slaadi still comfort me with their infernal melodies, and my invisible familiars still inform me, bringing news in the clammy darkness from my lord Thasmudyan. I shall have eternal life for my devoted service; the Devil Lord has promised me this final boon.

"I will survive, of that I am certain, but my next evolution may not remember all of my secrets, all the cryptic mysteries of the Art. I shall bid the shadows to write them down, inscribe them in a book so that I may remember all that I knew before I died. And then I shall depart this earthly realm and walk on farther shores, undreaming and unbidden, until I stand once again in the ivory court of Thasmudyan."

**Bone Ring:** The book hints at a secret method for enchanting the magical items known as *bone rings*.

**Crawling Claw:** The text contains a complete description of the secret of the relatively simple necromantic rite for Wizards to animate crawling claws (See above).

**Crypt Thing:** Although the text is not very informative, it does mention the creature known as the crypt thing, describing it as a necromantic guardian set in place by a Necromancer of at least 14th level, usually to secure a crypt, graveyard, or tomb. It states that, although the crypt thing's *teleportation* attack can be quite disorienting and frightening to opponents, it is most often used as a deterrent rather than a physical threat. Indeed, it suggests that a crypt thing is unlikely to be a popular topic of research for a Necromancer, unless he has chosen a tomb or crypt as a lair or has stored something valuable in a like location.

**Skeleton Warrior:** The book suggests that a talented and ambitious Necromancer may be able create a special *soul receptacle* (like a ring, perhaps) that would enable him to simultaneously control more than one skeleton warrior.

**Candle of Gloom:** The book sets forth the magical recipe for the creation of a magical item known as a *candle of gloom*.

### **Candle of Gloom** (Necromancer)

A *candle of gloom* is an ebon taper that is a boon to Necromancer Specialist Wizards, who may light and carry it to fill a 100-foot-radius area with a deep shadow, negating any light or darkness in it. In addition, for as long as the candle remains lit, such

an individual carrying it gains the ability to *turn* undead in the area of effect as if he were a 6th-level Priest. Finally, all undead within the area of effect that have at least 1 hit point remaining regenerate damage at a rate of 1 hit point per round. The magic of the candle starts the moment it is lit and ceases immediately when it is extinguished. The candle may be snuffed out by normal means.

*Candles of gloom* come in one size and burn for a maximum of one hour each. Typically, 1d4 candles will be found in a single cache.

**Recipe:** Making a *candle of gloom* requires a 12th-level Necromancer, who must gather the purest grade of spermaceti, a waxy material obtained from sperm whales and either the small or large bottle-nosed whale; a specially prepared vat fashioned of the bone of a powerful undead creature (e.g., lich, undead dragon); powdered black hellebore root and incense of asafoetida; and *unholy water*, powdered jet, essence of a shadow, and blood of a murderer – the magical ingredients. The Necromancer must repeatedly dip the wick into the mixture of hot wax, scents, and magical ingredients, the whole heated in the bone vat, chanting and allowing each coating of wax to cool and harden before re-dipping. When the candle has thus taken its final shape, the usual process for enchanting an item may begin (v. **DMG**, p. 121-122: “Clerics and Other Priests”).

**Suggested XP/GP Value:** 100 xp/500 gp.

**Spells:** The book contains the following spells, on 187 pages: **I:** *Chill Touch*, *Corpse Visage*, *Exterminate\**; **II:** *Choke*, *Ghoul Touch*, *Rain of Blood*; **III:** *Bone Club*, *Mummy Touch*, *Pain Touch*, *Vampiric Touch*; **IV:** *Belyyn’s Burning Blood*, *Brainkill\**, *Contagion*, *Enervation*; **V:** *Bone Blight\**, *Mummy Rot*, *Summon Shadow*, *Throbbing Bones*; **VI:** *Blackmantle*, *Dead Man’s Eyes*, *Death Spell*, *Flames of Justice*, *Ghoul Gauntlet\**, *Grimwald’s Greymantle*, *Lich Touch*; **VII:** *Finger of Death*, *Suffocate*; **VIII:** *Abi-Dalzim’s Horrid Wilting*, *Death Link*, *Death Shroud\**, *Defoliate*, *Shadow Form*; **IX:** *Conflagration*, *Death Ward\**, *Energy Drain*, *Wail of the Banshee*. At the DM’s option, the spells marked with an asterisk may be unique to this book.

### **Bone Blight – Restricted: Necromancer** (Alteration, Necromancy) Reversible (*Bone Growth*)

Level: Wiz 5

Range: 30 yds

Area of Effect: One living creature

Duration: See below

Casting Time: 5

Components: V S M

Saving Throw: Neg.

*Bone Blight* enables the caster to slowly erode the healthy bone of one living creature, causing all bone inside it to begin to dissolve slowly, eventually reducing the subject to a quivering mound of formless flesh. Except for experiencing a strange ‘tingling sensation’ at the time of casting, the subject is not immediately aware of the spell’s effect.

While under the effects of the spell, the subject’s body is unable to undergo normal healing processes. Magical healing merely slows the onset of the terminal stage but it cannot halt the process completely.

The effects of the spell are divided in three stages.

**1) Initial Stage:** The initial stage starts at the moment of casting and lasts a full day (24 hrs). During this time, the subject’s bones become brittle, which greatly increases his susceptibility to crushing or falling damage (double damage). By the end of the stage, his current hit points are reduced by -20%.

**2) Intermediate Stage:** The intermediate stage lasts 1d6 days. During this time, the subject suffers frequent, painful fractures and all attacks by piercing and slashing weapons or effects inflict double damage, while crushing damage is quadrupled. Magical healing cannot restore lost hit points, instead effectively prolonging the stage for one full day for every 10 hit points that would otherwise have been restored. By the end of the stage, the subject’s current hit points are reduced by 60%.

**3) Terminal Stage:** The terminal stage of the spell is heralded by the final dissolving of the subject’s bones, upon which his spine and skull collapse, bringing a slow and painful death.

*Bone Blight* and the slow dissolution of bone can only be halted by a successful casting of *Dispel Magic* or by *Bone Growth*, *Remove Curse*, *Cure Disease*, *Limited Wish*, *Heal*, *Restoration*, or a properly worded *wish* (e.g., *Wish*). Once the spell is broken, lost hit points can be regained as normal or as dictated by the spell or effect that broke it (e.g., *Bone Growth*).

The material component of *Bone Blight* is a drop of *aqua regia*.

**Reverse (*Bone Growth*):** The reversed application of the spell immediately halts *Bone Blight* and slowly restores all damage caused by that spell (over a period of 1d6 days).

Alternatively, *Bone Growth* can be used to fuse normal fractures by accelerating the recipient’s normal healing processes. Mild compression fractures heal in one day, while more serious ruptures (e.g., a broken leg or back) might take 1d4 days to fuse, assuming complete bed rest for the patient – otherwise healing time is doubled. The spell does not affect wounds or soft tissue damage (e.g., cuts and sprains) and it does not correct for improper alignment of the bones while healing.

The material component of *Bone Growth* is a drop of milk.

**Optional Rule (C&T Broken Limbs):** Broken arms reduce the subject to 75% of his normal hit points; broken ribs or legs to 50% of his normal hit points; and any other broken bones to 25% of his normal hit points. Broken bones are treated as the equivalent of 20d6 points of damage for healing purposes, so bed rest in the care of a proficient healer will be paramount. Broken bones can be mended by *Cure Serious Wounds* devoted just to knitting the bone, in which case the fracture is repaired but no hit points are restored.

**Notes:** *Bone Blight* is a very rare spell restricted to Necromancers.

At the DM’s option, the spell may be adapted for use by other Wizards (e.g., Transmuters), which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v. **DMG**, p. 64: “Spell Research”). Note that an adapted version of the spell will differ from the description given above in many ways, especially where its level is concerned (v. **WSC1**, p. 8: “Restricted Spell”).

Note that using *Bone Blight* is not considered a good act, which means that good- and neutral-aligned casters imperil their moral standing unless there are divine commands or other circumstances mitigating the spell’s use (e.g., a willing recipient, a willing worshiper of an appropriate faith, a loved one desiring to make the sacrifice for the spell caster). The DM must adjudicate such situations.

In settings where the spell’s reversed version is the norm it is usually indexed as *Bone Growth*.

**Source/Origins:** *Bone Blight*: Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995); *Bone Growth*: Mark Middleton (comp.), *Wizard's Spell Compendium, Volume One* (TSR, 1996)

**Research:** The wood used for the covers was taken from a dragon tree or dragon's blood tree (*Dracaena draco*). The metal clasps were fashioned of a magical alloy of lead and *cursed* iron.

It is said that the author dictated the book to those of his summoned shadow familiars that had not deserted him while he lay in an oubliette before his execution.

**Author:** Nebt Bhakau was the Court Astrologer in Afyal, a wealthy island kingdom near Sahu, quietly manipulating events according to the wishes of Vermissa, the Queen of Worms, in the distant Garden of Eternity. When his subversive role was eventually uncovered, he was captured by a small group of wizards who blocked his *contingencies* and prevented him from fleeing. He was tortured and finally killed, his body divided into six pieces, each individually burned and buried separately in distant parts of the island. His tower in the royal palace was razed and records of his very existence were obliterated. For any regular necromancer, this demise would have been final. But Thasmudyan, King of Worms, Lord over Life and Undeath, had granted Bhakau the ability to regenerate and it is said that this was one reason why he could survive countless torturing sessions and dictate a book after his tongue had been cut out. It is believed that this ability would have enabled him to rise up from his ashes, were they not sealed in individual containers and buried separately. In connection to this, one source describes Nebt Bhakau as "a valuable ally, an excellent field agent for Vermissa's Cult of Worms, and it is prophesied in *The Nycoptic Manuscripts* that he will be instrumental in her release from the Garden of Eternity".

**History:** Copies of *The Book of Shadows* started to appear in nearby cities after the author's death. Although all available examples were promptly burned and the book was banned by the local authorities, it is a widely known fact that some escaped the interdiction.

**Source/Origins:** *The Book of Shadows*: Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995); Gregg Chamberlain, *Magic by Candlelight*, in: *Dragon 179* (TSR, 1992)

## The Book of the Pentagram

Setting: Ardha

Requirements: See below

**Author:** See below.

**Size:** 24 cm tall, 33.5 cm wide, 16 cm thick; 1,699 pages.

**Description (See below):** A very old book bound in dark leather, with a barely recognizable rune in bold-relief in the front cover. It is contained in a dark iron frame shaped like a perfect pentagram with a lock in the center. There is no key.

Looking at it from the side, the book seems to contain pages of a very thin, paper-like material.

**Lore:** A unique, infamous, and mysterious book that has so far withstood all attempts to open it.

**DM:** Original. Unique. Excellent condition. Untitled.

**Resistant:** The book and all of its parts, including the lock, are considered to be a single item without any of the qualities normally associated with a book or its constituent parts. This means that it has no "covers", no "pages", no "author", no "contents", and that the "lock" is not actually a "lock" as such. Consequently, neither "book" nor "lock" can be opened in any way magical or mundane (e.g., *Knock*, *Telekinesis*, *Open Locks*, a key); the "book" and all of its parts are impervious to all magical attempts that seek to locate or find information about them, including those that would counter this effect (e.g., *Legend Lore*, *Locate Object*, *scrying*; *Dispel Magic*, *wish*); and its "contents" cannot be gleaned in any way. The "book" makes its item saving throws as if it were a standard spell book – i.e., as "Leather", at a +2 bonus when saving against Acid, Magical Fire, Disintegration, and Lightning (v. **DMG**, p. 58: "Item Saving Throws").

**Opening the Book:** The "book" can only be opened when it has acquired all of the qualities normally associated with one. This can only be done in one specific way, as decided by the DM (e.g., v. **DMG** 1st edition, p. 164: "Possible Destruction Means for Artifacts/Relics" for inspiration).

Should it ever be opened, the book will be found to contain a text written in a minuscule, fidgety script. Reading this text requires the NWP *Ancient Languages (Machao)*<sup>1</sup>.

The title page only features the name of the author, Lundemar the Lijzebet. The rest of the pages deal with various methods used in hypnotism and with many endless and exceptionally long-winded, untested, and unsubstantiated theories on hypnotic techniques, with innumerable references to passages within the work itself. One might, for example, come upon a paragraph like:

**Excerpt:** "The optic image <sup>(sous 13.9, ch. 18)</sup> is, as expected and, as seems proper to mention presently, in accordance with ophthalmic values – assuming this only concerns the edealogical values in the panoptic spectrum <sup>(sub 1165-a-IV)</sup> – superimposed on the second spectrum of infrared registration, which allows for the cognizance of – if only barely and perhaps not even that – variegation as this occurs within these spectra, even if only some, and then most notably old violet, which would be an empirical advantage – whereby 'empirical' is used in the most literal sense of the word and not in any way in a propositional fashion – when one should be subject to subliminal influence, in which case it will be precisely this, the lack of the aforementioned optivalvic stimuli, that will lead, with a probability bordering on certainty, and always taking into account the aforementioned formula  $((e)Zam (factor \psi \cdot \epsilon^3 + \int 3:4 = \mu \cdot \gamma$  [minus anastral coefficient]) and the reiterated assumption of susceptibility, to the thermally repetitive image as is common in hypnotic practice."

A knowledgeable individual (e.g., NWP *Bookbinding*) inspecting the open book may conclude that the pages may be later additions and that its atypical cover may well have been made for a different book altogether.

The open book would be of interest to individuals with the NWP *Hypnotism*.

**Lundemar the Lijzebet:** The name Lundemar de Lijzebet appears in various works on the most unusual, wide-ranging, and often seemingly irrelevant of subjects, among which: optic phenomena in hypnosis; limacology (the study of snails); the geo-numeral similarities of echinites; the prebendary constructs of the neo-otyughs; anthropophagous sea cucumbers; and glaciology (the study of properties and movement of glaciers). Everything that is known about the author has been gleaned from these works and sages consider him to be a male, well-versed in magic, and always writing in a dusty, scholarly style.

A knowledgeable individual could wonder how it is that Lundemar the Lijzebet was apparently able to write in Machao, a language that was known only to a handful of the greatest Arch-Mages of the past. Prolonged, extensive research on the author will lead to the inescapable conclusion that neither he nor anyone fitting the known theories about him has ever existed – and that they never will.

**Research:** The “covers” are fashioned of wyvern skin. The “pentagram” was forged from *meteorite*<sup>1</sup>.

Despite several recorded, failed, attempts by the most qualified of thieves and mages, the “book” has so far withstood all attempts to open it.

Prominent among the many theories on the nature of the “book” is that either the “book” or the “lock” – or both – only truly exist in a different, unknown dimension, with only the underlying non-magical facsimile or semblance of it being perceptible in the various known planes of existence. Another well-known theory proposes that the “book” is protected by a series of unknown, powerful spells that may have existed in a time when another system of magic was used.

A knowledgeable individual or sage (e.g., NWP *Arcanology*) may suggest that the “rune” on the cover resembles a *sigil* that is sometimes associated with the legendary arch-mage Dandarzil.

Because of its nature, the “book” will be of interests to mages and individuals with an interest in arcanology.

**History:** Although this is unlikely to be common knowledge, the “book” was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> Machao is an ancient, long-forgotten language of Arda, a form of Antique Chimeric that was spoken in the Dark Era – i.e., at least some 8,000-9,000 years ago. What little is known of it mostly comes from texts in Antique Chimeric written in the beginning of the First Era. Sages believe that there may be but a handful of writings in Machao left, of which perhaps one or two may be in the most inaccessible of libraries. It is assumed that Vangelmensch was derived from Machao.

<sup>2</sup> *Meteorite iron*, or *meteorite*, is a material composed of iron and carbon that is forged from ore found in meteorites. It is exceptionally suited for the making of weapons and armor, most notably holy and magical versions of them. According to ancient legends, *meteorite iron* was won by Priests who would be forewarned of a meteorite strike by their deity, sometimes even to such an extent that they could set up forges and work the metal while the meteor was still hot. Legend has it that *Excalibur* was forged from meteorite iron.

**Source/Origins:** DM, *Hypnotizing Non-Humans*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon* 30 (TSR, 1991)

## The Chronicle of Secret Times

Setting: World of Greyhawk

Requirements: NWP *Ancient Languages (Suloise)*

**Author:** Uhas of House Neheli.

**Size:** 114 cm tall, 61 cm wide, 19 cm thick; 13,881 pages.

**Description:** A monumental tome bound in purple leather. On the front cover is a text, inlaid with gold and likely the title of the book.

Within are thin, high-quality, white vellum pages with richly illuminated borders, featuring a manuscript in black ink (two columns per page) and many illustrations in bright colors.

**Lore:** A description of the scandals, corruptions, crimes, and cruelties of the Neheli dynasty.

**DM:** Original. Unique (No known copies). Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Suloise)*. It will take an individual some two weeks to read the entire work.

**Eye of Vecna, Hand of Vecna:** From the text, a reader can learn of five of the magical abilities of the *Hand of Vecna* and three of the *Eye of Vecna* (v. **DMG** 1st Edition, p. 157-158: “Eye of Vecna” and “The Hand of Vecna” or **WGA4**, p. 69-71: “Appendix I”).

**NWPs:** The book can be of use to an individual looking to improve any of his NWPs *Arcanology* and/or *Ancient History (Suel Empire)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Chronicle of Secret Times* is a comprehensive description of the scandals, corruptions, crimes, and cruelties of the Neheli dynasty. Early in the book, the author describes the arrival of the Neheli family in the city of Fleeth from the ancient Suel lands. A good portion of the first chapters describes the struggles between the Neheli and the previous lord of the city, Lord Vecna, the Whispered One, and his lieutenant, Kas. The account does not say much about Lord Vecna himself, except that he was a great and cruel sorcerer and that he was eventually betrayed by Kas. However, it does describe some of the powers and dangers of the artifacts known as the *Hand of Vecna* and the *Eye of Vecna*, since these items fell into the possession of the Neheli, at least for a short time, and it also hints at the evil effects of both artifacts. Finally, Uhas speculates on the method of destroying the artifacts, although it is generally assumed that his suggestions need not be correct. Further information on the general background of Vecna is also available.

**Excerpt:** “The morning after the Feast of Himar, certain citizens of Fleeth came out of the town and entreated upon the besiegers to speak with Lord Vecna, the Whispered One, in his spidered pavilion. They told him they were ready to place the

city and all their possessions at his discretion, provided their lives were spared. The Whispered One replied that he could not agree to such terms, nor indeed to any others, and that he would see the heads of all Fleeth stacked before him.

"Hearing his terrible utterance on their fate, these same burghers beseeched him to mercy, offering themselves if he would spare the good people of Fleeth. Perhaps the Whispered One was amused, for he ordered them to place one of their number, his family, and slaves into Lord Vecna's hands.

"Lots were taken and an upright burgher, Goodman Artau, called his family from within the walls.

"Join me, for the Great Lord has granted us safety to leave this land," he told his wife, seeking to ease her mind. Reassured by his gentle words, she and her children passed through the gate to join her husband. Pleased, the Whispered One gave them all over to Kas the Hateful.

"For a day, the burghers watched Goodman Artau and his family die at the hands of Kas. When at last it was done, the burghers pleaded to take their leave, certain their city had been saved. But the Whispered One turned to his barons and spoke to them.

"My lords," he said, "the people of this city are ready to surrender it at my discretion, on condition that their lives are spared. However, I will not make peace with them on these terms, nor any others, except with your consent."

"Our sagacious master," replied the barons, "we advise, and even beg you, to accept the terms they offer." But the Whispered One did not listen. That very day the mangonels and war-wizards were set up outside the walls. The assault went on for about five hours and then the wizened lord broke the walls of Fleeth with a wave of his hand.

"By the dawn, the heads of citizens were stacked before the burghers. Their own wives and children stared at them foremost. This was the humor of Vecna, and as his final cruelty, he allowed these burghers to depart in peace and guaranteed their safety for the remainders of their sorrowful lives."

**Research:** Most sages believe that the covers are a later addition. Some of these suggest that the original covers may have been much more ornate, with inlays in precious metals and materials.

**Author:** The great historian Uhas of Neheli, one of the later Suel families that settled in what is now Keoland, was the official dynastic historian. He produced one other major work in his lifetime, titled *Official History*, which deals with the scandals, corruptions, crimes, and cruelties of the Neheli dynasty not included in the underlying volume.

**History:** The book was once part of the library of the Wizard's Guild in the City of Greyhawk.

**Source/Origins:** *The Chronicle of Secret Times*: David Cook, *Vecna Lives!* (TSR, 1990)

## The Crazy Book of Mog

### Practical Jokes and Party Favors

Setting: Any

Requirements: *Read Magic*

**Author:** Unknown.

**Size:** 90 cm tall, 90 cm wide, 9 cm thick; 88 pages.

**Description (See below):** A large, square book with covers made from pieces of gray leather neatly stitched together with a thick strip of leather of a slightly darker color.

Within are stained, discolored, and moldy vellum pages. The manuscript is written in a decidedly peculiar script, in six different calligraphic styles and eleven different colors. A vignette is at the top of each page and there are numerous childish illustrations of subjects that cannot usually be determined. On the flyleaf is a text in red ink, perhaps the title of the work.

**Lore:** A unique, strange spell book that contains mostly gibberish and otherwise seems to have a will of its own.

**DM:** Spell book. Original. Unique. Average condition. Untitled (See below).

The manuscript, including the sections that are not spell descriptions, requires *Read Magic* to understand. The text on the flyleaf reads "Practical Jokes and Party Favors".

**Owning the Book:** At the DM's option, the book may vanish without a trace within a certain period after it is found (e.g., 1d3 months), regardless of any attempts to prevent it from doing so (See below).

**Alignment:** Subjecting the book to a spell or effect that can detect alignments or signs of life (e.g., *Detect Alignment*, *True Seeing*) either reveals it to be partially sentient and of chaotic neutral alignment or does not lead to any readings at all (e.g., 50% chance for each).

**Resistant:** The book makes its item saving throws as "Leather," at a +2 bonus when saving against Acid, Magical Fire, Disintegration, and Lightning (v. **DMG**, p. 58: "Item Saving Throws").

**Contents:** *The Crazy Book of Mog* contains primarily gibberish, although the word "Mog" is repeated 500 times in its pages, at what appear to be random intervals.

**Spells:** The only lucid contents of the book are the following spells, on 44 pages: **I:** *Mog's Sudden Corpulence\**, *Mog's Uncontrollable Hideous Belching\**, *The Clanging Chimes of Morn\**; **II:** *Serpon's Rancid Arrow\**, *Spattermon's Convivial Janitor\**; **III:** *Wall of Paper*; **IV:** *Hallucinatory Murrain\**; **VII:** *Ubiquo's Random Dispatcher\**.

At the DM's option, the spells marked with an asterisk may be unique to this book.

### Hallucinatory Murrain (Illusion/Phantasm)

Level: Wiz 4

Range: 20 yds/level

Area of Effect: 10×10×10 yds/level

Duration: 1 hr/level

Casting Time: 1 turn

Components: V S M

Saving Throw: See below

*Hallucinatory Murrain* enables the caster to make a number of plants in the area of effect seem to look, smell, and feel blighted, repellent, decayed, and sick, compelling most creatures that would normally enter the area (e.g., herd animals, birds, insects; bandits preparing an ambush, botanists, birdwatchers, children at play) to shun it. He can thus affect all regular, non-magical, non-monstrous, inanimate plants in the area, causing all regular animals and creatures of Intelligence 7 (Low) or less to automatically shun the area.

The material component of *Hallucinatory Murrain* is a twig, a blade of grass, a bit of bark, or a green leaf, which the caster must chew and swallow before the spell takes effect.

**Saving Throw (Hallucinatory Murrain):** Creatures with Intelligence 8 (Average) or more confronted with the illusion are not allowed a saving throw to avoid being affected by it. Instead, those that have one or more reasons to doubt the reality of what they experience may be allowed a Disbelief check. These reasons can be manifold (v. **PHB**, p. 108-111: "Illusions").

**Disbelief Check:** A Disbelief check is a saving throw vs. Spell allowed a creature that has a valid reason to doubt the reality of what it experiences, based only on the sensory information available to it. Disbelieving is a conscious act and takes a minimum of 1 round, at the end of which the would-be disbeliever is granted a saving throw vs. Spell, with failure meaning that he will continue to suffer from its effects as if they were real and success that he recognizes it for what it is and that he can no longer be affected by it. If a disbeliever would communicate his knowledge to others, these may add a bonus (maximum +4) to their Disbelief check.

An illusion does not disappear as a result of a successful Disbelief check – disbelievers just know that it is an illusion.

**Notes:** *Hallucinatory Murrain* is a very rare spell.

Although some sources claim that the spell "works even on unintelligent creatures", it is generally accepted that this does not include creatures that are considered to be non-intelligent (e.g., undead, constructs).

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *Hallucinatory Murrain* will only work as described at the DM's discretion.

**Source/Origins:** *Hallucinatory Murrain*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

## Mog's Sudden Corpulence (Alteration)

Level: Wiz 1

Range: 5 yds/level

Area of Effect: One living creature

Duration: 1 hr/level

Casting Time: 1

Components: V S M

Saving Throw: Neg.

*Mog's Sudden Corpulence* enables the caster to temporarily increase the body mass of one living creature in the amount of 25% for each level of his levels (up to a maximum of 300%; e.g., a 3rd-level Wizard may increase the weight of a 200-pound man by 75% to have him gain 150 pounds). The added weight is ponderous and leads to a reduction of the subject's Dexterity, MV rate, and his ability to use skills and abilities that depend on weight and dexterity (e.g., Climb Walls, larger fingers cannot grip small cracks; Hide in Shadows, there is more to hide; Move Silently, heavy breathing due to the exertion of carrying the extra weight; v. Table 1). In addition, if the optional rules for Encumbrance are used, the additional weight counts as encumbrance, which may require subjects to shed excess equipment.

Any creature flying by natural means (e.g., bird, griffon, as supposed to one that flies magically, such as a Wizard using *Fly* or a beholder) that gains more than 75% of its base weight must land by the end of the round the spell takes effect. If not, it will start a rapid descent that may end in a crash inflicting one-half normal falling damage – i.e., 1d3 points of damage for every 10 feet fallen, up to a maximum of 10d3 points for distances of 200 feet or more.

All clothing worn by the subject will adapt to his new size (e.g., boots, armor, cloak, backpack) but anything else will not (e.g., a handheld weapon, a wine skin dangling from a belt, a candle in a backpack). If this would cause such items to fall to the ground for any reason, they do so unharmed unless circumstances dictate otherwise (e.g., in case of a flying creature; extremely fragile items may shatter if they fail an item saving throw vs. Fall; v. **DMG**, p. 58: "Item Saving Throws").

The spell will only affect creatures with enough room to expand – i.e., it cannot be used to inflict injury on a creature in a confined space. When the spell expires, the subject returns to normal size immediately with no further harmful effects.

**Table 1. Mog's Sudden Corpulence Results<sup>1)</sup>**

Caster	Results			
Level	Weight	Dexterity	MV	Skill or Ability Check Modifier
1st	+25%	-	-	-
2nd	+50%	-	-	-
3rd	+75%	-1	-	-
4th	+100%	-2	$\times\frac{3}{4}$	-5 or +5 penalty (as applicable; -25% or +25% for percentage rolls)
5th	+125%	-2	$\times\frac{1}{4}$	-5 or +5 penalty (as applicable; -25% or +25% for percentage rolls)
6th	+150%	-3	$\times\frac{1}{4}$	-5 or +5 penalty (as applicable; -25% or +25% for percentage rolls)
7th	+175%	-3	$\times\frac{1}{4}$	-5 or +5 penalty (as applicable; -25% or +25% for percentage rolls)
8th	+200%	-4	$\times\frac{1}{2}$	-10 or +10 penalty (as applicable; -50% or +50% for percentage rolls)
9th	+225%	-4	$\times\frac{1}{2}$	-10 or +10 penalty (as applicable; -50% or +50% for percentage rolls)
10th	+250%	-5	$\times\frac{1}{2}$	-10 or +10 penalty (as applicable; -50% or +50% for percentage rolls)
11th	+275%	-5	$\times\frac{1}{2}$	-10 or +10 penalty (as applicable; -50% or +50% for percentage rolls)
12th or more	+300%	-6	$\times\frac{1}{4}$	-15 or +15 penalty (as applicable; -75% or +75% for percentage rolls)

<sup>1)</sup> The increase in weight is fixed – i.e., it is solely determined by level

The material component of *Mog's Sudden Corpulence* is a wheel of old cheese weighing at least 50 pounds.

**Notes:** *Mog's Sudden Corpulence* is a very rare spell.

At the DM's option, the added weight may be repulsive to creatures viewing the subject, reducing his Charisma by one point for every two of the caster's levels, as above. The DM may also require an obese creature to pass a Dexterity check in precarious circumstances (e.g., balanced on a ledge, on a rope bridge). Note that the sudden increase in weight may also require the DM to make item saving throws for weak floors, old rickety chairs, and so on.

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *Mog's Sudden Corpulence* will only work as described at the DM's discretion.

**Source/Origins:** *Gain Weight*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

### **Mog's Uncontrollable Hideous Belching** (Enchantment/Charm)

Level: Wiz 1  
Range: 60 yds  
Area of Effect: 30×30×30 ft  
Duration: 1 rd/level  
Casting Time: 3  
Components: V S M  
Saving Throw: Neg.

*Mog's Uncontrollable Hideous Belching* enables the caster to cause a number of creatures to belch loudly for the duration of the spell, with each belch leaving a faint aroma of beer in its wake, which disappears when the spell ends. He can thus affect one creature for every three of his levels, all of which must be within the area of effect when the spell is cast.

The belching does not physically injure the subjects but it will prevent them from moving stealthily or concealing their location, with the exact effects as dictated by the circumstances and as determined by the DM (e.g., the penalties for hitting a magically invisible subject may be halved; creatures able to track by scent may be aware of the exact location of belching subjects). The material components of *Mog's Uncontrollable Hideous Belching* are a quart of ale and two pork sausages, which the caster must consume during the casting.

**Notes:** *Mog's Uncontrollable Hideous Belching* is a very rare spell.

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *Mog's Uncontrollable Hideous Belching* will only work as described at the DM's discretion.

**Source/Origins:** *Macho's Uncontrollable Hideous Belching*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

### **Serpon's Rancid Arrow** (Alteration, Conjunction/Summoning)

Level: Wiz 2  
Range: 180 yds  
Area of Effect: 1-ft radius/level  
Duration: Instantaneous  
Casting Time: 2  
Components: V S M  
Saving Throw: See below

*Serpon's Rancid Arrow* enables the caster to fire a magical arrow from his forehead at a single creature, object, or surface within range, hitting it if he passes a to hit roll made as if he were a Warrior equal to his level. If it hits, the arrow will explode in a gout of concentrated magical vinegar that will affect the creature hit and everything within a 1-foot radius of it for every level of the caster. Affected creatures must pass a saving throw vs. Poison at a +4 bonus or be blinded for 1d4 rounds (blind creatures have great difficulty casting most spells; unless their other senses are unusually keen, they suffer a +2 penalty to their Initiative checks and a -4 or +4 penalty to all other die-rolls associated with sight (as applicable; -20% or +20% for percentage rolls; e.g., to hit rolls, saving throws, Surprise checks, NWP checks); attacks against them are made at a +4 bonus to hit).

In addition, all edible substances in the blast radius – food and drink alike – become instantly fouled and unpalatable due to the high concentration of vinegar they now contain. The DM may wish to make exceptions for indiscriminate eaters such as giant insects and trolls.

The spell leaves behind a recognizable odor that persists from minutes to hours, depending upon available ventilation.

The vinegar has no effect upon plant life – save to make it unpalatable – and it is not acidic enough to inhibit regeneration, although it will blur or smear ink. Note that the arrow is considered a magical missile for the purpose of spells and effects that can affect such (e.g., *Shield*, *brooch of shielding*, *Thunderlance*).

The material component of *Serpon's Rancid Arrow* is a flask of ordinary vinegar, which the caster must pour forth during the casting.

**Notes:** *Serpon's Rancid Arrow* is a very rare spell.

At the DM's option, the vinegar may dissolve non-magical adhesives (e.g., glue, spider webs).

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *Serpon's Rancid Arrow* will only work as described at the DM's discretion.

**Source/Origins:** *Pelf's Rancid Arrow*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

### **Spattermon's Convivial Janitor** (Alteration) Reversible (*Spattermon's Pigheaded Janitor*)

Level: Wiz 2  
Range: 20 yds/level  
Area of Effect: 20×20 ft/level  
Duration: Permanent  
Casting Time: 2  
Components: V S  
Saving Throw: None

*Spattermon's Convivial Janitor* enables the caster to magically and permanently prevent an open door, gate, or valve of wood, metal, or stone (the door) from being closed, in effect freezing it in its open position.

The spell is not entirely foolproof and a Wizard of six or more levels higher than the caster can close the affected door at will and he can also do so, once, with the reversed application of the spell. Furthermore, any extra-planar creature with 6 Hit Dice or more (e.g., djinni, elemental) can shatter the spell and close the door and the spell does not otherwise protect the door than as describe above (e.g., it can be broken to pieces, burnt, and even lifted from its hinges).

The spell only works on a door that is already open.

**Reverse (*Spattermon's Pigheaded Janitor*):** The reversed application of the spell closes a single open door with some force, providing the required mechanics are still in place and the caster would normally be able to do so, even if it would be hard to close under normal circumstances (e.g., jammed hinges but not in case of missing or broken hinges). The door can be opened normally after it has closed.

The spell will fail if there are any living creatures or objects in the way of the door when it closes, meaning that it cannot be used to 'trap' a creature, break an object, or to inflict damage on either. The spell will affect a door that is subject to *Spattermon's Convivial Janitor*, once, but only if the caster is six levels higher than the Wizard who cast that spell in the first place.

**Notes:** *Spattermon's Convivial Janitor* is a very rare spell.

Note that the duration of the spell is permanent, which means that a door affected by either application of the spell will radiate magic, that the spell may be ended by the caster at will and that its effects may be countered by *Dispel Magic*.

Also note that the caster must decide which version of the spell he wants to cast when he memorizes it.

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *Spattermon's Convivial Janitor* will only work as described at the DM's discretion.

**Source/Origins:** *Hold Portal Open, Slam Portal:* Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

## The Clanging Chimes of Morn (Enchantment/Charm, Illusion/Phantasm)

Level: Wiz 1

Range: 30 yds

Area of Effect: One or more creatures within 30 feet of each other (See below)

Duration: See below

Casting Time: 1

Components: V S M

Saving Throw: None

*The Clanging Chimes of Morn* enables the caster to make a number of sleeping creatures believe they suddenly hear loud noises (e.g., clanging gongs, blaring trumpets, or, worst of all, kazoos), rousing them from their sleep and welcoming them back to the waking world. He can thus affect any number of creatures in a 30-foot-radius area as long as their combined Hit Dice do not exceed 2d10.

Creatures thus awakened are immediately awake and alert (though yawning), ready to take any action in the round after the spell is cast and they are free to decide what to do, including returning to sleep, to attack or yell at the caster, or to proceed with some other business. However, those awakened from a poisoned or magically induced sleep fall asleep again at the end of the first round after they woke up.

Furthermore, creatures that were roused from natural sleep will feel inclined to return to their bedrolls or nests as soon as they have dealt with whatever business presented itself (e.g., fending off an attack, completing one they have initiated) or with whatever they felt the need to deal with. If they give in to this urge, the intermezzo does not interfere with their normal sleep requirements.

The material component of *The Clanging Chimes of Morn* is a bell of any type that must be rung loudly during the spell's casting.

**Notes:** *The Clanging Chimes of Morn* is a very rare spell.

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *The Clanging Chimes of Morn* will only work as described at the DM's discretion.

**Source/Origins:** *Wake-Up Call:* Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

## Ubiquoque's Random Dispatcher (Alteration)

Level: Wiz 7

Range: Touch

Area of Effect: One other person

Duration: Instantaneous

Casting Time: 7

Components: V

Saving Throw: Neg.

*Ubiquoque's Random Dispatcher* enables the caster to transport one other person (and his equipment) from one location to another, specific but randomly determined location, within 1d20 hours after he touched him. There is no limit to the distance the subject can be transported but the destination will always be within the same plane of existence the spell was cast in and it will always be a location the subject has never visited before and where no one within 50 miles speaks a language he knows. This location cannot be determined by the caster and the spell does not reveal this location to him at any time.

When the spell is triggered, transportation occurs instantly and abruptly, without warning but without physical injury to the subject.

The spell always complies with the following guidelines.

**1) Spell Failure:** The spell fails if, for any reason, the subject cannot be *teleported* when it takes effect, such as when he would be in an area that prevents *teleportation* altogether (e.g., certain regions of the Underdark, *Proof from Teleportation*). In like

fashion, the spell will fail if the subject would have traveled to another plane of existence before the spell can take effect. Spells that prevent magic from working (e.g., *Anti-Magic Shell*, a beholder's *anti-magic ray*) only suppress the spell for as long as the subject would remain within their area of effect; it will function normally again as soon as he leaves such an area. Subjecting the subject to a successful casting of *Dispel Magic* before it is triggered will end the spell.

**2) Destination:** The subject's destination is always a substantial, solid surface large enough to support and contain at least his normal, physical form and it will always be in an environment that is not hostile to him in his current state of being (e.g., in mid-air, underwater, within a brick wall, inside a creature), even though this does not mean that he cannot end up in such an undesired location anyway (See below). This surface can be anything solid (e.g., a stone floor, natural ground, a wooden platform suspended over a precipice, a ship's deck) and it will be, in essence, unmoving although some movement should be allowed (e.g., the deck of a ship moving on the waves).

Note that the spell is not meant to lead to the death of the subject. As such, it will not send an air-breathing subject to the bottom of an ocean if his magically induced ability to breathe water is about to end moments after his arrival. In like fashion, it can cause a subject to end up on a ceiling if he would be able to lastingly negotiate such a surface when the spell takes effect or when the destination would happen to be a room permanently affected by *Reverse Gravity*.

**3) Accuracy:** The subject will always arrive exactly on the surface determined by the spell – i.e., there is no chance of him ending up above or below this surface.

**4) Arrival:** The caster has no control over the direction the subject will face upon arrival, which is determined by rolling 1d12, with a result of "12" being "12 o'clock" in relation to the direction he was facing when the spell took effect, in a horizontal line along the plane of the surface he ends up on.

**Person:** The term person includes any M-sized or smaller bipedal human, demi-human, or humanoid – such as brownies, dryads, dwarves, elves, gnolls, gnomes, goblins, half-elves, halflings, half-orcs, hobgoblins, humans, kobolds, lizard men, nixies, orcs, pixies, sprites, troglodytes, and others. Thus, a 10th-level human Fighter is a person but an ogre is not.

**Notes:** *Ubiquoque's Random Dispatcher* is a very rare spell.

At the DM's option, if for any reason, the spell fails to take effect, the caster immediately suffers a psychic backlash and is *stunned* for 1d6 turns (*stunned* creatures immediately drop whatever they are holding; they are unable to think or act coherently, rendering them incapable of engaging in any meaningful actions for the duration of the effect; they cannot communicate, cast spells, employ spell-like abilities or magical items, or use psionic powers; they can move at one-third of their MV rate or at MV 3 only, whichever is less; they suffer a -4 penalty to their saving throws and attacks against them are made at a +4 bonus to hit).

