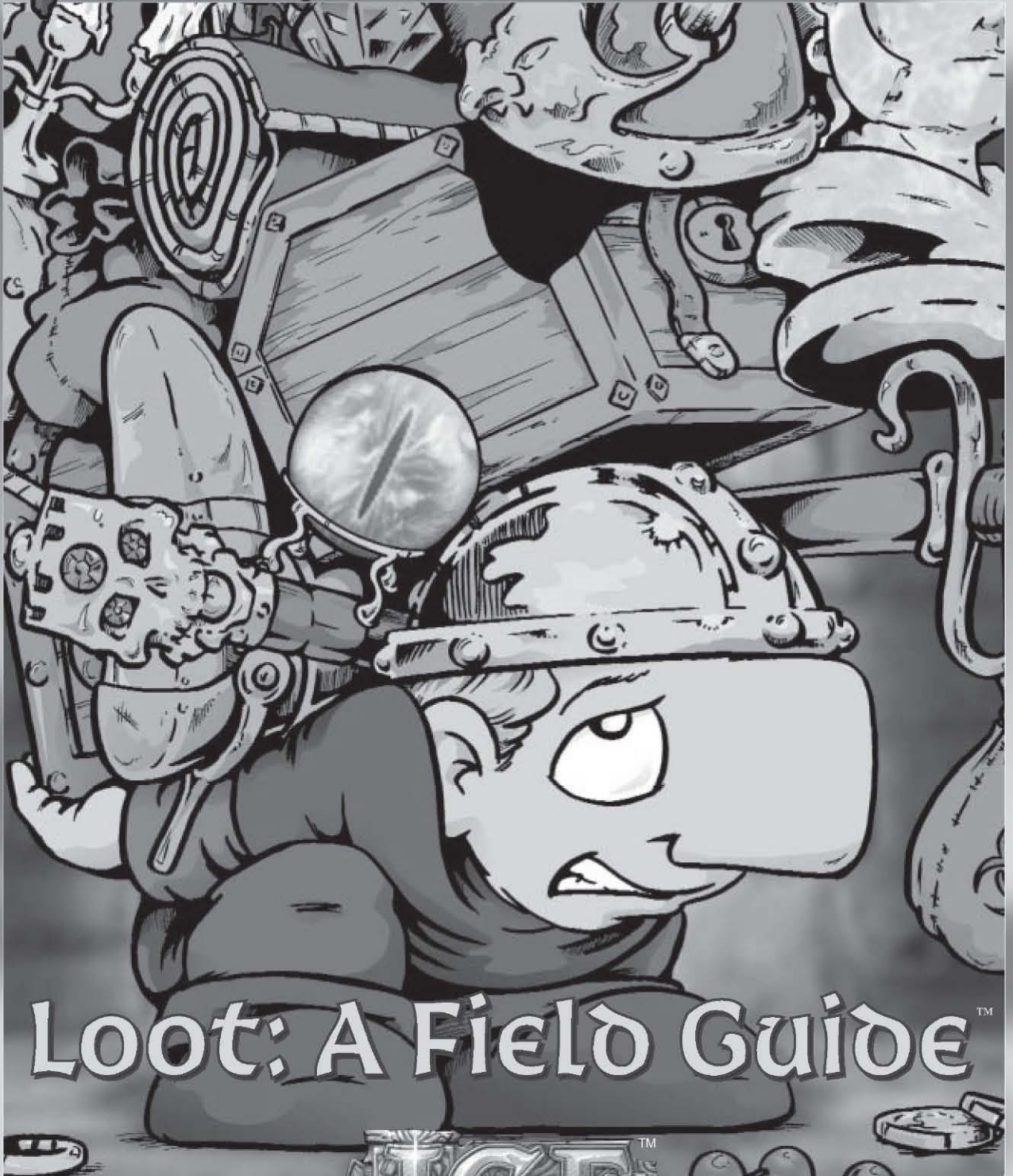


HARP

HIGH ADVENTURE

ROLE PLAYING



Loot: A Field Guide





LOOT: A FIELD GUIDE™



Jonathan Cassie

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2005





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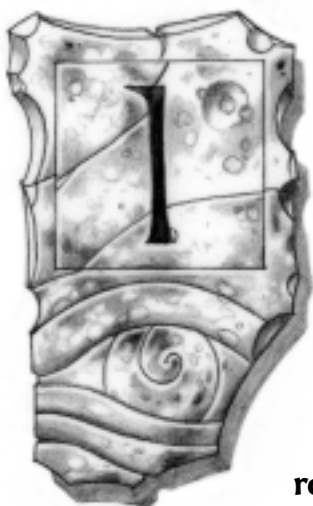
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INTRODUCTION



I am a little alarmed that so many years have passed since I first started gaming...in 1979. Many things about gaming have changed since those days; the industry has proliferated and expanded in all sorts of interesting ways (Vampires? Radioactive Bunnies? Superheroes?) to say nothing of the profusion of new systems. In my mind, there was never a better fantasy role-playing system than Rolemaster. Its flexibility, depth, magic-system complexity, sophistication and expandability were precisely the sort of system I needed when I was trying to take a fantastic campaign to the next level (that campaign eventually spawned at least three successive generations and entailed nearly a decade of gaming). You can imagine my excitement for the coming of HARP - so much of what I previously loved about Rolemaster in a sleek, new package. And that was before I "got the nod" from Heike to contribute something to ICE's latest.



It had long been a personal goal to write for ICE (I thought the **Rolemaster Companion** was extremely cool and figured that I had done some cool things as a GM and had something to offer) and I am thrilled to have been given the opportunity. **Loot** has been a labor, but a labor of love. 80,000 words does not sound like so many words at the beginning of the process, but I can assure you that when you spend months writing, when you get a few slow days in a row, something akin to panic sets in! But you hold in your hands the finished product and I am very proud of it. Perhaps this might be the best time to discuss some of the “philosophical assumptions” that underlie the book, in other words, “why did I write a book about treasure this way?”

First, **Loot** is not just about treasure. Loot as a concept is pretty broad. I would define this book as a new way to look at rewards for characters and players alike. I can only speak for myself, but I quickly tired as a player with the endless repetition of scenes like this in games:

“OK, you kill the kobolds.”

“Great, we go through their pockets.”

“Let me just make a roll here...good. 45 copper pieces and one +1 dagger.”

“That’s it?”

That’s it, indeed. I have tried for a long time now to bring a new approach to treasure and reward to my games, I think with some success. Now players expect there to be the potential, at least, for a magic item to

have more effect on the game than just to give them a +20 OB bonus (which, while handy, is usually not enough to help drive the story forward). Any player in a game run by me is wary (and rightfully so) in the face of too much treasure; they do not willy-nilly desire new and more powerful magic, because sometimes (but only sometimes) that magic comes with an unexpectedly high price.

Second, gaming is ultimately about the stories we tell together, GM and players. Even the most controlling GM doesn’t have much of a game if the players don’t want to play! To my way of thinking, storytelling and story-centered role-playing is about more than killing the monster and rolling up the treasure you take out of their lair. Role-playing can and should be like excellent fiction; it can and should teach the players and GM something about themselves. If a GM is mindful of the role culture plays in determining exactly what Loot is, for instance, the rewards will make more sense and feel more organic. This keeps players focused on the story they are building together with the GM.

Writing **Loot** has been great fun. I offer my thanks to Heike and Tim for the opportunity to write *Loot* and for their significant contributions to making this the best book it could be. I want also to thank all of my friends who made the games I gamemastered what they were; you all know who you are. And last of all, my love and thanks to my partner John, who shows legendary patience and love while I’m in “gaming mode.”



LOOT LAW



bloody dragon!” Ferrannin said.

“And not just any dragon,” Rekki added. “That beast...”

“...can be killed,” Horkin interrupted. “I am sure of it.”

“You had better be right,” Rekki said. He hiked his bag over his shoulder. “We should never have gone in with her,” he added.

Ferrannin hooted with laughter. “We’ve been in with her for six years, fool!”

