

The Incomplete
Book of
Books & Tomes
APPENDIX

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An A-Z of Books,

**Being an Appendix to the Four Excerpts from the Book of Books,
A Worthy and Valiant Attempt at Cataloguing & Describing
Various Fictional Books Published for the AD&D Game,
Undertaken by Certain Sages Most August & Perseverant.**

**“This was a large library used by the chief priests. A huge, semicircular
bookcase once holding an incredible wealth of knowledge now houses
only the rotted remnants of books and tomes.”**

**—Vince Garcia, The Voyage of the Nereid, in: Tales of the Outer Planes
(TSR, 1988)**

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Introduction

Forward

Once upon a time, a long, long time ago, after having found one too many libraries with “a large collection of books damaged beyond recognition and otherwise of no value”, two players of the AD&D game decided to make a list of all fictional books found in various publications for that game, as they were available to them at the time. Of course, the project quickly veered off-course and things really got out of hand when two of their PCs ended up in possession of the libraries of Bardkeep (*Ex Libris*) and Thiondar, King of the Ch'thar (*Thiondar's Legacy*), and the DM told them to make up the titles of the books in them if they weren't happy with the (incomplete) list he had provided – which they weren't¹⁾ – and stop pestering him about it. Eventually, the result was a collection of about a thousand books, many with complete descriptions, contents, and history.

Versions of some these books can be found in the following pages. The lack of information on the history of most of them and the summary description of some of them is, among other things, the result of the omission of much information specific to the campaigns of several DMs. However, inevitably, many of the books still lean heavily on these 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, much like many of the originals, this publication is perhaps best treated as a source of inspiration rather than a collection of ready-to-use books.

Finally, 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, and suggestions that would improve his work.

Acknowledgment

The editors wish to express their undying gratitude to the many people whose work is described and used in this publication, most notably Bruce Heard, for *Spells Between the Covers*, in: *Dragon 82* (TSR, 1984); Steven 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. In addition, perhaps now would also be a good time to pay tribute to such luminaries as Jack Vance, Clark Ashton Smith, Tanith Lee, and J. R. R. Tolkien, whose works of wonder have inspired many of the works in this publication – if not entire worlds.

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**”, summary information is given with regard to what a semi-informed individual can be expected to know of a book (e.g., a Wizard for a spell book, libram, or book about magic; a Priest for a work on religion; a Druid or an individual with the NWP *Herbalism* for a herbal; a Bard for a book of songs; an individual with the NWP *Ancient History* for a book on the history of his world). This assumes that such an individual can have a good look at a book for at least a round, usually without touching it. Under the heading “**NWPs**”, an indication is given as to the use of a book to 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 various DMs each employed their own set of NWPs. Again, the DM may have to do some work here. The sections under “**Research**” contain information that can be gleaned by informed PCs and/or those using spells, consulting libraries and/or sages, craftsmen, alchemists, and similar experts for information on the subjects in question. Note that the information given here may add to that provided earlier in an entry. Furthermore, when something is “**unknown**” or “**unknown today**”, information on the subject is not available (or as yet found) in sources known to the experts of today. This does not mean that such information cannot be found in other, as yet unknown sources or, for example, by magical means. This is left to the DM.

As noted, many of the books presented 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. Ardha is an old world of lost empires, ruins, and sunken cities, a realm of legends, magic, and wonder. Eshed is often described as a world in decline, a mysterious, “low magic” realm where evil is not usually quite what it seems. Among some of the other settings mentioned are Aldanor, a land 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 possess means to cross the borders of space and sometimes time, allowing them to get their hands on books and tomes not of their world and/or time.

¹⁾ **Excerpt (From an e-mail sent by one of said players to the other):** “Moreover, when [the DM] gave us the first list (actually the first and second lists), he said he would provide us with 98 other titles and to not pester him about the subject again any time soon. When I asked him about this today, he admitted that he *did* say that but that he didn't feel much for completing the list and that he wouldn't mind if we finished it for him unless we wanted him to ‘download a random book generator from the internet and therewith finish the list in a jiffy’. I assured him that we most certainly wouldn't want him to burden himself with downloading possibly illegal, virus-ridden software of dubious origin and that we would gladly undertake the onerous task of finishing the list out of the goodness of our hearts. Therefore, some more suggestions! Let us commence this important undertaking forthwith! You will receive my wish list shortly! And don't forget the 26 encyclopedias!”

CHAPTER

1

Books Beginning with A

Alchemica

Volume I; Volume II
(Fyndaxes' Alchemica)

Setting: World of Greyhawk

Requirements: NWP *Secret Languages (Alchemic)*; see below

Author: Fyndax.

Size: Each volume 27.2 cm tall, 21.3 cm wide, 1.2 cm thick; 64 pages each.

Description: Two well-worn leather-bound books, each with a sequence of strange symbols on the front cover, perhaps the title of the work or volume or the name of its author.

Within are pages of a thick, greenish material featuring a polychrome manuscript in a somewhat crude hand and enriched with strange illustrations and formulae.

Lore: Two volumes of an alchemist's almanac.

DM: Original. Copies very rare. Average condition. Title and volume number on the front covers. Name of the author on the title pages.

Reading the title, volume numbers, and manuscripts requires the NWP *Reading/Writing (Alchemic)*¹. The word "FYNDAX" is on the title page of each volume.

Specialist Content: The contents of the books are highly specific in nature and they can only be understood by an alchemist or an individual with the NWP *Alchemy*.

Using the Recipes: Creating any of the alchemical compounds and items described in the book requires an individual to be an Alchemist Specialist Wizard of at least 12th level.

Spell Research: An Alchemist Specialist Wizard using the books to research any of the spells mentioned in them will shorten the time required to do so by half and enjoy a +10% bonus to his Chance to Learn Spell check².

NWPs: The books can be of use to individuals looking to improve any of their NWPs *Agriculture*, *Alchemy*, *Beekeeping*, and/or *Cheese-making*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Alchemica* comprises two volumes of a master alchemist's almanac, workbooks used by the author for notes on his research of a variety of subjects.

The text contains extensive notes on various alchemical processes, highly specific and in exacting detail, including on the distilling and purifying of *sophic sulphur* (or *brimstone*) and *sophic mercury*; on attempts to grow *chrysozgom*, which seems to be a lichen or fungus that will grow only on gold; on the creation of *aqua rubra* (See below); on the manufacture of a *potion of healing*, a *potion of hill giant strength*, and a *potion of levitation*; on making *flash pellets* (See below); on the manufacture of an *alchemist's bottle*, a flask that will maintain the temperature of any liquid placed within it at its current level for a certain period of time while inside; on the manufacture of an alchemist's globe (See below); on the creation of a substance known as *alchemist's preserve*, which will keep perishables intact for varying periods of time depending on their nature (as *Preserve* cast at 3rd level); and on the supposed alchemical value of combining the skulls of various animals (boar, cows) with a range of metals. In addition, there are extensive notes on beekeeping, cheese-making, and animal husbandry, with large sections of the text describing the life and raising of cows and pigs in detail, enriched with pictures of cows in varying stages of health.

Alchemist's Globe

An alchemist's globe is a glass globe composed of two sections, which form an airtight container when assembled. Items and substances can be locked within to isolate them from outside environmental conditions. Typically 3 feet in diameter, smaller and larger globes are available.

Suggested GP Value: 150-250 gp.

Source/Origins: *Alchemist's globe*: Rick Swan, *The Complete Wizard's Handbook* (TSR, 1990)

Aqua Rubra

Also referred to as "red liquid", *aqua rubra* is a red liquid that will burn much like a liquid candle when kept in an airtight, glass container and the floating wick is lit, shedding red light in a 30-foot radius for as long as 1d4+2 months. In addition, if such a container would be broken, the liquid and flame will react with oxygen and burst into a cloud of smoke that will instantly fill a 20×20×20-foot area, remaining for six rounds and forcing each living creature in it to pass a saving throw vs. Poison at a -2 penalty or suffer from a number of effects. First, all affected creatures will believe that a thunderous roar prevails in the area, deafening them for as long as they remain within it¹. Second, if there are any conscious, living creatures in sight, affected creatures will believe one of these to be some terrible monster that has appeared (e.g., an efreet attacking with flaming weapons), causing them to react in panic and attack the "monster" for 1d4+2 rounds, albeit not necessarily to the best of their

ability (e.g., a Wizard will attack with a weapon instead of using a spell). This effect will end (or not start at all) whenever there are no living, conscious creatures in sight. Note that one or more of the “monsters” perceived may be one of the affected individual’s comrades in case of an adventuring party.

Creatures that pass their saving throw are set to coughing and gasping for two rounds, unable to engage in any meaningful acts during that time.

¹⁾ Unless their other senses are unusually keen, deaf creatures suffer a -1 or +1 penalty to all die-rolls associated with hearing (as applicable; -5% or +5% for percentage rolls; e.g., Initiative checks, saving throws, Surprise checks, NWP checks); spell casters have a 20% chance to miscast a spell with a verbal component.

Source/Origins: A flask of red liquid with a lit wick floating in it: Harold Johnson and Tom Moldvay, *Secret of the Slavers Stockade* (TSR, 1981)

Flash Pellet

Flash pellets are small pellets of a black, earthy substance, which will burst into a bright flash of light when thrown to the ground, blinding all creatures within 20 feet of the center of impact for two rounds (save vs. Paralyzation to avoid). The pellets require a high degree of alchemical knowledge to manufacture and the recipe involves the use of pond water, cow urine, dried beef, and roots. Typically, 1d4+1 pellets will be found in any hoard.

¹⁾ 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.

Source/Origins: *Flash pellets*: Harold Johnson and Tom Moldvay, *Secret of the Slavers Stockade* (TSR, 1981)

Finally, the books contain notes on research of the spells *Filter*, *Fire Burst*, *Fire Charm*, and *Preserve*, without providing their actual descriptions.

Research: The books are also known as *Fyndaxes’* [sic] *Alchemica* to distinguish them from other books and librams titled *Alchemica*.

According to some sages, the author’s research may have contributed considerably to the development of the spells *Filter*, *Fire Burst*, and *Preserve*.

Author: Fyndax is an alchemist who lived in or near the area of the Drachensgrab Hills around 576 CY.

¹⁾ *Alchemic* is a generic term for a secret language used by alchemists 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, at the DM’s option, each alchemist will typically use obscure crypticism, mysticism, symbols, and unique words and names to protect his discoveries, so that an individual wishing to learn the language must either be an alchemist or have the NWP *Alchemy*.

²⁾ A Wizard seeking to add a spell to his spell book he does not yet know by using instructions found for that spell must pass a Chance to Learn Spell check, with success indicating that he understands the spell and how to cast it and that he can transcribe it in his spell book. On a failed check, he does not understand the spell. In this case, at the DM’s option, he may be allowed another check when he has advanced in level and sits down to study the instructions again (v. **DMG**, p. 61: “Acquisition of Spells Beyond 1st Level” and p. 65: “Determining Research Time” and “The Cost of Spell Research” for some suggestions on spell research).

Source/Origins: Leather-bound books about alchemy which only a master could use; two scrolls (with pictures of cows in varying stages of health); flash pellets; red liquid: Harold Johnson and Tom Moldvay, *Secret of the Slavers Stockade* (TSR, 1981); Alchemist’s bottle: Lewis Pulsipher and Roland Gettliffe, *Non-Violent Magic Items*, in: *Dragon 73* (TSR, 1983); Alchemist’s preserve: David Whiteland, *The Philosopher’s Stone*, in: *White Dwarf 66* (GW, 1985); Alchemist’s globe: Rick Swan, *The Complete Wizard’s Handbook* (TSR, 1990)

Bashal's Spell Book

Setting: Forgotten Realms

Requirements: NWP *Reading/Writing (Alzhedo)*; *Read Magic* for spells

Author: Bashal of Amn.

Size: 39 cm tall, 29 cm wide, 14 cm thick; 261 pages.

Description: A book bound in heavy black leather with brass bindings.

Within are pages of thick vellum, sewn together and secured to a fine, supple leather spine backing. Manuscript in a neat hand and inks of different hues, occasionally enriched with diagrams and mystical symbols.

Lore: A wizard's libram and spell book.

DM: Original. Unique. Good condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (Alzhedo)*. 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.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with alchemy, the creation of magical items, and/or the history and works of mages (e.g., NWPs *Alchemy*, *Arcanology*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

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: *Bashal's Spell Book* contains notes on the author's research of and the formula for manufacturing a special membrane required in the creation of a magical lantern that has become known as *Bashal's tendrilight* or the *tendrilight*. From the text, it can be gleaned that this membrane is a quivering black sheet, warm to the touch and with a very rubbery texture. When light from within the lantern strikes the membrane, it will animate and stretch forth like a long black tendril. The membrane cannot operate without a certain confinement, such as in the *tendrilight*.

Spells: The book contains the following spells, in order, on 139 pages: **I:** *Read Magic*, *Armor*, *Friends*, *Find Familiar*; **II:** *Continual Light*, *Deeppockets*, *Levitate*, *Knock*, *Rope Trick*, *Web*, *Wizard Lock*, *Knock*; **III:** *Fly*, *Infravision*, *Lightning Bolt*, *Phantasmal Force*, *Slow*, *Sepia Snake Sigil*; **IV:** *Dimension Door*, *Ice Storm*, *Massmorph*, *Polymorph Self*; **V:** *Cloudkill*, *Wall of Force*.

Research: The covers of the book are made of the hide of a shadow cloaker. It has been suggested that the inks are based on essences obtained from one or more similar creatures.

The book may be of interest to Artificers and it will be of special value to anyone in possession of *Bashal's tendrilight*.

Author: Bashal of Amn was a member of the Cowled Mages who fell quite ill after he had created *Bashal's tendrilight*. He died soon afterward.

History: Although Bashal's spell book has been missing ever since his death, some believe that it may still reside with the Cowled Mages.

¹⁾ **Black Tendril:** In the lantern known as *Bashal's tendrilight*, the black tendril has the following statistics: AC 1; HD 2-6 (as per number of vents opened); THAC0 13; Dmg 1d8+1; SA *Stunning*, *constriction*; SD Impervious to non-magical blunt weapons, damage reduction (non-magical edged or pointed weapons cause 1 point of damage per hit only); MR 5%; SZ M, L, or H (10-30' long; 5' per HD).

The tendril has 1 Hit Die for every shutter open – i.e., from 2 HD for one shutter to 6 HD for all five – and it always attacks as an 8-HD monster, lashing out like a whip. Living creatures struck by it must pass a saving throw vs. Paralyzation or be *stunned* for two rounds, unable to move, attack, defend, or use spells or psionics. In addition, on a to hit roll of 2 over the score required to hit, the tendril also encircles its victim and squeezes, inflicting 1d10 points damage per round to any S- or M-sized creature for as long as it can maintain its grip. Once activated, the tendril will last for 2d6 rounds or until *dispelled*, destroyed, or commanded to stop by the user of the *tendrilight*. Reducing the tendril to zero hit points or less also destroys the membrane.

Source/Origins: Bashal's spell book: Stephen Giles, *Enlightening Lanterns*, in: *Dragon 179* (TSR, 1992)

Chapter of Avignoure. Volume I

Setting: World of Greyhawk (Ardha)

Requirements: NWP's *Ancient Languages (Ambrenais)* and/or *Reading/Writing (The Common Tongue)*

Author: Anselmus of Ambraire, the Black Abbot, Archimandrite of Soulless Sepultures, Arch-Necromancer of Odeios.

Size: 43.2 cm tall, 29.7 cm wide, 2.4 cm thick; 231 pages.

Description (See below): A large book with covers of supple, brownish-black leather. Burned right through the leather and into the wood underneath, a symbol on the front represents a man-like figure with four arms ending in great claws. The book exudes a unique, stifling smell perhaps most reminiscent of a mound of bat droppings. Within are pages of a peculiar, tough, dirty white fabric featuring a manuscript of mystical symbols, signs, diagrams, and runes in dark inks.

Lore: A semi-religious charter famous for containing descriptions of the manufacture of a foul construct, as well as those of some highly sought-after spells, among which *Permanency* and *Wish*.

DM: Copy. Very rare. Excellent condition. Title on the title page.

Reading the title and manuscript requires the NWP *Ancient Languages (Ambrenais)*¹. Reading the litany to Immanis requires the NWP *Reading/Writing (The Common Tongue)*. 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. The symbol on the front cover is the *sigil* of the author.

Magic: The book radiates a "Dim" aura of Necromancy magic, with is due to the foul semi-magical ingredients used in its manufacture.

Handling the Book: Due to the use of *nociceptive* balsams in its manufacture, an individual must wear protective gloves and use special filters to protect his respiratory system whenever he would handle the book for 2d4+2 rounds or more, or be stricken with a semi-magical affliction that will lead to physical malformation within 1d2+4 days, typically involving a rheumatic distortion of extremities, limbs, and neck; loss of hair, nails, and teeth; and clouded eyes (save vs. Poison at a -4 penalty to avoid; *Cure Disease* to reverse).

Repercussions: The book is widely sought after by Necromancers and masters of the Dark Arts and PCs in possession of it could be in store for a nasty encounter or perhaps even a new adventure. Furthermore, since it contains knowledge about evil, extra-planar creatures, and black necromancy, the DM may want to punish good PCs willingly using the book (e.g., v. **CBN**, p. 39-43: "The Price").

NWP's: The book can be of use to individuals looking to improve any of their NWP's associated with necromancy and the manufacture of constructs (e.g., NWP's *Alchemy*, *Sage Knowledge (School of Magic, Necromancy)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: The first volume of *Chapter of Avignoure* contains a lengthy litany to an odious entity referred to as "Immanis", the proper uttering of which involves a complex ritual and the use of a variety of draughts, balsams, garments, and instruments. It continues with a description of a large number of graves and sepulchers of otherwise nondescript individuals, each accompanied by a sequence of execrable incantations and chants apparently meant to inflict the souls and corpses of the interred with terrible curses. This section is followed by one that contains the recipes for the manufacture of a variety of items, including certain necromantic solvents, various *nociceptive* balsams and ointments, five *fourfold-horned lamps*, and a *cilicium*, the latter being a penitential robe crafted from the hairs of *cilicic goats*.

The final section sets forth the process of creating a great undead construct called a *greater zombie colossus* or *immanis*, which also contains the descriptions of the required spells (See below). The process involves gathering all corpses from a single graveyard and constructing the colossus from the harvested body parts after they have been subjected to a series of unspeakable rituals (v. **CMM**, *Zombie Colossus – Greater Zombie Colossus*).

Fourfold-Horned Lamps: *Fourfold-horned lamps* are necropic instruments created for specific purposes and manufactured from various unholy materials, which include the horns of four goats for each lamp. The lamps are usually made in sets of five, one for each point of a pentagram or mark on a necromantic circle, and each will typically be different from the others. When used, they will burn on oils created specifically for the purpose. The oil described in the book is distilled from the ichors of horned cobras, wings of monstrous bats, tallow of corpses, and noxious extracts of various herbs, among which euphorbium (*Euphorbia resinifera*). Next to serving their specific purpose, *fourfold-horned lamps* also generate an aura with qualities like those of a so-called *evil area*² when lit, typically covering a 30-foot-radius area.

Spells: The book contains the following spells, in order, on 66 pages: **III: Paralyzation**; **VIII: Permanency**; **VII: Limited Wish**; **V: Feeblemind**; **VI: Geas**; **II: Strength**; **IX: Wish**.

Research: The book radiates a "Dim" aura of magic (Necromancy).

The covers consist of supple leather made from the skins of flayed ghouls, stretched over boards of wood cut from the trunk of a living black treant, roughly hewn and then dried. Both have been treated with resins and oils composed of essences of the animated corpses of hanged murderers, the gall of undead bats, and ichors of shadows. The pages were fashioned from the skins of zombies and the inks contain such components as ground bone of skeletons, powdered emerald, and bile of diseased dogs.

Informed sages may know that certain terrible, *nociceptive* balsams were used in the creation of the book and that this is very likely to make unprepared perusal of the book highly dangerous.

Chapiter of Avignoure is mentioned in only a handful of indices and there are many speculations about its nature and existence. Opinions vary as to whether the author made seven originals, each with the exact same title as the underlying volume but with different contents, or seven different volumes each with its own number and contents. The exact truth remains hard to uncover, for those unsavory individuals who would own a volume will not be very likely to reveal the fact.

Records of the Constabulary of Mittleberg: The records of the constabulary of Mittleberg contain a report made on the occasion of a burglary of the demesne of the mage Gemelf Hilxin, dated Moonday, 13 Wealsun, 591 CY. The report contains a list of items that were reported stolen, among which a book with same title as the underlying volume. On the same page, written in a different hand, are the words “Kembriss of Istivin, human, female”³⁾. It is unknown how the stolen volume relates to the book at hand or any of the (supposed) books mentioned above.

¹⁾ Ambrenais is an ancient language spoken in a realm unknown today. It has been suggested that it may have been known to (and perhaps used by) the mythical Warlocks of the earliest eras of Ardhā.

²⁾ An evil area is an area permeated by such evil that all die-rolls made by Priests of non-evil alignment within it suffer from a -1 or +1 penalty (as applicable; -5% or +5% for percentage rolls). The effect is typically generated by an *unholy item* and it can be negated only by desecration of the evil, which can be accomplished either by destroying the item or by blessing and prayers and dousing it with *holy water*, which will negate the effect for 1d4+4 turns.

³⁾ Kembriss of Istivin is the name of an infamous thief who was last seen in Loftwick, apparently *en route* to the Hellfurnaces (v. **G3**, p. 9: “12c. Human female (...”).

Source/Origins: Clark Ashton Smith, *The Colossus of Ylourgne*, in: *Weird Tales*, Vol. 23, No. 6, June 1934 (Popular Fiction Publishing Co., 1934); Tom Moldvay, *Castle Amber (Château d'Ambreville)* (TSR, 1981); Human female (...): Gary Gygax, *Hall of the Fire Giant King* (TSR, 1978); Greater zombie colossus: Tom Moldvay, *The Ungrateful Dead*, in: *Dragon 138* (TSR, 1988); Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995)

Chronicles of the Sea Kingdoms

Setting: Wilderlands

Requirements: NWP *Reading/Writing (Common)*

Author: Bledsoe Bunclarke the Elder.

Size: 38 cm tall, 31 cm wide, 3 cm thick; 64 pages.

Description: A large book, surprisingly thin for its size, bound in covers of a flaking, leathery material showing distinct signs of age and use, its corners and edges ruffled. On the front cover are the remains of what must have been a rectangular ornament of some kind, now gone. A text is written underneath in black ink or paint, likely the title of the work. At the bottom of the spine is another text in the same ink or paint.

Within are parchment pages, obviously much less in number than there were at one time, showing their age like the covers. They feature a manuscript in an irregular hand and in fading black ink, in a single column leaving wide margins to all sides, and sometimes enriched with monochrome illustrations of varying quality, which seem to have been drawn in haste.

Lore: An account of some of the history of the Wilderlands.

DM: Copy. Rare. Average condition (Minor damage, incomplete). Title on the front cover. Name of the author at the bottom of the spine (See below).

Reading the title, name of the author, and manuscript requires the NWP *Reading/Writing (Common)*. The word at the bottom of the spine reads “Bunclarke”.

NWPs: The book can be of use to individuals looking to acquire or improve any NWPs associated with the history of the Wilderlands (e.g., NWPs *Ancient History*, *Local History (Sea Kingdoms)*). Note that acquiring and/or improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: Among other things, *Chronicles of the Sea Kingdoms* speaks of the expedition of the Sea-Lords of Krahmis against the Valtaronian Horde during the reign of an ancient King of the Seas-Eternal. Of some interest are the descriptions of the lost mines of mithril and gold worked by the Sea-Lords, as well as what appears to be a map to a large treasure trove on an uncharted island.

Curiously, a reader will quickly notice that the author may not have had a full understanding of the language he wrote in, as evidenced by the occasional misspelling of words and even the omission of parts of sentences. A knowledgeable individual (e.g., NWP *Sage Knowledge (Languages, Common)*), someone with a high score in the NWP *Reading/Writing (Common)* will find that the text contains many more grammatical and spelling errors, the latter especially where the names of locations, people, and books are concerned.

Each page is numbered and from this it can be gleaned that many pages of the book are missing.

Research: Sages believe that the book was once part of the mythical, sacred *Library Silentenis Dragonrun*, which is said to have existed in “an – extinct? – volcano far away”. Some scholars have suggested that the true location of the mines of mithril and gold described in the work can only be “ascertained by reading the book in this sacred library” (Frey Penman, *Metallurgy*).

Although copies of the work are not exceptionally rare, the underlying volume is somewhat unique in that it still contains the map to the treasure on an uncharted island – those in most other copies have been torn out and sold.

Indeed, individuals with the NWP *Local History (City State of the World Emperor)* may know that one such page is believed to be in possession of Pegleg Pistalf, the owner of *The Blue Chantey* tavern in that city.

Rumor has it that part of the story of the Sea-Lords can also be found on an inscription on a sandstone cliff on an island in the Sea of Five Winds. How this inscription got there and who made it remains a mystery.

Source/Origins: *Chronicles of the Sea Kingdoms*: Bob Bledsaw, Marc Holmer, et al., *Fantastic Wilderlands Beyond* (Judges Guild, 1978)

Chrononomicum Sheng Qilin

Setting: Ardha

Requirements: NWP *Reading/Writing (Imperial L'oa-Tvar)*

Author: The Imperial Lavrentine Order of Great-Magisters (eds.).

Size: 46 cm tall, 84 cm wide, 5.5 cm thick; 959 pages.

Description: A large, oblong book with covers of a luxuriant, cloth-like material enriched with silver lining. An incredibly intricate text inlaid with a myriad of colored metals is on the front cover, perhaps the title of the work. Within are white paper pages of exceptional quality, featuring a manuscript in inks of a purple hue.

Lore: A religious charter of a priesthood interpreting omens provided by a ki-rin.

DM: Duplicate (One of ten known originals). Very rare. Excellent condition. Title on the front cover.

Reading the book requires the NWP *Reading/Writing (Imperial L'oa-Tvar)*¹⁾.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with religion and/or the interpretation of omens (e.g., NWPs *Omen Interpretation*, *Omen Reading*, *Religion*, *Soothsaying*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Chrononomicum Sheng Qilin* is a religious charter of an exotic order of priests that comprises a chronological enumeration of their interpretations of the *Omens of the Holy Imperial Ki-rin* – the priests considered the snorts, stamping of feet, whinnies, and kicks of the creature as important celestial messages. It would seem that the actions of this ki-rin would lead to the priests consulting an ancient and most holy manual, apparently only opening this work after lengthy debates and lectures. As such, the underlying book contains the names of important members of the clergy, parts of their sermons on how to interpret the ki-rin's movements and sounds, some of the sentences believed to be in the holy manual, and interpretations of these with regard to events in the past, present, and future.

Research: The covers are fashioned of *emerial blue* linen²⁾. Most of the various rare materials used for the ornaments and inlays on the covers are considered holy by the order that commissioned the book. The manuscript is executed in holy *purpurea* inks³⁾.

The underlying book and all other copies like it are translations of original works wrought by the ki-rin worshipping priests, all of which are titled 麒麟聖書 (*Qilin de Shèngshū*), or "Holy Book of the Ki-rin".

Some sources claim that there are actually 40 copies of the underlying volume instead of the ten originals usually assumed to be in existence. Legend has it that anyone who would succeed in collecting all of these copies would be able to foretell 40 events of celestial importance. While most sages of today doubt that any of this is the case, mention must be made of two indices that mention the existence of twelve copies.

Interestingly, although various copies of *Chrononomicum Sheng Qilin* enjoy a modicum of fame, it remains unclear where the order that authored the work has (or had) its temples. Indeed, it has been suggested that the order is not actually from the world known to man, residing in one of the outer planes instead.

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.

¹⁾ Imperial L'oa-Tvar is a language of Ardha that is used solely in ecclesiastical writings.

²⁾ *Emerial blue* is the name of a blue color that is usually associated with celestial events and which, according to legend, can only be made using a mixture of exotic and holy ingredients.

³⁾ Holy *purpurea* ink is ink based on the distilled essences of the purple snail. It can come in many colors and is known only from a handful of ancient manuscripts, often religious in nature and usually dealing with predicting the future in some way. The secret of creating it is lost today.

Source/Origins: DM, *Common—Ki-rin Dictionary*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

Compositum of Abstract and Dynamic Values of Chromata in Perpendicular Tables

Volumes I-XII; Volume XIV
(*The Compositum*)

Setting: Ardha, Forgotten Realms

Requirements: NWPs *Ancient Languages (Antique Escathlanian)* and/or *Reading/Writing (Espruar)*; see below

Author: Ormsarr of Raulauvin (*Volumes I-XII*); Eltar Mooncloak (*Volume XIV*).

Size: *Volumes I-XII* each 48.5 cm tall, 24 cm wide, 6.5 cm thick; 444 pages each. *Volume XIV* 42.5 cm tall, 21 cm wide, 6.5 cm thick; 445 pages.

Description (*Volumes I-XII*): A set of twelve large books, well-used but in good condition still, bound in tough, flat gray leather. Stamped into each of the front covers and spines is a symbol, different on each book.

Within are pages of what appears to be some vegetable material expertly made into uniform sheets and featuring a manuscript in a neat hand, in inks of many colors, and mostly consisting of tables and charts of many mystical symbols.

Description (Volume XIV): A large book in excellent condition, bound in covers of lacquered wood reminiscent, if anything, of dense walnut wood and with a spine of a leathery, olive-green material. Inlaid with a bright, silvery metal on the front cover is a circle containing a stylized depiction of a moon surrounded by five stars. Within are pages of splendid white vellum featuring a manuscript in a swirling, artistic hand and mostly consisting of tables and charts of many mystical symbols.

Lore: A highly specific and complex collection of innumerable tables and charts that classify, categorize, and catalog the temporal-dynamic values of colors, believed to be based on a legendary work that is universally considered to be the bee's knees for mages. Finding even one volume of this collection is very rare at best.

DM: Incomplete *Secondary Copies* (See below). Very rare. Good to excellent condition. Volume number on the front covers and spines of *Volumes I-XII*. Title and volume number on the first page of each volume.

Reading the title, volume numbers, and manuscripts of *Volumes I-XII* requires the NWP *Ancient Languages (Antique Escathlanian)*¹. Reading the title, volume number, and manuscript of *Volume XIV* requires the NWP *Reading/Writing (Espruar)*. The symbol on the cover is the *sigil* of the author.

Magic: The pages of *Volumes I-XII* radiate a "Faint" aura of Alteration magic, which is due to the fact that they are made of *indelible paper*, paper magically enchanted so as to never rot or suffer faded ink.

Incomplete: The entire set of the *Compositum* as it is known from indices today would comprise 16 books, which means that *Volume XIII*, *Volume XV*, and *Volume XVI* are missing from this set.

Specialist Content: The contents of all volumes are highly specific and complex in nature and understanding and using them requires the reader to be a Wizard of at least 12th level, with Intelligence 17 or more, and with the NWPs *Alchemy*, *Numeracy*, and *Sage Knowledge (Mathematics)*.

NWPs: The books can be of use to individuals who would improve any of their NWPs associated with the theory of magic; the qualities of materials, substances, and matter; the research of spells and their components; and/or the manufacture of magical items (e.g., NWPs *Research*, *Sage Knowledge (Alchemy)*, *Spellcraft*, *Thaumaturgy*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: *Volume XIV* is resistant to crushing damage, enjoying a +2 bonus to its item saving throws vs. Crushing Blow and Fall (v. **DMG**, p. 58: "Item Saving Throws").

Contents: *Compositum of Abstract and Dynamic Values of Chromata in Perpendicular Tables* is a highly complex, tabularnumeric work that contains countless tables, charts, and indices that classify, categorize, and catalog the mathematical values of color, both conceptual and as affected and influenced by the passage of time. This makes the work instrumental to mages and alchemists alike, especially those who seek to manufacture magical items, as the tables allow them to use the proper materials and components for such items. For example, to put it extremely simply, a mage consulting the books on the color blue for the manufacture of a magical item or to research a spell associated with elemental lightning (e.g., *wand of lightning*, *Lightning Bolt*) will eventually learn that he will be best served if he uses a basic shade of blue known as *sapphire blue*; that this color has a mathematical value of either 4, 34, and/or 136, depending on a variety of circumstances; and that he will have to make numerous complex calculations using these numbers and certain variants given in separate tables in the work to get to exactly the right shade for the item or component required, thus ensuring its optimal compatibility with the magical purpose of his item or spell. In like fashion, one seeking the correct color for an item or spell involving beautification or charisma (e.g., *philter of love*, *Charm Person*) may find that the best colors for the materials required for his purpose are shades of green, brown, or copper (e.g., *emerald green* ink to transcribe his spell, *burnished copper* for the material required for the vial to contain the potion); that the mathematical value of *emerald green* will be 7, 49, 175, and/or 1,225; and that he will have to base his calculations on these numbers, as above.

Research: The pages of *Volumes I-XII* radiate a "Faint" aura of magic (Alteration).

The covers of *Volumes I-XII* are fashioned of the hide of an unknown creature from one of the outer planes, most likely Pandemonium, stretched over boards made of the wood of a tree that likely came from the same plane.

The paper used for the pages is *indelible paper*, paper that is magically enchanted so as to never rot or suffer faded ink.

Volume XIV is mostly made of various parts of a *suth* tree², its covers of wood taken from the trunk and the spine and pages made from the leaves and then specially prepared to get their current texture. The symbol on the cover is inlaid with mithril.

The *Compositum*, as the collection and its copies are usually referred to, is based on *Mathematical Compendia Tabularia*³, a monumental encyclopedia of magical knowledge said to have been compiled by the Arthame⁴. Over the eons, many copies have been made of works that were supposedly part of this encyclopedia and sages refer to these originals as the *Arthame Originals* to distinguish them from these copies. Among the most famous of these copies are the so-called *Arcane Copies*⁵ and the *Secondary Copies*⁶. The underlying copies of the *Compositum* are, without a doubt, *Secondary Copies*.

Today, only a handful of the most powerful and illustrious arch-mages will possess (or have access to) perhaps one or two *Secondary Copies*, while some of the most important magical colleges and universities may own about half of the books of the underlying collection. The fact that the underlying collection comprises examples of most titles of the *Compositum* as it is known today – indeed, if the important indices and catalogues are to be believed, only *Volume XIII*, *Volume XV*, and *Volume XVI* seem to be missing – makes it of exceptional value.

Authors: Eltar Mooncloak was an elven mage who perished in the fight against the nycadaemon Aulmpiter in the Year of the Lost Lance (712 DR; *Forgotten Realms*). The name Ormsarr of Raulauvin, the author of the remaining twelve volumes, does not appear in any of the known sources.

History: Although this is not likely to be general knowledge, the underlying copies of the *Compositum* were once part of the extensive libraries 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.

¹⁾ Antique Escathlanian is an ancient language of Ardha that was spoken until the middle of the First Era. Some believe that it is based on the mysterious, lost language that was spoken in the period known as *Shangri-La* or *Sangrila* and that it may be useful in attempts to decipher this mythical language.

²⁾ *Suth* wood is wood taken from the *suth* tree, a tangled tree with olive-green leaves found along the edges of the Shaar, in the woods of Chondath, and farther south in Faerûn. It is very hard and durable, difficult to work unless one has the finest tools, and even thin sheets of the wood retain astonishing strength for decades, making the wood favored for use in book covers.

³⁾ *Mathemagical Compendia Tabularia*, usually referred to as the *Arthame Originals* among bibliophiles, is a legendary encyclopedic work that was written in a single, long since forgotten language and which, it is said, comprised a staggering amount of books that described all aspects of magic. Sages believe that the encyclopedia contained thousands upon thousands upon thousands of tables and charts that classified materials, their composition, their colors, their magical values, their *radices* and meridians, their attractive and detractive values, their affinities, propensities, and proclivities, and much, much more.

It is believed that the entire original encyclopedia eventually came into the hands of the arcane, who made 16 copies of them (*Arcane Copies*), all of which were sold to unknown buyers for astronomically high prices. The whereabouts of only some volumes of these *Arcane Copies* are known, most notably those in the possession of the Magistracy of Grand-Magisters of Eviellan, who are said to own a complete set – although some scholars believe that at least part of this collection consists of so-called *Secondary Copies*.

It is said that the arcane sold the *Arthame Originals* to a tulani eladrin called Prince Pwyll Anubal Tirnaill, who presented it to his Queen of Stars. According to some sources, the *Arthame Originals* may also have been in the possession of legendary Rhûne Mage Nalgamir at some point.

⁴⁾ The Arthame were an ancient people who lived many eons ago in an unknown outer plane that is believed lost today – indeed, there are no traces of their culture and deeds. What is known from the scarce sources of information about these people is that they had a highly magical society and that they were travelers and archivists.

⁵⁾ Legend has it that all *Arcane Copies* were crafted entirely from plates and sheets of an alloy of *viridigris*⁷⁾ and *grey tantalium*⁸⁾ and that their pages were “as thin as paper and stronger than the strongest fortress wall”.

⁶⁾ *Secondary Copies* are copies of *Arcane Copies*, the vast majority written in languages relevant to their owners or a client, and with many of them, as some sages argue, having little in common with the *Arthame Originals*, often being transcriptions and interpretations rather than true copies. Indeed, on the rare occasion that any book with a connection to either the *Arthame Originals* or the *Arcane Copies* is found today, it is invariably a *Secondary Copy* written in its own language, while many will bear the *wizard marks* or *sigils* of their previous owners. In addition, many of them are known to contain extensive notes, margins, and annotations concerning the creation of some famous magical items.

⁷⁾ *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 radiance and *radices*.

⁸⁾ On Ardha, *grey tantalium* is the name of a variety of *tantalium*, an exceedingly rare magical metal that must be created in some fantastical way. The metal is very light, easily worked, dull gray in color, and noted for its hardness and ability to retain an edge. It is known mostly from legendary magical weapons.

Source/Origins: Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Tom Moldvay, *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980)

Concise Encyclopaedia of the Arts of Kabir Al-Qahirah. Musical Rituals

Volumes I-V

Setting: Eshed

Requirements: NWP *Ancient Languages* (Al-Kabir)

Author: Maghir Al-Khamira; translator unknown.

Size: Each volume 30 cm tall, 17.5 cm wide, 8.5 cm thick; 300 pages each.

Description: A collection of five very old books with covers of high-quality chestnut-colored leather, splendidly tooled with an abstract but very intricate and delicate design comprising an escutcheon containing a peacock-like bird, with the raised sections picked out in gold leaf, and with red and turquoise gems set into the flowers surrounding it and the ten smaller, flower-like escutcheons along the edges of the covers, four large ones in each corner, and smaller ones along the length and breadth, each also picked out in gold leaf. The spines are decorated with similar ornaments, albeit rather less delicate and without the gems. Each spine is made to be part of a larger design that becomes evident when the books are put in order and which seems to contain words in a strange language, likely the title of the work and perhaps also comprising the name of the author.

Within are pages of a silk-like paper featuring a manuscript that obviously runs from right to left, enriched with splendid vignettes and decorations in inks of a multitude of colors and further enriched with gold leaf.

Lore: An extensive study of the culture of a people of desert regions unknown today.

DM: Original (Translation). Copies very rare. Good condition. Parts of the title and name of the original author on each spine, which may only become evident when the books are put in the right order.

Reading the title and manuscripts requires the NWP *Ancient Languages* (Al-Kabir)¹⁾.

NWPs: The book can be of use to individuals looking to improve and/or acquire any NWPs associated with dancing, singing, thaumaturgy, the history of magic, and the legends and folklore associated with Kabir Al-Qahirah (e.g., NWPs *Arcanology*, *Dancing*, *Sage Knowledge (Art, Music)*, *Sage Knowledge (Folklore)*, *Singing*, *Thaumaturgy*). Note that acquiring and/or improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Concise Encyclopaedia of the Arts of Kabir Al-Qahirah. Musical Rituals* describes in minute detail the musical rituals and dances of the people of several nations in desert regions in an unknown plane of existence. The texts contain descriptions of numerous elaborate dances, as well as the complete texts of strange incantations, songs, and musical compositions, all of which were performed both to bring spiritual enlightenment to the people and for the sake of entertaining large audiences. Such audiences are described as “watching in trance-like reverie, as if in a state of exalted mental bliss”. Indeed, the author describes in detail certain visual hallucinations he himself

experienced when attending the performances, which he ascribes to either magical or illusionary effects generated by the dancers, although such magic would be of a wholly different nature as that of the magic known today. Among the more inspirational dances and rituals performed by the artists described are *Dance of the Whirlwind*, *Dance of the Pearl Mirrors*, *Song of a Thousand Skies*, *Whirl of Iridescent Dreams*, *Vision of the Princess*, *The Golden Pavane*, *Tears of Shezrael*, and *Dance of Seven Veils*.

Research: The leather of the covers is highest quality goat's leather stretched over thick, dark hardwood boards. The gems on the covers are ornamental and semi-precious stones. The pages are made of material based on a mixture of paper and numerous exotic ingredients.

The plane of existence described in the work is unknown today, but sages assume that it had a strong connection to some of the elemental planes, most notably the Elemental Plane of Earth and the Elemental Plane of Air. Kabir Al-Qahirah is assumed to have been the name of one of the desert nations of this plane.

Although the contents may, to the uninspired reader, seem exaggerated and extravagant, they will certainly appeal to such spell casters as Song Mages, Bards, and Conjurers, who may find that they can learn a great deal from studying the texts. However, despite the books describing the exact incantations, movements, and formulae used by the dancers and singers, no mage has ever succeeded in recreating the results achieved by these artists. It is usually assumed that some of the essence of the dances has been lost in the translation.

Author: Maghir Al-Khamira, the mage who authored the original work, is believed to have lived in ancient times. There are uncorroborated reports that he may have been the first to create what is today known as the *staff of the magi*.

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 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*.

¹⁾ Al-Kabir is a language that was spoken in Kabir Al-Qahirah, one of several nations in the desert regions of a plane unknown today.

Source/Origins: *Melody and Harmony*; *Acoustics*; *Madrigals*: Randy Maxwell, *Ex Libris*, in: *Dungeon* 29 (TSR, 1991)

Concise Encyclopaedia of the Arts of Kabir Al-Qahirah. Thespian Rituals

Volumes I-VIII

Setting: Eshed

Requirements: NWP *Ancient Languages (Al-Kabir)*

Author: Maghir Al-Khamira; translator unknown.

Size: Each volume 31 cm tall, 18.5 cm wide, 8.5 cm thick; 400 pages each.

Description: A collection of eight very old books with covers of high-quality, dark maroon leather, splendidly tooled with an abstract but very intricate and delicate design comprising an escutcheon containing an ornate bird of some kind, with the raised sections picked out in gold leaf, and with red, white, and turquoise gems set into the flowers surrounding it and the ten smaller, flower-like escutcheons along the edges of the covers, four large ones in each corner, and smaller ones along the length and breadth, each also picked out in gold leaf. The spines are decorated with similar ornaments, albeit rather less delicate and without the gems. Each spine is made to be part of a larger design that becomes evident when the books are put in order and which seems to contain words in a strange language, likely the title of the work and perhaps also comprising the name of the author.

Within are pages of a silk-like paper featuring a manuscript that obviously runs from right to left, enriched with splendid vignettes and decorations in inks of a multitude of colors and further enriched with gold leaf.

Lore: An extensive study of the culture of a people of desert regions unknown today.

DM: Original (Translation). Copies very rare. Good condition. Parts of the title and name of the original author on each spine, which may only become evident when the books are put in the right order.

Reading the title and manuscripts requires the NWP *Ancient Languages (Al-Kabir)*¹⁾.

Spell Research: At the DM's option, an Illusionist Specialist Wizard using the books to research a new spell of the School of Illusion/Phantasm and with a love of the thespian arts and impressing audiences will spend half the time usually required and enjoy a +10% bonus to his chance of success (v. **DMG**, p. 64-65: "Spell Research"). Examples of such spells could be spells that have no 'official' status, such as *Apparition*, *Delvorn's Dancing Deck*, *Ever-changing Self*, *Jocund's Cascading Masquerade*, and *Jocund's Harlequinade*²⁾.

NWPs: The book can be of use to individuals looking to improve and/or acquire any NWPs associated with acting, oratory, fortune-telling, thaumaturgy, the history of magic, and the legends and folklore associated with Kabir Al-Qahirah (e.g., NWPs *Acting*, *Arcanology*, *Disguise*, *Fortune-Telling*, *Oratory*, *Rhetoric*, *Sage Knowledge (Art, Theater)*, *Sage Knowledge (Folklore)*, *Sewing*, *Thaumaturgy*). Note that acquiring and/or improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Concise Encyclopaedia of the Arts of Kabir Al-Qahirah. Thespian Rituals* describes in minute detail the plays and thespian arts of the people of several nations in desert regions in an unknown plane of existence. The plays were ritual in nature and performed daily, apparently with no expenses spared.

The text deals with virtually every subject associated with the thespian arts, such as: actors and acting; stagecraft; plays, playwrights, and performance; oratory; famous plays; make-up; and costume design. Of special interest to

magics of today are the detailed descriptions of various illusory and spell-like effects generated by these people, but no descriptions of spells are given.

Research: The leather of the covers is highest quality goat's leather stretched over thick, dark hardwood boards. The gems on the covers are ornamental and semi-precious stones. The pages are made of material based on a mixture of paper and numerous exotic ingredients.

The plane of existence described in the work is unknown today, but sages assume that it had a strong connection to some of the elemental planes, most notably the Elemental Plane of Earth and the Elemental Plane of Air. Kabir Al-Qahirah is assumed to have been the name of one of the desert nations of this plane.

Some scholars have suggested that a number of plays and theatrical overtures performed by various exotic peoples of today in some realms of the Near Orient (e.g., some gypsy clans) are derived from those performed by the strange people described in the books.

Although the volumes do not contain any spell descriptions, they may still be of use as research material for illusionists and legerdemain tricksters.

Author: Maghir Al-Khamira, the mage who authored the original work, is believed to have lived in ancient times. There are uncorroborated reports that he may have been the first to create what is today known as the *staff of the magi*.

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 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*.

¹⁾ Al-Kabir is a language that was spoken in Kabir Al-Qahirah, one of several nations in the desert regions of a plane unknown today.

²⁾ See **Dragon 242**, p. 77 for *Apparition*; **Dragon 229**, p. 23 for *Ever-changing Self*; **Footprints 11**, p. 51 for *Delvorn's Dancing Deck*; and **The Incomplete Book of Books & Tomes II**, p. 148 for an indication of the effects of *Jocund's Cascading Masquerade* and *Jocund's Harlequinade*. **Source/Origins:** *Actors and Acting; Stagecraft; Plays, Playwrights, and Performance; Oratory; Great Plays of Calimshan; Make-up and Costume Design*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); *Ever-changing Self*: Rogers Cadenhead, *Illusions of Grandeur*, in: *Dragon 229* (TSR, 1996); *Apparition*: Lloyd Brown, *Arcane Lore. Magic of Sight and Sound*, in: *Dragon 242* (TSR, 1997); *Delvorn's Dancing Deck*: Brian Dougherty, *New Illusionist Spells*, in: *Footprints Number 11* (www, Dragonsfoot, 2007); *Jocund's Cascading Masquerade, Jocund's Harlequinade*: Various authors, *The Incomplete Book of Books & Tomes II* (www, 2019; 1991)

Deuteronomicon Panoptica Omniversa

The Pantheon of Elemental Dimensions

(Two volumes)

Setting: Ardha (Planescape, Quasi-Elemental Plane of Lightning, Quasi-Elemental Plane of Mineral)

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

Author: His Exalted Gloriousness the Levante Pantagrue, Quintuple Anointed Arch-Deacon and Supreme Commander of the Praeceptorium of the Uppermost Lodges, Heavenly Enlightened Grand Curator of the Most Supreme High-Orders, Pantocrator of the All-Embracing Omnipotent Magistracy of Magnificent Magisterial Grand-Magisters of the Four Quadrants, Most-Eminent Sovereign Counselor of the Radiant and Exalted Hierarchs of the Immaculate Abstraction.

Size: Each volume 206 cm tall, 183 cm wide, 57 cm thick; ca. 7,500 pages each.

Description (See below): A set of two huge books with covers of a royal blue, scaly, leather-like material, glossy and polished. Prominently displayed on the front covers and taking up most of them are two huge wheel-like symbols, each divided in sixteen equal parts and containing a myriad of astronomical, mystical, and occult symbols, renderings, and runes, much like an ornate star-chart or wheel of the zodiac. Each of the wheels is contained in a square divided in four sections – each square in turn having a thick border that reaches all the way to the edges and contains many, many strange runes and symbols. All ornaments on the covers are inlaid with a plethora of exotic and valuable materials, among which appear to be different kinds of gold and silver.

Within are pages of polished leather, thin as vellum and white as the purest snow on Mount Celestia. Calligraphic manuscript in silver inks, filling the pages with endless writings enriched with numerous intricate tables of complex formulae and *sesquipedalian* geometrical diagrams.

Lore: Two volumes said to be a part of an utterly rare encyclopedia on all of the known inner planes.

DM: Original copies. Unique (See below). Excellent condition. Title on the front covers. Subtitle and *sigil* of the author on the title page.

Reading the title, subtitle, and manuscripts requires the NWP *Reading/Writing (High-Celestial)*¹.

Although much of the meaning of the words will be lost, the title of the work can be translated roughly as “The Twofold Book of the All-Encompassing View of the Omniverse”.

Invisible Inlays: The inlays on the cover of each book are in turn inlaid with a unique material that has seemingly fused with them, each being an intricate geometrical representation of a different, tower-like construct that somehow seems to be an integral part of the great wheel on each cover. The inlays on the volume on the Quasi-Elemental Plane of Mineral can only be seen clearly in the Quasi-Elemental Plane of Steam, the one on the other volume only in the Quasi-Elemental Plane of Radiance. In any other plane, they can only be discerned through careful inspection with a *panopticon*².

The constructs depicted are the *Tower of Storms* on the volume on the Quasi-Elemental Plane of Lightning and the *Tower of Lead* on the volume on the Quasi-Elemental Plane of Mineral.

Specialist Content: Rather than anything else, the contents of the books are theoretical and metaphysical in nature and a reader must have specific knowledge before he can fully understand the texts: the NWP *Sage Knowledge (Inner Planes, Quasi-Elemental Plane of Lightning)* for the volume on the Quasi-Elemental Plane of Lightning and the NWP *Sage Knowledge (Inner Planes, Quasi-Elemental Plane of Mineral)* for the volume on the Quasi-Elemental Plane of Mineral. In addition, the sections on the *Tower of Storms* and the *Tower of Lead* are highly abstract and complex in nature, describing their values in mathemagical, magical, and alchemical terms (discussing their theoretical values rather than how they would appear to someone just looking at them) and understanding them requires a reader to also have the NWPs *Sage Knowledge (Mathematics)* as well as *Sage Knowledge (School of Magic, Quasi-Elemental Lightning)* and/or *Sage Knowledge (School of Magic, Quasi-Elemental Mineral)*, depending on the volume studied.