As a modified version of a spell that was published in an April issue of *Dragon* magazine, *Ubiquoque's Random Dispatcher* will only work as described at the DM's discretion.

**Source/Origins:** *Teleport Without Awareness*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

## Wall of Paper (Invocation/Evocation)

Level: Wiz 3

Range: 5 yds/level

Area of Effect: 10×10 ft/level

Duration: Permanent

Casting Time: 3

Components: V S M

Saving Throw: None

*Wall of Paper* allows the caster to call forth a vertical wall composed of paper contained within a thin supporting wooden frame, much like the interior wall of a dwelling in Oriental lands, which will attach itself to any connecting surfaces designated by him when he casts the spell. The caster can specify either a fixed, immovable wall or one containing a sliding section.

Although the wall is permanent, it has all the resilience and physical strength of a regular paper partition and it remains subject to all forces such a wall would be subject to (e.g., fire, tearing, water, being slashed to ribbons, burst through). If the paper would be ruined, all remnants of the wall will dissipate within one turn. However, minor damage to the wall can be repaired with *Mending*.

The wall has the unusual property of retaining and supporting a non-moving image generated by *Phantasmal Force* or a similar visual illusion cast directly upon it with the explicit purpose of altering its appearance. This image lasts until the surface of the wall is touched by a living creature other than the caster of the illusion, upon which it will vanish without a trace.

The material component of *Wall of Paper* is a small square of origami paper, folded to create a sliding joint.

**Notes:** *Wall of Paper* is a very rare spell.

Note that the duration of the spell is permanent, which means that the wall radiates magic, that the spell may be ended by the caster at will and that its effects may be countered by *Dispel Magic*.

In recent years, the spell seems to have found favor with Wu Jen and similar spell casters in the Orient (Kara-Tur setting).

**Source/Origins:** *Wall of Paper*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994); *Wall of Paper*: Mark Middleton (comp.), *Wizard's Spell Compendium. Volume Four* (TSR, 1998)

**Research:** The covers are rat skin stretched over cardboard. The text on the flyleaf was added at a later date by agents unknown.

Some wizards who have studied the book have speculated that it has a capricious guardian spirit, or is itself a *polymorphed* spirit of chaotic neutral alignment.

**Author:** Assigning the name "Mog" to the book's author is mere supposition. Who may have authored the work remains a mystery few seem eager to solve. Sages of Ardha agree that the name "Mog" has no connection with the arch-mage of the same name of that world.

**History:** Little is known about the origin or history of the book other than that it has a tendency to turn up in universities, guild libraries, and very large personal collections, sometimes after extensive precautions have been taken to prevent just such an occurrence. It is perhaps for this reason that only few mages and sages will admit to actually having owned and/or perused the book.

**Source/Origins:** *The Crazy Book of Mog*: Matt Posner, *Arcane Lore. The Crazy Book of Mog*, in: *Dragon 204* (TSR, 1994)

## The Dark Sides of the Memory

Setting: Any (World of Greyhawk)

Requirements: NWP *Reading/Writing* (Common)

**Author:** Unknown.

**Size:** 52 cm tall, 36.5 cm wide, 21 cm thick; 200 pages.

**Description:** A large book with covers of somewhat clouded, deep dark gray leather, edged with beaten copper green with verdigris. Pressed into the front cover is a text, likely the title of the work.

Within are thick, yellowed, curling parchment pages sewn to the spine with black silk thread and featuring a monochrome manuscript with some illustrations and diagrams in inks of a handful of colors.

**Lore:** A copy of a fairly well-known, standard but complex study on the memory of fiends and mages.

**DM:** Copy. Uncommon. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing* (Common).

**Spell Research:** The book is 1d20×5% likely to contain an important clue to one of the spells listed below. If this is the case, a Wizard studying this book while researching that spell<sup>1)</sup> receives a +1d10% bonus to his Chance to Learn Spell check. Note that acquiring this book may count towards the costs required to research the spell<sup>2)</sup>.

The book may contain an important clue to one of the following spells, as determined by the DM or random die-roll:

**VII:** *Banishment*; **VI:** *Mordenkainen's Lucubration*; **VI:** *Ensnarement*; **VI:** *Contingency*.

**NWPs:** The book can be of use to individuals looking to acquire an NWP concerning spell-casting, memory, or the summoning of fiends (e.g., NWPs *Tactics of Magic*, *Sage Knowledge* (*School of Magic*, *Conjuration/Summoning*), *Spell Recovery*). Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Dark Sides of the Memory* is a concise study on the subconscious and how it relates to the minds of summoned fiends in particular. It explores the possibility of tapping into the memories of such fiends to facilitate their return to the nether planes and researches some spells that aim to do exactly that. An interesting section details aspects of the mind and memory of mages, as well as how these relate to the casting of spells.

**Research:** This is a copy of a work that is sometimes attributed to the legendary Mordenkainen of Oerth. Although some rare sources suggest that the author of the underlying book may, in fact, be "a distant relative of their more famous namesake", most scholars agree that the author is neither Mordenkainen nor related to him in any way.

<sup>1)</sup> For example, when attempting to copy it into his spell book from another spell book; when attempting to do so from a scroll; when studying under a mentor; v. **DMG**, p. 61: "Acquisition of Spells Beyond 1st Level" and p. 65: "Determining Research Time" and "The Cost of Spell Research".

<sup>2)</sup> The suggested value of the book is 1d10×200 gp.

**Source/Origins:** *The Dark Sides of the Memory*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); *Spellbook, Dark Sides of the Memory*: Dale Henson et al., *Encyclopedia Magica. Volume Three* (TSR, 1995)

## The Dioructicon

**The Ancient House of Channellers, Being a Treatise on the Occasion of the Arcane Order and a Most Comprehensive Guide to Intradimensional Conduits, Supermaterial Fields, and The Nativity of Magic Fluxes. Extended version: Wherein Included Essential Scholia, Appendices, and Addenda since the Eighth Occlusion**

**Volumes I-XXI**

Setting: Eshed

Requirements: NWP *Ancient Languages* (*Daramaeis*); *Read Magic* for spells

**Author:** See below.

**Size:** Each volume 65 cm tall, 45 cm wide, 15 cm thick; 4,000 pages each.

**Description:** A collection of 21 large books with shiny metal covers. Etched into the front cover of each is a text, quite possibly the title of the volume.

Within are paper pages of varying quality and featuring monochrome manuscripts.

**Lore:** A very rare work on a controversial, obscure, but nonetheless interesting theory of magic.

**DM:** Copies. Very rare. Very good condition. Title and volume number on the front covers and title pages. Subtitle on the title pages.

Reading the title, volume numbers, subtitles, and manuscripts requires the NWP *Ancient Languages* (*Daramaeis*)<sup>1)</sup>. The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Enchanter:** An Enchanter Specialist Wizard who studies the books and uses the rules set down in them when researching a so-called 'one-word spell' of the School of Enchantment/Charm (See below) can thereafter cast that spell at a Casting Time reduced by a number of segments equal to one-quarter of his level (round fractions down; down to a minimum of Casting Time 1). This requires him to research the spell (or research it again if it is already in his spell book) for 1d4+1 weeks, to possibly cast several spells, and finally to pass an Intelligence check (v. **DMG**, p. 64: "Spell Research"), adjusted, in this case, by a +1 penalty for each level of the spell (e.g., researching *Scare* in this way would impose a +2 penalty to the Wizard's Intelligence check).

For example, a 13th-level Enchanter passing his Intelligence check after researching *Sink* in this way (at a +4 penalty), would have his Casting Time for that spell reduced from 8 to 5. If that same Enchanter would have successfully researched *Scare* in this way, his Casting Time for that spell would henceforth be 1.

**One-Word Spells:** As a rule of thumb, a so-called ‘one-word spell’ is considered to be a spell that has but a single word in its name, which, theoretically, could be used much like a command word with relevance to its effect. Among these spells are, for example: *Bind*, *Chaos*, *Friends*, *Knock*, *Scare* (etymological links), and *Sleep*.

**NWPs:** The work can be of use to individuals looking to improve any of their NWPs *Arcanology*, *Research*, *Sage Knowledge (School of Magic, Conjuraton/Summoning)*, *Sage Knowledge (School of Magic, Enchantment/Charm)*, and/or *Thaumaturgy*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Dioructicon* is a voluminous, extensively documented study of the so-called Theory of Conduction, also known as the Theory of Channeling, which links the genesis of the human magic system of today to a supposed School of Conduction, also referred to as the School of Channeling.

According to the work, this school of magic was created by the first humans who learned to access, control, and use magical fields, compressing their magical energies so that they would generate certain effects in the Prime Material Plane through inter-dimensional channels.

The work argues that all systems of magic of today are based on what it calls the “Laws of Command”, upon which it loses itself in a universally acclaimed treatise on the *power word* spells and their supposed connection to what it calls “one-word spells”, spells that have but one word in their name, which, as the theory suggests, would have functioned much like command words activating the supposed older versions of these spells.

The work contains descriptions of the most commonly known *power word* spells and it also refers to many of these “one-word spells”, while it also manages to establish connections between many other spells of today and their supposed ‘one-word antecedents’.

**Spells:** The books contain the following spells, on 33 pages: **VII: Power Word—Stun**; **VIII: Power Word—Blind**; **IX: Power Word—Kill**.

**Research:** The underlying volumes comprise the very rare extended version of *The Dioructicon*. The more commonly available version known to most sages comprises 17 volumes and 3 appendices, the latter with 1,500 pages each.

The work has never been attributed to a single author. Indeed, some learned sages have suggested that it is based on one or more older, far less extensive works, most notably because this, the extended version, was apparently created after the “Eighth Occlusion”, a magical event that took place several eons ago. In addition, some linguists suggest that some sections differ in style from others, which seems especially evident in those discussing the degeneration of magical systems, as well as in sections that lead to the conclusion that the “segmentation of today is little more than an impoverishment of what once was”.

Interestingly, most mages and sages of today would argue that this supposed ‘segmentation of the schools’ has actually led to more targeted research of spells and effects; to an expansion of the influence of magic on the doctrine of existence; and to a much more varied quantity of spells. However, many sages are highly critical of the work’s interpretation of the magical system of this supposed School of Channeling and its suggestion to reclassify all existing spells – mostly because the work does not succeed in ironing out many existing inconsistencies and also because such would lead to a lot of complicated research where, they argue, none is needed. Despite these and other misgivings, much of the work is regarded as ‘scientifically’ sound by most scholars and many agree that it lies at the basis of many of the *cantrips* known today. As a result, most mages consider the work as indispensable for their research into *cantrips* and *power word* spells, as well many of the spells that some sections of the work call “former *power word* spells”.

The work is popular among Conjurers and Invokers but mostly among Enchanters who have adopted the theory of Conduction.

**History:** It has been suggested that the books were once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silvermoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack’s mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*. If this is true, it is worth noting that several sages believe that many of the pages of the books may have been subjected to castings of *Sepia Snake Sigil* at one time.

<sup>1)</sup> Daramaeis is an ancient language of Eshed that predates the Paveder Empire. Today, only very few traces of it remain.

**Source/Origins:** *Notes on Magic*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## The Drifting Scrolls of Enver Zogar

**(Four scrolls)**

Setting: Known World (Savage Coast, Red Steel)

Requirements: NWP *Reading/Writing (Common)*

**Author:** Captain Enver Zogar.

**Size:** Each sheet 23.5 cm tall and 15 cm wide.

**Description:** A collection of four stained, brittle, low-quality parchment sheets featuring an irregular manuscript in what must be charcoal.

**Lore:** A collection of four scrolls found at sea, with some information on the orcs of the Savage Coast.

**DM:** Original. Unique (No known copies). Average condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (Common)*. All scrolls are signed “Capt. Enver Zogar”.

**Contents:** *The Drifting Scrolls of Enver Zogar* contain some information on the orcs of the Dark Jungle on the Orc's Head Peninsula on the Savage Coast and their ability to use canoes in raid-like efforts against passing ships.

**Complete Text (Scroll 1):** "To whom it may concern: This day, in the year 998 of the Calendario, I entrust the scrolls to this bottle and will cast it into the sea. I pray that one day one of my kind will find these words.

"I was captured by orcs many years ago, when I was in command of the merchant vessel *Sea Fox*, sailing from Shkodar. I am the last survivor of this good ship and fear I will never leave this forsaken jungle. Ring [sic] Ukul, my captor, has allowed me to write on these scrolls, thinking I would tell the story of his rule. For some strange reason, I felt compelled to do so at first, but over time I found myself unable to comply with him any longer. Ukul is a despicable monster with a powerful personality, who has replaced his severed hand with a harpoon head. I was to give him these scrolls yesterday, but instead I escaped with them. In these scrolls lies a warning to the ships that travel the seas near the Dark Jungle.

"[signed] Capt. Enver Zogar"

**Complete Text (Scroll 2):** "Beware of the orcish tribes living along the shores of the peninsula, for they have acquired a cunning knowledge of the seas and maritime weather. Their shamans have acquired the magical ability to predict weather. I am certain that this is what allowed them to gain mastery of the seas, at least as far as one can tell from the land. Within the past decade, the substantial increase of trade between the Colony of the Horn, Nimmur, and Slagovich greatly encouraged the orcs to practice piracy, so far with great success.

"[signed] Capt. Enver Zogar"

**Complete Text (Scroll 3):** "King [sic] Ukul once invited me to one of these raids. He had five giant outrigger canoes, each of them holding up to 120 warriors with paddles. Fully manned, such war canoes could easily reach twice the speed of a large sailing ship for a short time. The king positioned his canoes ahead of the incoming ship, the Vilaverdan merchantman *Tartaruga*. This forced the vessel to attempt to break through the orcs' line, rather than to double back and flee against the wind. The vessel veered to the south instead, attempting to circumvent the line and still retain some speed, but two of the war canoes were able to pursue it. They came close enough to fire powerful ballista-mounted harpoons that got stuck into the vessel's hull and its rigging. The orcs tugged on the lines attached to the harpoons, pulling themselves closer. Under scores of arrows fired from the canoes, brave sailors attempted to sever the harpoons lines. But there were too few soldiers aboard to return such fire and the canoes maintained their grip on the vessel long enough to slow it down and allow the other canoes to catch up. Finally, like a whale exhausted by the tenacity of its hunters, the vessel came to a halt. The Torreón swordsmen aboard fought gallantly, but soon the entire crew buckled before the fury of the orcs' barbaric assault. No one aboard survived. The orcs quickly plundered the cargo, scuttled the vessel, and returned to the safety of their jungle lagoons.

"[signed] Capt. Enver Zogar"

**Complete Text (Scroll 4):** "Should you decide to sail in these waters, either come with several ships and well armed, or stay out of sight of the coast. The orcs' ambushes at sea can be as swift as they are unexpected. I have seen them operate as much in broad daylight as in the middle of the night, homing in on the lanterns of unwary vessels."

"[signed] Capt. Enver Zogar"

**Research:** Sages believe that the scrolls speak of the orcs of the Tribe of the Sea Plague.

The scrolls may be of some interest to individuals with an interest in the maritime history of the Savage Coast, as well as to those with an interest in orcs and the orcish tribes of the Orc's Head Peninsula in particular.

**Author:** The author was a merchant captain from Shkodar in the City State of Hojah. His fate remains unknown.

**History:** The scrolls were found about a decade ago in a bottle floating off the coast of Davania and they were later sold to Raman Nabonidius, the owner of an amazing library containing a vast collection of writings ancient and new on the Known World and the Savage Coast in particular.

**Source/Origins:** Scrolls found in a bottle floating off the coast of Davania: Bruce A. Heard, *The Known World Grimoire*, in: *Dragon 196* (TSR, 1993)

## The Éblouissant Quintessences

**Volumes I-XVI**

Setting: Ardha

Requirements: NWP *Reading/Writing (Trader)*

**Author:** Shshalic the Venomous Riddler.

**Size:** Each volume 45.7 high, 34 cm wide, 12 cm thick; approximately 800 pages each.

**Description:** A collection of 15 books with covers of sheets of beautifully polished opalized mahogany. Cut into the front covers are texts inlaid with sparkling, luminescent gold, likely the titles of the volumes.

Within are pages of highest-quality vellum. The manuscript and illustrations are of unparalleled quality and perfect, flawless consistency.

**Lore:** A unique encyclopedia on the various kinds of nymphs.

**DM:** Original. Unique. Excellent condition. Title, subtitle, and volume number on the front covers.

Reading the title, subtitles, volume numbers, and manuscripts requires the NWP *Reading/Writing (Trader)*.

**NWPs:** The book can be of use to individuals looking to improve their NWP *Religion* and/or acquire the NWP *Monster Lore (Nymphs)*. Note that improving and/or acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Éblouissant Quintessences* is a voluminous encyclopedic work completely devoted to the nymphs, semi-divinities represented as beautiful girls, eternally young and associated with various aspects of nature, with the author dividing them into 15 groups, each described in their own volume (See below).

The author seems to have studied his subject quite closely and his texts are often unfortunate and even outright lurid in nature. For example, in his own words, he states that he has carried out a large amount of "in-depth studies, whereby the researcher [Shshalic himself, ed.] went to great lengths to get to the bottom of the subject". He also,

rather vividly, describes his numerous encounters with the various kinds of nymphs, both in the Prime Material Plane and in other planes of existence.

According to the author, the word “nymph” is a generic term for any female demi-god (divinity) or for any daughter of Zeus. He suggests that the word derives from a word meaning “to cover”, or “to veil” in a language he calls “Ancient Greek” and that it probably referred to a “bride” or a “mistress” before it became associated with young, married women or women of marriageable age.

While it is sometimes stated authoritatively that nymphs have no particular function except to look good, engage in mischief, and dance, the author regards this statement as “nonsense” and insists on calling nymphs “an integral part of the attributes of Nature, her voice, and the rhythmic dance of the seasons”. He also states that “if Dionysus is the very sap of nature, and Pan its guardian and protector, the nymphs are the leaves and flowers of the plants and trees”.

The author describes the nymphs he encountered on his many, extensive planar travels as “generally very shy of humanity and difficult to communicate with” but also as “living a carefree life, dancing, singing or weaving, and secretly watching with compassion the lives of mortals”. He describes their voices as “particularly sweet and so close to nature itself, that they may sound like birds or the sigh of the wind through the leaves and branches”. At some point, the author suggests that, although nymphs play little part in the direct politics of the upper outer plane of Olympus, they are always present when Zeus calls his councils. When not attending such meetings, the author says, the nymphs normally restrict themselves to their grottoes and valleys, springs, and pools or fountains. There are numerous passages on the author’s visits to altars erected for nymphs – sometimes very costly and elaborate ones – most of which he found in meadows, woods, hills, caves, grottoes, and “places that were swarming with bees”, but also in towns. He refers to these sanctuaries as *Nymphaea* and mentions that they are often used by the populace for marriages and as places of sacrifice. Such sacrifices would include goats, lambs, milk, and oil – but never wine.

The author states that nymphs may be lovers of gods and heroes; nurses to young gods such as Pan and Dionysus; handmaidens to goddesses such as Hera and Aphrodite; and huntresses appearing in the train of Artemis. He refers to their legendary beauty, claiming that no man can lay eyes on a nymph without losing his sight; he mentions their *penchant* for succumbing to dangerous levels of alcohol consumption, especially when celebrating with satyrs; he speaks of nymphs sometimes troubling mortals for reasons known only to themselves, perhaps out of boredom or because of their oft mischievous nature; and he describes various uses for a lock of a nymph’s hair, given freely (e.g., ingredient of a sleeping potion, as a component of a magical cloak that will raise the wearer’s Charisma).

*Volume I* speaks of the dryads of the Forest Oak, also known as the Alseids, protectors of oaks and sometimes portrayed as shepherdesses or huntresses.

*Volume II* speaks of the Meliads, the nymphs of ash trees, patrons of fruit trees in general.

*Volume III* speaks of the Hamadryads, tree nymphs that live and die with their trees.

*Volume IV* speaks of the Mamadryads, the Eight Nymphs of the Trees.

*Volume V* speaks of the Napaeae or Auloniads, protectors of glens and groves and associated with Pan.

*Volume VI* speaks of the Oreads, the nymphs of the mountains and grottoes, which may be named after their region of influence.

*Volume VII* speaks of the Naiads, daughters of Zeus and protectors of the various bodies of water.

*Volume VIII* speaks of the Heleads, the nymphs of the fens.

*Volume IX* speaks of the Epimeliads, protectors of sheep and their flocks.

*Volume X* speaks of the Perimelides, protectors of sheep folds in the countryside.

*Volume XI* speaks of the Leimoniads, the nymphs of meadows and flowers.

*Volume XII* speaks of the Meads, the nymphs of flowers and honey.

*Volume XIV* speaks of the Limnads, the nymphs of lakes, marshes, and swamps, quite dangerous and prone to leading travelers to their doom.

*Volume XV* speaks of the Oceanids, the daughters of Poseidon and the nymphs of fountains and streams.

*Volume XVI* speaks of the Potamids, the nymphs of the rivers.

**Research:** The inlays on the covers are *celestial gold*<sup>1)</sup>. The pages are Abriymochean vellum of the highest quality. Tests have concluded that the author created his inks using real Mithardirian pigments, likely to do justice to the various excellent illustrations. Most sages believe that both the manuscripts and the illustrations were put to the pages magically.

It is generally accepted that the author made the jump from *Volume XII* to *Volume XIV* on purpose and that the series is complete.

Interestingly, scholars have pointed out that the tone of the work gradually changes from eloquent to lyrical, which has led some to suggest that the author may well have succumbed to the charms of his subjects at some point.

**Author:** The books comprise a relatively unknown work of the author, who was one of the more eloquent members of the Linguistic Lyceum of Analytic Depths, a society of eloquent and grandiloquent orators, practitioners of pragmatic *pseudosyncretism*, grand masters of palavering declamations, and principals of syntactic paradoxes, all of them known for the length of their semi-magical speeches.

**History:** Although this is unlikely to be common knowledge, the books were once part of the extensive library of Thiondar, King of the Ch’tar, a legendary elven king who led his people on an epic journey across their world (Anaiath) most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> *Celestial gold* is a rare variety of pure gold that hails from one of the upper outer planes. It is often associated with magical qualities and it is believed that it can only be worked in its plane of origin – and then only by a celestial entity.

**Source/Origins:** No. 1 of 168 titles the DM told the players to come up with themselves: Thiondar: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Fantastic Tales of Wee-Tom

**As Faithfully Recorded by Bodwin, 4th Earl Breagh and His Son, Thomas, 5th Earl Breagh**

Setting: Yxx (Basildon)

Requirements: NWP Reading/Writing (High-Common)

**Author:** Bodwin of Cherry Oak Manor, 4th Earl Breagh, and Thomas of Cherry Oak Manor, 5th Earl Breagh.

**Size:** 38.4 cm tall, 28.3 cm wide, 15.2 cm thick; 717 pages.

**Description:** An old, thick book with covers of sturdy, featureless, dark brown leather.

Within are old, high-quality parchment pages, each with a watermark. Manuscript in black ink, with polychrome illustrations usually depicting a halfling in dire straits. The title page and several other pages in the book feature elegant sections written in gold ink. Scattered throughout the book are numerous envelope-like pages, attached to the spine as the other pages, and each containing a brown, dried leaf of some plant.

**Lore:** A collection of stories told by a halfling called Wee-Tom.

**DM:** Original. Unique (No known copies). Excellent condition. Title, subtitle, and names of the authors on the title page.

Reading the title, subtitle, and manuscript requires the NWP Reading/Writing (High-Common)<sup>1)</sup>.

**Magic:** The book radiates a “Dim” aura of magic, the nature of which seems to shift with each reading, making it impossible to determine a School of Magic (faerie magic). In this case, it is most closely associated with Abjuration magic and it is responsible for the freshness of the tobacco leaves found in the envelope-like pages.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Botany*, *Cooking*, *Folklore*, and/or *Local History* (Basildon). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Fantastic Tales of Wee-Tom* is a record of the adventures of a halfling called Wee-Tom. The book is divided into many chapters, each with its title written in gold ink, and each with one or more of the envelope-like pages containing a single dried, brown plant leaf. Some chapters are: “The Story of the Fire-Breathing Dragon”, “The Story of the Seven Old Farmers”, “The Story of Grandfather’s Pipe”, “Threnody for the Lady of the Silver Castle”, “Follimir and the Twelve Magical Swans”, “The Friar and the Faerie”, and “Olwain’s Summer Garden”. The first chapter is called “A Fortuitous Day” and it recounts how, as is his custom, Bodwin, 4th Earl Breagh, is inspecting his estate in the small hours of a day in early autumn in the company of his hounds and his eldest son Thomas, when one of the hounds discovers an exhausted, badly wounded halfling under an old oak. The unfortunate halfling is taken to the manor, where he fights for his life for many days until the worst of his wounds have healed.

After this, the halfling, dubbed Wee-Tom by his hosts and saviors, remains the earl’s guest for some months to recover from the ordeal and he soon becomes a popular member of the household and a special favorite of the earl’s children. He turns out to be a gifted story teller and his tales are tall and fantastic. Wee-Tom is the hero in all of them but he never speaks of where he comes from and he never mentions his name or the cause of his injuries. And so, on many a long winter’s night, the earl and his family were gathered round the fireplace to hear Wee-Tom’s tales. On many of these nights, after the earl’s wife and children had retired, Bodwin would converse with Wee-Tom until the early hours and the earl and the halfling develop a close friendship.

But then, on the first day of spring, Wee-Tom announces that he must return to his own people and an emotional farewell follows, especially so for Thomas, who has just turned six. Wee-Tom promises to return and so, that autumn, on the same day he was found almost a year ago, the bell sounds and the halfling returns, much to the delight of the family and their servants. He stays for a week and it is a happy time, with Wee-Tom once again treating his audience to the spectacular accounts of his adventures<sup>2)</sup>. And so it goes every year from then on, with the halfling staying for a few days or a week before leaving again.

The text makes it clear that the earl and Wee-Tom shared a love for the finer things in life and that many evenings of their time together end with them enjoying the finest tobaccos and whiskeys, as acquired by each in the periods of Wee-Tom’s absence. There are accounts of many conversations on the taste, nature, and origins of these tobaccos and whiskeys and there are endless sections (often enriched with highly detailed drawings and sketches) on how to distill whiskeys; which glasses to use when drinking them; which water to use to enrich their flavor; which pipes to use for tobaccos; which materials to use for carving these pipes; how to dry various leaves; and so on. In later years, when he has become old enough, Thomas joins his father and their guest on their nightly sessions and all three become true connoisseurs of tobacco, whiskey, numerous other delicacies, and fantastic stories.

The pages put forth the occasional recipe for some of the delicacies made to Wee-Tom’s order, among which: filo pastries filled with chilled *mongrom berry* cream; *iceberry* souffle; crunchy puffs filled with candied nectarine blossoms and sweet cream; jam of buttercup and honey clover; *tarte tartin* of *trompettes de la mort* and *morelles sauvages*; wild pig in raspberry sauce; and blackberry pie.

Many of Wee-Tom’s stories involve tobacco and smoking pipes in one way or another and so the work contains a lot of information on the various legendary halfling tobaccos, on famous pipe makers, and on the supposed qualities of magical pipes and tobaccos (e.g., *pipe of the halflings*<sup>3)</sup>, *pipe of answers*<sup>4)</sup>; *pipeweed of tranquility*, *pipeweed of illusion*), all of which also feature in the better-known stories, legends, and myths of the halflings.

When Bodwin dies at the respectable age of 101, Thomas, 5th Earl Breagh, takes over the estate and the book ends when Wee-Tom stays with the family for a long, festive winter – as it turns out to say goodbye. That spring, Wee-Tom, 199 years old, leaves Cherry Oak Manor for the last time, never to return.

**Envelope-Like Pages:** Each of these contains a dried leaf of some of the best tobaccos known to man and halfling alike, among which the full, herb-like *Longbrook Leaf*, also known as *Ruskin Hornbridge*; the exclusive, hand-picked *Summerlane Leaf*; the heady *Olwain's Herb* from West Beaswell; the sharp, sweet *Barnbeeck's Best*, universally recognized as one of the best halfling tobaccos of the Southern Dales; and, of course, such classics as *Old Dobb* and *Friar's Red*. Considering their age, the leaves have been preserved remarkably well and they look ready to smoke.

**Research:** The book radiates a “Dim” aura of magic that cannot easily be classified, although it is likely connected to the unusual freshness of the tobacco leaves.

The covers are of finest quality leather from the best unblemished hides of cows, stretched over polished and lacquered oak boards. Each page features the watermark of Cherry Oak Mill. The manuscript is of exceptional quality, obviously written by a master scribe or perhaps a very talented individual.

Although some sources suggest that the book is protected by *Explosive Runes*, there are no reports of such ever having been detected or activated.

**History:** The book was once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> High-Common is the written form of the common tongue of the magical world of Yxx, used mostly in official documents, much like French and Latin were used in the history of Earth.

<sup>2)</sup> A cynic would argue that most of Wee-Tom's adventures seem to be based on various fairy tales, legends, and myths associated with the realm of halflings, elves, and faeries.

<sup>3)</sup> See **Book of Marvelous Magic**, p. 54-55: “Halfling Pipe”.

<sup>4)</sup> See **Dragon 262**, p. 68: “Pipe of Answers”.

**Source/Origins:** *History of Halfling Horticulture*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); J. R. R. Tolkien, *The Hobbit, or There and Back Again* (George Allen & Unwin, 1937); J. R. R. Tolkien, *The Fellowship of the Ring* (George Allen & Unwin, 1954); Pipes and pipeweeds: Joe Fischer, *Hints for D&D Judges. Part 3: The Dungeons*, in: *The Dragon 2* (TSR, 1976)

## The Fee-Faw-Fum

*(An Accurate Account of the Tongues of the Wee-Folk)*

**Volumes I-IV**

Setting: Yxx (Basildon)

Requirements: NWP *Reading/Writing* (Basildon Common)

**Author:** Mellarum of Miller's Lane.

**Size:** Each volume 22.3 cm tall, 16.3 cm wide; *Volumes I-III* 5.1 cm thick and 205 pages each; *Volume IV* 1.8 cm thick and 90 pages.

**Description:** A series of four books with covers of thick leather dyed buttercup yellow and feeling slightly greasy to the touch. Each of the front covers features a different, stylized symbol of an oak tree in bas-relief. On the spine of each book are gold-pressed runes, likely the titles of the works.

Within are pages of paper, pale white with a slight, yellowish tint. Manuscript in gold and silver inks.

**Lore:** An uncommon etymological study of the languages of halflings.

**DM:** Copies. Uncommon. Excellent condition. Title and volume number on the spines and title pages (See below). Name of the author on the title pages.

Reading the title, volume numbers, and manuscripts and understanding the dictionary requires the NWP *Reading/Writing* (Basildon Common)<sup>1)</sup>. The texts on the spine of each volume reads “An Accurate Account of the Tongues of the Wee-Folk”, followed by its own Roman numeral.

**NWPs:** The books can be of use to an individual looking to master the halfling language on an academic level and gain the NWP *Sage Knowledge* (*Modern Languages, Halfling*). Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

Alternatively, the DM may allow an individual with the NWP *Modern Languages* (*Halfling*) to gain this NWP in addition to his normal allowed number of NWPs after studying the books for an appropriate period of time and passing an Intelligence check.

**Contents:** *An Accurate Account of the Tongues of the Wee-Folk* is an interesting, very extensive study of the languages of the different halfling peoples. The author suggests several intriguing connections between these tongues and certain other faerie languages and fickle tongues, such as Folderol or Falderal and the tongues of killmoulis, leprechauns, and even gnomes and goblins. The books concentrate on the etymology of the halfling languages, which can make studying the work in its entirety a tedious affair. It also contains an excellent index and dictionary.

**Research:** The book is also mockingly called *The Fee-Faw-Fum*.

The work is widely recognized as one of the few that mention and theorize on the fickle tongues in detail.

**Author:** The exact identity of the author has continued to baffle scholars and sages, as his name does not appear in any of the known listings and indices.

**History:** The books were once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> Basildon Common is a dialect of the common tongue of the magical world of Yxx, spoken mostly in tranquil, rural areas. It has its own alphabet and differs from the common tongue much like Welsh differs from English.

**Source/Origins:** *Halfling—Common:* Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## The Folio of Darak Gerdak

Setting: Yxx, Ardha (World of Greyhawk)

Requirements: NWP *Reading/Writing (High-Common)*; see below

**Author:** Hissdane Hornehelm and various unknown others.

**Size:** 51 cm tall, 37 cm wide, 13.5 cm thick; 405 pages.

**Description:** A large, weighty, cumbersome folio with two featureless wooden covers.

Within are many loose sheets of parchment, many with a manuscript in black ink and a strong, neat hand.

**Lore:** A unique collection of manuscripts about a mythical orc general.

**DM:** Original. Unique (No known copies). Good condition. Untitled.

Reading the manuscripts written by the author himself requires the NWP *Reading/Writing (High-Common)*<sup>1)</sup>. Most of the others require the NWP *Reading/Writing (High-Numendhirian)*<sup>2)</sup> and/or the NWP *Reading/Writing (The Common Tongue)*, with a few exceptions for the more exotic scripts (e.g., NWP *Reading/Writing (Orcish)*<sup>3)</sup>).

**NWPs:** The books can be of use to individuals looking to improve any of their NWPs associated with the events described in the book (e.g., NWPs *Local History (The Pomarj)*, *Religion*, *Sage Knowledge (Sociology, Orcs)*, *Tactics*). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Folio of Darak Gerdak* is a collection of manuscripts in a variety of languages that deal with conflicts, wars, fights, and battles involving large hordes of orcs.

**Pages 1-179 (NWP *Reading/Writing (High Common)*):** The first set of pages contains the author's study of the different stories found in the second set of pages, all of which deal with different, historically important events, battles, and wars involving huge armies of orcs and their leaders on many different worlds. The author seems to believe that all of the leaders mentioned in these accounts are an incarnation of a single emissary of Gruumsh, which he dubs *Darak Gerdak*, or "The Dark Orc". He discusses these accounts and the deeds of each general involved in great detail, comparing their actions, goals, and tactics with those of other generals in an attempt to prove his theory.

**Pages 180-405:** These pages comprise accounts of the historically important events mentioned in the first set of pages, which include: accounts of famous generals leading armies of many of the orc clans of the Pomarj<sup>4)</sup> (written in The Common Tongue); an account of a powerful orc general instigating and leading a great war between free-roaming orcs and dwarves in some dark era on an unknown world where a great evil lurked underground; several accounts of the wars fought by the orc armies of the Cromn Tharaag clan from the Dragon Spores on Ardha and led by either Kruagh Hai or Orm Golach (written in High-Numendhirian); an account of an orc hero slaying a "tremendous reptilian monster from another world" bare-handed by breaking all of its legs (written in Orcish). In all accounts, the tactics of the "Dark Orc" seem to have comprised little more than having his hordes charge into the fray head first, with the weakest orcs always making up the front line.

**Research:** The covers are made of beech wood. Because of the nature of the manuscript, it has been suggested that the parchments are a somewhat hastily created copy (or perhaps a transcription or translation) of one or more other, perhaps much more comprehensive works.

There is some discussion among scholars on who, exactly, the "Dark Orc" mentioned in the first part of the work may have been; whether he was a single individual; and why the author would treat him as one if he was not. The story of the orc hero and the "tremendous reptilian monster" features prominently in the mythology of the orc god Bahgtru, God of Strength.

**Author:** The author is a respected general who collected the notes and wrote his commentaries after he retired.

**History:** The book was once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> High-Common is the written form of the common tongue of the magical world of Yxx, used mostly in official documents, much like French and Latin were used in the history of Earth.

<sup>2)</sup> High-Numendhirian is a language of Ardha that is mostly used by the aristocrats, nobles and nobillions, and intelligentsia of Numendhir. It stands out because of its complexity and it requires the speaker or writer to be able to form complex ideas and to understand subtle nuances. The language is unlikely to ever be taught to individuals of ignoble birth, with the exception of certain mages of Numendhir, who find it exceptionally useful to pen down their thaumaturgical formulae and conclusions.

<sup>3)</sup> See *Dragon 75*, p. 54-57: "Language Lessons: I. Even Orcish is Logical".

<sup>4)</sup> Red Fang, Cracked Skull, Jagged Blade, Saltburner (v. *Dragon 167*, p. 10-13: "See the Pomarj—and Die!").

**Source/Origins:** *Orc Horde Strategy:* Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## The Fools' Gold Workbook

*(The Workbook; Leomund's Pyrite Workbook)*

Setting: Yxx (World of Greyhawk)

Requirements: NWP *Reading/Writing (High-Common)*; *Read Magic* for spell

**Author:** Unknown.

**Size:** 25.3 cm tall, 16.1 cm wide, 1.6 cm thick; 98 pages.

**Description:** A book with ebony covers, each with a sheet of a dark metal with a glittering golden and silvery sheen set into it.

Within are pages of a thick, white, papyrus-like material featuring a manuscript in a fine, calligraphic script and in glittering inks of various colors.

**Lore:** A relatively well-known libram that is sometimes attributed to the legendary mage Leomund.

**DM:** Original. Copies uncommon. Good condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (High-Common)*<sup>1)</sup>. The spell is written in an arcane language and a Wizard must cast *Read Magic* if he wants to read it for the first time.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Arcanology* and/or *Research*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Fools' Gold Workbook* contains extensive notes on the author's research into *Leomund's Trap* and *Leomund's Secret Chest* and on the creation of *Leomund's dust* (the material component of *Leomund's Trap*, which requires 200 gp to prepare). It also puts forth the recipe for the ink required to inscribe *Leomund's Trap* on a scroll.

**Spells:** The book contains one spell, on five pages: **II: *Leomund's Trap***.

**Research:** The dark metal insets on the covers are sheets of polished iron pyrite. The inks were created from such expensive ingredients as crushed gemstones and pearls.

The book is also known as *The Workbook* or *Leomund's Pyrite Workbook* (Follezal, *Classifications*).

Despite the latter moniker and rumors to the contrary, sages agree that the libram was not authored by Leomund.

**History:** Although this is not very likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

Some sages may know that the book was part of a large number of writings by various authors, gathered by the king into a unique, extensive collection of works that dealt with the spells, life, works, and deeds of Leomund, also known as Leomund The Blue Esquire in the oldest indices. Some of these may be aware of a rumor that suggests that studying the entire collection would allow a Wizard to acquire all spells devised by that legendary mage.

<sup>1)</sup> High-Common is the written form of the common tongue of the magical world of Yxx, used mostly in official documents, much like French and Latin were used in the history of Earth.

**Source/Origins:** DM, *Magical Missiles*, by Leomund (all spells by Leomund), for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Lenard Lakofka, *The Commute to Lake Geneva and Sand Tables*, in: *& 6* (& Publishing Group, 2013)

## The Forgotten Arts of Oratory Magnetism

Setting: Any (World of Greyhawk)

Requirements: NWP *Reading/Writing (Common)*

**Author:** Unknown.

**Size:** 54 cm tall, 40 cm wide, 15 cm thick; 450 pages.

**Description:** A large book with tan leather covers. Stamped into the front cover and inlaid with gold is a depiction of two faces, one of a man wearing a crown of leaves and one of a woman wearing a fine headband of woven metal. Surrounding the duo is a text inlaid with silver and gold, perhaps the title of the work.

Within are white parchment pages featuring a polychrome manuscript in large calligraphic letters.