“It is too late to back out now,” Horkin said.

“I’m not sure which is worse,” Ferrannin said with a shudder. “That bloody dragon or the White Lady.”

“That’s an easy one,” Horkin said.

PRINCIPLES OF LOOT

I am certain that many, if not most of you reading this book have some experience with role-playing games. You have steered characters through a whole range of game activities, not the least of which is getting rewards for your successes. As a player, you have no doubt been awarded all sorts of material goodies for that success. And why not, right? You deserved them!

As a GM, one of your tasks has always been the divvying up of these goodies. If you have ever gamemastered, I am also sure that, like me, you have waded through charts detailing a whole panoply of awards to successful adventurers: copper, silver and gold pieces; curious but mundane items; artwork; gems and jewelry (handier to carry around than money!) and the occasional magical item or weapon. But on some level, is this satisfying? Does it really advance the purpose of your game? Is a bag of copper pieces seized from the body of a dead opponent sufficient reason for a character to risk his or her life in the first place? And what is more rewarding in the end – money, stuff and goodies without a history, context or story or loot (even if it is money, stuff and goodies) that sometimes (or frequently) has a history and a context that makes sense within the GMs game environment. The purpose of this chapter, and to some extent this book, is to help players and GMs to take the notion of loot to the next level.

“VALUE”

So, what is loot? Broadly defined, it is anything to which someone assigns value. This could be a material possession like money, a weapon or a suit of armor. It might also be something more intangible, like an idea, a story, a mission, a goal or a person. Paradoxically, loot might also be something that one person values that another does not, or that is valued by that someone else in a totally different way. An excellent example of this is the currency used on Yap, an island in the south Pacific. The Yap islanders traditionally used (and continue to use) giant, donut-shaped stones as their sole means of currency and exchange. Difficult if not impossible to move, they have enormous value on Yap. They are without question loot. To everyone else on the planet, however, they are essentially totally valueless, except as somewhat bizarre curios. They have value, but they do not have the same sort of value that is assigned to them by the Yap islanders. They are without question loot, but of a completely different kind. The Yap islanders would be highly displeased by someone “stealing” their money, but anyone taking them off the island would not be able to use them as money. Loot can be a terribly strange thing. This example illustrates a point about loot that is not often considered in other role-playing games and that will be considered in this

one. Rewards can be complicated things! Even money scrounged out of the pockets of goblins can have a back-story! Even simple magical daggers or cheaply made charms undoubtedly came from somewhere and were made for some reason. Loot can, and should (at least most of the time) tell its own story.

This is where random treasure tables and the granting of rewards based on them can go wrong sometimes and where treasure assigned based on the principles that will follow can make the experience richer and fuller. Let us use an example that any gamer might recognize to illustrate the point. A team of four adventurers, two humans, a dwarf and a gnome (professions: cleric, monk, fighter and rogue respectively) has just defeated a nest of goblins holed up in an otherwise abandoned underground dungeon. These goblins had been interfering with trade along a nearby road and raiding a small farming community nestled in a valley that depended on that road for many supplies. The four adventurers had come to the town for the simplest of reasons – it was a good place to rest on the road to a large city that was their ultimate destination. They went after the goblins for equally simple reasons – it seemed a good way to earn some glory and to uphold order and goodness, values to which all of the characters subscribed.

So the characters make a plan and attack the goblins; their victory is won with limited difficulty and that is that. Now, the gamemaster has a choice to make – to reward the characters with treasure or to reward them with loot. If the gamemaster has a random treasure table, this could be a simple choice – roll a few dice, grant the adventurers some coins, perhaps a gem or two, a low-powered weapon and perhaps, if the roll of the dice is excellent, a medium-powered shield or suit of armor. And that’s it, really. The characters go about their business, the town is saved and all is well. This is fine sometimes, but it gets a bit dull over time.

But instead of rewarding the characters with treasure, the gamemaster decided beforehand to give the characters some loot. Rather than rolling some dice, the gamemaster chooses an assortment of wealth that was possessed by the goblins in their warren. They had some coins, as one would suspect, and also some gems and jewelry, as one would suspect, but in addition, at least a dozen of the goblins possessed small humanoid-shaped fetishes that they wore directly on their bodies through pierced flesh. These fetishes are beyond the Charmcrafting skills of goblins, have an uncertain value and are a complete mystery. Now the loot that was awarded by the gamemaster has an intriguing quality – what are these fetishes, and why are they in the possession of some goblins? How were they used by these goblins, and where did they come from?

If the gamemaster has done his work and the characters are as committed to their personal values as they should be, this mystery will generate further role-playing opportunities. Clever players should be given myriad opportunities to put pieces of a larger puzzle together. Granting loot that helps them do this is a surefire way to make any game more interesting. If, indeed, loot does tell its own story, the value that it can add to a game is nearly limitless. The sections that follow will investigate the ways in which loot can tell its own story and how these stories can enhance the experience of role playing and gamemastering. In order to get this right, players and GMs must understand three basic principles of character that stand at the core of HARP and any role playing game: profession, race and culture.

LOOKING FOR LOOT (IN, WITH ANY LUCK, ALL THE RIGHT PLACES)

Where might players find loot? Essentially, anyplace. In the countryside where monsters and other hostile forces live, the opportunity to find wealth, property and other tangible things is almost limitless. While many monsters have no interest in wealth as it is understood by the six great races in HARP, still others are hoarders of the first order. Savvy characters will have learned from experience which creatures are likely to store their wealth (or even to have any) and what sorts of things these creatures are likely to keep. Where else might one look for loot? A great game experience is not built on killing monsters and clearing out dungeons alone. Here are some examples: ancient temples, ruined cities, abandoned desert camps, great fortresses, dank dungeons (naturally), underground cities, monstrous lairs and thousands more.

The countryside is a dangerous place, though arguably, it is less dangerous than the cities.

Name any city at any time in history and in any cultural context (even entirely fictional) and lurking barely under the surface one will find danger. Running parallel to that danger, however, is opportunity. One of the hallmarks of almost any city is the disparity in wealth between the richest and the poorest residents. In the cities, great storehouses of wealth are potentially commonplace; finding folks interested in divesting these storehouses of some of that wealth should be easy enough too! Cities are home to great guilds of thieves and assassins, merchant houses and shady characters that have their own interests at heart and could care less about you. It is within cities that characters can sometimes risk much to gain an even greater reward. Whole adventures can take place along a single street or within one city district. Who cares about the wider world if the local one is rich enough?

LOOT AND CHARACTER

One way in which loot can make the experience of role-playing more enjoyable is to tie the loot in meaningful ways to the characters themselves. Different characters and different professions value items and property differently. A team of just Fighters would potentially leave items that a team of just Harpers would place a high value on and vice versa. Likewise, characters that are just beginning their adventuring careers might value items that more experienced characters would not waste their time with.

During the process of character creation, it can be useful for the GM to discuss the “psychological profile” of the character with his or her player. One of the essential questions a player should consider is the



relationship of his character to wealth. Is the character greedy? Indifferent to wealth? Obsessed with quirky magical items, or swords, or armor? Is the character prone to making poor decisions based on her desire for wealth? Will the character risk life and limb for the opportunity to get rich? Does the character have strong values...except when those values conflict with the desire for wealth? All of these questions can help a player better understand his or her character and help the GM construct a game environment that will reward and challenge the characters in a meaningful way. But this question can and should go even further.

Loot does not just represent material wealth, but also those intangible things that a character might value. If a character quests for ancient knowledge or wisdom, what might be loot for him might be dusty old tomes found in distant monastic libraries – not particularly valuable in and of themselves, but containing information that, for the right character, might be considered priceless. By the same token, if a character is looking for a long-lost relative or lover, information regarding that person is likewise priceless. A precious item (a piece of jewelry, a peculiar coin) tied to that lover might trigger a whole sequence of adventures all by itself. Almost anything that a gamemaster might choose to reward characters with can have a story, be tied in some way to the character's desires or be valuable to someone who the character knows. It is not always about getting rich. In my experience, the characters who developed into the most interesting personalities were ultimately almost totally disinterested in wealth for its own sake.