NWPs: The books can be instrumental to individuals looking to improve any NWPs associated with advanced knowledge of the inner planes the books speak of (e.g., NWPs *Sage Knowledge (Inner Planes, Quasi-Elemental Plane of Lightning)*, *Sage Knowledge (Inner Planes, Quasi-Elemental Plane of Mineral)*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: The books are impervious to effects based on minerals and lightning and electricity, as well as highly resistant to all kinds of other damage, making their item saving throws as “Leather”, at a +4 bonus when saving against Magical Fire and Normal Fire, and a +2 bonus when saving against Disintegration (v. **DMG**, p. 58: “Item Saving Throws”). Furthermore, the pages cannot be torn, cut, or physically damaged in any other way, and enjoy a +2 bonus to their item saving throws against acid and earth-based spells and effects.

Contents: *Deuteronomicon Panoptica Omniversa* describes the ins and outs of the Quasi-Elemental Plane of Lightning and the Quasi-Elemental Plane of Mineral in elaborate detail, one plane per volume, providing essays on how to “get there” by “altering the state of one’s being”, a notion that is usually understood to mean using *gates* and *portals* in other planes leading to and from them; on the various conditions an individual “accessing” each plane will have to deal with; on how Wizard and Priest magic functions in each; on the nature of hazards typically associated with each in legend and folklore; of ways to “move about” in each and to survive the effects on the physical body resulting from such movement, mentioning several spells and magical items known and unknown (e.g., *Avoid Planar Effects*, *Breathe Earth*, *Native Item*, *No Breath*³); *diamond sceptre*, *elemental helm*, *mantle of lightning*, *mask of Arpax*) that can help an individual on his sojourn; on the nature of various “sites”, “landmarks”, and “locations” in each, defining them as “metaphysical states of essence or being” rather than actual “physical locations”; and on the various “entities both mortal and divine” often said to reside in each.

Deuteronomicon Panoptica Universa (Volume on the Quasi-Elemental Plane of Lightning)

From this volume, it can be gleaned that the Quasi-Elemental Plane of Lightning represents, in alchemical and mathemagical terms, the “augmentation or increase of *ventus* or *anima*”⁴; that it is the “essence of a lightning storm”, a realm ravaged by “perennial lightning storms”, and one rippling with “energy”; that these storms “will permeate the very essence of all things living and dead in the plane”, leading to such bodies glowing with St. Elmo’s fire, dancing over them, making them glow with an unnerving, electrical brilliance, and inflicting constant damage as a result of “energetic surges from within” in most cases; that there is “no air to breathe despite the plane being an endless expanse”; that it is where energy is found in concentrations such as lightning balls and plasma pockets; and that it is where such “elemental substances and non-substances” as *astraphein*⁵, ozone, St. Elmo’s fire, *ventus*, and *vividium*⁶ occur.

Among the “sites and locations” mentioned are the *Tower of Storms* and a mythical “location” known colloquially as “The Eye” (sometimes erroneously referred to as the “heart of the plane”), an area supposed to be free of the torrents of wind and bolts of lightning that permeate the plane and possibly created by, or for the benefit of, an “unknown entity” residing within it.

Magic: While the matter of the effects and workings of the magic spells and effects known to inhabitants of the Prime Material Plane is an exceedingly complex one, it would be safe to assume that spells from the Schools of Conjunction/Summoning and Invocation/Evocation are altered; that those of the School of Elemental Air are enhanced; that those of the Schools of Elemental Fire and Elemental Water remain unaltered; and that those of the School of Elemental Earth are diminished. Priests will have the efficiency of their spells reduced for each plane they are further away from their deity’s home plane, while the effectiveness of magical items will suffer in ways similar to those experienced by Wizards and Priests⁷.

Interestingly, the text contradicts numerous notions held in the Prime Material Plane, among which that “*Invisibility* would not work since St. Elmo’s fire outlines all things”.

Creatures: Contrary to what is often written, the author states that no “creatures” live in the Quasi-Elemental Plane of Lightning, at least not in the state in which they are found in any of the other planes. Indeed, an informed study of the book will quickly prove that such notions are theoretically and practically impossible, if only because of the very nature of the plane. As such, the plane is not “home to shockers” and there is no reference to “a large city of djinn” in it. The book does go into some detail as to where the “representations of *ventus*” that could be compared to “creatures” of the Prime Material Plane are concerned, stating that the “aspects” of such “entities” in other planes are inexorably linked to the “amount, nature, and presence” of quasi-elemental lightning in these planes (e.g., a lightning quasi-elemental could “naturally” occur in a lightning storm or be “given form” by certain spells, such as *Conjure Elemental*).

Tower of Storms: The book treats the supposed existence of “sites, edifices, and locations or any other such phenomenon as men would recognize it” in much the same way as it treats “creatures”, with the *Tower of Storms* being the sole exception. The author accepts the existence of this tower as, indeed, being a “tower”, albeit in a mathemagical sense rather than a “physical one”, even going as far as citing various passages from other works (e.g., the well-known *The Dictionary of Planar Composition*, 17th Edition (Abridged); Janison’s *Planar Energies*; various tomes and manuals known to be in the Grand Archives of the Fraternity of Order) and accepting many of them as “true in a physical sense”. Hence, the tower is described, in layman’s terms, as “a mysterious and ancient bridge to the Positive Material Plane, of mysterious origin and purpose” that “projects out of the wall of energy that marks the absolute border with the Positive Material Plane”, a “glistening, electric blue structure composed of an unknown element” that “offers no egress within”.

Deuteronomicon Panoptica Universa (Volume on the Quasi-Elemental Plane of Mineral)

From this volume, it can be gleaned that the Quasi-Elemental Plane of Mineral represents, in alchemical and mathemagical terms, the “augmentation or increase of *lithos*”⁸; that it is “the essence of minerals and ores”, ranging from plain iron to gold, gems, silver, and other such treasures; that it is, in fact, a solid mass of these materials and essences, “a razor-sharp mass of veins that wrap around each other”; that breathing, seeing, and moving about in it cannot be achieved without magic; that, even then, a traveler will find it impossible to prevent cuts from the materials he encounters and passes because even “an atmosphere or space he might provide for himself” will be permeated with “dust composed of countless particles of matter as sharp as a *blade of sharpness*”, cutting through anything and everything not of the plane; that things living and dead fossilize at an incredible rate in it, turning them to stone; and that it is where just about all of the most coveted “elemental substances and non-substances” exist, such as *geodium ore*⁹, palladium, titanium, *bluesteel*¹⁰, essences of gemstones, and much, much more. Among the “sites and locations” mentioned are Gemfield or Ioun, the legendary “birthplace” of *ioun stones*; the Misty Caverns, on the border with the Quasi-Elemental Plane of Steam; Brighthome; the Natural Forge, a mythical realm full of precious metals in molten form; Sparklemire, a supposed underground sea of mud with crystals and sparkling gems floating in it; and the *Tower of Lead*.

Magic: While the matter of the effects and workings of the magic spells and effects known to inhabitants of the Prime Material Plane is an exceedingly complex one, it would be safe to assume that spells from the Schools Conjunction/Summoning and Invocation/Evocation are altered; that those of the School of Elemental Earth are enhanced; that those of the Schools of Elemental Fire and Elemental Water remain unaltered; and that those of the School of Elemental Air are diminished. Priests will have the efficiency of their spells reduced for each plane they are further away from their deity’s home plane, while the effectiveness of magical items will suffer in ways similar to those experienced by Wizards and Priests⁷.

Creatures: Contrary to what is often written, the author states that no “creatures” live in the Quasi-Elemental Plane of Mineral, at least not in the state in which they are found in any of the other planes. Indeed, an informed study of the book will quickly prove that such notions are theoretically and practically impossible, if only because of the very nature of the plane, and the author even goes into some detail as to the reasons for this, chief among which would be that the “purported and defined value of the essence of the plane as perceived by men has led to many of them believing that many fantastic entities of the various planes will have an association with or vested interest in it”. As such, dao, mineral mephits, pech, xaren, and xorns do not “call the plane home” nor do they “all consider themselves guardians of the treasures here” and there are no references to “tsnng” in the text. Uncharacteristically, there are sections on “entities” known as chamrols, glomus, trilling crysmals, and shards¹¹, as well as an entity usually referred to as Crystalle, the self-proclaimed ruler of the Quasi-Elemental Plane of Mineral, Prince of All Mineral Quasi-Elementals.

Like in its sister volume, the book does go into some detail on the “representations of *lithos*” that could be compared to the “creatures” of the Prime Material Plane, stating that the “aspects” of such “entities” in other planes are inexorably linked to the “amount, nature, and presence” of quasi-elemental mineral in them (e.g., a mineral quasi-elemental could “naturally” occur in an exceptionally precious gemstone or be “given form” by certain spells, such as *Conjure Elemental*).

Tower of Lead: The book treats the supposed existence of “sites, edifices, and locations or any other such phenomenon as men would recognize it” in much the same way as it treats “creatures”, with the *Tower of Lead* being the sole exception. The author accepts the existence of this tower as, indeed, being a “tower and thus also possibly a fortress”, albeit in a mathematical sense rather than a “physical one”, even going as far as citing various passages from other works (e.g., Lydarodin’s *Infinitum*; the well-known *The Dictionary of Planar Composition*, 17th Edition (Abridged); Janison’s *Planar Energies*; various tomes and manuals known to be in the Grand Archives of the Fraternity of Order) and accepting many of them as “true in a physical sense”. Hence, the “tower” is described, in layman’s terms, as “an edifice where it is said that forging is done far superior to that performed anywhere else in the planes”, and as “containing tools strange and mysterious”.

Elemental Towers: The author spends an inordinate amount of text on the *Tower of Storms* and the *Tower of Lead*, from which can be gleaned that elemental towers in general should be considered “the essential pillars of the mathematical multiverse” and that they may well hold the secrets to its past, present, and future. As noted, each tower is described in complex theoretical and mathematical terms, perhaps as the first steps of research into how they, or representations of them, could be built in the metaphysical realm so that, perhaps, the secrets “all of creation” can be unlocked and mastered. Perhaps also to this end, large sections of the texts deal with various theories on substances of a magical, alchemical, and mundane nature, their essences and mathematical values, and how and to what extent they are part of all things known to man.

Research: The covers are fashioned of lightning drake skin, with properties similar to *dragonscale*¹². Among the metals used for the inlays on the covers are *highgold*¹³, *astraphein*, mithril, and *highsilver*¹⁴. The pages are strong as the toughest gorgon hide.

An informed individual (e.g., *NWP Sage Knowledge (Inner Planes)*) will be able to tell interested parties that each section of the great wheels on the front covers represents one of the sixteen known elemental planes, with the section for the Quasi-Elemental Plane of Lightning being at the top of the wheel on the cover of the volume on that plane and that for the Quasi-Elemental Plane of Mineral at the top of the wheel on the cover of the other volume. Numerous ancient sources make mention of the fact that the intricate wheels on the front covers can be made to move with the slightest touch of a finger but no such activity has been reliably reported in recent times. This had led some eminent sages and researchers (Nysphaunt, Nummag, Mog) to suggest that some essential item or spell may have been part of the magical make-up of the books at one time and which is now lost. Suggestions from less reliable sources that the moving wheels would allow the user to open a *gate* or *portal* to a desired plane of existence are usually considered to be based on unfounded myth, legend, and folklore.

The books are believed to be direct copies of a legendary encyclopedia known as *Sedecinomicon Panoptica Universa*, which is believed to describe all sixteen known elemental, para-elemental, and quasi-elemental planes (Nysphaunt, Nalgamir). However, an informed individual (e.g., *NWP Arcanology*) may find that much of the texts on the *Elemental Towers* is from the author himself and not known to be in the original *Sedecinomicon*.

Nysphaunt (*Phaësisphaean Sources*) mentions the existence of the invisible inlays on the covers of books and how they can be discerned. Furthermore, although the volumes are commonly regarded to be unique, Nysphaunt also describes two books with titles identical to those of the underlying books:

Excerpt from *Phaësisphaean Sources*: “Both volumes are bound in smooth, jet-black leather, each with a simple medallion of jet laid into its front cover. The suggestion that these may be *foci* for *gates* or *portals* for black abishai from the nether planes – to appear and attack any who would move or otherwise handle the volumes – appears to be based on legend and hearsay rather than experience, for there are no valid reports of such an occurrence. Indeed, no research known from reliable sources mentions these medallions radiating magical auras or remnants of them, and they are not known to register as devices or traps of any kind”.

Although the works are often considered as canon by informed scholars, sages do not always agree with some statements made by the author. For example, with regard to the notion that dao, mineral mephits, pech, xaren, and xorns “all consider themselves guardians of the treasures” in the Quasi-Elemental Plane of Mineral, the esteemed Pylade of Merorath is on record as having said that “not having access to hoards of treasure does not always prevent the grandiose from claiming to own them, as is, alas, often all too evident in some of our betters and, indeed, a large number of imprudent grandees of the inner and outer planes” (cf. *Euhemerisms*).

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*.

¹⁾ High-Celestial is a language spoken by devas. A mere mortal can master it only if they have Intelligence 20 or higher and the NWP *Sage Knowledge (Outer Planes, Upper Outer Planes)*.

²⁾ A *panopticon* or *effervescent lens* is a special apparatus that allows the user to see a desired part of an object as it would appear in another plane of existence.

³⁾ See **PWH**, p. 112-177: "Wizard Spells".

⁴⁾ *Ventus* or *anima* is an energetic component of elemental air – elemental air deprived of its "material essence". In philosophy, the term *anima* is also used to describe the presumed ability of living creatures to manipulate energy for useful purposes.

⁵⁾ *Astraphein* is the metal component of quasi-elemental lightning. It is sometimes erroneously used to describe a shiny, gold-like coating applied to other metals.

⁶⁾ *Vividium* is a substance found amid storm clouds that is sometimes referred to as "solid lightning".

⁷⁾ See **MotP**, p. 27-30: "Magic in the Inner Planes" and/or **The Inner Planes**, p. 18-19: "Magic Use".

⁸⁾ *Lithos* is a term that is sometimes used to describe "elemental earth devoid of its energetic component".

⁹⁾ *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.

¹⁰⁾ *Bluesteel* is among the rarest metals known to exist. It is metallic blue in hue and items forged from it are exceptionally resistant to heat. A blade forged from it is said to be so sharp that it can sever extremities of creatures it hits.

¹¹⁾ See **Dragon 174**, p. 96-100: "The Dragon's Bestiary".

¹²⁾ *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 material 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 layers.

¹³⁾ *Highgold* is a rare variety of gold with an innate affinity for magic and mined on mana meridians and ley lines on Ardhā. In some cases, depending on where it is found, *highgold* already has magical qualities of its own. The secret of working it is said to be known only to elves, dragons, and possibly some legendary celestial, dwarven, and human smiths.

¹⁴⁾ *Highsilver* is a rare variety of silver with an innate affinity for magic and mined on mana meridians and ley lines on Ardhā. In some cases, depending on where it is found, *highsilver* already has magical qualities of its own. Although originally an elven silver, *highsilver* is now also worked by human craftsmen.

Source/Origins: *The Elemental Planes*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Jeff Grubb, *Manual of the Planes* (TSR, 1987); Matthew P. Hargenrader, *The Dragon's Bestiary*, in: *Dragon 174* (TSR, 1991); David Cook, *A DM Guide to the Planes*, in: *Planescape* (TSR, 1994); Monte Cook *et al.*, *The Planewalker's Handbook* (TSR, 1996); Monte Cook, *The Inner Planes* (TSR, 1998)

Dispensatorium Aesculapius. Volume IV

Setting: Ardhā

Requirements: NWP *Arcane Languages (Ligatural Script)*

Author: Moyrentai Dey Esquente, Grande Obligatrix of the Second Quadrant.

Size: 52 cm tall, 82 cm wide, 23 cm thick; 1,722 pages.

Description: A large, oblong book with covers of tough, pale leather in remarkably good condition and fitted with splendidly worked and etched borders and corner pieces of bronze and silver. On the front cover is a text in hammered silver, perhaps the title of the work or the name of its author.

Within are pages of thick, brownish vellum with a golden sheen, featuring a monochrome text of amazing consistency, which seems to have been pressed into the pages rather than inscribed on them.

Lore: The fourth volume of a somewhat obscure work on the preparation of all manner of *medicaments*.

DM: Original. Copies uncommon. Excellent condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Arcane Languages (Ligatural Script)*¹⁾,

NWPs: The book can be of use to individuals looking to acquire any NWPs associated with herbs and basic medicine (e.g., NWPs *Healing*, *Herbalism*, *Veterinary Healing*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: The leather on the cover is highly resistant to wear and tear and it makes its item saving throws against effects that would cause such at a +2 bonus (v. **DMG**, p. 58: "Item Saving Throws").

Contents: This volume of *Dispensatorium Aesculapius* describes the creation of medicines from extracts and other products of various plants and herbs. It puts forth recipes for the creation of various balsams, tinctures, ointments, analgesics, roborancies, *despumatica*, antiseptics, purgatives, laxatives, prophylactics, *symptomata*, *odynolysea*, laudanums, emollients, and a very large number of emetics. Typically, these herbal medicines can be effective against such mundane afflictions as nausea, itches, fever, cramps, scurvy, boils, swellings, wobbly knees, and so on²⁾.

Research: The covers are osquip skin over boards of a pale wood (pine). The texts were printed onto the pages using engraved wooden blocks (xylography).

This is a single volume from a series that comprises six volumes.

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.

¹⁾ Ligatural script, sometimes referred to as hyphenal script, is a secret, semi-magical script that is distinguished by its lack of punctuation and the fact that all words and sections of them are connected by hyphens, which makes distinguishing between words, sections of them, and sentences impossible unless one has the proper key, which is usually magical. The script was developed and used by some of the great Cryptomancers and Obligatrices of Ardhā's past and, today, it is known only to a handful of specialists.

²⁾ See **DMG** 1st Edition, p. 220-221: "Appendix J: Herbs, Spices and Medicinal Vegetables" for relevant afflictions and herbs.

Source/Origins: DM, *Medical Encyclopedia L-O*, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

Emn's Arms and Armors

Setting: Ardha (See below)

Requirements: NWP's *Ancient Languages (Oghamhráin)* and/or *Arcane Languages (Antique R'huul)*; see below

Author: The Master Smith Emn.

Size: 40 cm tall, 29 cm wide, 7 cm thick; 700 pages.

Description: An impressive book with covers of dull red leather with bright red and maroon striations. On the front cover, contained in a wide, lustrous, red-metal frame featuring numerous symbols in bas-relief, is a text, perhaps the title of the book.

Within are pages of beaten copper, featuring a runic script laid into the pages with a metal of silver hue.

Lore: A valuable work detailing the processes of working metals exotic and mundane for the purpose of manufacturing magical weapons and armors.

DM: Original (Restored). Copies very rare. Good condition. Title on the front cover. Among the symbols on the front cover is the author's mark, which is also stamped into the bottom of each page.

Reading the title and contents requires the NWP *Ancient Languages (Oghamhráin)*¹⁾. Reading the symbols on the front cover requires the NWP *Arcane Languages (Antique R'huul)*²⁾.

Specialist Content: The contents of the book can only be fully understood by a Master Smith or an individual with the appropriate NWP's (e.g., NWP's *Alchemy* and *Weaponsmithing*).

NWP's: The book can be of use to individuals looking to acquire any NWP's associated with advanced metalworking and alchemy (e.g., NWP *Sage Knowledge (Alchemy, Metallurgy)*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Emn's Arms and Armors* describes the processes of forging numerous metals and alloys and making them into weapons and armors ready to receive magical enchantments (e.g., v. *Enchant an Item*). The processes described include those for bronze, steel, and iron, as well as for several rare and exotic metals and alloys, among which adamantine³⁾, *astral silver*⁴⁾, *bluesteel*⁵⁾, *moonmetal*⁶⁾, *moonsilver*⁷⁾, and *zardazil*⁸⁾. These processes are highly specific and complicated and they cannot be readily understood by uninformed individuals (See above).

Throughout the text, the author refers to several famous and infamous armors and weapons known from Ardha's past, often mentioning (some of) the metal(s) they are known or suspected to be made of, and sometimes referring to their makers, owners (as known at the time when the book was written), or the battles they were involved in, including some items that are believed lost today or were lost at the time the book was written.

Armors: Among the armors mentioned are *Aslyferund's Armor* (Toril; legendary lost armor); *Laeral's Storm Armor* (Toril; mentioned in passing; legendary armor made of a peculiar non-metallic alloy); and *Orgool's Plate Mail* (Oerth; legendary lost plate mail of etherealness; Orgool of Keoland).

Weapons: Among the weapons mentioned are *Alalmubarak* (Ardha; legendary lost scimitar of efreeti-slaying); *Anc-Armangh* (Ardha; legendary lost sword); *Axe of Sulward* (Oerth; legendary axe); *Azureedge* (Toril; legendary axe); *Demonbane* (Toril; legendary sword); *Foebane* (Toril; legendary sword believed to lie among the rubble of Myth Drannor); *Ghaadsham al Kalif Karram* (Ardha, Seven-Sunned World of T'irall; legendary scimitar; Ansar, The Desert King); *Gnarldan's Battle Axe* (legendary battle-axe); *Namara, The Sword That Never Sleeps* (Toril; Serrus the Great, founder of Amn); *Siluna's Moonblade* (Ardha; clergy of Erevades, God of the Night and the Moon); *Silver Sword of Gith* (Ardha; legendary githyanki silver sword; believed to have been in the possession of Bhryeer the Necrope at one time); *Spider Fang* (Toril; legendary dagger); *The Sea Sword* (legendary sword); and *Tooth of Torm* (Toril; legendary dagger).

Smiths: Among the (legendary) smiths and armorers mentioned are Aslyferund (Toril), Eberol and Eberon Mountainheart (Ardha), Gallas (Charlemagne's Paladins), Hephaestus, God of Blacksmiths (Age of Heroes), Holin (Toril, Old Empires), Munifican (Charlemagne's Paladins), and Surdee (Toril).

Research: The covers are red abishai skin stretched over brass sheets. The frame and symbols on the front cover are executed in *redgold*⁹⁾. The text within was hammered into the pages and then inlaid with platinum.

The symbols on the front cover include the mark of Emn and refer to an ancient summoning ritual. Although it has been suggested that they may somehow be linked to a red abishai – the author was known for his ability to bind extra-planar entities like it to the metals he worked – several sages have proposed that the covers are not from the hand of Emn at all and that they were added when the book was restored at a later date, most likely by the priests of Bard Keep (Forgotten Realms). In connection to this, Nalgamir mentions that the *redgold* frame is likely to be work of these priests and that it served as a magical focus for *gating* in a red abishai from one of the nether planes, which would attack any who would handle or even touch the book without authorization. However, no such event has been reliably reported and the frame does not radiate magic, nor does it detect as a trap of any kind. Although the references to weapons, armors, heroes, and battles are summary at best and obviously meant for informed

readers (smiths), they are still of great importance to researchers of all matters associated with the military history and legends of Ardha and some other worlds.

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*.

¹⁾ Oghamhráin is an ancient runic script of Ardha, perhaps dating back to First Era.

²⁾ Antique R'huul is an ancient arcane language of Ardha that was primarily used by mages who specialized in inter-planar conjuration and summoning.

³⁾ Adamantine, or true adamantine, is an alloy of adamant, electrum, steel, and mithril. It is as hard as adamant, yet possesses a rugged durability that makes it almost unable to be cracked, much less shattered. "True adamantine" is known as such because "adamantine" is also used to describe at least four other, often completely unrelated metals. In fact, this has led some experts to believe that, like *orichalcum*, adamantine is a so-called *meta-metal* rather than a specific magical substance.

⁴⁾ In this case, *astral silver*, or *true astral silver*, refers to a metal that is found in the Astral Plane. It always maintains strong ties to that plane and weapons made from it have the ability to harm *astral projections*.

⁵⁾ *Bluesteel* is among the rarest metals known to exist. It is metallic blue in hue and items forged from it are exceptionally resistant to heat. A blade forged from it is said to be so sharp that it can sever extremities of creatures it hits.

⁶⁾ *Moonmetal* is a magical metal that is won on the moon of Ardha. Forging it into a weapon or armor can only be done by a War Smith of at least 9th level.

⁷⁾ *Moonsilver* is a mythical silver that was originally delved on Orion, the smallest moon of Ardha, and which had a strong magical effect on lycanthropes and undead. It is believed lost and, today, the term 'moonsilver' is often used to describe the silver used in weapons especially enchanted to work against lycanthropes (e.g., a *dagger +1, +3 vs. lycanthropes and shape changers* can be described as made of *moonsilver*, even when it is not).

⁸⁾ *Zardazil* is a rare, durable, amber-to-red metal of Toril that can only be used in alloys. It is known for its strange habit of being able to harm a creature but once, thereafter forever passing harmlessly through its body.

⁹⁾ *Redgold*, also known as *eruthrum*, is an exceedingly rare variety of gold with a distinct, reddish hue.

Source/Origins: *Amn's Arms and Armor*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); *Laeral's storm armor*: Ed Greenwood, *Bazaar of the Bizarre*. *Laeral's Storm Armor*, in: *Dragon 39* (TSR, 1980); *Sword of Thunder*: Paul Ormston, *Treasure Chest. Pandora's Box. Sword of Thunder*, in: *White Dwarf 28* (GW, 1981); *Namara*: Ed Greenwood, *Seven Swords. Namara, The Sword That Never Sleeps*, in: *Dragon 74* (TSR, 1983); *Demonbane*: Ed Greenwood, *Treasure Trove. Demonbane*, in: *Dragon 91* (TSR, 1984); *The Sea Sword*: Georgia S. Moore, *Treasure Chest. The Sea Sword*, in: *White Dwarf 52* (GW, 1984); *Axe of Sulward, Keolish Plate Mail of the Seas*: James M. Ward et al., *Greyhawk Adventures* (TSR, 1988); *Tooth of Torm*: Ed Greenwood, *Tantras* (TSR, 1989); *Spider Fang*: Ed Greenwood, *Bazaar of the Bizarre. Spider Fang*, in: *Dragon 169* (TSR, 1991); Ken Rolston, *Charlemagne's Paladins* (TSR, 1992); *Gnarldan's Battle Axe*: Carl Sargent, *Monster Mythology* (TSR, 1992); *Aslyferund, Aslyferund's Armor*: Scott Douglas, *Marvelous MaGuffins*, in: *Polyhedron 90* (TSR, 1993); *Azuredge*: Dale Henson et al., *Encyclopedia Magica Volume One* (TSR, 1994); *Zardazil*: Ed Greenwood with Eric L. Boyd, *Volvo's Guide to All Things Magical* (TSR, 1996)

Evard's Libram

Setting: Ardha (World of Greyhawk)

Requirements: NWP *Secret Languages (Arcane Flan)*; see below

Author: Unknown.

Size: 33 cm tall, 20 cm wide, 4 cm thick; 33 pages.

Description (See below): A book in terrible condition, obviously having suffered extensive damage at some time. It has covers of broken plates of ivory or bone, once thick and durable, and reinforced with corner pieces and metal bands with shattered locking mechanisms of some sort. The whole has been crudely repaired with metal clasps, cramps, and staples and the covers are currently kept closed by another set of metal bands, possibly silver and obviously of a much more recent date, and featuring two intricate locks each. There are no keys.

Within are pages of a thin, gleaming metal, damaged and repaired like the covers and featuring sequences of engraved runes and symbols, many of them obviously damaged, while some may even be missing.

Lore: The remains of a libram that is sometimes attributed to the famous Evard.

DM: Original. Unique (No known copies). Very bad condition (Extensive damage, incomplete). Untitled.

Reading the manuscript requires the NWP *Secret Languages (Arcane Flan)*¹⁾.

Magic: The book and the bands keeping it closed radiate a "Dim" aura of Abjuration magic and an "Overwhelming" aura of Conjuration/Summoning magic, which is due to the nature of the book and the locks and the magical protections placed on the latter, respectively.

Locks: The locks are of exceptional craftsmanship and they impose a -50% penalty to a Rogue's Open Locks check. In addition, both locks are magically protected by two *permanent symbols of death* (v. **WSC4**, p. 915-916: "Symbol"), which activate whenever someone tries to open them without using the proper key.

The locks cannot be opened or unlocked magically (e.g., *Knock*). There are no keys and making them will likely require an informed spell caster or expert locksmith.

Evard's Black Tentacles: An individual attempting to understand *Evard's Black Tentacles* while studying the book enjoys a +20% bonus to his Chance to Learn Spell Check (v. **PHB**, p. 22: "Chance to Learn Spell").

Unknown Spells: Due to the lack of exacting information, only an informed individual (e.g., a Wizard of at least 12th level) will be able to divine the nature and effects of the unfinished spells. If such an individual would study the pages for an appropriate amount of time – and perhaps pass an Intelligence check – he might be able to glean that *Evard's Equivocal Equilibration* would be a high-level spell that seems aimed at ensuring that an unspecified event or situation will have two possible outcomes that seem to be both mutually exclusive and exactly the same, perhaps to affect an item that exists in two dimensions at once. In like fashion, he might learn that *Evard's Excellent Effectuation* would have been a 9th-level spell that seemed to lead to an event not unlike the massive

release of energy generated by the *retributive strike* of a *staff of the magi*.

At the DM's option, these spells may be developed by a Wizard, which will require thorough research and possibly the casting of additional magic (v. **DMG**, p. 64-65: "Spell Research").

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with alchemy, spell research, and/or the history of mages (e.g., NWPs *Alchemy*, *Arcanology*, *Research*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: Although perhaps much less so than before, the book is impervious or highly resistant to many effects. It cannot be affected by non-magical meteorological or environmental effects, remaining wholly unaffected by rain, cold, heat, even lightning or a forest fire, as long as these have no magical component to them. Against all magical effects, the book makes its item saving throws as "Metal", at a +1 bonus when saving against Acid, Disintegration, and Lightning (v. **DMG**, p. 58: "Item Saving Throws").

In addition, the book automatically resists all attempts at identifying it magically (e.g., *Commune*, *Legend Lore*).

Contents: *Evard's Libram* is a wizard's workbook that contains some notes on the author's research of a species of rare fungi and the spells *Evard's Black Tentacles*, *Evard's Equivocal Equilibration*, and *Evard's Excellent Effectuation*, the latter two being unknown and unfinished spells. There are no actual descriptions of any of the spells but the pages do set forth the recipe for creating a *tanglefoot mushroom*.

Tanglefoot Mushroom

A tanglefoot mushroom is a semi-synthetic fungoid item that can be thrown onto any surface measuring at least 10×10 feet, upon which it will rapidly expand to fill a 10×10×10-foot area with a dense mass of rubbery tentacles that will grasp and entangle all things and creatures caught in it (save vs. Breath Weapon to avoid, assuming there is room enough to escape). M-sized creatures thus caught will require three rounds to get out of the area; L-sized creatures require one round; larger or smaller creatures remain unaffected, being either too large or too small to suffer much from the tentacles. Trapped creatures cannot engage in any offensive actions against the tendrils (e.g., hack away at them, cast spells). For creatures outside the area, the mass of tentacles has AC 4 and each amount of damage inflicted equal to the level of the creator reduces the time they remain by one round. If not damaged in some way, the tendrils remain for one hour before dissipating harmlessly. Each mushroom can be used only once, disappearing as soon as it is thrown onto a suitable surface.

Creating a *tanglefoot mushroom* involves a skilled Alchemist distilling a mixture of rare fungi and alchemical agents and reagents. Among the fungi required are the *tendrill fungus* (*Fungosus capens*, a mushroom that appears much like a marine anemone) and the giant puffball (*Calvatia gigantea*). Up to two *tanglefoot mushrooms* can be made using the recipe.

Source/Origins: *Tanglefoot*: Jon Pickens, *A New D&D Character Class: The Alchemist*, in: *The Dragon 2* (TSR, 1977); *Giant puffball* (*Calvatia Gigantia* [sic]): William Fawcett, *The Druid in Fact and Fantasy*, in: *The Dragon 32* (TSR, 1979)

Research: The book radiates "Dim" and "Overwhelming" auras of magic (Abjuration and Conjunction/Summoning, respectively).

The covers were wrought of ivory taken from the horns of a silver dragon, reinforced with bands and corner pieces of *endurium*². Each page is made of the single scale of a silver dragon.

It remains unclear why the two unfinished spells are named after Evard, for there are no records of this mage having created or even using them or spells like them.

The book resists all attempts to magically divine anything about its author, nature, and history, which most scholars believe to be because of the damage done to it. Interestingly, one sage has suggested the reason for this phenomenon could be that the book may have been subjected to *Evard's Equivocal Equilibration* at one time, "perhaps by accident".

Most sages agree that the libram is not from the hand of the mysterious Evard. Indeed, some sages even doubt that this mage ever existed, suggesting that "Evard is likely just a name the author [of the spell] created", while others have proposed that the name may be an anagram of (parts of) the names of one or more individuals.

History: Given the materials the book is made of and its resulting resistance to damage of any kind, sages have often wondered how the book came to be in the deplorable condition it is in today. Research has led to the tentative conclusion that it may have been exposed to a cataclysmic event involving massive amounts of fire, lightning, water, and radiation at the same time, probably from a single source.

Theories on as to exactly what kind of event this would have been range from the attentions of some exceptional creature or the *retributive strike* of a *staff of the magi*, to exposure to a particularly hostile environment such as the heart of some quasi-elemental plane. Of particular note among the many tales and legends of events that involve names, items, spells, and events that may be connected to the supposed author and contents of the undamaged book is a sentence in a rare index that describes the destruction of a legendary volume in an event that may have combined several aspects of the "cataclysmic event" that may have damaged the underlying book.

Excerpt from *Index of Magi*: "... and it is written that Tuskashemesh, the Mage of the Black Tentacles, invoked the full might of the *Cadux of Ogg*, laying waste to the *City of the Gods*³ and destroying *Arvaend's Codex*⁴".

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, the 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.

¹ Arcane Flan is a supposed secret language that sages of Ardha believe was spoken by the ancient witches of the Twisted Forest (Oerth). 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 witches of today, none of whom will teach it to individuals not associated with their art without good reason.

² *Endurium* is the collective name for a number of highly magical alloys made from various rare, exotic metals and metallic substances (e.g., mithril, scales of a gorgon, metal taken from an iron golem), usually with a brilliant sheen, and which, when used in the creation of magical items, has a tendency to lastingly protect itself and the other materials used from all manner of effects, usually as the result of additional alchemical and magical processes used in their creation, as well as the purpose of such items. In addition, it is eminently suited for receiving and holding protective enchantments.

³⁾ Sages agree that there is no connection to the legendary City of the Gods of Blackmoor lore.

⁴⁾ No traces of this mighty grimoire remain.

Source/Origins: DM, *Evard's The Way of Magic*, by Evard, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); *Tanglefoot*: Jon Pickens, *A New D&D Character Class: The Alchemist*, in: *The Dragon 2* (TSR, 1977); *Giant puffball (Calvatia Gigantia [sic])*: William Fawcett, *The Druid in Fact and Fantasy*, in: *The Dragon 32* (TSR, 1979); Gary Gyax, *Otiluke, Evard, Nystul, Tasha*, in: *Dragonsfoot forums* (www, Dragonsfoot, 2002)

Flora, Floriculture, and Natural History of the Beebalm or Hive Plant

Setting: Any

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

Author: Bela.

Size: 74.7 cm tall, 74.7 cm wide, 10.1 cm thick; 213 pages.

Description (See below): A large, square book with covers of some dark green, leathery material. Stamped into the front cover and picked out in a golden-yellow material is a text, perhaps the title of the book.

Within are pages made from what appear to be the leaves of a plant or a tree. Manuscript in black ink and with various monochrome illustrations from an expert hand. On the first page is an intricate symbol representing a bumblebee and a flower of some sort.

Lore: A botanical guide to a strange plant.

DM: Original. Unique (No known complete copies). Good condition. Title on the front cover and title page. Name of the author on the title page.

Reading the title, name of the author, and manuscript requires the NWP *Reading/Writing (Common)*. The symbol on the first page is that of a bumblebee on the flowering head of the crimson beebalm (*Monarda didyma*).

Specialist Content: The contents are by no means easy to comprehend and understanding them requires a reader to have the NWP's *Sage Knowledge (Botany)* and/or *Sage Knowledge (Alchemy, Biogenesis)*.

Creating a Crossbreed: Creating the 'plant' described in the book will be a costly and time-consuming affair. The researcher must have both of the NWP's *Sage Knowledge (Botany)* and *Sage Knowledge (Alchemy, School of Biogenesis)* and he must have access to ingredients and tools specifically made for the purpose – most of which will be hard to come by and will typically involve many adventures. Even then, the 'plant' can only flourish in a specific environment and it will be highly likely that at least several attempts must be made before even a basic required setup can be reached. Hence, after all of the above has been accomplished, recreating the 'plant' will require an individual to pass both an NWP *Sage Knowledge (Botany)* and an NWP *Sage Knowledge (Alchemy, School of Biogenesis)* check and even then there is only a base 15% chance of success, modified by the creator's Intelligence score expressed in a percentage number.

Wild Beebalm: The description of beebalm below assumes that the 'plant' does occur in the wild, perhaps as attested to by the many rumors of the crossbreeds created by Hortus. It is left to the DM to decide whether there is any veracity to these rumors.

NWPs: The book can be of use to individuals looking to improve any of their NWP's *Herbalism*, *Beekeeping*, *Sage Knowledge (Botany)*, and/or *Sage Knowledge (Alchemy, School of Biogenesis)*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Flora, Floriculture, and Natural History of the Beebalm or Hive Plant* is a brief botanical guide to the creation of a 'floral animal' or 'faunal plant' called beebalm (*Monarda didyma bumblebidae*), a plant-like creation that appears to be a strange crossbreed of the crimson beebalm or bergamot (*Monarda didyma*) and bumblebees, describing the processes of creating it and those of growing and nurturing it in detail.

The final two pages describe the cremation of what are likely the mortal remains of a human, followed by an alchemical ritual that employs the remaining ashes and a number of other ingredients (human bones, the seeds of plants) to create a fine powder.

Beebalm

Climate: Temperate; cultivated (gardens, greenhouse).

Habitat: Moist meadow, thickets, along stream banks and ditches, forest clearings; hills (up to 1,500 m).

Harvest (Folium): Early spring (March-April).

Harvest (Honey): Summer (June-September).

Description: Beebalm (*Monarda didyma bumblebidae*, *Bombilamiaceae*) is a cultivated herbaceous perennial, a herbivorous, semi-intelligent, chaotic good crossbreed of a bumblebee and the crimson beebalm or bergamot (*Monarda didyma*; also known as scarlet beebalm). It favors rich, limy, moist, well-drained soil in a warm and sunny environment up to 1,500 m in elevation in temperate climates (e.g., moist meadows, thickets, hillsides, along stream banks and ditches, in forest clearings).

In the wild, the plant may form large monotypic stands. In the flowering season, the plant spreads a pleasant, spicy fragrance that has been likened to a mix between sweet honey, bergamot orange, mint or spearmint, and thyme or oregano. In this season, stands or clumps of beebalm will be alive with the numerous small, scarlet and gold bumblebee-like insects born from the plants and tending to them.

Beebalm has an upright habit, ranging between 90-150 cm tall; slender, long, lance-shaped, toothed leaves, between 6-15 cm long and 3-8 cm broad, oppositely arranged, glabrous or sparsely pubescent above, with spreading hairs below; showy heads of about 30 flowers each (April-September), each at the end of a branching flowering stem, with each flower being large, showy,

and tubular, 5-7 cm long, with ragged, crimson to scarlet petals surrounding a central structure with a flat top containing many hexagonal 'chambers' much like a honeycomb, each developing an egg-like seed; abundant, fibrous roots.

The seeds develop into larvae, pupae, and eventually into free-flying, bumblebee-like creatures, scarlet and golden in hue, which spend their lives caring for and feeding newly developing eggs, larvae, and pupae in much the same way as regular bees. Each year, any queens born leave the plant, flying free until mating, whereupon they take root for the remainder of their lives.

Beebalm Bee Swarm: While they normally defend the plant only from hummingbirds and all manner of insects, the bumblebees tending to the plant are easily agitated and they may attack *en masse* when disturbed by larger creatures. In this case, each plant will release a swarm that acts as a weak, flying insect swarm (as *Summon Insects*; 1 hp damage per four rounds to creatures attempting to flee or fend off the swarm or 1 point of damage per round otherwise; -1 penalty to hit and +1 Armor Class penalty for those that ignore the swarm; special Initiative check required to cast spells; bumblebees will not pursue beyond 30 yards). The swarms of multiple plants in an area may become as strong as those generated by anything from *Summon Swarm* to *Insect Plague* for combat purposes. Like regular bees, the bumblebees will react to smoke or similar irritants.

Beebalm: Preparations of the leaves (e.g., tea, essential oil, infusion) can be used as an antiseptic; in colds, respiratory disorders and bronchial complaints (coughs, colds); to encourage perspiration; to bring relief in bronchial infections; to treat headaches and fevers; and to season game.

Beebalm Tea: The dried leaves can be made into a tea that is then sweetened with the honey produced by the bumblebees and ingested to combat the flu, throat infections, the common cold, and other respiratory diseases, promoting perspiration and alleviating the symptoms. Harvest the leaves before the flowering season; dry; steep in boiling water for 15 minutes; leave in a covered glass or porcelain container for 6-15 minutes; sweeten with fresh beebalm honey; ingest or administer orally three times per day to help combat bronchial afflictions.

Beebalm Honey: The honey can be used in poultices as an antiseptic, promoting rapid healing of skin infections and minor wounds (e.g., restore 1 point of damage immediately or allowing a herbalist to double the rate of natural healing by tending to his patient(s) for the required period of time¹⁾). Added to beebalm tea, the fresh honey combines to make a herbal remedy against bronchial afflictions.

Folklore: Rumor has it that feral varieties of the plant can be found worldwide, with one particularly aggressive variety inhabiting some tropical zones. It is said that reports of old, incredibly large hive formations exist, these formations having been observed throughout the world, while some hives have been successfully domesticated for the commercial value of the abundant nectar produced by the plants and the bumblebees.

¹⁾ **Recovery Rate:** The normal rate for recovery of hit points is 1 hp/day of complete rest, reduced by a negative Hit Point Adjustment score for weak Constitution after one week; after the second week of continuous rest, a positive Hit Point Adjustment score is added to the number of hit points of recovered that week; regardless of the number of hit points an individual has, four weeks of continuous rest will restore them to full strength.

Source/Origins: Beebalm: Jack Crane, dedicated to Steve Arnold, *The Legacy of Hortus*, in: *Dragon 87* (TSR, 1984)

Research: Both the covers and pages are made of an unknown material, quite possibly a mixture of leather and some vegetable material¹⁾. The material used for the text on the front cover is an alchemical composition of *buttercup-gold*²⁾ and honey taken from the beebalm as it described in the book. Although it has the consistency of gold, it may cause an allergic reaction in individuals touching it (dermatitis; itching skin rash, leading to vomiting in extreme cases; save vs. Poison at a +4 bonus to avoid).

The Secret Diary of Hortus: *The Secret Diary of Hortus*, also colloquially known as *The Legacy of Hortus*, is a legendary lost diary that is mentioned in a common, untitled work usually referred to as *Extract from Hortus' Diary*, and which is believed to describe all of the crossbreeds created by the legendary Hortus. Although the *Extract* is the only work that mentions the existence of the *Diary*, sages know of seven works similar to the *Extract*, each describing a single of Hortus' creations and some of them referring to these creations as the "Brides of Hortus". Rumor has it that wild versions of Hortus' creations (or perhaps those of his *protégés*) may be found in isolated forests, fields, or jungles, while it is said that some have been observed in the care of reclusive magicians and in the gardens of isolated monasteries. Indeed, several indices refer to works and librams describing rare, strange plants that may be wild versions of Hortus' creations.

Author: Sages believe that the author may have been one of the so-called twelve *protégés* of Hortus, a legendary floriculturist who experimented with the creation of crossbreeds of plants and animals, strange and often frightening manifestations that are referred to as "Hortus' Brides" in some later sources.

¹⁾ The material is an alchemical mixture of the hide of cows and the leaves and stems of cowslip (*Primula veris bovine*), another one of Hortus' creations.

²⁾ Buttercup-gold, also known as *meadow gold*, is the gold of the faeries, made from the flowers of buttercups.

Source/Origins: Jack Crane, dedicated to Steve Arnold, *The Legacy of Hortus*, in: *Dragon 87* (TSR, 1984)

Grand Codex of Warcraft

Volumes I-III

Setting: Ardha, Yxx

Requirements: See below

Author: Lalmonius.

Size: Each volume 99.9 cm tall, 66.6 cm wide, 99.9 cm thick; 2,394 pages each.

Description: Three very large and grand books with covers and a round spine of thick leather, reinforced with bands, corner pieces, and bosses of some beaten metal of a pale, golden hue, all of which keep the books raised off the surfaces they rest on. Each of the covers is further enriched with gems; with tooling filled with gold leaf; and with an ivory relief panel that depicts a strange, mighty apparatus perhaps best likened to a juggernaut, a massive ram, or a long, metal dragon of some kind. On the front cover of each volume are the words “Grand Codex of Warcraft”, followed by the Roman numeral “I”, “II”, or “III”.

Within are pages of what appears to be exceptionally durable parchment, each with golden edges and sewn to a leather inner spine, somewhat stained from use and age. Manuscript richly executed in expensive inks, with each chapter starting with an elaborate *vignette*¹⁾ and with many pages featuring detailed maps, Byzantine diagrams, and exquisite drawings, often in the same rich inks as the text.

Lore: A legendary encyclopedia of war that is said to bestow its owner with great power.

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

The title, volume numbers, and manuscripts are written in an undefined, magical language that can automatically be read by the owner of the volume in question, even though it is never his native language nor any other language he can normally speak, read, or understand. Executed in expensive inks and paints on the frontispiece of each volume is a rich illustration of some kind of fire-breathing apparatus perhaps best likened to a juggernaut, ram, or huge cannon.

Magic: The books do not radiate magic.

Arquebus of Andhalya: The depictions on the front covers and frontispieces represent a legendary artifact known as the *Arquebus of Andhalya* or the *Dragon of Lidyalila*, a huge, fire-spitting battering ram that was created for use in the *Wars of Khal-Khar* and destroyed when they ended. All materials used in the manufacture of the books were taken from this artifact and it is said that the books will one day be used to reforge the artifact for a great war.

Using the Books: A Warrior commanding an army and consulting the books before and during a battle involving at least two armies will learn much about the problems he can expect due to the terrain, the movement of troops, the defensive position of the enemy, the stamina and formations of the troops involved, the equipment used by both parties, strategical errors, and so on, which will give him some advantage in that battle, the exact nature of which will depend on what rules for mass combat the DM uses (e.g., **Swords & Spells**, **Battlesystem**).

If no such rules are used, a Warrior who consults the books will be allowed a -4 bonus to any NWP checks he may have to make in the battle in question, while his troops are granted a -2 bonus to their Morale checks. In addition, he will be allowed to automatically pass one NWP check he has to make at a crucial moment in the battle. At his option, the DM could translate the latter advantage into a retroactive reversal of some disastrous event that led to this Warrior losing a strategic position or similar advantage, treating it as if the event turned out in his favor instead of to his disadvantage.

Alternatively, the DM could decide to treat the books much like a *manual of stratagems* (v. **EM2**, p. 689: “Manual of Statagems”), allowing a Warrior commanding troops in a battle and consulting the books to try to gain an advantage over his enemy, with a chance of success equal to 80%, minus 1d10% per use, with the books becoming useless to him once the chance of success reaches zero. In this case, the effects can be simulated by allowing the Warrior to retroactively change one set of orders or movements during a battle, perhaps to avoid running into an ambush when it is sprung. This ability must be used immediately after the event in question – a decision cannot be reversed when the Warrior is already several hours into the battle after the event.

NWPs: In addition to the above, the books can be of use to individuals looking to acquire any NWPs associated with war and mass combat (e.g., NWPs *Military Science*, *Military Tactics*, *Strategy*, *Defensive Tactics*, *Siegecraft*). Note that acquiring each such NWP will require its own study of the volumes for this purpose only and that acquiring an NWP still involves spending the required amount of free NWP slots or character points as usual. Alternatively, the DM might allow a Warrior who reads the books to acquire one such NWP in addition to those he would normally be allowed to have, after studying the books for this purpose for an appropriate amount of time and perhaps after passing an Intelligence check.

Resistant: Because of their very nature, the books automatically resist all magical attempts to gain knowledge of their history and future.

Contents: *Grand Codex of Warcraft* describes the theories of warfare, military tactics, and strategy, with emphasis on the ability to assess situations and determine the best course of action with regard to military matters and to getting results and glory. It details the organization of armies; the advantages and disadvantages of terrain; the concepts of military organization and performance to such an extent that it allows for interpretation of the movements of enemy forces; gaining a strategic advantage in different situations; and so on. It describes wars fought in the past, discussing the tactics of brilliant commanders and the mistakes made by others; the strategies used; the influence of terrain and other factors on the outcome of the battles fought in these wars.

Research: The leather used for the covers is a unique variant of *monasterial leather*²⁾ The metal used for the bindings and ornaments on the covers is a unique alloy of copper, brass, *meteorite*³⁾, and *forced geodium*⁴⁾⁵⁾. The ivory was taken from the tusks of a lawful neutral maelephant. The paper is *silveroak paper*⁶⁾, while the inks and paints are unique compositions based on *vermillion ink*⁷⁾, somehow toned down to lose its usual sheen and magical aura.

The books are rigorously systematic in their design. Each book consists of six gatherings (18 gatherings for the whole series), with each of these comprising six chapters (36 chapters per volume; 108 chapters in total), and each chapter containing 66 pages (2,394 pages per volume; 7,182 pages in total). Each page is divided in six paragraphs (14,364 paragraphs per volume; 43,092 paragraphs in total), two each in a clearly defined upper, middle, and lower section of a page.

The books are commonly regarded as the definitive work on wars and warfare and they are the source of many rumors and legends, among the most common of which are that they imbue their owner with great powers when he wages war and that the books will speak of great secrets to their owner, making him and his armies invincible.

Through the ages, numerous Pantocrators and Arch-Tyrants have actively sought the books, often at great expense and regardless of the problems their quests often led to. Indeed, many wars have been fought over the books and some even believe that they lay at the basis of the Great Battle of Pesh when Chaos and Law contended and the Wind Dukes of Aaqa fought the Exiles of Wyr.

Interestingly, some sages have remarked that the fact that the books have led to so many wars may well contradict the many legends that speak of the invincibility of their owners.