**Lore:** A copy of a very rare but well-known thesis on rhetoric, which contains references to *Truename*.

**DM:** Copy. Very rare. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Common)*.

**Spell Research:** The book is 1d20×5% likely to contain an important clue to one of the spells listed below. If this is the case, a Wizard studying this book while researching that spell<sup>1)</sup> receives a +1d10% bonus to his Chance to Learn Spell check. Note that acquiring this book may count towards the costs required to research the spell<sup>2)</sup>.

The book may contain an important clue to one of the following spells, as determined by the DM or random die-roll:

**II: *Fascinate*; I: *Taunt*; II: *Irritation*; VII: *Truename*<sup>3)</sup>; V: *Leomund's Lamentable Belaborment*.**

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Oratory* and/or *Persuasion*.

Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Forgotten Arts of Oratory Magnetism* is a dissertation on rhetoric and, to a large extent, how it pertains to magical spells. It speaks of writing and delivering speeches, lectures, and sermons; of use of language and idiom; of timing and intonation; of the effective use of gestures, facial expressions, and body language.

**Research:** The book is among the few sources in existence believed to make reference to *Truename*, an early, lost version of *True Name*. It could be instrumental for Wizards seeking to research that version of the spell.

Although the original has been attributed to the famous Leomund, most sages doubt that it is from his hand. Some rare sources suggest that the author of the original or, indeed, the underlying copy may be "a distant relative of their more famous namesake" but this is disputed by most scholars, most of whom believe that the author is not related to the legendary mage in any such way.

<sup>1)</sup> For example, when attempting to copy it into his spell book from another spell book; when attempting to do so from a scroll; when studying under a mentor; v. **DMG**, p. 61: "Acquisition of Spells Beyond 1st Level" and p. 65: "Determining Research Time" and "The Cost of Spell Research".

<sup>2)</sup> The suggested value of the book is 1d10×200 gp.

<sup>3)</sup> *Truename* is a lost spell.

**Source/Origins:** *The Forgotten Arts of Oratory Magnetism*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); *Truename*: Gary Gygax, *Unearthed Arcana* (TSR, 1985); *Spellbook, Forgotten Arts of Oratory Magnetism*: Dale Henson et al., *Encyclopedia Magica, Volume Three* (TSR, 1995)

## The Garmorm Book of Songs

Setting: Ardha (Planescape, Anaiath)

Requirements: NWP *Arcane Languages (Phasiphaë)*

**Author:** Jyyzand of Arcanus.

**Size:** 36 cm long, 48 cm wide, 4 cm thick; 44 pages.

**Description:** A large, oblong book bound in oily leather that seems to consist of many layers of depictions of horrible twisted visages. A large closed mouth, obviously part of the leather, sits in the center of the front cover. A text, perhaps the title of the work, is burnt into the leather around it.

Within are pages of thin, ivory-colored sheets of parchment of excellent quality, featuring a fluid, calligraphic manuscript in a brilliant, vermilion ink.

**Lore:** A possibly unique collection of songs.

**DM:** Original. Unique. Good condition.

Reading the manuscript requires the NWP *Arcane Languages (Phasiphaë)*<sup>1)</sup>. The text on the front cover cannot be read or deciphered (See below). The manuscript comprises 1d20 special *bard songs* (See below), each on two pages.

**Magic:** The book radiates a "Strong" aura of Alteration magic, which is due to its lethal, mind-absorbing, and other magical qualities.

**Evil Bard (10th level):** An evil Bard of 10th level or more touching the book and casting *Magic Mouth* directly at it will cause the mouth on the front cover to open and start singing one of the songs contained within the pages for 1d4 rounds (randomly determined and deleting it from these pages in the process). This forces all living creatures within 30 feet of the book, including the Bard himself, to roll for Initiative at the end of each round they hear the song. Each must then pass a saving throw vs. Death Magic (modified for Wisdom), in order of Initiative until the first of them fails one and has its mind drawn into the book, leaving the empty husk of its body to collapse to the floor. Although this does not stop the song, the book can affect only one creature for every song it sings, freeing any remaining creatures from attempting a saving throw after it has drawn a mind into it.

If an individual whose mind is absorbed by the book had any spells memorized, one of these (determined randomly) will be transformed into a terrible song and added to the book's pages. As long as this song remains within the book and as long as he has a 4th-level spell slot available, the Bard can then study it and use its magical energies to power a special *bard song*. This takes up that spell slot and allows him to generate one of three effects (See below), as determined by him when he starts singing the song. Any evil Bard can only ever memorize one such song at a time, regardless of his level or the number of spell slots he has available.

**Song of Despair:** All living creatures within 60 feet of the Bard and of 6th level or less must pass a saving throw vs. Spell at a -4 penalty at the end of each round they hear the song or until they fail one, with failure meaning that they stop fighting, lay down arms and submit to any of the Bard's immediate, simple demands for one round (as *Command*; e.g., "surrender", "leave"). The song can last a maximum of four rounds and issuing a command requires the Bard to stop singing, ending the song. If the Bard fails to issue a command within one round after he has finished the song at any time, any affected creatures are 30% likely to do nothing for one round; 30% likely to turn back or retreat; and 40% likely to react as the situation demands (e.g., take up arms again when attacked), albeit only after passing a Morale check in the latter case.

**Song of Hate:** All living creatures within 60 feet of the Bard and of 6th level or less must immediately pass a saving throw vs. Spell at a -4 penalty or start fighting each other with vigor and zeal, at a +1 bonus to hit and a +2 bonus to the damage they inflict. They will continue to do so for as long as the Bard continues singing, which can last for a maximum of four rounds. Any creatures not affected in an earlier round must continue making saving throws at the end of each round they hear the song, with failure meaning they are affected as above.

**Song of Panic:** All living creatures within 60 feet of the Bard and of 6th level or less must immediately pass a saving throw vs. Spell at a -4 penalty or flee in panic for 1d8+2 rounds (panicked creatures turn away from the Bard and flee at their maximum MV rate for the duration of the effect; when the fear takes effect, they have a 60% chance to drop whatever they are holding, modified by -5% for each level or Hit Die they have above 1; they suffer a -4 penalty to their Surprise checks for as long as they remain affected). As above, any creatures not affected in an earlier round must continue making saving throws at the end of each round they hear the song, with failure meaning they panic and flee.

**Evil Bard (12th level):** An evil Bard of 12th level or more can opt to use the special song to direct the book's mind-absorbing effect at a single living creature within 60 feet of him, in which case the book will start singing and continue to do so for four rounds, forcing the target to pass a saving throw vs. Death Magic at a -2 penalty at the end of each round they hear the song or have their mind drawn into the book.

**Contents:** *The Garmorm Book of Songs* contains songs about violence and terrible tragedies, hymns of horror and insanity, chants of murder and nightmares, dirges of despair and desperation, and laments of loss and failure.

**Research:** The book radiates a “Strong” aura of magic (Alteration).

The covers are a section of the skin of a garmorm glued to boards that were alchemically created from the bones of men who died in despair. The pages are *knuparanthapel* paper. The manuscript is written in *octavermillion ink*<sup>2</sup>. The text on the front cover has so far defied all attempts to understand it. It is not written in any known language and even *Comprehend Languages*, *Legend Lore*, and similar spells have not revealed its meaning.

The book derives its name from its covers and from the fact that it contains numerous songs believed to be sung by the garmorm.

The book may be of interest to sages versed in the lore of creatures of the Astral Plane.

**Author:** The author is known for writing in Phasiphaë and using *octavermillion ink* in most of his works.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> Phasiphaë is a highly secret, arcane language of Ardha that was used as a script by a group of mythical Arch-Mages in the legendary days of old. As a secret language, it can be compared to the secret languages of alchemists, Druids, and Assassins and, today, it can only be taught by a handful of the most powerful Arch-Mages, none of whom will teach it to anyone without good reason.

<sup>2</sup> *Octavermillion ink* is an ancient, eight-fold variety of *vermillion ink* found only in some of the most powerful magical books of Ardha. The secret of its creation is lost and the ink resists all attempts at magically identifying it. Alchemists have not succeeded in recreating it or analyzing its components, concluding that the ink somehow alchemically or magically fuses its various components, making it impossible to identify them separately.

**Source/Origins:** Dark tastes in magic; books about brainwashing, torture: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Garmorm: Monte Cook *et al.*, *Planescape Monstrous Compendium Appendix III* (TSR, 1998)

## The Glass Book

Setting: Yxx

Requirements: See below

**Author:** Unknown.

**Size:** 77 cm tall, 53 cm wide, 15 cm thick; 400 pages.

**Description (Box):** An ornately carved box made of a thick, pinkish-gray, leather-like material. It contains a thick cloth not unlike midnight-blue velvet, wrapped around a large, rectangular object.

**Description (Book; See below):** The book is completely transparent, made entirely of glass without any features. Within seem to be pages apparently made of unbelievably thin, featureless glass.

**Lore:** A unique, mysterious, and exceptionally fragile work of which nothing else is known.

**DM:** Original. Unique. Pristine condition. Untitled.

Although they will initially appear empty, the pages contain a text written in *Ialovitri*<sup>1</sup>.

**Fragile:** The book should be handled with extreme care: any attempt to open it or turn its pages by any physical means or external force has a 95% chance of shattering the cover or pages in question.

**Opening the Book:** The book can only be opened without risk of damaging (parts of) it by magical or psionic means that make the cover or page in question move by itself only – *i.e.*, without any form of physical contact or use of external force (*e.g.*, psychokinetic devotion *Animate Object* as opposed to *Unseen Servant* or *Telekinesis*).

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Philosophy*, *Psioncraft*, and/or *Spellcraft*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Glass Book* contains a very complex theory on the supposed common origin of magical and psionic powers, suggesting that “everything is in the mind”.

**Research:** The box is made of intellect devourer skin. The cloth containing the book is made of the fur of a displacer beast.

An infamous book of glass with contents unknown, if not because of the way it must be opened and read then surely because those very, very few individuals who did read it have never spoken about it<sup>2</sup>.

**History:** The book is believed to have been in the possession of the greatest mages in history, among which Dandarzil, Quaal, Zonave, and Lum the Mad, any of whom may or may not have read it. Furthermore, although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> *Ialovitri* is an exceedingly rare, normally invisible, arcane language of the magical world of Yxx. It must be written on glass and it remains invisible until it is subjected to an extremely complicated ritual that involves casting *Hypnotic Pattern* on the entire text and for this purpose only. This will reveal lettering that sheds many-hued lights that sing inaudibly. These songs must be interpreted by an individual with the NWP *Sage Knowledge (Arcane Languages)* using the clairsentient devotion *Hear Light*. Any attempt to read the text in any other way after it has been subjected to *Hypnotic Pattern* – or even to look at it at that time – will cause the pattern to backfire on the caster with double vehemence. The language can be taught only by a mere handful of mages of today, and then only to individuals with the NWPs *Hypnotism*, *Sage Knowledge (Arcane Languages)*, and *Scribe*.

<sup>2</sup> Interestingly, those very few people who have read the book generally doubt the validity of the theory it proposes, apparently because “the practice of reading it contradicts its very essence”.

**Source/Origins:** DM, *Hypnotism, Magic and Psionics. Differences and Similarities*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Idiograph's Iconoclasticon

Setting: Yxx

Requirements: NWP *Reading/Writing (High-Common)*

**Author:** The Idiograph.

**Size:** 37.6 cm tall, 25.6 cm wide, 2.5 cm thick; 369 pages.

**Description:** A well-used book with covers of a milky brown, leather-like material. A large sheet of thin marble, white with striations of grays and blacks, seamlessly fits into a rectangular depression in the leather on the front cover.

Within are paper pages edged with gold paint and sewn to a leather internal spine with a golden thread. Manuscript in red ink.

**Lore:** A fairly well-known, extravagant tirade of a mage known only as The Idiograph.

**DM:** Original. Copies uncommon. Good condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (High-Common)*<sup>1)</sup>.

**Contents:** *The Idiograph's Iconoclasticon* contains an extravagant, pompous, and magniloquent diatribe of malapropisms that seems to lack all coherence.

**Research:** The 'marble sheet' on the front cover is actually made of the wood of an almond tree and painted to resemble a sheet of marble.

The book may be of passing interest to arcanalogists.

**Author:** The author is a mage known only from his *sigil*. Indices typically qualify him as a makebate or intrigant who may have studied under Phanc the Magister.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> High-Common is the written form of the common tongue of the magical world of Yxx, used mostly in official documents, much like French and Latin were used in the history of Earth.

**Source/Origins:** Books about poetry, literature; several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Journal of Arvas Flamesword

Setting: Any

Requirements: NWP *Reading/Writing (Common)*

**Author:** Arvas Flamesword.

**Size:** 18.5 cm tall, 12 cm wide, 9 cm thick; 759 pages.

**Description:** A thick, compact book with covers of heavy leather of a noisome, moss green color. Crammed and sown to the leather of the front cover is a text in silver, likely the title of the work. The edges of the front and back cover are crowned with strips of silver that feature many runic symbols. Three silver clasps worked in the same way hold the book closed.

Within are thin parchment pages, sewn together and to a fine, supple leather spine backing and further secured by fine canvas front and back pieces. At intervals, there are one or two empty pages. Manuscript in black ink.

**Lore:** A collection of journals with much information on trolls.

**DM:** Original. Unique. Excellent condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Common)*.

**Magic:** The book radiates a "Strong" aura of Alteration magic, which is due the magic that was used to negate the regenerative qualities of the troll hide used for the covers.

**NWPs:** The book can be of use to an individual looking to acquire the NWP *Monster Lore (Trolls)*. Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Journal of Arvas Flamesword* contains fourteen of the journals of a self-proclaimed "renowned killer of trolls", providing the reader with much information on the lives and habits of regular trolls. It speaks of habitat and troll-holes; of female chieftains; of trolls fearing dragons; of their animosity with giants; of means to stop trolls from regenerating (fire, acid, *Blackmantle*). Although lacking in detail, sections also mention the use of various parts of trolls in magic and alchemy (e.g., blood for a *potion of extra-healing*; ashes for a *sword +1, +3 vs. regenerating creatures*; heart for a *ring of regeneration* and as the material component of *Trollish Fortitude*).

Each journal contains notes made in a single year, separated from other years by one or two empty pages.

**Excerpt:** "Trolls: Powerful humanoids who live only to hunt and kill, craving the flesh of the goodly races above all others. Not very bright, but cruel and possessing a cunning hunting instinct, trolls are hellish foes indeed."

**Research:** The book radiates a "Strong" aura of magic (Abjuration).

The covers are troll hide magically prepared to prevent it from regenerating in a process that has not been repeated since.

**Source/Origins:** The journal of Arvas Flamesword: Alec Baclawski, *The Dragon's Bestiary*, in: *Dragon 199* (TSR, 1993)

## The Journal of Dom Jorge de Vilaverde

(*Diário*)

Setting: Known World (Savage Coast, Red Steel)

Requirements: NWP *Reading/Writing (Verdan)*

**Author:** Dom Jorge de Vilaverde.

**Size:** 29 cm tall, 19 cm wide, 2 cm thick; 117 pages.

**Description:** A slender book with tan leather covers, scruffy and stained, although still recognizable as being of some quality, and featuring some functional stitching. On the front cover is a single word in black ink, perhaps the title of the book or the name of the author.

Within are paper pages, stained and besmirched and featuring a manuscript in black ink and a steady, elegant hand.

**Lore:** A diary of the current ruler of Porto Escorpião.

**DM:** Original. Unique (No known copies). Average condition. Title on the front cover and the first page (See below). Reading the manuscript requires the NWP *Reading/Writing (Verdan)*. The word on the front cover reads “*Diário*”, which translates as “Journal”. The words on the first page read “*O Diário do Dom Jorge de Vilaverde, Navegador do Nossa Senhora da Misericórdia, C.d.I.B. 991*”<sup>1)</sup>.

**NWPs:** The book can be instrumental to individuals looking to acquire any of the NWPs *Local History (Porto Escorpião)* and/or *Sage Knowledge (Sociology, Manscorpions)*. Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Journal of Dom Jorge de Vilaverde* is a diary that records the first year of the author’s attempts to establish Porto Escorpião, a Vilaverdan colony and trading port on the Orc’s Head Peninsula of the Savage Coast, in what is now known as the Kingdom of Nimmur. Among other things, it details much of the problems the settlers had with the manscorpions of the area, referred to as “Nimmurians”.

**Excerpt (Translation):** “It took no fewer than 15,000 nuggets of depleted red ore and several years of diplomacy, but at last, here it is: A small promontory near Asur overlooking a protected cove. I named our new acquisition Porto Escorpião for the glory of Vilaverde and my father’s wealth. Indeed, it is but a small trading post, but nonetheless a colony of Vilaverde. It will be weeks before my message reaches Porto Preto, and perhaps months before troops arrive. The treaty grants us full ownership for a century, but I trust a stronghold of good, solid stone and a handful of experienced crossbowmen to be a better warranty on this land. By then, no one in this savage land will dislodge us, for we are the strongest.

“I do not feel safe here, however. I ordered the crew to stay together at all times and avoid involvement with the natives. The creepy carapace of the Nimmurians and their odious stings are a constant reminder that man is not yet a master here. It is clear in their attitude that we aren’t exactly welcome, but perhaps merely useful to some dark purpose of theirs. Only time will tell. Fortunately, the Nimmurians are just as greedy and desirous of the red steel blades as we are. In this, we have an advantage.”

**Research:** The covers are stretched sheepskin stitched to sheets of cherry wood.

Porto Escorpião was recently granted independence and functions as the main center of trade with Nimmur, as well as the starting point of most expeditions into that kingdom.

**Author:** Dom Jorge de Vilaverde is the current ruler of Porto Escorpião, and the elder son and heir of Barão Jorge “O Temerário” de Vilaverde, the intrepid ruler of the Dominio de Vilaverde. Rumor has it that Dom Jorge is an Inheritor who maintains his Legacies and fends off *cinnabryl* poisoning with a wondrous magical ring.

**History:** The journal is barely 20 years old and it was recently part of the amazing library of Raman Nabonidius, a vast collection of writings ancient and new on the Known World and the Savage Coast in particular. The library’s catalogue indicates that it was bought from a “Texeiran misfit”, who claimed he had acquired it on the market of Er.

<sup>1)</sup> This should be read as “The Diary of Dom Jorge de Vilaverde, Navigator of the *Nossa Senhora da Misericórdia*, in the year 991 of the Baronial Calendar”. The abbreviation “C.d.I.B.” stands for “*Calendario de las Baronias*”, which is Espan for “Calendar of the Baronies”, the reckoning that was instated 1,010 years ago after the crowning of the emperor in the ancestral lands of the baronial humans.

**Source/Origins:** The navigator’s journal of Don Jorge de Vilaverde: Bruce A. Heard, *The Known World Grimoire*, in: *Dragon 192* (TSR, 1993)

## The Kalevala

Setting: Yxx

Requirements: NWP *Ancient Languages (Al-Dzja’ir)*

**Author:** Juha the Fair.

**Size:** 47 cm tall, 39 cm wide, 6 cm thick; 900 pages.

**Description:** A large book bound in midnight blue leather featuring gold ornaments and inscriptions, the latter perhaps the title of the work.

Within are thin, high-quality parchment pages featuring a richly illuminated manuscript.

**Lore:** A famous collection of stories from Finnish myth.

**DM:** Original (Translation). Unique (No known copies). Good condition. Title on the front cover.

Reading the manuscript requires the NWP *Ancient Languages (Al-Dzja’ir)*<sup>1)</sup>.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Folklore* and/or *Religion*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Kalevala* contains many stories from Finnish myth, among which “The Story of the Great Tree”, “Pohjola’s Magic Wool”, “Ahto’s Dwarves”; those of the heroes Lemminkainen, Kullervo, and Vainamonen. Many of them speak of fair maidens, evil witch queens, intrepid heroes, and creatures weird and wonderful.

**Research:** The pages are *pergamum*<sup>2)</sup>. The inks are based on many high-quality ingredients sold in exotic lands.

**Author:** The author is known to have spent some time at the court of Salcazar the Satrap, an influential and enlightened despot of the island empire Al-Dzja’ir. It was here that he acquired the moniker “The Fair” and attracted widespread attention with his fantastic tales of heroes and heroic deeds in cold lands, many of which are written down in the underlying work.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch’tar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> Al-Dzja'ir is an ancient language of the magical world of Yxx, which was spoken at the court of the Salcazar the Satrap, an influential and enlightened despot of the island empire Al-Dzja'ir. Today, it is known only to a handful of scholars.

<sup>2</sup> *Pergamum* is high-quality parchment fashioned of the unblemished, processed skin of certain sheep, goats, and calves.

**Source/Origins:** DM, *The Holy Bible of Ukko*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Kherrispehriil Parchments

(Two pages)

Setting: Forgotten Realms

Requirements: NWP *Reading/Writing (Common)*

**Author:** Johanna Kherrispehriil of Waterdeep.

**Size:** Each page 28.5 cm tall and 22 cm wide.

**Description:** Two loose sheets of parchment featuring a manuscript in black ink and a neat hand.

**Lore:** Two pages with information about an ancient dwarven tomb.

**DM:** Original. Unique (No known copies). Good condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (Common)*. It is written using the *Thorass* alphabet.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs associated with the history of the dwarves of the North (e.g., *NWP Ancient History*, *Local History*). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Kherrispehriil Parchments* claim knowledge of the layout of an important dwarven tomb.

**Excerpt (Page 1):** "Recorded in the Year of the Bloodbird.

"I Johanna Kherrispehriil of Waterdeep have undertaken the study of the dwarves of the North and their past. A mage by my skills I am a historian by trade, and I have spent much of my life in the study and unearthing of lost dwarven cities, mines, tombs, and underground warrens long-lost to the memories of surface dwellers of the Savage Frontier.

"Through the gracious generosity and sponsorship of the Blackstaff, I have studied the landscapes and recorded histories of the Northlands to mine the buried history of the dwarves. During my studies, I have developed a number of theories that have held up to later discoveries and examinations of ancient dwarven burial structures. Within the past decade, I have uncovered two tombs of note and have included details of what I found there. With Mystra's aid, Oghma's will, and the approval of Dumathoin, I hope to continue my work for decades hence to restore to the dwarves pieces of their history."

**Complete Text (Page 2):** "(The Entrance to a Prince's Rest) In my studies, it has proven essential to know the dwarven craftsmen behind the masterful constructs I studied. One friend gave me a written description of the final entrance to a particular tomb; he allegedly found it within the records in the tomb of Raglar Stonecutter, a dwarven architect and tomb-maker who died at the time of Delzoun's height. While my friend kept the location of the tomb and the identity of the tomb's inhabitant secret, he swears all the mechanical traps are quite genuine and should serve to deter foolhardy adventurers from attempting to rob the dwarven dead. 'After all,' he reminded me, 'there are precious few who can claim to have plundered the tombs of the dwarves. High time you tall folk were reminded as to why that is'.

"The walls glitter with gold, gems, and bright mosaics that glisten in torchlight despite the centuries of dust that should have accumulated on them. The bas-relief on the wall of the antechamber seems so life-like, you'd swear the hallway was filled with a horde of trolls! Three dwarves stand heroically atop a pile of troll bodies, fighting on against overwhelming odds. The prince, another dwarven warrior, and a standard-bearer appear to be directly in your path, though they are carved on the facing wall as you walk into the hallway. Though the tomb's guardian bypassed the traps and triggers to the secret door with some special magics, he explained the traps and their working. There are five different mechanical triggers within the 30-foot-high mural to open the secret door to the crypt. Like the door itself, the triggers are next to impossible to find for non-dwarves.

"The correct combination to open the secret door is to activate all five triggers simultaneously; the triggers must then be released in this order: four, five, three, one, and two. Once done, the wall opens to expose the entrance room that sinks down to the crypt. If any trigger is activated out of the sequence above (such as one trigger at a time to start it), the trap connected to that particular trigger is set off.

"The first trigger is the short sword of the prince's warrior-companion. It shifts slightly to the left, along with the pommel. The trap linked with this trigger opens the ceiling 40 feet above. Then, hundreds of short swords fall from above the ceiling into the room, all point down<sup>1</sup>.

"The second trigger is the prince's crown. To activate it, the tear-shaped gem at the front of his crown must be turned point-down over his brow. If the trap is used wrong, the floor rises at incredible speed to smash all persons within the room against the ceiling<sup>2</sup>.

"The troll engaging the standard-bearer hides the third trigger: its movable jaw and mouth. The trap slams the door out of this room shut, and a pump dumps grease all over the floor and walls. The floor tilts, opening into a steep chute under the eastern wall. The chute slides for 600 feet. and comes to an end at the bottom of a 10×10-foot shaft. Once the victims hit the floor of the shaft, it sinks slightly and the slippery chute rotates back up, the grease preventing any hold on the edge<sup>3</sup>.

"The shaft's ceiling is lost in darkness far above any light source the victims have. There is a pile of rotted rope in the center of the floor and two shattered skeletons lying on it<sup>4</sup>.

"The fourth trigger is the prince's ring: Dumathoin's symbol of a gem inside a mountain is reversed. To initiate the lock, the ring's emblem must be twisted around so the mountain peak points at the king's knuckle. If the trap is activated, the person touching the prince's ring is doused in acid<sup>5</sup>.

"The fifth trigger is the money bag on the standard-bearer's belt; shifting the draw string from one side to the other (and activating the trap) causes a loud click and the entrance to the room slams shut and locks. Holes 2 inch wide appear in the ceiling and a jingling of coins is quickly heard. A rain of copper and silver coins and gold dust starts falling through the ceiling onto the invaders, invading the nose and mouth of any breathing beings<sup>6</sup>."

**Research:** The parchments were written by the Waterdhavian researcher Johanna Kherrispehriil. They are possibly part of a larger work. Indeed, some sources indicate that there may have been a third page with some drawings and diagrams on it.

<sup>1)</sup> Actually, 1d20 swords fall on each creature within the room and the blades all fall at such a speed and number that each has THAC0 7. If any creatures are still alive after the onslaught, they must move no quicker than MV 1 or automatically suffer 1d4 points damage from walking on or against blade edges.

<sup>2)</sup> This crushing floor trap deals 4d8 points of damage to all creatures within the room and then recedes back to its normal floor level.

<sup>3)</sup> The effects are equal to the effects of *Grease* on every surface, negating any chance of grabbing hold of anything.

<sup>4)</sup> The DM is encouraged to make the shaft at least 5,000-10,000 feet high; this mine shaft was abandoned by the dwarves over 15 centuries ago, but there is no telling what it connects to these days.

<sup>5)</sup> The effects of this acid are identical to the effects of green slime and the victim must pass a saving throw vs. Paralyzation (adjusted for Dexterity and/or magical armor) or be dissolved in two rounds. The acid eats through metal in 1-3 rounds (plate mail takes 3 rds) and through wood at a rate of 1 inch per hour.

<sup>6)</sup> No matter what the room's occupants do, the outpouring of money and dust keeps coming until the entire room is filled. All creatures in the room are either crushed under the weight of millions of coins or choked on gold dust.

**Source/Origins:** Steven Schend, *The Sleep of Ages*, in: *Dragon 224* (TSR, 1995)

## The Logs of Willgan the Dogged

Setting: Planescape

Requirements: NWP *Reading/Writing* (Planar Common)

**Author:** Willgan the Dogged.

**Size:** 34 cm tall, 39 cm wide, 6 cm thick; 166 pages.

**Description:** A small, well-used book of unusual shape, with covers of grayish brown leather covered in what appears to be a mosaic of mystical symbols and signs in thin, gray lines. On the front cover are the remains of a text, likely the title of the book, in faded and flaking black paint.

Within are thin, vaguely green parchment pages, curling at the edges and featuring a manuscript in black ink.

**Lore:** A controversial work infamous for supposedly containing the "true names" of the rulers of the Nine Hells.

**DM:** Copy. Uncommon. Poor condition (Missing title page, some damage to manuscript). Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing* (Planar Common)<sup>1)</sup>.

**Contents:** *The Logs of Willgan the Dogged* are the journals of the author, in which he describes what he calls "the Lords of the Nine", apparently "the mysterious rulers" of a place bizarrely called "Baator, the Nine-Layered Pit, the Stinking Maw of the Planes".

**Excerpts:** "Their origins are lost to the mists of time, seemingly stretching back before even the *powers* remember. Their true capabilities have never been defined, at least until now. They are, in short, an enigma. What is their purpose? Do they simply act as wardens for their plane, or do they play a more active role? Do they truly even exist? And how do they relate to the denizens of their plane, from the lowest *baatezu* to the most powerful of the gods? To understand the *Lords*, perhaps it's best to summarize exactly what it is they're said to be and do.

"Though many discount the *Lords* as the crazed imaginings of those who've wandered the bleak wastes of *Baator*, the truth is that the *Lords* have shaped the plane since time immemorial. They may seem to be nothing more than primal forces, incorporeal and unwanting, but that ain't so. They're all individuals, and they're all ferociously hungry for more power. It's just that their desires make them known over the millennia, as opposed to the petty length of a mortal lifetime. That's not to say that the *Lords* can't act quickly when they need to; they just prefer to make their plans on a much longer range.

"The *Lords* are each set over a single layer of *Baator*, their presence twisting and warping their layers to be more precisely what they themselves embody. Thus it is that Avernus, the first layer, is a blasted and scarred wasteland, perfect for training the armies of *baatezu* in the endless *Blood War*, while the fourth layer of Phlegethos is a fiery pit, burning all who travel its infernal depths. They are the defenders and protectors of each of these layers, each *Lord* taking the qualities of the layer in an effort to keep its essential nature pure of the ravages of chaos. Who set them this task, none can say - but it's an assignment they fulfill to the best of their abilities.

"Every *Lord* has a name, though throughout time only the names of three have been commonly known. Just like other *fiends*, the names of the *Lords of the Nine* are names to conjure power with - the *prime* wizard who actually uses these names is in for a devil of a time, but that doesn't keep the attempted conjuring from being an inconvenience.

"The years ain't been kind to me, but did that stop me? No. It didn't. And while those *sods* who called 'emselves scholars danced and laughed with the *Sensates* slipped away across the boundaries of death [sic], I've held on, my studies just becoming all that much more important. And now they've paid off. I might not have been looking for the elusive sound of color or the mysteries behind the forms of the *powers*. I've never been that imaginative. Some'd call that a curse. Me, I call it a blessing. It means that I focus on the facts and don't let ill-formed fancies distract me from the truth. Do I seem bitter? I am. I've been mocked and reviled, my quest called emptiness, my heart left desolate from the bleakness of the truth I sought to uncover. But now it's done and I've snatched the *dark* right out from under the *baatezu* nose. Ha! I've got the *dark* on the *Lords of the Nine*, and I'll be cursed if anyone can stop me from making my life better from this point on!

"It wasn't without pain that I discovered their names. I've endured much for this moment, the setting of their names to paper and thus to immortality. Though these are not their true names, they are still names with power. The *Lords* are: Bel, Warlord of shattered Avernus; Dispater, Archduke of iron-hot Dis; Minauros, Viscount of the sunken Minauros; Fierana, the Fiery Lady of Phlegethos; Prince Levistus of watery Stygia; The Hag Countess Malagard of Malbolge; The Slug Archduke of Maladomini, Triel the Fallen; Baron Molikroth of ice-locked Cania; and the *Dark Lord* of shadowy Nessus.

"The *Lords* are some of the most powerful *bashers* in the known cosmos. They control whole layers of a plane, which is far more than most *powers* can claim. The *Abyssal lords* claim as much, but the chaotic politics of the Abyss ensure that the *tanar'ri lords* never rise far above their compatriots. The *Lords of the Nine*, on the other hand, are willing to set aside their differences to achieve a common goal; the *Abyssal lords* seem incapable of that.

"It's no *dark* that the *Lords* pass their orders to someone. They've got to have dealings with someone if they want anything accomplished, right? So who do they deal with? The list is fairly small. They deal with each other, naturally. They bargain with the *powers*. They pass orders to the pit fiends and lesser *baatezu*. And occasionally, they'll make a pact with a mortal.

"This is the part that's most interesting to me. Why in all the heavens would someone as powerful as one of the *Lords* ever choose to have anything to do with the lowly *fiend*? Are the *Lords* watchers over the *baatezu* race, or do their duties run deeper

than that? What is it that we're missing? My thought on the matter is that the *fiends* are simply like the *proxies* of the *Lords*, that they're an even lesser tool than the noble caste. The *Lords* do care about the *War*; it's just so far down on their priorities that they've delegated it in its entirety to the *baatezu*.

"This was the hardest *dark* of all to come by. If the *Lords* resisted generalities about themselves for so long, how d'you think they'd feel about their personal secrets bein' spilled? Well, too bad, one way or another. They're going to have to face the music sometime, and it might as well be now. I've outlined their names, what I could glean of their histories, and any other information I thought might be useful.

"I've not been able to find any information on this *blood* [the supposed "Dark Lord of Nessus", ed.]. He (or she, to be totally fair) is so well hidden that it'll take years more of digging through dusty references and painstaking interviews with *fiends* who should know better. I've come this far though, and I won't be cheated. I can stand to search for a few more years, I think. What's the worst that could happen to me?"

**Research:** The covers are cheap, low quality cow's hide. The meaning of the symbols and sigils on the front cover is unknown and most scholars consider them to be of an ornamental nature rather than anything else.

The book is in poor condition and it misses a title page as found in some of the other known copies.

The author comes up with many answers for the questions he asks about what he calls "fiends", which one expert claims to contain "a certain degree of truth, although at what time the information may have been valid remains unknown".

A source commonly regarded as disreputable claims that "several *fiends* are known to have commented on the *Logs*" as "a delightful piece of speculative fiction". The latter notion is supported by most serious scholars. In his *Nocturnal Contemplations*, Marazan, commonly known as "The Drunken Sage", has suggested that "these so-called '*Logs*' are little more than the laughable notions of a misguided little man with but a poor grasp of the 'language' he is supposed to speak. 'Canaries'? A 'race' of devils? The man is clearly an idiot. And what in blazes does he mean with 'the powers'?"

Follezal calls the notion of "Fiend Lords" "absurd at best" and, indeed, there are no (other) known records of such entities existing.

With regard to the notion that the author may refer to the rulers of the Nine Hells when he speaks of "The Lords of the Nine", informed scholars often simply refer to older, more reliable sources on the Nine Hells (e.g., *The Infernal Index*, Xloroshule's *The Nine Hells*).

Perhaps most interesting is the single sentence the great Kinduig ever spent on the subject: "I think it highly unlikely that a man called Wilbur the Dog would be able to find out the true names of the rulers of the Nine Hells." The book may be of passing interest to an individual with an interest in the folklore of the planes.

**Author:** Little more is known of Willgan the Dogged than that he proclaimed himself a "scholarly expert on the names and true names of certain high-ranking fiends". One source seems to suggest that he came to an untimely death when he "suffered from what can only be termed a personal implosion: drops of blood were found where he stood but no other trace remained of his eventual disposition". After this, it states that "the *Logs* were published by individuals unknown".

<sup>1)</sup> Planar Common, also referred to as Planar Trade and Planespeak, is the trade language used by creatures of the outer planes. It is a strange language of malapropisms that speaks much of "darks", "berks", and "graybeards" and which doesn't seem to be able to make up its mind on what it wants to be. It was reportedly devised by traders who frequented a planar city called Sigil.

**Source/Origins:** *The Logs of Willgan the Dogged*: Colin McComb, *The Lords of the Nine*, in: *Dragon* 223 (TSR, 1995)

## The Necrophidicon

Setting: Isle of the Necromancer Kings (Al-Qadim)

Requirements: Priest, Wizard

**Author:** Unknown.

**Size:** 33 cm tall, 26.5 cm wide, 3 cm thick; 33 pages.

**Description (See below):** An ancient, thin book in good condition and bound in covers of smooth, pale leather featuring incised lines, patterns, and symbols with a distinctly reptilian theme. On a raised section on front cover is a cartouche containing a text in black ink, perhaps the title of the work.

Within seem to be pages of some greenish material, perhaps papyrus.

**Opening the Book:** The book can only be opened safely by a Wizard or Priest, with all other classes suffering 6d6 points of damage when they open it. Opening the book will reveal numerous pages of papyrus featuring a manuscript of occult and mystical symbols and runes in dark green ink.

**Magical Item:** *The Necrophidicon* is a special *manual of golems*, a magical item that allows a 14th-level Wizard or a 9th-level Priest to construct and animate a necrophidius when certain conditions have been met, as detailed below.

**Identification:** Although it is a magical item, the book cannot be recognized as such by visual examination of its outer parts or by detection for the magic aura (e.g., *Detect Magic*). Any such perusal will lead to the conclusion that the book is a regular, non-magical work of arcane lore. If it should be read before it is properly identified, the book and its title will appear to have been written in a language unknown to the reader.

*The Necrophidicon* can only be identified for what it is by a Bard (5% chance per level to determine its general purpose and function) or by a Wizard using *Identify* (q.v.) or a *wish*. A *wish* will only reveal the general contents of the book, informing the caster that it will affect (not necessarily benefit) any one individual. It requires a second *wish* to determine exact contents. All other spells, including *Alter Reality*, *Commune*, *Contact Other Plane*, *Legend Lore*, *Limited Wish*, *True Seeing*, and *True Sight*, are useless.

**Use:** *The Necrophidicon* can only be used after it has been identified for what it is, upon which it will reveal its full potential. A Wizard or Priest of sufficient level wishing to use the book must announce his intention to do so and start the process of creating the necrophidius.

The book provides the reader with instructions to construct and animate a necrophidius (v. **CMM**, *Necrophidius*) without the need to have knowledge of the spells normally required for such an endeavor. Constructing the necrophidius takes ten days and costs at least 8,000 gp in materials, which includes the cost to prepare the base physical body (the complete skeleton of either a giant poisonous snake or a giant constrictor snake) as well as for the unusual materials and spell components that are consumed or become a permanent part of the construct. The reader must study the book throughout the processes of construction and animation and he must not be interrupted, never stopping for any appreciable amount of time, except when eating and sleeping. Studying the book demands the reader's full concentration and he cannot copy or otherwise convey the knowledge contained in it during that period.

Once the necrophidius is fully constructed and the proper rituals have been performed, the writing fades and the book is consumed in flames. Now, the ashes of the book must be sprinkled on the necrophidius, which will then become fully animated. However, the chance that it remains so depends on the reader's level, being 100% for a 14th-level Wizard or a 9th-level Priest, with each level they would have less than this resulting in a cumulative 10% chance of the necrophidius falling to pieces within one turn after it became animated.

When the project has thus reached its end, the reader will immediately forget all knowledge of the words contained in the book, thereafter never able to articulate or record the knowledge contained therein.

**Repercussions:** *The Necrophidicon* and works like it are widely sought by Necromancers and if the book happens to be in the possession of any PC, they could be in store for a nasty encounter or perhaps even a new adventure. Furthermore, since the book contains knowledge about evil creatures and black necromancy, the DM may want to punish good PCs willingly using the work (v. **CBN**, p. 39-43: "The Price").

**Research:** *The Necrophidicon* is believed to be but one of several ancient manuals that can be used to create a necrophidius and many of these have also been used as notebooks by skilled Necromancers and Death Priests<sup>1)</sup>. Indeed, it is said that some of them may contain clues to the secrets of creating other kinds of necromantic golems.