LOOT AND PROFESSIONS

Because professions form the core of a character's identity, understanding how loot ties in with professions can prove very useful in developing character-based rewards. Characters having multiple professions will, naturally, have some conflicting motivations in this regard.

Clerics

Clerics are most closely associated with the worship of a specific deity and the use of divine magic based on that deity. It is vital for the player and the GM to understand the core values of the character's deity. If the deity values poverty, it would be nearly impossible to justify a character that is herself greedy. Conversely, if one of the deity's areas of divine concern is the "Robin Hood"-like redistribution of wealth from the rich to the poor, the character might have a strong motivation to find wealth in all of its forms...and then to find those who need it the most. One reliable way to get a sedentary cleric out of the monastery is to present the character with evidence that a key piece of spiritual

wisdom might be found...in a distant city, perhaps. Or, more reliable still, that some of the deity's adherents are being persecuted by malevolent forces who are perverting the deity's holy symbols. The critical thing to keep in mind is that clerics are (or at least should be) motivated by their god's purposes first.

Fighters

The fighter is notorious for his desire for the good things in life. Hard fighting, hard living and, with any luck, a glorious death are the fighter's lot. For this reason, they are frequently greedier than average. Every fighter knows that a small advantage in combat can mean the difference between life and death, and any fighter worth his salt is going to want a magical weapon if it should come along. Even the rumor of a valuable weapon might be enough to motivate a fighter. Because fighters come in every conceivable walk of life (the knight's way-of-life is different from the urban thug's after all), what might drive them is likewise nearly limitless. When playing fighters, I have always tried to provide them with as rich a back-story as possible; this way, there's more to life than killing and maiming. The same is true when I have gamemastered fighters.

Harpers

Oh, what a Harper will do to hear a good story! Rare indeed is the Harper who does not want to wander from town to city, seeking new adventures and news. Harpers care little for weapons or magic items or wealth for its own sake, but rather crave experience for its own value. Since Harpers use their skills at storytelling and their magic to make their way in the world, new stories are inherently valuable. Being a part of these stories does not hurt!

Mages

Mages are the great seekers after esoteric and secret knowledge. They care for material wealth only in so far as it can help them towards fulfilling their greater purpose. Lost tomes, weird spell formulae, the knowledge to make peculiar fetishes and charms, ancient wisdom lost to the ages and more can be powerfully motivating to the traveling mage. The desire for such knowledge can get a mage out of his cell and onto the road unlike almost anything else. Mages have also been known to be so interested in this sort of knowledge that their judgment can be impaired.

Monks

It is a truism that monks view adventuring as an opportunity to test their skills and to reinforce their personal discipline. Because monks are motivated by their

commitment to understanding the world, what drives on a mage will also, sometimes, drive on a monk. While it is uncommon for monks to desire property and material possessions, they are oftentimes not averse to it.

Rangers

Rangers are most at home in the woods, protecting them and those who live in them and travel through them. Anything that helps the ranger carry out that sacred mission would be desirable. Like the fighter, they make their living exposing themselves to great physical risks; weapons, armor and the like are frequently highly prized.

Rogues

The rogues' ability to carry out all sorts of sneaky tasks makes them indispensable to have around, but what do they want out of life? This is where a discussion about personality before beginning play can be particularly useful. Rogues can do just about anything decently, but their lack of specialization makes structuring rewards for them harder than it is for other classes. Many rogues will be motivated by wealth (why else would they spend all of that time learning how to break into places they do not belong!), but information has a great deal of value as well for the busy rogue.

Thieves

There is no profession more drawn to gold, treasure and wealth for its own sake than the thief. Their sneaky skills are unparalleled and they use them to get more and more and more. Motivating a thief might seem pretty straightforward, but their values, which often seem to be unethical or downright criminal are frequently motivated by deeply-held personal philosophies that give them an "internal rationale" that explains what they do. In my experience, lots of thieves have a strong commitment to a personal spirituality associated with a god or goddess of luck, "justice," or what have you. Bring this dimension into the game and see where the thieves go from there.

Warrior Mages

Because warrior mages straddle the line between fighter and mage, their motivations are also going to straddle the line. Each warrior mage is going to be different from the next, and their understanding of their role in society will determine to some degree what their goals are. Because a warrior mage maintains an assortment of spells to aid their cause, their desire for esoteric knowledge is higher than the fighters but they are also likely to want items that the typical mage might ignore.

LOOT AND RACE

It is arguable that the distinctions between different professions pale in comparison to those things that divide the races in HARP. The six races in HARP have profoundly different ways of seeing the world; these distinctions are fundamental to playing characters of these races and can bring about powerfully interesting game play when loot is added to the mix.

Dwarves

It is a well-known fact that dwarves will go out of their way to possess precious stones, unusual metals and gems of all sorts. Most dwarves have an insatiable appetite for this sort of wealth – hence their decision to live near the great mineral seams beneath the earth. They do not hoard as a gnome might, but they are selective about what they will sell or transfer to "surface dwellers." Additionally, dwarves have a highly refined sense of beauty; they can appreciate and discern the intrinsic artistic value of an object better than almost anyone else. Their understanding of beadwork, jewelry-making and gem-cutting is unparalleled.

What might be as well known but not as carefully considered is this: dwarves are also secretive, suspicious and sometimes mistrustful. They keep the truths of their people close to the heart (they rarely teach their languages to outsiders, for instance) and tend to view the world in a fairly black-or-white manner (you are either one of us or not – no real middle ground). They are deeply moved by the concept of "home" and tend to maintain ties to their home city/village throughout adulthood. Dwarves do not consider the adventuring life to be a permanent one, generally. Rather, they see it as a way to increase status at home.

It might seem from all of this that what dwarves crave most is mineral wealth, but this would be a surface reading of their culture. Dwarves appreciate this sort of wealth, but as it were "they can get all of that at home." Dwarves seek more than adventure for its own sake a lot of the time, and certainly will not be motivated by stories of routine wealth. No, what a dwarf wants is something special, something rare, and something never before seen at home. If a dwarf believes that something (a story, a sword, a husband or wife) will increase status at home, that will be a strong motivator.

Elves

It can be difficult for non-elves to figure out what elves actually want. Because they are so long-lived and so inclined to take the long view of things, they are not generally motivated by short-term gain. Their craftsmanship, particularly with natural materials, is the envy of all of the other races. So what then might motivate an



elf? What constitutes loot for elves?

Elves have a strong connection to nature and are deeply committed to maintaining the order and rhythms of nature. To gain materials for use by their smiths, elves have been known to travel great distances. Elves often make excellent Harpers and the best of them are frequently the best traveled. When one can live to be 600 years old, a century or two of travel can really provide one with excellent stories! Elves will go in quest of all sorts of lore and information and while they are not particularly motivated by wealth for its own sake, a well-crafted item will always elicit positive comments and perhaps even a slight desire.

Elves are interested in magic for its own sake, but not to the degree of some of the other races. They do not desire magic any more than anything else, recognizing that magic is just one expression of the mysteries of nature.

Gnomes

The elvish commitment to natural lore pales in comparison to the gnomish desire to learn all that can be learned. Gnomes love secrets! They love magical lore of all sorts and deciphering puzzles. There is little that is secret or obscure that would not motivate a gnome. Wealth for its own sake is of little interest to the gnome; most gnomish communities are fairly modest by the standards of the other races, and this is how the gnomes wish it to be. Their relative material poverty is more than compensated for by their copious libraries, laboratories and workshops. Gnomes make some of the best charm and potion makers anywhere and the rumor of a new potion formula or incantation brings them forth from their communities like little else.

While gnomes have a distinct interest in magic, they are not so interested in magical weapons, seeing the whole business of combat and fighting to be somewhat

distasteful. A gnome would take a magical weapon for the sole purpose, generally, of selling it at the nearest market so that he or she could buy an interesting book.