Arquebus of Andhalya: Legend has it that the metal and materials used in the creation of the books were taken from the remains of a legendary artifact usually referred to as the *Arquebus of Andhalya* or the *Dragon of Lidyalila*, a fire-spitting construct (thought to be depicted on the ivory plaques and the frontispieces) that was used in the *Wars of Khal-Khar* and destroyed when they ended. Subsequently, parts of it were reforged to create the underlying books, apparently in such a fashion that they can be used to rebuild the legendary apparatus. Indeed, some research has been done in relation to this, most notably by the legendary Assáracus and such esteemed scholars and mages as Pitotus of Ferdegand, Nalgamir, Pleimuven, and the mysterious Dwyvach Gax of Urnst – who is said to have served Lum the Mad – as attested to in various writings from their hands. However, none of these august individuals have come to a definitive conclusion regarding the matter, with most of them stating that the books proved too resilient to their attempts to divine their nature. Pleimuven is on record as saying that “reforging the construct will likely require not only the services of titanic or cyclopean smiths but also the use of various artefacts, perhaps not unlike *Hephaestus’s hammer*, the *iron forge of the armies*, and so on, and so on”.

There are many theories as to the exact nature of the legendary *Arquebus*, with some sources claiming that it may have led to the creation of a battering ram sometimes referred to as *Bigby’s demanding ram*, a singular item forged by “dwarves from the farthest mountains”; bathed in the boiling blood of a dozen yeti to give it strength; rune-etched with the acid of a black dragon; then tempered in a living volcano; and with its head forged from a single wedge of bronze brought from the Elemental Plane of Earth and carved in the shape of a clenched fist by six bound efreet.

Author: Legend has it that the author of the volumes was assisted by the Demiurge Khóllös the Destroyer. Indeed, one source claims that Lalmonius was called to court by the Imperishable Templars of the Holy Flame after he had wrought the books, charged with “consorting with demons”, and subsequently burned on a pyre built from his own books. However, notes in the works of the Arch-Demonist Orgrond, Grand Caller of Thunder Mountain, most notably his *Cognition of War*, indicate that the *Grand Codex* was not burned at this occasion for reasons unknown.

History: Sources indicate that the books were owned by the Exalted Queen Jhaelryna Jhalavar of the House of Everhate during the Septuagenarian War. Much later, they are said to have resurfaced in the hands of the legendary and much feared Kas, one-time general of Vecna.

There is no trace of the works for some time after that, until it surfaced about 100 years ago when scholars are known to have consulted them in the libraries 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*.

¹⁾ A *vignette* or head-piece is an ornament at the beginning of a chapter or to mark a new section of a book.

²⁾ Leather that has been worked in *monasterial* fashion, sometimes called *monasterial leather*, is leather of exceptional quality, often of exotic origin, that has been treated in a special process known only to the monks of a monastic order dedicated to Celendir, God of Knowledge and Magic. It is known primarily from the covers of the most exceptional of books.

³⁾ *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.

⁴⁾ 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.

⁵⁾ *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.

⁶⁾ *Silveroak paper* is paper made from the bark and leaves of the *silver oak*, a tree that is believed to grow in one of the upper outer planes, most likely Bytopia. Legend has it that the tree grows leaves of silver, which turn to various metallic hues of red, yellow, and orange before falling in autumn.

⁷⁾ *Vermillion ink* is an expensive magical ink that is based on powder of ruby and blood coral; a red ink released by the vermilion squid; ichors of purple snails; and the flowers of burgundy roses. It is mainly used in the manufacture of magical librams and tomes and knowledge of its creation is possessed only to the most powerful alchemists and mages.

Source/Origins: *Tactical Studies Rules*: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Hephaestus's hammer: James M. Ward with Robert J. Kuntz, *Deities & Demigods* (TSR, 1980); *Bigby's demanding ram, iron forge of the armies, manual of stratagems*: Mark Galeotti, *Bazaar of the Bizarre*, in: *Dragon 178* (TSR, 1992)

Homlin's Liber Magicum

Setting: Eshed

Requirements: NWP's *Reading/Writing (Morbihanais)* and *Ancient Languages (Ushtartu)*; *Read Magic* for spells; see below

Author: Homlin the Seer (See below).

Size: 38.5 cm long, 24.5 cm wide, 5 cm thick; 87 pages.

Description (See below): A book with heavy covers of waxed leather featuring an intricate pattern of runes and symbols in orange, black, and purple dyes, and attached to the spine with pierced rings of silver set with what appear to be slivers of bone. Stamped into the front cover and picked out in gold leaf is a symbol of a dodecagram. Within are pages of a variety of materials and featuring manuscripts in different hands, usually enriched with many occult and mystical symbols and runes.

Lore: A wizard's workbook or *liber magicum*.

DM: Original. Unique. Average condition (Faded inks, some water damage). Untitled.

Reading the manuscript, sections of which have been written in code, requires the NWP's *Reading/Writing (Morbihanais)*¹⁾ and/or *Ancient Languages (Ushtartu)*²⁾. Understanding the coded sections and pattern of runes and symbols on the front cover also requires Intelligence 17 and the NWP *Cryptography*. 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. The pattern on the front cover is an occult symbol meant to ensure the 'good will' of an unknown demon. The symbol on the front cover is the *sigil* of the author.

Trap: The covers are coated with *wolverine wax*, an alchemical concoction that dissolves upon contact with the skin of a living creature to release a toxic gas that induces violent coughing, watering of the eyes, itching of the skin, and, eventually vomiting in all living creatures within 3 feet of the book (effects last 1d4 hours; save vs. Poison at -4 to avoid).

Specialist Content: The coded section on astronomy is highly specific in nature and a reader must also have the NWP *Astronomy* before he can understand it.

NWP's: The book can be of use to individuals looking to improve any of their NWP's *Alchemy*, *Arcanology*, *Astronomy*, and/or *Herbalism*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

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: *Homlin's Liber Magicum* contains notes on various subjects.

Pages 1-4 (NWP *Ancient Languages (Ushtartu)*): These pages contain a succinct description of the process required to make *paginae filigranae*, extremely delicate filigreed sheets made of rare and exotic materials (e.g., ivory, precious minerals)³⁾.

Pages 5-36 (Intelligence 17 and NWP's *Cryptography*, *Reading/Writing (Morbihanais)*, and *Astronomy*): These pages contain notes in code on a detailed study of the heavenly bodies.

Pages 57-74: These pages feature a faded manuscript consisting of what appear to be sequences of complex mathematical figures and drawings accompanied by a text in an unintelligible language⁴⁾.

Pages 75-87 (Intelligence 17 and NWP's *Cryptography* and *Reading/Writing (Morbihanais)*): These pages feature a faded manuscript containing notes on the preparation of a number of herbal poisons and toxic substances: the lady's veil (mildly toxic, induces a light comatose state); tincture of bluebell (mildly toxic; induces vomiting, stomach cramps, and light fever for 1d3 days); wolverine wax (a wax-like liquid that melts to the touch and generates an effect like *Stinking Cloud*).

Spells: In addition, the book contains the following spells, in order, on 20 pages: I: *Read Magic* (pages 37-38), *Sleep* (pages 39-41), *Magic Missile* (pages 42-44), *Detect Magic* (pages 45-47); II: *The Cloak of Daggers** (pages 48-52); I: *Identify* (pages 53-56).

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

The Cloak of Daggers

(Invocation/Evocation)

(Force)

Level: Wiz 2

Range: 0

Area of Effect: The caster

Duration: 1 rd/level

Casting Time: 2
Components: V S
Saving Throw: None

The Cloak of Daggers allows the caster to shroud himself in a constantly shifting 'armor' of invisible 'scales' of force that somewhat resembles a suit of scale mail armor, which will provide him with some protection from missile attacks, giving him the equivalent of AC 4 against hand-hurled missiles (axes, darts, javelins, spears) and AC 5 against small device-propelled missiles (arrows, crossbow bolts, sling bullets, manticore spikes, sling stones), each modified further only by his Dexterity.

In addition, once per round, he may project one 'scale' over a distance of 30 feet in the direction he is facing, in an attempt to hit a creature and inflict 1d2 points of damage. Hitting his target requires him to make a to hit roll against its natural Armor Class, modified only for Dexterity and/or magical protections (e.g., a creature with Dexterity 16 and wearing *leather armor +1* is treated as having AC 7 against the scales).

An individual can have only one casting of *The Cloak of Daggers* active at any time and the spell cannot be combined with other armor-type spells (e.g., *Armor*, *Shield*). The spell has no effect on an individual who already has a better Armor Class than provided by the spell.

Notes: *The Cloak of Daggers* is a very rare spell.

As an unofficial spell, *The Cloak of Daggers* will only work as described at the DM's option.

Research: The covers of the book are thin sheets of messing covered with fox hide. The shards of bone in the rings attaching them to the spine are fragments of a human skull. The pages dealing with the manufacture of *paginae filigranae* are high-quality papyrus. The pages on astronomy and those with the spell descriptions are perfectly prepared human skin, while the inks used contain such components as human blood, purple inks, and gold. The pages with the unintelligible language are wyvern skin and the inks are likely emerald inks. The pages describing the poisons are paper of a drab appearance that has obviously suffered from exposure to moisture, while the inks are likely based on herbal preparations.

Author: The work was compiled and partially written by Homlin the Seer, a largely unknown mage and alchemist. The authors of the pages on the *paginae filigranae* and those containing the unintelligible manuscript are unknown.

¹⁾ Morbihanais is a dialect of Esheddin that is spoken only in the province of Morbihan. Usually, individuals with the NWP *Reading/Writing (Esheddin)* who pass an NWP check at a +4 penalty can understand most of a text written in Morbihanais.

²⁾ Ushtartu is an ancient language of the magical world of Yxx that was spoken in Zomorgol.

³⁾ The procedure for the manufacture of *paginae filigranae* is believed lost, as is the purpose of such pages. It is sometimes assumed that they were integral parts of such instruments as a *spectroscopus* or *astrolabium*, intricate and highly advanced constructs that were used by the astronomers of legendary Zomorgol and Ashurhad. Unfortunately, even an individual in possession of the underlying pages would have to conduct lengthy research before he would be able to construct even one *pagina filigrana*.

Spectroscopus: A *spectroscopus* is a legendary and mysterious apparatus believed to have been created by the arch-mage Sukarra, the Grand-Seer of Ashurhad. It is thought that it was built on an island that sank into the sea some centuries ago (or possibly millennia) and that it was the size of a small village. Many tales are told of this apparatus, with some scholars believing that it may have been a huge telescope and others suggesting that it could project images from the future by manipulating beams of light. It is thought that some introductory remarks on the creation of the *spectroscopus* were written in *Sukarra's Spectroculum*, a volume that was lost several centuries ago when the Great Fire laid waste to the libraries of the satrap Baluzadel. Next to a compilation of some unique but lesser spells, the *Spectroculum* is believed to have contained detailed descriptions of the creation of kymographs, kinetoscopic lenses and spectacles, magic lanterns, astronomical telescopes, stereopticons, and a famous kaleidoscope. It is also thought to have contained certain delicate theories concerning the indices of light, as well extensive descriptions of the various intricate contraptions for the creation of *spectral oracula*.

The Astrolabium: The *astrolabium* is a legendary astronomical contraption (sometimes referred to as an *astrophoros*) that is believed to have been in the possession of the legendary arch-mage Sabratha, sometimes called the Star Mage. Indeed, some rare indices mention works by Sabratha in which he mentions having used the *astrolabium* for many of his studies of the stars of his world and others extending far beyond it. It is said that the apparatus may have been an intricate *lanterna magica* and that it could project specially manufactured maps of the zodiac on a unique surface of which all knowledge is lost today but which likely had a dome-like shape. Some sages (Pylade, Follezal) have proposed that the contraption would allow the projection to move in concert with the movements of the night sky portrayed.

⁴⁾ An exceptionally well-informed sage (e.g., one with the NWPs *Arcanology*, *Sage Knowledge (Arcane Languages)*, and *Sage Knowledge (Cryptography)*) may find that the text is written in a non-existent language and that it may have been copied from a legendary tome titled *Falanx Maxicus*, which some believe to be a collection of formulas required for the creation of a *mage sword*. However, the texts in the *Falanx* are said to be undecipherable and many sages believe the work to be a hoax.

Source/Origins: Homlin's spell book: David Whiteland, *The Philosopher's Stone*, in: *White Dwarf 66* (GW, 1985)

CHAPTER

9

Books Beginning with I

Imaginary Landscapes

Setting: World of Greyhawk

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

Author: Unknown.

Size: 24.8 cm tall, 17 cm wide, 2 cm thick; 367 pages.

Description: A somewhat nondescript book bound in pale brown leather, with a rectangle stamped into the front and back covers, each consisting of four lines of varying thickness and with a text stamped into the one on the front cover, perhaps the title of the work, filled with black ink and contained within a circle contained within a square divided into four equal parts along both of its axes, likewise stamped into the leather and filled with black ink. Within are old and stained parchment pages, slightly smaller than the covers. Manuscript in black ink, two columns per page divided by a straight vertical line and leaving considerable margins to all sides.

Lore: A strange 'history' infamous for mixing fact with fiction.

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

Reading the title and manuscript requires the NWP *Ancient Languages (Suloise)*.

Confusing Contents: The book is a mixture of prophecy, fact, and metaphysical theory, blended together under the guise of fiction and only readers with either Intelligence 15 or Wisdom 15 or better will be able to draw anything meaningful out of the text. Even then, to any reader, it is never clear what meaning or interpretation is intended – indeed, different readers cannot even agree on the contents of the book. While there is no question that the words remain the same, each reader structures the text to meet his own expectations, this quandary being the heart of the theory of *subjective divination*, the basis of the book. Vastly simplified, subjective divination proposes a magical theory where what can be imagined becomes a potential reality. Therefore, by imagining possible futures, one is actually predicting future events through the act of creating them. The book is therefore not a work of fiction but a prediction of the future – except that some of the events it describes have already occurred since the book was written, while others remain fictitious and others have yet to occur, if they happen at all.

The book is deceptively small and its confusing contents will make that a reader may take anything from one to four days to read it in its entirety (1d4 days).

Headache: It has been reported that readers develop a severe headache when perusing the book.

NWPs: The book can be of use to individuals looking to improve their NWP *Sage Knowledge (Philosophy)*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual. Alternatively, the DM could allow individuals with any NWPs associated with predicting the future (e.g., NWPs *Omen Reading*, *Soothsaying*) who have studied the book a -1 bonus to any relevant NWP checks they have to make thereafter.

Contents: *Imaginary Landscapes* contains a complicated mishmash of narratives of events themed around prophecies, facts, and various metaphysical theories. One of the chapters deals with the disappearance of the divinations of the world at the death of a living entity called "Magic", leaving only the art of subjective divination. In the tale, the hero (such as there is one in this odd, little book) discusses the death of "Magic" with the "Incomplete Man" – a character whose body is constantly dividing and reassembling during the course of the conversation. This "Incomplete Man" takes credit for the death of "Magic", which he brought about to make himself whole.

Source/Origins: *Imaginary Landscapes*: David Cook, *Vecna Lives!* (TSR, 1990)

Incubo Arcana

(*The Dark Codex*)

Setting: Ardhā (Planescape, Forgotten Realms)

Requirements: NWP *Secret Languages (Mithildir Darkspeech)*; *Read Magic* for spells

Author: Unknown.

Size: 32 cm tall, 64.432 cm wide, 12.8 cm thick; 113 pages.

Description (See below): A large, oblong book with high-quality leather covers dyed pitch-black, with bronze corner pieces and featuring a gold-pressed text on the front cover, perhaps its title. On the round spine, inlaid with a combination of lead and hematite, is a symbol resembling a stylized quail.

Within are pages of what appears to be smooth, high-quality parchment, featuring a text in a minuscule script and purple inks, with numerous words in larger lettering and enriched with mystical symbols and runes, often executed in metallic inks but also in a flaking ink of a brownish red color.

Lore: A copy of some sections of the legendary *Dark Codex*, an important and extensive work on nightmares.

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

Reading the title and manuscript requires the NWP *Secret Languages (Mithildir Darkspeech)*¹⁾. 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 Alteration magic, which is due to the *Spook*-like affect it generates, as well as a “Strong” aura of Conjuraton/Summoning magic, which is due to its ability to get its owner to the Gloom Meet (See below).

Night Hag and Gloom Meet: The 45 words written in larger letters are composed of signs and letters which, when put in the right order (See below), combine to form a magical incantation the reader can utter while burning the book in a fire fueled by black hellebore, mandrake root, and sulphur on the night preceding the Gloom Meet by exactly four weeks.

If read properly, the incantation will attract the attention of a night hag, which will then appear to the reader four times, in *ethereal form*, once per week while he is asleep. Each time, it will climb on his back, force its own *ethereal state* on him and thereby transport both to the Ethereal Plane where the ghastly monster will force him to embark on a terrible, hellish ride until dawn (sometimes referred to as the *night ride*). The reader will experience this as a vivid nightmare and he cannot remove the night hag from his back. Each of the first three rides permanently lowers his Constitution score by one point, the loss occurring at dawn²⁾. Lost Constitution points can only be regained by a properly worded *wish* (e.g., *Wish*), possibly requiring one such *wish* for each lost point, as decided by the DM. The fourth ride will take place on the night of the Gloom Meet and, instead of returning the reader back home, the night hag will deliver him at the meet, right before the debates start.

Finding the right order to put the letters in can be as easy or difficult as the DM desires. A difficult procedure could require the casting of powerful spells (e.g., *Legend Lore*), the consultation of arcane tomes (e.g., *Compositum of Abstract and Dynamic Values of Chromata in Perpendicular Tables*), and/or an interesting adventure.

At the DM's option, getting the letters in the right order may be so difficult that there is always a chance of getting it wrong, in which case the night hag will still appear but never deliver the reader to the Gloom Meet, instead continuing with the nocturnal rides until the victim dies. This may also occur if the reader would recite the incantation at any other time than four weeks before the Gloom Meet.

Smoke Mephit: Several reports indicate that the book may be tied to a smoke mephit in some way, which will appear to collect the book and return it to some place unknown after an individual has been in possession of it for a specific period of time (e.g., 3, 15, or 45 days).

Spook: At some point in its past, the book has been exposed to a series of powerful spells and magicks gone wrong, which currently causes it to thin the fabric of reality somewhat. As a result, individuals who stay in a room containing the book (See below), will start to feel an odd sense of unease: stone pillars will seem to loom up menacingly, the room will seem full of secrets. After one turn of this, they must pass a saving throw vs. Spell or be *spooked* (as *Spook*). Passing this saving throw negates this effect but another saving throw must be passed every five rounds, at a cumulative -1 penalty, until they eventually succumb to the effect. The effect seems centered on a random location or object in the room (never the book itself and usually on a hard to move feature such as a door, a desk, a pillar, the ceiling) and *spooked* individuals will attempt to escape the room as fast as possible. If unable to exit the room, they will stay as far away from whatever location or object they believe to be the cause of the effect and they will exit the room at the first opportunity.

Remove Fear will negate the effect – or prevent it from occurring if cast preemptively – but only for a number of rounds equal to five times the level of the caster of the spell, which means that individuals remaining in the room, or returning to it, will have to start making saving throws again at that time. Keeping the book in a gold-lined chest or similar container will block the effect for as long as the container remains closed.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with nightmares, the lower outer planes, and/or the summoning of entities from them (e.g., NWPs *Netherworld Knowledge*, *Sage Knowledge (School of Magic, Conjuraton/Summoning)*, *Sage Knowledge (Outer Planes)*, *Sage Knowledge (Outer Planes, Hades)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Incubo Arcana* describes various types, kinds, and species of the monsters known as nightmares. It describes their differences and abilities, the places they inhabit, and various special sites associated with them, such as the Hill of Bone (Forgotten Realms). It mentions the *Gloom Meet*, a dark and sinister time that occurs one per decade in a place referred to as “the Gray Waste”, explaining that various denizens of the lower planes will meet at this time to decide how they will spread their will for the next decade, and that nightmares spread the word that the meeting is about to begin.

The book also describes the rituals used to summon and bind nightmares, as well as the spells required to accomplish this, giving their descriptions in its pages.

Summoning Nightmares: The summoning of a nightmare requires a Wizard of at least 5th level, who must be in one of the lower outer planes for the process to succeed. He must cast the following spells, in order: *Mount* (used to attract the attention of the nightmare), *Monster Summoning III* (to compel it to serve), and *Wall of Fog*. If all of this is done properly, the nightmare will come galloping through the fog, nostrils flaring and eyes gleaming, ready to perform in the service of evil. At this time, an offering of oat-like flakes made from platinum worth at least 200 gp must be made, which the nightmare will eat. This may be given by anyone, not just the Wizard who cast the spell, and whoever feeds the oats to the monster will be its master for 72 hours.

Spells: The book contains the following spells, on 16 pages: **I:** *Mount*, *Wall of Fog*; **V:** *Monster Summoning III*.

Research: The book radiates “Dim” and “Strong” auras of magic (Alteration and Conjuraton/Summoning, respectively).

Like the original, the cover and pages of the underlying copy are made of the skin of a baku, befouled and infused with scorpion poison and essence of dead toads and diseased cockroaches. There is no reliable information on the meaning of the quail symbol on the spine. The text contains a total of 45 words written in larger letters, with 30 of them executed in metallic inks and 15 in brownish red, flaking inks. The metallic inks are based on gold, platinum, and lead, all mixed with extracts of toxic herbs, while the brownish red ink is based on a mixture of deadly mushrooms, flowers of plants growing from the skulls of dead horses, and blood taken from sleeping humans.

The book is a copy of certain passages dealing with nightmares and their summoning known to be in a legendary work known as *Dark Codex*, which is not to be confused with the colloquial name of the underlying book. To further confuse matters, another copy of the original *Dark Codex*, also colloquially known as *The Dark Codex*, is believed to have been used by members of The Dark Pact, an unholy organization of hags, pagans, demonists, and necropes who gained their powers from offerings to dark entities. Most indices list this copy as *Deuteronomicon Arcana Necromancia*, which, incidentally, firmly dates that volume to the Second Era of Ardha.

Author: Some sages attribute the underlying book to one Nephrosis Curwen³⁾, an individual who claims to have visited the Hill of Bone, which he calls “the place where nightmares go to die”. However, this is disputed by many reputable sages, who may refer interested parties to certain rare but authoritative indices that list this individual as the likely author of *Deuteronomicon Arcana Necromancia*.

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.

¹⁾ Mithildir Darkspeech is an old, secret language of the magical world of Ardha, used by the Witches and Warlocks 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 Witches, Warlocks, and Conjurers, none of whom will teach it to individuals not associated with their art without good reason.

²⁾ An individual brought to Constitution 2 can no longer engage in any meaningful acts; one who would end up at zero Constitution instantly dies from shock, his soul taken to Hades in the form of a larva by the night hag.

³⁾ Nephrosis Curwen is also, infamously, known for *Calls of ye Lower Planes*, a poetic redaction based on sections of *The Three Bodies of Evil*, a work from one Carlvian Everhaite that is believed to be among the forbidden books in the “library of Everhaite”. Although some sources describe this Carlvian Everhaite as “an otherwise anonymous drow wizard”, it should be noted that many scholars doubt that an individual of this name ever existed.

Source/Origins: Books about denizens of the lower outer planes: Steven Kurtz, *Thiondar’s Legacy*, in: *Dungeon 30* (TSR, 1991); Nightmare: J. Paul LaFountain et al., *Monstrous Compendium Outer Planes Appendix* (TSR, 1991); Spook effect: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Demodand (*Calls of ye Lower Planes*): Allen Varney (ed.), *Planescape Monstrous Compendium Appendix* (TSR, 1994)

Inexplicable Reflections

Setting: World of Greyhawk (Yxx)

Requirements: NWP *Ancient Languages (Gnomish)*

Author: Ebervald Fruunck.

Size: 13 cm tall, 9 cm wide, 6 cm thick; 234 pages.

Description: A small but thick book showing some signs of age, use, and perhaps water damage, with a cover of a thin, gray to black, canvas-like material and with a series of characters, perhaps the title of the work, written on the front cover in a flaking silvery ink that reflects the light in a myriad of colors. The leather binding continues loose below the cover of the book in a long tapered tail composed of strips of leather woven together for durability and with a large knot at the end¹⁾.

Within are pages of paper, showing signs of age, use, and possibly water damage like the covers, many of them detached from the inner spine. They feature a manuscript in a neat but minuscule hand, in inks as colorful as the light reflected from the silvery characters on the covers.

Lore: The original of a rare work on reflections.

DM: Original. Copies uncommon. Average condition (Loose pages, minor water damage). Title on the front cover. Reading the title and manuscript requires the NWP *Reading/Writing (Gnomish)*.

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 spell²⁾ 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 spell³⁾.

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

II: Mirror Image; IV: Magic Mirror; I: Gaze Reflection.

Researching Magical Items: In addition, the booklet can be of some use to individuals looking to research the manufacture of magical mirrors and such items as *Bucknard’s everfull purse* and an *everfull inkwell*, allowing them to reduce the time required for such research by 10% and increase their chance of creating the item by 5% (v. **DMG**, p. 117-118: “Researching Magical Items” and p. 120-121: “Creating Other Magical Items”).

Elfin Book: The book is not dissimilar to a so-called *elfin book*, a book that is of particular value to elves and half-elves. Therefore, an elf or half-elf studying the book has their chance of finding an important clue to one of the spells mentioned above doubled. In like fashion, the time they need to research any of the magical items mentioned is reduced by 20%, while the bonus to their chance of successfully creating one is doubled (10%).

Contents: *Inexplicable Reflections* is a strange, comprehensive study of the mysterious reflections of 78 coins on the bottom of what the author calls Branduck Pool, apparently of 26 copper coins, 26 electrum coins, and 26 gold coins. It seems that these reflections would not change no matter how many of the coins the author would fish out of the pool using a magical fishing rod; that he could only get them out of the water using that magical rod; that he was never able to fish out all coins in one day, with sleep always overcoming him when evening fell; and that there

would be 78 coins on the bottom of the pool when he returned the next day after a good night's rest. The author goes on to research the possibility of the pool being a *gate* or *portal* to either the Realm of Faerie or an unknown demi-plane, mainly by exploring the notion that the reflections of the coins in the water may somehow be proof of this, stating that "reflections are but perceptions of possible realities" and even that "reflections are but reflections of perception". He goes into some detail on the reflective properties of various substances, at one point focusing on the notion that glass has only weak reflective qualities on its own until some external factor is added, such as light or a silver coating at the back. He wonders what the addition of such external factors says about the glass, the factors themselves, and the power and qualities of the perception of onlookers, suggesting that two "realities can merge to form a single, new one with qualities of its own" and even that the glass could function as a *gate* or *portal* in this case. Unfortunately, the text does not reach a conclusion, ending rather abruptly as it does with the notion that a reflection is but a poor constant to go by and that it always merits further investigation.

Research: The covers and pages are made of a material based on some vegetable material such as reed or perhaps another plant or herb. The inks are based on extracts of plants and herbs infused with the light of the full moon.

The knot at the end of the tapered tail can be tucked into the owner's girdle or belt, leaving the booklet hanging upside down and backwards on the tail, so that, when swung upwards, it is ready for reading.

Copies of (parts) of the work are only rarely found even in well-equipped libraries.

According to some scholars, the magical fishing rod used by the author may have been an item that is sometimes known as a *rod of treasure fishing*. However, and perhaps inevitably, there are others who contradict this, referring to various indices that describe *rods of treasure fishing* as functioning as a *potion of treasure finding* rather than as described in the text.

The booklet can be of passing interest to arcanologists.

Author: Although some rare sources suggest that the booklet was written by the legendary and powerful arch-mage Bucknard, most sages of today doubt that this is the case¹⁾. However, because of its contents, some sages have argued that the work may still somehow be connected to the famous mage. Indeed, according to at least one source (cf. *Ultimate Book of the Master*), Bucknard "vanished while exploring an unknown demi-plane" and it has been suggested that the pool spoken of in the text is in some way connected to either the Realm of Faerie or to an unknown demi-plane – or that it is perhaps such a place itself. In connection to this, several other sources point to the connection between the number of coins in the pool and an item known as *Bucknard's everfull purse*, which is said to contain similar numbers of coins and replenishes them no matter how many are taken from it, as long as one of each type coin is left within it.

¹⁾ The booklet has all the qualities of a *girdle book*, a small portable book that would be worn by monks, clergymen, and aristocratic nobles of medieval Europe as a popular accessory to their costume (13th-16th century).

²⁾ 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".

³⁾ The suggested value of the book is 1d10×200 gp.

⁴⁾ A recent source speaks of a "small, pocket-sized spellbook" with the same title as the underlying volume, "compiled" by Bucknard and supposedly containing descriptions of *Mirror Image*, *Magic Mirror*, and *Gaze Reflection*. However, most sages agree this is likely to be a misinterpretation of information found in an earlier, more respected index.

Source/Origins: *Inexplicable Reflections*, *elfin book*, *Ultimate Book of the Master*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); *Spellbook*, *Inexplicable Reflections*: Dale Henson et al., *Encyclopedia Magica. Volume Three* (TSR, 1995)

Jinx of Lirban

Setting: Forgotten Realms, Anaiath

Requirements: NWP *Reading/Writing (Northern)*, *Reading/Writing (Illuskan)*, and/or *Ancient Languages (Ancient Elvish)*

Author: Lirban; annotations by Thiondar, King of the Ch'thar and an unknown individual.

Size: 35.8 cm tall, 25 cm wide, 1.5 cm thick; 16 pages.

Description: A tall, slender volume bound in a sturdy, dark blue-gray to anthracite-colored, leather-like material with an ivory or bone symbol of what appears to be a set of long, toothy jaws in a circle set into the front cover. Within are parchment pages featuring a manuscript in an erratic hand and in black ink, on occasion enriched with mystical symbols. Stamped in dark blue ink on the pastedown is a symbol resembling a stylized rendering of a small ship with a single mast in a circle.

Lore: A workbook detailing some of the author's research of three Wizard spells.

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

Reading the manuscript requires the NWP *Reading/Writing (Northern)*; reading the notes in red ink (See below) requires the NWP *Reading/Writing (Illuskan)*; reading the rest of the annotations requires the NWP *Ancient Languages (Ancient Elvish)*; a Bard and someone with the NWP *Local History (The North)* would be useful. The symbol on the front cover is the *sigil* of the author – the jaws of a sperm whale. The ship depicted on the pastedown is the merchantman *Daldonan*.

Magic: The book radiates a “Moderate” aura of Enchantment/Charm magic, which is due to the fact that it is subject to a powerful *curse* that ensures a 100% chance of an encounter with a hostile sea creature whenever an encounter is indicated for any ship that has the book on board (v. **DMG**, p. 138: “Table 56: Frequency & Chance of Wilderness Encounters”). This is an integral part of the book and the volume should be treated as “Other magical items” if it would be subjected to *Dispel Magic* (q.v.) – i.e., a successful casting of that spell can only ever render it non-operational for 1d4 rounds. Only *Remove Curse* cast by a 20th-level Wizard or Priest can permanently remove the effect.

Notes in Red Ink: The notes in red ink (See below) refer to the headquarters of the western faction of the Kraken Society, near the famous ruins of Ascarle; the location of two *krakengates* (Ascarle, The Whalebones)¹; the name of the doppelganger that serves (or served) Baron Khaufros, the mayor of Yartar (Semmonemily); and Yartar, a fortified town in the North.

Weakened: Despite the materials it is made of, the book is susceptible to damage and it makes all item saving throws at a -2 penalty (v. **DMG**, p. 58: “Item Saving Throws”). Sages have suggested that this phenomenon may be linked to the *curse*-like effect the book is subject to.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with spell research and/or the history of the North (e.g., NWPs *Local History (The North)*, *Thaumaturgy*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Jinx of Lirban* is a libram that contains notes on the author's research of three Wizard spells – *Detect Illithid* and two unknown spells, the first of these apparently being a version of *Monster Summoning VII* aimed solely at summoning an eye of the deep and the second what appears to be a 9th-level Wizard spell akin to *Elminster's Evasion*. In all cases, the notes focus on the thaumaturgy, components, and inks of the spells rather than their effects. Among the ingredients for the ink required to transcribe the *monster summoning* spell are mercury, powdered speculum and fish scales, the shawl of a nereid, and ink from “one of Umberlee's children” – i.e., giant squid ink. Among those for the spell akin to *Elminster's Evasion* are giant squid ink and the blood of a whale once *stunned* by an eye of the deep. Among its material components are a pint of the blood of a creature *charmed* by the caster and a large jewel worth no less than 5,000 gp. The author seems to have struggled with this component, torn between a beljuril and a *rogue stone*, and he does not reach a solid conclusion on the subject.

Pages 9-11: On these pages is a short account of the story of certain Malavin, a mage who set out across the Northern Trackless Sea (Forgotten Realms) to locate an organization it refers to “Heralds of the Sea”, which seems to have specialized in piracy, kidnapping, and assassinations. Malavin believed its leader to be either the so-called High Captain of Luskan, Rethnor, or even Baron Khaufros, the Mayor of Yartar.

The annotations (in Ancient Elvish) on these pages mention that Malavin's ship got caught up in a storm and was destroyed; that a kraken called Slarkrethel², or The Kraken of the Purple Rocks, may have terrorized the seas where the ship got lost; that this monster could be the leader of a group of individuals known as the “Heralds of the Sea”; that an *amulet of protection against detection and location* is in the huge hoard of treasure it is said to have, as well as an unknown magical item that seemingly duplicates the effects of *Elminster's Evasion*; and that a source,

referred to as “H. C. R.”, consulted by the writer, indicates that Malavin was in possession of an *amulet of protection against detection and location*.

Page 13: In red ink, to the right of the text on this page – which is part of the section with notes on the spell akin to *Elminster’s Evasion* – are four words in Illuskan: “Ascarle”, “Whalebones”, “Semmonemily”, and “Yartar?”.

Research: The book radiates a “Moderate” aura of magic (Enchantment/Charm).

The covers are sharkskin over thin sheets fabricated from strips of whalebone. The material used for the inlay on the front cover is narwhale bone.

The book derives its name from the fact that it is said among sages that it attracts the unwanted attention of sea monsters whenever it is aboard a sailing vessel of any kind.

The *Daldonan* was a small Luskan merchantman of little repute that sank near the isle of Ruathym in the Year of the Crown (1351 DR).

The Heralds of the Sea is the name given to the members of an organization that gathers information. It is said that there is always something sinister in their dealings, an eerie sense of danger and intrigue in their mannerisms.

Author: Neither the name “Lirban” nor the symbol on the front cover are mentioned in any of the known indices and *onomanomicons*³⁾. A number of those sages who know of the existence of the volume have remarked on this, a curious phenomenon because the high level of some of the spells researched in it suggest that the author would have been of a considerable level.

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.

¹⁾ See *The North*, p. 67-68: “The Kraken Society”.

²⁾ See *Villain’s Lorebook*, p. 113: “The Kraken Society”.

³⁾ 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: Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar’s Legacy*, in: *Dungeon 30* (TSR, 1991); Heralds of the Sea, Slarkethel, The Kraken Society: Dale Henson, Ed Greenwood, Jeff Grubb, Julia Martin, Steven Schend, Paul Jaquays, and Steve Perrin, *The Wilderness*, in: *The North. Guide to the Savage Frontier* (TSR, 1996); Heralds of the Sea, Slarkethel, The Kraken Society: Dale Donovan, *Villains’ Lorebook* (TSR, 1998)

Kar Brune Moly Kar Sarhone

(Theories on Perception)

Setting: Any

Requirements: NWP *Secret Languages (Thieves' Cant)*

Author: Gerrig of Moatgate (transl.).

Size: 26 cm tall, 18 cm wide, 5 cm thick; 260 pages.

Description: A fairly nondescript, relatively thin book with pale, light brown leather covers. Stamped into the front cover and contained in a simple, embossed frame is a sequence of runes in a flowing script, perhaps the title of the work or the name of its author.

Within are thick, brown, curling parchment pages, sewn to the covers with plain but exceptionally fine hempen rope. The pages feature a minuscule manuscript in black ink, on occasion enriched with small illustrations and with tables, diagrams, and the odd mystical rune or symbol.

Lore: A translation of a fairly well-known text on how various materials and concepts can influence the senses.

DM: Copy (Translation). Unique. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Secret Languages (Thieves' Cant)*. The title of the book should be translated roughly as "About to think about possibly seeing people/objects". As is usually the case with Thieves' Cant, words and sentences depend much on the circumstances in which they are used or read and, as such, the title should be understood to be translation of the title of the original book.

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 spell¹ 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 spell².

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

II: Detect Evil; III: Clairaudience; VI: True Seeing; II: Deafness.

NWPs: The book can be of use to individuals looking to acquire any NWPs associated with Thieves' Cant, deceptions and seeing through them, various crafts associated with thieves and larceny, and/or casting spells in general (e.g., NWPs *Acting*, *Alchemy*, *Disguise*, *Fast-Talking*, *Herbalism*, *Oratory*, *Prestidigitation*, *Sage Knowledge (School of Magic, Divination)*, *Sage Knowledge (School of Magic, Illusion/Phantasm)*, *Secret Languages (Thieves' Cant)*, *Thaumaturgy*, *Trailing*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Kar Brune Moly Kar Sarhone* is a treatise of the nature and qualities of various materials and concepts and how these can be used to influence the senses of creatures both living and dead but also as integral parts of processes aimed at seeing through such deceptions. It speaks of how creatures perceive things by using their senses (e.g., cats and dogs will rely mainly on smell, humans on sight, undead on the unnatural ability to sense life) and discusses how to put such 'observers' on the wrong foot by making the qualities or behavior of things and people contradict common notions of how they should look or behave (e.g., quicksilver as a metal, using perfume to mask the natural scent of a creature), preferably in ways both subtle and simple (e.g., making someone smell terribly or look fat and having them don a black wig is often enough to have people in a crowd describe them as 'incredibly smelly' or 'fat and with black hair').

It delves deep into the magical qualities of gemstones, herbs and trees, colors, mirrors and similar reflective surfaces, essences of elemental water, alloys of metals, numbers, (parts of) creatures living and dead, and essences of para-elemental smoke, describing numerous examples of how to use them to influence the perception of creatures as well in processes that seek to penetrate deceptions (e.g., sardonyx worn on a ring to aid burglars; opal to confer the gift of invisibility; gum Arabic to represent concealment; using the skin of a chameleon for the manufacture of a *robe of scintillating colors*; fumitory to blur the appearance of creatures; saffron as part of *true ointment*, the material component of *True Seeing*; diamonds as components of spells that both induce invisibility and penetrate it; beeswax as the material component of *Deafness*; using the numbers "2" and "8" for spells and the manufacture of items that seek to deceive).

Perfumes: Of some note is a section that discusses the manufacture of perfumes from a variety of herbs, plants, gemstones, and secretions of animals (e.g., essence of almond, balm gentle, or rosemary; oil of rose geranium, Indian nard (spikenard, nard), or lavender; resin of styrax (benzoin); various products of camphor, chamomile, lily-of-the-valley, lotus flowers, marjoram, or roses, especially the damask rose, the apothecary's rose, and the pompon rose; chrysoprase, diamond, heliotrope, opal; civit, musk), putting forth recipes for many of them.

Poison: Of further note may be various cursory references to some ingredients that can be used to disguise the taste of poison in food and drink (e.g., agate, carnelian, coral, diamond, jacinth, pearl, ruby, zircon, and especially

sapphire; oil of aniseed, asarabacca, or juniper berries; various preparations of avens root, basil leaves, or tea leaves).

Research: The book is a unique translation of the well-known study *Theories on Perception*. Although some rare sources suggest that this original was written by the legendary thief Kuroth, most sages of today agree that this is not the case³⁾. Interestingly, this is not the only example of the book being associated with a known scoundrel, as it is reported to have been stolen from a petty noble by the infamous thief Nine-Fingers in a daring raid that also involved the disappearance of 'certain papers of a personal nature' and a 'collection of risque figurines'.

¹⁾ 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".

²⁾ The suggested value of the book is 1d10×200 gp.

³⁾ A recent source speaks of a spell book titled *Theories on Perception*, a "manuscript" "penned" by "the wizard Kuroth" that supposedly contains descriptions of *Detect Evil*, *Clairaudience*, *True Sight*, and *Deafness*. However, most sages agree this is likely to be a misinterpretation of information found in an earlier, more respected index.

Source/Origins: *Theories on Perception*, Nine-Fingers: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); Tom Moldvay, *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980); Thieves' cant: Aurelio Locsin, *Thieves' Cant: A primer for the language of larceny*, in: *Dragon 66* (TSR, 1982); Spellbook, *Theories on Perception*: Dale Henson et al., *Encyclopedia Magica. Volume Four* (TSR, 1995)

龍帝國動物書 (Animal Book of the Empire of the Dragon)**(Lóng dìguó dòngwù shū)**

Setting: Kara-Tur (Forgotten Realms)

Requirements: NWP *Reading/Writing (High Shou)***Author:** Unknown.**Size:** 60 cm tall, 35 cm wide, 14 cm thick; 144 pages.

Description: A large but elegant and relatively thin book with covers of lacquered, veined wood, hinged with red silk to a spine of strips of a similarly exquisite wood. Expertly cut into the front cover and taking up most of it is a rectangle with multiple borders, each inlaid with some valuable material, among which appear to be gold, precious woods, and mother-of-pearl. Contained within the rectangle and within its own slightly raised frame of carved dark wood is a splendid painting in relatively pale colors depicting a tranquil landscape with a pagoda-like structure and a bridge of some kind underneath a gathering of fantastic creatures, among which numerous serpentine dragons. Running from top to bottom along the right side of the painting is a vertical sequence of symbols, one underneath the other, and inlaid with precious materials, among which silver, gold, wood, and mother-of-pearl. The wood on the spine is expertly engraved with a series of similar symbols, inlaid with gold.

Within are pages of a pale, high-quality, vellum-like material, with rounded corners and with much of their surfaces filled out with black ink, leaving blank the many symbols that adorn them, and enriched with some lines and simple, abstract ornaments along their edges.

Lore: A bestiary that describes the life and habits of many creatures of the Orient.**DM:** Copy. Very rare. Excellent condition. Title on the front cover and spine.

Reading the title and manuscript requires the NWP *Reading/Writing (High Shou)*. The title should be read as “Lóng dìguó dòngwù shū”, which roughly translates as “Animal Book of the Empire of the Dragon”. Note that, as per the language it is written in, the book should be read from back to front, starting at the top right-hand corner of each page and proceeding downwards and leftwards.

NWPs: The book can be of use to individuals looking to acquire or improve any NWPs associated with the monsters of Kara-Tur (e.g., NWPs *Sage Knowledge (Sociology)*, *Sage Knowledge (Zoology)*). Note that acquiring and/or improving an NWP involves spending the required amount of free NWP slots or character points as usual. Alternatively, the DM may allow characters who have studied the book a chance to get answers to specific questions they may ask about monsters of the Oriental Realms, perhaps after passing an Intelligence check to see whether they can remember the relevant sections in the book.

Contents: *Animal Book of the Empire of the Dragon* describes in detail the life and habits of numerous creatures fantastic and mundane native to the Eastern Realms, the Oriental lands known as Kara-Tur. It also discusses the nature of these creatures in general, explaining that, in Kara-Tur, the spirit world closely touches the world of men and that spirits may share several traits with humans. As such, many spirits have physical bodies vulnerable to attacks that also harm the bodies of men; some spirits eat food for nourishment and collect treasure; and most may mingle freely in human societies.

The book also mentions the Celestial Bureaucracy, a government of spirits that oversees and supervises the spirit world and the world of animals. A powerful creature called the Celestial Emperor heads the Bureaucracy and many greater spirits serve it in the Celestial Court. Many important positions in the Celestial Bureaucracy are held by Oriental dragons, including the *chiang lung*, the *li lung*, the *lung wang*, and the *t'ien lung*. Officers of the Celestial Bureaucracy function and behave much like the bureaucrats in the world of men: some are honorable and skilled, while others are corrupt, incompetent, or both.

Each major entry of a creature in the book includes the following information: the area in which it is usually found; the likelihood of encountering it in its typical climate/terrain; its general behavior, culture, social structure, attitudes, and goals; the general social structure it adapts; the time of day when it is most active; what it eats; its mental capacity; its valued possessions; how many of it can be found together in a wilderness encounter; its relative speed; how it fights, describing special abilities, arms and armor, tactics, and unusual attack and defense modes; its physical dimensions; the likelihood of it persevering in the face of adversity or armed opposition; how it fits into world; describing its useful products and by-products; and, finally, close variations of it (e.g., *kappa-ti* and *vampiric kappa* in case of the *kappa*).

Research: The covers are made of a combination of wood of peach trees and peony, expertly fused so as to form two single sheets of wood, their components now inseparable. The spine is made of lacquered strips of bamboo. The pages are *vellum paper*¹.

The creatures painted on the cover include Oriental dragons, *kir-rin*, spirits of the air, and *hsing-sing*.

Until now, only one other copy of the original, this one entitled *Complete Bestiary of the Reaches Of Kara-Tur*, was known to survive in the city of Waterdeep.

History: Believed to date back to the late Kao Dynasty, the book is thought to have been made before the year 2050 after the Ascendancy of Nung Fu for a powerful bureaucrat or merchant from Taitung, a major river city at the southern end of the First Emperor's Canal.

¹⁾ *Vellum paper*, also known as *torinoko* or *Oriental vellum*, is a thick, ivory-colored, vaguely translucent paper resembling vellum. It is mainly produced in Oriental lands and it contains long fibers obtained from the interior bark of a tree. Although it is sometimes derogatorily referred to as *imitation vellum* in Western lands, it is very tough, durable, and resistant to wear.

Source/Origins: *Complete Bestiary of the Reaches of Kara-Tur*: David R. Knowles, *The Ecology of the Kappa*, in: *Dragon 151* (TSR, 1989)

Magic and Mystery of Ind

Setting: Planescape (Ind), Old Earth

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

Author: Vishadvaita Ashvaghosha of Samarkand; original by Vimalanda Rey.

Size: 40 cm tall, 31 cm wide, 4 cm thick; 500 pages.

Description: A voluminous pandect bound in ornate covers of sheets of pierced gold and ivory over lacquered wood, enriched with gemstones and with a text, perhaps the title of the work, chiseled into an ornate ivory plaque. Within are pages of exceptionally fine paper featuring a manuscript in two columns, beautifully executed in lustrous, polychrome inks and in the hand of a master calligrapher. The text is enriched with mystical runes and symbols, while some pages feature fine, colorful paintings and illustrations of mythical creatures, deities, and sites.

Lore: A collection of legends and myths about the magical artifacts, relics, wonders, mysteries, and history of a lost empire.

DM: Copy. Rare. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing* (*Ramavijayanagar*)¹. 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 (See below). A text at the bottom of the title page reads: "The Story of Vimalanda Rey, As Faithfully Collected, Translated, and Reproduced by Vishadvaita Ashvaghosha of Samarkand".

Alien Spells (Induvian Sorcery): The alien spells mentioned in the book are described in **Call of Cthulhu, 3rd Edition**. To emulate their "defectiveness" (See below) and/or alien nature, the DM could limit the chance of success of *Read Magic* cast to understand them, penalize a Wizard's Chance to Learn Spell check by -35%, and/or decide that casting them involves entreating terrible, malevolent entities (e.g., from Cthulhu myth, the Powers of Ravenloft, the Red Death), with a chance of failure and/or insanity upon completion of their casting. Some rules for dealing with such eventualities are presented in **Spells & Magic** (v. **S&M**, p. 87-91: "Alienists and Summoners") and in the source books for the Masque of the Red Death setting (v. **MRD-1**, p. 54-56: "Casting Spells", etc.). Alternatively, the DM could simply require a Wizard to make the equivalent of a Ravenloft Madness check each time he tries to read, transcribe, memorize, or cast one of the spells (v. **RBS-RoT**, p. 36-41: "Madness Checks").

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with the legends, folklore, and history of Ind; casting spells; and/or summoning magic (e.g., NWPs *Ancient History* (*Empire of Ind*), *Folklore* (*Ind*), *Local History* (*Ind*), *Thaumaturgy*, *Sage Knowledge* (*School of Magic*, *Conjuration/Summoning*)). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Magic and Mystery of Ind* is an account of the author's search for the lost realm of Ind, a mythical empire rumored to have existed in the vast, impenetrable jungles of Ind, and ruled by the Induvians, a mysterious people believed to predate the arrival of the humans that currently inhabit the region.

The book records the author's preliminary research as well as his eventual expedition to the jungle, detailing many legends and myths of the region, both as discovered during his research and as heard from local folk. It speaks of creatures eldritch and dread, of great magical artifacts and relics, of the mysteries and history of the lost empire. Among the magical items described in the work are a *flying carpet*, a *rope of climbing*, and a *basket of snakes* – the latter releasing a horde of cobras when a magical flute is played.

In addition, the author goes into some detail when describing numerous spells of 'Induvian sorcery', a strange 'school of magic' (for want of a better word) that seems to involve the participation of unspeakable entities from an unknown dimension or plane. In these sections, the author has often literally recorded the information provided to him by mystics, yogis, and shamans, which makes that the texts are riddled with the terminology and mythological patterns of an animistic religion that is said to predate most religions of today.

One of the legends in the book is a story of the marut:

Excerpt (Transcript): "In the Plague Year, Rudra visited death upon the once-mighty city of Dharaputta.

"Prince Rajavahana claimed that with his wealth and power he could deny death, dismay Rudra, and lock out the plague. He locked himself in his high-domed palace. Guards kept away all sickness, and even the healthy who would see the Prince were bathed in strong smelling herbs and given magical treatments to insure their health. The sages of Rajavahana warned him that he could not avoid the maruts, but he paid wizards vast amounts to set powerful seals upon his door that would keep the onyx giants from entering his palace.

"As the plague reduced his great city to ruin, the prince amused himself by parties and dances. One day he organized a trip to the treasure room of his great-grandfather. There he found a statue of a marut. For a moment he felt afraid, but the oldest dwellers of the palace assured him that the statue had been there since his grandfather's time. He had the statue taken to his ballroom to show his victory over Rudra.

"During his next feast, with all his guests around, Prince Rajavahana stood in front of the figure and taunted it.

"'Know, O Prince,' the statue spoke, much to the horror of the Prince, 'that the decrees of fate are set aside by no man. Patiently I have waited since the time of your great-grandfather to bring you this.'

"Whereupon the marut breathed out a silvery breath.

"Coughing, the Prince cried: 'What of my guards? What of my spells?'

"'Spells and guards are as naught to fate,' spoke the marut.

"And in an instant all had died the Silvery Death, and the marut, unhampered by spells to prevent its leaving, returned to Nirvana."