**Suggested XP/GP Value:** 3,000 xp/30,000 gp.

<sup>1)</sup> A Death Priest can be any Priest whose religion embraces one of the many aspects of death (v. **CBN**, p. 66-75: "Chapter 5. Death Priests").

**Source/Origins:** *The Necrophidicon*: Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995)

## The Nycoptic Manuscripts

(Two scrolls)

Setting: Isle of the Necromancer Kings (Al-Qadim, Forgotten Realms)

Requirements: NWP *Ancient Languages* (Kadari)

**Author:** Unknown.

**Size:** Each scroll 26 cm tall and 144 cm long when fully unrolled.

**Description (See below):** Two papyrus scrolls featuring a manuscript in black ink, at times enriched with mystical symbols, runes, and signs.

**Lore:** A religious, necromantic charter that deals with death and the dead.

**DM:** Original. Copies very rare. Good condition. Untitled.

Reading the manuscript requires the NWP *Ancient Languages* (Kadari).

**Insanity:** Such is the nature of the revelations in the scrolls that a living creature consulting them for any purpose must pass a saving throw vs. Paralyzation (Insanity check or Madness check; adjusted for Magic Defense Adjustment; v. **CBN**, p. 42-43: "Insanity or Madness") each time it does so, with failure meaning that it is afflicted with an appropriate madness for 1d6+1 days. At the DM's option, the victim may be allowed to catch a glimpse of the meaning of the particular prophecy he was interested in during this spell of insanity. The condition can be treated with *Cure Insanity*, *Heal*, or *Restoration*. Failing the saving throw counts as failing an Insanity check for the purpose of unleashing *Undead Plague* (See below).

**Undead Plague:** *Undead Plague* is a so-called *quest spell* and it can only be comprehended and invoked by a Priest or Necromancer who has already failed at least one Insanity check. The incantation disappears from the *Manuscripts* after it has been read, only to reappear when the scrolls pass on to a new owner.

**Magical and Spell Research:** A Priest or Wizard studying any of the spells or magical items described in the *Manuscripts* can cut the time and expense for researching these topics in half (v. **DMG**, p. 64: "Spell Research").

**Repercussions:** *The Nycoptic Manuscripts* is widely sought by Necromancers and if one or both of the scrolls happen to be in the possession of any PC, they could be in store for a nasty encounter or perhaps even a new adventure. Furthermore, since the scrolls contain knowledge about evil, extra-planar creatures and black necromancy, the DM may want to punish good PCs willingly using them (v. **CBN**, p. 39-43: "The Price").

**NWPs:** The scrolls can be of use to individuals looking to improve any of their NWPs *Alchemy*, *Omen Reading*, *Prophecy*, and/or *Sage Knowledge* (*School of Magic*, *Necromancy*). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Nycoptic Manuscripts* are inscribed with ancient tales and cryptic prophesies, most of them foretelling doom and apocalyptic disasters. They speak of many magical and divine plagues that can be countered only by the most powerful means (e.g., *Heal* and not *Cure Disease*) and of others that can only be stopped in specific ways, sometimes quite clearly defined (e.g., eating one raw scarab beetle a day), sometimes cryptic (e.g., "the release of Thasmudyran's chosen").

Furthermore, the scrolls contain treatises on many necromantic spells (Priest, Wizard) and magical items, particularly those incantations and devices that affect the life force of living creatures. The actual descriptions of such spells or the creation of these items are not present.

**Spells:** The second scroll contains the full description of the *quest spell Undead Plague* (See above).

**Crawling Claw:** The text contains a complete description of the secret of the relatively simple necromantic rite to animate crawling claws (v. **CMM**, *Crawling Claw*) as far as Priests are concerned. These animated hands and claws can be raised up by a Priest of any level who has read the scrolls. After the severed limbs have been assembled, up to one claw may be animated per level of the Priest. Once created, crawling claws can be directed by the telepathic commands of their creator but, more often, they are given duties similar to those of undead skeletons, whose intellect (or complete lack thereof) they share.

**The Opening:** One of the plagues and portents foretold by the text is that of *"The Opening"*, when the Ninth Seal in the Garden of Eternity will be broken, releasing Vermissa, the Queen of Worms, from her magical prison. The first portent of her release, alluded to in the text, is the spread of disease across the land as the "cold breath of Thasmudyan heralds the return of His chosen."

**Excerpt (Prophecy of The Sundered Man)**<sup>1)</sup>: "The Sundered Man shall be made whole by the Chosen, who will release Her".

**Excerpt (Prophecy of The Chosen)**<sup>2)</sup>: "The Chosen shall Emerge when the Colossus walks in Nycopolis".

**Excerpt (Loviatar's Descent into the Netherworld):** "When Our Lady of Pain discovered her sister had left the Land of the Living and taken refuge in the World of the Dead, her wrath and fury were boundless. She descended to the Land of No Return, through the caverns and lower regions known only to the spirits, until she reached the city of Erkalla itself, ruled by Cyric, the King of the Dead. And Loviatar approached the gate of the city, known as Ganzir, and pounded her *Flail of Tears* on the door, demanding to be let in, but her command was unanswered, and her screams resounded through the streets of Erkalla:

'Gatekeeper, I am here at Ganzir before the Walls of Erkalla. Open these gates for me! I am Loviatar, Maiden of Pain, Mistress of Sorrow, and I shall smash down this door if you do not open it! I shall crack open the bolts with my *Flail of Tears* and sunder the iron with my *Scourge of Despair*. I shall release all the dead from the city of Erkalla, and they shall climb up the stairs of the earth. I shall raise up the dead, and they shall eat the living: the dead shall outnumber the living!'

"And the Gatekeeper appeared, and he opened the door, but he would not let Our Lady pass: 'Mighty Loviatar, Maiden of Pain, you cannot enter Erkalla with your *Symbols of Power*. Leave them with me, and then you may visit the King.'

"Our Lady of Pain saw the truth in his words, and at the gate of the city, she stripped off her talismans. She gave up the *Flail of Tears*, surrendered the *Scourge of Despair*. She unwrapped her *Robe of Severed Hands*, and coiled up her *Whip of Countless Afflictions*. She unwrapped the spiked wire from her hair and plucked out the needles from her nails.

"And at last Loviatar was finished, and the Gatekeeper escorted her into Cyric's dismal palace. And the King of the Dead saw Our Lady humbled, and in his throne room of glory, he heard her complaint. Cyric made his voice heard like a gavel of thunder, and he spoke loudly his judgment, with the following words: 'I am Cyric, Lord of Erkalla, and I welcome you to my pale domain. You have no power here in my most ancient city: over the dead only I am King. I have heard your request and will honor it. When you leave, your sister shall accompany you. But each winter she will come back and visit me, and I shall return her to your side in the summer.'

"Our Lady of Pain heard his pronouncement, and she left gladly with her sister beside her. Thus Loviatar ascended from the netherworld, resuming her just punishment of Man."

**Research:** Many sages doubt the accuracy of the information on the scrolls, suggesting that the anonymous author was probably (at least partially) insane. Nevertheless, the *Manuscripts* are an invaluable tool of necromantic research and, as such, highly prized by both Necromancers and Death Priests<sup>3)</sup>.

Some historians (e.g., Askarran of Selgaunt) have pointed out that stories like the one of Loviatar descending into the Netherworld to retrieve a loved one are common in the mythology and religions of many cultures.

It is said that only some spell-casters will at last understand the author's doomsday prophesies when their sanity has faded from reading the *Manuscripts* too many times.

A copy of the work is rumored to lie in a small library within the Colossus of Uruk, a gargantuan, 150-foot-tall granite statue on top of a plateau overlooking Ereshkigal and the deadly Horn of Sahu, erected by the first of the Necromancer Kings and originally serving as a lighthouse to protect incoming ships from the reefs. Some claim that a copy can also be found in the Tower of Pizentios or, perhaps, in the Garden of Eternity.

<sup>1)</sup> The first part refers to the restoration of Nebt Bhakau, a Necromancer so feared that his corpse was cut into parts said to have been placed in individual containers and buried separately. "Her" refers to Vermissa, the Queen of Worms, locked in the Garden of Eternity.

<sup>2)</sup> While some sages take this to mean that the Colossus of Uruk will come to life in some way, it really alludes to the fact that Nebt Bhakau and Pizentios, working together, will create a huge, flesh golem (a "Colossus" of sorts) and use the monster to physically destroy Vermissa's prison in the Garden of Eternity.

<sup>3)</sup> A Death Priest can be any Priest whose religion embraces one of the many aspects of death (v. **CBN**, p. 66-75: "Chapter 5. Death Priests").

**Source/Origins:** *The Nycoptic Manuscripts*: Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995)

## The Phantasmagorion

Setting: Ardha (Old Earth)

Requirements: NWP *Arcane Languages (Antique R'huul)*; *Read Magic* for spells; see below

**Author:** Unknown.

**Size:** 55 cm tall, 33 cm wide, 5.5 cm thick; 555 pages.

**Description (See below):** A large book with featureless covers of bone.

Within are thin, high-quality, bleached parchment pages featuring an illuminated polychrome manuscript, enriched with a number of full-page illustrations in vivid colors, each above a text in minuscule lettering.

**Lore:** A possibly dangerous work on hallucinations and mind-affecting spells, said to contain some powerful spells.

**DM:** Original. Unique. Good condition. Untitled.

Reading the manuscript requires the NWP *Arcane Languages (Antique R'huul)*<sup>1)</sup>. The texts below the illustrations are written in an unintelligible language that continues to baffle sages. In essence, each of these texts is written in its own 'language' and each can only be read when certain conditions are met or as dictated by their content (See below for an example). The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Magic:** The effects generated by the book are a residue of psychic energy and not magical in nature, which makes that the work does not radiate magic.

**Alienation:** All creatures with Intelligence 2 (Semi-) or more that remain within 10 feet of the closed book must pass a saving throw vs. Death Magic for each hour they do so, with failure indicating that they experience an acute sense of dislocation or wrongness in their surroundings, feeling much like they actually belong somewhere else, although they cannot say where that might be. Affected creatures have a 50% chance per round to regard something in their surroundings – a creature, a place, a thing – as unnatural and threatening. The effect ends when they leave the area of effect, or when the book is opened.

Creatures with Intelligence 1 (Animal) or less instinctively flee from the book, whether it is open or closed, and they will react in accordance with their nature when forced toward it (e.g., flee, attack to flee).

**Insanity:** Studying the book continuously for one hour (e.g., when researching a spell in it) can lead to the reader realizing some awful truth about the nature of the cosmos, which, in turn, can lead to delusional insanity (v. Table 1). If the reader fails this 'Insanity Check', he must pass a saving throw vs. Death Magic at a -2 penalty, with success indicating that he is merely delirious or incoherent for 1d3 days as he tries to reconcile his understanding of the cosmos with the awful truth revealed to him. During this time, he cannot cast spells and suffers a -1 or +1 penalty (as applicable; -5% or +5% for percentage rolls) to all of his die-rolls.

**Table 1. Risk of Insanity by Reader Intelligence**

Intelligence	Chance of Insanity <sup>1)</sup>
9	1%
10	2%
11	4%
12	6%
13	10%
14	15%
15	22%
16	30%
17	40%
18	50%
19	60%

<sup>1)</sup> Add +1% to the chance of insanity for each level of the reader (up to a maximum of +18%)

**Delusional Insanity:** The victim believes that he is something other than himself, that his mind or persona has been placed into the wrong body, that he is actually an entity of some distant dimension trapped in human form. The steps he takes to rectify this can range from attempts at suicide to complex summoning rituals designed to open the 'right' dimension to him (50% chance per week for each). The victim may refuse to recognize his former friends and companions and even seek new allies more appropriate to his 'true' self, but he generally retains all his skills and abilities.

If the victim attempts to reach 'the right dimension', there is a 25% chance that he will attempt to reach Old Earth and speak the name "Hastur" three times in succession, which has a 25% chance that Hastur The Unspeakable (v. **DDG**, 1980) will hear and send 1d4 byakhee (v. **CMM**, *Byakhee*) to slay him. If the byakhee are defeated, there is a 25% chance that Hastur himself will appear to destroy the blasphemer.

There is a 5% chance per month that the insanity will end of its own accord; otherwise, only magical or psionic treatment can help the victim.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Diagnostics, Healing, and/or Herbalism*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** The full-page illustrations in *The Phantasmagorion* feature terrible creatures in what seem to be disconcertingly surreal landscapes and subterranean realms. Below each of these is a text in minuscule lettering. As an example, one of the illustrations features a terrible creature with a scaled, elongated body, a lizard's head and maw, taloned lizard claws, and 200 tentacles projecting from its body, which approaches a large, bizarre subterranean city of non-Euclidean geometry. The text underneath the illustration reads "Ph'nglui mglw'nafh Hastur Carcosa wagh'nagl fhtagn"<sup>2)</sup>.

The book is a study of the mind and its susceptibility to insanity more in particular. It speaks of various reputed ways to induce hallucinations and, to a lesser extent, the various kinds of insanity associated with them; of various techniques of prolonged torture; of herbs and magical potions commonly associated with insanity, madness, and hallucinations (e.g., adder's tongue; belladonna, foxglove, lotus, poppy, scopolamine; *potion of delusion*); of mind-affecting and hallucinogenic spells and their effects.

Although the manuscript is rather abstract and 'scientific' in nature, some sections – especially those on torture – will still be decidedly hard to stomach for some readers.

**Spells:** The book contains the following spells, on 47 pages: **IV: Despair**; **VI: Phantasmagoria**; **VII: Descent into Madness, Howl of Pandemonium**; **VIII: Leducolol's Exacerbated Dedaigneusion\***.

At the DM's option, the spell marked with an asterisk may be unique to this book.

### **Leducolol's Exacerbated Dedaigneusion (Enchantment/Charm)**

## (Mentalism)

Level: Wiz 8  
Range: 10 yds/level  
Area of Effect: One person  
Duration: Instantaneous (See below)  
Casting Time: 8  
Components: V S M  
Saving Throw: Neg.

*Leducolol's Exacerbated Dedaigneusion* enables the caster to cause one person with Intelligence 13 (High) or more to lastingly suffer from severe paranoia, convinced that "the agents of Old Earth" are abroad in his world, his homeland, his home town, and even in his own home – they could be anywhere. The condition worsens over time. During the first 1d4 weeks, the victim will be suspicious of strangers and then of those nearest him (friends, family). In the next 1d4 weeks, he will start to take precautions to 'guarantee his own safety'. In the next 1d4 weeks, these precautions will include lethal attacks and plots against his former allies and friends. Further details are left to the DM and could include a mistrust of all situations of peacefulness or quietude; acute anxieties; a fear of objects and feeling the need to resolve them immediately; reacting violently to all attempts at friendly behavior; a need to remain in complete seclusion to such an extent even that he will eventually die of hunger and thirst. The effects of the spell can only be countered by *Restoration*, a properly worded *wish* (e.g., *Wish*), or use of the psionic science *Psychic Surgery*. *Dispel Magic* is useless.

The material component of *Leducolol's Exacerbated Dedaigneusion* is a few drops of weak acid.

**Person:** The term person includes any M-sized or smaller bipedal human, demi-human, or humanoid – such as brownies, dryads, dwarves, elves, gnolls, gnomes, goblins, half-elves, halflings, half-orcs, hobgoblins, humans, kobolds, lizard men, nixies, orcs, pixies, sprites, troglodytes, and others. Thus, a 10th-level human Fighter is a person but an ogre is not.

**Notes:** *Leducolol's Exacerbated Dedaigneusion* is a very rare spell.

At the DM's option, a paranoid PC may become an NPC under his control after 1d6 months have passed, or whenever he feels that the player is not role-playing his character effectively anymore.

As an unofficial spell, *Leducolol's Exacerbated Dedaigneusion* will only work as described at the DM's discretion.

**Source/Origins:** Unknown

**Research:** The covers were crafted from the bones of a great dreamer. The pages were made of the skin of a great dreamer. Some researchers have concluded that this great dreamer was first tortured by the author until it went insane and was slain horribly by him.

Some scholars have suggested that the meaning of the texts on the pages with the illustrations can only be gleaned by an insane reader. Others have proposed that each text is written in its own unique 'language' and that each can only be read by specific readers under specific circumstances, perhaps even as determined by the very nature of its content and meaning.

**Author:** Some questionable sources attribute the work to the demon noble Zytra, who also goes by the names Prince of the Dread Illithids and Lord of the Mind Flayers. Other, more reliable sources suggest that an unknown entity may have wrought the work as a gift to some similarly powerful creature.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Antique R'huul is an ancient arcane language of Ardha that was primarily used by mages who specialized in inter-planar conjuration and summoning.

<sup>2)</sup> This text can only be read by an insane individual who is somehow aware of the existence of Hastur, either consciously or unconsciously, and even he can never be made to pronounce the word "Hastur" when reading the text or reciting it from memory. The text roughly translates as "In his House in Carcosa dead Hastur waits dreaming". A knowledgeable sage (e.g., *NWP Sage Knowledge (Ancient History, Old Earth)*) may know that Hastur is a god-like entity also known as "He Who Must Not Be Named".

**Source/Origins:** DM, *How to Implant a Delusional Insanity*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Cthulhu Mythos: James M. Ward with Robert J. Kuntz, *Deities & Demigods* (TSR, 1980); Zytra, Lord of the Mind Flayers: Charles Stross, *Fiend Factory – Zytra, Lord of the Mind Flayers*, in: *White Dwarf 33* (GW, 1982)

## The Redolent Repertory of [...]

Setting: Wilderlands

Requirements: *NWP Reading/Writing (Common)*

**Author:** Unknown.

**Size:** 40 cm tall, 28 cm wide, 6 cm thick; 100 pages (See below).

**Description:** A sizable tome with pale, yellowish parchment covers showing signs of foxing. On the front cover is a handwritten text in faded black ink, likely the title of the work, its final word or words carefully scratched out.

Within are thick, pale yellow parchment pages, weathered and foxed and each featuring a manuscript in black ink (See below).

**Lore:** A unique, mysterious volume of unknown origin.

**DM:** Original. Unique. Average condition (Foxing, part of title missing). Title on the front cover.

Reading the title and manuscript requires the *NWP Reading/Writing (Common)*. The title currently reads "The Redolent Repertory of". The missing word is "Rump" and it can only be retrieved through powerful magic (e.g., *Commune, Legend Lore, Limited Wish*). Most readers will note that "Repertory" has been spelled wrongly.

**Magic:** The book radiates a "Strong" aura of Alteration magic.

**Reading the Book:** As long as there are any special pages left in it (See below), the book will open to the first page each time it is opened by a new reader. After this, it will open to the page the reader was on when he last closed the book. Once open, only the individual who has opened the book can turn the pages, one by one, and he must do so using his own hand – he cannot use implements or spells to do so (e.g., *Bigby's Dextrous Digits*). This is true regardless of the position the book is in and/or any events in its surroundings (e.g., the pages will remain where they are even if the book would be held upside-down or exposed to a gust of wind). Furthermore, each page can only be turned after the individual who opened the book has read it with his own eyes.

There must be a direct, unobstructed path between a page and the reader's eyes before he can read it. A page will be empty to any and all attempts to read it otherwise or glean its contents (e.g., mirror, magnifying lens; using a homonculous to recite the text; *Clairvoyance*, *ESP*, *Wizard Eye*).

**Special Pages:** The book contains ten stories on nine pages each, with each tenth page being a special page. Each special page features a painted picture that will generate an effect when it is touched, as determined by rolling d20 and consulting the table below (v. Table 1; roll again for pages already used). As above, each special page can only be turned by the reader's own hand and only when he looks at it directly, with his own eyes. The painting on a special page fades or disappears when it has generated its effect, leaving an empty page in all cases, which can still only be turned by the hand of the reader, as above. The book vanishes if there are no special pages left and its nature has not been divined (See below).

Note that there are only ten special pages in the book, which means that not all pages in the table below will be used. At his option, the DM can insert two special pages after each story instead of one, so that each page in the table will appear in the book and the book will count 110 pages instead of 100. In like fashion, the DM may decide that a new special page will appear instead of one that has not yet generated its effect when the book is closed.

**Table 1. Redolent Repertory of [...] Special Pages**

**d20 Picture and Effect (Tegel Manor Map Key)**

- 1 **Magic-user:** Touching the page makes the magic-user speak a vile, complicated formula, which affects the reader as if he has read a *libram of ineffable damnation* (v. **DMG**, p. 231) (TM Wizard's Tower 4)
- 2 **Sleeping head** (The Oracle Head of Ormandula): Touching the page causes the face to open its eyes, yawn, and speak: "An Alchemist came before his King / And presented him with this thing / A vial of liquid that would irrevocably devour / Any substance within one-sixtieth of an hour / Put him to death, said the irate King / Now why would he do such a thing?". The answer is that the alchemist lies since the liquid would have eaten through vial. Answering the question correctly permanently raises one randomly determined Ability Score by one point (TM Dungeon Level 2-D)
- 3 **Alchemist:** Touching the page causes the alchemist to recite a formula to convert 1,000 cp to 1,000 gp using basilisk powder. Recalling the formula requires an individual to pass an Intelligence check at a +2 penalty for each week that has passed (TM A21)
- 4 **Bouquet of crumpled flowers** (pale pink, gray stems, tied with a pale blue ribbon): Touching the page causes crumpled flowers to rain down from above, taking 1d3+9 rds to cover the floor of the entire room when inside or a 120×120-ft area when outside (TM E4)
- 5 **Large brocade pillow:** Touching the page causes the pillow to levitate to the top of the page, vanishing as it 'leaves' the page (TM I8)
- 6 **Large table swarming with thousands of flies:** Touching the page releases the flies to swarm the reader and blind him for 4d4 rds before they vanish buzzing (TM J7)
- 7 **Kobold:** Touching the page causes the kobold to melt and vanish (TM East Wing Studio)
- 8 **Funeral** (People gathered in a dark graveyard): Touching the page causes the priest to speak in a hollow voice: "Roger's gullet went awry / While eating at the Balrog's Eye" (TM Terrible Tombstones)
- 9 **Parchment:** Touching the page causes the parchment to fall from the page and become a huge parchment (6×6') that features meaningless symbols (TM D6)
- 10 **Blood-red pennant on lance:** Touching the page causes a gruff voice to yell: "Dastard-hearted cowards hinds!" before the picture vanishes (TM H5)
- 11 **Obese matron:** Touching the page causes the matron to scream "Villain! Sorcerer! 'Tis Thou Hast Slain My Son!" before vanishing screaming (TM East Wing Bedroom)
- 12 **Group of cowed monks:** Touching the page causes the monks to murmur in a chorus: "Betwixt the Meadow / Under the Bone / Are Scrolls of Wonder / Beware the Clone" before they vanish murmuring (TM H1)
- 13 **Red skull on chest:** Touching the page causes the skull to ask, in succession and continuing after each answer (true or false; does not answer any questions itself): "Where are you?" / "What is your name?" / "What is your character class" / "What is your purpose?" / "Where is your origin?" / "Speak me a riddle?" / "How do I get to a giant weasel?", before sprouting wings, flying to the top of the page and vanishing (TM B1)
- 14 **Smiling bartender:** Touching the page causes the bartender to ask in a jovial voice: "What uncouth peasants dare enter the Count's bedroom?" before he vanishes (TM D5)
- 15 **Stuffed saber-toothed tiger:** Touching the page causes the tiger to growl and continue to do so while it vanishes (TM East Wing 2)
- 16 **Yellow skull atop long scarlet robe:** Touching the page causes the skull to ask: "Have you seen the Keeper?" before skull and robe vanish (TM K4)
- 17 **Table** (Made of a giant shield): Touching the page causes the shield to speak: "Lord of Telgarn", upon which the reader gains Strength 19 (+3/+7) for one day (TM K7)
- 18 **Ship navigating a string of islands in an ocean** (Wondrous Isles): Touching the page causes a drunken sailor to speak directions to a mountain of amethyst on one of the islands. Recalling the directions requires an individual to pass an Intelligence check at a +2 penalty for each week that has passed (TM K11)
- 19 **Scroll** (Moonwort Scrowle): Touching the page causes the scroll to recite the formula for creating one homonculous. Recalling the formula requires an individual to pass an Intelligence check at a +2 penalty for each week that has passed (TM Brother's Tower 3)
- 20 **Fighter:** Touching the page makes the fighter speak a magical formula, which affects the reader as if he has read a *manual of puissant skill at arms* (v. **DMG**, p. 231) (TM D3)

**Tegel Manor:** The first PC to guess that the book speaks of Tegel Manor before its complete title has somehow been divined gains 500 xp. This causes the book to vanish and be replaced by the deeds to the manor in his name – or perhaps cause the PC and his party to be transported to Tegel Village, where they can start the adventure as described in the original publication. In all cases, the graveyard of the manor will feature two more Terrible Tombstones, one reading: "Here lies Tiffloor, / He is no møre"; and the other: "This is for Orion / Where else would he be lyin'?"

**NWPs:** The book can be of use to an individual looking to improve his NWPs *Local History (Tegel Village)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Redolent Repartory of [...]* contains ten separate stories, each on nine pages and with a tenth page containing a full-page illustration of some creature, item, or scene.

**Pages 1-9:** Story of the Dearth Monster of Derfingel Marsh, a black dragon.

**Pages 11-19:** Story of Sarthoggus, a cleric of Tsathoggus, the Frog-God, and his cauldron-born.

**Pages 21-29:** Story of pirates foraying inland from a tower and base on the coast, attacking villagers and travelers, testing the militia led by the churlish Mordacity Marghoul to the limit.

**Pages 31-39:** Story of acolytes of Sarthoggus, who dye their skin green and perform certain facial alterations for the favor of their harsh master and travel the countryside, forcefully gaining new converts to the worship of Tsathoggus, the Frog-God, much to the detriment of Anrthora, whose temple of Thor loses attendance due to this.

**Pages 41-49:** Story of wererats in the cellars of a mansion.

**Pages 51-59:** Story of the ranger Baladar, the declared enemy of a paladin who left him in a tight spot with a spectre in the graveyard of a deserted mansion.

**Pages 61-69:** Story of a village (farms, market, trade with ships from the south) that suffers because the descendants of its hereditary feudal lords have been remiss in their traditional duty to protect it.

**Pages 71-79:** Story of a feared highwayman known as Roughneck the Rotund waylaying many a traveler with a shrill "Stand and deliver!"

**Pages 81-89:** Story of an assassin known as Ruang the Ripper, who terrorizes a village and its surroundings at night.

**Pages 91-00:** Story of personnel serving in a strange manor where maids run screaming through walls and women through rooms; cutlery, butcher's knives, and pots on stoves animate and attack; chains drag across a ceiling; a cradle rhythmically rocks to a soft lullaby of a woman's voice; paintings generate fear just by looking at them; a spectral dwarf turns red, walks up the wall, across the ceiling, down the opposite wall, and explodes; a rocking horse rocks to a child's song; helmets worn float to the ceiling; toys and stuffed animals animate and attack; plates float across rooms and jars hurl themselves at intruders; a young girl will appear in a random corner of a room, scream, and quickly disappear; a woman changes into a black arrow and flies through the ceiling; and a ghostly balrog butler politely asks visitors for their wraps in the master foyer.

**Research:** The book radiates a "Strong" aura of magic (Alteration). Only common materials were used to create the book. A knowledgeable sage will be able to determine that the title was added at a later date.

**Source/Origins:** Author unknown, *Guidelines Booklet L – Tegel Manor* (JG, 1977)

## The Rhodocatoptron

Setting: Yxx, Ardha

Requirements: NWP *Ancient Languages (Oreia)*

**Author:** Galphang Ressindorn.

**Size:** 44.5 cm tall, 25 cm wide, 1.3 cm thick; 18 pages.

**Description:** A large folio with wooden covers. On the front cover is a text inlaid with mother-of-pearl, likely the title of the work.

Within are parchment-like pages featuring a manuscript in a variety of red inks, enriched with drawings in green, silver, midnight-blue, and gold inks.

**Lore:** Possibly the remains of a controversial, lost work on the elemental essence of flowers.

**DM:** Original. Copies very rare. Poor condition (Incomplete). Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Oreia)*<sup>1</sup>.

**NWPs:** The book can be of use to an individual looking to improve his NWP *Sage Knowledge (Alchemy, Elemental Essences)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Rhodocatoptron* describes in rather philosophical terms the elemental essence of flowers as it manifest in the rose<sup>2</sup> and how this pertains to numerous related rituals, processes, and spells (e.g., *Sleep*).

**Research:** The covers are sheets of rosewood. The pages were presumably crafted from specially prepared rose petals. Sages believe the inks may once have been scented.

The pages are thought to be what remains of a very old, lost work titled *Diarmenicum Faunologica Anthocatoptra*. Legend has it that this work contained a description of the elemental essence of flowers, as well as a highly controversial treatise on the *theory of mirroring flowers*, which proposes that the mythological universe is reflected in flowers and which has been dismissed in the strongest of terms by many scholars ("obscure", "pompous", "idle and melodramatic"). This work is described in a collection of notes known as *The Pneumapansifoca of Rambuse*, which claims that two copies of it were kept in the Imperial Libraries of Assa Assirban in the Elemental Plane of Air in the 15th Era of Efuasma. No traces of these copies remain today.

Whatever their origins, the underlying pages were undoubtedly part of a larger book at one time.

Although the pages do not actually contain the descriptions of the rituals and spells they mention, it is assumed that the mage Irislys used them as a basis for her research of *Irislys' Whirl of Fleurs* (unknown spell with the magical flowers of sulphur as a material component), *Irislys' Rubicund Flurry* (unknown spell that would affect red roses), and for the rituals to summon a *rodriel* or rose nymph. It is understood that Irislys also used such illustrious librams as Ufusca's *Syntaxis of Narcissica Magica* and *Uiania Omnispecta Sublima* of Vaseela the Masur for her research.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Oreia is an ancient language of the magical world of Yxx. Today, it is mostly known from lyric poetry.

<sup>2)</sup> This phenomenon is often inaccurately classified as *flower nymph* or *rose nymph*.

**Source/Origins:** Books about alchemy; books about horticulture; several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Scribe's Conspectus

Setting: Any

Requirements: NWP *Reading/Writing (Common)*

**Author:** Sinvus Sprendore of Five Towers.

**Size:** 28.1 cm tall, 23.4 cm wide, 10.5 cm thick; 71 pages.

**Description:** A thick book bound in dark brown leather. On the front cover is a text in bas-relief and inlaid with gold-leaf, likely the title of the work. Picked out in gold-leaf on the lower part of the spine is a circle containing five stylized "S"-es.

Within are pages of thick, high-quality parchment featuring a polychrome manuscript, at times enriched with diagrams and mystical symbols and signs.

**Lore:** A common study on the many aspects of magical annotations.

**DM:** Copy. Common. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Common)*. The symbol on the spine is the *sigil* of the author.

**NWPs:** The book can be of use to individuals looking to acquire the NWP *Scribe*. Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Scribe's Conspectus* contains all manner of information on magical scripts; on writing in general; on the transcription and copying of spells; on the preparation of pages, scrolls, and similar mediums for writing; on manufacturing spell inks; on handwriting and manuscripts in general; and on invisible inks. It also contains introductions to such spells as *Erase*, *Copy*, *Wizard Mark*, *Explosive Runes*, *Illusionary Script*, *Sepia Snake Sigil*, and *Encrypt*, without giving their descriptions.

**Research:** The manuscript is written in a rare ink based on the oil exuded by a tree that is unknown today.

Perhaps of passing interest would be a text in an ancient journal that suggests that "only scribes can read and copy magical writings from Scrolls and Books of Spells into the spell books of Magic-Users and Clerics, for there exists a curse upon all magical writing which causes any but Scribes, who know the counter-spell, to go permanently and incurably insane (*Remove Curse* notwithstanding)<sup>1)</sup>. While this notion has led to more than one smiling sage, there are some who suggest that this curse may very well have existed in a world known to the author of this text, who is listed in numerous *onomanomicons*<sup>2)</sup> as "the Theurgist Mumper".

<sup>1)</sup> See *The Dragon 3*, p. 23-24: "Scribes: New Specialists Required".

<sup>2)</sup> An *onomanomicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

## The Shadow Tome

*(The Legendary Book of Darkness)*

Setting: Ardha (Demi-Plane of Shadow) (Player's Option Rules)

Requirements: NWP *Arcane Languages (Logumbra Runes)*; *Read Magic* for spells; see below

**Author:** The Arch-Shadowmancer Zehoulkhuz, The Unseen, The Shadow Rising (See below).

**Size (See below):** 26 cm tall, 14 cm wide, and 3.2 cm thick; 387 pages.

**Description (See below):** A smallish book bound in smooth, featureless dark leather. Long shadows seem to fall on it from all directions, slowly moving across it.

Within are pages made of what looks like old parchment that constantly shifts in hue, as if exposed to the light of candles flickering nearby.

**Lore:** A legendary book on shadow magic that contains many spells.

**DM:** Original. Unique. Immaculate condition. Untitled.

Reading the manuscript requires the NWP *Arcane Languages (Logumbra Runes)* (See below). The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Size:** When it is first found, the book will measure 26×14×3.2 cm and have 387 pages (1st stage). It will grow to 44.5×42×7.6 cm and have 4,505 pages after it has been studied for 12 consecutive hours (2nd stage). If it is studied again for 24 consecutive hours after this, it will grow in size a second time, to 63×50×12 cm and 8,624 pages (3rd stage).

**Covers:** The covers vary in color depending on lighting conditions. Colors that have been registered are: pitch-dark blue, green bordering on black, the darkest crimson, and night purple.

**Opening the Book:** Whenever the book is opened, it will instantly create an area of shadow within 5 feet of it, which will negate all light- and/or darkness-based effects magical and mundane, none of which will function within the area for as long as it remains open. The area will increase by 5 feet for each turn the book is studied and there is an increasing chance per turn of continuous reading that a hostile shadow monster will arrive and attack the reader (v. Table 1). If prevented from attacking in some way (e.g., *Protection from Evil*), these monsters will remain in the area – and attack at the first opportunity – until the book is closed again.

**Table 1. The Shadow Tome Shadow Monsters per Hour of Study**

Hours of Study	Chance per Turn	Shadow <sup>1)</sup>	Shadow Mastiff	Gloomwing	Monster	Shadow Demon	Tenebrous Worm	Shadow Dragon
1-4 hrs	10%	01-70	71-85	86-00	-	-	-	-

5-8 hrs	20%	-	01-70	71-85	86-00	-	-
9-10 hrs	30%	-	-	01-70	71-85	86-00	-
11-12 hrs	40%	-	-	-	01-70	71-85	86-00

<sup>1)</sup> Shadows will coalesce to form *greater shadows* (v. **Dragon 261**, p. 33-34: "Summon Greater Shadow")

**Manuscript (*Logumbra Runes*):** *Logumbra Runes*, also known as *true runes*, are runes that alternate between vanishing and changing when an unskilled and unprepared reader tries to read them. To understand a text written in them, the reader must have the NWP *Arcane Languages (Logumbra Runes)* and he must read it in the Demi-Plane of Shadow or by the light of a *shadow lantern*. Even then, the runes shift and shimmer when they are read and their meaning may change depending on the amount and nature of shadows in its environment, so that, often, the same text must be read again and again in different conditions of shadow before the reader can fully grasp its meaning. If these conditions are not met, the runes are impossible to decipher even by magical means. The runes cannot be spoken aloud and they cannot be reproduced in any known language or script without using the proper inks. Any attempt to do so will result in gibberish.

**Contents:** The full contents of the book will only become known to a reader who has read the book three times, with each stage revealing new information. The book can only be read a second or a third time after all of its pages have been studied in the preceding stage, in order, starting at the first page each time. Because of the nature of the script, the runes on pages already read in an earlier stage will have a different meaning in another stage, although they do not change in appearance.

Studying the book in its 1st stage requires all of 12 consecutive hours of uninterrupted study, after which it will grow in size. Studying the book again will take 24 consecutive hours of uninterrupted study, upon which the book will grow in size again. It can now be studied a third time, which takes 36 consecutive hours of uninterrupted study. The book will retain its current size only for as long as it remains exposed to the required conditions of shadow, instantly reverting to its smallest size if these would change and requiring the reader to start all over again.

There is no indication that the book will grow in size and content if it would be studied multiple times, other than that the text as revealed in the first two stages will contain references to pages that either do not exist yet or will turn out to contain information irrelevant to the text that referred to them.

**Specialist Content:** Most of the contents of the book are of a highly specialized and advanced nature and the reader must come well-equipped before he can fully understand them (v. Table 2). This is especially true for the texts revealed in the third stage.

**Table 2. The Shadow Tome Reader Requirements**

Reader <sup>1)</sup>	Minimum Level	Base Minimum NWP Scores <sup>2)</sup>
Shadow Mage	10th	<i>Shadowmancy</i> 12; <i>Sage Knowledge (School of Magic, Shadow Magic)</i> 12
Qualified Wizard	12th	<i>Shadowmancy</i> 14; <i>Sage Knowledge (School of Magic, Shadow Magic)</i> 14
Other Wizard	18th	n/a

<sup>1)</sup> A qualified Wizard is a Wizard with the NWPs *Shadowmancy* and *Sage Knowledge (Shadow Magic)*

<sup>2)</sup> A Shadow Mage and a qualified Wizard may deduct one point from these scores for each level they have above the required minimum level (e.g., a 13th-level Shadow Mage would require a score of 9 for both NWPs)

**Understanding the Contents:** A Shadow Mage who has read and understood the entire book gains 4,000 xp and will henceforth enjoy a -4 bonus to any of his future NWP *Shadowmancy* and/or NWP *Sage Knowledge (School of Magic, Shadow Magic)* checks. For a qualified Wizard, this bonus will be -2; he will not receive any xp for reading the book. All other Wizards who read and understand the book gain the NWP *Sage Knowledge (School of Magic, Shadow Magic)*, providing they pass an Intelligence check and have the required character points to pay for it.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Sage Knowledge (Inner Planes, Demi-Plane of Shadow)* and/or *Sage Knowledge (School of Magic, Shadow Magic)*. Note that improving an NWP requires the necessary number of free character points.

**Contents (1st Stage):** *The Shadow Tome* describes the workings of shadow and shadow-based magic in some detail, providing knowledge on the nature of shadow and shadows in general and how they can be used and manipulated to generate magical effects.

**Spells:** The book contains the following spells, on 11 pages: **III:** *Lorloveim's Creeping Shadow, Shadow Cloak*.

**Contents (2nd Stage):** *The Shadow Tome* describes the workings of shadow, shadow-based magic, and the Demi-Plane of Shadow, providing knowledge on the nature of shadow, shadows, and *shadowstuff*; on how they can be used and manipulated to generate items and magical and illusory effects; and on how shadow pertains to the living and the dead and thus the Negative Material Plane and the Positive Material Plane.

**Spells:** The book contains the following spells, on 111 pages: **II:** *Shadow Burst*; **III:** *Lorloveim's Creeping Shadow, Shadow Bolt, Shadow Cloak*; **IV:** *Shadow Monsters, Shadow Summoning*; **V:** *Shadow Door, Shadow Hand, Shadow Magic, Shadow Play*; **VI:** *Lorloveim's Shadowy Transformation, Shades, Shadow Veil*; **VII:** *Shadowcat*.