Gryx

As the most peace loving of the six races, the gryx can be counted on to reject the pursuit of weapons, armor and the like. They tend to avoid conflict wherever possible, but they can be drawn from their peaceful pursuits with the promise of learning new things. Because the gryx are excellent craftsmen (only the elves are better), the lure of new materials with which to work or the hope of finding new plants for their gardens is frequently sufficient to bring them out. While the gryx are non-violent, they are tenacious defenders of home and hearth. If their children or families are threatened, they will defend them with all vigor.

Halflings

The most friendly and affable of the six races, halflings are gregarious tale-tellers, wanderers and traders. The lure of adventure itself is frequently enough to draw out a halfling. Because the halflings are not terribly sedentary, preferring travel to settling down, it generally does not take much to encourage one to move on. Halflings are quite interested in profit and will sometimes adventure for the sole purpose of finding things on their travels that they can then sell at market for a profit.

Halflings are addicted to hearing new stories and finding out new things. They will join adventuring teams sometimes with the sole intention of being part of great tales. While halflings are not known for being particularly brave, like the gryx, they will fight with purpose to defend themselves and their own.

Humans

Anything you can name might motivate a human. Because humans are so adaptable and so driven to better themselves, humans of all cultures and sorts want to advance themselves. Many will do this by any means necessary. Human warriors love new and magical weapons. Human mages desire secret lore and so on.

LOOT AND CULTURE

One of the great advantages to the HARP system is the flexibility it provides with regard to cultures. Like the six races, the cultures in HARP provide the player and GM with significant clues about what characters are likely to value. Culture stands at the core of every character's personality – it informs who they are on a fundamental level. This is why it is critical that players and GMs determine in advance whether a character comes from a “standard” culture (dwarves are from the Deep Warrens culture usually, for instance) or has been transplanted for some reason. To continue with the preceding example, dwarves raised in the Deep Warrens culture exhibit

many of the racial characteristics associated with dwarves and the reticence inherent in the culture. Dwarves raised in an Underhill culture, however, would express both a dwarven racial mindset and an Underhill view of the way the world works. Thus, that character might have a personality that some of his Underhill friends might describe as sullen, but that others would recognize as reserved – “he just needs to get to know you before he warms up.” Dwarves raised in the Deep Warrens culture meeting the same character might find him overly curious, even eccentric, and “too friendly.”

One's culture informs what one values. What one values determines to a great degree what one sees as loot. While this might seem to have little to nothing to do with magic items, money and adventuring, it is actually at the core of the question. Loot is stuff that someone values. I might value something mightily that you would not even recognize has value. My character's cultural and racial identity, along with her profession, is going to tell me (and the GM) what she values. If this does not mesh with the other adventurers in the gaming party – so much the better!





LOOT IN THE WILDERNESS



3



The distractions were significant. Many of the outlying homes inching up the side of the broken hills had been abandoned long ago, and from the looks of them, scarcely anyone had bothered to have a look at them since. A ruined spire reaching just above the tree line suggested riches waiting to be taken, at least to Rekki who in particular was insistent that they have a look

around before dealing with the hateful dragon.

“Who knows what could be up there!” Rekki said, hoping to get his two dragon-slaying friends interested.

“Some old clothes and a shoe or two most likely,” Ferrannin replied.

“And don’t even think about that temple, Rekki,” Horkin said. “We don’t have the time.”

“On the way back, then,” Rekki said.

“Ah, optimism!” Ferrannin laughed.

GETTING AHEAD IN THE WIDE OPEN COUNTRY

3

The country, it almost goes without saying, is a pretty big place. By and large, it is also controlled by creatures that could charitably be called uncivilized. The danger is high, but the rewards are also potentially high, provided that characters know where to look for loot. Nearly every creature is going to be in possession of some kind of material wealth, no matter how poor. The core rules of HARP provide useful treasure tables for determining the sort of wealth that is likely to be owned and hoarded by wilderness creatures. These tables are our starting place.

What exactly does “the country” mean? All of the HARP cultural types except Urban might be covered by a term like “the country.” The wilderness is what it is – the great forests, grasslands, mountains and underground realms that dot every game environment and world. Anything that is untouched by the civilizing hand of the intelligent races would qualify as wilderness. In the wilderness, creatures make their homes in hundreds of different ways. As characters come to understand the ways of these creatures, finding loot within these lairs, grottoes and homes will be easier and easier.

In addition to being the home of monsters and other vermin, the country is frequently where characters might find the ruins or remnants of past civilizations. Abandoned cities, temples, libraries and the like have a powerful attraction to adventurers and with good reason – even though they might be overrun with creatures, they are likely to be repositories of potentially large quantities of loot. This chapter will look at the lairs of creatures and what loot one might expect to find there (and where it might be hidden).

“ORGANIC” PLACEMENT OF LOOT

One way to quickly throw off the tone of a game is to not give sufficient thought to the placement of loot within a lair or dungeon. It does not make much sense to reward characters who have just killed a sabertooth tiger in its lair a +25 weapon, unless the characters have some reason to believe that a sword like that was going to be in that lair. Or barring that, the weapon should have some tie or connection to the campaign that makes such a disproportionate reward both reasonable and appropriate, but also essential to the telling of the story. Giant apes, while intelligent to some degree, do not hoard gold coins in locked treasure chests, deviously hidden within traps and behind locked doors, and if they have, a reasonably intelligent character is going to want to know why. Characters who kill a clan of giant apes can expect these apes to possess some wealth, but it is

likely to be fairly random, in keeping with the personalities of the apes themselves. Likewise, it is likely to be strewn here and there without any real purpose or even recognition of value.

If players become accustomed to finding disproportionate rewards, their games might very quickly turn into “Monty Haul” treasure-seeking fests that have little to do with character or story, regardless of what gamemasters hope to do. Now there is nothing inherently wrong with this, but if the gamemaster is hoping to achieve more in a game, much greater care has to be taken with loot placement. Conversely, players will quickly become discouraged if the loot that is offered is much poorer than it should be (a dragon without a hoard? Inconceivable! Or is it? I once offered two dragons to my players, both of whom had negligible real hoards, but a few juicy, and ultimately devastating weapons...the costs to get this loot were ruinously high, however...). If characters are never or rarely given rewards that they value, they might just as well retire back to their homes and be done with it. It is the gamemaster’s job to get it right.

Getting it right, however, does not mean simply following the treasure tables. Gamemasters have to give careful consideration to how they are going to stock their encounters with material rewards for characters. The treasure tables within the HARP core rules are provided to help GMs get this right, but they are just the beginning. It is entirely appropriate to use the treasure tables as guidelines and to stray from them whenever it might suit the game’s purpose. Recall that the base chance of a creature even having treasure is only 20% + 3% per level of the creature. Coming up empty is part of the drill for most adventurers, but it should not be a constant.

Over time, players will come to understand that the loot itself is sometimes part of the story both the players and the gamemaster are creating together. To expand on an earlier example: if characters should happen to find a +25 weapon in a sabertooth tiger’s lair, it should alert the characters that something else might be going on there or around there. Where did that weapon come from? Who left it there and why? And where might more of them be found? Characters who go to all of the effort to kill a great dragon only to find that its hoard is much poorer than it should be are likely to be aggrieved, and to want to know why. Did someone get in there and clear it out before they did? If so, where are they and what have they done with the loot? And an even more astute question – how did they get the loot without slaying the dread beast? Imagine how much more aggravating it would be to kill that dragon only to find its lair, more or less, picked clean. Characters are unlikely to leave without a serious investigation of the lair, trying to figure out who “did them in,” as it were.

Gamemasters can also anticipate a hot pursuit, even if it is following uninspiring leads.

A game can be made significantly richer if the placement of loot makes sense, remembering that loot that makes sense is not always “by the book.”

LOOT AND WILDERNESS CREATURES

A distinction needs to be made when considering the loot owned by wilderness creatures and more sophisticated monsters. Wilderness animals that are not particularly intelligent are going to have lairs that are impromptu or built according to an animal intelligence. More intelligent creatures and those that have some form of society (like goblins) are going to be much more complicated and will be considered later. Each of the creatures from HARP will be considered individually. Each creature’s treasure code will be listed in the heading. The code gives the quality of treasure (either Poor (P), Normal (N) or Rich (R) depending) that can be expected in the following order: Magic, Money and Mundane.