Another story speaks of the bebilith:

Excerpt (Transcript)²: "For two months, or so it seemed (since time itself knows naught of Law in the Abyss), I tracked the bebilith, wishing to find its secret. Great beings passed it by, some even seeming to do it homage. Only once did it come upon another of its kind. As they passed by one another, my mind filled with an eerie song:

"'Long we live and long we weave

Till we have filled this space.

'Then, as before, we will leave

To hunt another place.

'Our task ends when the weak are gone,

then fill new spaces with our spawn'

"Soon afterward, I was able to drug the bebilith and cut off three spinnerets. I brought these back to our world, where I am close to making the perfect net."

Excerpt (Transcript): "Three months after hearing the tale of Brahmadatta, I decided to pay a visit on my old friend, only to find that the city in which he lived was laid waste, with webbing covering its burned and crushed ruins. As I began cutting through the web, I thought I could sense the spirits of the city dwellers flying free from the sticky strands. I cleared the land, but nothing grows there to this day."

There is also a story that involves a baku:

Excerpt (Transcript): "I learned the art of coppersmithing from an old man in my village. He was named Lohajangha and he was a kind and gentle fellow, and his patience at the work taught me not only how to work with the metal, but how to have patience and fixity of purpose. He never laughed at my mistakes, but always applauded my triumphs. He taught me lore of the woods surrounding my village: which herbs heal, which stones may be cut into sparkling gems. He taught me the principles of art, symmetry, and mystery.

"Only once did I see him angry.

"A runner came to our village with the sad news that 'that woman' who ruled the next village had been trampled by a strange evil beast that looked like a small elephant.

"Lohajangha called me to him. I saw that his eyes, which normally sparkled with joy, were dark as storm clouds. He said to me, 'Vimalanda, I am giving you my shop. I had hoped to work here longer, but I have other business I must attend to. Vimalanda, do not cling to this shop—from here, someday, you will be called for a greater mission. When the time comes, you will know, and you will make use of my lessons then.'

"He turned to leave the village, but I begged him to tell me what was going on.

"He took me with him into the woods, and there he showed me his true form. He said that after this revelation, he could no longer work among men, and that he had to go fight the evil baku, who had killed in the next village.

"I asked if he knew the evil one.

"'Yes,' he said, 'it is my brother.'

"Then he ran like lightning into the dense woods. I never saw him again, save in dreams."

Another section speaks of a fight involving a magical construct of some sort:

Excerpt (Transcript): "The battle against the *rajah* had soured with the arrival of the *marble elephant* and the *singhs* winced as they found that their weapons could not penetrate the juggernaut's stone hide. While the grind of stone on stone drowned the screams of his brothers, *singh* Akbar Abdur knew his sword would cut no deeper—but the *rajah* on top of the elephant, ah!, *he* could feel the bite of a lion-warrior's *talwar*! Brushing his hair from his eyes, the *singh* lept in the juggernaut's path and let out a roar that even a stone elephant could hear."

Several stories deal with the rakshasa:

Excerpt (Transcript): "The rakshasa *maharajah* blocked the exit from the defiled temple, laughing as it bombarded the amassed troops with unnatural imagery.

"'Do not break the circle!,' the *swami* yelled at the men.

"He started to speak in tongues, drawing gasps of awe from those present—but this was only a delay: something was blocking his projection to the anger-chamber of the *spirit princes*, something so terrifying that he could not bring himself to see it. In his mind, he felt the presence of the darkest of the *spirit princes* and he knew could not win here. He broke the circle himself, condemning the *spirit princes* to a thousand lifetimes of rage."

Numerous sections deal with the priests and mysterious gods of Ind:

Excerpt (Transcript): "There *brahmin* Prabhut Bhabani stood for hours, alone with the wind until he felt he could stand no more. On the fringe of his vision, he at last saw a man standing, the ground far below him.

"Silent, *brahmin* Bhabani bowed his head and stood in the presence of the Lord of Air."

Excerpt (Transcript): "Sepahee also spoke to me about the *brahmins*, the noble priestly caste that stands above even the *maharajahs* and who are the loneliest of all. Their assigned task is to interpret the sacred writings of the gods and they supervise birth, marriage, and cremation. They have direct contact with *devas* and *avatars*, who grant them their spells, and they are the only ones allowed by society to receive and impart divine visions."

Spells: Scattered throughout the work are descriptions of a number of baneful spells of Induvian sorcery, apparently gleaned from dark sources, which include *Elder Sign of Sulubut*, *Dread Curse of Kali*, *Brazier of Babu*, *Conjure Glass of Mortland*, and *Chant of Yama* (See above).

In addition, six loose vellum pages contain a single spell that does qualify as a proper Wizard spell: III: *Skin of the Fire Tiger*.

Skin of the Fire Tiger (Alteration)

Level: Wiz 3
Range: Touch
Area of Effect: One creature
Duration: 3 rds/level
Casting Time: 3
Components: V S M
Saving Throw: None

Skin of the Fire Tiger enables the caster to cause glowing orange stripes to appear on the skin of one creature, much like a tiger's stripes, which generates a deep internal warmth and results in two major effects.

1) Resist Cold: For as long as the spell lasts, the recipient is given immunity to mild conditions of non-magical cold (e.g., standing naked in the snow) and a resistance against effects based on intense cold, granting him a +3 bonus to his saving throws against them and halving any damage inflicted (e.g., *frost brand*, *Ice Storm*, white dragon breath).

2) Scalding Touch: While the spell is in effect, the recipient's skin is scalding hot to the touch and a creature that comes in contact with it, whether by choice or by the recipient touching its exposed skin, suffers 1d3 points of heat damage. While the recipient and his garments are unaffected by the scalding effect, they are not otherwise protected from fire or heat.

After the spell elapses, the recipient is incapacitated for one round due to shivering. This can be negated by a spell or effect that counters the effects of magical cold (e.g., *Endure Cold*, *Resist Cold*).

The material component of *Skin of the Fire Tiger* is a tiger-eye gem.

Specialist (Yogi): Note that Yogis do not require any material components to cast the spell.

Notes: *Skin of the Fire Tiger* is a rare spell for Swamis, Fakirs, and Yogis; it is otherwise very rare (Indian setting).

Source/Origins: *Skin of the Fire Tiger*: Michael A. Selinker, *Arcane Lore. Monsoons and the Power of Om*, in: *Dragon 226* (TSR, 1996)

Research: The book has *chrysoxylogemum* covers³⁾. The pages are made of *paper of Ind*⁴⁾.

It has been suggested that the section on 'Induvian sorcery' contains formulae and notions that are "defective and will not work" (cf. Ambedkar Khudai, *Fragments of Ygotha-Bihar*). Indeed, it remains unclear how the 'spells of Induvian sorcery' should be classified in accordance with the systems of magic known today, with some scholars suggesting that they seem to represent a mixture of divine and Wizardly magic rather than anything else. Indeed, all spells seem to have been written in an arcane language unlike anything known today and which has defied all attempts at classification. Some sages have proposed that the writings do not actually contain power themselves as is the case with the transcripts of spells today but that they rather represent litanies or chants that should be recited over and over again until the 'Induvian sorcerer' attains a mental state that will allow him to 'cast the spells'. While the author initially claimed that the spells described in the book *did* work, he later admitted that the book contained only "minor Induvian sorcery", promising to someday produce a more complete guide.

Although the book seems to relate the adventures of the (original) author, several sources suggest that much of the manuscript is actually based on a translation of the legendary *Induvian Scriptures*, a collection of scrolls purporting to tell the history of lost Ind before it was settled by man and perhaps as found by the author in an ancient ruined monastery. These scrolls are believed lost today, possibly having vanished with the author.

There is some debate as to the location of the ruins of Ind, with some scholars suggesting that they are located in some outer plane of existence.

Author: Vimalanda Rey was an explorer of some repute, known for his expeditions into realms most mysterious and unknown. He disappeared many centuries ago, about a year after publishing the book, during an expedition to lost Anghkor Nhamh, never to be seen again and before he could make good on his promise to produce a more complete guide on Induvian sorcery. This makes *Magic and Mystery of Ind* his final comprehensive work, except for his last, untitled diary, found in a market in Samarkand decades after his disappearance and ending thusly:

Excerpt: "I find myself lost in what must have been the ruins of a vast city. All around me are the overgrown ruins of dark edifices, a testimony to the city's former grandeur, staring at me in silent reproach.

"I have taken refuge in the sanctuary of a small temple but I still find it hard to sleep at night. At more than one occasion I have witnessed a strange and terrible creature skulk about at night, uttering bloodcurdling cries that only add to the terrifying orchestra that is the jungle at night."

Vishadvaita Ashvaghosha of Samarkand is a scholar and master calligrapher who lived centuries ago. Although highly respected in his time, later sources ascribe several lurid and occult manuscripts to him, written under a *nom de plume* and considered "sensationalist and wholly lacking both coherence and serious scholarship". Among these is a pamphlet that describes "rituals as grotesque as they are detailed" involving the worship of the "Old Gods".

¹⁾ Ramavijayanagar is the language of the scholars and royalty of Ind, the words as given to the people by Rama.

²⁾ This is a letter to the author from the alchemist Brahmadatta of Ind, who labored long and hard to create a magical net that could hold any being. Through the use of forbidden magics, the alchemist traveled to the tortured plains of the Abyss to gather the spinnerets of a bebilith.

³⁾ *Chrysoxylogemum* covers consist of thin, forged, ornate bands of gold framing filigree patterns of the same metal and/or other precious materials, all set on lacquered flame mahogany and set with gemstones and precious minerals.

⁴⁾ *Paper of Ind* is an exceedingly rare, fine paper made from vegetable fiber in the Orient in times long gone. Some sages claim that it was used for taking off the finest proofs of engraved plates. The secret of making it is believed lost today.

Source/Origins: Baku, Bebilith, and Marut (*Magic and Mystery of Ind*): Allen Varney (ed.), *Planescape Monstrous Compendium Appendix* (TSR, 1994); Sandy Petersen, *Call of Cthulhu*, 3rd Edition (Chaosium, 1986); *Magic & Mystery of Mu*: Dean Shomshak, *Unspeakable Mysteries Made Easy*, in: *Dragon 150* (TSR, 1989); Michael A. Selinker, *A Caste of Characters*, in: *Dragon 225* (TSR, 1996); *Skin of the Fire Tiger*, et al.: Michael A. Selinker, *Arcane Lore. Monsoons and the Power of Om*, in: *Dragon 226* (TSR, 1996)

Margent of Mnemony

(Six volumes)

Setting: Any

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

Author: Unknown (See below).

Size: Each volume 29 cm tall, 28.3 cm wide, 6 cm thick; a combined total of 17,332 pages of all sizes.

Description: A collection of six folios with what seem to be hastily constructed pinewood covers held together by brittle, greenish fibers. On each front cover is an identical text, likely the title of the volumes, and written in what appears to be black paint.

Within are all manner of pieces of paper, vellum, papyrus, and parchment containing notes in various hands. Larger pages have been folded so as to fit between the covers.

Lore: A compilation of notes on mnemonics and memory.

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

Reading the title and 85% of the manuscripts requires the NWP *Ancient Languages (Atastre)*¹. Reading the remaining 15% requires several other NWPs, mostly those that allow the reading of languages spoken in the inner and outer planes, such as the NWPs *Reading/Writing (Gith Hai)*², *Reading/Writing (Golgoth)*³, *Ancient Languages (Cacochaemar)*⁴, and/or *Arcane Languages (Nuxyphnonieron)*⁵.

Specialist Content: The contents of the folios are complex and highly specific and theoretical in nature and a reader must be a Wizard of at least 9th level before he can understand all of them.

Using the Folios: The work comprises a collection of notes, scribbling, essays, treatises, writings, and *marginalia*, put in an order that meant something to its owner, and not necessarily evident to another reader. Hence, it will likely take even an informed individual some time to find all information on a particular subject he would look for. This can be anything from 1d4+2 days to 1d2 months, depending on the subject and on whether the researcher can read all of the languages used.

In addition to the above, an individual looking to manufacture an ink or draught described in the folios must either have the NWP *Alchemy* or pass an Intelligence check at a considerable penalty to determine his success.

Spell Research: A Wizard who uses the notes for his research of a new spell in one or more of the categories of memory, dreams, illusions, and travel in the Astral Plane (e.g., *Astral Spell*, *Forget*, *Mnemonic Implant*, *Phantasmal Killer*; many of the spells named after Rary of Oerth) reduces his costs and the time required by -10% each. In addition, a Wizard who studies the notes for 1d12+6 months per category (See above) will enjoy a +5% bonus to his Chance to Learn Spells check for spells in that category.

NWPs: The folios can be of use to individuals looking to improve any of their NWPs associated with alchemy, the lore of the planes, and/or specific kinds of magic (e.g., NWPs *Alchemy*, *Planar Survival (Astral Plane)*, *Sage Knowledge (Inner Planes, Astral Plane)*, *Sage Knowledge (School of Magic, Illusion/Phantasm)*, *Sage Knowledge (School of Magic, Oneiromancy)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Margent of Mnemony* is a collection of scribbled notes gathered by the author for his research of *Mnemonic Implant*, with references to many librams dealing with aspects of memory and mnemonics and their connection to various memory-altering spells and, consequently, dreams; to some illusions; and to travel to, from, and in the Astral Plane. The notes are complex and theoretical in nature, often going into great detail where the theory of magic and various dimensions, alternate realities, and planes of existence related to the subjects are concerned (e.g., Dreamscape, Anavaree, Astral Plane, various suspected demi-planes such as the Demi-Plane of Nightmares). Other, equally complex notes speak of different forms of 'dream magic', a rare school of thought that relies on the mnemonic and creative qualities of dreams.

Perhaps somewhat more easily accessible to regular Wizards would be those notes that refer to the manufacture of the inks required to transcribe some illusions and memory-altering spells into a spell book, with the information being complete enough to create the spell inks for *Dream*, *Forget*, *Mnemonic Implant*, *Phantasmal Force*, and *Rary's Memory Alteration*. Furthermore, the notes set forth the recipes for the manufacture of a *potion of delusion* (requires doppelganger flesh and essence and ichors of a rakshasa) and a *potion of ESP* (requires ichors and brain of a mind flayer), while others pertain to the possible locations of a number of magical tomes and books associated with the mind (e.g., *tome of clear thought*)⁶.

The collection contains a single parchment page that describes a flower called the *blue lotus* or the *dream lotus*, some sections of which read thusly:

Excerpt (NWP *Ancient Languages (Melluar)*): "It would seem, if Your Eminence will be so generous as to allow me to bring this to His attention, that there may be some veracity to the notion that the *blue lotus*, until now thought of as mythical flower that exists only in the ballads of Nemeer and Pel, from which songs we can glean that it is 'a flower marvelous beyond description', may very well have existed in times past.

"Indeed, from the various sources, we learn that the flower is said to resemble the orchid more than the common lotus, with thick, fleshy, dark-veined petals, and that the flower, if the petrified specimen held by the botanists of Your Eminence is truly a *blue lotus*, is even more curious in its lack of fully developed roots. In the essays retrieved, Khandive speculates that the roots of the plant grow only so deeply as to affix the flower to the soil before vanishing into the plane of dreams, from whence they draw their sustenance.

Excerpt (NWP *Ancient Languages (Melluar)*): "It is our fervent hope that this summary and its attachments shall meet with favor, and we dare so much as to hope it may evoke pleasure, curiosity, or even wonder. If so, and it please Your Eminence, we pray that the current endowment to the Imperial Historians grow by sufficient measure to begin construction of the proposed

Library of Lost Arts. No other monument could better commemorate to future empires the wisdom and foresight of the Emperor of this twenty-third dynasty.

"If it would please Your Eminence, I shall remain,

"Most respectfully,

"[signed]

"Padon the Elder,

"Master of Research,

"Fellow of the Imperial Historians".

Research: Some sages speculate that the folios were created by the mage Blackadder, who ruled the town of Alliance until some time around the Great Invasion. A knowledgeable sage might inform interested parties that this mage refused a way out of the town offered to him by servants of the god Tahl for past work he had done, citing his people's need. Uncertain of his own future and safety, he secreted away his most personal possessions (likely including the underlying work) in a mountain retreat given to him by the gold dragon Pyrite.

¹⁾ Atastre is an obscure ancient language that some believe was spoken in primordial times in a realm not unlike the Astral Plane of today. It is known from only a handful of sources of unknown origin, which has led some scholars to suggest that it may be a constructed language or perhaps one that was spoken by a very specific group of people or creatures.

²⁾ Gith Hai is an old language spoken by githzerai.

³⁾ Golgoth is an old language spoken by daemons.

⁴⁾ Cacocauchemar is an ancient language of night hags.

⁵⁾ Nuxyphonionerion is a constructed, written, secret, arcane language that is mainly used by Dream Mages and Oneiromancers, not unlike the secret language of Illusionists of some worlds. As a secret language, it can only be taught by Oneiromancers and Dream Mages, who do not usually teach it to individuals not associated with their art without good reason.

⁶⁾ Such works will invariably either be in possession of powerful mages or creatures or else kept in legendary locations warranting some adventurous expedition.

Source/Origins: Books that deal with the art of mage craft: Garry J. Sled, *Vault of Time* (www, 1997); Blue lotus et al.: Dave Gross, *The Lost Art of Oneiromancy*, in: *Dragon 221* (TSR,1995)

Mividilo's Referentia Arcana – Appendix

Setting: Anaith, Yxx (Player's Option Rules)

Requirements: See below

Author: Thiondar, King of the Ch'thar.

Size: 34.1 cm tall, 32.1 cm wide, 6.1 cm thick; 37 pages.

Description: A well-used folio with covers of smooth, polished oak with a rich patina. A sheet of parchment glued to the front cover contains a series of characters, perhaps the title of the work or the name of its author.

Within are many loose sheets of vellum featuring a polychrome manuscript enriched with many colorful symbols, signs, sigils, diagrams, and tables. Even a quick perusal shows that the pages are probably not in the right order.

Lore: A hitherto unknown appendix to a monumental, very rare, highly sought-after encyclopedia on magic and the arcane sciences, infamously written in an unbreakable code and said to contain a great secret.

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

The manuscript is written in a unique magical cipher and understanding it requires a would-be reader to have Intelligence 18, the NWP's *Sage Knowledge (Arcane Languages)* 12, *Sage Knowledge (Cryptography)* 12, and *Arcanology* 12, as well as access to *Mividilo's Referentia Arcana*. Even then, he will first have to pass an Intelligence check at a +4 penalty in order to put the pages in the right order.

Cipher: If the cipher should be broken, the *Appendix* will give the impression that the author may have come close to solving the cipher in the *Referentia* and that he went to great lengths to keep his notes and margins as cryptic as possible. At the same time, the reader will realize that the order the pages were in when the book was found was essential to this process and he may have to pass another Intelligence check to put the pages back in that order, as applicable.

Unfortunately, even with the cipher of the *Appendix* decoded and the *Referentia* at hand, the reader will realize that certain essential clues remain missing, likely requiring him to engage in lengthy research before he can decode the cipher in the latter.

Contents: The contents of *Mividilo's Referentia Arcana – Appendix* are incomprehensible.

Research: The covers are a single piece of brown leather stretched over oak boards.

The book is obviously meant as an appendix to *Mividilo's Referentia Arcana*, an infamous and monumental work on magic and the arcane sciences that is believed to contain a great secret.

Author: A knowledgeable sage may be able to inform interested parties that the author was 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.

Source/Origins: Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

Musamelodia of Melohymnos

Setting: Yxx, Ardha (Olympus)

Requirements: NWP *Ancient Languages (Xios)*

Author: Sittas of Archopolis.

Size: 35.5 cm tall, 26 cm wide, 4 cm thick; 39 pages.

Description: A slender folio with covers of a plain, olive-green, cloth-like material. On the front cover is a symbol of thirteen stars irregularly arranged around a harp, the stars inlaid with silver and the harp with deep blue and mottled

gemstones.

Within are sheets of a pale, vegetable material with an ever-so-slightly rough surface. Manuscript in dark inks and a neat, calligraphic style.

The pages exude a faint smell that seems to drift between that of sage and roses in bloom.

Lore: A study of a number of ancient, Arcadian songs and their possible relation to the weaving of spells.

DM: Original (Restored). Unique (No known copies). Good condition. Title on the first sheet.

Reading the manuscript requires the NWP *Ancient Languages (Xios)*¹⁾.

NWPs: The folio can be of use to individuals looking to improve any of their NWPs associated with singing, music, and/or, to a lesser extent, the casting of spells (e.g., NWPs *Sage Knowledge (Art, Music)*, *Singing*, *Thaumaturgy*).

Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Musamelodia of Melohymnos* contains what seem to be the conclusions of (or perhaps excerpts from) a somewhat abstruse study of a number of supposed, ancient Arcadian songs and their possible relation to the weaving of long-lost spells that greatly surpassed those of today in both intricacy and beauty. The author speaks of “symphonies of songs”, of “weaving magic into the harmonious singing of the oldest, laudatious pastoral and bucolic hymns”, and of the “supernal voices of harps lost in the wind”.

Furthermore, the pages contain numerous musical notations that supposedly reproduce these songs.

Research: The stars on the front cover are inlaid with *highsilver*²⁾. The gems are lapis lazuli, opals, and similar *fickle gems*³⁾. The pages are made of a unique material obtained from leaves of hazel and oak and rose petals.

Although some sages have proposed that some of the gems on the front cover may have been a focus for a green abishai, which would *gate* in whenever the book was touched by unauthorized individuals, there is no credible evidence for this. The gems do not radiate magic and they do not detect as a trap of any kind. Of some interest regarding this matter is the notion that the book was once contained in an ivory casing featuring a large, inlaid emerald – which may well have been such a focus. According to another theory, this emerald may have been a magical stone of a completely different kind, suggesting that it was inscribed with a heavily magical rune representing the word “Song” or perhaps “Symphony” in an ancient language.

It has been suggested that the cover is a recent addition and that the original cover would completely change its appearance on certain nights of the full moon, transforming into a vision of an endless pool reflecting an unknown constellation of thirteen golden stars. However, this has not been reliably corroborated.

Although there is no mention of this in the pages of the folio, some scholars have suggested that the author was acquainted with a group of nymphs that could still weave songs at the time she was alive and that the pages of the book come from a much larger, unknown, work.

Author: Sittas of Archopolis lived around two millennia ago and is believed to have been a famous oracle in her time.

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*.

¹⁾ Xios (pronounced: *khee-oss*) is an ancient language of the magical word of Yxx, not dissimilar to Ancient Greek.

²⁾ *Highsilver* is a rare variety of silver with an innate affinity for magic and mined on mana meridians and ley lines on Ardhā. In some cases, depending on where it is found, *highsilver* already has magical qualities of its own.

³⁾ *Fickle gems* are, typically polychrome, gems said to possess ever-changing qualities. They are often associated with the magic of woodland creatures and faeries.

Source/Origins: *Musical Masterpieces of Myth Drannor*: Randy Maxwell, *Ex Libris*, in: *Dungeon* 29 (TSR, 1991)

Notation of Fantastic Flora of the Wilderlands and Beyonde

Setting: Wilderlands

Requirements: NWP *Reading/Writing (Common)*

Author: Lepsang of Irungsway.

Size: 38 cm tall, 31.5 cm wide, 18.5 cm thick; 500 pages.

Description (See below): A luxurious book with a cover in gold and silver studded with gems and ivory gathered in orderly patterns of flowers and plants. Integrated into the design is a sequence of several characters or signs, perhaps the title of the work or the name of its author.

Within are vellum pages of the highest quality, some separated by sheets of exquisitely tooled leather, and all sown together with gold-stitched leather thongs laced into the wooden boards of the covers. The pages feature a grand, illuminated manuscript in a regular, elegant hand and in inks of varying hue, among which a vibrant red.

Lore: The original of a very rare, extensive encyclopedia of many fantastic and legendary plants of the Wilderlands.

DM: Original. Copies very rare. Very good condition. Title and name of the author on the front cover and title page.

Reading the title, name of the author, and manuscript requires the NWP *Reading/Writing (Common)*.

Vibrant Red Ink: Although red in hue if exposed to any other light (e.g., daylight, *Light*), the ink glows blue when exposed to the light of an open flame (e.g., candle, torch, fireplace).

NWPs: The book can be of use to individuals looking to acquire or improve any NWPs associated with alchemy, botany, cooking, herbs, food, drink, poisons, and/or magical research (e.g., NWPs *Alchemy*, *Botany*, *Brewing*, *Cooking*, *Sage Knowledge (Botany)*, *Research*, *Thaumaturgy*, *Toxicology*). Note that acquiring and/or improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: Because of the wood used for its covers (See below), the book is highly resistant to damage of all kinds, making its saving throws as “Thick Wood,” at a +4 bonus in all cases (v. **DMG**, p. 58: “Item Saving Throws”).

Contents: *Notation of Fantastic Flora of the Wilderlands and Beyonde* is an account of the author’s research into the veracity of many tall tales speaking of the fantastic flora of the Wilderlands, as heard in the taverns of the City State of the Invincible Overlord over a period of many years. The author is quick to point out that much of his work is based on legend, hearsay, and said tall tales rather than anything else and that he himself has seen (and sometimes researched) only some of the plants and creatures he describes in the book.

Excerpt: “Many and fantastic are the tall tales of the creatures and plants of the Fantastic Wilderlands one hears told over equally tall drinks in the taverns and ale-houses of the City State of the Invincible Overlord. They speak of creatures and plants unknown to the scholars of today, so weird and wonderful that one cannot but doubt their existence, especially in light of the various raconteurs. Indeed, on my extensive travels I have found the veracity of many of these tales impossible to prove and I must now leave this to men and women younger and therefore better suited to the task.”

The reader will find the volume to be encyclopedic in nature, its pages containing entries referring to an astonishing amount of plants and trees not usually known to any but the most informed of scholars and botanists, in alphabetical order and followed by descriptions of their supposed nature, qualities, and uses. Although often quite succinct in nature, the entries on plants and trees better known to informed sages or found and researched by the author himself can be quite comprehensive, detailing their habitat, qualities, properties, behavior, applications, and sometimes locations, as applicable.

Among the descriptions of plants that may be of immediate interest to mages would be: the blue moss (*Musculum cyanaeus*) of the Elephant Lands, a phosphorescent growth that causes flames to burn blue and forces creatures that look at them to pass a saving throw vs. Spell at a -2 penalty or flee in fear¹; the forget-me-flower of the Desert Lands, which can cause memory loss (See below); the legendary, unique golden apple tree, said to grow fruits that act as a *potion of longevity*, and which is not to be confused with the equally legendary and unique Golden Tree, a vampiric tree that bears golden apples; the howling willow (*Salix lamentis*) which generates fear when the wind blows through its branches and is found in the Desert Lands, typically in vine-covered environments; the madness vine from an island in Lenap, which causes a maniacal rage in all that partake of its fruit (See below); the mute-flower (*Elinguis fragrans*), or dumbflower, a flowering plant growing pleasant-smelling red flowers that render creatures within 30 feet speechless for 2d6 days, and found on Mute Rock, an island in Ghinor known for its lions that roar silently at passing ships (e.g., ingredient of ink to transcribe *Silence 15’ Radius*); the red-eye plant (*Oculu rubra*), a poisonous red-leaved plant that grows in tangled forests on Conundrum Cay, one of the Isles of the Blest, and makes the forest glow with illusory red eyes by starlight, which can be seen from several leagues (e.g., leaves ingredients for ink to transcribe *Dancing Lights* or alternative material component of *Hallucinatory Terrain*); the seven-skull bush (See below); the sighing pines of Sighing Island (See below); the spice plants of Gallmayne Isle, which will only grow in the spice fields of a village in a huge hollow ring of forest on that island and are known for their flavor and uses as ingredients in spells – indeed, much of the production is flown out each year in a single

huge aerial caravan of rocs arranged by a powerful Guild of Magicians; the legendary, unique tana tree, of which it is said that its leaves, when burned, can control mummies; the tickle tree (*Arbora prurita*) from an island in Ghinor, which will make a creature that touches it feel as if it is tickled for half a day (e.g., ingredient of *dust of sneezing and choking*); the trees of Ironwood Isle, one of the Isles of the Blest, known to be so ancient and weatherworn that they cannot be cut down with ordinary axes, making their wood eminently suited for the manufacture of powerful wooden magical weapons; and the wine herb (*Herbula vinifera*), a prolific weed found on one of the Isles of the Blest and which quickly grows to cover large areas and produces an effect similar to wine when consumed (e.g., v. **DMG** 1st Edition, p. 82-83: “Effects of Alcohol and Drugs”).

Forget-me-flower

Climate: Continental dry hot summer (Dsa).

Habitat: Sunny wasteland and rocky gorges, barren hills and mountains (600-2,000 m).

Harvest (Flos): Early spring (March-April).

Description: The forget-me-flower (*Apoballis mnemonis*), also known as memory flower, is a very rare flowering annual found growing alone in the sunny wastes of the Desert Lands. It has thin, elongated, deeply cut leaves of pale green hue; weak, non-woody stems; and small, fragrant, flowers with yellow petals on pale blue stems in early spring (March-April).

Potion of Memory Loss (Flos): Collect all flowers of the plant, crush while still fresh, and stir into a mixture of water, attar of Damask roses, and a strong, good-quality white wine; boil the mixture over a low flame for two hours, collect the vapors and let them condense by cold to create a distillate containing the fragrant essence of the flowers' perfume; mix with essence obtained of lilac persimmon (*Diospyros lotus*) to create a magical potion that will induce a pleasant, dreamy state lasting an hour in a creature that drinks it and leads to the lasting loss of all memories of the day immediately preceding consumption. Preparation time: 6 hrs. Difficulty: +4 penalty to NWP *Herbalism* check.

Herbalist Lore: Smelling the flowers causes a loss of memory lasting a day.

Folklore: Lamias use the flowers to lure travelers into their lairs and make them forget who they are.

Source/Origins: A flowering plant (...) loss of memory: Bob Bledsaw and Mark Holmer, *Fantastic Wilderlands and Beyond* (JG, 1978)

Madness Vine

Climate: Temperate warm (Csa, Csb, Cfa, Cfb).

Habitat: Riparian forest, waterside (streams); hills; rural (waterside).

Harvest (Fructus): Late summer (August-September).

Description: Madness vine (*Vitis amentia*) is a very rare, fast-growing, lush, woody, climbing vine found only on an unknown island in Lenap, preferring a warm, sunny environment and moderately moist soil, and typically found growing on a wall or cliff face. It has a many-branched stem; flaky bark; twining tendrils that provide it with a hold in crevices; large, palmately lobed leaves; berry-like fruits known as “mad grapes” or “crazy grapes” and shaped like globes of a golden hue.

Crazy Grape (Fructus): Consuming but a single fruit will lead to insanity lasting 1d2 days, a condition perhaps best described as one of permanent, enraged mania. The afflicted will react aggressively to impulses, shrieking, raving, and behaving in a violent manner while having the equivalent of Strength 18/50, 18/75, or 18/00, depending on the state he is in. He is unreasoning when spoken to, no longer possessed of any great cunning, and he will desire to avoid or do something according – not necessarily appropriate to – the situation at hand (v. **DMG** 1st Edition, p. 83-84: “Insanity” and “Mania”). When the maniacal state passes, the afflicted will not remember their insane actions and they will have a hard time believing that they were insane.

Herbalist Lore: Because of the dangers of eating its fruit, the plant is often immediately destroyed whenever it is found. Those rare recorded attempts by mages and herbalists alike to find uses for the plant and its fruit (e.g., ingredient of a *potion of delusion* or component of madness-inducing spells) have invariably led to the conclusion that the plant's qualities cannot be harnessed.

Folklore: Eating one crazy grape will make men and women alike rage for two weeks.

Source/Origins: Lush vines (...) crazy for 2 weeks: Bob Bledsaw and Mark Holmer, *Fantastic Wilderlands and Beyond* (JG, 1978)

Seven-skull Bush

Climate: Temperate cold (Boreal) and subpolar (Dfb, Dfc).

Habitat: Barren mountainside (Alpine zone).

Harvest: See below.

Description: The seven-skull bush (*Septacalva montana*), also known as heptaskull, is a very rare, leafless bush found only on the barren slopes in the alpine zone of a mountain in the Saddle-Back Mountains (Sea of Five Winds) – i.e., between the treeline and the snow line. It is a hardy perennial shrub with pale branches from which grow seven tiny skulls that have glowing eyes and swing to and fro with the breeze, making chattering noises with their teeth to anyone who approaches.

Poison Thorns: The skulls shoot poison thorns, one each, to any creatures approaching the shrub within 200 feet from any direction (THAC0 15; poison class 3; onset 6 rds; 3 hp damage per round for 3 rds, plus paralysis²) for 1d10 days (M-sized or smaller), ill for 12d4 hrs (L-sized), or MV×½ for 6d6 rds (H-sized or larger); save vs. Poison for half damage and no further effects).

Spell Component (Pearl): Hitting a skull (AC 9) causes it to crumble and release a tiny pearl worth 100 gp to the right buyer and which can be used as a material component of *Identify*.

Herbalist Lore: It has been suggested that the seven-skull bush is the result of a botanical experiment gone awry, although other, more sinister reasons for its existence have been proposed. Other uses for the pearls released by the skull have not yet been determined, although it has been suggested that all seven of them can be used as a substitute for the crushed black pearl required for the casting of *Death Spell*.

Folklore: The chattering skulls announce the death of any man who hears it.

Source/Origins: A leafless bush (...) seven tiny skulls: Bob Bledsaw and Mark Holmer, *Fantastic Wilderlands and Beyond* (JG, 1978)

Sighing Pines

Climate: Temperate warm (Cfa, Csa, Csb).

Habitat: Lowland coniferous forest and woodland, hills (up to 1,000 m).

Harvest (Resina): High summer (August).

Harvest (Strobilus): Late autumn (See below).

Description: The sighing pines of Sighing Island (*Pinus susurrus*) are unique, coniferous evergreen trees that grow only on Sighing Island (Ghinor), preferring open forests and woodland close to white beaches in full sunlight and clean air. They have thick, rough, furrowed, golden-brown bark; rich, pale green needle-like leaves (pine needles) born in small clusters; and slender, light-brown, upright (female) cones, releasing small, winged, wind-borne seeds in late autumn. The trees are said to issue whispers and susurrations that come drifting on warm summer winds and induce feelings of melancholy and weariness, a pleasant yearning for lost loves and cherished moments long gone, and a tendency to engage in philosophical flights of fancy³⁾ – spells of beauty that vanish when the trees are left behind.

When injured, the trees excrete a hard, golden yellow resin that is slightly flammable and soluble in alcohol (only). The fossilized resin is known as “sighing amber”.

Essential Oil (Resina): The resin can be distilled to obtain an essential oil with an especially fragrant odor that can be used in the manufacture of scented cosmetics and incense.

Sighing Amber (Resina): A fancy stone that is valued for its beauty and ability to induce a pleasant sense of melancholy and a fond remembrance of lost loves in those who wear it in full sunlight. It is the favorite stone of many poets, philosophers, and ladies of means.

Spell Component (Strobilus): The female cones harvested on a warm, sunny day in late autumn can be used as the material component of *Call Woodland Beings* cast with intent to summon dryads or satyrs.

Herbalist Lore: Although some sources suggest that the essential oils can be used in the manufacture of a *philter of love*, this is disputed by most reputable alchemists. On some moonlit nights in the spring, large swarms of pine beauty moths (*Panolis flammea*) gather and swarm around the trees, sometimes giving off an almost fiery glow. This phenomenon has not yet been explained.

Folklore: The susurrations of the trees can mend a broken heart.

Source/Origins: Sighing Island: Mark Holmer, *Wilderlands of the Magic Realm* (JG, 1979)

Poisonous Plants: Among the various poisonous plants mentioned are: the dead bush (*Latius vagarus*) of the Desert Lands, a large plant that appears as a dead bush and grows poisonous thorns that attempt to grab creatures that disturb it (THAC0 15; poison class 1; onset 8 rds; 1 hp damage, plus coma for 1d10 days (M-sized or smaller) or *slowed* for 12d4 hrs (L-sized; *slowed* creatures move and attack at half their normal rates; they suffer a +2 penalty to their Initiative checks, a -4 penalty to hit, and a +4 Armor Class penalty; bonuses due to high Dexterity are negated); save vs. Poison for half damage and no further effects); the poison orange (*Frutex spinosus*) a large, green thorny bush said to be found only in close proximity to representations of mages and growing highly poisonous orange fruit (heavily wooded areas; poison class 5: onset 4 rds; 5 hp damage per round for 5 rds, plus paralysis²⁾ for 1d10 days (M-sized or smaller) or 12d4 hrs (L-sized), or ill for 6d6 rds (H-sized and larger); save vs. Poison for half damage and no further effects); and the poisonous blackberry (*Rubus venenus*) of the Elephant Lands, found in thickets in shady environments and growing poisonous fruit just like blackberries at the end of summer (poison class 3; onset 6 rds; 3 hp damage per round for 3 rds, plus paralysis²⁾ for 1d10 days (M-sized or smaller), ill for 12d4 hrs (L-sized), or MV×½ for 6d6 rds (H-sized or larger); save vs. Poison for half damage and no further effects).

Tall Tales: Among the flora of a mythical nature more than anything else (and mentioned as such) are: the man-eating plants and darkness-shedding trees on the Isle of Darkening Trees; a grove of “animated vicious trees” on an unnamed island still holding one Brestalein, for whose release his relatives are willing to pay a large reward; an orange lichen that is said to grow on the tip of an unnamed blue rock and to generate strange orange flashes during storms; the so-called “haunting trees”, a copse of trees where lights flutter about and protect the grave of a young wizard; the “chained trees”, nine blue-leafed trees connected by an old rusty chain and growing in a circle surrounding an orange phosphorescent sphere (Desert Lands); the whistling petrified tree (Sea of Five Winds); a leafless gray tree that has roots that are eaten by small dogs to prevent them losing their hair to a magical blue fog that covers two islands in the Desert Lands from dusk till dawn; an unnamed fungus that grows on all fruit and vegetables on an island in Ghinor and causes creatures that are not wild animals and eat from the food on the island to suffer a total lapse of memory for 1d6 days (e.g., ingredient of the ink required to transcribe *Forget*); the “maggot-fruit tree” said to grow rotten fruit that attracts or releases thousands of harmless flying maggots (Elephant Lands); and a pile of various types of old seeds in a forest in the Southern Reaches that are in perfect condition, kill all plant life within 6 feet, and make that no animal will approach it.

Research: The covers are made of boards of a peculiar wood not unlike walnut⁴⁾ and covered with gold, silver, and a variety of ornamental and semi-precious stones in colors that enrich the representations of the flowers and plants they have been used for. The combined value of the materials used is close to some 10,000 gp.

The red ink used in the manuscript is based on a phosphorescent, fear-inducing blue moss found in the Elephant Lands (See above). It remains unknown why the author used this ink for certain sections of the book.

Most of the poisonous plants described in the book are known to sages of today and their descriptions can be found in various relevant herbals and botanicals.

Of interest to mages and priests alike will be a number of notes believed to refer to the Library of Mace-Visious, a legendary library described as “filled with many ancient works” and located in a manor riddled with traps and guarded by an evil high priest of Set. It remains unclear whether the author actually visited this library, but most scholars suggest that he did, citing passages in the book that do not appear in works known today. Although the exact location of this library remains unknown, a knowledgeable sage may be able to inform interested parties that an old index suggests it is (or was) located on one of the Ghinor Islands. Interestingly, some sages have suggested that the author may also have come across a lost library in the crumbled remains of an ancient village, perhaps on

one of the islands in the Sea of Five Winds, which is otherwise mentioned in an ancient index and may have contained both a *libram of silver magic* and a *manual of puissant skill at arms*.

Author: The author was a traveling mage and botanist who hailed from the City State of the Invincible Overlord and settled down as mayor of the village of Irungsway later in life. An obscure index suggests that Lepsang also authored an encyclopedia of the fauna of the Wilderlands but there is no further proof of the existence of such a work.

¹⁾ Interestingly, a few rare indices suggest the existence of a lost 4th-level Wizard spell that would generate a 20-foot-radius flash of blue light that induced fear in living creatures in the area of effect, and which required a phosphorescent moss as its material component. Although the name and workings of this spell are lost, sages typically refer to it as *Blue Fear*.

²⁾ Paralyzed creatures are rendered immobile for the duration of the effect. Although they can breathe and remain in control of their senses, they are unable to move, speak, or engage in any other physical act. They remain paralyzed even if they suffer damage or are otherwise harmed and opponents may attack them without making to hit rolls. Saving throws based on movement are made at a -4 penalty, which is in addition to any other modifiers (e.g., Dexterity). At the DM's discretion, paralyzed creatures may or may not be allowed to cast spells, employ spell-like abilities, use psionics, or activate magical items – but only if this does not require movement or speech. Likewise, paralysis may slow the effects of (bleeding) wounds, the progress of diseases, or the spreading of poison.

³⁾ At the DM's discretion, this can lead to a penalty to Surprise checks and perhaps some of the effects associated with a state of "Slight" intoxication (-1 Intelligence, -1 Wisdom, -1 bonus to Morale checks, and +1 to Bravery checks for the duration of the effect; recovery time 1d2 hrs; v. **DMG** 1st Edition, p. 82-83: "Effects of Alcohol and Drugs").

⁴⁾ This wood was taken from an unknown, magical tree that was subjected to the *final strike* of a *staff of wizardry* rammed through the tree in a battle between a wizard and a demon, an event that led to the destruction of all magical powers contained in both tree and staff but caused the wood of the tree to condense and harden, which explains the book's resistance to damage of all kinds.

Source/Origins: Bill Owen and Bob Bledsaw, *Wilderlands of High Fantasy* (JG, 1977); Bob Bledsaw and Mark Holmer, *Fantastic Wilderlands and Beyonde* (JG, 1978); Author unknown, *Ready Ref Sheets, Volume I* (JG, 1978); Mark Holmer, *Wilderlands of the Magic Realm* (JG, 1979); Author unknown, *Wilderlands of the Fantastic Reaches* (JG, 1980)

Obsequium

The Foundations of Secret Authority

Setting: Any (World of Greyhawk)

Requirements: NWP *Ancient Languages (Old Oeridian)*

Author: Blambeurin of Hacciog.

Size: 47 cm tall, 33 cm wide, 5 cm thick; 1,300 pages.

Description: A fairly heavy book bound in tooled leather of a glossy, burgundy hue and with brass furnishings and reinforcements, most notably corner pieces engraved with symbols of some kind. Set into the center of the front cover is an oval of silver, engraved with two sequences of runes or symbols, one large and one small, perhaps the title of the work and the name of the author, respectively.

Within are thick sheets of high-quality bleached parchment, expertly sewn to a pale brown leather spine with thread of golden silk, and featuring a manuscript that must have been splendidly polychrome when new but which has now faded considerably, perhaps surprisingly so considering the condition of the covers. Likewise in contrast to the quality of the covers is the fact that the manuscript was written in a wavering hand.

Lore: The original of an infamous thesis on treachery and seeking dominance over others.

DM: Original. Copies uncommon. Average condition (Faded inks). Title and name of the author on the front cover. Subtitle and name of the author on the title page.

Reading the title, subtitle, and manuscript requires the NWP *Ancient Languages (Old Oeridian)*. The larger runes on the front cover spell out the name of the author, the smaller ones the title of the book. The engraved symbols on the corner pieces each incorporate the letter “B” twice. A symbol on the title page is a composition of the letters “G” and “K”, entwined to form a monogram of sorts.

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 spell¹⁾ 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 spell²⁾.

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

VIII: Binding; VIII: Demand; VII: Torment; V: Dismissal.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with rhetoric, literature, and/or philosophy (e.g., NWPs *Philosophy, Rhetoric, Sage Knowledge (Art, Literature)*), as well as, perhaps to a lesser extent, with influencing others in conversation or debate (e.g., NWPs *Oratory, Persuasion*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Obsequium* is a study of various insidious, treacherous, and Machiavellian ways to control one’s lessers, as fueled by such deplorable inclinations as greed and the need to dominate and belittle others in order to thrive. It deals with these matters in a series of imagined conversations conducted by fictitious personages, mostly kings, princes, mages, and priests of men, but also by and with such entities as devils, demons, and similarly well-spoken or less eloquent entities from this and other planes. The stories deal with such concepts as persuasion, deception, betrayal, treachery, and backstabbery, and they typically end in tragedy for the deceived, ranging from lifelong ruin to being murdered or worse.

Research: Although the symbols on the corner pieces are likely associated with the author, there is no known record of the symbol on the title page and its meaning remains unknown.

The stories in the book are well known from various relatively common copies of it, most of them titled *The Foundations of Secret Authority*, which has led sages to believe that these copies were all based on a single version of the book that did not feature or mention the main title of the original, perhaps from the hand of a forger. Of some interest may be a book of spells titled *Foundations of Secret Authority* mentioned in an index by Sarelk, which reputedly actually contains descriptions of the spells mentioned above rather than clues to them³⁾. Finally, a rare, ancient source speaks of a copy from the hand of one Illouminatee or Ill-Oominoty, names that are not listed in any of the known indices or *onomanomics*⁴⁾.

The protagonists and locations used in the book are often famous in their world, which has led to some of them becoming quite well known to the general populace. The book and its copies enjoy a modicum of fame among quacks, soothsayers, folklorists, conspiracy theorists, and soothsayers, some of whom have been known to try and sell goods they claim once belonged to one of these fictitious personages or to hail from locations mentioned.

Author: The author of the book is one half of Blambeurin and Buvelmekin, two universally disliked spell-casting brothers who are both referred to in one catalog as “being of a money-grubbing, ruthless disposition, without much in the way of a moral compass”. According to several sources, the brothers have been responsible for the failure of more than one enterprise they were involved in, among the more notable of which would be one that involved Blambeurin and the attempts of an infamous pupil of his striving to attain medium level⁵⁾. Another involved one of

Buvelmekin's underlings, the mild-mannered wizard Jaymward, and the acquisition of a collection of rare Oriental dice, in which Buvelmekin repeatedly failed to deliver on his promise to procure them until he finally exclaimed "Don't ever bother me with the problem again!", leaving the unfortunate wizard with the now nigh impossible task of solving the problem himself.

History: Although this is unlikely to be known to any but the most learned and specialized of sages, the underlying book ended up as part of the collection of the College of Scribes of Graydon shortly after it was written, where it lay forgotten for many years. After the college had been run into the ground by the ruthless *armarius* Liorrandillee Wisamill, part of the collection, including the underlying book, was eventually recovered by the Magi of Haigialos when an expedition sponsored by them found the ruins of the college. The Magi later sold what remained of the collection to the Triumvirate of Harefield, after which there are no known records of the book's whereabouts.

¹⁾ 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".

²⁾ The suggested value of the book is 1d10×200 gp.

³⁾ *Foundations of Secret of Authority* is a spell book from the hand of one Deuschechen, who, according to one source, was a little-known wizard who spent most of his career forcing others to do his bidding. "Lazy by nature," the source continues, "he had his 'charges' adventure while he sat in a chair and felt their emotions and experiences without ever leaving the safety of his home." It seems that Deuschechen eventually met his end when, one evening, thieves ransacked his house while he was "astrally entranced with an adventure" and slit his neck for fear that he would catch them and enact some horrible vengeance upon them. Apparently, some believe that Deuschechen's life force is "confined to the barrier of the Prime Material Plane to this day", unable to venture forth to its true destination.

⁴⁾ An *onomanonicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

⁵⁾ According to some, controversial, sources, this pupil eventually ended up betraying his fellows in a manner that was as illustrative of his mentor's inclinations as it was disconcerting.

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

On Coming Forth By Day

Setting: Isle of the Necromancer Kings (Al-Qadim)

Requirements: NWP *Ancient Languages (Kadari)*

Author: Countless generations of Priests of the Dead.

Size: 80 cm tall, 57.5 cm wide, 15.5 cm thick; 1,500 pages.

Description: A large, awe-inspiring book bound in covers composed of metals resembling beaten black iron and black copper, if anything, with hinges of another black metal connecting them to a spine of lead and iron. Featuring prominently on the front cover and contained within a ring of runes and symbols is a rendering of a naked man wearing a horned helmet hanging from a gallows, the whole inlaid with bone and gold and taking center place in the last of three rectangles, one within the other, with the outer one reaching to about two inches from the edges of the cover, where the metal has been inscribed with numerous sequences of sinister runes inlaid with bone and gold. The back cover is largely identical to the front cover, with only the hanged man and the central runes missing and the runes along the edges differing from those on the front cover.

Within are pages of pale parchment, stained and mildewed with age and featuring manuscripts in many hands and in black inks that have faded from age, especially so on the first pages. The texts are riddled with mystical runes, drawings, and thaumaturgic and necromantic symbols and signs.

Lore: A religious grimoire that is an amalgam of texts that deal with death and the dead.

DM: Original. Copies very rare. Average condition (Faded inks). Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Kadari)*. The runes in the circle enclosing the hanged man on the front cover are the title of the book. Those in the areas along the edges of the covers describe death in its many forms (e.g., "the elderly woman with her face hidden inside a black cow!", "the jet-black man with goat hooves and horns", "the old, bearded king riding a black dragon", "the malformed man with a mass of black hair").

Magic: The book radiates a "Strong" aura of Alteration magic, which is due to its magical ability to impart knowledge.

Priest: Any Priest who reads the tome and ponders its contents for over a month magically gains minor access to the Sphere of Necromancy if he had none before, or major access to that sphere if he had only minor access before. A Priest who already has major access to the sphere achieves an improved understanding of necromantic spells, magically gaining a permanent +1 bonus to his saving throws against these spells, whether cast by a Wizard or Priest.

Repercussions: The book is widely sought after by Necromancers and, if it 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, extra-planar creatures, and black necromancy, the DM may want to punish good PCs willingly using it (v. **CBN**, p. 39-43: "The Price").

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with religion, the dead, and/or alchemy (e.g., NWPs *Alchemy*, *Religion*, *Spirit Lore*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *On Coming Forth by Day* is a religious grimoire that deals with death and the dead and contains a record of all known – and some unknown – Priest spells from the Sphere of Necromancy (e.g., v. **CBN**, p. 126: "Appendix 3: Priest Spells (Necromantic)"). It describes their workings, effects, and their relation to various deities of the dead – but does not provide their actual formulae or descriptions (these are the domain of the gods).

It also contains endless litanies, hymns, prayers, and rituals to numerous gods and entities associated with the dead, as well as descriptions of many relics (e.g., shards of the skulls and bones of famous Death Priests, robes of dark saints, Gilgeam's *Rod of Eternal Victory*, Sebek's *Sorrowful Spear*, Set's *Spear of Darkness*¹⁾) and magical items (e.g., *amulet of health*, *arrow of harm*, *ghast salve*, *Hades hand*, *handglyphs of power*, *horn of the exalted dead*, *nether scarab*, *plague bolt*, *robe of the shadow*, *scepter of the nether world*, *shadowblade*, *soultravel poison*, *staff of skulls*, *talisman of divining*²⁾), plus the full recipes and descriptions for the manufacture of a *bone ring*, a *scarab of protection*, and a *gloom candle*.