**Contents (3rd Stage):** *The Shadow Tome* describes the workings of shadow, shade, shadow-based magic, and the Demi-Plane of Shadow in exacting detail, providing knowledge on the nature of shadow, shadows, shades, *shadowstuff*, and the the Demi-Plane of Shadow; on how they can be used, manipulated, created, and controlled to generate magical items and magical and illusory effects; on how shadow, shadows, shades, and *shadowstuff* pertain to the living, the dead, and the undead and to the various planes of existence; on the location, nature, inhabitants, societies, laws, and features of the Demi-Plane of Shadow and various other planes, demi-planes, and dimensions like it (e.g., the Shadow World of Cerilia, the Shadow Rift of Ravenloft); on the location of gates and portals magical and mundane to the Demi-Plane of Shadow and its equivalents in various planes of existence; and on certain artifacts and relics with connections to the Demi-Plane of Shadow and its equivalents.

**Spells:** The book contains the following spells, on 205 pages: **II:** *Shadow Burst, Shadow Spy\**; **III:** *Lorloveim's Creeping Shadow, Shadow Blink, Shadow Bolt, Shadow Cloak*; **IV:** *Shadow Dance, Shadow Monsters, Shadow*

*Skeleton, Shadow Summoning, Shadowshield, Shadowstrike, Shaefpaete's Shadowy Distinction*; **V**: *Shadow Door, Shadow Form, Shadow Hand, Shadow Head, Shadow Magic, Shadow Play, Zehoulkhuz's Shadow Serpents\**; **VI**: *Lorloveim's Shadowy Transformation, Shades, Shadow Gauntlet, Shadow Speak, Shadow Veil, Shadowsteal*; **VII**: *Shadow Walk, Shadowcat*; **VIII**: *Shadow Form*; **IX**: *Zehoulkhuz's Project Shadow\**.  
At the DM's option, the spells marked with an asterisk may be unique to this book.

### **Shadow Spy** (Divination) (Shadow)

Level: Wiz 2  
Range: 10 yds/level  
Area of Effect: See below  
Duration: 1 turn/level  
Casting Time: 2  
Components: V S M  
Saving Throw: None

*Shadow Spy* enables the caster to cause his own, natural shadow to detach so that he can send it away to spy on a location known to him and not further away from him than 10 yards for each of his levels, where it will remain immobile until it is time for it to return and report its findings. When it returns, its findings will appear as visual images in the caster's mind, in chronological order, modified only by the caster's mental questions, remarks, and commands. The spy can only elaborate on events as they appeared to it at the time and it can only describe the appearance of creatures and things – it does not have the ability to interpret them as the caster might. The 'debriefing' takes one round, plus 1d3 rounds as determined by the questions of the caster. The spy takes its place as the caster's regular shadow again when the debriefing ends.

The spy travels at the equivalent of MV 12 and it always takes the shortest route to its destination, moving along whatever surface presents itself and always avoiding exposure to areas where shadow cannot exist (See below). The shadow spy is insubstantial and utterly silent. It cannot move through solid objects but it can pass through the smallest cracks and holes. The spy can 'see' as the caster (as subject to his normal range of vision and lightning conditions, but unable to see beyond the spell's range). It cannot move once it has arrived at its destination, requiring the caster to provide it with exact instructions as to the position it must take when it gets there. The spy will remain at its destination until it has to return to the caster and report its findings. On its way back, it will always take the route it took to get to its destination, always leaving in time for it to reach the caster again by taking said route, plus four rounds. Note that this limits the amount of time it can spy for the caster.

The spy cannot interact with the material world in any way and it can only be affected by spells and effects that target its very nature (e.g., it is destroyed by exposure to daylight, *Continual Light*, or a successful casting of *Dispel Magic*). It will infallibly take its place as the caster's regular shadow again whenever it is destroyed or otherwise prevented from returning to him in time, but without revealing any (further) events it may have witnessed.

Note that the caster does not cast a shadow while the spy is away.

The material component of *Shadow Spy* is a pinch of magnesium, which the caster must burn in a specially prepared lantern when he casts the spell.

**Notes:** *Shadow Spy* is a rare spell for Shadow Mages; it is otherwise very rare.

As an unofficial spell, *Shadow Spy* will only work as described at the DM's discretion.

**Source/Origins:** *Shadow Spy* was inspired by *de schaduw*, in: Willy Vandersteen, *Suske en Wiske. De Speelgoedzaaier* (Standaard Uitgeverij, 1955)

### **Zehoulkhuz's Project Shadow – Restricted: Shadow Mage** (Alteration) (Shadow)

Level: Wiz 8  
Range: 10 yds/level  
Area of Effect: See below  
Duration: 1 rd/level  
Casting Time: 8  
Components: V S M  
Saving Throw: None

*Zehoulkhuz's Project Shadow* – which can only be cast in an area of shadow or darkness – enables the caster to create a visible, insubstantial, shadowy duplicate of himself (the projected shadow), which will appear in any location within range and then acts exactly like him unless he concentrates on making it act differently. The spell can be cast through a scrying device or the manifestations of spells that allow the caster to observe a distant location (e.g., *crystal ball, Magic Font, Wizard Eye, Zehoulkhuz's Shadow Serpents*, but not *Clairvoyance*).

The caster can make the projected shadow act much like a separate entity by concentrating on it and he can even use it as the starting point of any other spells he casts (he can only cast spells for this reason), except when he would be observing it through some scrying device or spell. While concentrating on the projected shadow, the caster cannot undertake any other actions that would require his full attention, except move at half his normal MV rate or at MV 6, whichever is less, and as described above. Note that the projected shadow will start imitating the caster's actions again if his concentration would be broken (e.g., due to desire, when moving too fast, when he suffers damage).

The caster must be able to see the projected shadow at all times, whether through his own eyes, some scrying device, or the manifestation of some spell, with the spell ending instantly if this is no longer the case or if he would travel to another plane of existence, however temporarily (e.g., *Blink, Dimension Door*).

The projected shadow cannot interact with the material world in any way and it can only be affected by spells and effects that target its very nature (e.g., exposure to daylight, *Continual Light*, or a successful casting of *Dispel Magic* will instantly destroy it, ending the spell).

The material component of *Zehoukhuz's Project Shadow* is a drop of the ichors of a tenebrous worm.

**Notes:** *Zehoukhuz's Project Shadow* is a very rare spell restricted to Shadow Mages.

At the DM's option, the spell may be adapted for use by other Wizards, which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v. **DMG**, p. 64: "Spell Research"). Note that an adapted version of the spell will differ from the description given above in many ways, especially where its level is concerned (v. **WSC1**, p. 8: "Restricted Spell").

As an unofficial spell, *Zehoukhuz's Project Shadow* will only work as described at the DM's discretion.

**Source/Origins:** *Project Shadow*: Dale Donovan et al., *Cult of the Dragon* (TSR, 1998)

## Zehoukhuz's Shadow Serpents – Restricted: Shadow Mage

(Alteration, Divination)

(Shadow)

Level: Wiz 5

Range: 0

Area of Effect: See below

Duration: 1 day/level (up to a maximum of 10 days)

Casting Time: 5

Components: V S M

Saving Throw: None

*Zehoukhuz's Shadow Serpents* enables the caster to call forth a large number of tiny, insubstantial serpents composed wholly of shadow, which he can then use as spies (e.g., to explore a house, a room, or an alley, to observe or follow a creature). He can thus call forth 10d8 serpents for each of his levels (up to a maximum of 100 serpents) and he must have a direct line of sight to the location, object, or creature he wants to set the serpents on when he casts the spell, although there is no limit as to how far they can be removed from him after that, as long as both parties remain in the same plane of existence.

The caster can only direct the serpents as if they were a single entity and he can only give them one task, which cannot be changed. The serpents move at the equivalent of MV 36 and they can see as far as the caster's normal vision range allows, with the sole exception that they are not hindered by a lack of light (v. **PHB**, p. 155: "Vision and Light"). From the moment they are summoned, the serpents constantly observe everything that goes on around them, with their observations being presented to the caster as images he can see in his mind's eye. However, because of their number and the constantly shifting and overlapping images this produces, the serpents preclude easy comprehension of what is being observed. As a result, in any given round, there is a percentage chance equal to the number of serpents in existence that the caster can discern what is being observed from the myopic montage. Note that the caster will see the things observed by the serpents in his mind's eye, which means that the spell is still of use to him if he would be blinded (the range of vision of the snakes remains unaffected).

Although semi-autonomous, the serpents have not intelligence and none of them will leave an area unless commanded to do so by the caster, mindlessly flitting and milling about in one location otherwise, typically in a circle or sphere approximately 30 feet in radius and never leaving areas of shadow or total darkness. The serpents cannot leave the plane they were summoned in and they will remain wherever they are if a creature they were spying on or following would leave this plane.

The serpents cannot interact with the material world in any way and they can only be affected by spells and effects that target their very nature (e.g., *Dispel Magic*). Exposure to daylight or its equivalent (e.g., *Continual Light*) will instantly destroy them and end the spell if there is no area of shadow or darkness within 5 feet of their location when the effect occurs, in which case the serpents will race to reach such an area.

The spell ends when its duration expires, when the caster ends it, or when all the serpents have been destroyed.

**Notes:** *Zehoukhuz's Shadow Serpents* is a very rare spell restricted to Shadow Mages.

At the DM's option, the spell may be adapted for use by other Wizards, which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v. **DMG**, p. 64: "Spell Research"). Note that an adapted version of the spell will differ from the description given above in many ways, especially where its level is concerned (v. **WSC1**, p. 8: "Restricted Spell").

As an unofficial spell, *Zehoukhuz's Shadow Serpents* will only work as described at the DM's discretion.

**Source/Origins:** *Shadow Serpents*: Dale Donovan et al., *Cult of the Dragon* (TSR, 1998)

**Research:** The covers and pages are made of the skin of a tenebrous worm infused with *shadowstuff*. The ink is based such ingredients as *shadowstuff*, ichors of shadows and shades, the ground scale of a shadow dragon, powder of smoky quartz, powdered fumitory, and essence of shadows cast under many different conditions.

The book does not radiate magic of any kind and it has so far resisted all attempts to determine its age. Magical divinations used to this effect do not work, which sages believe to be due to its strange, ever-shifting nature.

The book is also referred to as *The Legendary Book of Darkness* and only a select group of mages and sages know of its existence, most notably those who belong to the inner circle of Shadow Mages.

The book is described in Mog's *Lexicum of Pandects and Indices*, which has notes on how it can be read and states that there are no known means to prevent the various shadow monsters from appearing when the book is studied, suggesting that the book itself likely acts as an ever-shifting *gate* or *portal* to the Demi-Plane of Shadow and similarly shadowy areas; that there seems to be no way of circumventing the apparent necessity to read the book from the first page to the last in order to make it grow in size at any time; that texts read during one stage cannot be read again in the same way in another; that the pages that appear in the book as it grows in size cannot be found or consulted in any other way; and that, interestingly, the book can be located using detection and location spells even if it would be in an area warded from such attempts.

Sages have suggested that both *Zehoukhuz's Project Shadow* and *Zehoukhuz's Shadow Serpents* were adapted from two very rare *dragon spells* known to be in the possession of the dracolich Aurgloroasa, the Sibilant Shade (Forgotten Realms setting).

**Author:** Although some uncertainty remains, the work is generally thought to be from the hand of one Zehoulkhuz, mentioned in some of the oldest indices as the Arch-Shadowmancer Zehoulkhuz, The Unseen, The Shadow Rising. Little is known of this individual, although the name Zehulkuz – or Z’hulkuz, depending on the translation – is mentioned in some works of importance, most notably Dandarzil’s legendary *Edict* and Mog’s *Triplonomicon Transmagica*, with the latter describing him as “an eminent mage notable both for his skill and dedication to his quest for knowledge”. It must be said that many sages have expressed their amazement at such praise from Mog, who is normally known for his nitpicking and impossibly high standards. Of further note would be a rare index that mentions an entity called “The Shadow Rising”, which is believed to have existed in a world unknown today and may have developed a rare spell known as *Shadow of Shadow* – a spell that is remarkably similar to *Shadow Spy* as it is described in the underlying volume.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch’tar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

**Source/Origins:** Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar’s Legacy*, in: *Dungeon 30* (TSR, 1991); Dale Donovan *et al.*, *Cult of the Dragon* (TSR, 1998)

## The Sigil’s Splendid Spells

Setting: Yxx

Requirements: NWP *Ancient Languages (Djem)*; *Read Magic* for spell

**Author:** The Sigil.

**Size:** 48.4 cm tall, 33 cm wide, 1.2 cm thick; 16 pages.

**Description:** An old book bound in covers of a thin silvery metal. A flowing pattern is cut out of the metal of the front cover, revealing a dark gray leather with a somewhat strained look underneath.

Within are over a dozen well-thumbed pages of high-quality vellum with an amber tinge. The manuscript is executed in cinnabar inks, which seem to sparkle with magical power.

**Lore:** Possibly the remains of a legendary lost work by a famous mage.

**DM:** Original. Copies common. Bad condition (Incomplete). Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Djem)*<sup>1)</sup>. The spell is written in an arcane language and a Wizard must cast *Read Magic* if he wants to read it for the first time.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Alchemy* and/or *Scribe*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Sigil’s Splendid Spells* contains an interesting treatise on spell inks and an important index of ingredients for the inks required to transcribe *Explosive Runes*, *Read Magic*<sup>2)</sup>, *Sepia Snake Sigil*, and *Write*<sup>2)</sup>.

**Spells:** The book contains the following spell, on six pages: III: *Sepia Snake Sigil*.

**Research:** The covers are sheets of an alloy of *astral silver*<sup>3)</sup> and mithril attached to the hardest part of the hide taken from the back of a gargantuan wyvern.

The book gets its name from a legendary work from the hand of a mage who is only known as The Sigil. Legend has it that this work contained a large number of powerful spells lost today. Although the pages in the underlying book are, indeed, part of the original work, all attempts to reconstruct it from them have failed.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch’tar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Djem is an ancient language of the magical world of Yxx, probably predating the Kushite Empires.

<sup>2)</sup> See *Dragon 62*, p. 18: “Read Magic” and p. 19: “Write”.

<sup>3)</sup> *Astral silver*, or *true astral silver* to be correct, is a variety of silver that is found in the Astral Plane.

**Source/Origins:** DM, *Sepia’s Splendid Spells*, for: Steven Kurtz, *Thiondar’s Legacy*, in: *Dungeon 30* (TSR, 1991)

## The Three Bodies of Evil

Setting: Planescape

Requirements: NWP *Reading/Writing (Drowic)*

**Author:** Carlivan Everhaite (See below).

**Size:** 45 cm tall, 30 cm wide, 15 cm thick; 131 pages.

**Description (See below):** A large, impressive book with dark, somewhat rough metal covers hinged at the spine and with three rectangles cut into the front cover, one above the other and leaving a wide border to the edges of the cover. A text is stamped into this border, apparently repeating the same words over and over again, with some characters still inlaid with a brittle, bone-like material.

Within are thick, curling, parchment pages, slightly moldy and with pale red edges, carefully inscribed with many runic symbols and sigils.

**Lore:** A very rare study of the society of demodands.

**DM:** Copy (Translation). Very rare. Average condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Drowic)*.

**Magic:** The book radiates a “Dim” aura of magic that combines aspects of Abjuration and Alteration magic. It is a remnant of the natural and infused magical qualities of the metal used for the covers.

**Fragile:** The bone inlays on the front cover have become very brittle over the years and the book should be handled with care lest they come loose and crumble to a powder.

**NWPs:** The book can be of use to an individual looking to improve his NWP *Netherworld Knowledge*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Three Bodies of Evil* is a translation of part of a work on the society of demodands, expanding much on the scarce known sources of information on the subject.

Perhaps of immediate interest to high-level Wizards would be an explanation of the use of *Cacofiend* for the specific purpose of summoning a demodand into the Prime Material Plane, which lists the material components required, including black hellebore root; incense of galbanum; a piece of parchment inscribed with the demodand's *true name* using an ink containing such ingredients as hair from the beard of a king close to death and the venom of three scorpions; a unique, black wax made from toad fat, powdered basilisk scales, and a mixture of opium and various deadly mushrooms; and such offerings as hematite, obsidian, and black jasper.

**Research:** The book radiates a "Dim" aura of magic that is not readily identifiable. Several sources dealing with a similar phenomenon have suggested that the magic is perhaps best likened to a unique mix between Alteration and Abjuration magic, which some sages associate with the strange radiance that permeates some parts of the deep Underdark.

The metal used for the covers is *melachalcum*<sup>1</sup>). The inlays are deep rothe bone. The parchment used for the pages was made of the processed skins of deep rothe.

Only fragments of the contents of the book are known to men, notably a poetic redaction titled *Calls of ye Lower Planes* by Nephrosis Curwen.

**Excerpt (*Calls of ye Lower Planes*):** "Demodands are known to worship or honor a patron deity called Apomps, the Three-sided One. This entity can not only manifest as any of the three demodand feudal ranks, it is in fact directly supposed to be the father and promoter of each demodand. The Three-sided One breathes life into the fallen and rotting corpses of those foolish enough to venture into the Lower Planes, transforming them into Farastu. This entity presents each of the demodands an obsidian triangle, which is considered the personal link they have with Him [sic]. This is their only loyalty. Should the triangle for any reason be taken from them, they will do much to retrieve it. Possession of the triangle, I suspect, allows each demodand to possess the memories of the whole race to a limited extent. They know who has summoned others of their kind, and their plans of revenge can span the lives of many individuals.

"Each of the ranks has certain peculiarities. The Farastu and the Kelubar can undergo a lengthy and painful process of self-liquefaction into the secretion they most frequently exude. These pools of tar and slime can be bottled and stored for centuries as a kind of 'instant army'.

"The Farastu, if they are not banished after summoning, delight in setting themselves up as kings of stupid, easily bullied inhabitants of the local plane. The Farastu pursue this promotion as compensation for the servility they must observe in the Lower Planes. It is believed that the Three-sided One promotes this practice, as it permits him to know of the goings-on in other planes. Apomps seldom promotes a Farastu in any plane save for Tarterus.

"The Kelubar are mad for wands and other small handheld magical items. By sneaking such easily concealed magical items back to the Lower Planes, the Kelubar can gain an important edge in the power struggles that characterize demodand society.

"The Shator often travel to other planes for their favorite occupation - writing. Shator works are of two categories: magical texts on how to summon creatures from the Lower Planes other than demodands (usually named creatures that demodands have some particular hatred for), and philosophical texts that promote ideas of futility and cosmic angst. When dwelling in the Prime Material Plane, the Shator hide behind a human whom they set up a philosopher or poet. These men and women come to bad ends when the Shator has decided that its mission is done.

"When dwelling in other planes, the Shators' favorite pets are chimerae. Oddly, they sometimes show concern for these beings - treating them like a human treats a kitten."

The book is widely accepted as being one of a number of rare copies of a lost original work, the most famous (and most complete) of which is believed to be among the forbidden books in a collection known as the *Library of Everhaite*. Only a handful of copies of the latter volume are known to exist.

Although some sources describe Carlvian Everhaite as "an otherwise anonymous drow wizard", many scholars doubt that an individual of this name ever existed.

<sup>1</sup> *Melachalcum* is a rare, dull black metal believed to occur only in the deep Underdark. The secret of working it properly is known only to the master smiths of the duergar and the drow and, if not worked correctly, it will oxidize and even slowly disintegrate over time. If properly worked, *melachalcum* assumes a metallic, black shine that readily takes enchantments associated with the nether planes. In addition, reports indicate that the metal has the ability to prevent the use of *Teleport* and similar plane-crossing magics in its vicinity.

**Source/Origins:** Demodand (*The Three Bodies of Evil*): Allen Varney (ed.), *Planescape Monstrous Compendium Appendix* (TSR, 1994)

## The Transcendental Impenetrabilities

Setting: Any (World of Greyhawk)

Requirements: NWP *Reading/Writing* (Common)

**Author:** See below.

**Size:** 42 cm tall, 24 cm wide, 14 cm thick; 280 pages.

**Description:** A large book with dark green leather covers. Both the front cover and the spine feature a text in gold-pressed letters, likely the title of the work.

Within are thick, off-white paper pages featuring a polychrome manuscript enriched with diagrams and illustrations.

**Lore:** A copy of a relatively well-known thesis on the properties of magical fields and their effects on the material world.

**DM:** Copy. Uncommon. Excellent condition. Title on the front cover and the spine.

Reading the title and manuscript requires the NWP *Reading/Writing* (Common).

**Spell Research:** The book is 1d20×5% likely to contain an important clue to one of the spells listed below. If this is the case, a Wizard studying this book while researching that spell<sup>1)</sup> receives a +1d10% bonus to his Chance to Learn Spell check. Note that acquiring this book may count towards the costs required to research the spell<sup>2)</sup>. The book may contain an important clue to one of the following spells, as determined by the DM or random die-roll: **III: Leomund's Tiny Hut; IV: Minor Globe of Invulnerability; VI: Globe of Invulnerability; IX: Prismatic Sphere.**

**Contents:** *The Transcendental Impenetrabilities* is a thesis on the properties of magical fields and their effects on the material world, mainly focusing on the impenetrability of the first by the latter and how this affects applied magic. It comprises an interesting appendix that discusses a reversal of the thesis and how this effects the material world more in particular.

**Research:** Although the original has been attributed to the famous Leomund, most sages doubt that it is from his hand. Some rare sources suggest that the author of the original or, indeed, the underlying copy may be “a distant relative of their more famous namesake” but this is disputed by most scholars, with most of these believing that the author is not related to the legendary mage in any such way. Indeed, several important indices list one Saerean of Simmale as the author of the book but this name does not appear in any of the known indices or *onomanomicons*<sup>3)</sup>.

<sup>1)</sup> For example, when attempting to copy it into his spell book from another spell book; when attempting to do so from a scroll; when studying under a mentor; v. **DMG**, p. 61: “Acquisition of Spells Beyond 1st Level” and p. 65: “Determining Research Time” and “The Cost of Spell Research”.

<sup>2)</sup> The suggested value of the book is 1d10×200 gp.

<sup>3)</sup> An *onomanomicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

**Source/Origins:** *The Transcendental Impenetrabilities*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); *Spellbook, Transcendental Impenetrabilities*: Dale Henson et al., *Encyclopedia Magica. Volume Four* (TSR, 1995)

## The Vagary of Gallivant

Setting: Ardha

Requirements: NWP *Ancient Languages (Auveyroignat)*

**Author:** Gallivant de Marot.

**Size:** 27 cm tall, 21 cm wide, 6 cm thick; 311 pages.

**Description:** A smallish book with covers of dark red leather with a rich patina, held together by a spine of red hessian featuring swirling motifs in a rectangular frame, both picked out in gold. On the front cover is a single inscription in fine, flowing letters in flaking gold paint, perhaps the title of the work. Although the book is obviously of some age and shows signs of frequent use, it is still in relatively good condition.

Within are pages of yellowed parchment sewn to an inner spine and featuring a monochrome manuscript in a flowing, steady hand.

**Lore:** A first-hand account of the many adventures of the scallywag Gallivant de Marot.

**DM:** Original. Unique. Average condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Auveyroignat)*<sup>1)</sup>.

**Arcanology:** An informed reader (e.g., NWP *Arcanology*, a sage) who studies the stories featuring the two wizards may eventually come to the conclusion that their staves may have been a *staff of the magi* and a *staff of power*. However, since this information must be gleaned from incomplete descriptions of these staves, the effects the wizards are supposed to have generated with them, and their various utterances while doing so, this will require some considerable effort, which may even require the reader to consult a number of indices and *onomanomicons*<sup>2)</sup>. This will never reveal the names of the two Wizards.

**NWPs:** The book can be of use to an individual looking to improve his NWP *Arcanology*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *The Vagary of Gallivant* is an account of the adventures of the scallywag, arch-swindler, and self-proclaimed enlightened despot and Uncrowned King of Vagabonds, Gallivant de Marot. It contains many wondrous anecdotes and tall tales that speak of fantastic creatures and exotic locations. Of importance to mages are the sections that describe the author's adventures in the company of “two wizards of considerable power”, each of whom used “an important magical staff”.

**Research:** The book rarely mentions the names of people and locations and it remains unknown where Gallivant's adventures are supposed to have taken place. Indeed, those few people, cities, mountain ranges, and oceans that are named do not appear in any known source. In like fashion, the work does not give the names of the two wizards and it does not provide the reader with any details of their appearance. No mage of repute has ever admitted to being or ever having met one of the wizards in the book nor, indeed, of ever having had the misfortune to run into Gallivant de Marot.

The book enjoys a modicum of fame among some scholars who have taken it upon themselves to identify Gallivant, the two wizards, their staves, and the part of the multiverse they are supposed to have operated in – to date without success. However, this does not mean that the book could not go a long way in revealing some of the command words for the staves mentioned in it – providing that the researcher can get his hands on at least one of them.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Auveyroignat is an ancient language of unknown origin that has been found in its written form on Ardha only, even though it has no roots there. It is known only to a handful of the most knowledgeable sages of today.

<sup>2)</sup> An *onomanomicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

## Thenth'thon Ch'thon

Setting: Anaiath

Requirements: NWP *Ancient Languages (Ancient Elvish)*

**Author:** Thiondar, King of the Ch'thar (See below).

**Size:** 42 cm tall, 29.7 cm wide, 4.5 cm thick; 1,350 pages.

**Description:** A libram with covers of scaled, anthracite-colored leather polished to a silver finish with a deep inner glow. A text is inscribed on the front cover, perhaps the title of the work.

Within are pages of thin, first-class, ivory-hued paper featuring a monochrome manuscript in an exceedingly regular, calligraphic script.

**Lore:** A collection of notes detailing the author's research into the nature and origin of a mysterious stone.

**DM:** Original. Unique. Average condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Ancient Elvish)*. The title roughly translates as "Symbol Stone" or perhaps "Primordial Symbol" – there is little distinction between the two in Ancient Elvish.

**NWPs:** The book can be of use to an individual looking to improve any of his NWPs *Arcanology* and/or *Research*.

Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Thenth'thon Ch'thon* contains notes detailing the author's research into the nature and origin of a large stone he calls the *Symbol Stone* and which he believes to be an artifact from primordial times.

The first 499 pages of the book provide a full description of the stone and the pattern of unknown magical symbols engraved in it, followed by an extensive and systematic collection of notes taken from the myriad of books the author seems to have consulted regarding the subject<sup>1</sup>.

This is followed by many of the author's theories, which seem aimed at eliminating many thousands of possibilities as to the nature and origin of the stone. In the end, he narrows his options down to three legendary items: 1) The famed *Tabula Smaragdina*; 2) The *Bragollaich*, more commonly known as the famous volcanic-green *Philosopher's Stone*; or, 3) *Hebenhizer*, better known as the *Stone of Aid*.

The following 500 pages contain a lot of information about these three legendary stones, as well as the results of the many magical tests the author did to determine whether the stone is, indeed, one of these items, until he has to conclude that it is not one of them. The main problem seems to be that he is unable to determine the exact age and origins of the stone, although it does become clear to him that it is many, many thousands of years older than the ages described in the annals of the elves, thus likely dating from a time when an unknown people roamed his world.

The next 351 pages of the book describe the author's attempts to analyze and identify the symbols and patterns engraved in the stone, which leads to endless calculations and long essays on patterns in general. He consults many books to this end, many of which are also mentioned on earlier pages. All of this eventually leads him to conclude that the engravings may have a magical aspect to them he has not been able to identify earlier. More research follows until he concludes that the engravings may well be a representation of magical power, in effect constituting two of the oldest magical formulae ever found, 'primordial spells' that could be used to call fire to an inflammable object or to locate herds of animals. He notes that both of these 'spells' are wholly unique and that their effects do not seem to depend on the experience of the caster or some divine agent, but rather on how long parts of the engravings are studied – the longer, the more effective the 'spells' will be. He also notes that their effects depend on more variables, such as distance between the stone and the target or subject, the order in which parts of the engravings are studied, their relative power on a presumed scale, and time (e.g., wet wood would require more effort than dry straw; locating a herd would take longer the further it is away from the stone). He concludes that the 'spells' are not very effective and that it would take the basic version of the first of them, which he dubs *Call Fire*, five hours to ignite a pile of dry sticks, while *Locate Herd* would take at least twice as long to find a small group of pigs a mere two miles away from the stone.

On the final pages of this section, the author proceeds to classify the engravings as distant forebears of a supposed lost arcane language and he tentatively suggests that three words of it may have survived in the arcane language most commonly used today. He toys with the idea to dub this supposed language "Dethlek", after the first syllable of the simplest magical script used by students of magic to transcribe their first cantrips today.

**Research:** The covers are fashioned of silver *dragonscale*<sup>2</sup>. The title was magically inscribed. The pages are of rosewood paper (200 grams each). Like the title, the manuscript was magically wrought onto the pages, perhaps by some kind of *factotum*.

Interestingly, the volume seems to be the only source known to speak of the stone the author possessed<sup>3</sup>.

**Author:** A knowledgeable sage or historian may be able to inform researchers that the work was authored by Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across the world after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> Among the more notable of these works are: *Ahasveer. A Tabular Classification of Physical and Chemical Laws; Barytic, Helcitic, Heraclithic, Thilbic, and Ptosic Qualities of Archygea; Collogium of Chronospectral Dimensiography; Compositum of Abstract and Dynamic Values of Chromata in Perpendicular Tables; Dandarzil's Materialia; Dimensional and Trans-Dimensional Presentments in Non-Reflective Surfaces; Faffalst's Radixonary; Mithard's Conspectus of Formulae for Thaumaturgical Substances; Nanais na'Ch'thar; Philol's Radix of Axioma; Quasiradices and Tithemes of Eulytholiths; The Lapidarium; Theaurium of Emblems and Examples; Tractate of Pragmata in Concordant Chronocyclica*; and the author's own notes on the legendary *Skull of Nyx*.

<sup>2</sup> *Dragonscale* is a leather-like material made of the scaly skin of a dragon, usually from the tougher parts of the skin and always with the scales still showing. More often than not, the hide is protected by many layers of transparent lacquers, which not only protect the skin but also lend a certain 'depth' to the material. Sometimes, intricate patterns or texts in gold-leaf are added between the layers.

<sup>3)</sup> A sage specialized in ancient history has a 30% chance to discover that a reference to the valley of the Ch'thar matches an allusion to a relic of giantish manufacture called the *Stone of Gul*, for which he must consult a history that relates how the Ch'thar discovered a long-abandoned temple dedicated to Gul in this valley. Use of *Legend Lore* or a similar spell has about the same chance of providing this information.

**Source/Origins:** *Stone of Gul*; further centuries of spell research: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## Thesis on the Planes of Anti-Matter

Setting: Any (World of Greyhawk) (Astral Plane)

Requirements: NWP *Reading/Writing* (Common)

**Author:** Unknown.

**Size:** 32 cm tall, 21.5 cm wide, 15 cm thick; 769 pages.

**Description (See below):** A book with leather covers resembling sheets of gray slate with faint, silver, white, and black striations. On the front cover is a text in silver inlay, perhaps the title of the work.

Within are pages of yellowed parchment featuring a polychrome manuscript enriched with mystical symbols, diagrams, and signs.

**Lore:** A rare work on a fairly standard, albeit complicated thesis on non-dimensions and the Astral Plane.

**DM:** Copy. Rare. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing* (Common).

**Daylight:** When the book is exposed to daylight, the striations on the covers glitter and scintillate, while the gray areas seem to have a weak light-absorbing quality, which, strangely, does not affect the glittering of the striations.

**Spell Research:** The book is 1d20×5% likely to contain an important clue to one of the spells listed below. If this is the case, a Wizard studying this book while researching that spell<sup>1)</sup> receives a +1d10% bonus to his Chance to Learn Spell check. Note that acquiring this book may count towards the costs required to research the spell<sup>2)</sup>.

The book may contain an important clue to one of the following spells, as determined by the DM or random die-roll:

**II: Rope Trick; V: Distance Distortion; IX: Astral Spell; VI: Disintegrate; V: Leomund's Secret Chest; VII: Duo-Dimension; II: Deepockets.**

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Sage Knowledge (Outer Planes, Astral Plane)* and/or *Sage Knowledge (School of Magic, Dimension)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Thesis on the Planes of Anti-Matter* is a complicated thesis on non-dimensions and the relations between the material world and the immaterial aspect of the multiverse as it is represented in the Astral Plane.

**Research:** Despite reports of some research into the leather used for the covers, its origin remains unknown. Although the original has been attributed to the famous Leomund, most sages doubt that it is from his hand. Some rare sources suggest that the author of the original or, indeed, the underlying copy may be "a distant relative of their more famous namesake" but this is disputed by most scholars, with most of these believing that the author is not related to the legendary mage in any such way<sup>3)</sup>.

<sup>1)</sup> For example, when attempting to copy it into his spell book from another spell book; when attempting to do so from a scroll; when studying under a mentor; v. **DMG**, p. 61: "Acquisition of Spells Beyond 1st Level" and p. 65: "Determining Research Time" and "The Cost of Spell Research".

<sup>2)</sup> The suggested value of the book is 1d10×200 gp.

<sup>3)</sup> There is some evidence of the existence of a spell book or libram titled *Planes of Antimatter*, also attributed to Leomund, which may contain the spells *Astral Spell*, *Deepockets*, *Disintegrate*, *Distance Distortion*, *Duo-Dimension*, *Leomund's Secret Chest*, and *Rope Trick*, as well as an alternative recipe for a *potion of diminution*. Again, as is the case with underlying volume, most sages of today doubt that this work, if it exists, is from the hand of Leomund.

**Source/Origins:** *Thesis on the Planes of Anti-Matter*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); *Spellbook, Planes of Antimatter*: Dale Henson et al., *Encyclopedia Magica. Volume Three* (TSR, 1995)

## Tome of Cold

Setting: Any

Requirements: NWP *Secret Languages (Crioglot)*; *Read Magic* for spells; see below

**Author:** Ishepolbaniol.

**Size:** 50 cm tall, 38 cm wide, 19 cm thick; 380 pages.

**Description:** A large tome with covers of heavy white leather inlaid and edged with silver so as to provide extra protection. The silver edges feature extensive ornamentation and two clasps of silver close and secure the book.

Within are white paper pages, sewn together and secured to a fine, supple leather spine backing, each page separated from the other by a thin page of fine white leather, some of them with finely worked silver edges.

**Lore:** A legendary spell book that is said to contain all magical spells involving cold, its control, and its creation.

**DM:** Spell book. Original. Unique (No known copies). Excellent condition. Untitled.

Reading the manuscript requires the NWP *Secret Languages (Crioglot)*<sup>1)</sup>. The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.

**Ice Para-Elementalist:** An Ice Para-Elementalist who studies the book for 1d4+1 weeks can decide which cold- or ice-based monster listed under each of the *monster summoning* spells he wishes to appear when he casts the spell, instead of the DM rolling dice on the tables provided (e.g., ice toad for *Monster Summoning IV*; frost giant for *Monster Summoning VII*).

**Enchanter:** An Enchanter or Ice Para-Elementalist who studies the book for 2d4+2 weeks will impose an additional -1 penalty to his targets' saving throws when he attempts to *charm* or *hold* a cold- or ice-based creature (e.g., *Charm Monster*, *Hold Monster*).

**Illusionist:** An Illusionist or Ice Para-Elementalist who studies the book for 2d4+2 weeks will impose an additional -1 penalty to his targets' Disbelief checks when he creates illusions and phantasms based on cold and/or ice (e.g., *Phantasmal Force*, *Spectral Force*, *Programmed Illusion*, *Shadow Monsters*, *Demi-Shadow Magic*).

**Fire Shield (Chill Shield):** Any Wizard who studies the book for 2d4+2 weeks and uses the *chill shield* application of *Fire Shield* will enjoy an additional +1 bonus to any saving throws he may be required to make against fire-based attacks, while he only suffers one-quarter of the attack's damage instead of the normal half on a failed saving throw. Conversely, he suffers a -1 penalty to any saving throws against cold-based attacks, while the damage done by such attacks is increased by one quarter regardless of whether he passes his saving throw or not.

**NWPs:** The book can be of use to individuals who would want to acquire any NWPs associated with cold and spell casting in general (e.g., NWPs *Sage Knowledge (School of Magic, Para-Elemental Ice)*, *Spellcraft*, *Thaumaturgy*), while the appendix can help to improve one's NWPs associated with herbs and healing (e.g., NWP *Herbalism*).

Note that acquiring and/or improving an NWP requires the necessary number of free character points or NWP slots.

**Resistant:** The book cannot be affected by any spells, effects, or damage based on cold, snow, or ice. It otherwise makes its item saving throws as "Leather," at a +2 bonus when saving against Acid, Magical Fire, Disintegration, and Lightning (v. **DMG**, p. 58: "Item Saving Throws").

**Contents:** The *Tome of Cold* describes the art of cryomancy, the aspect of magic that deals with cold, snow, and ice. It researches a variety of known spells based on these phenomena, detailing their composition, their components, their history, and the inks required to transcribe them and inscribe them on magical scrolls.

It describes the creation of a *scroll of protection from cold*, detailing what mediums and implements to use (e.g., white, magically prepared parchment that has been exposed to a magical cold-based effect, a magically prepared quill of ice), as well as a recipe for the required ink, which uses ground glands of an ice toad, powdered waterstar, essence of snowflakes, and a mixing bowl of ice and silver (v. **DMG**, p. 196: "Spell Level of Scroll Spells" for some information on creating scrolls).

The text also describes in some detail the materials required for the creation of a *wand of cold*, which include the femur of an ice troll, root of mandrake or mandragora, several crushed diamonds of "considerable value", "icicles fallen in snow on a night of a storm", the hair of an ogre mage, essence of white pudding, and shavings of ice from the heart of a glacier.

Furthermore, the book discusses numerous other spells and their relation to cold and ice, suggests versions of existing spells that specifically target or cold- or ice-based creatures in some detail (e.g., *Charm Monster*, *Hold Monster*, the various *monster summoning* spells) and it also contains sections dedicated to generating illusory effects based on cold and ice (e.g., *Phantasmal Force*, *Spectral Force*, *Programmed Illusion*, *Shadow Monsters*, *Demi-Shadow Magic*).

Of interest to herbalists is an appendix that contains illustrations and descriptions of some herbs and plants that grow in cold climates, sometimes with an added recipe for some broth or other, with some examples given below.

## Dogberry

**Climate:** Temperate cold (Df)

**Terrain:** Peat bog (acidic)

**Harvest (Herba):** Winter

**Description:** Dogberry (*Vaccinium caneum*) is a common, low, bushy, evergreen perennial that grows to some 4-20 inches tall. It has round, brown stems; elliptical, deciduous leaves with whole edges, bluish green underneath and silky, dark green on top; pendulous droops of small green, cup-shaped flowers (July-August), which grow into black to brown berries.

**Broth of Dogberry (Herba):** Harvest the whole plant, grind to a pulp and mix with water. Feed to dogs to increase their stamina (move at full MV rate and increase their resistance to hunger and cold, both for up to 4 hours). Multiple applications are not cumulative. Preparation time: 1 turn. Difficulty: -1 bonus to NWP *Herbalism* check.

## Dwalder's Hand

**Climate:** Polar (ET)

**Terrain:** High alpine wasteland and tundra on rocks

**Harvest (Folium):** All year

**Description:** Dwalder's hand (*Dualdra officinalis*), or *Dualdra*, is a common, somewhat curious evergreen perennial that grows on rocks, forming small carpets of rich dark green leaves. It has weak, non-woody stems and grows small, five-petaled bluish violet flowers with faintly yellow hearts in high summer (July-August).