ANIMALS

Ant, Giant (PNP)

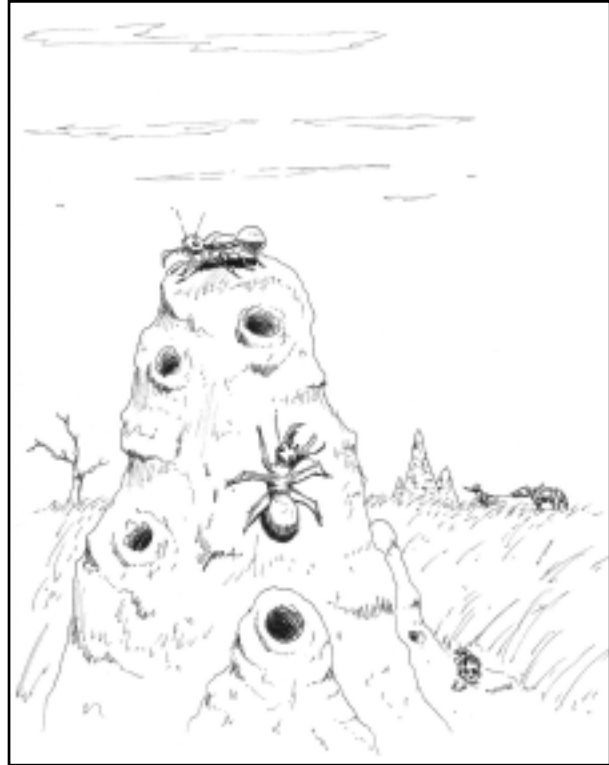
Giant Ants are not intelligent, but they are more attracted to shiny coins than one would expect. Giant anthills are encountered sometimes in grasslands or savannahs, where at their most extreme they can stand nearly as tall as a five-story building and be nearly as deep. Investigating a giant anthill is going to be difficult and unpleasant work at best for even the shortest player characters. Because Giant Ants do not really care about loot, to get the maximum reward, characters are going to have to spend a lot of time digging through the sand and dirt to find all that these ants might have. Best of luck to the claustrophobics – ant tunnels are only a few feet wide at their widest.

Beetle, Giant (-N3-)

At least human-sized, very hungry and very dumb, Giant Beetles view the fat and slow as preeminent loot. Any wealth that might be found in a giant beetle lair is likely to have found its way there on the persons of the beetles’ most recent meals. Will clearing out a giant beetle lair be worth it, loot-wise? Very possibly – they do eat a lot and one could reasonably hope that at least someone who met his or her end there was worth more than a copper or two when death came calling.

Giant, Greater (R2R (10) R2)

Frightening and imposing, there are few creatures with the loot potential of the Greater Giant. The problem, of course, is getting one’s hands on the loot – Greater Giants are not forgiving of trespassers. Aggres-



sive and disagreeable at best, there are at least a half-dozen different types of recognized Greater Giants (Earth, Water, Fire, Forest, etc.). Each type of Greater Giant makes his or her home in an appropriate setting, and their homes are generally well built. A common quality to all Greater Giants, however, is their rapacious desire for loot. Only dragons are more likely to have gargantuan hoards filled to overflowing with goodies. While Greater Giants do not have strong preferences for one kind of loot over any other, finding some high quality magic items in a giant’s hoard is almost a sure bet. Greater Giants are exceptionally devious with their loot – they leave nothing lying around.

Giant, Lesser (P2NN3)

The less sophisticated cousins to the Greater Giants, Lesser Giants are nowhere near as clever as the Greater Giants. They are not even as on-the-ball as any of the six great races in HARP. Lesser Giants might be found living in rough-hewn caves or in other solitary places. The Cyclops, a form of Lesser Giant, is frequently found living on small islands. Their hoards are nowhere near as rich as that of Greater Giants. Lesser Giants also put a great deal of stock in their own cleverness, with predictable results. If you can outthink one, you have a good chance of getting at that hoard with limited difficulty.

Griffin (PNP)

Generally encountered alone (but occasionally as a breeding pair and rarer still as a community), griffins are powerful foes without a reputation for bounteous loot. They generally make their homes in caves, preferring mountainous terrain but are also content in deep, hilly forests. Griffins are usually indifferent to others, but will attack if hungry. Wealth found in a griffin's lair is likely to be almost random in distribution, but they sure do seem to appreciate shiny coins!

Hippogriff (PNP)

Similar to griffins in some ways but less violent (unless cornered and directly threatened), hippogriffs are indifferent to human notions of wealth. Their tendency to feather their nests with all manner of things tends to bring them into possession of a wide, but generally low-valued, assortment of loot.

Hydra (PNP)

One of the problems with hydras is that they are just so very angry most of the time. They can be encountered anywhere in the wilderness, tending to prefer mountains about as much as they prefer broad grasslands. They do not keep lairs, per se; rather, they tend to take over large structures and cave-com-pounds that have been abandoned by others. Much of the time, the wealth one finds when slaying a hydra is not actually their wealth, but whatever happened to be in their lair when they took it over. A high degree of randomness can be expected.

Rat, Giant (PPP)

The good news here is that Giant Rats are fairly easily slain. The bad news is that they are among the least likely creatures to have loot of any kind and what they do have is likely to be fouled, along with the rats' filthy nests. If a character is clearing out a Giant Rat's lair in hopes of finding something valuable, his or her fortunes have definitely fallen low.

Sabertooth Tiger (PPP)

Ferocious, powerful and highly territorial, wealth accumulation is not first on the agenda for most sabertooth tigers. They are, however, hungry most of the time and quite capable of killing many folks foolish enough to pay them a visit. Wealth found in a sabertooth tiger den is likely to be the former property of whomever the tiger most recently killed...and ate.

Scorpion, Giant (PPP)

Preferring underground lairs with easy access to the surface, Giant Scorpions are unlikely to be a great source of wealth for characters at the best of times. It is a good thing that they are so belligerent and capable of dealing death or they would probably have nothing at all. In all likelihood, the only wealth anyone is going to find in a Giant Scorpion's lair was brought in by the last bunch of fools who were sure they could kill it.

Spider, Giant (NNP)

Now, Giant Spiders are far craftier than many other woodland animals. Making their homes more often than not in the deepest parts of the forest, Giant Spiders can sniff out the weak and the (relatively) wealthy more easily than many other monsters. The trick, of course, is killing the Giant Spider (or spiders, they frequently live in fairly large groups) to get at the goodies. Because so much of a Giant Spider's wealth is going to be literally bound up in their webs, it is a fool's errand to try to get at the loot until the Giant Spider is dispatched.

Spider, Greater (RRP)

One of the great terrors of the animal kingdom (and a stock villain in many fantasy stories and games), the Greater Spider stands near the top of the monstrous food chain. Living a solitary life (and living it for a long, long time) in the deepest portions of the forest or within great underground lairs, Greater Spiders are nearly as attracted to wealth as they are to the sheer pleasure of tormenting their prey. Capable of keeping their victims alive for days or even weeks while torturing them, it is only the hardest team of adventurers that would dare to take one on. Better to fight a dragon, because at least a dragon will dispatch you quickly. A Greater Spider always takes its own, sweet time. Still, because Greater Spiders always have a strong connection to the most ancient rhythms of their world, they are strongly attracted to magic and like to gather magic items, presumably for the simple pleasure of owning them. Their love of magic far surpasses their interest in common wealth, though gold and gems have their place.

Spider, Lesser (PPP)

A poor man's Giant Spider with an equivalent amount of wealth. Lesser Spiders do not have the instincts of their greater cousins and their lack of good loot reflects this. Still, they are easier to kill.