Bone Ring

A *bone ring* is plain ring carved from human bone that wards the wearer from energy- or Strength-draining attacks from any source (e.g., undead, hostile spells). Each *bone ring* will function up to one hundred times until it finally disintegrates into fine, dry powder (1d100 charges; each absorbed effect drains one charge). According to the text, only magical divinations such as *Identify* can be used to determine how many times any given *bone ring* will function.

Among the ingredients used in the creation of the ring are crushed beetle shells, ambergris, dried sunflower seeds (e.g., *Helianthus annuus*), and fruit of the lotus tree (e.g., *Diospyros lotus*).

Suggested XP/GP Value: 4,000 xp/20,000 gp.

Source/Origins: *Bone ring*: Ed Greenwood, in: Ed Greenwood *et al.*, *Lords of Darkness* (TSR, 1988)

Gloom Candle (Death Priest)

A *gloom candle* is an ebon taper that is a boon to Death Priests³⁾, and one lit and in the hands of one will fill a 100-foot-radius area with a deep shadow, negating any light or darkness in the area. In addition, a Death Priest carrying the lit candle and normally unable to *turn* undead can now *turn* undead in the area of shadow as if he were a 6th-level Priest, with evil Death Priests enjoying a +2 bonus to their die-rolls and non-evil ones a -4 penalty for as long as the candle remains lit. Finally, all undead that have at least 1 hit point remaining regenerate damage at a rate of 1 hit point per round they remain in the area of shadow generated by the lit candle.

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.

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

Recipe: Making a *gloom candle* requires a 12th-level Death Priest, who must gather the purest grade of beeswax from either regular or giant bees; a mold of *cursed* silver; galbanum and incense of black poppy; and *unholy water*, powdered jet, hair of a hirsute man, and opium – the magical ingredients. He must place a wick of woven silk cord in the mold and pour in the molten wax, with its scents and magical ingredients already mixed in, chanting and praying until the mixture has cooled. After the candle has cooled, the usual process for enchanting an item may begin (v. **DMG**, p. 121: “Enchanting the Item”).

Suggested XP/GP Value: 100 xp/500 gp

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

Scarab of Protection

A *scarab of protection* appears to be any one of the various magical amulets, stones, etc., although it radiates a “Faint” magical aura (Alteration). If it is held for one round by a living creature, an inscription will appear on its surface, letting the holder know it is a protective device. An individual wearing it gains a +1 bonus to his saving throws vs. Spell and, if no save is normally possible, he gains one of “20”, adjusted by any other magical protections that normally grant bonuses to saving throws (e.g., the device allows for a saving throw vs. Spell of “20” against *Magic Missile*, at a +4 bonus if the wearer would wear *leather armor* +3 and a *ring of protection* +1). In addition, the scarab will absorb up to twelve levels worth of *energy-draining* attacks (levels only; an attack that drains two levels expends two levels), as well as nullify the effects of death touches, death rays, and *Finger of Death* (each expending one level). Upon absorbing its last attack, the scarab turns to powder, totally destroyed.

Legend has it that some 1 in 20 of these scarabs are actually *cursed items*, which impose a -2 penalty to the wearer's saving throws. However, 1 in 5 of these *cursed* scarabs can be made into scarabs that allow for a +2 bonus to the wearer's saving throws in case of a Priest of at least 16th level succeeding in removing the *curse*. In this case, the scarab will also absorb up to 24 levels worth of *energy-draining* attacks, as above.

Manufacturing a *scarab of protection* requires a Priest of at least 9th level. Among the ingredients used in the creation of the scarab are the crushed shells of nine scarab beetles, shattered white pearls, silver exposed to the full moon, and essences and ichors of chameleons and oysters.

Suggested XP/GP Value: 2,500 xp/25,000 gp.

Source/Origins: *Scarab of protection*: Gary Gygax, *Dungeon Masters Guide* (TSR, 1979)

In addition, the book often refers to various tomes of power, codices of forbidden lore, and ancient grimoires, among which Albertus Magnus' *Book of Secrets*; Kazerabet's *Art of Necromancy*; *The Book of Shadows*, thought to have been wrought by the fearsome Nebt Bhakau; *The Necrophidicon*; *The Nycoptic Manuscripts*; *The Fabric of the Human Body*; and an ancient scroll titled *The Eleven Baneful Gates*.

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

The black metals used for the covers of the book are ancient, cold-forged iron and copper, each blackened in a ritual that involves prayers to various deities of death and infusing them with essence of sulphur, powdered black pearl and sapphire, and ichors of bat, rat, ants, and black scorpions. The parchment pages have been infused with herbal mixtures containing benzoin, black hellebore, and civit, which explains their relatively good condition considering their age. The inks are similarly based on herbal extracts, most notably those of the indigo plant, black henbane, and mandrake root, and otherwise containing gum asafoetida, sulphur, and resins taken from cypress trees.

The book was compiled over countless generations by Priests of the Dead, who have all remained nameless.

A copy of the book is rumored to exist 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.

¹⁾ See **Powers & Pantheons** for summary descriptions of these items.

²⁾ See **CBN**, p. 97-105: "Chapter 8. Tools of the Trade" for descriptions of these items.

³⁾ 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: *On Coming Forth by Day*: Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995); *Scarab of protection*: Gary Gygax, *Dungeon Masters Guide* (TSR, 1979); Tom Moldvay, *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980); *Bone ring*: Ed Greenwood, in: Ed Greenwood et al., *Lords of Darkness* (TSR, 1988); Magical candles: Gregg Chamberlain, *Magic by Candlelight*, in: *Dragon 179* (TSR, 1992); *Gloom candle*: Steve Kurtz, *The Complete Book of Necromancers* (TSR, 1995); Eric L. Boyd, *Powers & Pantheons* (TSR, 1997)

Opprobrium of Orcus

Setting: Yxx

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

Author: Oigygia Manophagus.

Size: 30.3 cm tall, 22.1 cm wide, 13 cm thick; 1,666 pages.

Description (Sack): A heavy sack of tough, desiccated and cracked dark leather, covered in expertly tooled, complicated runes and symbols.

Description (Book; See below): The sack contains a book with covers of a polished black mineral, kept closed by heavy bronze clasps. A symbol representing a skull-topped wand is laid into the front cover with another black mineral. In addition, a rendering of what appears to be a severed and bloodied hand is cut rather crudely into the front cover. The spine is composed of numerous thick, dark red vertebrae, intricately carved and featuring traces of gold leaf decorations long gone.

Within are ancient pages of parchment, stained, crispy, and brittle and showing signs of frequent use and what appears to be some fire damage. The manuscript is written in a strange and very old language and some pages feature illustrations of exceptional quality and detail, perhaps most notably on the frontispiece, which contains a meticulously detailed rendering of a bestial entity sprawled on a large throne. All texts and illustrations are executed in inks of varying dark red hues, which has faded to such an extent that the text on some pages is barely readable, especially at the beginning and end of the book. Between every two written pages is a blank page of slightly thicker parchment.

Lore: One of several rare versions of a rare and infamous work on undead.

DM: Original. Copies very rare (See below). Average condition (Minor damage, brittle pages, faded inks). Untitled. Reading the manuscript requires the NWP *Ancient Languages (Malafuromet)*¹⁾. The symbol on the front cover is the *sigil* of the author.

Opening the Book: Certain rituals need to be observed before the book can be opened safely, with failure to do so seven times in succession resulting in the perpetrator's soul being brought to the attention of certain unspeakable servants of Orcus, Demon Prince of the Undead. These will then take great pains to ensure that his soul is properly transferred to the realm of their lord, which means that, after death, he will return as an undead entity with a number of Hit Dice equal to half his level at the moment of his death. This is effectively a *curse* cast at 18th level, which will require the services of a lawful good Priest of equal level to reverse, likely after the perpetrator has atoned for the misdeed. However, there are no signs that the perpetrator is affected by this *curse*, so it will typically have to be detected by magical means.

The nature of the rituals required to properly handle the book can be retrieved with magic (e.g., *Legend Lore*), although they may also be known to perhaps a handful of the most powerful servants of Orcus, Demon Prince of the Undead. The rituals require each individual who opens the book to engage in such unholy acts as chanting litanies to entreat and appease Orcus, Demon Prince of the Undead; the sacrifice of blood; and the creation and release into the world of an undead entity with a number of Hit Dice equal to the number of times the book has been opened by that same individual, plus one.

Unspeakable Powers: Although this is not known to any creature alive today, the author wrought the underlying book as one of a series of thirteen volumes, which, when used together in an unspeakable ritual performed by the members of a proper cabal, would permanently bestow the powers to rival those of Orcus, Demon Prince of the Undead, onto him (and him alone) insofar as the demon noble's powers of control over undead are concerned. This would allow him to summon 4d12 skeletons, 4d8 zombies, 4d6 shadows, or 2d4 vampires to do his bidding; to use *Animate Dead* as a 19th-level Wizard; and to use *Speak with Dead* as a 20th-level Priest.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with religion and/or the undead (e.g., NWPs *Religion*, *Undead Lore*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: The book makes its item saving throws as "Leather", at a +2 bonus when saving against Acid, Disintegration, and Lightning, and a +4 bonus when saving against spells and effects based on one of the four elements (v. **DMG**, p. 58: "Item Saving Throws").

Contents: *Opprobrium of Orcus* contains extensive listings and summary explanations of rituals pertaining to the creation and control of undead, obviously meant for an informed, initiated reader and thus scarce in exacting detail. The rituals are highly evil, religious, and necromantic in nature, being incantations and litanies that do not resemble those of any known religion today, while the names of places, creatures, and even the demons and gods mentioned are equally mysterious.

Of some immediate interest might be a section on controlling certain undead, describing the occult *fluxes* and religious *vortices* enabling such endeavors, as well as one that describes a number of strange creatures, among which the *susurrus*, the *thanatophobe*, the *phthisis*, the *misopoine*, and the *placus*²⁾.

Research: The sack is made of the skin of gray goats raised as undead after dying from a foul poison created from their own blood and hairs, a variety of unholy herbs, and venom obtained from long, snaky serpents. The covers are slabs of onyx and the material used for the inlay is obsidian. The origins of the vertebrae cannot be traced magically, which has led some sages to believe they were either taken from an unknown creature in primordial times (before the advent of magic) or that they were somehow created artificially. The texts and illustrations are executed in blood of human origin, which has gone dark over the centuries.

An informed or magical examination of the leather sack will reveal that it was once covered with what must have been many layers of blood of human origin; that the runes were once picked out in gold; that the sack is many centuries old; and that it has been with the book for as long as anyone can remember. Old grimoires may still contain references to priests soaking the sack in human blood before the book could be extracted. Use of this ritual has long been forgotten and the book can now be taken out of the sack without such offerings.

Today, various indices and catalogues mention some seven known copies of the book, most of which are believed to be either lost or in the hands of powerful necromancers, necropes, and liches. In addition, some sources contain various references to books with contents much like those of the underlying volume, works often with the same title, and all containing extensive listings of rituals pertaining to the creation and control of undead, with each volume detailing a different perspective on the subject (e.g., one will be of use to Necromancers, another to a Demonist, and a third to Death Priests³⁾, another to servants or agents of Orcus, Demon Prince of the Undead).

Throughout the ages, the origins of the *Opprobrium* and the volumes like it have been the subject of much debate among sages, with some believing that all of these works are somehow connected to an infamous, lost original that is sometimes called *The Opprobrium of Orcus* and which necromancers and necropes believe to have contained the great secrets of Orcus, Demon Prince of the Undead. However, others propose that all known versions of the book and those like it are – although of some interest – little more than *necronomical tabulums*⁴⁾ mistakenly named after the legendary original *Opprobrium*.

All copies of the book that are known today show signs of having been damaged at some stage, some by fire, some by water and some by electricity, while some have also started to deteriorate from the effects of *book rot*⁵⁾ or prolonged exposure to fungi.

Although rare, copies of the book do occasionally surface, always attracting much attention when they do.

Author: All copies known today were wrought by the mysterious Oigygia Manophagus, a terrifying necrope and high-priest who was known for his strange and exotic habits, such as a voracious appetite for human hands. Some argue that Oigygia is one and the same as the legendary necromancer only known as “The Dysmorph,” but this is by no means certain.

History: It is known that, some time in the past, a mage known as “The Thesaurer” attempted to collect all copies of the underlying volume, albeit apparently in vain. What happened to the books he did own is unknown.

¹⁾ Malafuromet is an ancient, howling language of the dead. It is known only from its script, an assortment of bizarre inscriptions and fell runes, and it is known to only a handful of the most powerful Necromancers today. Some sages believe it to be of infernal or abyssal origin.

²⁾ Although there are reliable reports on the existence of the *susurrus*, all other creatures mentioned in the book are unknown today.

³⁾ 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”).

⁴⁾ A *necronomical tabulum* is a name used for a necromantic almanac, a work that names the days of the necromantic calendar and contains readings of ominous signs as well as a list of events of past, present, and future that are of importance to necromancers and witches (e.g., full moons, midwinter solstice, *Walpurgis night*, days associated with demons, devils, and the dead).

⁵⁾ *Book rot* is a mysterious process of degradation of old, usually low-quality parchment that results in a dark staining of the material, structural weakness through loss (black-rimmed holes), delamination, and a moist consistency of the material, causing the pages of a book to stick to each other until they all but fuse together in a single, tatty and distinctly smelly mass. Sages are not quite sure what causes *book rot* but it is assumed that it follows a combination of prolonged storage or exposure to humidity, environmental pollution, and foul energies. In addition, for reasons unknown, *book rot* seems to have a preference for books and tomes with especially vile contents.

Ordinal of Blood

(The Woodbriar Ordinal)

Setting: Celts

Requirements: NWP *Secret Languages (Cullannbhallaídh)*; see below

Author: Strengul Cathbad, High Patriarch of Arawn.

Size: 33 cm tall, 21 cm wide, 17 cm thick; 577 pages.

Description (See below): A thick book with covers of beaten copper tied together with strands of the same organic material used for the spine. Set into the front cover is a black star in a circular field of some gray material encircled by three large intertwined black snakes.

Within are pages of a thick, coarse, curling paper, yellowed at the edges. Polychrome manuscript enriched with tables, diagrams, and mystical symbols.

Lore: A sinister alchemical ordinal.

DM: Original. Unique (No known copies). Good condition. Title on the title page.

Reading the title and manuscript requires the NWP *Secret Languages (Cullannbhallaídh)*¹⁾. The symbol on the front cover is that of Arawn, God of the Dead.

Opening the Book (Woodbriar): The book is protected by *Woodbriar* (See below), which will activate instantly each time a living creature tries to open it without taking the proper precautions, immediately forming three sets of slender, barbed briars that attack all living creatures within a 20-foot radius.

The only way a would-be reader can prevent the spell from activating is to speak the word “Arawn” and drip three freshly drawn drops of his own blood on each of the three snakes on the front cover before he opens the book for the first time. This amount is doubled each time he wants to open the book again – *i.e.*, six drops per snake for the second time, twelve drops for the third time, and so on.

Note that the book does not contain any reference to, or description of, *Woodbriar*. The description below is given for the DM only.

Specialist Content: In order to understand the contents, the reader must either be an alchemist specialized in the School of Biogenesis or a Wizard of at least 11th level with the NWP *Sage Knowledge (Alchemy)*.

Creating Items: The creations described in the book are considered evil and can only be created by an alchemist specialized in the School of Biogenesis with knowledge of certain special rituals and prayers to Arawn, God of the Dead. At his option, the DM may also allow a chance of success for a Wizard of 11th level or higher with the NWPs *Religion, Sage Knowledge (Alchemy, Biogenesis)*, *Sage Knowledge (Inner Planes, Negative Material Plane)*, and one or more of the NWPs *Toxicology, Potion Brewing*, and/or *Sage Knowledge (Chemistry)*, as depending on the item or concoction he wants to research.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with religion, undead, advanced alchemy, and/or necromancy (*e.g.*, NWPs *Religion, Sage Knowledge (Alchemy, School of Biogenesis)*, *Sage Knowledge (School of Magic, Necromancy)*, *Undead Lore*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Ordinal of Blood* deals with special techniques to preserve corpses; the manufacture of potions to control ghouls or zombies (*potion of undead control—ghouls*, *potion of undead control—zombies*); several vile salves (*e.g.*, *blood salve*; see below); and a dark formula to turn *holy water* into blood. Furthermore, there is a description of the process and rituals to create an unholy item known as the *horn of shadows* (See below). Of further interest to Necromancers and evil Priests may be a section that details the creation of a number of alchemical and necromantic broths, which, when poured into an *undead cauldron* or a *cauldron of Arawn*²⁾, allow the creator to control the undead that emerge from them.

Blood Salve

Blood salve is an extremely potent necromantic unguent that smells strongly of formaldehyde and slowly drains out the blood of a living creature through its skin, inflicting damage in the process.

When a single dose is applied to a living creature, the salve will remain active for 1d4+2 rounds, spreading out over the victim's body at an alarming rate, doubling the area it covers each round until it ceases working. One dose can be used to cover half of the arm of an average man and takes one round to apply. This means that the victim will have half of one arm covered in the first round and suffers 1d3 points of damage at the end of that round; that he will have the equivalent of an entire arm covered at the end of the second round and suffers 2d3 points of damage at that time; that the equivalent of two arms will be covered at the end of the third round and that the victim will suffer 4d3 points of damage at that time; that he will have the equivalent of both arms and both legs covered at the end of the fourth round and that he will suffer 8d3 points of damage at that time; and that his whole body will be covered at the end of the fifth round, when he will suffer 16d3 points of damage. The victim is allowed a saving throw vs. Poison upon first in contact with the salve, with success indicating that he will suffer only half damage for as long as the vile unguent continues to work.

Multiple doses, if applied, only work in conjunction with each other – *i.e.*, the damage does not increase if two doses would end up covering the same area of a victim's body.

Among the ingredients required to create the unguent are arsenic, belladonna (*Atropa belladonna*), and vampire blood.

XP/GP Value: 750 xp/20,000 gp.

Horn of Shadows (Priest of Arawn)

An intricately worked horn of silver and bone inlaid with jet, suspended on a leather thong.

A *horn of shadows* can only be used by evil priests of Arawn, God of Death, once every seven days, and only when it is blown at night or when shadows are otherwise active (*e.g.*, in a shadowy or dark underground room) after a command word has been spoken (usually “Arawn”). When thus activated, the horn will call forth 2d4+1 shadows, which will instantly attack all living creatures within 60 feet of it (except the caster) until either the shadows or all creatures that were in range when the horn was blown are slain. Circumstance permitting, the shadows will pursue and seek out fleeing targets, as long as they remain within the same plane and within 10 miles of the location where the horn was blown. The shadows also vanish whenever there are no more eligible targets.

Among the ingredients required to create a *horn of shadows* are a horn taken from a satyr slain a manner unholy, powdered hematite and lead, and mandrake root (*Mandragora officinarum*).

XP/GP Value: 1,000 xp/15,000 gp.

Research: The spine of the book is made of the specially prepared upper spinal cord of a sirine. The star and the snakes on the front cover are inlaid with obsidian, while the field has been painted with a substance derived from the gray hair of elderly men and women.

Woodbriar

(Conjuration/Summoning)

Spheres: *Plant*

Level: Pri 4

Range: Touch

Area of Effect: One wooden object

Duration: Until triggered plus 1 rd/level

Casting Time: 7
Components: V S M
Saving Throw: See below

Woodbriar empowers the caster to make one non-living, inanimate wooden object sprout a number of slender, barbed briars when it is first touched after the casting, which will lash out and attack the creature that touched the object if it is still within 60 feet of it, or any other creature within reach if this should not be the case. The briars will never attack the caster and the spell ends whenever there are no eligible creatures (offenders) within reach.

The object will thus sprout six sets of multiple briars, which will remain and attack for a number of rounds equal to the caster's level, striking as a Fighter of his level (one to hit roll per set), possibly gaining Surprise in the first round and striking first in each round thereafter (no Initiative checks). A hit inflicts 1d2 points of damage, adds to a process that will gradually transform the offender into a wooden semblance of himself (lignification; v. Table 1), and causes the relevant set of briars to entangle him, ceasing its attacks as the others continue. If, at any one point during the attack, an offender is reduced to zero Dexterity by the spell, the attacks stop and the briars vanish, leaving him lignified, lastingly transformed into an unliving wooden semblance of his former self (See below).

An entangled offender is effectively prevented from moving from his position by a force with the equivalent of Strength 18/00 for each set of briars holding him. As long as he is still able, he may attempt to free himself from the grasp of the briars by winning a contest of Strength (e.g., v. **C&T**, p. 42: "The Opposed Roll"; note that this may quickly become impossible) or by cutting himself free, which involves inflicting a number of points of damage equal to the caster's level on each set of briars holding him. Other creatures attempting to free an entangled offender by hacking away at the briars do so at the risk of hitting him. At the DM's option, there is a 15% chance per hit that briars hitting an offender will entangle an important extremity (e.g., a sword arm for a Fighter or Thief, a hand for a Wizard or Priest), which may further hinder his attempts to free himself.

If the spell should end before he has died (loss of hit points) or been lignified, the offender will regain any lost hit points in the usual fashion (e.g., rest, magical healing). However, lost Dexterity points can only be regained after he has been subjected to a successful casting of *Dispel Magic*, upon which they will return at a rate of one point per hour.

The spell lies dormant until activated and the enspelled object radiates a "Faint" aura of Conjuraction/Summoning magic until then. During this time, it is considered a magical item for the purpose of how it can be affected by *Dispel Magic* – i.e., the dormant spell can only be temporarily suppressed, rendering it non-operational for 1d4 rounds; v. *Dispel Magic*). Once activated, *Dispel Magic* will affect the spell as it would any other spell.

The dormant spell is considered a magical trap for the purpose of finding traps (e.g., a Thief has only half his usual chance to detect it with Find/Remove Traps). The spell cannot be cast on an object already subject to some magical trap (e.g., *Explosive Runes*, *Fire Trap*, *Glyph of Warding*, *Leomund's Trap*).

Table 1. Woodbriar Lignification Effects¹⁾²⁾³⁾⁴⁾

# Hits	Effect
1st	1d2 hp damage; Dexterity -1; -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls)
2nd	1d2 hp damage; Dexterity -2; -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls)
3rd	1d2 hp damage; Dexterity -3; -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls)
4th	1d2 hp damage; Dexterity -4; -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls)
5th	1d2 hp damage; Dexterity -5; -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls)
6th	1d2 hp damage; Dexterity -6; -1 or +1 penalty to all die-rolls (as applicable; -5% or +5% for percentage rolls)

¹⁾ All penalties are cumulative and in addition to those due to loss of Dexterity

²⁾ Should an offender die from loss of hit points before he has been lignified, the spell ends, as do its effects

³⁾ The spell cannot reduce an offender's Dexterity to less than zero; an offender is wholly lignified when he reaches zero Dexterity, at which point the spells ends

⁴⁾ Note that the spell cannot lignify an offender with Dexterity 22, although he will still suffer the penalties

The material components of *Woodbriar* are the caster's *holy symbol* and the branch of a bramble (e.g., *Rubus fruticosus*) harvested in winter.

Lignification: A lignified creature has been turned into the equivalent of an unliving, mindless, immobile, wooden statue, along with anything it was wearing or holding at the time of lignification. Henceforth, for as long as the effect lasts, it can only be affected by attacks and effects that affect inanimate wooden objects (e.g., structural damage, chipping, fire; abrasion, erosion, weathering effects such as the freezing and thawing of water; *Disintegrate*, *Mending*, *Warp Wood*). When required to make a saving throw, a lignified creature must make an item saving throw as "Thick Wood" (v. **DMG**, p. 58: "Item Saving Throws"). A lignified creature dies instantly if its material form is destroyed or otherwise significantly altered (e.g., if an arm would be sewn off).

A lignified creature is effectively mindless, deaf, dumb, and blind, unable to feel, smell, wholly unaware of its surroundings. It cannot move or interact with its environment in any way, it is unaware of the passage of time and it is not considered a living creature, even though it is not technically 'dead'. It does not age and it does not create memories as long as it is affected. Therefore, when the effect ends, the creature will initially continue with whatever it was doing at the very moment it was lignified.

A properly worded *wish* (e.g., *Limited Wish*) or a similar effect will restore a lignified creature to its original form. However, whenever it is returned to its original form, a System Shock Survival check is required to determine whether it survives the ordeal.

Awareness: At the DM's option, the mind of a lignified creature may remain consciously aware in some way or other. For example, it could be considered to be in a form of *temporal stasis*, having retreated from conscious awareness into an endless, dreamless state of existence.

Alternatively, it may remain aware of its surroundings while the effect lasts, perhaps with a cumulative chance of insanity due to helplessness and total isolation (e.g., Intelligence score expressed in percentage + 1% per turn, day, month, or year, as desired). In this case, the DM may even allow the creature to remain capable of casting certain spells, engaging in psionic activity, or communicating telepathically, either actively or passively such as when contacted by spells or effects that contact minds (e.g., *ESP*).

Notes: *Woodbriar* is a very rare spell.

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

History: Also referred to as *The Woodbriar Ordinal*, the true origins of *Ordinal of Blood* are shrouded in mystery. It first comes to the attention of scholars when it is mentioned in Avanthus' *Bibliotheca*, a catalogue of the collection of books owned by the druids of the "Tor", a stronghold dedicated to Danaan, the Earth Mother. At that time, Avanthus was an initiate serving at the stronghold and, as can be gleaned from his diaries, the book was part of the collection until it was entrusted to Vortimax, War Lord of Dungaalen, to bring to a major temple of Danaan, the Earth Mother, where it was to be destroyed. Unfortunately, Vortimax and his warriors fell victim to a strangely

coordinated attack by an orc horde while on their way to the temple. After this, every trace of the *Ordinal* was lost, although reports of the use of *blood salve* do crop up from time to time.

¹⁾ *Cullannbhallaídh* is the name under which a coded, unnamed, ever-changing, secret language used by some Celtic alchemists has become known. 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, and also because of its unique nature, the language is notoriously hard to qualify and read and it can only be learned by individuals with the NWP *Cryptography*, whether an alchemist or an individual with one or more NWPs associated with alchemy (e.g., NWPs *Alchemy*, *Sage Knowledge (Alchemy)*).

²⁾ Despite its terrifying powers, the *Cauldron of Arawn* is an ordinary-looking iron cauldron, 3 feet in diameter and often rather battered and stained with blood. It radiates "Strong" auras of magic and evil, to such an extent that all living creatures that go within 5 feet of it feel an icy chill go through them, while good-aligned creatures touching it take 2d4 points of damage from frostbite (no saving throw).

A living creature entering the cauldron will have its soul or life force devoured and forever gone (save vs. Death Magic at a -4 penalty for 2d4 points of damage and loss of two levels or Hit Dice instead). When the corpse of a mortal creature is placed in the cauldron, it will emerge as a randomly determined corporeal undead monster with less than 7 Hit Dice and under the control of the cauldron's current owner.

The cauldron has a magical link with the Negative Material Plane and a non-evil creature owning it will quickly turn evil. Eventually, such a creature will end up as one of the undead itself, either as the result of some 'accident' arranged by the DM or because of its own cauldron-influenced desire. Special enchantments have reduced the cauldron's weight to only 5 pounds, though its size still makes it an unwieldy object to carry. The cauldron can only be destroyed by washing it in the *Waters of Life*.

Source/Origins: A book of alchemy *et al.*: Lise Breakey, *Valley of the Earth Mother*, in: *Dragon 102* (TSR, 1985)

Pridin's Practice of Applied Sorcery

Setting: Ardha

Requirements: NWP *Arcane Languages (Late-Scarcard)*; see below

Author: Pridin Dadense.

Size: 42 cm tall, 23 cm wide, 2 cm thick; 385 pages.

Description: A very old, well-used book with leather covers of a very dark ochre hue. On the front cover is a text in black ink, perhaps the title of the work or the name of its author.

Within are pages of yellowed, discolored parchment featuring a manuscript in black ink.

Lore: A well-known, practical, but complex guide for the apprentice mage, still relevant today despite its age.

DM: Copy. Common. Good condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Arcane Languages (Late-Scarcard)*¹⁾.

Specialist Content: The contents are succinct and to the point and a reader must have Intelligence 15 or more before he can fully understand them.

NWPs: The book can be of use to individuals looking to acquire the NWP *Thaumaturgy*. Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Pridin's Practice of Applied Sorcery* contains succinct notes on the very basics of magic, more theoretical than anything else and thus somewhat difficult to comprehend for the uninitiated. Although it focuses on logical methods of thinking, techniques for higher levels of intellectual prowess, thinking and cognitive skills in general, it also explores the theory of knowledge; astronomy, metaphysics, and the interaction of spells with the laws of physics and transit planes (Astral Plane, Ethereal Plane); the theory of components; and the basics of spell formulas and original research.

Research: The covers are made of hide taken from the finest oxen. The manuscript is in giant squid ink.

A copy of the book is in the libraries of most mages.

Author: The book is considered to be the first work of a mage called Pridin Dadense, of whom it is only known that he lived a long time ago.

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.

¹⁾ Late-Scarcard is an arcane language of Ardha that was used to write a large number of magical tractates of the Late Cultural Renaissance.

Source/Origins: Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

Quessir'in Nanais na'Ch'thalion

(Two volumes)

Setting: Anaiath

Requirements: NWP *Ancient Languages (Ancient Elvish)*

Author: Various scribes at the court of Thal'thalion, King of the Gray Elves.

Size: Each volume 40 cm tall, 24 cm wide, 4 cm thick; 100 pages each.

Description: A set of two splendid and elegant books with covers of dark wood, each featuring a pattern of interlocking *quatrefoil* flowers inlaid with a silvery metal, and attached to a spine of the same material, finely cut and chiseled in a similar manner. On each front cover is a central, rectangular section bordered with bands of the same silvery material, finely worked like the spine, and containing a depiction of a splendid castle or city with many elegant, soaring spires, the whole composed of inlays of precious enamels, metals, and ivory. A sequence of flowing runes picked out in what appears to be gold and silver is in a prominent position above the rectangles, likely the title of the works.

Within are pages of finest quality, snow-white paper featuring a polychrome manuscript in a flowing hand, expertly illuminated and further enriched with decorative patterns of plants, trees, animals, and lofty structures.

DM: Originals. Unique (No known copies). Excellent condition. Title on the front covers.

Reading the title and manuscripts requires the NWP *Ancient Languages (Ancient Elvish)*; a Bard and someone with the NWP *Ancient History (Anaiath)* would be useful. Although difficult to translate correctly, the title is best approximated as follows: "A [Partial/Added] [Record/History] and Songs of the [Kingdom/Forest/People] of the [Gray Elves/Elves of Gray]".

NWPs: The books can be of use to individuals looking to improve their NWP *Ancient History (Anaiath)*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: These two volumes of *Quessir'in Nanais na'Ch'thalion* comprise transcripts of conversations between Thal'thalion, King of the Gray Elves, and another gray elf called Anachrin Anias, as recorded when the latter seems to have reached the court of the king thousands of years ago.

The volumes contain the story of Anachrin Anias, describing the end of the journey of the Ch'thar and their king, Thiondar – which seems to have lasted many thousands of years and led them past the ruins of their world, through frozen wastes innumerable until they finally settled some 6,000 years ago in a vale they called the "Magical Valley", a place strangely spared from the cold that had fallen on the world like a thick blanket. It speaks of the first week the Ch'thar spent in the valley, of their initial wonder and amazement at the beauty of the place, its rich flora and fauna, and of how they started to build a first settlement as ordered by Thiondar – but also of their king, who seems to have become reclusive to the point of being paranoid, spending most of his days in the depths below one of the mountains surrounding the valley, now dubbed the King's Mountain by the Ch'thar.

The situation seems to have escalated when, one day, Lioshand, the king's champion ventured into the mountain to find out what was going on with the king. Later that same day, the king emerged from his mountain, denounced his "faithless subjects" and pronounced a horrible curse on the soul of Lioshand, who was never again seen after that. The king repeated his order for the Ch'thar to build a town and returned to the mountain.

As soon as Thiondar left, the Ch'thar began to argue bitterly among themselves, speculating about the reasons for their king's aberrant behavior. Many despised his actions, for they knew that Lioshand had always protected the king and acted out of concern for his safety. Even more had begun to detest the environment of the valley, which was filled with a dark rain forest and populated with great reptiles. Eventually, these dissenters – nearly a thousand strong – left the valley and called themselves the "gray elves". A few hundred of the Ch'thar remained in the valley, some out of loyalty, some out of fear.

After this, the king's behavior became even worse, and he seems to have devised wards to prevent interruption from the outside world. As the centuries passed and Thiondar's insanity developed, he ordered all of the Ch'thar to settle inside King's Mountain, upon which the valley gradually seems to have become too cold to support a rain forest. As the millennia passed, the swampy valley dried up and all the water settled in a lake at the foot of King's Mountain. Time soon eroded the Ch'thar's abandoned buildings in the valley, and the entrance to the caverns under King's Mountain became partially flooded with water from the lake.

In the end, the blight even affected the Ch'thar and it seems that, eventually, the whole tribe was wiped out by a jungle fever: spread by mosquitoes from the jungle, the disease soon took on epidemic proportions, for the Ch'thar no longer had any clerics among them. The only survivor was Anachrin Anias, who chiseled a final message in an obelisk that had recorded the lives and deaths of the Ch'thar from the moment they settled the valley, before setting out to find the elven court where he told the whole of the story put down in the underlying volumes.

Anachrin seems to have been able to leave the sealed mountain with the aid of his king, who, in one of his irrationally generous fits of insanity, used one of his magical banners to *teleport* him to the valley above. Now free, Anachrin traveled to the court of the gray elves, recording his journey on a map he drew on the shield he carried.

Research: The silvery metal used for the spines and inlays on the covers is mithril. Other materials used include elven gold and ivory and enamels of the highest quality, all expertly worked.

A knowledgeable individual (e.g., bard, historian) may know that the books are likely part of an extensive collection of books that contain the records of the history of the elves of Anaiath and that of the gray elves in particular.

Although the books are quite detailed in their description of events, they do not reveal the reason for the strange behavior of Thiondar, King of the Ch'thar.

While much of the history of the elves of Anaiath is known to human sages of today, only very few are likely to know of the period of which the books speak, which makes the volumes quite unique and therefore of interest to these scholars.

A knowledgeable sage may be able to find out that Anachrin's shield was lost when Thal'thalion sent it to the most powerful and discreet elven wizard to decipher both the hidden map and a cryptic message on it and the delegation was attacked by a large band of orcs. Such a sage may also find out that, long after this, the high-elven wizard Thanmar – the famous founder of the College of Magi and the University of Beryl – discovered the shield in the hoard of an ancient red dragon and hung it in the chancellors' dining hall as a trophy.

Gray Elves: Ashamed for their king's unjust behavior, their own weakness, and their cowardly escape, the elves who left the "Magical Valley" called themselves the "gray elves". They never documented what happened in the valley and they retain their somber name to this day.

History: The volumes date back to a time when the elves ruled Anaiath, after their great wars had ravaged the lands and effectuated a schism in their society. They were compiled by scribes at the court of Thal'thalion, King of the Gray Elves, and remained in the royal archives until after Anachrin Anias died, when Thiondar, torn between his profound respect for historical accuracy (and letting the outside world know about the fate of his people) and keeping the whole affair a tragic secret, transported himself to the court and took the books with him. Although he read the books, his condition did not allow him to believe a word of them, preferring instead to think that his people had always been loyal and happy with their new underground home. Nevertheless, he does not seem to have bothered to destroy this evidence to the contrary.

Source/Origins: The famous transcripts of Anachrin Anias' conversations (...): Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991)

Rivenstar's Songbook

The Songbook of Rivenstar

Setting: Any

Requirements: NWP *Reading/Writing (Common)* and/or *Arcane Languages (Magiscriptum)*; see below

Author: Moonwulf of Rivenstar (See below).

Size: 23.6 cm tall, 17 cm wide, 2.5 cm thick; 56 pages.

Description: A slender volume bound in leather covers of a fading, reddish hue and with some decorative ornaments of a largely abstract nature stamped and tooled into them. Set into the front cover in silver is a symbol representing a howling wolf's head in a circle surrounded by a dozen twelve-pointed stars, each of them neatly split in half down its vertical axis.

Within are two sets of pages, both vellum but obviously from different sources, with the second set much more worn and likely being older than the first. The first set comprises musical notations in black ink and a steady hand, followed by a manuscript enriched with colorful mystical symbols and signs. The second set of pages features a polychrome manuscript distinguished by its use of many mystical and occult symbols, runes, and signs.

Lore: The original of a relatively well-known book of songs from the hand of a famous bard of days gone by.

DM: Original. Unique (Incomplete copies uncommon, no known complete copies). Average condition. Untitled.

Reading the pages containing the songs requires NWP *Reading/Writing (Common)* as well as the ability to read musical notations. Reading the pages containing the notes on *Sticky Fingers* requires the NWP *Reading/Writing (Common)*. Reading the final set of pages requires the NWP *Arcane Languages (Magiscriptum)*¹. The symbol on the front cover is the bardic symbol of the author.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with bardic skills, spell research, and/or the casting of spells (e.g., NWP *Musical Instrument*, *Poetry*, *Research*, *Singing*, *Thaumaturgy*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Rivenstar's Songbook* comprises three sections, the third of which is written in a different hand.

Pages 1-41: These pages contain a number of songs of varying nature (overtures, serenades, dirges, drinking songs, shanties, one or two jigs of a distinctly scurrilous nature), as well as notes on research of two *bard songs*, including their musical notations and descriptions.

Excerpt (*The Unicorn Song*):

"Well, you know I once had a unicorn for a friend,
One time, a long time ago.

"His horn was of twisted gold, pointed on the end,
And his coat was of silver-white snow.

"Sometimes he'd let me climb up on his back,
And we'd ride through the mountains all day.

"He told me the secrets that unicorns know,
And I missed him when he went away.

"I once knew a dragon, a cousin of Puff,
All yellow and bright golden-red.

"He looked ferocious, but he never breathed fire,
He just blew big smoke rings instead.

"Sometimes he'd let me climb up on his back,
And we'd fly through the mountains all day.

"He told me the secrets that all dragons know,
And I missed him when he went away.

"And now I've got a mantichore for a friend,
And he sure is ugly to see.

"He's nasty and vicious, and he'll eat anything,
And he's standing right behind —

"[artist to stop singing and make gobbling, slurping, and crunching sounds]."

Bard Songs: This section also contains descriptions of the following *bard songs*, on seven pages: II: *Silly Symphonies*, *Silken Serenade*.

At the DM's option, these *bard songs* may be unique to this book.

Silly Symphonies – Restricted: *Bard Song*

(Enchantment/Charm)

(Song)

Level: Bard 1

Range: 20 yds

Area of Effect: One or more intelligent creatures

Duration: See below

Casting Time: 2 rds minimum

Components: V S

Saving Throw: See below

Silly Symphonies is a *bard song* that allows a Bard who is attempting to influence the reactions¹⁾ of a number of creatures with Intelligence 5 (Low) or more within range to magically add an audible, silly component to his effort (e.g., a song, speech, a series of jokes, a musical effort), which can lead to one of a number of effects, as determined by him when he starts his effort and further depending on his level (v. Table 1). These effects take place instead of any results his attempt would normally generate.

He can thus target any such creature(s) within range, either as determined by him when he starts his effort or by random die-roll. Typically, he can only target creatures that can understand the language he speaks, as applicable, and share the same or similar social and cultural values. For instance, he may have trouble targeting both groups in a crowd of elves and dwarves, perhaps allowing for bonuses to the saving throws of one group as determined by the DM. At the DM's option, a Bard using a musical instrument or special skill for his effort may be allowed to pass one appropriate NWP check (e.g., NWP *Musical Instrument* check for a musical effort or NWP *Poetry* check for a poetic one) to add another -1 penalty to the saving throws his audience must make against an effect.

Note that the Bard must keep up his effort for at least two rounds lest the song fails. Furthermore, all effects, except the dance enforced by a 16th-level Bard, instantly end for all affected creatures if the Bard or any of his known or recognized companions would engage in an aggressive act (automatically gaining Surprise) against any of them.

Table 1. Silly Symphonies Results¹⁾

Bard Level	Sound Equivalent ²⁾	#Creatures Affected	Effect on Subjects ³⁾
1st	2/1	1	Good-humored
4th	3/2	2	Perceive Bard as hilariously funny and laugh
7th	4/4	4	Listen, laugh, and consider Bard harmless
10th	6/5	8	Cease activities, listen, laugh, consider Bard harmless and as having Charisma 20
13th	7/7	16	Cease activities, listen, participate, laugh, consider Bard harmless and as having Charisma 20
16th	9/8	32	Cease activities, listen, dance, laugh, consider Bard harmless and as having Charisma 20

¹⁾ The Bard can choose any one effect allowed him at his current level, affecting as many creatures as allowed at his level

²⁾ Volume of sound expressed as the equivalent of a number of singers and instruments

³⁾ See below for descriptions of effects

Level 1: Affected creature will be good-humored and impressed with the Bard when he ends his effort, being required to pass a saving throw vs. Spell or be compelled to make an effort to be friendly with him for 1d4+1 rounds and even fulfill his reasonable request, as appropriate to the situation.

Level 4: Affected creatures will perceive the Bard and his antics as hilariously funny, smiling, giggling, chuckling, tittering, snickering, guffawing, and finally, when he ends his efforts, be required to pass a saving throw vs. Spell at a -1 penalty or burst into gales of laughter for one round, requiring the next round to regain their composure and being good-humored and impressed with the Bard for 1d4+1 rounds after that, compelled to make an effort to be friendly with him and even fulfill his reasonable request, as appropriate to the situation.

Level 7: As above but save vs. Spell at a -2 penalty or laugh for 1d2 rounds and regard the Bard as harmless and not a source of danger for one day after regaining their composure.

Level 10: As above, plus compelled to cease all activities and listen to the Bard for as long as he continues the effort; save vs. Spell at a -3 penalty or be racked with laughter, unable to do anything else for 1d4 rounds; require 1d2 rounds to regain their composure; and thereafter consider the Bard as harmless and treat him as if he has the equivalent of Charisma 20 for one day. In addition, creatures that pass their saving throw will act much like as if they were *confused* for 1d10 rounds, their actions determined by the DM at the beginning of each round by rolling 1d10 on Table 2. Creatures that "wander away" will move away from the Bard for the remainder of the effect, using their most typical mode of movement (e.g., bipeds walk, aarakocra fly). *Confused* creatures that are attacked perceive the attacker as an enemy and act according to their basic nature.

Table 2. Silly Symphonies Confusion Results

1d10	Action
1	Wander away from the Bard for the duration of the effect; do not regain control over actions if prevented; roll again the next round
2	Act as compelled by the Bard's effort for one round; roll again the next round
3-8	Stand bemused for one round; roll again the next round
9	Act as compelled by the Bard's effort for one round; roll again the next round
10	Wander away from the Bard for the duration of the effect; do not regain control over actions if prevented; roll again the next round

Level 13: As above, plus compelled to participate in the Bard's effort in some way (e.g., clap, tap feet, sing, whistle, or hum along) for twelve rounds even if he would cease his effort after six rounds; save vs. Spell at a -4 penalty or be racked with laughter for the next 2d4 rounds, unable to do anything else; require 1d4 rounds to regain their composure; consider the Bard as harmless thereafter and treat him as if he has the equivalent of Charisma 20 for one day; act as if *confused* if they fail their saving throw.

Level 16: As above, plus compelled to dance, sing, clap, and engage in jolly capers for as long as the Bard continues his effort and for 1d4+1 rounds after he stops at any time, unable to do anything else, including defending themselves (+4 Armor Class penalty, fail all saving throws except as demanded by the effort); save vs. Spell at a -5 penalty after stopping their dance and be racked with laughter for the next 2d4 rounds, unable to do anything else; require 2d4 rounds to regain their composure; consider the Bard as harmless thereafter and treat him as if he has the equivalent of Charisma 20 for one day; act as if *confused* if they fail their saving throw.

Notes: *Silly Symphonies* is a very rare *bard song*.

As an unofficial *bard song*, *Silly Symphonies* will only work as described at the DM's discretion.

¹⁾ **Influence Reactions:** When a Bard is performing before a group of people (or creatures) who are not attacking him (nor intending to do so in just seconds), he can try to alter their mood, either softening it or making it uglier. He can do this by whatever method is most suitable to the situation at the moment – a fiery speech, collection of jokes, a sad tale, a fine tune played on a fiddle, a haunting lute melody, or a heroic song from the old homeland. All members of the group who can hear the Bard must then pass a saving throw vs. Paralyzation, at a -1 penalty for every three levels of the Bard (round fractions down), with failure meaning that their mood shifts one level toward either the “Friendly” or “Hostile” end of the scale, at the Bard's option (v. **DMG**, p. 140: “Encounter Reactions”; e.g., the Bard can cause an “Indifferent” group to become either “Friendly” or “Cautious” with regard to him and his companions). However, those who pass their saving throw have their mood shifted one level from their starting mood in the direction opposite to the one the Bard intended. In case of a large crowd, the DM can have groups of creatures make saving throws using average Hit Dice (e.g., the commoners in a group might save as 1-HD creatures and the nobles as 3-HD creatures or at any other appropriate level as determined by him).

Source/Origins: *Friends*: Gary Gygax, *Players Handbook* (TSR, 1978); *Otto's Irresistible Dance*: Gary Gygax, *Players Handbook* (TSR, 1978); *Leomund's Lamentable Belaborment*: Gary Gygax, *Unearthed Arcana* (TSR, 1985); *Tasha's Uncontrollable Hideous Laughter*: Gary Gygax, *Unearthed Arcana* (TSR, 1985); *Jest*: Gregg Sharp, *The Geisya*, in: *Dragon 121* (TSR, 1987); *Siren Song*: James Wyatt, *Arcane Lore. Haunting Melodies*, in: *Dragon 256* (TSR, 1998)

Silken Serenade – Restricted: *Bard Song*

(*Enchantment/Charm*)

(*Song*)

Level: Bard 2

Range: 60 yds

Area of Effect: One intelligent creature (See below)

Duration: See below

Casting Time: 2 rds minimum

Components: V S

Saving Throw: See below

Silken Serenade is a *bard song* that allows a Bard to magically augment his attempt to influence the reaction¹⁾ of one individual of the same race or one closely associated with it (e.g., a half-elf in case of a human Bard), so that they will regard him as an object of desire for the duration of effect, to be pursued romantically and protected from harm, much as if they were temporarily in love with him. The subject is compelled to listen to the Bard's artistic effort (e.g., a song, speech, series of jokes, or musical effort) for as long as it takes (two rounds minimum), upon which they must pass a saving throw vs. Spell at a penalty or be affected for a period of time dictated by the Bard's level (v. Table 1). This saving throw is further modified by the Bard's Charisma-based Reaction Adjustment, which is added as a penalty to the subject's die-roll (e.g., a Bard with Charisma 15 would impose an additional -3 penalty), as well as by the subject's Wisdom-based Magical Defense Adjustment. Furthermore, a subject not likely to be susceptible to the Bard's efforts is allowed a bonus to their saving throw (up to a maximum of +4; e.g., a married woman loyal to her spouse; a Priestess who has sworn a vow of chastity; any individual who would have good reason to doubt the Bard's intentions; one whose culture, habits, or moral compass is opposite to those of the Bard; a dwarf in case of a human Bard; a male Bard targeting a heterosexual male). At the DM's discretion, a Bard using a musical instrument or special skill for his effort may impose a single additional -1 penalty to his subject's saving throw if he passes an appropriate NWP check (e.g., an NWP *Musical Instrument* check for a musical effort or an NWP *Poetry* check for a poetic one).

Table 1. Silken Serenade Effects

Bard Level	Saving Throw Modifier	Duration of Effect
4th	-1	1 turn
7th	-2	2 turns
10th	-3	3 turns
13th	-4	4 turns
16th	-5	5 turns

An affected individual will clear their mind of any aggressive notions about the Bard (e.g., drop weapons, remove armor to ‘slip into something more comfortable’) and approach the Bard with romance in mind, regarding him as a beloved paramour. While thus affected, they will view any and all of the Bard's words and actions in the most favorable way, although they will never blindly follow any of his suggestions (e.g., they would not obey a suicide command, although they might comply if assured that the only chance to engage in a romantic exchange is for them to hold back an onrushing vicious dog for “just a minute or two”). Although *Silken Serenade* does not endow the Bard with linguistic capabilities beyond those he normally possesses, he can still use the sound of his voice and musical instrument to convey his intent.

The effect ends the very moment the Bard or any of his known or recognized companions engages in any action that would be opposite to the subject's intentions and moral code (e.g., attack, kill an innocent child).

Note that all effects take place instead of any results the Bard's attempt at influencing reactions would normally generate.

Notes: *Silken Serenade* is a very rare *bard song*.

As an unofficial *bard song*, *Silken Serenade* will only work as described at the DM's discretion.

¹⁾ **Influence Reactions:** When a Bard is performing before a group of people (or creatures) who are not attacking him (nor intending to do so in just seconds), he can try to alter their mood, either softening it or making it uglier. He can do this by whatever method is most suitable to the situation at the moment – a fiery speech, collection of jokes, a sad tale, a fine tune played on a fiddle, a haunting lute melody, or a heroic song from the old homeland. All members of the group who can hear the Bard must then pass a saving throw vs. Paralyzation, at a -1 penalty for every three levels of the Bard (round fractions down), with failure meaning that their mood shifts one level toward either the “Friendly” or “Hostile” end of the scale, at the Bard's option (v. **DMG**, p. 140: “Encounter Reactions”; e.g., the Bard can cause an “Indifferent” group to become either “Friendly” or “Cautious” with regard to him and his companions). However, those who pass their saving throw have their mood shifted one level from their starting mood in the direction opposite to the one the Bard intended. In case of a large crowd, the DM can have groups of creatures make saving throws using average Hit Dice (e.g., the commoners in a group might save as 1-HD creatures and the nobles as 3-HD creatures or at any other appropriate level as determined by him).

Source/Origins: *Seduction I*, *Seduction II*, *Seduction III*, *Seduction IV*, *Seduction V*, *Seduction VI*: Len Lakofka, *Notes on Women & Magic – Bringing the Distaff Gamer into D&D*, in: *The Dragon 3* (TSR, 1976); *Seduction I*, *Seduction II*, *Seduction III*, *Seduction IV*, *Seduction V*,

Pages 42-48: These pages, from the same hand as the previous ones, contain notes on the author's research of an unknown spell referred to as *Sticky Fingers*, which would cause the caster's fingers to become sticky, apparently to facilitate acts of larceny and legerdemain (e.g., Pick Pockets, prestidigitation, palming items simply by touching them). The spell seems to have been in the preliminary stages, with the author researching ways to fine-tune its effects and use and avoid its disadvantageous aspects (e.g., fingers sticking to clothing of a target about to be pick-pocketed). He seems to have toyed with the idea of using it as an offensive spell against spell casters, perhaps hindering their use of somatic spell components for a brief time, while he also appears to have experimented with a version that would also make his feet sticky, allowing him to walk across spilled coinage to make off with several coins, and even to use them to pick up items from under tables with little dexterity required.