**Wintersalve (Folium):** Collect five handfuls of fresh leaves, crush, and mix with lard or beeswax to create an ointment. Apply to exposed body parts to protect an individual from cold for half a day, treating them as if they were wearing a heavy fur coat.

Combined with winter clothing, it allows for survival in temperatures down to 0° F (-18° C) without suffering any ill effects from the cold and gives a +1 bonus to saving throws against cold-based attacks. Multiple applications are not cumulative. Preparation time: 6 hours. Difficulty: -3 bonus to NWP *Herbalism* check.

**Source/Origins:** Wintersalve: David Pulver, *The Complete Druid's Handbook* (TSR, 1994)

## Faereyjar

**Climate:** Temperate cold (Df)

**Terrain:** Boreal forest and taiga on coniferous trees

**Harvest (Herba):** Cold winter's nights on a full moon; Midwinter's Night

**Harvest (Fructus):** Spring

**Description:** *Faereyjar* (*Malmalus borealis*), also known as *witch's apple*, *green apple*, and *fir apple*, is an uncommon parasite found growing in clusters on the branches of coniferous trees (fir, larch, spruce), much like mistletoe can be found in other trees. It is a parasitic evergreen that grows in a drooping, climbing, vine-like bush on the branch of the host. It has thin, gnarled, pale

gray, thorned branches that can become as long as 15 feet each; large, thick, oval to round, somewhat wrinkled, dark green leaves up to 4 inches long and in pairs opposite the branches; large white blossoms in late winter (January-February) with long, bright orange or deep yellow pistils, reminiscent of apple blossoms and exuding a musky fragrance; small, bright green apple-like fruit in spring (March-May) containing strange, sticky seeds somewhat resembling dried cloves; a modified root that penetrates into the bark of the host (*haustorium*).

**Herbalist Lore:** The fruit contains compounds poisonous to humans and animals. *Faereyjar* is slow-growing but persistent and it does not usually die until its host has died (maximum age about 170 years). Pollination occurs by insects. The seeds are distributed when the sticky excrement of fruit-eating birds falls on the bark of coniferous trees, where they germinate.

**Folklore:** The vine and many of its parts are gathered on Midwinter's Night and used by witches in worship, incantations, magical rites, rituals, and bonfires, as well as in the manufacture of unholy oils, brews, broths, and unguents used for poisoning and transformation.

### Floating Wiggle

**Climate:** Polar (ET) and temperate cold (Df)

**Terrain:** Tundra, swamp, and rural waterside (fresh; ponds, ditches)

**Harvest (Herba):** Spring (April, May)

**Description:** Floating wiggle (*Scirpus elaunitans*) is a common, semi-aquatic, weed-like flowering herb that grows to some 6-20 inches tall. It has a solid, triangular, many-branched stem, recumbent or floating in fresh water and partially contained in a dark green sheath with coalescing margins; thin, linear, dark green leaves; minute, light blue to green flowers in separate ears that grow on the surface of the water (May-September).

**Wiggle Salad (Herba):** Harvest the leaves and the weak, upper parts of the stems before the plant has had a chance to grow buds and consume immediately as a nutrient tasting strongly of boiled spinach. Preparation time: Immediate. Difficulty: No NWP *Herbalism* check required to prepare.

**Folklore:** Floating wiggle is woven from the hair of men lured to their death by nixies and similar aquatic faeries.

### Ice Lily

**Climate:** Polar (EF)

**Terrain:** Remote permafrost swamp

**Harvest (Flos):** Deep winter (January, February)

**Description:** Ice lily (*Lillieia nivealis*), also sometimes referred to as *crystal rose* or *snow lily*, is a curious, uncommon, small, flowering plant that grows to some 2 inches tall. It has a tender, non-woody, light green stem and grows a single, relatively large, almost translucent flower somewhat resembling a rose of crystal, which blooms only in the coldest months of the year (January-February). Its roots are sent out into the snow instead of the ground.

**Ice Lily Dust, Crystal Dust (Flos):** Harvest the flower and expose it to extreme magical cold (e.g., *Cone of Cold*), freezing it into a glass-like consistency. Shatter the frozen flower and grind to an exceedingly fine crystal dust to be used as an ingredient of spell ink for *Ice Storm*. Preparation time: 1 hour. Difficulty: -3 bonus to NWP *Herbalism* check.

**Herbalist Lore:** All attempts to grow ice lilies elsewhere have failed, even in magically-created 'cold houses'.

### White Blanket

**Climate:** Polar (ET)

**Terrain:** Sunny rocks on high alpine frozen wastes and glaciers

**Harvest (Folium):** Late spring

**Description:** White blanket (*Nivalis glacialefloreus*), also referred to as *snow blanket*, is a less common, ground-hugging, evergreen succulent that grows in clusters much resembling a white blanket when seen from afar. It has thin, long, non-woody but strong stems with many small white leaves gathered in rosette-shaped clusters; starting in the spring, it grows reddish brown stems from 4-8 inches long that eventually culminate in loose clusters of reddish pink, trumpet-shaped flowers (July-August).

**Leaf of White Blanket (Folium):** Harvest fresh leaves and apply a handful to sections of the body affected by frostbite and/or cold damage to promote rapid healing (restore 1d2 lost hit points immediately). Multiple applications are not cumulative. Preparation time: Immediate. Difficulty: No NWP *Herbalism* check required to prepare.

**Folklore:** Men surprised by cold storms have managed to survive for several days by crawling underneath patches of living white blanket plants.

**Spells:** The book contains the following spells, on 25 pages: **IV:** *Ice Storm*, *Wall of Ice*; **V:** *Cone of Cold*; **VI:** *Otiluke's Freezing Sphere*.

**Research:** The covers are white *dragonscale*<sup>2)</sup> over magically preserved sheets of ice that have a splendid internal sheen of many blue and green hues.

The book is not to be confused with a book with the same title mentioned in an ancient source, which is said to "include all spells involving the creation or control of cold".

<sup>1)</sup> Crioglot is an old, secret language used by Ice Para-Elementalists. As a secret language, it can be compared to the secret languages of alchemists, Druids, and Assassins and it can only be taught by Ice Para-Elementalists, none of whom will teach it to individuals not associated with their art without good reason.

<sup>2)</sup> *Dragonscale* is a leather-like material made of the scaly skin of a dragon, usually from the tougher parts of the skin and always with the scales still showing. More often than not, the hide is protected by many layers of transparent lacquers, which not only protect it but also lend a certain 'depth' to the material. Sometimes, intricate patterns or texts in gold-leaf are added between the various layers of lacquer.

**Source/Origins:** *Tome of Cold*: Colleen A. Bishop, *Libraries. A sure cure for 'bookworm' players who must know everything*, in: *The Dragon 37* (TSR, 1980); Ice lily: Davidnic, *Flowers of the Flanaess*, in: *Obsidian Portal: Greyhawk 937 CY. The Age of Steam* (www, 2011)

## Tome of Illusions

(*Ruathlek*)

Setting: Forgotten Realms

Requirements: *Read Illusionist Magic*

**Author:** Galarza of Baldur's Gate (See below).

**Size:** 31.8 cm tall, 21 cm wide, 16 cm thick; 812 pages.

**Description:** A book with covers of a lightning-blue metal with a green reflective shine. On the front cover is a large, intricate, gem-inlaid rune in a circle inlaid with small, egg-shaped, mottled polychrome gems. Within are pages of fine, white, opaque vellum featuring a polychrome manuscript in glittering inks.

**Lore:** A study of Ruathlek, the secret magical script of Illusionists.

**DM:** Original. Unique. Excellent condition. Untitled (See below).

The rune and contents can only be read with *Read Illusionist Magic*. The rune on the cover stands for "Ruathlek".

**Magic:** The book radiates a "Dim" aura of Alteration magic and a "Moderate" aura of Abjuration magic, each due to the magical properties of the work.

**Illusionist:** An Illusionist reading the book for the first time and passing an Intelligence check gains one 1st-level spell from the School of Illusion/Phantasm (DM's choice) for his spell book. This effect does not increase the Intelligence-based maximum number of spells the reader can transcribe and memorize.

**NWPs:** The book can be of use to individuals looking to acquire the NWP *Secret Languages (Ruathlek)*. Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Resistant:** When closed, the book automatically passes all item saving throws vs. Fall, Normal Fire, Cold, Electricity, and Lightning, while it makes all item saving throws vs. Acid, Crushing Blow, Disintegration, and Magical Fire at a +3 bonus (v. **DMG**, p. 58: "Item Saving Throws"). Furthermore, any damage inflicted upon it by lightning-based attacks is reduced by 1d2 points per occurrence. This does not charge the book in any way.

**Contents:** The *Tome of Illusions* is a study of Ruathlek, the rarely found, secret, *sigil*-based magical script of Illusionists. Derived from High Tongue, Ruathlek can be used for both magical notation and normal communication and it is often used to give magical writings a mundane appearance.

**Research:** The book radiates "Dim" and "Moderate" auras of magic (Alteration and Abjuration, respectively).

The covers are made of an alloy of *arandur*<sup>1)</sup> and metal obtained from the scales of a blue dragon. The gems used for the rune on the front cover are sapphire, serpentine, jacinth, carbuncle, and alexandrite. Those in the circle surrounding the rune are opals. The manuscript is written in gem-based inks.

Some sages suggest that the gemstone circle on the cover may be a focus for a *gate*-like effect that can transport a guardian daemon from one of the nether planes to the Prime Material Plane. Although there are no known records of such an event occurring, it has been suggested that this guardian daemon would appear whenever an unauthorized individual would handle or open the book. The circle does not radiate magic and it does not detect as a trap of any kind.

**Author:** Although the text is from the hand of Galarza of Baldur's Gate, the book itself is believed to have been made by a gnome master smith.

**History:** The book was once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

**Suggested GP Value:** 300 gp.

<sup>1)</sup> *Arandur* is the secret metal of gnomes, highly susceptible to enchantments, highly resistant to many forms of damage, and known for its ability to hold an edge. It is believed that its forging involves tempering it in the blood of a lightning-breathing dragon.

**Source/Origins:** *Ruathlek Runes*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## Tome of Strahd

Setting: Ravenloft

Requirements: NWP *Reading/Writing (Barovian)*

**Author:** Strahd von Zarovich.

**Size:** 20 cm tall, 16 cm wide, 7 cm thick; 666 pages.

**Description (See below):** A small book with covers of thick black leather, with brass hinges and fastenings. Within are numerous, brittle, parchment pages featuring a manuscript in a curious shorthand, most of which has become illegible due to stains and age.

**Lore:** An ancient account of Strahd's unrequited love for Tatyana, penned by the infamous vampire himself.

**DM:** Original. Unique. Copies very rare. Very poor condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (Barovian)*. Because of its age and staining, there is only a base 30% that any paragraph in the book can be read.

**Fragile:** The book must be handled with great care to prevent further deterioration.

**Ravenloft Checks:** At the DM's discretion, the book could strangely compel a reader to continue reading it until he has reached the end (save vs. Spell to avoid), possibly with dire results. The exact effects can range from the reader remaining distraught for a day due to the absorbing and intensely sorrowful nature of the contents and being required to pass a Wisdom check whenever he would want to engage in some action requiring his full concentration during that time (e.g., combat, casting a spell), to being required to pass an immediate Ravenloft Madness check (v. **RBS-RoT**, p. 36-41: "Madness Checks").

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Arcanology* and/or *Local History (Barovia)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** The *Tome of Strahd* is the tragic tale of the author's ill-fated and all-consuming love for a gypsy girl named Tatyana, which lead to his eventual fallen state.

Some sample paragraphs are:

**Excerpt:** "I am *The Ancient*, I am *The Land*. My beginnings are lost in the darkness of the past. I was the warrior, I was good and just. I thundered across the land like the wrath of a just god, but the war years and the killing years wore down my soul as the wind wears stone into sand."

**Excerpt:** "From the families of the valley, one spirit shone above all others. A rare beauty who was called *Perfection*, *Joy*, and *Treasure*. Her name was *Tatyana* and I longed for her to be mine."

**Excerpt:** "With words she called me brother, but when I looked into her eyes, they reflected another name – death. It was the death of the aged she saw in me. She loved her youth and had enjoyed it. But I had squandered mine."

**Excerpt:** "I found *Tatyana* weeping in the gardens east of the Chapel. She fled from me. She would not let me explain, and a great anger swelled in me. She had to understand the pact I made for her. I pursued her. Finally, in despair, she flung herself from the walls of Ravenloft and I watched everything I ever wanted fall from my grasp forever."

**Excerpt:** "I have studied much since then. *Vampyr* is my new name. I still lust for life and youth, and I curse the living that took them from me. Even the sun is against me. It is the sun and light I fear the most. But little else can harm me now."

**Excerpt:** "I have often hunted for *Tatyana*. I have even felt her within my grasp, but she escapes. She taunts me! She taunts me! What will it take to bend her love to me?"

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

**Source/Origins:** DM, *The Diary of Strahd von Zarovich*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); *Tome of Strahd*: Tracey Hickman and Laura Hickman, *Ravenloft* (TSR, 1983)

## Translations from Kara-Tur Haiku

Setting: Forgotten Realms

Requirements: NWP *Reading/Writing (Common)*

**Author:** Lhaeo of Shadowdale.

**Size:** 12 cm tall, 9 cm wide, 0.6 cm thick; 45 pages.

**Description:** A small, well-used and slightly smeared booklet with a text on the front cover, likely the title of the work.

Within are pages of high-quality parchment featuring a manuscript in black ink and a fastidious hand.

**Lore:** A known material component of *Waves of Weariness*.

**DM:** Original. Copies uncommon. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Common)*.

**Waves of Weariness:** The booklet can be used as a material component of *Waves of Weariness*.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Poetry* and/or *Thaumaturgy*.

Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Translations from Kara-Tur Haiku* contains many extremely tedious translations of as many tedious haiku from the Eastern Realms.

**History:** Although this is not likely to be common knowledge, the booklet was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

**Source/Origins:** Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); *Waves of Weariness*: Jeff Grubb and Ed Greenwood, *Forgotten Realms Adventures* (TSR, 1990)

## Treatise of Sublimated Oneiromancy

Setting: Forgotten Realms

Requirements: NWP *Reading/Writing (Chondathan)*

**Author:** Tarsin of Elturel (See below).

**Size:** 33 cm tall, 21 cm wide, 3.69 cm thick; 369 pages.

**Description:** A book with covers of what appear to be thin plates of some chalk-white mineral with a faint pearlescent sheen. A silver circle set into each cover contains a swirling, simple pattern in clear quartz and crystal. Within are pages of plain white paper featuring a monochrome manuscript in an elegant hand.

**Lore:** The original of a fairly common dissertation on dreams, reality, and magic.

**DM:** Original. Copies uncommon. Good condition. Title on the title page.

Reading the title and manuscript requires the NWP *Reading/Writing (Chondathan)*.

**Spell Research:** The book is 1d20×5% likely to contain an important clue to one of the spells listed below. If this is the case, a Wizard studying this book while researching that spell<sup>1</sup> receives a +1d10% bonus to his Chance to Learn Spell check. Note that acquiring this book may count towards the costs required to research the spell<sup>2</sup>.

The book may contain an important clue to one of the following spells, as determined by the DM or random die-roll:

**I:** *Sleep*; **V:** *Dream*; **III:** *Feign Death*; **III:** *Tasirin's Haunted Sleep*.

**NWPs:** The book can be of use to individuals looking to acquire any NWPs associated with dreams, metaphysical realities, and influencing reality, such as *Sage Knowledge (School of Magic, Illusion/Phantasm)*, *Sage Knowledge (School of Magic, Oneiromancy)*, *Sage Knowledge (Outer Planes, Astral Plane)*, or *Sage Knowledge (Philosophy)*. Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Treatise of Sublimated Oneiromancy* is a dissertation on magic and spells associated with dreams and the subconscious. It describes how memories of dreams influence the day-to-day experiences of all creatures; how magic can be used to take advantage of this phenomenon to create spell-like effects and semi-real events; and how dreams influence the fabric of reality. It speaks of the creative qualities of the mind and the Astral Plane; of the relation between mental health and dreams; of clairvoyant dreams and their use in spells based on the power of sleep; of various herbs and incenses associated with sleep and dreaming (almond, hyssop, olive, peony, rosemary; frankincense, incense of camphor, jasmine); and of monstrous and extra-planar entities sometimes associated with dreams (e.g., medusa, night hag, sandman, type V demon).

**Research:** The covers are specially treated slabs of *moon stone*, a calcite that has been exposed to moonlight in a complex magical ritual. The inks contain powder of diamond, white pearl, and chalcedony.

Although some rare sources suggest that the book was written by Tasirin, most sages doubt that this is the case. Indeed, most known indices list one Tarisin of Elturel as the author of the work, a mage who is otherwise unknown. The mistake seems to have been a simple error.

<sup>1)</sup> For example, when attempting to copy it into his spell book from another spell book; when attempting to do so from a scroll; when studying under a mentor; v. **DMG**, p. 61: "Acquisition of Spells Beyond 1st Level" and p. 65: "Determining Research Time" and "The Cost of Spell Research".

<sup>2)</sup> The suggested value of the book is 1d10×200 gp.

**Source/Origins:** *Treatise of Sublimated Oneiromancy*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); *Spellbook, Sublimated Oneiromancy*: Dale Henson et al., *Encyclopedia Magica. Volume Three* (TSR, 1995)

## Triacycloculon of Glaux

*(The Glossolaly)*

Setting: Yxx

Requirements: NWP *Ancient Languages (Euboia)*; see below

**Author:** Hyade the Xanthe.

**Size:** 36.3 cm tall, 30.4 cm wide, 7.1 cm thick; 500 pages.

**Description:** A book with covers of thick black leather without any visible features.

Within are pages of thin, black vellum, featuring a manuscript in a small, erratic hand and a dark red ink.

**Lore:** An important, ancient work on a legendary coven of witches who could look into the past, present, and future, allowing them to control the fate of their magical world.

**DM:** Original. Copies very rare. Average condition. Untitled.

Reading the manuscript requires the NWP *Ancient Languages (Euboia)*<sup>1)</sup>.

**Reading the Book:** The manuscript is very hard to read in normal light and the would-be reader must always cast *Light* and use special lenses known as *lazul lenses*<sup>2)</sup> before he can read its pages.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs associated with divinations, witches, and/or religions (e.g., *Arcanology*, *Ceremony*, *Omen Reading*, *Prophecy*, *Religion*, *Sage Knowledge (School of Magic, Divination)*, and even *Fortune Telling*). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** The *Triacycloculon of Glaux* is written in a curious, wavering style that ranges from melancholic to exuberant and magniloquent. The text is a mixture of dramatic eulogies, introvert reflections on life in general, and hysterical visions of the past, present, and the future. Nevertheless, the reader will find that it is an account of the life and practices of an ancient order of witches who revered a large, oracling statue of an owl. This statue is sometimes referred to as *Glaux Triplasia* (See below) and it seems that it could look into three different worlds: that of the past, that of the present, and that of the future.

The witches' lives and, indeed, those of the people they ruled, were governed by a magical calendar that divided their year into three seasons: *Hiverne* (the past), *Hodie* (the present), and *Hyade* (the future). The name of the statue would change with the seasons: *Chimona* for *Hiverne*, *Anoixi* for *Hodie*, and *Kalokairi* for *Hyade*. Each season started when the witches would cover or uncover one of the eyes of the statue: they would cover the right eye in *Hiverne* so that the owl could only see with its left eye, called *sinister*, and into the past; they would leave both eyes uncovered in *Hodie* so that the owl would look into the present; and they would cover the left eye in *Hyade* so that the owl could only see with its right eye, called *destrus*, into the future. Each season, the world was ruled by its own division of the order, its teachings and behavior influencing everything in it.

Although it will take some persistence on his part, an interested reader could glean the following information from the text:

*Hiverne* was ruled by the *Hivernes*, apparently malevolent old crones wearing black robes, who would focus on the past and the 'evil' aspects of life. The owl *Chimona* would speak of these matters only and the order would contemplate the past, death, melancholy, revenge, hatred, fear, and Hades. The *Hivernes* would preach of these sentiments to the populace, who would be depressed and lethargic, catatonic even. Addressing the people in this season would be like speaking with the dead and many would not eat, often to such an extent that they died because of it. In fact, *Hiverne* was the only season in which people died on the world of the witches.

*Hodie* would be ruled by the *Hodies*, apparently wise and mature women wearing gray robes, who would focus on the present and the 'neutral' aspects of life. The owl *Anoixi* would speak of these matters only and the order would

contemplate the present, careless enjoyment, *joie de vivre*, singing, eating, living by the day, and the Prime Material Plane. The Hodies would preach of this to the populace and the people would be complacent and happy and engage in all manner of leisurely activities.

Hyade would be ruled by the *Hyades*, apparently blossoming maidens wearing white robes, who would focus on the future and the 'good' aspects of life. The owl Kalokairi would speak of these matters only and the Hyades would contemplate the future, hope, expectations, birth, dreams, and the stars. The people would be active, undertake many endeavors, women would give birth, and so on.

**Research:** Some scholars suggest that the leather used for the cover of the book is specially preserved githyanki skin. The ink used in the manuscript is based on the blood of a humanoid creature.

Usually citing unnamed sources, some scholars, most notably Follezal, Nalgamir, and Arthimenadelvikarth, suggest that the covers of the book are a later addition and that the book originally had a splendid appearance. Others propose that the sinister appearance of the book is explained by the fact that it was written in Hiverne, pointing out that *glaucomantrices* (See below) only died in that season. Those who oppose this theory argue that the author repeatedly refers to herself as "Hyade" and that the book was therefore written in Hyade. Still others suggest that, originally, the appearance of the book would change with the seasons and that it somehow stopped doing so a long time ago, in Hiverne.

The current name of the book dates from relatively recent times. It is first mentioned in the catalogues and indices of the august trio mentioned above, with Nalgamir proposing that, "in some ways, the *Triacycloculon* has been degraded to a great extent, leaving only visible its basic components, much like a skeleton be a representation of a man. This is true for both its appearance and its contents". This notion is seemingly confirmed in a lost pamphlet authored by the mysterious mage Arvaz, who describes "numerous inconsistencies in the numerical structure of the work". Nothing more of the original title of the book, if it had one, is known, which would suggest that it has so far withstood most, if not all, attempts to retrieve it.

In like fashion, sages have found it hard to divine which parts of the work should be considered as fact and which as fiction, an aspect of the book that some attribute to some unknown – and undetectable – enchantment placed on it and others to the "erratic quality of the manuscript" (Follezal).

Despite all this, the *Triacycloculon* is commonly regarded as a work of considerable importance, most notably because the tripartite nature of the order features prominently in the myths and legends of many worlds (e.g., the *Fates* in Norse and Greek mythology). Indeed, many witches and religious communities would go to great lengths to acquire the book, which has led Nalgamir to remark: "Let the owner or vendor beware! Dealing with witches is invariably a bothersome affair!".

It is commonly accepted that the theatrical play *The Order of the Open-Eyed Owl*, as it is known in some worlds, has no connection to the book.

**Glaucomantrices:** It has been suggested that the witches described in the book cast spells from a supposed "School of Glaucomancy", which would have comprised spells from all Schools of Magic known today, and it is for this reason that scholars often refer to members of the order as *glaucomantrices* (singular *glaucomantrix*). It should be noted that this moniker does not appear anywhere in the book. Indeed, some historians and linguists have pointed out that *manteiai* would be a more accurate name for the witches of the order, although others have pointed out that such a qualification would apply only to the Hyades.

Because the book does not mention what happened to the other members of the order when it was not their season, Follezal (*Addenda*) proposes that the order actually consisted of one and the same group of witches, who would focus on a different aspect of life each season, changing their physical form and behavior in accordance with its 'alignment'.

Some sages believe that the *glaucomantrices* lie at the basis of all modern orders and coveys of witches and that their reverence of *Glaux Triplasia* explains why many witches prefer owl *familiars*.

Some historians believe that the witches disappeared from history after their holy statue was shattered by the powerful warlock M'daa. Legend has it that figurines of owls of different size were cut from its shattered remains, which are known under different names today (*gemmae*, *glaukoi*, *erythrolithi*, *serpentine owls*). Indeed, owl-like figurines in red or pink quartz said to have been cut from the shattered remains of *Glaux Triplasia* are often found for sale on fairs and markets, but it should be noted that such figurines are the favorite trade of quacks and fraudsters looking to make a quick coin from gullible folk.

Some historians suggest that the story of *Glaux Triplasia* and the *glaucomantrices* must be seen as an allegory of a time when women ruled men and the world, with the three seasons being symbolical for the three supposed "female conditions" (maiden, pregnant, mother) and even of some of the rather more philosophical aspects of a woman's life – indisposition, content, and fulfillment. These historians often point to a number of rare, somewhat esoteric histories that recount how the shattering of statues like *Glaux Triplasia* by a powerful warlock heralded the advent of an era of male dominance. This warlock is usually referred to as either D'maa M'daa, M'daa, or Maad-M'daa and, indeed, these names and versions of them often occur in the mantras and pleas of some witches seeking to summon, placate, or control aspects or representations of male power and dominance (e.g., the devil, a demon, the Prince of Darkness).

In connection to this, many scholars like to refer to the story of Marazan, the Drunken Sage, who persists in referring to the *Triacycloculon* as "The Glossolaly" and of whom it is said that he once threw the book at the feet of the much feared necromantrix Virage the Atrope with the words: "And here, Madam, is your proof of the failure of the woman on the evolutionary ladder!".

It is said that some of those who witnessed this event will attest to having seen the audacious scholar leave the Palace of Bone only moments later, “at high speed and in a fashion unbecoming a man of his age”.

It is the same fearless sage who has suggested that the author of the book likely suffered from a mild form of hysteria sometimes referred to as *hyperfemina*.

**Author:** Hyade the Xanthe may have been one of the last surviving witches of her order and she is likely to have committed her story to paper in the final years of her life. It is unknown where she wrote the book and it is not known where she was eventually laid to rest.

In his unsurpassed *Addenda*, Follezal writes that the author may have been one of the *glaucomantrices* of the Third Era, a conclusion he admits to have based on her name only. Both Arthimenadelvikarth (*Description of Indices*) and Nalgamir (*Compendiae*) mention the supposed existence of a sister book, which they tentatively name *The Necroglaucomancyon* and which they suggest was not authored by Hyade the Xanthe. Arthimenadelvikarth describes this book as “possibly containing insights into occasional cases of undeath and melancholy sensations”. However, there is no actual proof of the existence of this work.

**History:** As far as is known, the book was first found by an unnamed githyanki pirate in a cave on the star Jeballarx, which is so extremely hot that life is not possible there. It is unknown how the work survived in these extreme conditions, especially since it is not particularly resistant to heat and fire – nor, indeed, how it got there in the first place.

In more recent times, the book is known to have been part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silvermoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack’s mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> Euboia is an ancient language from the bucolic past of the magical word of Yxx.

<sup>2)</sup> Originally, *lazul lenses* were special lenses used to counteract the indigo aspect of magical light. Today, the name is often synonymous for any apparatus or set of lenses that counteracts one or more aspects of magical light.

**Source/Origins:** *The Order of the Open-Eyed Owl*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## Trimagiyon Arcana

**Trimagiyon Arcana. I; Trimagiyon Arcana. II; Trimagiyon Arcana. III**

Setting: Any

Requirements: NWP *Ancient Languages (Archopaleion)*; see below

**Author:** Plaius Magister Secundus.

**Size:** Each volume 46 cm tall, 30 cm wide, 14.5 cm thick; 435 pages each.

**Description:** A set of three large, heavy books with covers of tarnished iron, with each front cover featuring an embossed symbol below a series of characters, perhaps the title of the work. The symbol is that of a *triagram* or *tristellagram*, a construct of three three-pointed stars in a circle.

The covers and spine are protected by equally tarnished copper corner caps (verdigris). On the spine of each book is a repetition of the symbol on the front cover, together with another rune-like symbol.

Within are old, curling, yellowed parchment pages featuring a manuscript in black ink enriched with numerous polychrome symbols, diagrams, and schematics. There are two columns per page, leaving ample margins to all sides, which contain *marginalia* in various hands and languages.

**Lore:** An rare, old thesis on the three components of spell casting (verbals, somatics, and materials), valued mostly for its indices of spells and their components.

**DM:** Original. Copies rare. Good condition. Title and volume number on the front covers. Volume number on the spines.

Reading the title, volume numbers, and manuscripts requires the NWP *Ancient Languages (Archopaleion)*<sup>1)</sup>. The runes on the spines are the symbols for “I”, “II”, and “III”. The *triagram* on the front cover is an old magical symbol for thaumaturgy.

**Specialist Content:** The contents of the book are of a somewhat specific nature and the reader must be a Wizard of 6th level before he can fully understand them. The *marginalia* do not add much to the contents of the book.

**NWPs:** The book can be of use to individuals looking to acquire the NWP *Thaumaturgy* as well as to those looking to improve their NWP *Spellcraft*. Note that acquiring and/or improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Trimagiyon Arcana* speaks of the division of the casting of magical spells into three components, calling them “The Act of the Spell” (verbal component), “The Act of the Rite” (somatic component), and “The Act of Matter” (material component). Interestingly, the work seems to suggest that no spell can be cast without adhering to these three “Acts”, which contradicts the practice of the casting of many spells of today. At the end of each book is an important index of the relevant components required for the casting of many Wizard spells known today.

### Trimagiyon Arcana. I

This volume describes the many aspects of the *Lex Pragma Dialectis*, or “The Act of the Spell”, which the author defines as “the words recited to produce the desired effect”. The verbal component of a spell may be anything from crude and simple, to poetic and archaic, to exceptionally complex, but it is always dictated by the nature of the spell and it cannot be altered. The text goes into great detail when it describes the theory behind the vocal components of many spells, explaining their origins and effects.

## Trimagiyon Arcana. II

This volume describes the many aspects of the *Lex Pragma Kinesis*, or “The Act of the Rite”, which the author defines as “the actions taken and gestures made while the spell is cast”. The somatic component is symbolic of many aspects of the spell, such as giving it direction, commanding the obedience of mystical entities, or the channeling or guidance of energies from elsewhere. Like in the first volume, the text provides extensive descriptions of the theories behind the somatic components of many spells, explaining their origins and effects.

## Trimagiyon Arcana. III

This volume describes the many aspects of the *Lex Pragma Materialis*, or “The Act of the Matter”, which the author defines as “the materials required to fuel the spell”. The material component of a spell may be anything ranging from a simple symbol of the main aspect or effect of the spell, to an intricate, expensive, crafted item or object that contains some power in itself, sometimes to generate an effect that would be hard to accomplish at a given level. Like the other volumes, the text contains extensive descriptions of the theory behind the material components of many spells, explaining their origins and effects, providing information on where to find the rarer components, and giving details on how to fabricate them where required<sup>2</sup>.

**Research:** The symbol on the front cover is a *triagram* or *tristellagram*, an old magical symbol for thaumaturgy.

A rather more common, modern, and much more succinct copy of the book is titled *The Accomplishment of Standard Spells*, an example of which can be found in most well-equipped magical libraries.

The author is known to have authored a multitude of books on magic, magical literature, and the casting of spells (e.g., *De Magica Virtus*, *Catalogus Arcana Magica*, *Librarum Magicum*), none of which are known to have survived the destruction and subsequent sacking of the city he lived and worked in around 2,500 years ago.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> *Archopaleion* is a generic term for an ancient, dead language known only from old manuscripts. It is perhaps best likened to the Latin or Ancient Greek of Earth and, as such, should be regarded as one of the forbears of the common tongue of today.

<sup>2</sup> See **S&M**, p. 68-71: “Material Spell Components”; **S&M**, p. 73-75: “Table 16: “Spell Components”; and **Dragon 81**, p. 58-86: “Living in a Material World” for extensive information on material spell components.

**Source/Origins:** DM, *Useful Substances*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Thomas A. McCloud, *Magic: Governed by Laws of Theory*, in: *The Dragon 18* (TSR, 1978)

## True Tales of Underearth

Setting: Forgotten Realms

Requirements: NWP Reading/Writing (Northern)

**Author:** Emerald Hapworth of Waterdeep.

**Size:** 27 cm tall, 21 cm wide, 4 cm thick; 155 pages.

**Description:** A well-used book bound in what appears to be leather of a dark, purple hue, with a spine of a gray, canvas-like material. On the front cover is a series of embossed characters that show traces of gilding, likely the title of the work.

Within are pages of curling, pale yellow paper, stained with age and featuring a manuscript in reddish brown ink.

**Lore:** A rare but relatively well-known account of a number of expeditions to the Underdark.

**DM:** Original. Copies rare. Average condition. Title on the front cover.

Reading the title and manuscript requires the NWP Reading/Writing (Northern).

**NWPs:** The book can be of use to individuals looking to improve their NWP *Geography (Underdark)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *True Tales of Underearth* contains reports of numerous expeditions to the Underdark, including accounts of four of expeditions, which, together, led to the discovery of three golem-like creatures found in the realm: the brain golem, the hammer golem, and the spiderstone golem.

**Excerpt:** “The Underdark is a vast and mysterious place. Even after hundreds of years and adventurers, the whole extent of this twisted, dark world is unknown. Every time an adventurer crawls out of the ground, a new mystery is revealed. One such mystery is the appearance of new golems. These huge automatons, created through the binding of magical forces to an inanimate figure, were always suspected to exist in new forms in the Underdark, but no trustworthy evidence was ever collected.”

**Excerpt:** “I am now glad to say that it is all behind us. In the following pages, I will describe three automatons that I have seen with my own eyes. Although I am sure they were created through magic or the allowance of some god (notably Lolth in the case of the Spiderstone golem), I have yet to perceive the process myself or, indeed, acquire a specimen. However, the fact that they exist is enough to show that we can no longer exclude our Underdark cousins from our magical scrutiny.”

A section that speaks of spiderstone golems suggests that their powdered remains are useful in the creation of magical scrolls and items related to spiders, webs, and the abilities of spiders (e.g., *cloak of arachnida*, *arrow of slaying—arachnids*, ink to inscribe *Spider Climb* on a scroll). According to the author, the eyes of a spiderstone golem, known as *spiderstone eyes*, are rubies that may fetch up to 10,000 gp each on the open market.

Another account mentions a tale told by two human prisoners rescued from an illithid prison, who seem to have witnessed the creation of a brain golem.

**Excerpt:** “Although the magic used was unknown by the humans, the brain golem’s body seemed to be a combination of different racial brains. As for the head, this was taken from a part of the elder brain of the mind flayers. The skin was a membrane oozed from the same elder brain.”

This section also hints at the possibility of certain parts of the brain golem being useful in the manufacture of mind-affecting magical items (e.g., *potion of delusion*, *elixir of madness*).

**Research:** The covers are fashioned of purple worm leather, which the author bought from the members of one of the expeditions he describes. The material used for the pages also hails from the Underdark and is believed to be *trillimac paper*<sup>1)</sup> stained with a coloring agent made from some form of underground mold, lichen, or fungus. The inks are based on a variety of non-monstrous fungi that grow in the Underdark, most notably one the author refers to as *browncap*.

Although each account is important in its own right, some sages consider some of them to be of questionable origin. This is actually alluded to by the author in the introduction, where he says that he saw it as his mission to gather as much information on the subject as possible, “if only to leave consideration of their value to my esteemed colleagues and peers”.

The underlying book seems to be the original of a relatively well-known work of which examples are kept in some of the more prestigious libraries in Waterdeep. One of these is from the hand of Emerald Hapworth himself and it is generally accepted as being the original – until now.

<sup>1)</sup> *Trillimac paper* is a parchment-like material that takes on dyes and inks very well and is used by the drow for making maps and magical scrolls. It is made from the *trillimac* or *corpse cap* (*Catamelas trillimachea*), an uncommon fungus found in the Underdark that can be cultivated to grow as tall as 5 feet, with a cap measuring up to 42 inches across. Although relatively simple, the process of making *trillimac paper* is time-consuming and involves cutting the leathery surface off the cap, cleaning it, and then scraping it until it gets to the desired size and thickness.

**Source/Origins:** *True Tales of Underearth*: John Power, *Live Statues and Stone Men*, in: *Dragon 193* (TSR, 1993); *Trillimac*: Chris Perry, *Fungi of the Underdark*, in: *Dragon 211* (TSR, 1994)

## Universal Ultimata on the Ubiety of Magigrammata

**Volume I: *Mathemagica*; Volume II: *Geomancia*; Volume III: *Conjuratica***

Setting: Ardha, Yxx

Requirements: NWP *Arcane Languages (Gildar)*; see below

**Author:** Altivo, Grand Thaumaturgist of the Uppermost Order.

**Size:** Each volume 56 cm tall, 56 cm wide, 12 cm thick; *Volume I* 1,622 pages; *Volume II-III* 1,501 pages each.

**Description:** A set of three large, square books with covers of an opaque, pale blue metallic material, each featuring a carving of an exceptionally complex mathematical pattern.

Within are pages of purest white, silky paper featuring a polychrome manuscript devoid of illustrations.

**Lore:** A very rare, famously complex and theoretical study of the connection between magic and geometry and how this pertains to conjurations and summons.

**DM:** Original. Copies very rare. Good condition. Title and subtitles on the title pages.

Reading the title, subtitles, and manuscripts requires the NWP *Arcane Languages (Gildar)*<sup>1</sup>.

**Specialist Content:** Because of their complex and theoretical nature, the texts can only be fully understood by a Geometer of 6th level or higher, a Conjurer or Summoner<sup>2</sup> of 8th level or higher, an Alienist of 10th level or higher, or an individual with the NWP's *Sage Knowledge (Mathematics)* and *Sage Knowledge (School of Magic, Conjuraction/Summoning)*.

**Alienist, Conjurer, Summoner<sup>2</sup>:** At the DM's option, a Alienist, Conjurer, or Summoner studying the books for 1d2+1 months and passing an Intelligence check (at a +4 penalty for an Alienist) may be allowed a +5% bonus on his chances to control an extra-planar entity conjured or summoned by him, as applicable.

**NWPs:** The book can be of use to individuals looking to acquire the NWP *Sage Knowledge (School of Magic, Geometry)*, or to those looking to improve any of their NWP's *Sage Knowledge (Mathematics)*, *Sage Knowledge (School of Magic, Conjuraction/Summoning)*, and/or *Thaumaturgy*. Note that acquiring and/or improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Universal Ultimata on the Ubiety of Magigrammata* comprises numerous complex and theoretical essays on the mathematical aspects of geometry, especially in relation to magical diagrams and material, immaterial, and inter-dimensional forms. It contains extensive descriptions (no illustrations) of many magical and geometric patterns; treatises on the use and creation of permanent magical diagrams for conjuring rooms<sup>3</sup> (e.g., inlaid with special *saltstones* from the Quasi-Elemental Plane of Salt); on spectral patterns to entrap incorporeal creatures and effects; on the creation of special extra- and pan-dimensional nets; and so on.

Of further interest would be sections on improvements to certain summoning rituals known to some specialized mages. For example, several paragraphs in *Volume III* deal with a method to increase a summoner's chance to control a succubus summoned by him. This involves candles fashioned from tallow of the corpses of a prostitute and an adulterous man, as well as the filings of a coin that has been used eleven times for the payment of sexual services, which must be sprinkled with attar in which float the *caroline* leaves and thorns of special red roses (e.g., *Rosa amorosa*). It requires the *true name* of the succubus in question and the summons must be issued on a night of the full moon, nude. The author provides "the *true names* of a number of succubi, bought from an honest agent", adding the *caveat* that they have not yet been "tried in either the Abyss or Nine Hells".