Wasp, Giant (PPP)

While not the sharpest tool in the shed, Giant Wasps are clever enough to coordinate their attacks for better effectiveness than if they all went at it individually. Like with many of the preceding creatures, the loot that can be found in a Giant Wasp nest is going to be hard to find (who wants to crawl around in a giant wasp's nest?) and of low value, essentially, whatever the Giant Wasps' victims had on their person as they were slowly dissolved to death.



Goblin (PPR3)

SOCIAL MONSTERS

Ape, Giant (PPP)

Giant Apes live in communities and are about as intelligent as a small child. They make their homes in the woods, favoring territory at higher elevations. They are not interested in wealth or loot as humans understand it, but there will generally be some coins, weird mundane stuff and perhaps even an item of magic or two in a Giant Ape community.

Centaur (N2N2 (10) R2)

Centauras are as intelligent as any of the speaking races in HARP, are highly tribal and territorial and are quite willing to be violent to protect their clan, loved ones and wealth. Because Centauras are nomadic (they are generally of the Nomad culture in HARP), their wealth is usually highly portable (no giant, immobile artifacts or grand pianos among their loot). They are dwarf-like in their suspicions of others and make friends with others slowly. Centauras are capable of craftsmanship just like any of the six great races and are as jealous of their secrets as anyone. Because they sometimes sell their wares to markets in nearby cities (be they human or otherwise), anyone born in a nearby community might know of the location of a centaur tribe and might also be conversant with the wares in which they specialize.

Goblins mate and mate and mate. As a result, they can be found in nearly any wilderness setting. If civilization contracts for whatever reason, the goblins will move right in. They do not like making homes on their own, preferring to take over abandoned structures (like dungeons, for instance, but they have been known to occupy whole towns if they are left to their own devices). While goblins like to believe that they have it pretty good, a cursory examination of a goblin warren will reveal the truth – they have lots and lots of very low-quality manufactured goods and very little else. If a goblin has a magic weapon, you can presume it came from someone else who used to treasure it. While they can be dispatched fairly easily, there are always more where the last lot came from and are they ever greedy! If you or your friends demonstrate that you have some stuff that a goblin might want, they will never leave you alone.

Hobgoblin (NNN)

The more violent, slightly more cunning and much more domineering relatives of the goblins, hobgoblins are essentially everything goblins are, only writ larger. They live in clans and also prefer to settle in abandoned dungeons and derelict human villages. Hobgoblins have also been known to drive halflings and dwarves from their settlements. Once hobgoblins establish themselves in an underground setting, they can be nearly impossible to dislodge. Unlike goblins, hobgoblins know exactly how good they have it – and they are bitter about it, as a rule. This is not to say that they are poor; by any reasonable standard, they are not. They never see what they have as sufficient, however, driving them on

to greater and greater violence. A couple of clans of hobgoblins acting together can strip an unsuspecting town of much of its wealth in no time.

Kobold (NPN)

Kobolds “punch above their weight.” Small and about as strong as a goblins, kobolds use their cunning and their ability to work together to gain advantages over their enemies. Vaguely reptilian, kobolds prefer to live in jungles, swamps and other damp environments. They do not make their homes in the mountains or plains. They have no problem with underground caves and dungeons, provided there is a lot of water in the air. Kobolds are not particularly enamored of money, but love magic items as much as the next monster. While they do not make them (or at least they do not make them well), they do covet them. Like other social monsters, once kobolds establish themselves, they are difficult to dislodge. They are at least as greedy as goblins, making them the more vexsome enemy.

Lizardmen (NPR3)

Lizardmen combine the koboldish love of damp habitats with the aggression of hobgoblins. They are the most tenacious of the social monsters, hunting in large groups and living in communities that, once established, might require a small army to dislodge. They are at least as intelligent as the speaking races of HARP. Lizardmen are driven by a love of battle and an abiding greed. Characters lucky enough to come across a lizardmen lair that they can clear out might find the rewards are slightly better than they might expect.

Ogres (PPN)

Ogres are included amongst the social races, but only barely. Just as likely to be encountered alone as they are to be found in small groupings, ogres are distant cousins to the giants, but are lesser in every respect. Slovenly and dumb (except for the Ogre Mages – a rare subclass of ogres), ogres are hungrier than they are greedy. While they are not particularly easy for a small group to kill, they are an easy match for a larger group. Still, the material reward for doing in an ogre is likely to be pretty small.

Orcs (NPN)

Staggeringly violent, cannibalistic and with a malevolent ingenuity that allows them to lord it over the lesser social monsters, orcs can be found anywhere. Living a distinctly nomadic lifestyle, orcs move through regions dealing death and destruction as they go. Living in clans that can number more than 200, they might also have nearly half-again as many goblins and kobolds under their command. One does not attack an orc band with the hope of getting rich, but they might have some magic goodies, if one is lucky enough to find them.

Troll, Greater (NPN)

Trolls are perhaps the definitive example of a social monster with a low loot-to-danger ratio. Greater Trolls are a more extreme version. Big and nasty, Greater Trolls live in small clans generally in forests or hills. They do not live underground.

Troll, Lesser (PPN)

The Lesser Trolls, like their bigger cousins, do not offer much by way of loot.

SPECIAL MONSTERS

With both of the creature types that follow, it might be a better idea to plant loot purposefully rather than relying exclusively on the treasure tables. Because both of them are unique and peculiar and unlikely to be encountered in a random fashion, everything about the encounter, including the loot on the line, should probably be determined in advance.

Demons

Demons are not from around here, so to speak, and do not live around here either. They are here on this plane of existence for some purpose and are just passing through. Frequently they are here against their will. Demons will never have anything other than magical loot – the more powerful the demon, the more likely he will have something tasty. Demons might just as easily be encountered in an urban setting.

Undead, the

The sheer profusion of different undead types can make assigning loot to them a daunting task. Lower-level undead may not even understand what they wield or “own,” while higher-level undead are not only going to know exactly what they own, they will jealously and tenaciously guard it. Characters going into combat against the undead should have a pretty good idea what they are getting themselves into.

THE SINE QUA NON

The dragon is the gold standard in wilderness loot. Solitary, disagreeable, greedy, rapacious, cruel and domineering, dragons are long-lived and so focused on destruction and hoarding loot that being able to slay one could easily be considered the peak of an entire adventuring career and as good a time as any to retire. Even young dragons are going to have hoards that could destabilize small regional economies – an adult dragon’s hoard could depress prices throughout a small kingdom. Dragons are not as devious as one might suspect with the guarding of their treasure, generally trusting (for good or ill) to their own ability to deal damage and

destruction to protect their stuff. Dragons are not stupid; the best of their hoards will always be well hidden and protected by a variety of traps and other measures. Dragons are also the gold standard in fiendish magical protections — best of luck to the adventuring team trying to get at the hoard without some magical assistance. Dragons do not keep their loot in the hallways and foyers of their lairs, of course. Getting to the “treasure room” of a dragon’s lair can be time-consuming and fraught with its own kind of peril.

Characters who expect to get at a hoard without the very real risk of sudden death are foolish. Players who do not realize the danger need to be taught how real it is. Gamemasters must be mindful before offering characters and players this kind of challenge – death is right around the corner.

LOOT AMONGST THE RUINS

Not every character is cut out for rummaging in anthills to get ahead in the world. If this is not your character’s cup of tea, do not despair! There is hardly a countryside one might care to name that is not dotted with the ruined remains of human and other civilizations long gone and perhaps long forgotten. These ancient places are the stuff of the most ancient lore and are feared by the common folk...all the more reason for a doughty group of adventurers to seek them out to prove their name and learn a little something about the world.

These places are usually the best places to find ancient wisdom, forgotten spells, ancient weapons long abandoned by their dead owners and the like. Sadly, they are frequently the homes of the most hated villains that prey on civilization – twisted mages enthralled to the forces of darkness, wicked cabals of witches and

warlocks, fetid breeding grounds for the most vexing of foes and the like.

When building a place like this, gamemasters should pay careful attention to the details, being mindful of the organic principles discussed above. What follows are some sample ruins to serve as adventuring opportunities. Notes for the gamemaster are in italics.