Pages 49-56: These pages, obviously taken from a different, older original, contain summary notes on research of a low-level spell the author refers to as *Wheel of Swords*, a version of *Tenser's Floating Disc* intended to call forth a floating, wheel-like field of force with sword-like projections sticking out from its rim. He considers ways to make the wheel spin and move away from him at his command, so far apparently not much faster than the equivalent of MV Float 3. It would seem that the research was in its earliest stages, seeing as that the author still considers the possibility of calling forth and controlling multiple such wheels; that he did not get far with his research of material components, one of which involves carrying around a cumbersome wheel-like contraption with many swords as spokes, chained or roped together; and even that he considered a version that would allow for the mounting of "a ballista other device crewed by a gnome or halfling". While it does not seem very likely that the notes will ever lead to a working version of the spell, there are some interesting notes on the aspects of *Tenser's Floating Disc*, one of which suggests that two or more Wizards may cross unstable terrain by riding each other's discs.

Research: Incomplete copies of the first set of pages – without the *bard songs* – are quite famous among bards and musicians, some of them titled *The Rivenstar Songbook*, *Rivenstar's Songs*, or *Songs of Rivenstar*.

¹⁾ *Magiscriptum* is a generic term for a basic arcane language of the world, one that will mostly be found in librams and tomes containing texts that study some aspect of Wizardly magic. At the DM's option, Wizards of the world may be allowed to read it using *Read Magic* only.

Source/Origins: Rivenstar Songbook: Michael Longcor, *From the Rivenstar Songbook*, in: *The Strategic Review, Vol. I, No. 3* (TSR, 1976); Joel E. Roosa, *Creative Casting*, in: *Dragon 169* (TSR, 1991)

Septalexicon Magica

The Seven Laws of Magic

Setting: Any

Requirements: NWP *Ancient Languages (Vulgate)*

Author: Boandarth, Primus Sunde.

Size: 55 cm tall, 40 cm wide, 17 cm thick; 700 pages.

Description: A large book of distinguished appearance, bound in thick brown leather showing signs of age and somewhat ruffled at the edges, with gold-tooled characters or runes on the front cover and the round spine, likely the title of the work. Covers and spine also feature an abstract design of raised rectangles, squares, circles, dodecahedrons, and triangles, perhaps some symbol or sign. Some bronze bosses and clasps further protect and secure the book, originally intended to keep it locked and raised off the surface it rests on but now with most of them missing.

Within are brown, curling parchment pages, their edges touched with gold-leaf, and sewn to a felt spine with black thread, with the spine in turn sewn to the covers underneath the leather. The pages are inked in dark blue, on occasion fading, and at times enriched with monochrome illustrations, drawings, and tables.

Lore: A controversial attempt to explain the 'logic' behind magic.

DM: Copy. Uncommon. Average condition (Minor damage, missing furniture, fading ink). Title on the front cover, spine, and title page. Subtitle and name of the author on the title page. Name of the author on the spine (See below).

Reading the title, subtitle, and manuscript requires the NWP *Ancient Languages (Vulgate)*¹⁾. The world at the bottom of the spine reads "Boandarth".

NWPs: The book can be of use to individuals looking to acquire any NWPs associated with magic and/or the casting of spells in general (e.g., NWPs *Arcanology*, *Spellcraft*, *Thaumaturgy*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Septalexicon Magica* is a somewhat esoteric account of the author's attempt to establish a universal basis for magic – to find the 'logic' behind all magic as it is practiced in the multiverse. He attempts to do so by studying what he refers to as "the seven known laws of magic", each of which has its own chapter in the book.

Chapter I. The Law of Similarity: This chapter describes the Law of Similarity, which states that "An effect resembles its cause". In short, this means that a spell or item's effect is (at least partially) determined by its components (e.g., sticking pins into an effigy of a creature to cause it pain; using dirt of a grave or powder of a dead man's bones to induce lasting sleep; using a candle made of the fat of a hanged man held in a *hand of glory* (the dried and pickled hand of another hanged man) to induce lasting paralysis in a target; using amethyst in spells and rituals that aim to keep a person sober; eating food cooked on wood that grew out of the stump of a tree that has been cut down to reverse a spell by which a banished king lost his kingdom).

Chapter II. The Law of Contagion: This chapter describes the Law of Contagion, which states that "If things once joined are separated they will remember each other and remain effectively similar". In short, this means that parts of a spell's target, or items or phenomena related to it, may be required to affect it (e.g., clippings of a target's hair or nails; cooling a weapon to reduce the fever of a person injured by that weapon; spiking, stabbing, or putting sharp objects in footsteps to injure the feet that made them).

Chapter III. The Law of Signatures: This chapter describes the Law of Signatures, which states that "The attributes without reveal the powers within". In short, this means that spells can draw directly on the nature of their components rather than follow the more vague fashions defined in the chapters on the Law of Sympathy and the Law of Contagion.

Chapter IV. The Law of Mana: This chapter describes the Law of Mana, which states that "Magic power is based on a mysterious supernatural force called mana". In short, this means that magic draws on a range of ill-defined, often mythical sources of energy, all called "mana" by the author. Easily the lengthiest and most esoteric of the book, this chapter attempts to define the concept of mana by looking at examples of its supposed existence on many worlds, with results ranging from the vague notion from Alternate Earth that mana is "the talent present in mages", to it being "inherent in an area or territory" in a universe known only as "Magic", to it being an undefined quality of memory that allows a Wizard to have access to a fixed amount each day, which is used up as spells are cast, but then renewed by rest²⁾.

Chapter V. The Law of Artistry: This chapter describes the Law of Artistry, which states that "Mana derives from art". In short, this means that magic can be powered by "the quality, production, expression, or realm of what is beautiful, or of more than ordinary significance" (e.g., the concept that killings in war produce no mana, murders produce some, and ritual sacrifice produces the most in a universe known only as "Magic"; the concept that poetry

can power spells and that the works of major poets produce more mana than those of minor poets; the concept from the world Vandarei that “nature is full of art” (e.g., the stars) and that much mana is sometimes derived from it).

Chapter VI. The Law of Obscurity: This chapter describes the Law of Obscurity, which states that “Potency is proportional to abstrusity”. In short, this means that a spell or item’s effect is determined by the weirdness of its components. This law is one that will be recognized by the mages of worlds where magic requires the use of exotic material components and obscure and arcane languages.

Chapter VII. The Law of Harmony: This chapter describes the Law of Harmony, which states that “The balance of the universe must be maintained”, usually to the extent that “self-sacrifice shall be rewarded”. In short, this means that there is a price that must be paid for the use of magic and that (some) self-sacrifice is required before one can cast a spell or create an item (e.g., use of the caster’s or target’s blood; imposition of bad luck on the caster or a spell’s target; the terrible sacrifices required when dealing with demons and devils; the negative effects associated with casting spells as they occur on a mysterious world that seems to shift between Law and Chaos, ranging from impotence to the magician’s feet getting painfully red hot when he walks; wielders of *star magic* on the world Vandarei forsaking all warmth; the loss of Constitution resulting from the casting of *Permanency*).

Research: The covers are first-quality cow’s leather over boards fashioned of a mixture of paper and wood pulp. The meaning of the large symbol or sign on the front cover – if it should be one – is unknown.

Although extensive in its research and description of the various “laws of magic” as the author describes them, many scholars consider the book highly controversial, arguing that each world is governed by its own metaphysical laws to such an extent that finding a “universal law of magic” or, indeed, describing all of them is an impossible task – with one sage stating that “the author has not even begun to scratch the surface of the manifold nature of magic”. Still, Ozurmaldus (*Regnimaga*) writes the following:

Excerpt from *Regnimaga*: “Hence, it would not be unreasonable to assume that at least some of the laws proposed by the author lie at the basis of magic as it is practiced on several worlds, as attested to by numerous studies, perhaps most notably Zerraf’s proposal of the Law of Contagion and the Law of Similarity (cf. *Frons Aureus*), Duccolmamothas Scamomachtoldum’s and Drudwas Pennardun’s Laws of Obscurity and Abstrusity (cf. *A Thesis on the Proportion of Abstrusity* and *Efficacy of Abstruse Abracadabra*, respectively), as well as the theories presented in *Encyclopaedia Artis Magia Brytonica*”.

Author: All that is known of the author is derived from the foreword, which he signs with “*magister* Boandarth, Primus Sunde, Rector of the College of Magi, *Emeritus*”. Some research into the matter has not led to more information on this individual.

¹⁾ *Vulgate* (not to be confused with the low-quality vellum of the same name) is a generic term for a written, degraded 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.

²⁾ This notion could be used to explain the spell point system proposed in the various **Player’s Option** rule books.

Source/Origins: Thomas A. McCloud, *Magic: Governed by Laws of Theory*, in: *The Dragon 18* (TSR, 1978); J. G. Frazer, *The Golden Bough – A Study in Magic and Religion* (2 Vols.; MacMillan & Co., 1890); Joy Chant, *Red Moon and Black Mountain* (George Allen & Unwin, 1970); John Brunner, *The Traveler in Black* (Ace Books, 1971); Randall Garrett, *Lord Darcy* (Nelson Doubleday, 1983); Larry Niven, *The Time of the Warlock* (Steel Dragon Press, 1984)

The Journal of Lolbuntrund

Setting: Any

Requirements: NWP *Reading/Writing (Common)* and/or *Ancient Languages (Viridivirens)*

Author: Unknown.

Size: 32 cm tall, 25 cm wide, 4 cm thick; 244 pages.

Description: A smallish, somewhat nondescript, black leather folio kept closed with strips of dark blue linen. Within are numerous time-worn, stained, curling and sometimes torn pages of two kinds of parchment, one pale and one ecru in color, thrown together in no particular order, with pale white and ecru pages alternating. The pages feature manuscripts in two different hands, one for each set of pages, with that on the pale pages enriched with colorful diagrams and schematics.

Lore: A collection of controversial notes on what may have been several adventurous expeditions into an underground complex.

DM: Original. Copies very rare. Average condition (Minor damage, torn pages). Untitled.

Reading the manuscript on the ecru pages requires the NWP *Reading/Writing (Common)*. Reading that on the pale pages requires the NWP *Ancient Languages (Viridivirens)*¹.

Order of Pages: The pages are not numbered and it may take a prospective reader some time to get the pale pages in the correct order, always assuming that he can read the manuscript. Similarly, lest some sort of magic is used (e.g., *Commune*), only an individual with knowledge of the Greenlands Dungeon will be able to put the ecru pages in the correct order.

Mirrors: Although to the point and written by a knowledgeable individual, the sections on the manufacture of magical mirrors are succinct in nature, being reminders and loose notes rather than a complete guide to constructing them. As such, actually creating any of them will still require time, gold, and the casting of additional spells (v. **DMG**, p. 117-122: “Researching Magical Items”).

NWPs: The folio can be of use to individuals looking to improve any of their NWPs associated with the Greenlands Dungeon and/or the manufacture of magical mirrors (e.g., NWPs *Alchemy*, *Local History*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *The Journal of Lolbuntrund* comprises two sets of parchment pages, one pale white and one ecru in color, which seem to have been placed into the folio in a haphazard way – getting them in the proper order may well take some time.

Ecru Pages (NWP *Reading/Writing (Common)*): Whether they are put in order or not, a reader will quickly find these pages to contain a collection of seemingly unconnected notes on a variety of wondrous subjects, among which, in no particular order: a description a number of strange items including six possibly magical mirrors; records of words seemingly recited by speaking statues; what appear to be short thesis on ‘mirror-writing’; reports of encounters with a plethora of strange creatures; a verse of some kind; a report of an encounter with a number of large, exploding eggs on a wall running across a meadow; and numerous notes on what seem to be rooms in, perhaps, an underground complex.

The creatures mentioned are weird and wonderful indeed, perhaps most notably so in the case of “disenchanters”, which would somehow magically reappear after they were slain and which would make vulgar slurping noises “while in the process of eating enchantment, sometimes followed by a soft and reverent belch”; bouncing, spherical entities referred to as “rovers”; plants transforming into weretigers; manticores sitting on stools and disguised as sheep knitting strange garments; various strange versions of regular creatures that would react to things thrown at them in a manner exactly opposite to how their regular counterparts would, among which nilbogs, a dahdi, and, to a lesser extent, “Magic Absorbers”, the latter remaining unaffected by *Phantasmal Forces*²; and “a weird green woman with long hair, vacant eyes and a screaming mouth”, which the author repeatedly refers to as a “banshee”, but which displays a number of qualities not commonly associated with the banshee known to most sages today. Among the items described are a “dancing sword” which would leave the hand of the wielder every three rounds “to remain poised horizontally in mid-air while the unfortunate warrior is caused to dance for three rounds, after which it returns to his hand”; and a “chaotic sword of undue haste”, which would “pull its holder round at high speed searching monsters” and which could only be dropped after the wielder had been subjected to *Remove Curse*.

Excerpt: “There are five large mirrors, each 10’ square, around the hall, supported on the walls so that their bottom edges are only a few inches from the floor. All were initially draped with a sheet of white muslin attached along the top edges.

“No magical powers of the mirrors can operate until the muslin is drawn aside.

“Mirror c has a small piece of red material stuck to its surface. It seems easy enough to remove.”

Excerpt: “Midway twixt place of literary toil and frame
Which image in one part will not reveal

But elsewhere shows the face of him before
A rampant pillar hides the road to fame
And all who it observe must stand in awe
Remembering lady's gift of steel.
"For wisdom low will not on it prevail
The name of might must spoken be
By one who covers hair and head in shame
Of sin who lest evil demon woman wail
And kiss the fool with hungry kiss profane
That name repeated twice yields access free."

Pale White Pages (NWP Ancient Languages (Viridivirens)): The manuscript on the pale white pages is written in a different language and comprises some notes on what appear to be comments on the descriptions of the mirrors on the ecru pages, as well as some thoughts and notes on the author's research into a *mirror of opposition* and a *mirror of life trapping*. The pages speak of creating reflective sheets of glass composed of ground crystal mixed with quicksilver and the dust of powdered black pearls and then magically fashioned into a single, reflective surface; of using hematite or "bronze and brass forged eight-fold" for the frame and adorning it with water opals; of the casting of such spells as *Enchant an Item* and *Magic Jar* for a *mirror of life trapping*; and of the intricate command words required to call forth any creatures trapped in such a mirror. Of further interest are extensive notes on an a magical mirror referred to as a *mirror of magic reversal*, an item that would "reverse any magical effect" that would pass in front of it and cast a reflection in the glass.

Excerpt: "Three of the mirrors may have been ordinary, with no unusual properties, though they seem to have been placed in useful positions in relation to some of the passages.

"The life may have been a succubus in this version."

Research: The covers are fashioned of black leather stretched over boards of pinewood.

Untitled and by unknown authors, the folio derives its name from the fact that the section containing notes on what may be an underground complex are not dissimilar to those made in an untitled, lost book from the hand of one Lobuntrund that describes a place it calls "the Greenlands Dungeon" and "the mysterious hall in the dungeons of the Temple of the Greenlands".

Perhaps not surprisingly, numerous sages have expressed their wonder at the strange creatures and events mentioned on the ecru pages, with the creatures being either unknown or weird, twisted versions of creatures known to zoologists today and seemingly created by the gods with the sole purpose of causing as much mayhem as possible or, perhaps, as one source has it, to cause those who rule the existence of mortals "to carol loud and long with delight". While the ecru pages are thus often met with incredulity and ridicule, mages often consider the text on the pale pages to be among the better-informed theses on the construction of magical mirrors.

It should be noted that all but one of the known copies of the work contain only the notes on the ecru pages, which makes the pale pages a rare find indeed.

¹⁾ Viridivirens is an obscure, ancient language that is known only to a handful of specialists of today. It is mostly, if ever, found in tomes and grimoires dealing with magical research.

²⁾ Interestingly, some sages consider this to refer to a lost spell they believe to lie at the basis of *Phantasmal Force*, which could only call forth a vivid illusion of a number of creatures rushing to the aid of the caster and with the illusion lasting for as long as the caster could maintain concentration or until any of the illusory creatures were touched or struck by a living creature.

Source/Origins: Don Turnbull, *Alice in Dungeonland*, in: *White Dwarf 4* (GW, 1977); Don Turnbull, *Fiend Factory* (comments), in: *White Dwarf 6* (GW, 1978); Don Turnbull, *Lair of the Demon Queen*, in: *White Dwarf 7* (GW, 1978); Don Turnbull, *The Hall of Mystery*, in: *The Dragon 21* (TSR, 1978); Don Turnbull, *Fiend Factory* (comments), in: *White Dwarf 10* (GW, 1978); Magic Absorbers: Nicolai Shapero, *Notes for the Underground* #7, in: *Alarums & Excursions 12, June 1976* (Amateur Press Association, 1976)

The Magical Properties of Gemstones

Setting: World of Greyhawk

Requirements: NWP Reading/Writing (*The Common Tongue*)

Author: Agermenest Magersteen.

Size: 30 cm tall, 18 cm wide, 13 cm thick; 1,200 pages.

Description: An old book in a somewhat deplorable state, with covers of some pale, leather-like material besmirched by moisture, vermin droppings, and mold. Clearly visible on the spine is a text in fading black ink, likely the title of the work or the name of its author.

Within are gold-edged parchment pages of some quality, partially spoiled, like the covers, by damp, mold, and mice, although the manuscript, in black ink, is still legible.

Lore: A famously complex treatise of gemstones and their magical properties.

DM: Original. Copies uncommon. Bad condition. Title on the spine.

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

Specialist Content: The contents of the book are of a highly specific nature and most of it will be too obscure for comprehension by individuals who do not have one or more of the NWPs *Alchemy*, *Gem Cutting*, *Herbalism*, and/or *Sage Knowledge (Philosophy)*.

NWPs: The book can be instrumental to individuals looking to improve any of their NWPs associated with gems and their magical properties (e.g., NWPs *Alchemy*, *Gem Cutting*, *Herbalism*, *Sage Knowledge (Philosophy)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *The Magical Properties of Gemstones* is an important, highly specific and complex treatise of gemstones and their metaphysical and magical properties¹⁾. It describes various types of precious stones in detail

and provides the reader with pertinent information on how to use them in the creation of spell inks, scroll inks, and magical items, in witchcraft, in healing and the manufacture of herbal potions and concoctions, and so on. It speaks of gems and their associations with various metaphysical concepts and notions, such as how black stones are associated with the Earth, darkness, and negation; blue stones with the Heavens, truth, and spirituality; clear stones with the Sun and luck; green stones with Venus, reproduction, resurrection, and sight; red stones with heat and control of hemorrhaging; white stones with the Moon and enigmas; and yellow stones with secrecy, homeopathy, and jaundice.

Among the many specific gemstones described in detail are: agate, for restful and safe sleep; alexandrite, which is associated with good omens; amber, to ward off diseases; amethyst, for protection against drunkenness or drugging; beryl, to ward off enemies; bloodstone, for controlling the weather; carbuncle, for powers associated with a dragon's sight (e.g., spell ink for *Clairvoyance*); carnelian, for protection from evil; cat's eye agate, for protection from spirits; chalcedony, to ward off undead; chrysoberyl, for protection from *possession*; chrysolite, to ward off spells; chrysoprase, which is associated with invisibility; coral, which calms weather, ensures safety in river crossings (e.g., stone for a *ring of water walking*), cures madness, and halts bleeding; diamond, which is associated with invulnerability versus undead; hematite, which aids fighters (e.g., spell ink for *Tenser's Transformation*) and heals wounds; jacinth, which brings luck to travelers (e.g., spell ink for *Teleport*), wards off plague, and protects from fire; jade, associated with skill with music and musical instruments (e.g., spell ink for *Otto's Irresistible Dance*); jasper, for protection from venom; jet, the traditional 'soul object material'; lapis lazuli, to raise morale and instill courage; malachite, for protection from falling (e.g., stone for *ring of feather falling*); malachite and sunstone combined, to ward off spells, evil spirits, and poisons; moonstone, associated with causing lycanthropy; olivine, for protection from spells; onyx, to cause discord among enemies; peridot, to ward off enchantments; ruby, for good luck (e.g., *stone of good luck*); sapphire, for aiding in the understanding of problems and also for killing spiders and boosting magical abilities; star sapphire, for protection from magic; sard, which benefits wisdom (e.g., ink for a *book of exalted deeds*); serpentine, which adds to wile and cunning (e.g., ink for *Find Traps*); topaz, for warding off evil spirits (e.g., ink for a *scroll of protection from demons*); and turquoise, which is associated with aiding horses in all ways but shatters when used for that purpose.

Research: The covers are sheets of thick vellum stretched over boards fashioned from strips of birch wood. Knowledgeable individuals (e.g., NWP *Bookbinding*) will be able to see that the covers are a later addition, of much lower quality than the parchment used for the pages.

Although an obscure source attributes the work to "Mage Tenser", sages agree that the book is not from the hand of Tenser of Oerth.

Suggested GP Value: 150 gp²).

¹ See **DMG** 1st Edition, p. 26-27: "Reputed Magical Properties of Gemstones"; **Dragon 83**, p. 10-19: "The Many Facets of Gems"; and **Different Worlds 11**, p. 10-13: "Gems & Gaming. Part Two: Gems & Magic" for extensive information on the magical properties of gemstones. Additional information can be found in **The Dragon 38**, p. 26-29: "The Seven Magical Planets".

² Note that selling the book for this amount of money will require the vendor to find the right purchaser and that such an individual will typically live in a large town or a city.

Source/Origins: *The Magical Properties of Gemstones*: Dave J. Browne with Don Turnbull, *The Sinister Secret of Saltmarsh* (TSR, 1981); Tom Moldvay, *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980); Michael Lowry, *The Many Facets of Gems*, in: *Dragon 83* (TSR, 1984)

The Mighty Tome of Military Thought

Setting: Any (Minaria)

Requirements: NWP *Ancient Languages (Old Common)*

Author: Sylbalus.

Size: 151 cm tall, 95 cm wide, 41 cm thick; 2,000 pages.

Description (See below): A monumental tome constructed of iron and bronze, with furnishings of gold and silver set with numerous red gemstones. Featuring prominently on the front cover is a raised depiction of a golden, gem-set crown within a raised circle composed of a sequence of interlocking runes. Judging by its size and the materials it is made of, the book will not be easy to move or even open, let alone carry.

The book appears to contain many old, parchment pages.

Lore: An infamous book on war, containing, as legends have it, "a great many secrets concerning lost treasure, magic, and knowledge associated with war" but which can also instantly slay a reader.

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

Reading the title and manuscript requires the NWP *Ancient Languages (Old Common)*¹. The runes on the front cover spell out the title of the book. The crown is a representation of one of the regalia of the author. The book easily weighs 200 lbs.

Magic: The book radiates a "Strong" aura of Alteration magic, which is due to the limitations on its use. The *curses* placed on the book (See below) will not react to spells or effects that aim to detect magical auras.

Opening the Book: The book can only be opened right before an important battle involving mass combat (e.g., a decisive battle in a major war, the final assault after a long siege of an enemy's capital) and even then only after many elaborate rituals have been performed, which must involve designating a specific reader and calling on the aid of several gods and other powerful entities, as appropriate for the DM's campaign (e.g., burning candles, lengthy recitals, scribing magical runes, perhaps the sacrifice of creatures; calling on a god of war and his agents and servants, on the reader's patron deity and his agents and servants, and/or on similar entities and/or creatures one would associate with war). After all this is done, the book can be opened by the designated reader only.

Using the Book: When he has opened the book, the designated reader must start reading its pages, upon which

he will automatically page through the book and read those sections that pertain to problems he expects in the upcoming battle. This will typically take some 1d4 hours, after which he must close the book again. When this is done, he will have learned much about the nature of the upcoming battle, which will allow him a significant advantage when fighting it, the exact nature of which will depend on what rules for mass combat the DM uses (e.g., **Swords & Spells**, **Battlesystem**).

For example, the DM could allow a key unit to suddenly operate far more efficient than usual (e.g., a key "Rabble" unit could operate as an "Elite" unit for the duration of the battle; v. **BSS**, p. 38-39: "Unit Combat Experience"); a key unit running into an enemy ambush could be allowed to detect it before it can be sprung and surprise the enemy instead; a key enemy unit could fight to the death in the face of sure defeat – i.e., without ever checking for Morale in a fight they are definitely losing (v. **BSS**, p. 30-32: "Chapter 5. Making Morale Checks"); or perhaps a key enemy unit could rout inexplicably while holding an important, hard-to-take position.

The book cannot be consulted more than once for each battle.

Alternatively, the DM could decide to allow the reader to temporarily gain one or more of the NWP's *Defensive Tactics*, *Military Science*, *Siegecraft*, and/or *Military Tactics* (or *Strategy*), as appropriate to the situation and lasting only for the duration of the battle, allowing him to more easily make informed decisions and/or allow him a greater chance of success for risky maneuvers.

The Emperor's Curses: Unfortunately, using the book is not without risk for, while reading the book, the designated reader may stumble upon one of the three powerful *curses* that were encrypted in the text by a long-dead emperor – one of which could slay him instantly.

Each time he consults the book, the reader must pass a saving throw vs. Spell, adjusted for luck only (e.g., *stone of good luck*), with failure meaning that he has fallen victim to one of the three *curses* (determined by the DM rolling 1d3) and that he either dies instantly or that his understanding of the information gleaned will cause him to make a serious mistake on the battlefield, as explained below. In any case, a reader who has survived triggering three *curses* will automatically and instantly die (no saving throw) if he would fall victim to one for the fourth time.

Curse of Death: The reader must pass a saving throw vs. Death or die instantly.

Curse of Ignorance: The reader misses some crucial information provided by the book, leading to a mistake with far-reaching consequences on the battlefield. Much of this will depend on the rules the DM uses for mass combat, but a typical mistake could involve a unit suddenly operating far below its usual level of competence (e.g., a key "Elite" unit could operate as "Rabble" for the duration of the battle; v. **BSS**, p. 38-39: "Unit Combat Experience") or a key unit running into an enemy ambush and being destroyed.

The *curse* will last for the duration of the battle. It can only be removed by a properly worded *wish* (e.g., *Wish*) or its Priestly equivalent, cast by a Wizard or Priest of lawful alignment – i.e., lawful good, lawful neutral, or lawful evil.

Curse of Stupidity: The reader inadvertently ignores some advice given by the book – perhaps out of some misplaced feeling of spite or because he believes he knows better – leading to a mistake with far-reaching consequences on the battlefield. Again, much of this will depend on the rules the DM uses for mass combat but a typical mistake could involve a key unit fighting to the death in the face of sure defeat (e.g., no Morale checks for a key "Elite" unit engaged in a fight they have no chance of winning; v. **BSS**, p. 30-32: "Chapter 5. Making Morale Checks") or perhaps a key unit routing inexplicably while holding an important or unassailable position.

The *curse* will last for the duration of the battle. It can only be removed by a properly worded *wish* (e.g., *Wish*) or its Priestly equivalent, cast by a Wizard or Priest of lawful alignment – i.e., lawful good, lawful neutral, or lawful evil.

Artifacts and Relics: Each time a reader consults the book, there is a 2-40% chance (2d20) that he reads one or more sections that speak of some legendary artifact, relic, or construct used in a famous battle of the past. Such an item should always be one closely associated with war and mass combat (e.g., *Mighty Servant of Leuk-O*). At the DM's option, the information provided may also include tantalizing, hitherto unknown clues to the whereabouts of the item in question.

Bonus NWP: A reader who has consulted the book three times without dying from the *curse of death* automatically gains one of the NWP's *Defensive Tactics*, *Military Science*, *Siegecraft*, or *Military Tactics* (or *Strategy*), preferably as appropriate to the nature of the battles he used the book for, and without the need to spend the NWP slots or character points normally required. For example, a reader who used the book for predominantly defensive purposes could gain the NWP *Defensive Tactics*. Exact details are left to the DM.

Contents: *The Mighty Tome of Military Thought* contains a staggering amount of information concerning large-scale battles, detailing numerous famous battles of the past, and revealing many secrets of military tactics and warfare magical and mundane.

Research: The covers were crafted from the remains of the Tower of Nithhzorn, a legendary iron tower that was destroyed by lightning in a great war in times long gone. The gemstones on the covers are rubies, red sardonyx, carnelian, and red tourmaline. The crown on the front cover is said to be a representation of one of the regalia of Sylbalus, a legendary monarch who is said to have ruled a large part of the world in ancient times. The pages are made of the highest quality parchment. The inks are famously composed of a mixture of 65 ingredients, among which sulphur, the blood of howling wolves, tails of salamanders bathed in fire, the essence of three men slain in a war, ichors of barbels, powdered fire opal, and extracts of thorn bushes, nettles, and the dragon's blood tree (cf. Gynarboll of Pennol, *Description of Inks Magical & Mundane*).

A knowledgeable sage may be able to inform interested parties of a legend that claims that the book was cursed by an evil emperor who lived and died a long time ago.

History: The book was unearthed in the legendary tomb known as the Tomb of Olde, which was discovered underneath the Temple of Kings in days long gone. After that, it is known to have been used in a number of famous

battles.

¹⁾ Old Common is a generic term for an archaic version the common tongue that, today, is found mostly in dusty old tomes and librams. Usually, individuals with the NWP *Reading/Writing (Common)* who pass an NWP check at a +2 penalty can understand most of a text written in Old Common.

Source/Origins: *The Tome of Military Thought*: Tom Wham, *Now It Can Be Told*, in: *The Dragon 34* (TSR, 1980)

The Spells of Odeen

Setting: Any

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

Author: Odessa the Sorceress.

Size: 42.5 cm tall, 30 cm wide, 5 cm thick; 73 pages.

Description (See below): A large, ancient book, ravaged by time, bound in a gray, silky material with gilt edges, and featuring locking clasps and runes inlaid with a bright silver material.

Within are pages of relatively thick vellum, sewn together and secured to a leather spine backing, once supple and fine but now dry and brittle with age. The pages are in bad shape, stained and mildewed and with some of them showing signs of repair. They feature a polychrome manuscript enriched with numerous mystical runes, at times hard to read on damaged pages.

Lore: A partial copy of a legendary spell book or libram that is said to have contained all magical knowledge of the arch-mage Odeen.

DM: Spell book. Original. Unique (No known copies). Bad condition (Major damage, missing pages). Title on the front cover.

Reading the title and manuscript requires the NWP *Reading/Writing (Elvish)*. 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. The runes on the front cover spell out the title of the book in Elvish.

Magic: Many of the pages of the book radiate either “Faint” or “Strong” auras of magic, depending on how they are protected. Those containing the descriptions of *Dispel Magic*, *Read Magic*, *Sepia Snake Sigil*, and *Unseen Servant* radiate “Faint” auras of Alteration and Illusion/Phantasm magic; those containing descriptions of *Illoriu’s Minor Protection from Identification* and *Odeen’s Magic Cloud* radiate a “Faint” aura of Alteration magic; and the one containing the description of *Giant’s Wrath* radiates an “Overwhelming” aura of Conjunction/Summoning magic.

Protections: Each spell description that is still complete is protected in some way or other, usually with *Odeen’s Secret Word* (*Dispel Magic*, *Read Magic*, *Sepia Snake Sigil*, *Unseen Servant*) and otherwise with *Explosive Runes* (*Illoriu’s Minor Protection from Identification*, *Odeen’s Magic Cloud*) or *Symbol—Spell Loss* (*Giant’s Wrath*).

Odeen’s Secret Word: Pages protected by *Odeen’s Secret Word* are illegible unless a secret word defined by its caster is spoken. Attempting to *dispel* or otherwise affect the garbled text destroys the page it is written on. Learning the secret word required to circumvent the protection will be as difficult and time consuming as finding the word of command for a magical item (e.g., *Commune*, *Legend Lore*).

Explosive Runes: Runes inscribed by *Explosive Runes* will explode when read by an unauthorized individual, inflicting 6d4+6 points of damage upon the reader (no saving throw), with a like amount suffered by each creature within a 10-foot blast radius (save vs. Spell for half damage) and also destroying the page upon which the runes were placed. The runes can be detected by Wizards (5% chance per level when reading the text), while Thieves have a flat 5% chance. Spells and effects that detect traps (e.g., *Find Traps*, *wand of secret door & trap location*) will detect the runes as normal, while *Detect Magic* will reveal the protected page to radiate a “Faint” aura of Alteration magic. The runes can be removed with *Dispel Magic* or *Erase*.

Symbol—Spell Loss: When read by an unauthorized individual, the magical symbol inscribed by *Symbol—Spell Loss* will cause all creatures within 60 feet of it to immediately lose 1d4 spells from memory, determined randomly by the DM. Creatures that do not have enough spells memorized to satisfy the loss suffer no further effects. Those with no spells memorized are unaffected.

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 involves spending the required amount of free NWP slots or character points as usual.

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: At first sight, *The Spells of Odeen* will appear to contain numerous pages with what appear to be mystical runes, most of which will not make sense to an informed reader. A closer inspection by a Wizard will reveal that, while the text on many of the pages remains incomprehensible, there are also pages that contain the descriptions of spells, albeit with whole sections missing in many cases.

Spells (Partial): The book contains the partial descriptions of the following spells, on 22 pages: **I:** *Gaze Reflection*; **II:** *Fog Cloud*; **III:** *Non-Detection*; **IV:** *Solid Fog*; **VI:** *Veil*; **VII:** *Limited Wish*; **VIII:** *Permanency*.

Being incomplete, these descriptions are useful only for magical research.

Spells (Explosive Runes, Symbol): Also recognizable are the complete descriptions of the following spells, each protected by either *Explosive Runes* or *Symbol-Spell Loss*, on 27 pages: **II:** *Odeen’s Magic Cloud* (contains explosive runes); **IV:** *Giant’s Wrath** (contains symbol of spell-loss); **VII:** *Illoriu’s Minor Protection from Identification** (contains explosive runes).

Spells (Odeen’s Secret Word): Furthermore, the book contains the complete descriptions of the following spells, each protected by *Odeen’s Secret Word*, on 24 pages: **I:** *Read Magic*, *Unseen Servant*; **III:** *Dispel Magic*, *Sepia Snake Sigil*.

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

Giant's Wrath (Alteration)

Level: Wiz 4
Range: Touch
Area of Effect: 3 pebbles, plus 1 pebble per 3 levels
Duration: 1 rd/level
Casting Time: 4
Components: V S M
Saving Throw: None

Giant's Wrath allows the caster to dramatically increase the size and speed of a number of pebbles held by him when he casts the spell and subsequently thrown by him. He can thus affect up to three pebbles, plus one for every three levels he has above 7th (up to a maximum of six pebbles; v. Table 1), which he can throw at a rate of one per round. Each pebble thrown will transform into a boulder the moment it leaves his hand and speed towards its target as if thrown by a giant, hitting it if the caster passes a to hit roll at his base THAC0, adjusted as shown below (v. Table 1; no range penalties, no proficiency required), as well as for his Missile Attack Adjustment, if any.

The magic of an affected pebble that leaves the caster's hand without having been thrown by him with intent to hit a target (e.g., dropped, given to another creature) dissipates harmlessly.

Table 1. Giant's Wrath Effects

Caster Level	Number of Pebbles	To Hit Bonus	Boulder Weight	Maximum Range	Damage
7th	3	+3	154 lb	30 yds	2d6+2 hp damage as "Small catapult"
10th	4	+3	168 lb	36 yds	2d8+2 hp damage as "Small catapult"
13th	5	+4	182 lb	42 yds	2d10+2 hp damage as "Large catapult"
16th	6	+4	196 lb	48 yds	2d12+2 hp damage as "Large catapult"

¹⁾ v. **DMG**, p. 105: "Siege Damage"

The material component of *Giant's Wrath* is a drop of giant sweat.

Notes: *Giant's Wrath* is a very rare spell.

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

Source/Origins: *Giant's Wrath*: James Jacobs, *Far Corners of the World*. *Foundations of Stone: Spells of the Mountains* (www, WotC, 2004)

Illoriu's Minor Protection from Detection and Identification (Abjuration, Alteration)

Level: Wiz 7
Range: Touch
Area of Effect: One item no larger than 5×5×5 ft
Duration: Permanent
Casting Time: 7
Components: V S M
Saving Throw: None

Illoriu's Minor Protection from Detection and Identification allows the caster to permanently render a single, non-living, non-intelligent, inanimate item of a certain size impervious to magical attempts of 7th level or less to learn something about its location, condition, nature, and history. This includes information on everything that was an integral part of the item when the spell was cast (e.g., any gems set into it, the pages of a book, the magical runes penned by *Explosive Runes*), as well as any attempts to have creatures, entities, or objects willingly divulge information about the item. Due to the nature of the spell, the caster can only ever have seven castings of it active at any time.

For the purpose of this spell, an "item" is any non-living, inanimate, non-intelligent object no larger than 5×5×5 foot, complete with everything that is considered to be an integral part of it when the spell is cast, as indicated above (the protected item).

Spells: As far as the protected item is concerned, the spell prevents the working of all magical efforts of 7th level or less to learn something about it, including, but not limited to: *Alamir's Fundamental Breakdown*, *Alarm*, *Appraisal*, *Bubka's Superior Identification*, *Commune*, *Contact Other Plane*, *Death Talisman*, *Descry*, *Detect Disease*, *Detect Evil*, *Detect Magic*, *Detect Phase*, *Detect Poison*, *Divining Rod*, *Envision Whole*, *Find Traps*, *Greater Rhabdomancy*, *Identify*, *Isolde's Answer*, *Janga's Jewel*, *Know Alignment*, *Know Command Word*, *Know History*, *Know Value*, *Know Weight*, *Legend Lore*, *Limited Wish*, *Locate Object*, *Locate Object or Location*, *Locate Remains*, *Locate Wizard Mark*, *Lock Inspection*, *Odeen's Sounding Stick*, *One Question*, *Projected Magnification*, *Question Ball*, *Read Object*, *Reveal Invisible*, *Reveal Magic*, *See Hidden Doors*, *Shandaril's Tracer*, *Shayn's Infallible Identification*, *Shoondal's Seeking*, *Silent Alarm*, *Spell Sense*, *Stone Tell*, *Thundaerl's Universal Taster*, *True Dream*, *True Name*, *True Seeing*, *Value*, *Vision*, *Vision Crystal*, *Warning Trumpet*, *Watchful Eyes*, *Watchware*, *Watchware 30' Radius*, *Wizard Gong*, and *Wizard Sight*. This excludes, for example, *Analyze Dweomer*, *Dweomer Divination*, and *Seek*.

Magical Items: Among the effects generated by magical items that emulate some of the spells above are the scrying power of a *crystal ball*; the ability of some powerful magical swords to detect various qualities of an item (e.g., *detect precious metals*, *kind*, and *amount*; *detect gems*, *kind*, and *number*); *true sight* granted by a *gem of seeing*.

Note that these lists need necessarily be complete.

Illoriu's Minor Protection from Detection and Identification will prevent the working of area-affecting spells and effects (e.g., *Detect Magic*) only insofar as the protected item is concerned. Note that, in some rare cases, some high-level spells may still allow their caster to learn something about a protected item (e.g., *Descry*).

Furthermore, in case of spells and effects that allow the questioning of creatures, spirits, items, and, indeed, the caster himself (e.g., *Commune*, *Contact Other Plane*, *Isolde's Answer*, *One Question*, *Projected Magnification*, *Question Ball*, *Stone Tell*, *True Dream*, *Vision*), the spell will only prevent answers to questions concerning the protected item directly, although, at the DM's

discretion, an artifact, relic, or divine entity may still be allowed to provide information about it (e.g., in case such would serve or be of importance to such entities or items). As is typically the case, such information may still be given in the form of prophetic utterances or cryptic clues.

Also note that the spell affects the protected item only and that it does not prevent spells, effects, and items from indirectly providing information about it (e.g., *Clairvoyance*; casting *Rary's Mind Scan* on an individual with knowledge of the protected item; using *Scry*, *Vision Crystal*, or a *crystal ball* to spy on an area containing the protected item; using *Commune* to learn something of a known previous owner of the protected item; using *Legend Lore* to learn something of the contents of a container protected by the spell; using *Comprehend Languages* on a text suspected to contain information on the protected item). Furthermore, the spell does not protect against non-magical attempts to learn something about the protected item (e.g., an appropriate NWP, a Bard's ability to identify the general purpose and function of a magical item, a Thief's ability to find traps on an item). However, at the DM's discretion, due to the possible scarcity of information about the protected item, any die-rolls to determine the chance of success of such attempts may be penalized (up to a -4 or -25% penalty, as applicable).

The material component of *Illoriu's Minor Protection from Detection and Identification* is a small adamantine sphere containing a diamond worth at least 5,000 gp.

Notes: *Illoriu's Minor Protection from Detection and Identification* is a very rare spell.

If psionics are used in the campaign, the spell also protects against all psionic attempts to learn something about the protected item, as above. Note that the duration of the spell is permanent, which means that an item subject to *Illoriu's Minor Protection from Detection and Identification* will radiate magic (albeit undetectable in this case), that the spell may be ended by the caster at will and that its effects may be countered by *Dispel Magic*. The spell also ends if the protected item or parts of it would be destroyed or any of the parts that were a part of it when the spell was cast would be removed.

As an unofficial spell, *Illoriu's Minor Protection from Detection and Identification* will only work as described at the DM's discretion.

Research: Many of the pages of the book radiate either "Faint" or "Strong" auras of magic (Alteration and/or Illusion/Phantasm or Conjunction/Summoning magic, respectively).

The covers are made of a material woven by giant silk worms and prepared to achieve a gray, silky finish before they were stretched over alderwood boards. The locking clasps and inlaid runes are mithral.

The book has obviously suffered from the ravages of time and it would seem that at least 35 pages are missing. The book is one of seven remaining partial copies of a legendary spell book said to have contained all of the magical knowledge and spells of the arch-mage Odeen¹. Each copy is purported to have been written in Elvish – as is the underlying volume – and protected by spells that obscure the meaning of its content (e.g., *Odeen's Secret Word*). Moreover, some the copies are rumored to be protected by *Explosive Runes* and even *Symbol*. Other rumors tell of poisoned needles in the locks and *curses* inscribed on certain pages. Sages would be quite unlikely to know the command words and secret words (e.g., *Odeen's Secret Word*) that protect the copies, much less to divulge them. The notion that some of the copies had pages in them that were protected by *Odeen's Secret Word* and *Explosive Runes* may very well serve to explain why some pages are missing from this copy.

Most of what is known of Odeen's magical knowledge comes from *Encyclopaedia Rothari*, a very rare, ancient tome that is believed to describe the arch-mage's original spell book in the entry "The Magical Knowledge of Odeen" under the heading "Famous Magical Works", as follows:

Excerpt (*Encyclopaedia Rothari*): "I have been informed by Haliman the Elder that he has succeeded in deciphering five of the spells, though they are of lesser import than he had hoped. The first, which he calls *Odeen's Magic Cloud*, appears to be a spell to evoke small clouds of various color and effect. The second, *Odeen's Impenetrable Lock*, is a form of locking spell. The third, *Odeen's Magic Tailor*, is a spell to alter garments to fit. The fourth, *Odeen's Secret Word*, is a spell to render writing unreadable until a certain word is spoken. The fifth, *Odeen's Sounding Stick*, is a spell to find faults in stone by tapping it with a stick. Haliman reports that the most difficult of these spells is no more intricate than a *Fear* spell, but that he believes the most cogent spells in the work are more cleverly concealed".

From the same Haliman the Elder comes the notion that the known copies of the original spell book are similar to those of the underlying volume in size and appearance and that all are ravaged by time and have fallen into decay, with many of them missing pages. It has been suggested that none of the known copies contain descriptions of the spells that protect them but it remains uncertain whether this is due to the author not including them or because the pages containing them were destroyed by earlier attempts to read them.

As a result, few, if any, mages or scholars have ever had access to all of the spells contained within the original spell book or, indeed, its copies, making it unlikely that a single individual or even a group of individuals will have knowledge of all of Odeen's spells. Moreover, it has been suggested that the original spell book is certain to contain many more *puissant* and perilous spells than are believed to be, or to have been, in the seven known copies.

Author: Despite the fact that her spells enjoy a modicum of fame, only little is known of their creator, the arch-mage Odeen, except that she had a daughter named Odessa the Sorceress, the author of the underlying book.

¹ Some of Odeen's spells, as mentioned in *Encyclopaedia Rothari*, are the following: I: *Odeen's Magical Tailor*; II: *Odeen's Magic Cloud*, *Odeen's Sounding Stick*; III: *Odeen's Secret Word*; IV: *Odeen's Impenetrable Lock*.

Source/Origins: *The Spells of Odeen*: Rich Baldwin, *Arcane Lore*. *The Secrets of Odeen the Arch-Mage*, in: *Dragon 124* (TSR, 1987)

The Spidromicon

Setting: Any (Underdark, World of Greyhawk)

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

Author: Unknown.

Size: 42 cm tall, 30.5 cm wide, 19.8 cm thick; 444 pages.

Description (See below): A large, sturdy tome bound in what appears to be smooth black leather. Cut or stamped into the front cover and inlaid with the same material is an elaborate symbol, which consists of a large circle containing a multitude of elegant symbols.

Within are very smooth, pale-white pages of some parchment-like material, featuring a beautifully executed manuscript, richly illuminated with red, green, blue, gold, and silver inks.

Lore: A largely religious acclamation of the spider and its virtues.

DM: Original. Unique. Excellent condition. Untitled.

Reading the manuscript requires the NWP *Reading/Writing (Drowic)*.

Daylight: Exposing the book to natural daylight will cause it to shimmer with a distinct, violet *faerie glow* not dissimilar to that generated by *Faerie Fire*, albeit without adding to its visibility as per that spell.

Touching the Book: The covers of the book are made of *spiderhide* (See below) and an individual touching them with bare skin suffers 1d10 points of damage (save vs. Poison for half damage).

Specialist Content: The notes describing the creation of *spiderhide* are quite specific in nature and require a reader to pass an Intelligence check before he can understand them.

Wizard: A Wizard who would come across any of the spells mentioned in the book and then study the book while attempting to comprehend them, adds a +15% bonus to his Chance to Learn Spells check for these spells.

NWPs: The book can be of use to individuals looking to improve any of their NWPs *Alchemy*, *Bookbinding*, *Herbalism*, and/or *Religion*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: The book is waterproof and it makes its item saving throws as "Rope", at a +1 bonus.

Vulnerable: The book is vulnerable to fire and it makes its item saving throws vs. Normal Fire and Magical Fire at a -2 or -4 penalty, respectively (v. **DMG**, p. 58: "Item Saving Throws").

Contents: *The Spidromicon* is an extensive acclamation of the spider as a religious symbol, most notably as used by the clergy and other worshipers of Lolth, the Spider Queen. Its eight chapters go into detail describing the virtues of spiders in general, their silent ways and venomous nature, their webs and their ability to restrain creatures, all in the form of litanies and sermon-like compositions of a distinctly religious nature, with many of them involving rituals to appease, summon, and control spiders.

While the text makes for tedious reading to the uninitiated, it is riddled with references to spells involving spiders and using the creatures and their parts and products as material components of spells. It mentions several known and unknown spells (without giving their description), among which *Spider Shape*, *Spider Leap*, *Summon Spider*, *Passweb*, and the unknown spells *Spider Swarm* (apparently summons a number of dangerous spiders to aid the caster), *Spiderhole* (apparently provides the caster with a place to hide in, protected by spiders), *Spiderlithe* (apparently increases the caster's agility and allows him to negotiate vertical and upside down surfaces at speed), and *Luliss' Phantomous Spider* (apparently calls forth a phantomous spider to guard and protect a location).

Mentioned among the material components based on parts of spiders and their products are: spider webs for *Disrupt Undead*, *Filter*, *Spidercloak*, *Armor*, *Web*, and the unknown spells *Spider Swarm*, *Sporefire*, *Spiderhole*, and *Web of Wounds*; a live spider for *Spider Climb* and *Spidereyes*; the eye of a spider for the unknown spell *Rock Mirror*; and eight legs of a spider for *Spiderlithe*. Great attention is paid to the notion that such components must either be given freely or "in service of Lolth, Queen of Spiders and to Comply with Her Wishes Most Malign" – the latter apparently allowing for the use of force in obtaining them.

In addition, the book contains a description of the process to make *spidersilk rope* (See below), while a number of loose pages describe the process to create a material called *spiderhide*, apparently written by an expert.

Spiderhide: A material made by infusing specially prepared sections of the hides and webs of poisonous spiders with powerful poisons and potions and then subjecting the whole to certain unholy and religiously tinted alchemical processes employing a variety of fungi, mosses, and lichens (among which *askume*¹) and *ormu*²) spores), before subjecting the whole to *Curse* (the reversed application of *Bless*) to obtain a smooth, durable, poisonous, leather-like substance that is resistant to many effects. The entire process takes 1d2+1 days and results in a 2x2-foot square of *spiderhide*, which is poisonous when touched (1d10 points of damage from contact with bare skin; save vs. Poison for half damage), waterproof, does not radiate a magic aura, and is resistant to many effects, albeit somewhat flammable (item saving throws as "Rope", at a +1 bonus; item saving throws vs. Normal Fire at a -2 penalty; item saving throws vs. Magical Fire at a -4 penalty; v. **DMG**, p. 58: "Item Saving Throws").

Making *spiderhide* requires an individual to have the NWPs *Alchemy* and *Herbalism*.

Spidersilk Rope: A thin but very strong rope woven from the protein excreted by giant spider glands (webbing), obtained by subjecting a giant spider to a ritual that compels it to excrete it for this purpose. The resulting strand of rope is typically 50 feet long and must be treated with a variety of exotic herbs and components to preserve it and render it less flammable than it would be without such treatment. The result is a thin rope that can hold twice as much weight as a regular rope; weighs half as much as a silk rope of the same length (4 lb for a 50-foot length); is only slightly more flammable than a regular silk rope (item saving throws as "Rope", at a +1 bonus; item saving throws vs. Normal Fire at a -1 penalty instead; item saving throws vs. Magical Fire at a -2 penalty; v. **DMG**, p. 58: "Item Saving Throws"); and does not radiate a magic aura.

Making *spidersilk rope* requires an individual to have the NWPs *Alchemy* and *Herbalism*.

Research: The covers of the book are made of the specially prepared hide of giant-sized spiders (See above). The pages are made of *trillimac paper*³). The rune on the front cover remains unidentified today.