**Research:** The covers were carved from of a single, thick sheet of *halite*<sup>4</sup>. The patterns on the covers are a geomantic conjuring pattern. The paper is Luishluighe *silkpaper*<sup>5</sup> of the most excellent quality.

Some of the most powerful mages and knowledgeable sages will know that the patterns on the front covers are said to be exact copies of parts of a pattern that is invisibly inlaid in the center of the front covers of the original version of the lost *Deuteronomicon Panoptica Omniversa*. Why Altivo engraved these parts of the pattern on the covers remains unknown.

Because the volumes contain no illustrations of the diagrams and patterns they describe, it has been suggested that several pages, or perhaps one or more appendices, may be missing from the work.

It is unclear whether the "true names" given in *Volume III* are, indeed, those of succubi.

**Author:** Several histories and *onomanomicons*<sup>6</sup> mention that the author mysteriously disappeared from his tower soon after he completed the underlying volumes and that, on the night after that, every tree in the vicinity of his tower suddenly bore fruits that rotted the instant they were picked.

**History:** The books were once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was

warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> Gildar is an old arcane language of Ardha that is currently not in much use. It was written exclusively in extremely expensive inks that required pigments made from various exotic kinds of gold (*highgold, sungold, xanthios*).

<sup>2)</sup> See **White Dwarf 27**, p. 22-23: "Character Conjuring – Summoners".

<sup>3)</sup> For example, see **The Lost Caverns of Tsojcanth**, p. 26-28: "Magical Diagrams".

<sup>4)</sup> *Halite* is a metal that is known in the most inner circles of Geometers, Conjurers, and Summoners as an excellent focus for the enhancement of conjuring patterns.

<sup>5)</sup> *Silkpaper* is a term used for two kinds of a paper-like material, one being a lush, soft, usually magically prepared form of paper that is smooth as silk and the other being a paper-like material created from the magically prepared weavings of the silk worm. The latter is usually found in Oriental realms rather than others.

<sup>6)</sup> An *onomanonicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

**Source/Origins:** *Mathematics and Geometrics*, part I, II and III: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## Unspeakable Horrors of Haul

Setting: Haul, Prairieduchien

Requirements: NWP Reading/Writing (Common)

**Author:** Drawsemaj Akfokaldrenal.

**Size:** 86.5 cm tall, 59.5 cm wide, 23.5 cm thick; 195 pages.

**Description (Coffer):** A huge, flat, ornately carved coffer fashioned from what appear to be many dark, exotic woods, with hinges and three clasps of a lustrous, red-hued metal. Most of the lid is taken up by a rectangular frame containing a carving of a group of humanoids with at least two dragons in the background, inlaid with what must be exotic and expensive woods.

The coffer is lined with a metallic, scaled material that sheds a blinding, golden light.

**Description (Book):** The coffer contains a monumental book with covers of a golden-hued metal that sheds a blinding light and features a grand and intricate depiction of what must be an annotated map of a world, executed in a mosaic of innumerable pieces of precious metals and minerals.

Within are pages of beaten platinum, intricately carved and featuring engraved texts inlaid with glittering mineral substances.

**Lore:** A scarcely believable report on a legendary world where the gods were mere pawns of its stupendously powerful inhabitants.

**DM:** Original. Unique. Excellent condition. Title on the title page.

Reading the title and manuscript requires the NWP Reading/Writing (Common).

**NWPs:** The book can be of use to an individual looking to improve his NWP Sage Knowledge (Folklore). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Resistant:** Because of the materials used in its creation, the book is impervious to damage and magic of any kind.

**Contents:** *Unspeakable Horrors of Haul* describes a disconcerting world where everything is done only in colossal numbers, a world that somehow miraculously manages to survive the constant barrages unleashed upon it by its inhabitants – or perhaps it didn't and was destroyed, rebuilt in a jiffy, destroyed again, who's to say?

It contains descriptions of a collection of fabled horrors and monsters said to be so terrible that they would make an army of the greatest gods of the multiverse armed to the teeth seem like a gathering of wet rag dolls.

**Globkuz, The Putrid Pile:** For example, the book mentions an entity called "Globkuz, The Putrid Pile", which would appear as a stinking pile of bluish-green putridness. Globkuz was (or, god forbid, still is) an extremely powerful entity that would defy even gods on its occasional voyages to the Prime Material Plane. It could absorb any and all magic power used on it, turning detriment into benefit for itself, destroying all magic weapons that touched it, thriving off Wizards' spells, readily gobbling magic weapons and armor of all sorts, live for the moment when some foolish evil Cleric would cast *Destruction* on it; it would render the magic of gods useless in combat against it – indeed, the use of such would only increase its power; it would forever destroy any brain possessing knowledge of a spell, simply by touching it; it had the ability to grow five times larger than a chosen object and absorb it; it could follow in a *teleportation* wake and thus could never be escaped from.

**Vard-Meta-Ali, The Walking Face:** Another of those entities was (or is) called "Vard-Meta-Ali, The Walking Face", a creature some 2 feet tall and with a head the size of an adult man's. It had much of the same powers as Globkuz where its invulnerability to magic of all kinds was concerned; it also had limitless psionic power, while being immune to psionics itself; it could ply any metal, by force of its will, into a piece of "art" so hideous that living creatures of 15 Hit Dice or less would die of fright (no saving throw); it would use this ability on any metal it would see at a range of 200 feet.

**The Monties:** One of the stories speaks of a mission of a group of adventures referred to as "The Monties", which consisted of "some thirtieth-level fighters and wizards", an ancient gold dragon, and "the usual mix of balrogs, demons, monks, and paladins" – even "a plus eight purpose sword with an Ego of 18 and Intelligence 28 (or was it 29?)" – who ran into a new universe that had apparently appeared only last night. When they started throwing around *wishes* and "using artifacts and X-15 computers" to get an idea of what this universe was all about, it seems that they ended up so disconcerted that they took some time to decide which of their forces they had to send in. Entire "12 o'clock high bomber wings"? Squads of iron golems? Flight wings of red dragons? The fifteen toughest Norse Gods with Odin leading them? Sixteen knights on sixteen platinum dragons? Eventually, they seem to have decided on sixteen green Martians, "each with a radiation rifle, a radiation pistol, and two swords at hand", which did the trick: the battle was brief and, when it was over, the heaped bodies were laid around the Martians inches deep.

**Research:** The light-shedding material used for the lining of the box is based on the skins of three ancient golden dragons. The covers of the book are fashioned of *dracotitanomercurium*<sup>1)</sup>. All other materials used are of similar rarity, all of them astronomically expensive.

With regard to the volume, Marazan, commonly known as “The Drunken Sage”, is on record as having said: “Well, we’ve all been there in one way or another, haven’t we?”

<sup>1)</sup> *Dracotitanomercurium* is a metal alloy made from *titanite*<sup>2)</sup>, quicksilver, and the metallic essences of the skins of metallic dragons. It is indestructible and impervious to magic of any kind.

<sup>2)</sup> *Titanite* is a legendary metal of a radiant, golden hue, believed to be the strongest of the metals known even to the gods. It can be delved and worked only by titans and even these may work it only once, after which it cools and hardens to be indestructible and impervious to even the magic of the gods. *Titanite* ore can be found only in some airless realms and it cannot be used in alloys.

**Source/Origins:** James M. Ward, *Monty Haul and His Friends at Play*, in: *The Dragon 14* (TSR, 1978); Lenard Lakofka, *Leomund’s Tiny Hut. Presenting... The Monties!*, in: *The Dragon 37* (TSR, 1980)

## Urgund’s Description of Darkness

Setting: Forgotten Realms

Requirements: NWP *Ancient Languages (Auld Tharian)*

**Author:** Urgund.

**Size:** 22 cm tall, 17.5 cm wide, 3.5 cm thick; 99 pages.

**Description:** An oddly square book with covers of sturdy, pale brown leather. A text, likely the title of the book, is pressed into the front cover and the spine.

Within are pages of parchment, yellow and stained with age and featuring a monochrome manuscript, two columns per page. Throughout the book are some naive illustrations, usually of what seem to be the heads and faces of creatures of fantasy, often with extensive notes.

**Lore:** A fairly well-known account of a time spent in the prisons of the nether planes.

**DM:** Original. Copies uncommon. Good condition. Title on the front cover and spine.

Reading the title and manuscript requires the NWP *Ancient Languages (Auld Tharian)*.

**NWPs:** The book can be of use to an individual looking to improve his NWP *Philosophy*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Urgund’s Description of Darkness* is a grim account of the time a Priest of Bane spent imprisoned in the nether planes. Although the work is mostly valued for its listing of names and palaces, the horrors there being beyond written description, it is also noted for its description of the terrible effects of spending time in solitary confinement in utter darkness and the insanity, paranoia, and terrifying visions and hallucinations as a result of it. Indeed, as it continues, the text becomes ever more reminiscent of the ranting and ravings of a madman rather than a coherent account of events.

**Excerpt:** “...and seated foremost in the Hall of Minor Courtiers were the lesser powers: Maram of the Great Spear; Haask, Voice of Hargut; Tyranthraxus the Flamed One; Borem of the Lake of Boiling Mud; and Cannod the Unseen. These too fell down and became servants of the great lord Bane.”

**Research:** Most scholars agree that the book is a compendium of writings found on several damaged parchments written in, and retrieved from, some unspeakable place long before the Time of Troubles.

Although many scholars value the book for its listings only, there are some who argue that the rest of the manuscript is, perhaps, the only true account of what befalls a man who ends up in the lower planes, even as a servant of evil. Among these is the philosopher Raulavin Mossmere, who goes even further in his *The Halitheion. Musings on the Truth*, claiming that the concepts of “truth” and “reality” do not apply to any of the outer planes as they do to the Prime Material Plane.

**Excerpt from *The Halitheion. Musings on the Truth*:** “Since the lower planes are, in fact, little more than the product of the imagination of man, who is to say that Urgund’s account is not to be considered an important indicative of the very fabric and essence of these nether realms?”

**History:** Most indices mention that, in recent times, the book was part of Mantor’s Library, a ruined library in the ruins of Phlan, once a small town on the northern shore of the Moon Sea, where it was kept in the section on philosophy.

**Source/Origins:** *Urgund’s Description of Darkness*: Mike Breault et al., *Ruins of Adventure* (TSR, 1988)

## Vademecum of Artificial Assistance and Techniques

Setting: Yxx, Ardha

Requirements: NWP *Secret Languages (Menezareph)*; *Read Magic* for spell

**Author:** The Golon Gyzoor.

**Size:** 19.5 cm tall, 13 cm wide, 3.5 cm thick; 266 pages.

**Description:** A small book with covers of smooth, black leather featuring barely visible, maroon and purple striations. A mosaic inlaid with black, violet, and polychrome minerals is sunk into the front cover, taking up most of it and surrounded by a text in gold inlay, perhaps the title of the book.

Within are old pages of beige vellum, stitched in place and featuring a polychrome manuscript, two columns per page, in a fine hand and enriched with many equally colorful diagrams and schematic drawings.

**Lore:** A fairly well-known and basic standard work on the construction and maintenance of alchemical and magical laboratories and various non-living, mechanical, and magical aids for researchers.

**DM:** Copy (Restoration). Uncommon. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Secret Languages (Menezareph)*<sup>1</sup>. The spell is written in an arcane language and a Wizard must cast *Read Magic* if he wants to read it for the first time.

**NWPs:** Next to its obvious value to alchemists and mages alike, the book can also be of use to individuals looking to acquire an NWP associated with the manufacture of tools and instruments (e.g., NWP *Gem Cutting*, *Glassblowing*, *Sage Knowledge (Engineering, Small Machines)*, *Sage Knowledge (Engineering, Optical Devices)*). Note that acquiring an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Vademecum of Artificial Assistance and Techniques* comprises descriptions of matters associated with the construction and maintenance of magical and alchemical laboratories<sup>2</sup>. It explains techniques for creating concave and convex lenses and prisms, abacuses, and a variety of measuring tools (e.g., a manometer for measuring pressure of gasses and vapors; burettes for measuring liquids precisely; test tubes, alembics, beakers, and retorts; hourglasses; an inclinometer for measuring a slope or inclination; an analytical balance, an extremely precise scale for weighing solid materials, sensitive enough to distinguish a blank piece of paper from one with writing on it; an alchemist's globe, a 3-foot-diameter glass globe that separates into two sections which, when assembled, form a tight seal that prevents air from entering; gyroscopes for stabilizing rotations). The descriptions are fairly comprehensive and accurate, with diagrams and illustrations where required and, more importantly, lists of the materials used to manufacture items meant to deal with materials and components required for different magical purposes (e.g., an amethyst burette to measure quicksilver for spells and processes associated with water).

Perhaps of particular interest to mages and alchemists will be a description of the materials and process for the manufacture of a *spoon of mixing*, which involves such exotic ingredients as *fickle silver*<sup>3</sup>; a mixture of powder of multi-hued agate and violet garnet; brass or gold taken from a pot at the end of a rainbow; the blood of a weasel; essence of cinquefoil and pimpernel; and "a lie artfully told by a handsome child".

**Spells:** The book contains a single spell, on five pages: I: *Airglass*.

At the DM's option, this spell may be unique to this book.

### Airglass

(Alteration, Conjunction/Summoning)

Level: Wiz 1

Range: 10 ft

Area of Effect: One 1-ft-diameter disc

Duration: 1 turn/level

Casting Time: 1

Components: V S

Saving Throw: None

*Airglass* enables the caster to shape an amount of air into a lens that magnifies objects to a power of ten times for each of his levels. The lens is visible only to the caster and he may move it as he wishes by mental command. There is no optical distortion through the lens.

**Notes:** *Airglass* is a rare spell for Artificers; it is otherwise very rare.

As an unofficial spell, *Airglass* will only work as described at the DM's discretion.

**Source/Origins:** *Airglass*: David Marsh, *The Artificer*, in: *White Dwarf 68* (GW, 1985)

**Research:** The covers are black abishai leather inlaid with jet, amethyst, and opal. The pages are stitched in place with silver thread.

It has been suggested that the covers are a later addition and that the sigil on the cover may have been the focus for a *gate*-like effect that would transport a black abishai from one of the nether planes to the location of living or un-living creatures that would handle the book. However, such an occurrence has never been reliably reported and the sigil does not radiate magic, nor does it detect as a trap of any kind.

Although fairly basic, the *Vademecum* is often regarded as a standard work for the construction and maintenance of magical and alchemical laboratories.

**History:** The book was once part of the library of Bard Keep and it is assumed that the current covers of the book date from that period. Bard Keep was a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards, and it was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms). It was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> Menezareph is a secret language of the alchemists and Grand-Magisters of the magical world of Yxx. As a secret language, it can be compared to the secret languages of Druids and Assassins, which means that it can normally only be taught by alchemists, none of whom will teach it to individuals not associated with their art without good reason. In addition, because each alchemist will typically use obscure crypticism, mysticism, symbols, and unique words and names to protect his discoveries, an individual wishing to learn the language must either be an alchemist or have an NWP associated with alchemy (e.g., *NWP Alchemy, Sage Knowledge (Alchemy)*).

<sup>2)</sup> The initial investment for a basic alchemical laboratory is at least 2,000 gp, providing all the skilled craftsmen are readily available to construct the equipment to the alchemist's specifications, which only covers the furnishings. After this, the costs to use the laboratory for a specific project (e.g., the creation of a potion or some alchemical concoction, substance, or compound) can vary from as little as 200 to perhaps as much as 12,000 gp, which will depend on such circumstances as the nature of the project, the cost of special ingredients and any additional equipment required (e.g., such as the amethyst burette in the example above), and whether the alchemist has attempted the project earlier. Once a basic laboratory is established, the alchemist must pay 10% of its value every month to maintain the equipment, replacing things broken in experiments and minor ingredients that lose potency with age. Note that alchemists generally deal with the alchemical, non-magical side of creating magical items only – i.e., any spells required must still be cast by a Wizard or Priest.

<sup>3)</sup> *Fickle silver*, or *falfaral*, is the silver of faeries, presumably spun on a *faerie wheel* from moonlight or perhaps the hairs of a silver fox. It is said that no two amounts of the material have the same qualities and properties and that these depend on the conditions under which they were made and by which faerie.

**Source/Origins:** *Everyday Experimental Equipment:* Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); *Airglass:* David Marsh, *The Artificer*, in: *White Dwarf 68* (GW, 1985); Rick Swan, *The Complete Wizard's Handbook* (TSR, 1990)

## Vael's Astrological Almanac

Setting: Yxx, Ardha

Requirements: NWP *Ancient Languages (Djem)*

**Author:** Vael (See below).

**Size:** 25 cm tall, 35 cm wide, 6.7 cm thick; 1,011 pages.

**Description:** A well-used, smallish, oblong book with *chryselephantium* covers<sup>1)</sup>.

Within are pages of thin, polished vellum of the highest quality, featuring a calligraphic manuscript in a rich, brilliant, crimson ink.

**Lore:** A rare but well-known almanac of astrology, horoscopes, augurs, and soothsayers.

**DM:** Copy. Rare. Good condition. Untitled.

Reading the manuscript requires the NWP *Ancient Languages (Djem)*<sup>2)</sup>.

**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Astrology, Omen Reading, and/or Prophecy*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Vael's Astrological Almanac* is an atypical but leading work on astrology, horoscopes, and the augurs and soothsayers of the magical world of Yxx.

**Research:** Each page weighs 300 grams. The ink is gem-filled Imperial Crimson Ink.

Despite the fact that the astronomer Vael is known for his scientific approach of the heavens and their bodies rather than an esoteric one – as evident from other works by his hand (e.g., *Vael's Syzygy*) – many scholars still attribute this almanac to him, pointing out that it is written in his typical style. It is unknown why Vael would have written the *Almanac* in Djem, since he is not known to have been alive when it was spoken. Interestingly, on Ardha, a book with exactly the same contents but with different names for stars, augurs, and soothsayers is known to exist, written in East-Chthonic<sup>3)</sup> and commonly attributed to Bergeus Glosse, an astrologer of some renown.

**Author:** Vael is also famous for creating *Vael's Orrery*, a lost planetarium that also known as *Vael's Orthochromatic Planetarium*, which featured the heavenly bodies of his world and mimicked their movements across the firmament.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> *Chryselephantium* covers consist of thick sheets of gold inlaid with patterns of elephantine ivory.

<sup>2)</sup> Djem is an ancient language of the magical world of Yxx, probably predating the Kushite Empires.

<sup>3)</sup> East-Chthonic is an ancient language of unknown origin and with striking similarities to Skytlisk. Many important works on astrology, astronomy, and the study of the planes were written in East-Chthonic.

**Source/Origins:** Books about astrology; books about astronomy: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## Visions of Bahel

### (*Almanac of Aphrosynthetic Aphyclusia*)

Setting: Yxx

Requirements: NWP *Ancient Languages (Craa)*; see below

**Author:** Unknown (See below).

**Size:** 22.3 cm tall, 16.6 cm wide, 5.5 cm thick; 1,000 pages

**Description (Sack):** A dark leather sack held shut by a string of copper wire.

**Description (Book):** The sack contains a very old book in a deplorable state, with brown-green leather covers, featureless but for some traces of violet paint.

Within are pages of an extremely thin, rice paper-like material, featuring a spidery manuscript in black ink that shines through on the other side of each page and seems to alternate between letters and strange pictographs and runes. At the top of the first page is a sentence written in a flaking, dark red substance. On the pastedown is a text coarsely written in a different hand.

**Lore:** A fairly well-known, controversial work of apparently little importance, said to contain the recipes of numerous obscure herbal concoctions.

**DM:** Original. Copies rare. Bad condition. Title on the first page; second title on the pastedown (See below).

Reading both titles requires the NWP *Ancient Languages (Craa)*<sup>1)</sup>. The words at the top of the first page read "Visions of Bahel". Those on the pastedown read "Almanac of Aphrosynthetic Aphyclusia".

**Specialist Content:** The manuscript comprises a mixture of ancient alchemical runes and Craa and understanding it requires also requires the NWPs *Alchemy* and *Cryptography*.

**Contents:** *Visions of Bahel* speaks of the author's hallucinatory perspective on nature, probably fueled by their use of various hallucinogenic agents described in the manuscript. As a result, most of the text comprises sequences of incomprehensible ululations and laments, apparently as experienced by the author.

The book also contains an astonishing amount of recipes for potions, *aphrodisiacums*, and *aphyclusia*, most of which are supposed to generate *charm*-like effects of questionable morality. The author claims that these recipes were shown to them in visions by Bahel, a "demonic lord" who would appear as a hybrid of a snake and a misshapen man.

**Research:** The covers are made of the skin of an unknown snake. The text at the top of the first page is written in blood. The text on the pastedown seems to have been added at some later point, likely by another hand altogether. The book is a dilapidated version of a work that most scholars consider a curiosity rather than a useful guide to concocting potions and magical draughts. Indeed, most sages agree that none of the recipes actually lead to the creation of working concoctions, which makes the book of passing interest only to herbalists and alchemists.

**Author:** Although the author is generally assumed to be a human woman, several sources mention the work in connection with the infamous bishop Horace the Phorocene who, in his time, gave rise to the wildest rumors of his supposed perversion, debauchery, and heresy. In his utterly rare *Euthynologica*, Zanthala the Zyoep even goes as far as suggesting that the bishop is the author of the book.

<sup>1)</sup> Craa is an ancient, lost tongue of the Witches of the magical world of Yxx.

**Source/Origins:** Books dealing with herb lore: Garry J. Sled, *Vault of Time* (www, 1997)

## Vita Brevis

### *The Art of Healing*

Setting: Any

Requirements: NWP *Ancient Languages (Vulgate)*

**Author:** Fratakara.

**Size:** 24.6 cm tall, 16.9 cm wide, 5.4 cm thick; 162 pages.

**Description:** A sturdy, well-made book with covers of pale parchment attached to a weathered leather spine. On the front cover and spine is a faded golden symbol representing an *aesculapus*, a snake-like creature coiled around a staff or rod. On the front cover, this symbol is directly below a text in faded golden ink, perhaps the title of the work.

Within are curling parchment pages featuring a polychrome manuscript in a neat hand.

**Lore:** A rare study on Wizard spells and how they pertain to the supposed healing abilities of mages.

**DM:** Copy. Rare. Good condition. Title and subtitle on the front cover.

Reading the title, subtitle, and manuscript requires the NWP *Ancient Languages (Vulgate)*<sup>1)</sup>. The symbol on the front cover is the *sigil* of the author.

**NWPs:** The book can be of use to an individual looking to improve his NWP *Research*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Vita Brevis* is a treatise on the supposed 'healing' aspects and qualities of Wizard spells. It analyzes many such spells (e.g., *Alter Reality*, *Clone*, *Dispel Exhaustion*, *Dream*, *Feign Death*, *Find Familiar*, *Limited Wish*, *Polymorph Self*, *Reincarnate*, *Tenser's Transformation*, *Wish*), breaking them down into their various components (e.g., effects, ability to heal damage, and relation between the two; verbal, somatic, and material components; energetic and magical values; School of Magic), apparently in an attempt to find a single principle, basis, or source for a new School of Magic, supposedly the School of Healing or the School of Biogenesis.

The author compares the thaumaturgical qualities and aspects of necromantic Wizard spells to those of Priest prayers, concluding that these 'healing' spells are generally available to experienced mages only; that the amount

of 'healing' is either small, temporary, or the by-product of another effect; that there is typically a substantial cost for the casting of the spell (e.g., aging, an expensive material component); that there are often undesirable side effects; that the majority of these 'healing' spells typically affect only the caster himself; and that they can never create a new life essence.

Further, the author defines the concept of 'healing' as "an acceleration of normal, often biological, processes or the transfer of life energy from another source" and he reaches numerous different conclusions on the subject, many of which boil down to the notion that a Wizard's 'healing' abilities will typically "maintain a balance" rather than produce a true increase in life force like a Priest's prayer would.

**Research:** Despite the author's extensive research, he does not reach a conclusion that is considered of importance by sages today. However, he does come up with a number of suggestions for spells that would allow a Wizard to 'heal' creatures and it is believed that such spells as *Accelerated Metabolism*, *Aravid's Unseen Limb*, *Empathic Wound Transfer*, *Exchange Wounds*, *Life Force Transfer*, and *Vampire Dagger* are based on his research, making the book of value to some mages and necromancers. In addition, the book will be of passing interests to healers, herbalists, and alchemists specialized in the Alchemical School of Biogenesis.

The commonly accepted reason as to why mages cannot use spells of healing is that the power of giving life is the domain of the gods.

**Author:** According to some sources, the author wrote the book after he witnessed the particularly touching death of one of his comrades, the brother of a friend who then rebuked him for not having been able to save his sibling with spells.

<sup>1)</sup> *Vulgate* (not to be confused with the low-quality vellum of the same name) is a generic term for a written, degenerate version of a language that was used in an ancient, powerful empire of the world. Today, it is only used by sages to write scholarly manuscripts and it is perhaps best likened to the Old Oeridian of Oerth or to a written, more commonly used, version of Vulgar Latin as it is known from the history of Earth.

**Source/Origins:** Bruce Kyam, *Arcane Lore*, in: *Dragon 148* (TSR, 1989)

## Votiscatannumarcendolox

Setting: Yxx, Ardha (Player's Option Rules)

Requirements: NWP's *Ancient Languages (Ulric)*; see below

**Author:** Unknown.

**Size:** 92.5 cm tall, 25.5 cm wide, 20 cm thick; 481 pages.

**Description:** A large book with covers of a somewhat coarse, purple leather. On the front cover is a single word in a silvery ink and a fluent script, perhaps the title of the work or the name of its author.

Within are pages of fuchsia-colored vellum with a velvet sheen, perhaps best likened to the heavy, high-quality, glossy pages of art catalogs of modern-day Earth. Manuscript in grass-green and flame-bright orange inks, which exude a sharp, sweet, nutty odor.

**Lore:** A very rare, mysterious work on the mythology and clergy of the gnomish god Urdlen.

**DM:** Original. Copies very rare. Excellent condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Ulric)*<sup>1)</sup>.

**Cryptic Contents:** Instead of forming sentences as usual, the words on each page are arranged in a seemingly random fashion, without punctuation. This makes that a reader also requires the NWP *Cryptography 12* (+2 penalty to the NWP check) or *Sage Knowledge (Cryptography) 11* in order to make sense of the work.

**NWPs:** The book can be of use to an individual looking to improve any of their NWP's *Gem Cutting* and/or *Religion*. Note that improving an NWP requires the necessary number of free character points.

**Contents:** *Votiscatannumarcendolox* is an important religious work on the clergy and mythology of the gnomish lesser god Urdlen, "The Crawler Below", God of Evil<sup>2)</sup>. It describes the mythology and canon of Urdlen in some detail, providing many grave tales and legends of the deeds and misdeeds of the god; rituals and incantations used by the clergy; tales of the Abyss; descriptions of mazes, labyrinths, and underground complexes and theories on how they compare to the brains of humans; and descriptions of many rituals and incantations.

The book refers to several special prayers unique to gnomish clerics of Urdlen and which specifically target creatures and items associated with other gnomish gods, such as *Slackpaws* (Baervan Wildwanderer), *Dullgold* (Garl Glittergold), *Tinskin* (Flandal Steelskin). Other prayers mentioned are *Claws of Urdlen*, which transforms the caster's iron gloves to claws of steel he can use in combat; *Laceratious Labyrinth*, which seems to be much like *Guards and Wards* except that it functions only in underground mazes and that it is primarily aimed at causing damage (razor-sharp ledges, ridges, and door handles; spikes in walls, ceilings, floors, and pits) and making creatures lose their way (confusing intersections, hiding doors); *Brainmaze* and *Creeping Claw* (effects unknown); and an unnamed prayer that employs a special iron nail to open locks.

Another section is dedicated to a necromantic ritual that involves blood offerings and burying spilled blood in the earth to call forth a *bloodmole*, a terrible, possibly conscious, golem-like entity that can be instructed to perform a variety of tasks by those with access to the proper prayers.

Of further significance are passages describing various rituals and processes involving gemstones, which include descriptions of techniques, cantraps, and incantations used in the crushing, breaking, and powdering of gemstones as well as esoteric explanations for the forces and alchemical spirits released in the process. Of special interest to Necromancers may be those sections that deal with purposefully tarnishing gems, cutting flawed gems, cutting gems asymmetrically, and subjecting gems to rituals to create *unholy gems* invested with abstruse, evil qualities.

A section comprising two pages is devoted to the spiritual ecstasy experienced by Urdlen-worshiping humans gathered in a number of secret orders based in large cities, such as one whose members castrate themselves to

get closer to their vile overlord; an order of assassins who employ terrible poisons based on the blood of their targets; and an order whose members go on missions under the influence of a permanent *Blur*-like effect and with a zeal bordering on monomania, aiming to perish so that their souls will be eaten by Urdlen when they reach the Abyss. The passages on the latter contain an important treatise on the mythological significance of *Blur*, with references to such spells as *Mirror Image*, *Phantom Steed*, and the lost spells *Perdeste's Phantomous Abundance* and *Xarz's Olfactory Displacement*.

**Research:** The covers are specially treated purple worm hide. The pages are fashioned of a material that involves boiling the skins of a rare species of hairless moles. All inks used are of exceptional quality and based on precious metals, powdered gems, and a variety of basically poisonous nuts and kernels (e.g., almond, peach).

Many scholars suspect that the title of the work is a later addition and that the original title has been lost. In his acclaimed *Euhemerisms*, Pylade of Merorath suggests that the current title may be a complicated anagram and that “the confused and anagrammatic quality of the manuscript may suggest that the work is an attempt to create a complex labyrinth, albeit one that seems to have been abandoned for reasons unexplained”.

The mage and connoisseur Yerza Tadule proposes that the work is from the hand of one Haneken Thaacksoon and the result of a lengthy investigation into “a much larger, labyrinthine effort, brought forth in a disconnected manner”. In “Chapter XV” of his *Catalogue of Secrets of the Lower World*, he suggests that the current title is “an anchor meant to prevent the chapters from mingling, confining them to the sequence presented today”.

There are numerous accounts of kings, mages, and other important individuals who are said to have been killed using ‘magical poisons made specially for them’.

The passages on the breaking, crushing, and powdering of gemstones are often seen as instrumental for mages (material spell components), alchemists (gemstone essences), and ink-makers (gem inks).

**Author:** Some scholars suggest that the book was written by a creature calling itself Haneken Thaacksoon, Thinker Gnome Extraordinaire, and that it copied significant parts of it from a secret religious libram in possession of a covey of human witches worshiping Urdlen. Others propose that the book was dictated by a gnome named Jelle Glittercrest, who is supposed to have been “a renegade priest of Urdlen”. Yet others have suggested that the book may have been authored by two different individuals with the exact same handwriting, pointing to differences in style between those sections that deal with the more repugnant aspects of the various worshipers and those of a more ‘lighthearted’ nature.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch’tar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Ulric is an ancient language of the gnomes of the magical world of Yxx.

<sup>2)</sup> Urdlen, The Crawler Below, God of Evil, is a gnomish lesser god, the epitome of evil impulse that rules some gnomes and which is feared by the rest. Urdlen appears as a huge, dead-white, fur-less mole, sexless and a neuter, with claws of steel and lusting for precious metals, jewels, and the blood of humans, humanoids, and demi-humans. Urdlen can burrow into the earth of the Abyss and thrives on harmful trickery against the innocent and good. Urdlen’s form is distorted by *permanent blur*, which cannot be *dispelled* while he lives. His Clerics have a 5% chance of successfully calling upon their god when in danger, upon which they will receive *Blur* for protection; if a Cleric is slain while this spell is still in effect, Urdlen will eat his soul when it reaches the Abyss. Clerics of Urdlen may appease their deity by pouring the blood of a creature they have killed into the ground and burying it. Jewels and valuable goods are sacrificed to Urdlen by ruining them (breaking, tarnishing, melting) and then burying them. Clerics of Urdlen are constantly at war with all other gnomish deities and their clerics and followers. Gnomish Assassins and evil Thieves and Fighters make up most of the worshipers and share their lord’s love for deadly pranks. Followers live underground, after the manner of Urdlen’s chaotic tunnels in the Abyss.

**Source/Origins:** DM, *Bible of Urdlen*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Roger E. Moore, *The Gods of the Gnomes*, in: *Dragon 61* (TSR, 1982)

## Warriors and Weapons of Early Times

### Volumes I-VII

Setting: Yxx (Rhaetia) (See below)

Requirements: NWP *Ancient Languages (Nyfuthark)*

**Author:** Master Halarus of Wharfbridge.

**Size:** Each volume 56 cm tall, 40 cm wide, 15 cm thick; 150 pages each.

**Description:** A collection of seven large, old books with mosaic-like covers constructed of pieces metal of various colors (gray, silver, copper, brass, bronze) arranged in a splendid pattern. Each front cover features an ornate, inlaid plaque of gold engraved with runic signs, perhaps the title of the volume.

Within are pages of a soft, pliant vellum, featuring a monochrome, runic script enriched with tables, schematics, and magnificent, polychrome illustrations in bright inks and paints.

**Lore:** A rare, old encyclopedia on the forging of weapons.

**DM:** Original. Copies rare. Excellent condition. Title and volume numbers on the front covers.

Reading the title, volume numbers, and manuscripts requires the NWP *Ancient Languages (Nyfuthark)*<sup>1</sup>.

**NWPs:** The books can be of use to individuals looking to improve any of their NWPs *Weaponsmithing* and/or *Sage Knowledge (Folklore)*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

Alternatively, the DM may allow a Warrior studying the book to improve his NWP *Weaponsmithing* without cost. Such would require him to pass either a Dexterity check or an Intelligence check, as applicable, after studying the book and engaging in numerous practicums and experiments for an appropriate period of time.

**Contents:** *Warriors and Weapons of Early Times* deals with the different forging techniques used by the master weapon smiths of old. It describes the technical aspects of working metals and forging weapons, without detailing, or even mentioning, any of the magical processes required to make magical weapons. Still, the texts do mention a number of famous and legendary weapons, all from different worlds, providing information as to how the author believes they were made, often with expertly drawn illustrations of what he believes they look like. Where applicable, the text speaks of the warriors who wielded these weapons, providing stories on their deeds and, sometimes, deaths.

**Changeling:** A legendary artifact wielded by the warrior Morgaine, who hailed from an alien universe called the Union-Alliance Universe. It is said that the sword would simply *teleport* Morgaine's opponents away; that it would protect her and hers from harm; and that Morgaine could use the weapon with astonishing speed but that it would also quickly drain her strength.

**Syrar's Silver Sword:** A legendary sword of Faerûn (Forgotten Realms) that could break the barriers between planes, allowing its wielder to see into the Astral Plane and the Ethereal Plane and even strike creatures in them from the Prime Material Plane, and *vice versa*. It is suggested that a combination of spells devised by the archmage Syrar was used in its creation.

**The Mighty Blade of Kamax:** A legendary broadsword of Glorantha that would hit the wielder's opponent 50% of the time and which was especially effective against "creatures of chaos". It was wielded by Kamax the Unbeaten, who used it in a campaign against the chaotic creatures that had been raiding his home from the swamp and who met his end battling a mighty "demon of chaos".

**The Vortex Sword:** A legendary sword of Questworld rumored to absorb and annihilate all magic and to send living creatures slain by it to a place called "the Void", from which *resurrection* is impossible.

**Tyrfin:** A legendary sword of Fantastic Earth said to cut through all armor and capable of severing arms and heads. Legend has it that, whenever it is drawn, the sword must deliver a killing blow inflicted by its wielder before it can be sheathed again and that three infamous deeds will be done with it.

**Research:** The metals used for the covers are tin, iron, lead, copper, brass, and bronze. The inks are based on various precious metals.

It has been suggested that the author's descriptions and illustrations of the legendary weapons he mentions are based on older sources.

**History:** The books were once part of the library of Bard Keep, a temple dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple was a center of knowledge and learning in the mountains north of Silverymoon (Forgotten Realms) until it was destroyed a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

<sup>1)</sup> Nyfuthark, also known as Rhuetic, is an ancient runic script of the magical world of Yxx, not unlike the Futhorc of Anglo-Saxon times, albeit much more developed and complex.

**Source/Origins:** *Weaponsmithing*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); *Tyrting: Hervararkviða*, in: Lee M. Hollander, *The Most Important Non-Skaldic Verse Not Included in the Elder Edda* (Columbia University Press, 1936); Niels M. Saxtorph, *Warriors and Weapons of Early Times* (MacMillan, 1972); *The Mighty Blade of Kamax*: Jon Mattson, *Artifacts of Dragon Pass*, in: *Dragon 47* (TSR, 1980); *Syrar's Silver Sword*: Ed Greenwood, *Bazaar of the Bizarre – Syrar's Silver Sword*, in: *Dragon 47* (TSR, 1981); *Changeling*: Pat Renkin, *Giants in the Earth*. *Morgaine*, in: *Dragon 57* (TSR, 1982); *Vortex Sword*: Dave Morris, *Runeblades*, in: *White Dwarf 39* (TSR, 1983)

## Works and Wonders of Bard Keep

Setting: Forgotten Realms

Requirements: NWP Reading/Writing (Common)

**Author:** Various priests of Oghma.

**Size:** 80 cm tall, 56.5 cm wide, 16 cm thick; 580 pages.

**Description:** A voluminous book with green leather covers, faded, dirty, and with extensive fire damage. At one time, the front cover seems to have featured a colorful depiction of a low, somewhat squat building about a third of the way up a steep hillside and with a separate tower. Above it is what remains of a text in gold-leaf, perhaps the title of the work.

Within are pages of high-quality vellum, damaged by fire and featuring polychrome manuscripts, diagrams, schematics, and illustrations, obviously from various hands.

**Lore:** A history of a famous temple of Oghma that was destroyed about a century ago.

**DM:** Original. Unique. Bad condition. Title on the front cover.

Reading the manuscript requires the NWP Reading/Writing (Common).

**Book of Runes:** A Wizard using the information in the book may be able to create a functioning page for the *Book of Runes* (q.v.), providing he does not exceed the maximum allowed number of pages (16). To create such a page, he must have access to *Knock*, *Enchant an Item*, *Permanency*, and the NWP Reading/Writing (Dethek), as well as the proper ingredients. It will take him 3d8+36 hours to create a single page<sup>1)</sup>.

**Fire Damage:** Although extensive, the damage done to the book is limited to the covers and the edges and margins of the pages.

**NWPs:** The book can be of use to individuals looking to improve their NWPs *Religion* and/or *Local History* (*The North*). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Works and Wonders of Bard Keep* is a religious history of Bard Keep, a temple in the mountains north of Silverymoon dedicated to Oghma, God of Knowledge, Invention, Patron of Bards. This temple is described as a center of knowledge and learning and its library is considered to be one of the "Three Pillars of Learning": Bard Keep, the Herald's Holdfast (just west of Silverymoon), and the Vault of Sages (in Silverymoon).

The text speaks of the construction of the temple, its early history, and many wondrous events that took place later, all in the pursuit of knowledge and in honor of Oghma. It speaks of the priests organizing wrestling competitions; of creating "things beautiful to man and woman alike"; of writing, performing, and reciting hymns, songs, stories, and poems and inspiring others to do so; of the priests sometimes traveling from hold to hold to seek especially gifted people to join their ranks; of "gold strangely given" to the temple by the lords and ladies of the Realms; of the priests welcoming any and all people who seek knowledge and answers to difficult questions; of the priests seeking to battle and imprison demons and devils wherever they appear.