THE RUINS OF ASSHT’CLAR

Far to the west rests the corpse of the once great city of Assht’clar. A journey of many weeks is required to get there and it is slow going, dangerous work. The countryside is infested with all manner of horrors. It is said that the hundredfold dead who lost their lives in and around the city rise with the setting sun to feast on whatever might be living, and nearby. Only fools go to Assht’clar, or so it is said by those who are left behind. No one returns who makes the journey.

Clearly inspired by Lovecraft, this kind of ruin is more ideally suited for high-level characters who can take more of a beating and have more life experience. The opportunity to provide characters with equally high-powered rewards is a natural here. The fun of this setting is going to be heightened by maintaining the mood and providing sufficient rewards. It is critical that the rewards offered are not only commensurate with the risk, but also reflective of the city’s reputation for weirdness.

Attacked on each of the previous three nights by lower level undead, the adventurers continued to make their way towards the ruins, their dread increasing with each passing hour. And then they saw it! Strange, bulbous architecture towering over a semi-ruined wall. A ghostly pall that hung in the air like a smoky cloud. Assht’clar!



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Now the question before you is who is running the show? A Class V Undead would seem to fit the bill – or perhaps a cabal of them, still meeting all these years later to devise new ways to torment the rest of the planet. They only come out once every ten years unless woken by their minions. The arrival of fresh meat is sure to attract their attention. Class V Undead are very difficult to kill and very rich in loot. A ruin like this is going to be a great source for intangible loot – ancient histories, spellbooks, rumors and the like as well as magic items and money. The difficulty, of course, is maintaining one's sanity long enough to get it out of town.

THE UNDERKEEP OF H'REX

Located some 12 miles north from the nearest human town (and more than 50 miles in the opposite direction from a small halfling settlement), the Underkeep of H'rex is all that remains of an ancient watchtower that represented the southern limits of a human empire whose name is lost to history and the winds of time. The halflings will not even speak of the structure, believing it to be a source of terrible evil (though if pressed, they cannot say what sort of evil, exactly). The old-timers back in the human town will share stories when given the opportunity (like, say, when someone buys one of them a drink), but they are universally scoffed at by the younger crowd. Who or what has taken over the place? Ask three people, get three different answers (a malevolent spider, a giant, a werewolf).

The stage is set and mystery has been created.

How you get your players to visit the Underkeep depends on who they are and what they value. There is of course the potential opportunity to slay whatever is living there, but it has to go beyond that. What do they want? What do they need? Rumors that precisely what they are looking for can be found there might be a powerful motivation to visit.

The journey to the Underkeep takes nearly a full day's walk through increasingly difficult terrain. Hills covered with thick forests stretch on seemingly endlessly. An ancient trail that once led to H'rex wends its way north from the town but before the town is even a half-hour out of sight, the trail disappears into the wilderness. There are no signs of either civilization or monsters, a worrying sign, given that goblins have long been known to inhabit these hills.

A first sign that something is wrong – no goblins?

The adventurers arrive with only a few hours before sunset. They see that the tower itself is totally derelict. Great building stones lie strewn across a broad swathe of land. The tower was obviously once the centerpiece of a broad clearing – the trees that are growing here are noticeably smaller than the surrounding forest. Whatever property used to belong to the tower has long since

been ransacked. There is also a profusion of bones. There are more on the southern approach than elsewhere and the bones belong to a small creature. But there are no skulls. Nor is there anything else of value – whatever these creatures brought with them has also been taken by someone or something.

So that's where the goblins went, right? Or did those bones once belong to halflings? Their settlement is to the south, after all.

At the center of the clearing, exposed to the surface, is a stone, spiral staircase going down – the entrance to the Underkeep. Curiously, it is not covered up by stones or a slab or anything. Despite the fact that it is sunny out, the light does not penetrate more than a few stairs.

The Underkeep is a single-level dungeon and in its heyday was used as a prison – lots of cells and barred doors with most of the civilized elements of the place being in the now ruined tower. But what is the source of all the evil rumors? First, it could be nothing, just rumors – this means that when the players explore the Underkeep, there are no real challenges and no real rewards. Second, it could be any of the three rumored creatures who have taken over. Even a cursory investigation should rule out the giant story, leaving the spider and the werewolf. Now it is up to you.

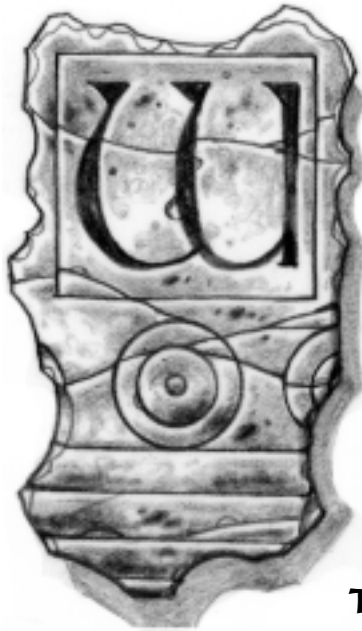




LOOT IN THE BIG CITY



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“We have no business doing this!” Rekki said, dwarfed by the trees.

“It’s a bit late to get out of it now,” Horkin said, pushing his way through the brush.

“Couldn’t we just buy our way out of the debt?”

Rekki asked.

“And work twenty more years for the White Lady?”

That’s how we got into this situation in the first place! No

thanks,” Ferrannin said.

“She’s got us coming and going,” Horkin said with resignation.

“As do I, I think,” the dragon said, poking its head into the brush.

GETTING AHEAD IN THE CITY

Who can resist the considerable temptations of a big city? Loud, busy and perhaps just a little bit frightening, an urban setting might just be the sort of place where your characters can shine. Not everyone wants to spend their time camping in the woods, after all. There is certainly a place in almost any role-playing game for an extended period of time spent adventuring in a city. I have even conducted entire games where characters never passed through the city's gates for more than a daytrip. There is a reason why an urban setting is powerfully attractive – more people, more stories, more rumors, more information, in short, the loot potential of even a medium-sized city is going to far surpass the same potential in the country. So, why go dungeon crawling, when the dangerous streets of the city are beckoning? Surely the city has something to offer?

Even for characters who spend a lot of time in the countryside, there's going to be times when the city summons them. Where else can one find a full range of goods, both magical and mundane? Where else would a character go to change money or to try to sell some gems at a profit? Certainly not in a dungeon! Had a problem making a complex fetish and now you've run out of frankincense? Why not look for some in the city? Cities are great places to find patrons, a day job, a religious experience, new friends or just a heck of a time.

Not all cities have the same background, purpose or sense of self – each city is unique.

URBAN ENVIRONMENTS

One way to illustrate this point is to take a look at some cities from fantasy literature. Depending on the authors one chooses to read, there are plenty of great examples of fantasy cities that demonstrate this point.



Three examples from recent (or semi-recent) literature come to mind. Robin Hobb's *Buckkeep* is a small city filled to overflowing with character and intrigue. Even getting a drink in one of the local pubs could be an adventure in a city like that. George R.R. Martin's *King's Landing* is bigger than *Buckkeep*, and with a corresponding increase in danger. Both of these cities are hotbeds of political and social intrigue. They are dangerous places not just because of the physical dangers, though they are considerable. No, the greatest dangers there are of a social/cultural variety. It is so easy to make a mistake that might prove to be fatal. Neither of these cities is shallow or narrowly conceived – they are living, breathing places as real as any city in our own world. The last example is *Minas Tirith*. Indescribably ancient in the setting of the last days of the Third Age, *Minas Tirith* might feel like a museum to some people – nothing but a shadow of its former glory. But the fact remains that even a city that ancient and past its prime is still physically, emotionally and socio-culturally dangerous. What do these three fantasy cities show? That cities can have as broad a range of personalities as characters can, perhaps even more. Perhaps even clearer examples of this are provided by cities from our own civilizations.