¹ *Askume (Mucor rubraflaveus)* is a rare, reddish-orange lichen that grows in patches on warm cavern walls in the Underdark and can be used to create a powder that induces an allergic reaction in living creatures exposed to it.

² *Ormu (Viridis pictor)* is a common, fragrant, fluorescent, green moss that grows in clumps in damp underground tunnels and caverns in the Underdark, usually near steam vents. It secretes fragrant, dry spores which collect on its surface and lend it its fluorescence.

³ *Trillimac paper* is paper made of the *trillimac (Catamelis trillimachea)*, a rare mushroom that is found only in underground places and which can be made into a parchment-like substance that takes on dyes and inks very well.

Source/Origins: *Askume*, *ormu*, *trillimac*: Chris Perry, *Fungi of the Underdark*, in: *Dragon 211* (TSR, 1994)

The True Relation of the Nyr Dyv and the Lands Surrounding

Setting: World of Greyhawk

Requirements: NWP *Reading/Writing (The Common Tongue)*

Author: Norfil Van Defflitter.

Size: 38 cm tall, 25 cm wide, 8 cm thick; 1,200 pages.

Description: An impressive, voluminous tome with dark brown leather covers reinforced with brass corner pieces and with strips of the same metal along the spine and edges of the covers. On the front cover is a circular, brass ornament, attached to the leather with two metal studs contained in two circular extensions, and containing a messing plaque with an engraved map of some kind.

Within are pages of thin parchment, each featuring two columns of a monochrome manuscript in a fastidious hand, on occasion enriched with neat illustrations and even some maps.

Lore: A scholarly and rather long-winded, if not confusing, gazetteer and history of the nations on the shores of the Nyr Dyv.

DM: Original. Copies uncommon. Good condition. Title on the title page.

Reading the title and manuscript requires the NWP *Reading/Writing (The Common Tongue)*. The engraving on the front cover is a map of the Nyr Dyv and (parts of) the lands around it. Under normal circumstances, it will take a reader 1d4+1 full days to read the entire book.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with the history and folklore of the lands surrounding the Nyr Dyv (e.g., NWPs *Local History (The Shield Lands)*, *Local History (County of Urnst)*, *Local History (Duchy of Urnst)*, *Local History (Kingdom of Furyondy)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *The True Relation of the Nyr Dyv and the Lands Surrounding* is a scholarly gazetteer and history of the nations on the shores of the Nyr Dyv, an account of the author's travels and his commentaries on many tales and stories of the Nyr Dyv. As the reader progresses, he will find that the author seldom questions the truth or accuracy of the stories he hears and, worse still, that he has a *penchant* for launching into maddening digressions whenever one tale reminds him of another. For example, a section about the channels of the Artonsamy River is followed by a lengthy lecture on the formation of the Rift Canyon, which, in turn, leads to an equally protracted discourse on gnomish mining techniques in the lower reaches of the Cairn Hills. By the time the author returns to the original topic, the reader is quite likely to have lost track of his original arguments.

Anyone brave enough to wade through the work can learn, among other things, of the location of Osnabrolt (on the shores of Midbay) and of the tale of Halmadar the Cruel, who, already a powerful fighter (420 CY), came into possession of the artifacts known as the *Eye of Vecna* and the *Hand of Vecna* (perhaps in the period 450-455 CY in the latter case), which further corrupted his already vile spirit and promoted him from merely cruel to sadistically evil and allowed him to become the ruler of a kingdom north of the Nyr Dyv, in the present-day Shield Lands. Halmadar ruled his kingdom through terror and brute force until his subjects could bear no more. After several unsuccessful attempts, they managed to drug their lord into a deep sleep. Fearing they would be cursed for shedding noble blood, the conspirators choose instead to imprison him within his own burial mound, assuming that he would die of starvation and sealing the mound with powerful enchantments for additional safety, preventing the cruel lord from escaping (455 CY). Said to be hidden somewhere south of the great inland water, the author tentatively locates this mound in the Kron Hills, providing a simple sketch map of the area on a page that shows signs of having been traced (v. **WGA4**, p. 23: "Kron Hill Sketch Map" for this map).

Research: The book is universally praised for its thoroughness, with the author having dutifully noted down each and every tale that reached his ears. However, it is exactly for this reason that many sages have suggested that the author would have profited both from a greater dose of skepticism and a more organized mind.

History: The book was once part of the libraries of The Grey College, a highly respected college of the University of Greyhawk.

Source/Origins: *The True Relation of the Nyr Dyv and the Lands Surrounding*: David Cook, *Vecna Lives!* (TSR, 1990)

The Weapons of the Ether

Setting: World of Greyhawk (Ethereal Plane)

Requirements: NWP *Reading/Writing (The Common Tongue)*

Author: Melmenkand of Aerndi.

Size: 24 cm tall, 15.5 cm wide, 3 cm thick; 299 pages.

Description: An old book that has obviously seen much use, its pale leather covers rough at the edges and marred by stains and mildew, with traces of paint on the front cover, perhaps remnants of the title or name of the author long gone.

Within are numerous dog-eared sheets of parchment, wrinkled along the edges and with only some of them still sewn to an inner spine of soft leather. All feature a manuscript in black ink and a steady hand, two columns per page, with many scribbled *marginalia* added later, seemingly in the same hand that wrote the main manuscript.

Lore: The original of a fairly well-known thesis on the behavior of matter in the Ethereal Plane.

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

Reading the title, manuscript, and *marginalia* requires the NWP *Reading/Writing (The Common Tongue)*. The faded text on the front cover once read "The Weapons of the Ether" but it will take magic or an informed individual to reveal this today (e.g., a sage, a restorer of books).

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 spell¹⁾ 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 spell²⁾. The book may contain an important clue to one of the following spells, as determined by the DM or random die-roll: **II: Whip**; **II: Melf's Acid Arrow**; **I: Magic Missile**; **VI: Enchant An Item**; **IV: Enchanted Weapon**; **VII: Mordenkainen's Sword**; **I: Nystul's Magical Aura**.

NWPs: The book can be of use to individuals looking to acquire any NWPs associated with the Ethereal Plane and the workings of spells in that plane (e.g., NWPs *Sage Knowledge (Inner Planes)*, *Sage Knowledge (School of Magic, Conjuration/Summoning)*, *Sage Knowledge (School of Magic, Invocation/Evocation)*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *The Weapons of the Ether* comprises notes both extensive and succinct, the result of the author's attempt to explain the composition, qualities, and values of matter; how these are affected when it is taken into the Ethereal Plane – or made to assume *ethereal form*; how this pertains to it behaving in that plane and its ability to interact with 'matter' of that plane; and how magic can affect all of this, most notably where weapons magical and mundane are concerned.

The author goes into considerable detail when he attempts to define the concepts of "force" and "mass" as the main components of all matter, describing how many notions and definitions commonly used in magical research apply to either (e.g., *ethereal form*, *ethereality*, energy, energy aura, magical aura, elemental matter, "force" as it is known from force-based spells and those from the School of Invocation/Evocation). He finds that "force" and "mass" as they are "present in, define matter in, and are pertinent to" the Prime Material Plane "seem to merge when taken into the Ethereal Plane or exposed to an *ethereal condition*, both strengthening and weakening them, resulting in a new state of existence that is both and neither at the same time". He applies this notion of "mass and force convergent" to a variety of "conditions or states of matter", in an attempt to define the "meaning and energetic and material values of matter" in both the Ethereal Plane and the Prime Material Plane and how this pertains to a variety of Wizard spells associated with weapons.

Excerpt: "...all *mass* in the Ethereal Plane is made of almost equally-dense *ethereal matter*, meaning that an *ethereal sword's* edge means little in damaging an *ethereal body*, while *ethereal armor* likewise provides little protection to the same. Therefore, before a weapon will function as normal, it needs to be either magical in nature (and retain such qualities in the Ethereal Plane when brought into it); to have gained some sort of magical aura (e.g., as provided by *Nystul's Magical Aura*); to be part of a living creature or alive in itself (e.g., fists, claws, spikes, breath weapons), this being a result of the *energy auras* surrounding *living bodies* in that plane to prevent their dissolution and, incidentally, dismemberment; or to comprise at least some component of *elemental matter* (e.g., a bottle of *elemental fire*, a club of *elemental earth*)."

Excerpt: "In like fashion, weapons that seek to hinder rather than damage only function if they are magical in nature, by the definition of magical weapons."

The author argues that weapons that do not comply with the above – i.e., non-magical weapons, magical weapons that are no longer magical, and weapons of silver, iron, or other standard prime material materials – inflict no damage on matter and creatures in *ethereal form* by themselves and that only the wielder's skill and some aspects of his physical prowess determine their effectiveness in the Ethereal Plane.

A section that discusses missile fire in the Ethereal Plane reads:

Excerpt: "...since weapons are usually the same density as their surroundings, non-magical missiles—including ordinary missiles shot from magical bows or crossbows—have only about a third of their range, slowly coming to a halt beyond this point and remaining suspended in the *ethereal fog*. Magical missiles launched have their full range, although the archer is still limited as to how far he can see."

Of some further note would be a section that explains how "invoking, evoking, or conjuring effects that imitate materials as they manifest in the Prime Material Plane – i.e., a combination of *force* and *mass* – into the Ethereal Plane" will lead to these materials being composed of *ethereal matter* and having all of its properties, therefore rendering them unable to affect *ethereal bodies* (e.g., *Whip*), but how "effects consisting of *force* alone" called into that plane (e.g., *Magic Missile*) will still affect *ethereal bodies*, while "effects consisting of *elemental matter* alone" will likewise do so (e.g., *Melf's Acid Arrow*).

Research: The covers are made of high-quality cow's hide. The parchment and inks are based on fairly standard materials.

An individual perusing the book for this purpose will find that the frontispiece, title page, and pages 13-28, 44, and 100-145 are missing.

The book has obviously received heavy handling and it seems to have served as a source of information as well as a workbook at various points in time, containing many scribbled notes and *marginalia* in addition to the main manuscript. For this reason, it has been proposed that the author used the book for some specific purpose after he had written it, with most theories suggesting that he may have been researching the manufacture of some unknown apparatus or construct for use in the Ethereal Plane, likely for some aggressive purpose.

Author: Although there are some sources that suggest that the book was written by the legendary Mordenkainen of Oerth and Melf, Prince Brightflame, most sages of today agree that this is not the case³⁾. It would seem that the misunderstanding comes from an index dating back to a time when the book was in better condition, which notes that the title page contained a painted wizardly rune of a bright flame in a stylized obsidian castle. Today, most sages agree that this symbol was used by Melmenkand of Aerndi, the author as he is listed in indices and *onomatopoeia*⁴⁾ of repute.

¹⁾ 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".

²⁾ The suggested value of the book is 1d10×200 gp.

³⁾ A recent source speaks of a spell book titled *Weapons of the Ether*, apparently the result of a “collaboration” between Melf and Mordenkainen and containing descriptions of *Whip*, *Melf’s Acid Arrow*, *Magic Missile*, *Enchant an Item*, *Enchanted Weapon*, and *Mordenkainen’s Sword*. However, most sages agree this is likely to be a misinterpretation of information found in an earlier, more respected index.

⁴⁾ An *onomatopicon* is an index or catalogue of known mages, usually mentioning (parts of) their lives and (some of) their deeds and spells.

Source/Origins: *The Weapons of the Ether*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); Jeff Grubb, *Manual of the Planes* (TSR, 1987); *Spellbook*, *Weapons of the Ether*: Dale Henson et al., *Encyclopedia Magica, Volume Four* (TSR, 1995)

Theories on Converging Transitions

Setting: Any (Forgotten Realms)

Requirements: NWP Reading/Writing (Old Common)

Author: Unknown (See below).

Size: 32.4 cm tall, 22.8 cm wide, 4 cm thick; 200 pages.

Description: A distinguished book with covers of lacquered mahogany attached to a spine of dark brown leather with silver nails sunk into the wood. On the front cover are a sequence of runes, perhaps the title of the work, above an intricate rune, both inlaid with silver.

Within are high-quality paper pages featuring a manuscript in black ink, two columns per page.

Lore: A copy of a well-known, succinct but comprehensive treatise of the convergence of matter and essence in the various planes of existence.

DM: Copy. Uncommon. Good condition. Title on the front cover and title page.

Reading the title and manuscript requires the NWP Reading/Writing (Old Common)¹⁾. The symbol on the front cover is considered to be the author’s *sigil*.

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 spell²⁾ 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 spell³⁾.

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

IV: *Dimension Door*; **V:** *Passwall*; **IX:** *Gate*; **IV:** *Fire Gate*; **IX:** *Maelstrom*.

NWPs: The book can be of use to an individual looking to acquire any NWPs associated with the inner planes and/or spells of transportation (e.g., NWPs *Sage Knowledge (Inner Planes)*, *Sage Knowledge (School of Magic, Alteration)*, *Sage Knowledge (School of Magic, Dimension)*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Theories on Converging Transitions* is a succinct treatise of the theory of *elemental convergence*, a phenomenon based on the notions that *elemental matter* and *spiritual essence* are the two main building blocks of the multiverse and that both are present at the same time in the Prime Material Plane only, normally in equal amounts, with the other planes of existence containing only either the one or the other (*elemental matter* in the inner planes and *spiritual essence* in the outer planes), being wholly composed of them instead of parts of the one and the other combined. As such, the theory goes, the Prime Material Plane is the only known plane of existence where both phenomena intersect, making the plane – and this plane only – the gateway to the multiverse.

The author concentrates primarily on the notion of converging *elemental matter* and, in a section that may be hard to follow for less informed readers, explains the notions of *convergence* and *transition*, defining the latter as a “change of state” rather than “movement in any physical or essential way”.

Of further note would be the author’s research into what he calls *converging elemental transitions*, phenomena that occur when great concentrations of *elemental matter* in the Prime Material Plane allow for a transition of matter from that plane to the relevant inner plane. According to the theory, these phenomena, sometimes referred to as *vortices* or *planar vortices* by the less well informed, would allow a creature or entity to travel from one plane to another or, to put it layman’s terms, from one plane to another or the same plane *via* another plane. Typical examples of *converging elemental transitions* could occur in great tornadoes or hurricanes (transition to the Elemental Plane of Air); in free-standing maelstroms in large oceans (transition to the Elemental Plane of Water); the moving core of a chain of mountains still in the process of rising (transition to the Elemental Plane of Earth); and a lake of lava or the heart of a volcano (transition to the Elemental Plane of Fire).

Research: Although several older indices attribute the work to the sage Lhegrand – an expert on the storage of spells within physical objects and substances – this is disputed by most sages of today. The misunderstanding may come from the strange rune on the front cover, which has relatively recently been translated as “The Grand”, “The Grand Sage”, “Grandhel”, or “The Sage Grandhel”, depending on dialect, an individual unknown in current sources. Others believe that the mistake may be due to the notion that an untitled catalogue from the hand of Lhegrand contains a description of a work with the same title as the underlying volume, written in the dead language known as Thorass, which some believe may contain the actual descriptions of at least some of the spells mentioned above instead of only references to them⁴⁾. However, this catalogue is considered lost today.

¹⁾ *Old Common* is a generic term for an archaic version of the common tongue that, today, is found mostly in dusty old tomes and librams. Usually, individuals with the NWP Reading/Writing (Common) who pass an NWP check at a +2 penalty can understand most of a text written in *Old Common*.

²⁾ 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”.

³⁾ The suggested value of the book is 1d10×200 gp.

⁴⁾ A recent source speaks of a volume with the same title as the underlying volume, describing it as “Lhegrand’s spellbook” with descriptions of *Dimension Door*, *Passwall*, “and an archaic version of the *gate* spell penned in it”. However, most sages agree this is likely to be a misinterpretation of information found in an earlier, more respected index.

Source/Origins: *Theories on Converging Transitions*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); Jeff Grubb, *Manual of the Planes* (TSR, 1987); Spellbook, *Theories on Converging Transitions*: Dale Henson et al., *Encyclopedia Magica. Volume Four* (TSR, 1995)

Thermochromatica

Being an Index of the Thermochromatic Values of Metals in Halcography and Pyrometry (The Polychromatic Codex)

Setting: Any

Requirements: NWP *Ancient Languages (Chalcymaedic)* and *Reading/Writing (Pyrometric Runes)*; see below

Author: Burask of Helios.

Size: 96.8 cm tall, 67.4 cm wide, 27.9 cm thick; 840 pages.

Description: A large, massive tome bound in covers of a bright green metal with a vaguely scale-like texture. Cut into the front cover is a sequence of runes, picked out in a material of a metallic, burgundy hue and outlined with gold, perhaps the title of the work or the name of its author.

Within are pages of a thin, semi-flexible brass-like metal featuring endless tables stamped into the metal, with sections of them inlaid with materials of many different colors, accompanied by runes executed in the same way.

Lore: A highly specific and comprehensive index of metals and their colors.

DM: Copy. Rare. Good condition. Title on the front cover. Title, subtitle, and name of the author on the title page. Reading the title and subtitle requires the NWP *Ancient Languages (Chalcymaedic)*¹. Reading the tables and runes requires the NWP *Reading/Writing (Pyrometric Runes)*².

Magic and Evil: The book radiates a “Strong” aura of Alteration magic, which is due to the magic used in creating it, as well as “Dim” aura of evil, which is due to the material used for the covers.

Specialist Content: Although relatively straightforward, the contents still require the reader to have a basic knowledge of alchemy and metal-working before he can fully understand the text (NWP *Alchemy* and *Blacksmithing* and/or *Weaponsmithing*).

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with alchemy and/or metal-working (e.g., NWP *Alchemy*, *Blacksmithing*, *Weaponsmithing*), as well as to those looking to acquire the NWP *Sage Knowledge (Alchemy, School of Metallurgy)*. Note that improving and/or acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Resistant: The book makes its item saving throws as “Metal”, at a +4 bonus against attacks based on fire and a +2 bonus against those based on cold and gas, while it will only ever suffer half damage from fire-based effects (v.

DMG, p. 58: “Item Saving Throws”).

Vulnerable: Applying *holy water* to the covers of the book will force them to pass an item saving throw vs. Acid at a -1 penalty, with failure destroying them as if subjected to an acid-based effect.

Contents: *Thermochromatica* contains listings of metals, metallic substances, and alloys, their colors and those of the flames they shed when heated, so that a smith or a similar worker of metal can determine their exact temperature when working and treating them, which is of paramount importance in magic and the construction of items magical and mundane. There are pages upon pages of tables containing areas, of polychrome *pyrometric runes*, and pyrometric and pyromantic calculations, all accompanied by footnotes, *marginalia*, and *halcoglyphs* – the latter being highly specialized runes that are part of an ‘alphabet’ that classifies metals and colors in accordance with their compatibility with magical values, processes, and treatments.

The listing comprises 320 known non-magical metals and alloys and 32 so-called “magical metals and alloys”. Among the first are gold, silver, iron, copper, brass, tin, bronze, electrum, and steel. Among the more exotic and magical metals are aluminium, *arandur*³, *astral silver*⁴, cobalt, chrome, chromesteel, *magmir*⁵, *meteorite*⁶, *mithril*, molybdenum, palladium, platinum, platinum-iridium, *redgold*⁷, *sarabandium*⁸, *telstang*⁹, titanium, vanadium, *vartium*¹⁰, wolfram, *zardazil*¹¹, as well as a selection of metals that can be obtained from various materials not usually considered metallic in nature *per se* (e.g., elemental air, elemental water, the skin of non-metallic dragons).

Research: The book radiates a “Strong” aura of magic (Alteration) as well as a “Dim” aura of evil (material used for the covers).

The covers were fashioned of a metal extracted from the skins of sixteen green abishai devils and it weighs about half as much as its equivalent in iron. The materials used for the inlays on the covers are gold, *redgold*⁷, and *sungold*¹².

The pages are made of a rare alloy of gold, bronze, and copper. The materials used for the colored sections in the tables are samples of the relevant metals or alloys, fused with the metal of the pages in such a way that they cannot be removed by physical means without destroying the pages.

Sages agree that the colors that comprise much of the tables on the pages of the book were created using magical spells to ensure their likeness to the colors they represent. It has been suggested that *Cantrip—Color* was used to this end, in what must have been a painstaking process.

It has been suggested that the covers are a relatively recent addition and that the bright green metal used in the manufacture of the front cover may have served as a magical focus for an effect that would *gate* in a green abishai from one of the nether planes, which would attack any who would handle or even touch the book with authorization. However, no such event has been reliably reported. Neither the material nor the covers detect as a trap of any kind. Although numerous books like it are known to smiths and scholars, *Thermochromatica*, also known as *The Polychromatic Codex*, stands out from these because of the breadth and comprehensiveness of its contents.

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*.

¹⁾ Chalcymaëic is an ancient, formerly secret language that was used by artificers and smiths in days long gone. It has long since been deciphered and is now no longer considered to be a secret language, although the uninitiated may still find it hard to find a teacher.

²⁾ *Pyrometric runes* are runes used in a complicated script employed by smiths and metalworkers to indicate the values of metals as they pertain to a variety of specific circumstances. Reading them requires the NWP *Reading/Writing (Pyrometric Runes)*, which can be learned by Warriors and Wizards at a cost of 2 NWP slots or 4 character points.

³⁾ *Arandur* is a rare metal known from items wrought by gnomish smiths. It is silver-blue in hue and reflections in it have a greenish cast. It is perhaps best known for its high susceptibility to enchantments, high resistance to many forms of damage, and ability to hold an edge even when abused. The secret of forging it is believed to be known only to gnomes and to involve tempering it in the blood of a lightning-breathing dragon.

⁴⁾ In this case, *astral silver*, or *true astral silver*, refers to a metal that is found in the Astral Plane. It always maintains strong ties to that plane and weapons made from it have the ability to harm *astral projections*.

⁵⁾ *Magmir* is a lustrous red metal that can be produced solely by alchemical means and which is said to withstand and protect from fire, even being capable of actually storing flame and heat within itself.

⁶⁾ *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.

⁷⁾ *Redgold*, also known as *eruthrum*, is an exceedingly rare variety of gold with a distinct, reddish hue.

⁸⁾ *Sarabandium* is a grayish-white metal that is said to be "neither rare nor common" and which is perhaps best known for the intense heat and light it produces when it is burned, which it will do only when exposed to extreme heat (e.g., red dragon breath). It is usually associated with the swords known as *flame tongues*.

⁹⁾ *Telstang*, sometimes erroneously referred to as *true silver*, is an alloy of copper, mithral, platinum, and silver that is rumored to ensure the physical qualities of any item wearing an item made of it (e.g., protecting them from paralyzation, *polymorph* spells, *disintegration*, petrification, *Shape Change*, but also from *Spider Climb*, *Water Breathing*, *ethereal form*, *potion of gaseous form*).

¹⁰⁾ *Vartium* is a rare, shiny metal of a peculiar blue-green hue. For non-magical purposes, it is almost as hard as nickel steel where its tensile and heat-related properties are concerned. Against magical effects, it has a bonus of MR +60% and it makes its item saving throws at a +6 bonus – even against effects that target or affect Magic Resistance.

¹¹⁾ *Zardazil* is a rare, durable, amber-to-red metal of Toril that can only be used in alloys. It is known for its strange habit of being able to harm a creature but once, thereafter forever passing harmlessly through its body.

¹²⁾ *Sungold*, more properly referred to as *heliokhrysos*, is a rare, rich, high-carat gold that is rumored to hail from Helios, the mythical sun that is said to shine on the upper outer plane of Olympus. It is noted for its susceptibility to sun-based enchantments and the secret of working it is said to be known only to cyclopean smiths.

Source/Origins: *Thermal Testing*; Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991)

Tome of Burning

Setting: Any (Yxx, Lendore Isle, World of Greyhawk) (Elemental Plane of Fire)

Requirements: NWP *Ancient Languages (Suloise)*; *Read Magic* for spells; see below

Author: Lendakor Sypher, the Eldritch Flame.

Size: 50.6 cm tall, 30.6 cm wide, 7.6 cm thick; 325 pages.

Description: A surprisingly substandard book with covers of what appears to be an amalgam of various pieces of red, yellow, and orange fabric, stitched together in a seemingly random fashion and without an apparent purpose, the whole obviously covering a harder, pliable material underneath. On the front cover is a text, likely the title of the work, and inlaid with what can only be described as a pale, matchstick-dry wood, right above the symbol of a flame contained in a circle and inlaid with the same material.

Within are pages of an exceedingly dry and brittle, papyrus-like material, curling and sometimes torn. Manuscript in a variety of red and purple inks, at times enriched with tables, diagrams, and mystical symbols. The pages smell weakly of camphor.

Lore: An exceedingly rare collection of pages thought to be copies of some of the pages of a legendary book of the same name that was consumed by flame in times long gone.

DM: Copy. Unique. Average condition. Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Suloise)*. 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. The symbol on the front cover is the *sigil* of the author.

Specialist Content: In some cases, the information contained in the book is of a highly specific nature, which means that understanding all of its contents will require the reader to have several specific NWPs, such as *Alchemy*, *Sage Knowledge (Alchemy, Metallurgy)*, *Sage Knowledge (Inner Planes, Elemental Plane of Fire)*, and *Sage Knowledge (School of Magic, Elemental Fire)*.

At the DM's option, a Fire Elementalist Specialist Wizard may be allowed to understand at least some of these sections anyway.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with alchemy, fire, and/or fire-based magic (e.g., NWPs *Alchemy*, *Sage Knowledge (Alchemy, Metallurgy)*, *Sage Knowledge (Inner Planes, Elemental Plane of Fire)*, *Sage Knowledge (School of Magic, Elemental Fire)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Flammable: The book is exceptionally flammable and it suffers a -6 penalty to its item saving throws vs. Magical Fire and a -4 penalty to those against Normal Fire (v. **DMG**, p. 58: "Item Saving Throws"). If it ever does catch fire, the book will take but 1d3+1 rounds to burn to a crisp.

Resistant: If it would catch fire, the book is allowed a special item saving throw against any and all attempts try to extinguish it (e.g., submerging it in water, magical attempts to douse the flame), successfully resisting the attempt if

it would roll “19” or less for that saving throw – and therefore continuing to burn.

Contents: *Tome of Burning* seems to be a collection of pages from some other book, containing notes on pyrology, as well as (notes on) some fire-related spells and items.

Fire Sword (NWP Sage Knowledge (Alchemy, Metallurgy)): The first couple of pages describe part of the process of creating a *fire sword*, a weapon wholly composed of an exotic, ever-burning, metallic material forged from what the author calls *pyrochalcum*¹. It deals mostly with the temperature and composition of the fires used to forge this material, which must be built by a specialist in a construct known as a *red henge*, a furnace built in a circle of stones dedicated to some fire spirit or deity (e.g., Birgit, Surtur), and fueled by a variety of highly flammable substances, essences, and ichors, or those otherwise associated with elemental fire (e.g., *phlogiston*²), the powdered red eye gem of an eye of fear and flame, essence of the spear of a salamander, ichors of a fire lizard, gold molten in the fiery breath of a red dragon, scorched hairs of a fire giant, ashes from a tower struck by lightning).

Flash Powder (NWP Alchemy): The next couple of pages detail the creation of a compound powder called *flash powder*, an alchemical mixture of such ingredients as the stomach of a chimera, the claw of a barbed devil, salt, and a handful of needle-like shards of fire opal. Throwing a packet into the air results in a bright flash that burns for one round and has a 60% chance to blind creatures within 20 feet of it for 1d6+1 rds (save vs. Paralyzation to avoid). Creatures that pass their saving throw are assumed to have shielded their eyes in time and they must continue to do so or run an 80% chance of being blinded for 1d4+1 rds anyway (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). The powder takes three hours to make and one batch is enough to fill five packets.

Spells: The book contains descriptions of the following lost spells, complete with some notes on their research, on 33 pages: **II: Flame of Fire, Pillar of Fire; IV: Mouche-Feux’s Fire Flies; VI: Transmute Stone to Lava.**

At the DM’s option, these spells may be unique to this book.

Flame of Fire – Restricted: Lost Spell

(Invocation/Evocation)

(Elemental Fire)

Level: Wiz 2

Range: 0

Area of Effect: See below

Duration: Up to 6 rds/level

Casting Time: 1

Components: V S M

Saving Throw: See below

Flame of Fire allows the caster to make an open flame appear in the palm of his hand, which remains for six rounds for each of his levels, until it is transferred, as explained below, or until he douses it by uttering a single word, which ends the spell. The flame cannot harm the caster but he will still suffer from the effects of any fires it may cause.

1) Light: The flame illuminates a 10-foot-radius area as if it were a regular torch. Objects in the darkness beyond this area can be seen as vague and shadowy shapes at best. The flame cannot illuminate an area subject to magical darkness, although such does not prevent it from existing.

2) Ignite Matter: The caster can ignite combustibles by transferring the flame to it. This is done by moving his hand close to the material he wants to ignite and command the flame to transfer onto it by silent act of will, where it will continue to burn until it is consumed when the material catches fire or until it has existed for six rounds per level of the caster since the spell was cast. Easily combustible materials (e.g., cloth, paper, parchment, thin wood, a combination thereof) will quickly ignite. Materials that take longer to catch fire must be exposed to the flame for an appropriate amount of time. In all cases, items may be allowed to pass an item saving throw vs. Magical Fire to avoid bursting into flames, possibly subject to a -1 to -4 penalty depending on exposure (v. **DMG**, p. 58: “Item Saving Throws”). Items held or otherwise part of the equipment of a creature can only catch fire if that creature fails an appropriate saving throw, while the caster may be required to make a to hit roll before he can transfer the flame. Any ignited materials can be extinguished normally once they are no longer exposed to the flame.

3) Damage Creature: The caster can inflict damage on a creature by transferring the flame to it. This requires him to make a to hit roll in case of an unwilling or unsuspecting creature, or one engaged in combat. If transferred successfully, the flame will inflict 1d4 points of damage before extinguishing, ending the spell.

The material component of *Flame of Fire* is a firefly.

Notes: *Flame of Fire* is a lost spell.

A lost spell is a spell for which no AD&D game statistics exist or which has been withdrawn from the system. At the DM’s option, a lost spell may be reintroduced into the game, which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v.

DMG, p. 64-65: “Spell Research”). Note that a reintroduced version of the spell will likely differ from the description given above in many ways.

As a modified version of a lost spell, *Flame of Fire* will only work as described at the DM’s discretion.

Lore: The spell is based on a legendary spell called *Flame*, which was once the domain of Pyrologists (Lendore Isle setting).

Source/Origins: *Flame*: Lenard Lakofka and Gary Gygax, *A Study in Fire Use. A New Dungeons & Dragons Subclass*, in: *Liaisons Dangereuses* #74 (Lenard Lakofka, September 1976)

Mouche-Feux’s Radiant Flies – Restricted: Lost Spell

(Conjuration/Summoning)

(Elemental Fire)

Level: Wiz 4
Range: 40 yds
Area of Effect: See below
Duration: 3 rds + 1 rd/level
Casting Time: 4
Components: V S M
Saving Throw: See below

Mouche-Feux's Radiant Flies allows the caster to call forth a swarm of 1d20+40 fiery, fist-sized, fly-like entities from the Quasi-Elemental Plane of Radiance (the flies), which instantly appear in a location within 40 yards of him as determined by him when he casts the spell, and which will then attack at his command. Providing there is room to escape, creatures caught in the area where the flies appear are assumed to have moved out of the area in time if they pass a saving throw vs. Paralyzation. The flies attack to the best of their ability, never making Morale checks, and fighting until they are destroyed, until the caster commands that the attacks cease, or until the spell's duration expires. The flies vanish when the spell ends, when they would be slain or otherwise destroyed, or when the spell would be *dispelled*.

The swarm covers a 30×30×30-foot area and all living creatures in it suffer one point of damage for each fly that remains (1d3 points of damage per fly to undead), divided by the number of creatures in the area (rounded down; e.g., three creatures in an area with 50 flies will each suffer 15 points of damage in that round, while a single creature in the same area would suffer 50 points of damage).

The swarm will move as a unit and as commanded by the caster (e.g., it cannot be split into separate units; creatures escaping the area of effect will not be pursued unless commanded by the caster). It cannot be made to move further away from him than 40 yards and he must have a direct line of sight to the creatures he wants the swarm to attack, although he need not necessarily be able to see all of them. For example, he cannot direct the swarm to attack creatures around a corner but the swarm will attack any creatures he cannot see within the area if he directs it to attack one or more other creatures in that area that he can see. At the DM's option, this may include magically invisible creatures.

The swarm is treated as a single entity for combat purposes, with AC 2, MV Fly 15 (A), and moving, attacking, and inflicting and receiving damage as a unit. It counts as a single target for the purpose of determining a spell's target and makes its saving throws as a 7-HD monster.

Creatures caught in the area of effect can inflict damage on the swarm, at a -2 or +2 penalty to all die-rolls (as applicable; -10% or +10% for percentage rolls), killing one fly for every 3 points of damage they inflict. Spell casters in the area of effect will find it hard to concentrate, forcing them to pass a Wisdom check at a +2 penalty before they can do so, with those who suffer damage before they can cast their spells having their spell ruined and erased from their memory as usual. Creatures fighting the swarm from without the area do not suffer these penalties.

The swarm remains unaffected by fire and heat and it is not considered to be an intelligent entity, which means that it will not suffer from spells and effects that aim to address, control, manipulate, persuade, read, or destroy a brain (*charm*-, *dream*-, *fear*-, *hold*-, *terror*-, emotion-based and *ESP*-like spells and effects, magical sleep, compulsions, phantasms). In addition, since the flies are not considered to be insects, spells that aim to affect such are useless against the swarm. Conversely, the swarm suffers double damage from effects based on quasi-elemental salt.

The material components of *Mouche-Feux's Radiant Flies* are a spark and a living fly.

Notes: *Mouche-Feux's Radiant Flies* is a lost spell.

A lost spell is a spell for which no AD&D game statistics exist or which has been withdrawn from the system. At the DM's option, a lost spell may be reintroduced into the game, which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v. **DMG**, p. 64-65: "Spell Research"). Note that a reintroduced version of the spell will likely differ from the description given above in many ways.

As a modified version of a lost spell, *Mouche-Feux's Radiant Flies* will only work as described at the DM's discretion.

Lore: The spell is based on a legendary spell called *Summon Fire Flies*, which was once the domain of Pyrologists (Lendore Isle setting).

Source/Origins: *Summon Fire Flies*: Lenard Lakofka and Gary Gygax, *A Study in Fire Use. A New Dungeons & Dragons Subclass*, in: *Liaisons Dangereuses #74* (Lenard Lakofka, September 1976)

Pillar of Fire – Restricted: Lost Spell

(*Invocation/Evocation*)

(*Elemental Fire*)

Level: Wiz 2
Range: 20 yds (See below)
Area of Effect: See below
Duration: 2 rds + 1 rd per 3 levels
Casting Time: 2
Components: V S M
Saving Throw: See below

Pillar of Fire enables the caster to call forth within 20 yards of him a pillar of blazing flames, which he can then direct to move as desired – at a certain speed and to locations within a certain distance of its point of origin – by his gestures and mental commands. The caster must concentrate on keeping the pillar in existence and moving, which means that he cannot engage in any other actions requiring his concentration (e.g., casting spells, combat) lest it disappear and the spell ends. The pillar's properties and its effects depend on the caster's level (v. Table 1).

Creatures in the area where the pillar first appears are allowed a saving throw vs. Wands, with success meaning that they have managed to avoid the pillar at that time.

1) Engulf Creatures: By moving the pillar, the caster may attempt to capture and engulf one or more creatures or objects in its flames – single, small creatures at first but larger and/or more creatures at higher levels (v. Table 1). This requires him to move the pillar toward his target and make a to hit roll against that target's natural Armor Class, adjusted only for Dexterity and any magical protections (e.g., AC 4 for a target with Dexterity 16 and wearing *bracers of defense* AC 6 or AC 9 for an individual with Dexterity 14 clad in non-magical plate mail armor and wearing a *ring of protection* +1). Creatures caught by the pillar suffer 1d6 points of damage for each round they remain engulfed in its flames – i.e., 1d6 points of damage in the first round, 2d6 in the second, and so on (save vs. Spell for half damage, modified as shown in Table 1), while breathing will become increasingly

difficult. Treat a typical human as being out of breath at the end of the third round of exposure, which means that he must pass a Constitution check each round thereafter, modified by a cumulative +2 penalty per round, with failure meaning he will suffocate and die within 1d3 rounds. In addition, a creature engulfed by the pillar is effectively blinded (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).

A single creature that ends up engulfed by the pillar cannot escape its flames if it cannot move faster than the caster can move the pillar. This will change in the case of a caster who has caught multiple creatures and finds each of them running a different way, when he must choose which creature he wants to remain engulfed, allowing the others to escape.

2) Cloud of Particles: The pillar disperses tiny burning particles whenever it moves, which will remain airborne and form a heated cloud that extends some distance beyond its diameter, depending on the level of the caster. Any creature with exposed skin caught in this cloud has a chance to suffer per round of exposure (v. Table 1), while the cloud also limits their vision and makes breathing difficult. Treat a typical human exposed to the cloud as being out of breath in 1d3+3 rounds, at which point they must start passing Constitution checks or suffocate, as above. Vision is limited as if the victims are exposed to "Fog, dense or blizzard" (v. **PHB**, p. 155: "Table 62: Visibility Ranges"), which means that they will have great difficulty casting most spells and suffer a +2 Armor Class penalty, a +1 penalty to their Initiative checks, and a -2 or +2 penalty to all other die-rolls associated with sight (as applicable; -10% or +10% for percentage rolls; e.g., to hit rolls, saving throws, Surprise checks, NWP checks).

3) Engulf Items and Objects: Highly flammable materials (e.g., cloth, paper, parchment, thin wood) are instantly set on fire when engulfed by the pillar. Such materials can be extinguished normally once they are no longer exposed to the flames (e.g., when the caster moves the pillar away, by an individual foregoing all other actions for one round and removing them from the area of effect). The caster can also use the pillar to ignite materials less inclined to burst into flame by exposing them to the flames for the required period of time. In all cases, items may be allowed to pass an item saving throw vs. Magical Fire to avoid bursting into flames, possibly subject to a -1 to -4 penalty depending on exposure (v. **DMG**, p. 58: "Item Saving Throws"). Note that the above is only true for items that are not held or otherwise part of the equipment of a creature, in which case they can only catch fire if that creature fails a saving throw vs. Spell.

Pillar of Fire can only be cast in an area large enough to contain it and the pillar cannot be moved into spaces that cannot. Thus, a creature chased through a field could avoid being engulfed by the pillar by running into a small, low wooden shed. Of course, a caster of sufficient level can still set the shed on fire by engulfing it with his pillar.

The pillar cannot be affected by physical attacks but it is vulnerable to *Dispel Magic*, spells that specifically aim to douse magical fires (e.g., *Nystul's Expeditious Fire-Extinguisher* but not *Affect Normal Fires*) and spells and effects based on cold or water (e.g., *Cone of Cold*, *Ice Storm*, *Wall of Water*) – which will affect it as per their descriptions or, failing that, may either cancel the spell or lessen its effects as determined by the DM. In addition, any creature native to the Elemental Plane of Water can *dispel* the pillar with a single hit.

The caster can never move the pillar beyond his line of sight and it dissipates if it should ever end up beyond its allowed range.

Table 1. Pillar of Fire Effects

Caster Level	Spell Duration	Pillar Dimensions (Diameter×Height)	Cloud Dimensions	Cloud Damage	Pillar MV	Pillar Range	Saving Throw Modifier
3rd	3 rds	1×20-ft column	+10 ft	1 hp/rd ¹⁾	9	60 yds	-
4th	3 rds	3×20-ft column	+11 ft	1 hp/rd ¹⁾	12	60 yds	-
5th	3 rds	6×30-ft column	+13 ft	1 hp/rd ¹⁾	12	90 yds	-1
6th	4 rds	9×30-ft column	+14 ft	1 hp/rd	12	90 yds	-1
7th	4 rds	12×40-ft column	+16 ft	1 hp/rd	15	120 yds	-2
8th	4 rds	15×40-ft column	+17 ft	1 hp/rd	15	120 yds	-2
9th	5 rds	18×50-ft column	+19 ft	2 hp/rd	15	150 yds	-3
10th	5 rds	21×50-ft column	+20 ft	2 hp/rd	18	150 yds	-3
11th	5 rds	24×60-ft column	+22 ft	2 hp/rd	18	180 yds	-4
12th+	6 rds	27×60-ft column	+23 ft	3 hp/rd	18	180 yds	-4

¹⁾ 50% chance per round of exposure only

The material component of *Pillar of Fire* is a miniature forged-iron rod.

Notes: *Pillar of Fire* is a lost spell.

A lost spell is a spell for which no AD&D game statistics exist or which has been withdrawn from the system. At the DM's option, a lost spell may be reintroduced into the game, which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v.

DMG, p. 64-65: "Spell Research"). Note that a reintroduced version of the spell will likely differ from the description given above in many ways. As a modified version of a lost spell, *Pillar of Fire* will only work as described at the DM's discretion.

Lore: The spell is based on a legendary 4th-level spell of the same name, which was once the domain of Pyrologists (Lendore Isle setting).

Source/Origins: *Pillar of Fire*: Lenard Lakofka and Gary Gygax, *A Study in Fire Use. A New Dungeons & Dragons Subclass*, in: *Liaisons Dangereuses #74* (Lenard Lakofka, September 1976); *Pillar of Fire*: Lenard Lakofka, *Len Lakofka's Fantasy Miniature Rules*, in: *The Dragon 1* (TSR, 1976)

Transmute Stone to Lava – Restricted: Lost Spell

(Alteration)

(Elemental Earth, Elemental Fire)

Reversible (Transmute Lava to Stone)

Level: Wiz 6

Range: 10 yds/level

Area of Effect: 40×40×40 ft

Duration: See below

Casting Time: 6

Components: V S M

Saving Throw: See below

Transmute Stone to Lava allows the caster to transform an amount of natural, inanimate stone or rock of any particular sort (e.g., granite, marble, sandstone) to an equal volume of bubbling and boiling lava, as deep as four-fifths of its length or breadth (e.g., a rock subjected to the spell will collapse into a thick blob of red-hot lava, while a section of rock still contained within the

surrounding rock will instantly shrink to about four-fifths of its original volume). He can thus only affect one particular kind of stone or rock, as determined by him when he casts the spell (e.g., when cast on a tiled marble floor, the spell will affect only the marble and not whatever rock may be underneath).

Creatures standing on an affected section of rock and unable to get out in time (e.g., *levitation*, *Fly*; by passing a saving throw vs. Paralyzation when the spell is cast) instantly suffer 5d6 points of damage and start sinking into the lava at a rate of 1 foot per round, continuing to suffer damage each round and unable to move faster than a quarter of their normal MV rate in the first round, an eighth in the second, a sixteenth in the third round, and so on, or until they end up fully immersed, when they can no longer move and suffocate (v. **PHB**, p. 160: "Holding Your Breath").

The lava remains until it is subjected to *Transmute Lava to Stone* or a successful casting of *Dispel Magic* (both will restore its substance but not necessarily its form) or until it has cooled down and solidified to normal igneous rock, at a rate of 1d6 days per 10 cubic feet.

The material components of *Transmute Stone to Lava* are a chip of granite and a flame.

Reverse (*Transmute Lava to Stone*): The reversed application of the spell can either lastingly transform an amount of lava into igneous rock or counter the effect of *Transmute Stone to Lava*, as above, providing there is still any lava left to transform – i.e., lava that has solidified can no longer be affected.

The material components of *Transmute Lava to Stone* are powdered pumice, ash, and a pinch of dirt.

Notes: *Transmute Stone to Lava* is a lost spell.

A lost spell is a spell for which no AD&D game statistics exist or which has been withdrawn from the system. At the DM's option, a lost spell may be reintroduced into the game, which will require thorough research, time, gold, a laboratory, and possibly the casting of additional spells (v.

DMG, p. 64-65: "Spell Research"). Note that a reintroduced version of the spell will likely differ from the description given above in many ways.

Note that the caster must decide whether he wants to cast the regular or the reversed version of the spell when he memorizes it.

As a modified version of a lost spell, *Transmute Stone to Lava* will only work as described at the DM's discretion.

Lore: The spell is based on a lost 1st-level spell referred to as *Stone/Lava* in an ancient source, which was once the domain of Pyrologists (Lendore Isle setting).

Source/Origins: *Stone/Lava*: Lenard Lakofka and Gary Gygax, *A Study in Fire Use. A New Dungeons & Dragons Subclass*, in: *Liaisons Dangereuses #74* (Lenard Lakofka, September 1976)

In addition, throughout the book, there are references to numerous lost spells, among which *Burn Enchanted Wood*, which appears to have been used against wooden barriers held closed by such spells as *Hold Portal* and *Wizard Lock*, burning them to a crisp in 1d6+1 turns, destroying the magic of these spells and allowing passage after the flames have died out; *Fire Fountain*, which is mentioned twice without going into details; and *Black Fire*, a high-level *cantrap* that caused a "cloud of dense black smoke with deep red flame therein to appear above caster, taking two rounds to form", which the caster could then move around and up to a distance of some 60 yards away from him and cause to descend upon his command, to damage and ignite everything touched by the flame, leaving only the most powerful of creatures with a chance to survive. A final note on this spell reads something along the lines of "there must be room for the cloud to form and the caster must stay in command of the cloud or it will descend at once and last for one more minute and failure to meet with requirements will cause the cloud to descend with tragic consequences".

Research: The fabric of the covers was spun from a plant known as *fire cotton* or *burning bush*, an exotic cotton-like shrub known for its unfortunate habit of spontaneously bursting into flame on extremely hot days. The harder material used for the cover boards consists of many thin sheets of birchwood harvested in summer, dried five-fold, and stuck together with a glue composed of such volatile and (highly) flammable ingredients as gas taken from the wings of flamewings³⁾, oil of flame beetles⁴⁾, and turpentine. The wood used for the inlays on the front cover is wood taken from trees that suffered heavily in a forest fire, and then drenched in turpentine and benzoin. The pages were made from a unique, papyrus-like material made from candleberry leaves soaked in camphor, and they are currently even drier and more brittle than when they were manufactured. The inks contain such ingredients as ichors of a fire snake, essence of a phantom stalker, the flammable blood of a fire lizard, lycopodium spores, essence of magma, and powdered fire opal.

As far as is known, the book is mentioned in only one rare index, which describes the covers as being "of unknown composition and origin, perhaps made by a child, and probably highly flammable".

It remains unclear why the book was manufactured using only highly flammable materials and substances.

***Tome of Burning*:** The book is the only copy of some of the pages of a mighty, legendary tome known as *Tome of Burning*, which is said to have contained all spells involving fire, its control, and its creation, and which – despite its reputed immunity to all spells and effects based on fire – is said to have been consumed by flame in times long gone. There are many, many legends about this legendary tome and its demise, one of which claims that it was protected by a lost spell known as *Tome Guardian*, which would transform anyone who would touch the book into a pillar of flame. Another story suggests that some of its pages and perhaps its front cover are still kept in the Burning Libraries of the City of Brass, albeit damaged beyond repair.

Among the many stories as to what caused the book's supposed destruction are those that suggest that it was thrown into the heart of the Elemental Plane of Fire; others that it perished in the Rain of Colorless Fire; and still others that it was incinerated in the breath of an ancient, primordial, never-sleeping red dragon.

Author: Precious little is known of the author of the work, with some indices and *onomatopomicons*⁵⁾ describing him as a "Pyrologist" and others adding the moniker "Incinerator of Khal-Nyd".

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, the 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.

¹⁾ *Pyrochalcum* is one name for the supposed metallic element of elemental fire.

²⁾ In alchemy, *phlogiston* is a term used for the material aspect of elemental fire.

³⁾ See **Dragon 94**, p. 48-49: "Flamewing".

⁴⁾ See **White Dwarf 39**, p. 39: "Flame beetles".

⁵⁾ 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: Several hundred books dedicated to the study of magic: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); *Tome of Burning*: Colleen A. Bishop, *Libraries. A sure cure for 'bookworm' players who must know everything*, in: *The Dragon 37* (TSR, 1980); Lenard Lakofka and Gary Gygax, *A Study in Fire Use. A New Dungeons & Dragons Subclass*, in: *Liaisons Dangereuses #74* (Lenard Lakofka, September 1976); Fire snake: Rob Kuntz and James Ward, *Dungeons & Dragons Supplement IV. Gods, Demi-Gods & Heroes* (TSR, 1976); Eye of fear and flame: Ian Livingstone, in: Don Turnbull (ed.), *Fiend Folio* (TSR, 1981); Flame beetle: F. Blades, *Fiend Factory. All Creepies Great and Small*, in: *White Dwarf 61* (GW, 1985); Flamewing: Ed Greenwood, *Creature Catalog II*, in: *Dragon 94* (TSR, 1985)

Tome of Shim-Shari

Setting: Eshed (Al-Asir, Elemental Plane of Air, Elemental Plane of Earth, Quasi-Elemental Plane of Dust)

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

Author: Achaglarannaramel.

Size: 44.8 cm tall, 32.8 cm wide, 4.6 cm thick; 756 pages.

Description: A largish book with covers fashioned of scaly leather with a dark, metallic sheen. An elegant text, perhaps the title of the work, is engraved into the front cover and inlaid with a lustrous, silvery-white metal. Within are pages of paper featuring a polychrome manuscript in an elegant hand and on occasion enriched with mystical symbols, signs, and runes.

Lore: A book with information on aspects of a legendary caliphate, supposed to put forth some interesting spells.

DM: Original. Copies unknown. Average condition (Incomplete). Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Asir)*¹⁾. 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.

NWPs: The book can be of use to individuals looking to acquire and/or improve any NWPs associated with the history of Eshed as well as with extra-planar realms (e.g., NWPs *Ancient History (The First Nubian Empires)*, *Sage Knowledge (Inner Planes, Demi-planes)*). Note that acquiring and/or improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Tome of Shim-Shari* speaks of a strange realm called the Desert Caliphate of Al-Asir, which is unknown today but seems to have had a strong connection to the Elemental Plane of Earth and the Elemental Plane of Air. Although it does so in a plethora of strange and mysterious paragraphs and verses, mostly religious in nature, it also contains a few sections of immediate interest to mages.

First, the tome contains a considerable amount of information on the Elemental Plane of Earth, the Elemental Plane of Air, and the Quasi-Elemental Plane of Dust (e.g., v. **MotP**).

Second, it mentions several exotic, desert-dwelling creatures of Al-Asir, among which the cactus cat (v. **CMM**, *Cactus Cat*), the flying javukchari (v. **CMM**, *Javukchari*), the sea-dwelling asrai (v. **CMM**, *Asrai*), and the proud, exotic, dog-like warriors called anubi or ka'il (v. **CMM**, *Anubi* and *Anubi – Ka'il*), which the author describes as users of elemental magic.