The book also mentions the temple's legendary collection of books, which was kept in a series of rooms that moved and shifted as desired and controlled by the clergy. Although the text does not contain any maps of these rooms, does not mention their number, and does not provide any specific details on how to operate them, it does go into some detail about the 'magical techniques' used in their creation, albeit usually by referring to the divine hand of Oghma and the piety and prowess of the high priests. It also speaks of the library regularly receiving rare books from various individuals and guilds; of their restoration when required; and of the priests often protecting the more valuable (or dangerous) books from unwanted perusal, usually by "calling upon Oghma for his good will" but also by binding them in new covers enriched with many gem-encrusted symbols.

**Excerpt:** "The rooms are moved by a book, marvelous and strange. Metal pages stamped with a single rune honoring the Binder are the controls. It is an achievement worthy of Oghma."

**Excerpt:** "Those lost in the shifting rooms need to cast the *locate object* spell. Such a spell will, if the Null Room is the object, lead the lost to it. This allows no exit but does bring knowledge of the location."

**Excerpt:** "A page may be made by one skillful in dweomercraft, and if such ingredients and implements be at hand allowing the endeavor - the main ingredient being time. The need for nearly two full days or up to three is essential. A metal of substantial dweomer is the second needful ingredient. Hammered and polished in proper fashion, then rune inscribed, it must then be coated with the proper alchemical shine. With appropriate placement in a controlling tome, a *knock* spell intoned will bring the magic forth."

**Research:** The picture on the front once depicted Bard Keep as it appeared in its glory days and in glorious colors.

**History:** The book was part of the library of Bard Keep until its destruction a century ago in a rebellious uprising of a powerful priest of Oghma named Khossack, who became enamored of some dark magic. Some sages say Khossack's mind was warped by illithids, others claim he was magically corrupted by an evil mage, and there is even speculation that his mind was defiled by reading a *book of vile darkness*.

**Suggested GP Value:** 800 gp (the front cover alone could be worth 50 gp to the right sage).

<sup>1)</sup> The *Book of Runes* is a book with metal pages, known as *rune pages*, that controls the shifting of rooms of the library of Bard Keep. To make a rune page, the metal must be carefully hammered, polished, inscribed with the appropriate Dethek rune, coated with a special alchemical substance, and inserted in the appropriate spot in the *Book of Runes*. The Wizard must then cast *Knock*, close the book and pass a special

Chance of Success check<sup>2)</sup>. If a Wizard attempts to make more than one rune page at a time, it requires an extra 1d8 hours per additional page. Although *Knock* is only needed once regardless of the number of pages attempted, a separate Chance of Success check must be made for each page made, with any failure meaning that the book fails to function and that all pages made are ruined. Once a Wizard has created the last page needed to complete the *Book of Runes*, he must cast *Enchant an Item* and *Permanency*, upon which the book becomes functional.

<sup>2)</sup> If this is attempted in one of the shifting rooms of the library and the page created thusly is the last page needed to complete the *Book of Runes*, this procedure has a 70% chance of locking down the library and allowing the Wizard and any of his companions exit into the Null Space. If, at this point, the Wizard or any of his companions are able to cast *Enchant an Item* and *Permanency*, they can finish the project as above. If they cannot, the doors to the Null Space disappear after two rounds. Whether the procedure is successful or not, the newly created page is then ruined; if the procedure is unsuccessful, the Wizard can create another page and try again (the rooms of Bard Keep contain enough ingredients to make four rune pages).

**Source/Origins:** *Bard Keep, Its Works and Wonders*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

## Xcarrazaz's Agenda

Setting: Yxx, Ardha (Astral Plane)

Requirements: NWP *Reading/Writing (Gith Hai)*

**Author:** Unknown.

**Size:** 30.2 cm tall, 15.1 cm wide, 3.3 cm thick; 333 pages.

**Description:** A thin book with covers of a tough, mauve, leather-like material.

Within are pages of a much thinner version of the leather on the covers, featuring a manuscript in inks ranging in color from gray to purple and pink.

**Lore:** A translation of a unique notebook of a former lieutenant of Gith.

**DM:** Copy (Translation). Unique (No known copies). Good condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (Gith Hai)*<sup>1)</sup>.

**NWPs:** The book can be of use to individuals looking to improve their NWP *Intrigue* as well as any of their NWPs associated with the githyanki (e.g., NWPs *Ancient History (Astral Plane)*, *Sage Knowledge (Sociology, Githyanki)*). Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Xcarrazaz's Agenda* is a translation of a unique notebook from the hand of the githyanki Xcarrazaz, First Lieutenant to Gith, Scourge of the Void, in which he kept a schedule of the intricate web of the lies, stratagems, deceptions, and half-truths he created and used when he was plotting to overthrow his master. It contains meticulous accounts of what he said, why, when, where, and to whom; detailed information on Gith and the state of the githyanki empire in Xcarrazaz's time; and important information about githzerai and mind flayers and their kin<sup>2)</sup>.

**Research:** The covers are neothelid skin stretched over sheets fabricated from strips of githzerai bone; the pages are made of the same skin. The inks are based on elder illithid brain fluids and ichors of various amorphs, among which gray ooze and purple pudding.

No copies of either the original notebook or the underlying volume are known to exist. Sages have often wondered how a translator with the ability to write in Gith Hai ever got his hands on the original notebook.

Xcarrazaz was a former trustee and right hand of Gith. When his treason was eventually revealed, a furious and prolonged manhunt followed that finally led to his capture near the *Vortex of Woes*. Why Xcarrazaz fled here in his hour of highest need is unknown. Even today, the most lugubrious stories about the first lieutenant's death circulate among the slaves of the githyanki, which, indeed, is likely to have been alarmingly gruesome.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Gith Hai is an old language spoken by githzerai.

<sup>2)</sup> For example, see **Dragon 150**, p 12-16: "The Dragon's Bestiary" and p. 20-25 and 65: "The Sunset World".

**Source/Origins:** DM, *Gith I-IV*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## Yracofantastica of Yore

Setting: World of Greyhawk

Requirements: NWP *Reading/Writing (The Common Tongue)*

**Author:** Unknown.

**Size:** 25.5 cm tall, 15.5 cm wide, 12.5 cm thick; 1,155 pages.

**Description:** A small libram with supple, carmine leather covers. On the front cover is an engraved text picked out in copper-leaf, perhaps the title of the work.

Within are pages of very high quality vellum featuring a polychrome manuscript.

**Lore:** A very rare collection of stories from the World of Greyhawk, many of which deal with the adventuring life of the legendary Mordenkainen.

**DM:** Original. Copies extremely rare. Average condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (The Common Tongue)*.

**NWPs:** The book can be of use to individuals looking to improve their NWP *Arcanology*. Note that improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Yracofantastica of Yore* contains a collection of hand-written stories from Oerth and the legendary world of Kalibruhn, with descriptions of numerous magical places, among which, most notably, a summary description of the lower levels of the dungeons below Castle Maure<sup>1</sup>. The work also describes the supposed locations of several famous dungeons on Oerth, among which the legendary Tomb of Horrors. It also mentions the casting of the unknown spell *Tenser's First Transformation*, although its workings and origins remain unclear. There are notes on *Queen Ehlissa's Marvelous Nightingale*, describing the artifact in detail and asserting that it was made by Xagy and Joramy, Goddess of Volcanic Activity, some 17 centuries ago. According to the notes, the author had the chance to examine the artifact when it was used to enthrall the honored guests at the fabled Court of Sylamar on the magical world of Yxx, which allowed him to determine, among other things, that it absorbed all spells cast at it and that it could perform a pretty effective *Color Spray*<sup>2</sup>.

The book also speaks of a strange city of glass, hovering at least a half-mile off the ground above one of the Spindrift Isles. According to the text, this city is connected in some way to the Arch-Mage Lendore, who travels in a large glass ship. Lendore Isle is named for this mysterious mage but the tales of him and the fellowship he brought to the Spindrift Isles are believed lost.

**Research:** The covers are believed to be pseudo-dragon hide stretched over sheets of bronzewood. All inks used are of a decidedly exotic nature, often based on ingredients found only in the Amedio Jungle.

As is the case with many works associated with Mordenkainen of Oerth, there are some who suggest that the book may be from the hand of the legendary mage himself or that it may be a copy of such a work. However, most sages agree that this is not the case, although it has been suggested that some sections may be based on accounts that were from his hand.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

Some specialized sages might know that the book was part of a large number of librums, draughts, loose sheets, tomes, books, booklets, and folios by various authors, gathered by the king into a unique, extensive collection of works that dealt with the spells, life, works, and deeds of Mordenkainen of Oerth. Some of these scholars might know of a rumor that suggests that studying the entire collection would allow a Wizard to transcribe all spells devised by that legendary wizard.

<sup>1</sup> The legendary dungeons beneath Castle Maure were created by Zagig Yragerne, the Mad Archmage of Oerth. It is said to be where the book called the *Tome of the Black Heart* (unknown author) can be found, a foul volume that is rumored to contain some very powerful incantations, among which a ritual to summon the demon Kerzit the Guardian and a quartet of elemental spirits; the magical formulae needed to create an item referred to as the *Dagger Obelisk*; and the process of creating a special iron golem. Of note are some rare *onomanomicons*<sup>3</sup> that suggest that the famous mage Otto may have been a denizen of the dungeons beneath Greyhawk Castle (believed to be another name for Castle Maure) before he was subdued by Tenser and decided to work for Robilar. There are some unconfirmed rumors that he may have been a Priest at that time.

<sup>2</sup> Sages have pointed out that there are many reports that ascribe powers to the *Nightingale* that differ from those given in the underlying book.

<sup>3</sup> An *onomanomicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

**Source/Origins:** DM, *Mordenkainen*, by Mordenkainen (all spells by Mordenkainen), for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

**Zalad Abdûr**

Setting: Yxx

Requirements: NWP *Ancient Languages (Jumhûr)*; *Read Magic* for spells**Author:** Yaseem al-Bayrat, The High Exalted Star of Jahalahira, Grand-Mogul of Jebel al-Qamar.**Size:** 23 cm tall, 16 cm wide, 16 cm thick; 114 pages.**Description (See below):** A smallish, ancient book with a bone spine and covers of a strange, thin, sand-colored leather. On the front cover is a text in a flowing, runic script, perhaps the title of the work.

Within are pages of high-quality papyrus with a greenish sheen and featuring a polychrome manuscript.

**Lore:** A spell book of a famous mage, known to contain some very specific spells.**DM:** Spell book. Original. Copies unknown. Excellent condition. Title on the front cover.Reading the title and manuscript requires the NWP *Ancient Languages (Jumhûr)*<sup>1</sup>. The spells are written in an arcane language and a Wizard must cast *Read Magic* if he wants to read them for the first time.**Magic:** The book radiates a “Dim” aura of Enchantment/Charm magic, which is due to its association with magical sleep.**Sleep:** When the book is picked up after it has been left undisturbed on a fine white linen sheet for 48 hours, it will leave a small amount of very fine white sand. If this sand is used as the material component of *Sleep* it will double the time required to awaken creatures affected by a casting of that spell – *i.e.*, two rounds instead of one.**Sleep:** Anyone reading or copying the book or learning spells from it has a 10% cumulative chance per turn of continuous study of falling asleep (no saving throw). This sleep is non-magical in nature and the sleeper will wake up after some eight hours, feeling quite refreshed.**NWPs:** The book can be of use to individuals looking to improve any of their NWPs *Alchemy* and/or *Research*. Note that improving an NWP requires the necessary number of free character points or NWP slots.**Contents:** *Zalad Abdûr* contains detailed information on the author’s research into special inks and numerous spells, some of which are described in the book.**Spells:** The book contains the following spells, in order, on 57 pages: **I:** *Sleep, Unseen Servant, Detect Magic, Jezaban’s Camel\**; **II:** *Ray of Enfeeblement, Scare, Detect Invisibility, ESP*; **III:** *Hold Person*; **IV:** *Charm Monster, Polymorph Other*; **VI:** *Yaseem’s Demon\**.

At the DM’s option, the spells marked with an asterisk may be unique to this book.

**Jezaban’s Camel****(Conjuration/Summoning)**

Level: Wiz 1

Range: 10 yds

Area of Effect: See below

Duration: 2 hrs + 1 hr/level

Casting Time: 1 turn

Components: V S M

Saving Throw: None

*Jezaban’s Camel* enables the caster to summon a dromedary, which appears in a suitable location within 10 yards of him, as determined by him when he casts the spell, and will then serve him willingly and well as a mount. He can pick a dromedary from any category allowed by his level (*v.* Table 1) and the creature comes with riding gear if it is picked from at least one category lower than he is allowed (*e.g.*, a 4th-level Wizard can call forth a desert camel without gear or a racing camel complete with saddle and harness).

The statistics of the dromedary are typical of creatures of their category. It disappears when slain and is returned to wherever it came from if it is still alive when the spell ends.

**Table 1. Jezaban’s Camel Results**

Caster Level	Camel Category
1st	Racing camel
4th	Desert camel
8th	War camel
13th	Camel of the pearl (and saddle at 18th level)
15th	Opinicus (and saddle at 18th level)

The material components of *Jezaban’s Camel* are a handful of desert sand and a bit of dromedary hair.

**Notes:** *Jezaban’s Camel* is an uncommon spell in Arabian settings; it is otherwise virtually unknown.As an unofficial spell, *Jezaban’s Camel* will only work as described at the DM’s discretion.

**Source/Origins:** *Mount: David Cook et al., Players Handbook (TSR, 1978); Mount: Mark Middleton (comp.), Wizard's Spell Compendium. Volume Three (TSR, 1998)*

## **Yaseem's Demon** (Conjuration/Summoning) (Sand)

Level: Wiz 6  
Range: See below  
Area of Effect: One dune stalker  
Duration: As required  
Casting Time: 1 rd  
Components: V S M  
Saving Throw: None

*Yaseem's Demon* enables the caster to summon a dune stalker (v. **CMM**, *Dune Stalker*), which will appear anywhere within 30 yards of him and must then be commanded to track down and kill a single creature. The dune stalker obeys and serves the caster willingly if properly commanded, even if its task requires it to travel hundreds or thousands of miles. It will track down its quarry relentlessly and will attack with great fury, ceasing the attack only upon its own destruction or direct orders of its master should he be at hand.

Once the dune stalker has accomplished its task, it is not necessarily returned to where it came from – such a demand must be included into the wording of the spell when it is cast. A dune stalker that is not required to return will be unleashed upon the plane it was summoned into.

### **Dune Stalker**

*A vile, naked humanoid, bony and with long sharp fingers and clawed toes*

**AC 3**; HD 6; **THAC0 15**; Dmg (claw/claw) 1d6+1/1d6+1; SA *Sonic blast* (one target within 60'; 2d6 hp + deafness 1d10 rds), *kiss of death* (save vs. Spell or die); SD Magic (+1) to hit; MR 30%; MV 12; ML Unsteady (5-7); AL NE; Int High (13-14); SZ M; XP 2,000; v. **CMM**, *Dune Stalker* hp 6d8

The material components of *Yaseem's Demon* are a handful of desert sand, a black opal (worth a minimum of 100 gp), burning incense, and a *lunula* (a piece of bone carved in a crescent shape).

**Notes:** *Yaseem's Demon* is a very rare spell in Arabian settings; it is otherwise virtually unknown.

Considering the nature of the dune stalker and that it may be unleashed upon the plane it is summoned into upon completion of its task, it is most unusual for good Wizards to cast *Yaseem's Demon*. Good Wizards using the spell are strongly advised to protect themselves by many magical wards (e.g., *Protection from Evil* and the correct protective circles), lest the dune stalker returns to slay them upon completion of its task. Particularly powerful dune stalkers may even have to be subjected to such spells as *Ensnarement*, *Geas*, and/or *Dolor* before they agree to perform any tasks.

As an unofficial spell, *Yaseem's Demon* will only work as described at the DM's discretion.

**Source/Origins:** *Invisible Stalker: Gary Gygax, Players Handbook (TSR, 1978); Invisible Stalker: Mark Middleton (comp.), Wizard's Spell Compendium. Volume Two (TSR, 1997)*

**Research:** The book radiates a "Dim" aura of magic (Enchantment/Charm).

The covers are magically prepared sandman skin stretched over bone plates. The spine is made from parts of the backbone of a large, camel-like creature that is unknown today (*Alticamelus*).

The book is an early spell book of the mage Yaseem al-Bayrat, stolen when he was still a young man. He rose to fame in the Great Wind Wars as an adviser to the Aerial Sheykhs of Khaybar. It is said that he set out across the Sea of Stars in the Plane of Jubail at a venerable age and that he was never heard of again. His former towers are said to contain his libraries and laboratories to this day, guarded by terrible creatures and automatons. However, these towers have never been found.

**History:** Although this is not likely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Jumhūr is an ancient language of the magical world of Yxx.

**Source/Origins:** DM, A spellbook called *Zarad Abdūr*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

## **Zayala's Ninefold Cat**

Setting: Eshed

Requirements: NWP *Secret Languages (Viol)*; *Read Magic* for spell; see below

**Author:** Unknown.

**Size:** 26 cm tall, 44 cm wide, 37 cm thick; 412 pages.

**Description:** A largish, oblong book with covers of high-quality, honey-colored leather featuring elaborate, swirling patterns in gold-leaf.

Within are papyrus pages with a greenish tint and featuring a polychrome manuscript and mystic symbols in sometimes faded inks.

**Lore:** A bewitched book on gypsy rituals, traditionally believed to have a strong association with cats.

**DM:** Original. Unique. Average condition. Untitled.

Reading the manuscript requires the NWP *Secret Languages (Viol)*<sup>1)</sup>. The spell is written in an arcane language and a Wizard must cast *Read Magic* if he wants to read it for the first time.

**Specialist Content:** Use of some of the recipes and rituals described in the book requires specialist knowledge, as explained below.

**NWPs:** The book can be of use to individuals looking to improve their NWP *Sage Knowledge (Sociology, Gypsies)*, as well as to those looking to acquire or improve any of their NWPs *Alchemy* and/or *Thaumaturgy*. Note that acquiring and/or improving an NWP requires the necessary number of free character points or NWP slots.

**Contents:** *Zayala's Ninefold Cat* contains complete descriptions of some of the secrets, rituals, and mystical formulae of the *viols*, most notably those associated with cats, music, dance, and the concoction of love potions and stimulants. It speaks of the mystical qualities of aspects of the cat (shadow, furtive, thieves, aloof, silk, graceful, opinionated, mysterious, olfactory sense, vision, balance, night, opportunism, love) and how they pertain to certain kinds of magic used by *gitanes*. It contains detailed recipes for a variety of aphrodisiacs, love potions, and stimulating perfumes, which require the would-be maker to have the NWP *Herbalism* as well as the required exotic ingredients (e.g., asafetida, horehound, lilac, cayenne, euphorbia, powdered emerald; ground succubus horn or a lock of dryad hair for stronger concoctions). Most of these concoctions will result in the subject becoming more interested in either the *gitane* herself or other members of the opposite sex than in anything else (v. **DMG**, p. 194: "Philter of Love"; duration 1d4+4 turns); others will result in the *gitane* or another individual becoming exceptionally persuasive herself (v. **DMG**, p. 194: "Philter of Persuasiveness"; duration 1d4+4 turns).

**Apple of Choking:** Of interest to less scrupulous readers would be a recipe for an *apple of choking*, which will send an individual, male or female, who has crossed the *gitane* into a deep slumber when they take a single bite from it. Victims can only be awakened from this slumber when certain conditions set by the *gitane* are met – *Dispel Magic*, *Remove Curse*, and similar spells other than a properly worded *wish* are ineffective. The manufacture of the apple involves such ingredients as poppy, sweet balm, chamomile, and powdered agate and a non-*viol* would have to be a Witch of at least 12th level before she can make it. In this case, the maker would have to add the hand of an evil high priest, a pinch of "Fine Yehullah's", and a bone taken from a murderer's corpse to the ingredients.

**Gitane Dances:** The book describes various rituals based on enthralling dances and music, usually accompanied by the violin. All of these dances require the *gitane* to mentally prepare herself, often by imbibing certain arousing secret concoctions of which the recipes are known only to *viol* witches, some of them put forth in the volume. The dances themselves are lengthy, wild, and trance-like and they must be accompanied by violins, while they can only be performed at specific times, usually at night and often under a full moon. None of the dances can be performed by individuals who were not born and raised as *viols*.

Among the dances described are (rituals with an asterisk are explained below): the *Dance of the Cat\**, which summons a guardian familiar; the *Haunting of the Gitane\**, a nocturnal dance that sends nightmares to an individual who spurned the dancer; the *Allusion of Miftari*, which is intended to send dreams of an explicit nature to a secret love, often featuring the dancer herself; *Sybalaya's Mystic Violin*, also known as *The Dance of the Tarot*, which allows the dancer to experience visions of the future (as *Augury*); and the *Pavane of Thirteen Cats\**, which brings bad luck to an individual who has crossed the dancer.

### **Dance of the Cat**

The *Dance of the Cat* is a ritual dance that enables the *gitane* to summon a guardian familiar, which will serve and remain until it has been slain nine times. Of all dances in the book, this is the only one that could be researched and made into a 7th-level Wizard spell, which will require the researcher to have the NWPs *Musical Instrument (Violin)*, *Dancing*, *Etiquette*, and *Ancient History (Viols)*. In addition, gypsy Bards able to play the violin and with the NWPs *Etiquette* and *Dancing* could transform the ritual into a 4th-level *bard song*. All of the usual rules for spell research apply (v. **DMG**, p. 64-65: "Spell Research"), with a failed attempt having a 50% chance of attracting the attention of a denizen of the lower plane usually associated with the summoning of a guardian familiar.

### **Haunting of the Gitane**

The *Haunting of the Gitane* is a ritual dance that enables the *gitane* to cause dark nightmares in one sleeping creature within a 20-mile radius. Under ordinary circumstances, the nightmare causes the victim to awaken with a start when the dance stops, upon which he must pass a System Shock Survival check at a -25% penalty or remain deeply disturbed by the nightmares for the next 24 hours, suffering a -1 or +1 penalty (as applicable; -5% or +5% for percentage rolls) to all die-rolls during that time.

### **Pavane of Thirteen Cats**

The *Pavane of the Thirteen Cats* is a ritual dance that enables the *gitane* to call a number of domestic cats to a location within 20 miles of her and link them to a single person within that area who has crossed her. The first cats will start arriving at the desired location within 2d4+1 rounds of dancing and they will continue to do so until their number reaches thirteen. When the dance stops, the cats will remain in the vicinity of the subject for 13 weeks, with at least one of them always being visible to him, and during which time he suffers from a -1 or +1 penalty (as applicable; -5% or +5% for percentage rolls) to all die-rolls. This effect lasts only for as long as at least six of the cats are alive, as long as all of them are within 13 miles of the subject, and as long as there is a direct line of sight between him and at least one of the cats. As such, crossing a river or *teleporting* away will end the effect until the subject gets within 13 miles of one of the cats again within the original 13 weeks, upon which all remaining cats will start moving toward him again and the effect resumes when the above conditions are met once more. When attacked, the cats will react in accordance with their nature, generally fighting only when cornered and then only to provide themselves with a way out, especially when confronted by obviously superior creatures. However, any cat driven off thusly will invariably return within 1d2 hours. Killing more than half of the cats will end the effect, although the subject will now suffer a -2 or +2 penalty (as applicable; -10% or +10% for percentage rolls) to all die-rolls instead, plus a -1 penalty for each cat killed, the effect lasting for 13 weeks after the last cat was killed.

In order for the cats to appear in the first place, the ritual must be performed in an environment where the creatures live (e.g., a city, a town) and the cats must have a safe path to their target at the time the dance is performed (e.g., the ritual cannot be used against an individual who would be on the bottom in the middle of an ocean).

**Spells:** The book contains a single spell, on five pages: **II: *Mesmei's Silken Elegance of Feline Grace***. At the DM's option, this spell may be unique to this book.

### **Mesmei's Silken Elegance of Feline Grace (Alteration)**

Level: Wiz 2  
Range: Touch  
Area of Effect: One person  
Duration: 1 rd/level  
Casting Time: 2  
Components: S M  
Saving Throw: Neg.

*Mesmei's Silken Elegance of Feline Grace* enables the caster to imbue himself or one other person with the ability to move much like a cat, quickly and quietly, doubling their MV rate, increasing their chance to move silently by +50%, and allowing them to jump up to 30 feet forward when moving at a suitably increased speed. The spell does not impart the recipient with the ability to jump higher than they normally can.

Note touching an unwilling person, or one engaged in combat, may require a to hit roll, and that the spell has no verbal component, which means that it can be cast in a magically silenced area and that a dexterous caster could be able to cast it virtually unnoticed.

The material component of *Mesmei's Silken Elegance of Feline Grace* is a tuft of cat fur, which is consumed in the casting.

**Person:** The term person includes any M-sized or smaller bipedal human, demi-human, or humanoid – such as brownies, dryads, dwarves, elves, gnolls, gnomes, goblins, half-elves, halflings, half-orcs, hobgoblins, humans, kobolds, lizard men, nixies, orcs, pixies, sprites, troglodytes, and others. Thus, a 10th-level human Fighter is a person but an ogre is not.

**Notes:** *Mesmei's Silken Elegance of Feline Grace* is a very rare spell for gypsies and Wizards with narrow ties to Thieves and larceny (e.g., multi-classed Mage/Thieves, dual-classed Mage-Thieves, Wizards working for Thieves' Guilds); it is otherwise virtually unknown.

As an unofficial spell, *Mesmei's Silken Elegance of Feline Grace* will only work as described at the DM's discretion.

**Source/Origins:** *Feet of the Cat*: Jeff Dancey, *Arcane Lore. Larcenous Legerdemain*, in: *Dragon 239* (TSR, 1997)

**Research:** The covers are made of hippogriff leather stretched over sheets of bone. The pages are of a papyrus-like material made from *esparto* grass.

Although the author of the book remains unknown, *Zayala's Ninefold Cat* is believed to have at least partially been copied from an ancient, unnamed work that has always been in the possession of the infamous *viol* witch Zayala.

**Cat (Zayala's Cat):** Many previous owners and researchers have noted that the book seems to be connected to a creature of some kind, which has never been perceived clearly. Follezal (*Classifications*) suggests that this supposed creature registers only in the subconscious mind of the owner, which can lead to the sudden impression of being watched and the subsequent inability to see anything else but “the shadow of the shadow of a cat” when he turns to look. Reports of this strange phenomenon are relatively common but no researcher has been able to identify or actually see this creature clearly so far – if it exists at all.

In his widely acclaimed *Euhemerisms*, Pylade of Merorath writes that he has researched the phenomenon extensively, although without success. He speaks of using of special mirrors, prismatic lenses, alert *familiars*, and certain *planar traps*, all to no avail. Several sources cite him as having said, on later occasions, that he heard a “soft purring as produced by certain felines”, although the sage has always denied having said anything of the sort. Marazan, “the Drunken Sage”, who has never owned the book, is often quoted as having said to be “amazed that this creature has never been found, since anyone in possession of a large dog or red ferret should be able to smoke it out within days”.

Of further interest are the remarks of Ondole the Scribe (*Index of Spectral Apparitions*), who states that he may have seen the spirit of a young girl when he was in possession of the book and visited his library unexpectedly on a night of the full moon and a spring tide. No other sources mention this ‘spirit’.

Some sources claim that the book has a penchant for disappearing without a trace and without any signs of a break-in or other activities magical or mundane. In relation to this, Marazan has suggested that the disappearance of the book can easily be prevented “if people would use their imagination for once and simply accept the existence of the creature”. In his *Nocturnal Contemplations*, he writes: “(...) for it is undoubtedly true that the domestic cat (...) will eventually leave her master when she is made to feel unwelcome”.

Interestingly, Zyquerce (*Survey of Magical Literature*) refers to an otherwise unknown index that “briefly mentions that the book appears to be protected from being copied in any way”. Indeed, the book has so far resisted such spells as *Copy* and *Write* and the index states that “any copies made by more compelling and specialized spells would mysteriously disappear within 24 hours”.

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1)</sup> Viol is an ancient, secret gypsy language of the magical world Yxx, not unlike the Romany of Earth. As a secret language, it can be compared to the secret languages of alchemists, Druids, and Assassins and it can only be taught by a handful of viols today, none of whom will teach it to non-gypsies without good reason.

**Source/Origins:** DM, *How to Summon a Guardian Familiar*, by Zafaar ze Zumoner, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); A. D. Rogan, *Gypsies. A Curse or a Blessing – Or Both!*, in: *Dragon 59* (TSR, 1982)

## Zotaqaan's Orizon

### (Zotaqaan's Orihon)

Setting: Aldanor

Requirements: NWP *Reading/Writing (Common)*

**Author:** Unknown.

**Size:** 59.4 cm tall, 42 cm wide, 1.2 cm thick; 25 pages.

**Description:** A large but thin book with covers of desiccated red leather, with tarnished and dented silver corner pieces. A text, perhaps the title of the work, is branded into the front cover in a small, flowing script, picked out in silver.

Within are blank vellum sheets, each edged with silver.

**Lore:** A mysterious spell book that is said to somehow contain 25 Wizard spells on as many sheets of vellum.

**DM:** Original. Unique. Average condition. Title on the front cover.

Reading the title requires the NWP *Reading/Writing (Common)*.

**Contents:** There is no text on any of the pages.

**Research:** The covers are rothé hide glued to wooden boards and dyed red.

Zotaqaan's Orizon, on occasion also referred to as *Zotaqaan's Orihon*, is a mysterious spell book that is said to contain 25 Wizard spells, on as many sheets of vellum. These spells are said to be, in order: **I:** *Read Magic, Detect Magic, Identify, Conjure Spell Component, Murdock's Feathery Flyer*; **II:** *Continual Light, Glitterdust, Detect Invisibility, Sense Shifting, Blacklight, Snapping Teeth*; **III:** *Dispel Magic, Item, Wizard Sight, Missile Mastery*; **IV:** *Detect Scrying, Locate Creature, Vacancy*; **V:** *Khazid's Procurement, Xult's Magical Doom*.

However, despite extensive research, none of these spells have ever been found on the pages of the book.

Among the more interesting studies is that of the arcanologist Hewald of Priory Moor, who proposes that the book may somehow be connected to an obscure lost spell known as *Create False Relic*<sup>1</sup>, perhaps as a target or even a material component for that spell. Indeed, there seems to be some evidence that this spell may have been used on a scepter kept in the Monasterion, the headquarters of a congregation of law-abiding warrior-monks in Irilian, a city that is commonly associated with a wizard called Zotaqaan.

The work may be of some interest to arcanologists.

**Author:** Like the book, there is no definitive information about its author. Although certain ancient periodicals mention a wizard called Zotaqaan, the Tor Wysard, who is supposed to have lived in a city called Irilian, it is almost certain that this wizard is not the author of the underlying work, perhaps first and foremost because he is not known to have possessed any of the spells that are supposed to be in it, except, perhaps, *Identify*, but also because he is known to have liberally used *Fire Trap* to "protect his master spell books" and there are no records of the book ever having been the subject of this spell.

Another, rare source speaks of a mage who also went by the name Zotaqaan and who is described as having been "a member of a magician's council during the Age of the Witch Kings" and "first adviser to King Novald". According to this source, this Zotaqaan was primarily known for supposedly having held on to this function for over six generations (and not for any of the spells said to be in the book), which has led to some speculation about his age. Significantly, numerous historians have argued that the "Age of the Witch Kings" was a historical period in the history of the world of this Zotaqaan, in which at least some of the spells said to be in the underlying work were not known to exist (e.g., *Blacklight, Khazid's Procurement, Sense Shifting*).

**History:** Although this is unlikely to be common knowledge, the book was once part of the extensive library of Thiondar, King of the Ch'thar, a legendary elven king who led his people on an epic journey across their world (Anaiath) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

<sup>1</sup> See **White Dwarf 45**, p. 24-25: "Create False Relic".

**Source/Origins:** DM, *Zotaqaan's Orizon*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Daniel Collerton, *Irilian. Part 5: Zotaqaan Aef Tor Wysard*, in: *White Dwarf 46* (GW, 1983)

## Zotheculum of Hyabrades

### (Hyabrades)

Setting: Yxx

Requirements: NWPs *Ancient Languages (Cieuciel)* and/or *Reading/Writing (Lahu)*; see below

**Author:** Unknown, with annotations by Dark Odo.

**Size:** 24.3 cm tall, 16.5 cm wide, 5.9 cm thick; 1,077 pages.

**Description:** A relatively small book with covers of thick, somewhat pale leather, with the front cover featuring traces of symbolized lettering in bas-relief, now beyond recognition.

Within are a large number of very thin paper pages, stained and sometimes torn, and featuring a manuscript in black ink and with many later additions in a different hand and ink.

**Lore:** A rare, strange, apocalyptic almanac that is regarded as useless by most scholars.

**DM:** Copy. Rare. Bad condition (Damaged, missing pages). Untitled (See below).

Reading the manuscript requires the NWP *Ancient Languages (Cieuciel)*<sup>1</sup>. Reading the annotations requires the NWP *Reading/Writing (Lahu)*<sup>2</sup>. An informed examination of the traces of lettering on the front cover will reveal that the letters once formed the word "Hyabrades", in Cieuciel, of which the meaning is unknown today.

**Specialist Content:** The text is a mixture of cleverly hidden allegories and mysterious signs, omens, readings, and foretellings, which will be evident to an informed reader (e.g., NWP's *Sage Knowledge (Art, Literature)* and/or *Prophecy*) passing an appropriate NWP check.

**Flower:** The dried flower stuck between pages 441 and 442 is a *butterfly rose*, a legendary, semi-magical rose that was supposedly cultivated several thousands of years ago in the gardens of the Nubian kings and of which no traces remain today (See below). Hence, the nature, origins, and uses of this flower must either be determined by means of powerful divination magic (e.g., *Commune, Legend Lore*) or by an individual with an advanced skill in botany or the history of magic (e.g., NWP *Arcanology* or *Sage Knowledge (Botany, Garden Plants)*). However, the latter will only have a base 60% chance of success – i.e., they must have spent four additional slots on their NWP *Sage Knowledge (Botany, Garden Plants)*. If the **Player's Option Rules** are used, they must have the NWP *Sage Knowledge (Botany, Garden Plants)* 12, not counting any Intelligence bonuses.

### Butterfly Rose

**Climate:** Cultivated only (Subtropical highland (Cfb, Cwb))

**Habitat:** Summer gardens in mountain highlands

**Harvest (Fios):** July-August

**Description:** The butterfly rose (*Rosa papillonacea*, syn. *Pharpallarosa colorata* (Rosaceae)), also known as *chameleon rose* or *Nubian rose*, is a cultivated, rose-like plant that favors a cool, temperate environment. It is a thorny, flowering, shrub-like plant with showy, very fragrant, multi-colored flowers (spring to high summer) and pod-like fruits (late summer, beginning of autumn).

**Butterfly Jewel (Fios):** Harvest the fresh flower and use it immediately as a basis for the creation of a valuable magical jewel that displays vibrant colors that change significantly with the mood of the wearer.

**Herbalist Lore:** Although the wild butterfly rose was once a common occurrence in the temperate mountainous regions of Ashurhad, as documented in the records of the kings of Ashurhad and the First Nubian Kings, it has not been found in the wild for centuries and it is now known only from cultivars grown in the the gardens of the summer palaces of Nubian royalty.

According to these records, the butterfly rose was famed for its strange flowers, which would slightly change in color to match the mood of those who wore them for decoration.

As is usually the case with legendary herbs and plants, many myths, stories, and songs attribute a variety of magical and mystical qualities to the butterfly rose. For example, attar of butterfly rose would be an important component of a *philter of love* and an ingredient in *maquillage*, as well as in fragrances and liqueurs attractive to potential lovers; adding a powder distilled from seven fresh butterfly roses to a glass of flowery wine would cause the drinker to sleep until awakened by their true love; and essence drawn from a fresh butterfly rose would be a component of a concoction that would allow the drinker to contact a desired lesser entity of the outer planes, often with unexpected consequences. Today, informed sages and botanists commonly agree that the rose will no longer grow in the wild, although the reasons for this remain the subject of debate.

**NWPs:** The book can be of use to individuals looking to improve their NWP *Sage Knowledge (Art, Literature)*.

Furthermore, at the DM's option, the book could serve as a source or tool for individuals with such NWPs as *Fortune Telling, Omen Reading, and/or Prophecy*, perhaps granting them bonuses to their NWP checks or allowing them to improve any of these NWPs. Note that improving an NWP always requires the necessary number of free NWP slots or character points.

**Contents:** *Zotheculum of Hyabrades* describes a world in which the inhabitants suffer under the dark rule of an unknown (possibly undead) lord referred to only as the *Iniusus*. Obviously an accomplished writer, the author describes the world as one of "desolation and shadow, where ghouls are as spirits and solid shapes exist only fleetingly", apparently depending on the whim of the Iniusus. The suffering of the people is described as being "beyond words" and it takes a strong mind to read the book without becoming depressed.

A dried, multi-colored flower, perhaps a rose, is kept between pages 441 and 442.

**Research:** The covers are thick lamb's leather stretched over sheets of peach wood.

Pages 14, 582, 862-918, and 1075-1076 are missing. When it could still be made out, the word "Hyabrades" could be read on the front cover, of which the meaning remains a mystery.

Written in Cieuciel, the book is believed to be based on a lost original written in Amon-Kush<sup>3</sup>).

Although many sages believe the world described in the book to be fictitious, there are some who believe it to be an allegory of the future of a world, perhaps their own.

The nature, origin, and purpose of the dried flower are unknown.

The book has always been a subject of interest and study and certain notable cryptographers and mystic scribes believe that it holds the secret to a *portal* or *gate* to the 'world' it describes. Others believe that the work describes the events prior to the coming of some entity or similar event and yet others have proposed that it is a story of romance, albeit a rather strange one, authored by a skilled writer dabbling in undeath and like mysteries. Still others have attempted to connect events described in the book to circumstances and the future of their own world, to date without any results to speak of.

The book has inspired many traveling fortune tellers and cartomancers.

<sup>1</sup> Cieuciel is an obscure language of the magical world of Yxx that is favored by spiritualists, conjurers, seers, and witches.

<sup>2</sup> Lahu is a Nubian language of the magical world of Yxx.

<sup>3</sup> Amon-Kush, also known as Amun-Kush or even Aksum, is an ancient language of the magical world of Yxx, which was spoken in many of the mythical kingdoms of the Kushite Emperors.

**Source/Origins:** Dark Odo: Albie Fiore, *The Lichway*, in: *White Dwarf 9* (GW, 1978)

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**ENTRIES IN SMALL CAPITALS (BOLDFACE)** are titles of works described in this volume. Underlined entries are the names of their (*possible*) authors. ENTRIES IN SMALL CAPITALS are the colloquial names of works described or refer to works mentioned in the various entries, the latter not usually described in any detail. Entries in gray are original titles or names of books or some of their contents, provided where deemed relevant and/or where they have been changed. This index does not pretend to be complete.

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**IV**

"A small library of theological works (nothing of  
much interest)."

—Douglas Niles and Michael Dobson, Bloodstone Pass (TSR, 1985)