Third, the tome describes the process of creating a unique golem-like entity called a *shim-shari* in detail (v. **CMM**, *Shim-Shari*). Creating the entity requires at least two months of extensive research and costs may run up as high as 5,000 gp per specimen. Once created, a *shim-shari* falls under the control of its creator, obeying only simple, one-word commands (as *Command*). The author translates the word *shim-shari* as "skull-cleaver" and mentions that the entities were used as guards as well as, on occasion, as a fighting force.

Spells: Finally, the tome contains the following spells, on 39 pages: **I:** *Mending*; **II:** *Bubbah's Wondrous Lamp**; **III:** *Namamshah's Cloak of Night**, *Spectral Force*; **IV:** *Warning Trumpet**.

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

Bubbah's Wondrous Lamp

(*Illusion/Phantasm*)

(*Alchemy, Artifice, Song*)

Level: Wiz 2

Range: 30 yds

Area of Effect: See below

Duration: See below

Casting Time: 2

Components: V S M

Saving Throw: See below

Bubbah's Wondrous Lamp enables the caster to make a specially prepared oil lamp emit twisting curls and wisps of colorful smoke, which will form into colorful, moving images of events as related by him in a single story. Each image appears in mid-air above the lamp and forms as determined by his silent act of will, adapting to the story as it continues, and each no larger than 5×5×5 foot. The spell lasts as long as the caster keeps telling his story and paying attention to the images, which precludes him from undertaking any other meaningful actions (e.g., combat, cast a spell) other than moving at half his current MV rate or at MV 6, whichever is less.

The material components of *Bubbah's Wondrous Lamp* are an ordinary oil lamp and a special mix of scented oils, perfumes, myrrh (e.g., *Commiphora myrrha*), nutmeg (*Myristica fragrans*), and gold leaf. The oil is consumed in the casting and costs about 10 gp to prepare. Before he casts the spell, the caster must pour the oil into the lamp and then place the lamp somewhere within the spell's range so that he can see it when he casts the spell.

Saving Throw: Creatures confronted with an 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 the illusion 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 always takes a minimum of one round, at the end of which the would-be disbeliever is granted a saving throw vs. Spell, with failure meaning that he remains subject to any and all effects the illusion generates 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: *Bubbah's Wondrous Lamp* is a rare spell in Arabian settings; it is otherwise very rare.

As an unofficial spell, *Bubbah's Wondrous Lamp* will only work as described at the DM's option.

Namamshah's Cloak of Night

(Alteration)

(*Mentalism, Oneiromancy*)

Level: Wiz 3

Range: 30 yds

Area of Effect: One person

Duration: Instantaneous

Casting Time: 3

Components: V S M

Saving Throw: None

Namamshah's Cloak of Night – which can be cast only at night – enables the caster to make one (naturally) sleeping person forget certain events that took place in the 24 hours preceding its casting. This event may not have lasted longer than one minute for every two levels of the caster (round fractions down), up to a maximum of six minutes (e.g., two minutes for a 5th-level Wizard, three for a 6th-level Wizard).

The spell cannot negate any *charm*-based spells or effects a person may be subject to (e.g., *Charm Person*, *Suggestion*, *Geas*, *Quest*) but it is possible that the subject would forget who exactly placed such effects on him.

The only means to restore lost memories is by *Heal*, *Restoration*, a properly worded *wish* (e.g., *Limited Wish*), or similar means. Note that the subject must have reason to believe that he has lost a memory for some of these spells to work.

The material components of *Namamshah's Cloak of Night* are a pinch of sand and a pinch of ash.

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: *Namamshah's Cloak of Night* is a rare spell in Arabian settings; it is otherwise very rare.

As an unofficial spell, *Namamshah's Cloak of Night* will only work as described at the DM's discretion.

Source/Origins: *Forget*: Gary Gygax, *Players Handbook* (TSR, 1978); *Forget*: Mark Middleton (comp.), *Wizard's Spell Compendium. Volume Two* (TSR, 1997)

Warning Trumpet – Restricted: Lost Spell

(Alteration, Invocation/Evocation)

Level: Wiz 4

Range: Touch

Area of Effect: One item or dead creature

Duration: Until triggered

Casting Time: 4

Components: V S

Saving Throw: None

Warning Trumpet enables the caster to have a trumpet sound when a single, non-living, inanimate creature, item, or surface is subjected to one of three events, as determined by him when he casts the spell. He can thus affect either one dead creature, a single 10×10-foot surface, or 5 cubic feet of material and the trumpet will sound when one of three conditions stipulated by him is met: if the subject would be moved across a distance longer than its own length; if the subject would be manipulated in such a way that its *status quo* is changed (e.g., a closed door opening, a drawn weapon being sheathed, a knot being untied); or if one intelligent creature named by him when he casts the spell would approach the subject within 10 feet.

The sound generated is a single warning note, rising and then falling and dying away, which can be heard by all creatures within 30 feet of the subject when it is activated and by the caster regardless of distance, as long as he is in the same plane of existence. The sound generated for the caster cannot be perceived by any creatures reading, or linked to, his thoughts.

A caster may have as many castings of the spell active as he likes but he can make each casting generate only one of two sounds at 7th level, three at 14th level, and so on. Note that this may mean that a caster with many castings active may not be able to know exactly which item caused a sound to occur.

For as long as the spell lies dormant, the subject radiates a "Faint" aura of magic, which can be detected (e.g., *Detect Magic*).

The spell can only ever affect non-living, inanimate subjects (e.g., the spell will end if a corpse it was cast on would be animated while it lies dormant). *Dispel Magic* works as normal and the spell also ends if the caster dies.

Notes: *Warning Trumpet* is a lost spell (Known World setting).

A lost spell is a spell for which no AD&D game statistics exist or which has been withdrawn from the system. At the DM's option, a lost spell may be reintroduced into the game – but only after a Wizard has thoroughly researched it and possibly cast additional magic in the process (v. **DMG**, p. 64-65: "Spell Research"). Note that an reintroduced version of the spell will differ from the version above in a multitude of ways.

Lore: Common folk often say that powerful Wizards universally use the spell to guard their spell books, so that they can *teleport* back from afar to prevent their theft. Others believe that the spell is often cast on clothing worn by folk to reveal their movements.

Source/Origins: *Warning Trumpet*: Ed Greenwood, *The Endless Stair* (TSR, 1987)

Research: The covers are made of the skin of a blue dragon, which has kept its sheen remarkably well. The text on

the front cover is inlaid with platinum.

The book is very old and its origins are lost in time.

Interestingly, several old indices mention the descriptions of only three 2nd-level Wizard spells in the book, being: *Bubbah's Wondrous Lamp*, *Mijriyyah's Shimmering Lure* (which would make a specially prepared object irresistible to individuals with a penchant for larceny and make them guard it with their life after that), and *Hand of Taznakht*, (which seems to have been a variant of *Spectral Hand*). Two of these are not in the underlying volume.

The Desert Caliphate of Al-Asir is a mysterious realm that is sometimes described as a "lost desert kingdom" and as a "realm not of this world" on other occasions. It features in some of the oldest legends of Eshed and is sometimes described as a "realm of princes, poets, and djinn".

Author: Although the word "Achaglarannaramel" is commonly accepted as being the name of the author of the book, there are no references to this entity in any of the known indices. Indeed, it has been suggested that the word may be an anagram or pseudonym but this has not been proven.

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.

¹⁾ Asir is an ancient, lost language of Eshed, which was spoken in a mysterious land usually referred to as the Desert Caliphate of Al-Asir, of which no traces exist today. Asir does not have a fixed alphabet or lettering and each sentence is written as if it were a work of art of its own.

Source/Origins: DM, *Tome of Shimshari*, by Aglaranna Aramelcha, for: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Asrai: Roger E. Moore, *Fiend Factory. Dire Tribes*, in: *White Dwarf 26* (GW, 1981); Anubi, Kail, and Shim-shari: Andy Wouldham, *Fiend Factory. The Desert Light*, in: *White Dwarf 29* (GW, 1982); Javukchari: Phil Masters, *Fiend Factory. Species Special*, in: *White Dwarf 37* (GW, 1982); Cactus Cat: Peter Fawcett, *Fiend Factory. Trogaar*, in: *White Dwarf 64* (GW, 1985); *Warning Trumpet*: Ed Greenwood, *The Endless Stair* (TSR, 1987)

Une étude des runes idéologiques peintes sur des peaux de lézards de Shazak momifiés (A Study of Ideologic Runes Painted on Mummified Lizard Skins)

Setting: Known World (Savage Coast, Red Steel)

Requirements: NWP *Reading/Writing* (Renardois)

Author: Thibaud de Châtelguyon.

Size: 20 cm tall, 155 cm wide when fully rolled out.

Description: A sheet of thick parchment, rolled up and tied with a silk ribbon.

The scroll features a monochrome manuscript enriched with numerous symbols, drawings, and diagrams.

Lore: A scholarly interpretation of certain rituals performed by the orc shamans of the Savage Coast.

DM: Original. Unique (No known copies). Average condition. Title above the manuscript.

Reading the title and manuscript requires the NWP *Reading/Writing* (Renardois). The title can be translated as “A study of ideologic runes painted on mummified shazak skins”.

NWPs: The scroll can be of use to individuals looking to improve any of their NWPs *Religion* (Savage Coast) and/or *Sage Knowledge* (Sociology, Orcs of the Savage Coast). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Une étude des runes idéologiques peintes sur des peaux de lézards de Shazak momifiés* is a translation and study of the ideologic runes painted on a collection of mummified lizard (shazak) skins, describing certain rituals performed by the orc shamans of the Savage Coast.

Excerpt (Translation): “The orcs believe that the spirits of the dead remain in the trees of their jungle. Indeed, it is not rare to discover on some remote trail the ebon statues of warriors or sometimes even influential members of the tribe who were thought to have lost their way in the jungle. The shamans say that the forest spirits have captured their souls.

“The orcs build great wooden forts, especially near the entrances to their ancestral caverns. They cut down trees in some areas, haul the trunks to the top of forested hills, and build the forts among the growing trees. These fortifications are very difficult to spot from above. The shamans often have the builders carve on the forts’ logs the screaming, demented faces of tribal ancestors known to have been taken away by the forest spirit. There are often hundreds of faces for each tribe, some dating back several centuries. Shamans will have ebon statues found in the jungle incorporated to the walls of the forts or temples. This is part of these orcs’ ancestral lore.

“These orcs speak the same language as the one used in the Yazak Steppes by the goblins. The orcs know of the goblins but have no direct dealings with them. The Master of Hule has attempted to influence the tribal kings, but they change too quickly for him to maintain any real effective control. Somehow, tribal kings that have dealings with the Master end up as ebon statues within several moons. The shamans usually frown upon any dealings with foreigners. However, not all foreigners captured in the jungle are immediately put to death. I once observed a chieftain free a human visitor from Vilaverde after a long discussion. The human fluently spoke the language of the orcs. He came back weeks later with strange red pieces of metal and weapons. Right after the human’s departure, the chieftain mounted dangerous ambushes against several caravans on the northern trail. That chieftain was never turned into a statue of ebony”.

Research: Both the scrolls and the skins were once part of the “amazing library” of Raman Nabonidus, chief engineer of the Alphetian skyship *Princess Ark*.

Source/Origins: Ideologic runes painted on mummified lizard skins: Bruce A. Heard, *The Known World Grimoire*, in: *Dragon 196* (TSR, 1993)

Variations on the Visual Perception

Setting: Any (Forgotten Realms)

Requirements: *Comprehend Languages*

Author: Zemlunth Potamanthrex.

Size: 30 cm tall, 20.5 cm wide, 5.4 cm thick; 231 pages.

Description: A well-used volume bound in pale purple leather decorated with a highly intricate design in raised and tooled patterns. A central, raised cartouche contains a text picked out in gold leaf, perhaps the title of the work or the name of its author.

Within are paper pages of an almost imperceptible greenish hue and sewn to a leather inner spine. Manuscript in purple ink, pale but glittering faintly, enriched with a few, often simple and naive illustrations in the same ink, which typically turn out to depict something other than is immediately apparent (*tromps-l'oeuil*).

Lore: The original of a fairly well-known study of how creatures perceive reality.

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

The title and manuscript are written in a non-existent language and require *Comprehend Languages* to read.

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 spell¹⁾ 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 spell²⁾.

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

I: *Hypnotism*; **IV:** *Hallucinatory Terrain*; **III:** *Paralyzation*; **VI:** *Veil*.

NWPs: The book can be of use to individuals looking to improve any of their NWPs *Hypnotism*, *Observation*, and/or *Thaumaturgy*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Variations on the Visual Perception* is a study of how the non-visual senses and alchemical processes that occur in the physical body of a creature can make it believe that it 'sees things with its own eyes' although there is no visual manifestation of an effect or event in the first place, and how this can make it react to what it believes it perceives rather than to objective reality. It speaks of the *humors* recognized by alchemists, of how the brain and memory influence phenomena and events in both the Prime Material Plane and the Astral Plane, and of such phenomena as the 'sixth sense', 'eyes in the back of the head', and 'seeing things out of the corner of one's eye' that disappear the moment one turns to look at them. A concise appendix deals with how aspects of these phenomena can be used to effect in acts that aim to affect the capacity of living creatures to judge how events in their surroundings affect them and their very being and essence.

Research: The covers are made of doppelganger skin dyed purple and stuck to hazel wood boards with mimic glue. The paper for the pages was made from a mixture of pulp of hazel wood and certain grasses. The ink used is based on crushed amethyst and sap obtained from herb mercury.

There is some confusion as to the meaning of the designs on the covers of the book, which are exactly the same on each cover and which most scholars have described as "abstract and without meaning". However, some sources suggest that there are differences, which can only be discerned by looking at each design from different angles through a *mercuric lens*³⁾. Of interest in relation to this would be one rather obscure source that actually describes one of these differences, stating that the design on the front cover features two clove-like shapes more than the one on the back. This phenomenon is not in evidence on the underlying volume.

None of the known copies of the work require *Comprehend Languages* to read.

The book is among the few known works that refer to an early version of the spell *Paralyzation*, which would last indefinitely but is believed lost today. It could therefore be instrumental for an Illusionist seeking to research this version of the spell.

The book may be of passing interest to individuals interested in ciphers (e.g., NWP *Cryptography* or *Scribe*).

Author: Although some sources suggest that the underlying volume was written by the respected and powerful Mhzentul, who died after the Battle of the River Rising (1340 DR), most sages doubt that this is the case, pointing out that Mhzentul is believed to have specialized in fire, fire-based magic, and enchantments rather than illusions⁴⁾.

¹⁾ 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".

²⁾ The suggested value of the book is 1d10×200 gp.

³⁾ A *mercuric lens* is a magical lens created using water and mercury and typically fitted into an electrum frame, used by alchemists to properly perceive any destabilizing changes created by the deceitful, volatile, and effervescent qualities of an item, substance, or phenomenon.

⁴⁾ A recent index describes the underlying volume as a "spellbook" entitled *Variations on Visual Perception* that contains the spells *Hypnotism*, *Hallucinatory Terrain*, *Paralyzation*, and *Veil*. However, most sages suggest either that the author of this index has misinterpreted one of the

better-known indices describing the underlying volume, or that the volume described is a copy of it with the spells added.

Source/Origins: *Variations on the Visual Perception*: Bruce Heard, *Spells between the Covers*, in: *Dragon 82* (TSR, 1984); Spellbook, *Variations on Visual Perception*: Dale Henson et al., *Encyclopedia Magica. Volume Four* (TSR, 1995)

Wizard Scroll (Wiz 18; IX: *Binding Chain of Fate*)

Setting: Forgotten Realms

Requirements: NWP *Ancient Languages* (*Auld Wyrnish*); *Read Magic* for spell**Author:** Unknown.**Size (Case):** Case 33 cm long, 13 cm diameter.**Size (Scroll):** 30 cm tall, 70.4 cm wide when fully rolled out.**Description (Case):** A cylinder just over a foot long, made entirely of gold and shaped much like the links of an engraved chain, with a series of jagged, mystical runes featuring prominently along its length. At each end is an ornate golden end cap, each seemingly inseparably from the rest of the case.**Description (Scroll; See below):** A scroll of a pale, thin, parchment-like material featuring a manuscript in effervescent red, golden, blue and yellow inks, characterized by many mystical symbols and runes that all but shimmer and sparkle with barely contained power.**Lore (Scroll):** A spell scroll.**DM:** Original. Unique. Excellent condition. Untitled.

Reading the runes on the case requires the NWP *Ancient Languages* (*Auld Wyrnish*). They are written using the Draconic alphabet and read: “Abrazyndaur lulzylm Rauvyr Deszeladrymgyrt Krysovorax-ra Atra”, which is hard to translate without it losing much of its meaning but can be read roughly as: “By the [power/quality/cognition] of [the magic word/mystic decree] and [law/spoken command] of Krysovorax – Open”. 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.

Magic: The case radiates a “Strong” aura of Abjuration magic, which is due to the magical seals that prevent the end caps from being unscrewed before the runes on the case are read aloud.**Opening the Case:** The runes on the casing must be read aloud (See above), which will release the magical seals on the end caps so they can be unscrewed. The end caps magically lock in place again when the scroll (and only the original scroll) is placed back into the case.**Spell Scroll:** A Wizard can either cast the spell directly from the scroll or use the scroll as a basis for an attempt to learn the spell. In the first case, the spell will take effect as if cast by an 18th-level Wizard. In the second case, the time and cost required for the Wizard’s research is halved and he must make a Chance to Learn Spell check to determine whether he has learned the spell or not (v. **DMG**, p. 64-65: “Spell Research”). The scroll is destroyed in either case – the Wizard had to read it aloud to either generate or analyze its effects, respectively. Note that this is also true if he would fail his Chance to Learn Spell check.**Vulnerable:** Because of the unspeakable rituals used in its creation, the parchment-like material used for the scroll is highly susceptible to all forms of damage, making its item saving throws as either “Leather” or “Paper”, whichever is worse, and at a -2 penalty in all cases (v. **DMG**, p. 58: “Item Saving Throws”).**Contents:** The scroll puts forth a single Wizard spell¹: IX: *Binding Chain of Fate*.**Binding Chain of Fate**

(Invocation/Evocation)

Level: Wiz 9

Range: 10 yds per 2 levels

Area of Effect: See below

Duration: 9 rds

Casting Time: 9

Components: V S M

Saving Throw: None

Binding Chain of Fate allows the caster to call forth a shimmering, chain-like field of magical force (the chain) that seeks to trap one creature within an area from which it cannot escape and in which no magic can operate. He can thus target any creature he can see, except himself, as defined by him when he casts the spell. Note that there is no saving throw against the spell.

Formation: When the spell is cast, a gyrating ring of magical force appears above the subject and continues to whirl above him for a full round (moving with him to stay in position during that round) before descending to enclose him, its ends flailing within the area thus enclosed. The chain is 10 feet thick and it will enclose an area 10 feet high and with a diameter as determined by the size of the subject (down to a minimum of 10 feet and up to a maximum of 60 feet).

The chain will form and whirl above the subject regardless of any barriers magical or mundane, even those of greatest efficiency (e.g., castle walls, solid rock, underwater, *Prismatic Sphere*). It does not hamper the subject’s actions in any way while it whirls above him and it will fall harmlessly into nothingness if he would somehow magically vacate his current position or plane of existence, even if only for a moment, or becomes incorporeal before he is enclosed (e.g., *Dimension Door*, *Teleport*, *plate mail*).

of *etherealness*, *Wraithform*). The chain needs a solid, physical body as its target and it does not form otherwise (e.g., *projected image*, *astral projection*). Should the subject attempt to pass through the chain in any way before it has enclosed him and without leaving the plane he is in (e.g., *Jump*, *Levitation*), the chain instantly encloses him, affecting him as detailed above. If the subject happens to be outside of the spell's range at the moment its casting is complete, the chain will not form and the spell is wasted.

A subject held aloft due to magical flight or levitation will not fall from the sky when the chain encloses him and temporarily negates the magic – the spell's invisible 'floor' will hold him aloft. Note that time spent within the enclosed area still counts toward the duration of any spells and spell-like effects that were affecting the subject before he became enchained, even though they are temporarily negated by the spell. Thus, a subject will still fall when a spell or effect of flight or levitation would end before the chain disappears.

Once it has settled around its subject, the chain generates three major effects:

1) Punishment: First, the chain flails the subject for 4d4 points of damage per round.

2) Confinement: Second, the chain prevents the subject from passing through it in any way – i.e., it acts as an impregnable ceiling, floor, and continuous wall to the subject. The subject can still move freely within the enclosed area.

The chain is 'solid' only to its subject. To all others, it is no more than the blurred vision of a lashing chain generating a clashing, metallic rattling sound, and they can pass freely in and out of the enclosed area. Likewise, they can launch physical attacks on the subject as usual (but not on the chain, which is impervious to physical and magical damage), though the visual chaos of the chain imposes a -3 penalty to hit for all missile attacks required to pass through it.

3) No Magic: Third, the chain prevents the operation of all magic within the area it encloses (save its own), preventing the subject from working any magic, and negating any existing magical effects at work upon him for the duration of its existence, in effect creating a *dead magic zone*. This means that no magic can pass into or out of the enclosed area or through the chain itself; that no magic (save its own) can take or have effect within any part of the enclosed area or the chain itself; that the area of effect of a spell that takes effect or is in effect outside of the enclosed area can neither persist within nor include the enclosed area or the area occupied by the chain itself – i.e., a creature that was not targeted by the spell and stands within the enclosed area or in the space occupied by the chain will not suffer any of the effects of such a spell, being governed by this freedom from all contact with other magic.

The 'natural' ability of some creatures to assume a different form (e.g., lycanthrope, vampire, phase spider, dragon) is considered to be a spell-like ability for the purpose of this spell, which means that such creatures will be prevented from changing form while enchained (e.g., a vampire in solid form cannot assume *gaseous form*; a phase spider cannot enter the Ethereal Plane; a dragon in human shape cannot revert to draconic form).

The chain's invulnerability to magic makes that it withstands all spells and effects that attempt to damage, *dispel*, *cancel*, *negate*, or otherwise affect it, including the mightiest of spells (e.g., *Dispel Magic*, *Mordenkainen's Disjunction*), and even the caster cannot banish the chain or end the spell before it has run its course.

The material components of *Binding Chain of Fate* are a magical potion of any sort and a strand of hair taken from a creature that possesses at least three spell-like abilities (e.g., ki-rin, rakshasa; for this purpose, the ability to cast Wizard spells is considered to be one spell-like ability, the ability to cast Priest spells another). Furthermore, this creature must have hair in at least one of its natural forms (e.g., a hair from a phoenix or illithid that 'grew hair' as the result of a spell would not work).

Notes: *Binding Chain of Fate* is a very rare spell (Forgotten Realms setting).

Lore: The spell is believed to be of ancient origin and known only to a handful of the most powerful mages, among which may be Elminster and Khelben "Blackstaff" Arunsun. Indeed, rumor has it that the latter used the spell in his famous duel with Jalanvaloss, the Wyrms of Many Spells. The spell has seen many lesser variations down the years and it has primarily been used to make magically powerful opponents 'stand and fight', preventing their escape before force can be readied against them. Rumor has it that there is a specific but little-known counter-spell that prevents a creature from being enchained by the spell. Also, certain writings in Candlekeep speak of at least two methods of magically shattering the chain created by the spell, each employing a different trio of specific 9th-level spells that must be cast at or on the chain within three consecutive rounds of the casting of the spell.

Source/Origins: *Binding Chain of Fate*: Ed Greenwood, *Wyrms of the North: Jalanvaloss*, in: *Dragon 243* (TSR, 1998)

Research: The case radiates a "Strong" aura of magic (Abjuration).

The parchment-like material the scroll is made of is part of the skin of a gold dragon, treated in an ineffable process that deprived it of all of its qualities, including its color.

It is unknown who or what "Krysovorax" may be, although it translates as "Gold-Eater" and it has been said that it may be the name of an evil dragon or daemon of some kind, likely one with an eternal hatred of gold dragons.

History: Although this is not very likely to be common knowledge, the scroll was once part of the extensive library of Thiondar, King of the Ch'thar, the 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.

¹⁾ The spell was put to the scroll by an 18th-level Wizard (v. **DMG**, p. 196: "Magical Spell Failure").

Source/Origins: No. 1 of "three spell scrolls (determined randomly)": Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); *Binding Chain of Fate*: Ed Greenwood, *Wyrms of the North: Jalanvaloss. The Wyrms of Many Spells*, in: *Dragon 243* (TSR, 1998)

Xenoflora of Solsolei

Setting: Any

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

Author: Unknown (See below).

Size: 37 cm tall, 28 cm wide, 6 cm thick; 66 pages.

Description: An impressive volume bound in brass with a large, complex, sun-like symbol in bas-relief on the front cover, in a circle containing a sequence of intricate characters or runes inlaid with gold, perhaps the title of the work. Running along the edges on both covers is a rectangular depression with numerous holes in it.

Within are pages of somewhat brittle, maize-colored paper, curling at the edges and marred by some foxing and brown or mustard-colored stains. The pages feature a manuscript in ink ranging in color from chestnut to dark brown, two columns per page, and at times enriched with mystical symbols and rather naive drawings.

Lore: A unique work on how the flowers and plants of the world are reflections of those in a mythical realm.

DM: Original. Unique (No known copies). Average condition (Missing gemstones). Title on the front cover.

Reading the title and manuscript requires the NWP *Ancient Languages (Heliodasiel)*¹⁾.

Specialist Content: The sections on mirrored phenomena are somewhat complex in nature and require the reader to have Intelligence 16 or more as well as the NWPs *Astronomy* and *Sage Knowledge (Physics)*.

NWPs: The book can be of use to individuals looking to improve any of their NWPs *Alchemy*, *Astronomy*, *Botany*, *Gem-Cutting*, *Herbalism*, *Sage Knowledge (Physics)*, and/or *Thaumaturgy*. Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Xenoflora of Solsolei* describes the magical relation between some known sun-loving plants and herbs of the world and their supposed equivalents growing in a mythical, life-giving, sun-drenched realm it calls "Solsolei", arguing that the first originally hail from that realm and are now but expressions of the second, "mirrors of the essences that permeate the realm" as reflected in their names, colors, perfumes, behavior, fruits, essences, and habitats, therefore making them representations of all aspects of the sun, both beneficial and harmful.

Although to herbalists and botanists alike the work will seem to lack cohesion from a botanical point of view, the text does provide informed readers with a valuable amount of information on the alchemical, botanical, herbal, mystical, and magical properties of the plants and herbs described, which can be of use in growing them, in the casting of spells, and in the manufacture of spell inks and magical items.

Among the plants described are: greater celandine (*Chelodinium maius*; heralds the arrival of summer and the return of the swallows; used in the treatment of inflammatory diseases; used in combination with brass against sun-fearing slimes); yellow gentian (*Gentiana lutea*; grows close to the sun; used as a tonic and in liqueurs and aperitifs typically drunk on sunny afternoons); heliotrope (*Heliotropum europaeum*; turns with the sun; used in devotional services to sun gods; used as material component of some sun-related spells; associated with nymphs and everlasting love); bay leaf (*Laurus nobilis*; grows in barren, sun-drenched lands; used in the treatment of wounds and in cooking; symbol of victory, prosperity, and health; ingredient of spells against insects; associated with nymphs and persistence); date plum or lotus tree (*Diospyros lotus*; grows in barren, sun-drenched lands; used as an ingredient of the inks required to transcribe sleep-inducing spells; associated with nymphs and safety); saffron (*Crocus sativus*; heralds the sun's first appearance each year; cures melancholy; used as an offering to the gods; material component of *Protection from Notice*; ingredient of *true ointment*, the material component of *True Seeing*); sunflower or *tournesol* (*Helianthus annuus*; turns with the sun; medicine for horses; religious symbol of the sun and sun gods; material component of *Sunburst*; associated with longevity and loyalty); wild grape (*Vitis sylvestris*; grows toward the sun; fruits require sun for sweet taste; used to cure blindness; used to make wine; a symbol of prestige; associated with merry-making and erotic exercises; symbol of Dionysus); and the lesser known sungold (See below) and sunvine (*Vitis solsequiam*; climbs towards the sun; bears bright yellow flowers that develop into edible, plum-like fruits that can be used as the material component of *Sundazzle*).

From the information provided, an informed reader can glean additional uses for these and other plants mentioned in the text, insofar as they have some relation to aspects of the sun or sunlight (e.g., money and riches; fortune and destiny; peace, harmony, friendship; long life and health; transmutation of the elements; light-based spells; gold, amber, topaz, citrine, and jacinth; lions (roaring), eagles, roosters (crowing), shellfish, worms, and most beetles; cockatrices, the rising phoenix, a sleeping gold dragon, type III demons).

Of interest to Priests, Druids, and Witches may be a section that compares the flowers of the plants described to gods of the sun (e.g., Apollo, Vishnu, Ra) and such esoteric concepts as (youthful) joy, glory, fame, love, drowsiness, sight and visions, longevity, good fortune, and the warmth of summer, which can be of importance to their ceremonies and may aid them in their research of scroll inks. Details of all of this are left to the DM (e.g., v.

The Dragon 38, p. 26-29: "The Seven Magical Planets" or, perhaps, the sections on sun mages and sun magic in **The Astromundi Cluster**).

Sungold

Climate: Temperate warm (Cfb).

Habitat: Sun-drenched meadows in hills and mountains.

Harvest (Honey): Summer.

Description: Sungold (*Helioflora solis*), also known as mirrorflower, is a very rare, sun-loving, herbaceous flowering annual that is typically found in moist, sun-drenched meadows in hills and mountains, where it can cover large surfaces. It has an upright habit; a long stem with rosettes of long, deeply cut, pale to dark-green leaves; a crown of large flowers with pale to bright-yellow, sometimes orange or violet, petals with an iridescent quality (July-August); and growing tiny yellow to orange berries in late autumn, at which time the rest of the plant has a decidedly withered and desiccated appearance.

Dazzling or Entrancing Allure: Under a cloudless sky on particularly hot days, the blooming flowers reflect and refract the light of the sun, suffusing entire fields of the plants with an otherworldly, shimmering, multi-colored allure that generates an enchanting effect that can entrance creatures looking at it from a distance and may dazzle those that find themselves among the flowers at that time, effectively blinding the latter for 2d4 rounds (save vs. Spell to avoid; 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).

The enchanting effect can range from creatures falling asleep and dreaming until sundown (as *Sleep*) to them experiencing entrancing visions (save vs. Spell in all cases). Those that fail their saving throw can experience visions ranging from an effect not unlike *Hallucinatory Terrain* (q.v.) to ever-changing, mirage-like vistas of otherworldly scenes that will fascinate and effectively hold them immobile until sundown. Creatures thus entranced are no longer aware of their actual surroundings and suffer a -4 penalty to their Surprise checks. They are instantly awakened from their reverie if they would suffer damage of any kind. Whenever the effect ends, affected individuals will often speak of faerie lands or a religious awakening.

Sungold Honey (Dreamgold): The honey can be used in a preparation known as *sungold honey* or *dreamgold*, which is said to be capable of inducing pleasant dreams and reveries in creatures on sunny afternoons, lasting until sundown and causing the consumer to awaken refreshed and in a serene, contemplative state of mind. However, its workings are by no means assured and it has been suggested that certain conditions must be met before the honey can actually generate its effects. To simulate this, the DM can rule that an individual out to experience the effect must already be in a state of serenity and calm reflection, free of contact with or subject to any magical items or effects, and then fail an Intelligence check, perhaps modified as if they were in a state of "Slight" intoxication (-1 Intelligence, -1 Wisdom, -1 bonus to Morale checks, and +1 to Bravery checks for the duration of the effect; recovery time 1d2 hrs; v. **DMG** 1st Edition, p. 82-83: "Effects of Alcohol and Drugs").

Herbalist Lore: A rare, untitled herbal of dubious origin suggests that the flowers of the plant can be pressed into a substance with the qualities of either gold or topaz in a six-fold process that involves many other ingredients, among which a dozen minus one cloves, a dram of ambergris, the scale of a gold dragon taken without its consent, and the casting of, among others, *Fabricate*, *Item*, and *Mending*. Although there is no record of anyone ever succeeding in this, several alchemists are known to have attempted to create the substance in their quest for the *philosopher's stone*.

Folklore: Dazzling faeries dance in meadows where sungold blooms, enticing innocent folk and enspelling them with a dream-filled sleep until sundown. Faeries spin *faerie gold* from the flowers of sungold, which vanishes when touched by the breath of the night.

Mirrored Phenomena: In addition, there is an interesting, succinct appendix that can be of use to Priests and Wizards alike and touches on the complex concept of mirrors and reflections as representations of otherworldly essences and phenomena in the Prime Material Plane, largely based on the mathemagical aspects of flowers and plants. Among the phenomena described are many-colored flowers; flowers growing in fields underneath rainbows; bright lights reflected off the leaves and flowers of emergent aquatic plants; the many-colored rays of light created by certain crystalline flowers held toward the sun (e.g., research of *prismatic* spells); and, to a lesser extent, using mirrors or bodies of water to generate images (e.g., research of *Magic Mirror*, *Reflected Image*, and the manufacture of a *mirror of opposition*).

Research: Covers of brass over boards of acacia wood. The pages are fashioned of a material derived by combining the petals of a number of flowers associated with the sun, among which sunflower and mustard. The ink is based on a substance distilled from the essence of sun-loving flowers and plants.

Sages have suggested that the holes in the rectangles on the covers once contained gemstones with a strong connection to the sun. Indeed, according to one index, which ascribes the work to one Peychaud, these gemstones were heliotropes (yellow jasper), which could be used to generate an unknown effect.

Readers may notice that the book does not go into any great detail as far as the supposed realm of Solsolei is concerned except in the most esoteric of terms, which has led some sages to suggest that this realm may rather be an allegory of a magical concept than a physical realm. Others have suggested that the work was written for readers already familiar with the realm.

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 (Anaith) after most of it had been destroyed in the great wars of the elves – before they all but disappeared without a trace.

¹⁾ Heliodasiel is an ancient language of which no traces remain and which could only be read in the light of the sun. Although it has been suggested that some unique celestials can still read it using the light of their own radiance, it will normally require magic to read (e.g., *Comprehend Languages*).

Source/Origins: Books about herbalism, books about horticulture: Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Tom Moldvay, *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980)

Ygrael. Tactical Synopses and Revaluations

(Thirty-six scrolls)

Setting: Yxx

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

Author: Bruseldred, Gladius of Assanbar; see below.

Size (Chest): 33 cm tall, 55 cm wide, 33 cm deep.

Size (Scrolls): Up to 31 cm tall and 150 cm long when fully rolled out.

Description (Chest; See below): A small wooden chest with a text branded into the lid, perhaps the name of its owner or describing its contents. It is kept closed by a what appears to be a simple lock. There is no key.

Description (Scrolls): The chest contains a collection of some three dozen scrolls of various sizes, each a single, long, scrolled, piece of parchment with each side attached to a round wooden stick, sometimes ornately carved or set with metals or ornamental stones.

Lore: A collection of scrolls on warfare and military tactics.

DM: Originals. Copies common to very rare. Good condition. Title on the chest.

Reading the title and most of the manuscripts requires the requires the NWP *Ancient Languages (Rhaetic)*¹. Some other scrolls are by different authors altogether and require knowledge of a number of other languages, with some examples given below.

Lock (Trap): The lock can be picked without penalties but it will fire a sharp, hardened barberry thorn on an unsuccessful attempt (1 hp damage; save vs. Paralyzation to avoid).

Legendary Battles: Among other things, the scrolls speak of a number of legendary battles, albeit sometimes without mentioning the names under which they are currently known, requiring additional study and/or divination magic before they can be identified. At the DM's option, such references could include veiled information on legendary locations, artifacts, worlds, and so on. For example, a description of "the great battle of Pesh, where Chaos and Law contended" could contain a clue to locating one of the parts of the *Rod of Seven Parts* (v. **DMG** 1st Edition, p. 160-161); one of the Battle of the Temple Chanis could lead to a sojourn in Tékelmel (v. **The Dragon** 4, p. 12-21); while one of the Battle of Mistledeale might, perhaps, lead to an encounter with the famous Elminster of Shadowdale (Forgotten Realms).

NWPs: The scrolls can be of value to individuals looking to acquire any NWPs associated with warfare and the history of it (e.g., NWPs *Ancient History*, *Military Science*, *Military Tactics*, *Tactics*). Note that acquiring an NWP involves spending the required amount of free NWP slots or character points as usual.

Alternatively, the DM may allow a Warrior who has studied the scrolls for 1d2+1 months and has become stuck at a bottleneck where a good tactic or stratagem would be useful, to use some of the information contained in them to find a solution to the problem (e.g., an idea how to breach an opponent's defenses or overcome an obstacle). Such may require him to pass an Intelligence check to determine whether he remembers the relevant information from what he has read.

Contents: *Ygrael. Tactical Synopses and Revaluations* is a collection of scrolls that comprises a number of maps, situational diagrams, and essays on matters concerning warfare, battle, and, to a lesser extent, subjects pertaining to the military in general. Main subjects include: legendary battles and battlefields; siege craft and use of siege engines and war machines to breach the defenses of castles, fortresses, citadels, and cities; the movement and placement of troops in various terrains; tactics and strategies in general, both after the fact and as used in actual battles; morale; logistics; cavalry mundane and airborne; tactical studies rules; how decisive victories and crushing defeats were achieved; correspondence and reports of meetings between military commanders; the psychology of negotiations and maneuvers on the battlefield; establishing military alliances and buffer zones.

Other subjects include: taxes and levying men-at-arms; pay chests, mercenaries, and henchmen; proclamations of war; the logistics of moving and feeding troops; seasons fit for warfare and those less so; speeches made by commanders; and the opinions of sages, historians, and military experts, both to the point and less so. A prime example of the latter would be a passage from the hand of a "great sage of Keoland", with *marginalia* by the author.

Excerpt (NWP Reading/Writing (Keolandish)): "Behold the sapping of strength, continuous and unabated, checked only by the ferocity of battle, and erstwhile victories. Be aware that these powers never cease turning over the old stone in search of the golden nugget placed there by those who did not care. Be it known that such odious men as these that thwart men's survival, these are convinced that such nuggets are as plentiful as the languages of Oerth. Be still, people, lest by your movement you attract the attention of the 'mad ones', for nuggets may remain buried beneath an old stone, or in combination with others be used to adorn a conqueror's breast as a necklace."

Excerpt (NWP Ancient Languages (Rhaetic)): "This passage, based upon the political and military upheavals which seemed an unavoidable and recurring theme of those eastern powers, and especially the Great Kingdom, came to light during a time of

continued procrastination by many of the major powers, and as quickly as it was once assimilated and then dismissed as unportentious, it has now been re-enlivened by the many leaders of modern thought."

Another passage is altogether more to the point and provides some tactical maps of troop positions and movements:

Excerpt (NWP *Ancient Languages (Estrurean)*)²: "Estrurea's early campaign ended in disaster with the Battle of the Segalá, where Count Ygl and several important officers of the royal court perished along with the rear guard of his retreating armies. When battle commenced just after dawn, Yadin commanded his cavalry to execute a daring charge against the troops holding position on Cascál and the unexpected maneuver caused the infantry to panic and flee the field in complete disarray despite a hastily ordered counter charge, which led to the death of many of the aforementioned officers.

"However, the ensuing victory was by no means decisive. The King regrouped his scattered forces, which had fled from battle with surprisingly light casualties, while Setbal-Beira captured Nazar, an easily reinforced supply base along the coast. But this would be the last concrete success of the Third Campaign and Estrurea's final defeat followed at the Battle of Estremoz where the majority of his infantry once again fell prey to an unconventional charge of Yadin's cavalry, by now referred to by many as 'The Devil's Horsemen'. This, finally, broke the back of the Kingdom of Esturea. The King had drained his garrisons to field the army, leaving the kingdom defenseless after the battle. By the end of the year, all of the provinces except for Estorais, Evora, and Alemeda had quickly capitulated to Yadin."

Research: The chest is made of barberry wood. The metals and stones set into the wooden sticks of the scrolls are of little value (iron, red copper, silver; azurite, malachite, obsidian), perhaps amounting to a maximum of 5-10 gp for those set with the most valuable materials.

The name "Ygrael" does not appear in any of the known indices, which has led some sages to suggest that it may refer to an unknown scribe. However, some demonologists have proposed that it may be the name of a powerful demon or an anagram of it. Interestingly, one linguist has suggested that the word may be a mistranslation of the term "ykhra(l)" or "hykhra(l)", an ancient word for "monster" or "battle" in a lost language of Olympus, which, today, has come to be associated with the hydra known from legend and myth.

Most sages can inform readers that scrolls such as these are often out of date and more valued for the detailed maps that accompany them and their historical significance than for their military information. Therefore, their value will typically depend on such maps rather than the tactics described.

A well-informed sage or historian will be able to tell readers that the information contained within the scrolls seems to lack coherence, other than that all of them deal with various aspects of warfare. Therefore, some may suggest that the scrolls are, in fact, a collection of notes and addenda that may have been a supplement to another, unknown work on warfare or perhaps the history of a world or realm.

The collection was established by a famous general.

Author: Bruseldred, Gladius of Assanbar, was a general of renown who retired to his castle after his victory in the Battle of the Oakwood, where he spent his days studying wars and battles, some say to prepare himself for one last, final battle. However, there is no record of such a battle and the general is believed to have died of old age.

History: The scrolls 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*.

Suggested Value: 5-500 gp each, depending on the subject.

¹ Rhaetic is an ancient language of the magical world of Yxx, once spoken in Rhaetia.

² Estrurean is an ancient language of the magical world of Yxx. It was spoken in mythical Estrurea before it was lost.

Source/Origins: 36 scrolls, accounts of famous battles and essays on military tactics: Randy Maxwell, *Ex Libris*, in: *Dungeon 29* (TSR, 1991); Rob Kuntz, *Greyhawk's World. Events of the Eastern and Southern Flanaess*, in: *Dragon 65* (TSR, 1982); Ken Rolston, *Charlemagne's Paladins* (TSR, 1992); Randy Maxwell, *Unearthed Mundana*, in: *Dragon 191* (TSR, 1993); Steve Kurtz, *The Crusades* (TSR, 1994)

Zygomyc Fermentation and Transmutation of the Essences

Setting: Any

Requirements: NWP Reading/Writing (Common)

Author: Abrance Rulm.

Size: 45 cm tall, 30 cm wide, 6.7 cm thick; 251 pages.

Description: A large, relatively thin book bound in dark leather cornered and edged with bronze and with bronze bosses on the covers to keep it raised off the surface it rests on. On the spine, three raised sections are also clad in bronze and an ornate, seemingly abstract, bronze symbol is set into the front cover. The book is kept closed by brass pins, which can be unscrewed.

Within are pages of curling, green-edged parchment, featuring a manuscript in dark ink, pale and fading at times and enriched with scarce, monochrome diagrams and schematic runes, symbols, and illustrations.

Lore: The original of a rare work on fermentation, containing information on various fungi.

DM: Original. Copies rare. Good condition. Title and name of the author on the title page.

Reading the title, name of the author, and manuscript requires the NWP *Reading/Writing (Common)*.

NWPs: The book can be of use to individuals looking to improve any of their NWPs associated with fermentation and fungi (e.g., NWPs *Alchemy, Brewing, Cooking, Fungi Recognition, Herbalism, Sage Knowledge (Mycology)*). Note that improving an NWP involves spending the required amount of free NWP slots or character points as usual.

Contents: *Zygomyc Fermentation and Transmutation of the Essences* is a work on the fermentation of perishable and non-perishable matter as it is recognized by alchemists and many herbalists. It speaks of *zygoma*, an alchemical spirit or essence present in the *humors*, essences, and ichors of all matter alive and dead and which, sooner or later, rises to the surface and initiates its decay, eventually manifesting in what herbalists classify as fungi, mold, lichen, and mildew (on vegetable matter).

The text is rather esoteric in nature and may be hard to understand by the less informed, but specialists will find value in those sections that speak of the fermentation of grapes (wine); of growing yeast and molds used in brewing and cooking (beer, wine; bread, cheese); of edible fungi (*chantrelle, champignon, trompette de la mort*, truffle); of various specific, mundane fungi, molds, and lichens; of the use of fungi, molds, and lichens in alchemy, herbalism, and magic (ingredients, spell components, spell inks); and of the connection between various fungi and certain religious and alchemical concepts (e.g., mushrooms, toadstools and other deadly fungi and their connection to the Negative Material Plane, death, lead, black gemstones, and the deities Hecate and Set).

In addition, there are several recipes for poisons, hallucinogens, and other preparations based on fungi, molds, and lichens, as well as a valuable index, which refers to several other works on the subject (e.g., *Aurea Zymurgica, Register of Hermetic Formulae and Alchemic Lore, Treatise of Toxicology*, and a collection of about a dozen untitled pages known to sages as *Van Richten's Herbal Notes*).

Ingredients and Components: Although the work does not speak of such things in great detail, informed readers can learn that the casting of *Sepia Snake Sigil* involves the use of the spores of rare mushrooms, such as the sepia mushroom (*Sepia sinistra*) and the snakestool (*Galerina serpentica*); that the salve required for *True Seeing* must contain spores of very rare mushrooms, such as the seer's basidiom (*Basidiom ideoarea*); that honey fungus (*Armillaria mellea*) is an ingredient of the ink required to transcribe *Identify*; and that powdered agaric is an ingredient of various herbal medicines aimed at combating serious diseases and of the ink required to scribe *Cure Disease* on a scroll.

Hallucinogens: The work describes the hallucinogenic components of various fungi, mold, and lichens as being "poisonous and toxic by their very nature" and as having a strong connection to the Negative Material Plane, arguing that the addictive qualities of some are little more than heralds of the user's impending death, "as evident, *inter alia*, from the frequently exalted and divine visions granted". It mentions *Amanitia* and *Psillios* as being among the better-known hallucinogenic fungi.

Poison: Again without going into much detail, the work mentions various highly toxic fungi, molds, and lichens, among which the agaric and the rare scarab cap.

Agaric

Climate: Temperate.

Habitat: Old-growth coniferous and mixed forest (Conifers).

Harvest (Fructus): Autumn.

Description: Agaric (*Agaricum officinale*), more properly known as *white agaric* or *larch agaric*, is an uncommon fungus that is found growing on conifers. It has large, hoof-shaped or columnar fruit bodies (conks), up to 60 cm long, soft and yellow-white when young, later white and chalky throughout; the decay is brownish or reddish and with thick white felts in large cracks.

Powdered Agaric (*Fructus*): The 'flesh' of the agaric is used in various medicinal preparations and acts as an astringent, cathartic, and purgative. It is not easily pulverized, flattening under the pestle, and it is therefore typically rubbed into a powder upon a sieve. It has a sweetish, very bitter taste.

Agaric Powder (*Fructus*): Powdered agaric is an ingredient of the ink required to scribe *Cure Disease* on a scroll.

Herbalist Lore: Agaric causes brown heart rot on conifers.

Folklore: Agaric can cure insomnia and all manner of life-threatening diseases.

Witchcraft: Witches and shamans often adorn the graves of people who died from a disease with carved agaric conks to guarantee the deceased's healthy arrival in the outer planes.

Source/Origins: Agaric: Gary Gygax, *Dungeon Masters Guide* (TSR, 1979)

Giant Puffball

Climate: Temperate.

Habitat: Moist meadow.

Harvest (*Spores*): Autumn.

Description: The giant puffball (*Calvatia gigantea*) is a rare fungus that grows to be up to 1 foot in diameter and typically has a dirty, grayish-white color. It bursts easily when force is applied.

Puffball Powder (*Spores*): Dried giant puffball spores ground into a powder can be a material component of *Puffball*.

Witchcraft: When a giant puffball is burst by a Black Witch, its spores will cause all creatures to start sneezing and weeping uncontrollably (e.g., disabling living creatures within 20 feet for 5d4 rounds).

Source/Origins: Giant puffball: William Fawcett, *The Druid in Fact and Fantasy*, in: *The Dragon 32* (TSR, 1979)

Scarab's Cap

Climate: Temperate warm.

Habitat: Rocky desert, dry plains.

Harvest (*Fructus*): Autumn.

Description: Scarab's cap (*Scarphalia scarabaea*), also referred to as *scarab cap*, is a rare fungus that is hard to spot under the best of circumstances. It is short, has almost no stem, and a very small cap covered in dark lines – making it vaguely resemble a scarab beetle.

Scarab's Cap Poison (*Fructus*): Dry one scarab's cap and grind to a powder. Administer orally to force a saving throw vs. Poison, with failure meaning death in 2d4 rounds. Passing the saving throw will greatly slow the user's metabolism for 2d4 days, during which he need consume only half his normal amount of food, sleeps 50% longer, and loses 1d6 points of Dexterity. However, during this time, the user is more resistant to poisons, receiving a +2 bonus to any saving throws vs. Poison he might be required to make, while the onset time of the poison in question is doubled.

Herbalist Lore: Usually no more than one or two scarab caps are found in a given locale. Like most fungi, it favors moist, dark surroundings and it is therefore typically found in watering holes and *wadis* and in stands of cacti and prairie shrubs.

Folklore (*Ravenloft*): Scarab caps growing places associated with darkness, evil, and death. The fungus can prevent death by granting a deathless trance to whoever consumes them.

Source/Origins: Scarab caps: Owen K. C. Stephens, *Wicked Garden. Van Richten's Legacy*, in: *Dragon 273* (TSR, 2000)

Research: The symbol on the front cover seems to be a mark left by the author, an alchemist of some repute who is nonetheless not mentioned in any of the known *onomanomicons*¹⁾.

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.

¹⁾ 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: Books about herbalism; Steven Kurtz, *Thiondar's Legacy*, in: *Dungeon 30* (TSR, 1991); Agaric: Gary Gygax, *Dungeon Masters Guide* (TSR, 1979); Giant puffball: William Fawcett, *The Druid in Fact and Fantasy*, in: *The Dragon 32* (TSR, 1979); Tom Moldvay, *The Seven Magical Planets*, in: *The Dragon 38* (TSR, 1980); Scarab caps: Owen K. C. Stephens, *Wicked Garden. Van Richten's Legacy*, in: *Dragon 273* (TSR, 2000)

Index

ENTRIES IN SMALL CAPITALS (BOLDFACE) are titles of works described in this appendix. 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 where they have been changed. This index does not pretend to be complete.

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The Incomplete Book of **Books & Tomes**

APPENDIX

"One of the most trying situations a DM can face is the overinquisitive party. Its members simply must poke their noses, swords, etc., into everything, especially any libraries that they happen to come across. And they want to know the contents of every book. The popular DM's excuses of "the paper crumbles as you touch it", "it's in a language you can't read", and "the ink is too faded to read" wear thin after a time. I find it more challenging (and interesting) to tell the players just what they are finding."

—Colleen A. Bishop, Libraries. A sure cure for "bookworm" players who must know everything, in: *The Dragon* 37 (TSR, 1980)