Cities reflect the values of the societies that make them. Strong, bold, confident civilizations will tend to build sweepingly large cities filled with monuments to the civilization's glories. Civilizations that were once great will possess these same cities, but now in decline. Smaller societies accustomed to giving in to their stronger neighbors will build cities that feel cramped and defensive. Young cities (even in more established civilizations) have an energy that transcends the city's age. Vibrant, brash and busy, they are not as interested in history as they are in the virtues of the here and now. Cities that are in their mature phase are frequently larger, with more established neighborhoods, markets, criminals and what have you. They might be more confident (if they are still in their growth phase) or less, depending on the city's fortunes. Ancient cities have sturdiness and a confidence that can shatter the will of a weak-willed character. Ancient stones tell more stories than fragile flesh could ever hope to.

One of the great things about fantasy role-playing environments is the potentially large number of non-human civilizations with which the characters can interact. Human cities and civilization has a particular ebb and flow. Non-human civilizations have their own patterns, ways of life and understanding of what is valuable. Visiting non-human cities (or human ones, if your character is non-human) can be a great way for a character to learn more about herself and the world, and maybe make a profit to boot!

There are other factors that come to bear in getting at the personalities of cities; these will be discussed below using examples from historical cities.

CORE CITIES VERSUS PERIPHERAL CITIES

There are fundamental differences between cities that are at the core of a culture versus those that are on the periphery. These differences touch on every aspect of what gives a city life – its personality, its layout, the people who choose to reside there and anything else one might care to name. For our purposes, a critical point is that while cities in the core of an empire are likely to have both a greater quality and a greater quantity of goods, it is frequently in peripheral cities that the most curious, peculiar or interesting goodies can be found.

THE CORE

The core of any empire or civilization is going to have the best-developed, most well established cities – those cities that really represent the culture in question. These cities are either going to have the highest populations in the civilization or they are going to have something else that gives them weight and cultural status. Ancient Rome in its prime comes to mind, but so does medieval London, for instance. No less representative a city of this core concept would be Alexandria during the period 300–30 BCE. However, few cities tolerated the range of human behavior more than Alexandria did, and there is no Hellenistic city that captured the cosmopolitan flair of that Hellenistic culture more than Alexandria.

Core cities are not necessarily near the geographical center of their civilizations (Rome was, Alexandria was not), rather, their gravity pulls people, goods and culture into their orbit regardless of where they are geographically located. The civilization's core evolves around them. Trade routes are built up mindful of this principle. The greatest markets of a culture are going to be found in the core. Libraries, monasteries, universities, temples – in short, nearly everything that can stand in for or represent a culture are going to be found in greater numbers in the core. The core is so powerful, in fact, that when the core becomes destabilized for whatever reason, the cities within the core are likewise undermined, generating a feedback loop of decline and disruption that can take centuries to right. When a core city declines, the entire civilization which was held up by that city declines along with it, leaving a vacuum in its wake that is filled by disorder and chaos. While there are no orcs and goblins in Western Europe, the level of chaos and social disruption brought about by the collapse of the Roman Empire in the west meant that there might just as well have been. Traveling in what was the western Roman Empire became akin to a fool's

errand. “Well, if you'd like to get yourself killed, go right ahead.” In CE 100, a traveler could have walked in relative safety from one peripheral region (modern Portugal) to another peripheral region (modern Israel), all the while being under the protection of the Pax Romana, passing through the great cores of the Roman state (the first in Italy, the other along the coast of the Eastern Mediterranean) and hardly realizing what a marvel that state was. By CE 600, an unremarkable resident of what was the western portion of Rome would hardly dare to travel 10 miles from home.

THE PERIPHERY

A clever shorthand approach to the core/periphery question holds that “whatever is not core is periphery.” Sort of. Cities and settlements in the periphery have a fundamentally different tone, way of life and identity than core cities do. The frontier spirit of any culture lives and endures here. Much more tolerant of the rough-and-tumble facts of life than their brethren in the core, the people who live their lives in the peripheral parts of a civilization or empire do not expect life to give them things for which they have not worked. In the periphery, qualities of civilization displayed in the core are often more exaggerated. The reason for this is clear – when life is harder, everything is magnified: personality, greed, love, seclusion, mistrust, isolationism and the like. Whatever personality the civilization has, it is going to be expressed more manifestly and with sharper edges in the periphery.

Peripheral cities are generally found in the less-populated, more-recently conquered or harsher territories of a civilization. If life is harder, for whatever reason, that region is likely to be periphery. To use an example from early American history: in 1800, places like Boston, New York and Philadelphia were all core. The Maine district of Massachusetts, Kentucky and what would become Ohio were all periphery. By 1850, the frontier had extended itself much further west, bringing some of those peripheral regions closer to the core. While Maine might in 2004 still have a peripheral quality, for instance, Ohio is clearly core.

Settlements on the periphery are generally smaller than core settlements. Culturally, they are often much less sophisticated. They are less cosmopolitan and less inclined to forgive strangers if they make mistakes. They are less tolerant of difference. They are less interested in “book learning” than the core is. Also, the loot available in them is much more subjective than in the core. One can never know for sure exactly what one might find in a general store or traveling market that has stopped in town for a couple of days. Because the goods coming into peripheral towns and cities are so unpredictable, the best bargains and the most rare of materials and rumor are frequently only available there, out in the country.

WHEN CORE BECOMES PERIPHERY

Few things are as resplendent and as frightening to adventurers as a once great core city that has been consigned to the periphery because of the vicissitudes of fate. Any place in which any of the great races of HARP have settled are likely to have been settled at some point in the distant past, by someone else. “Core” and “periphery” are concepts that are constantly in play. As centuries pass, core areas can degenerate and once unimportant towns in the wilderness can acquire new heft.

Core cities that are collapsing or have collapsed present the adventurer with a number of intriguing challenges; this idea has been explored in numerous fantasy settings. What does it mean to live in a city that once housed a million people, but is home now to only a few thousand? What is going on in all of those abandoned structures? Why did the city become peripheral? Where did the core go? Even more exciting is the once core city that has fallen completely into ruins. The loot potential of a city like this can sometimes be nearly limitless. As always, the questions that have to be considered are numerous. When was this city core? How “core” was it? What was commonly traded here? Why did it become derelict? Who or what lives there now?

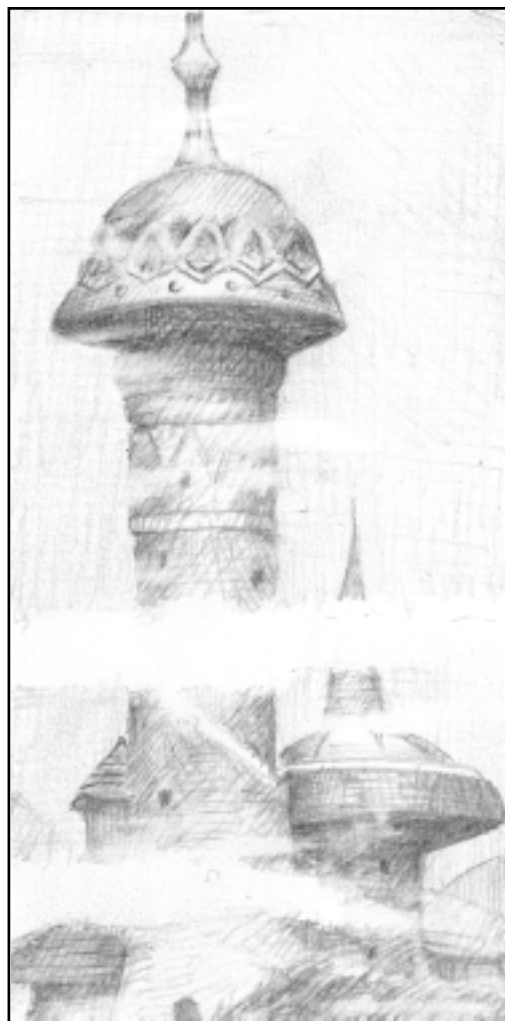
There are few gaming settings that are spookier, creepier and more fun than a once-proud city brought low by fate, happenstance and “hard living.” Totally abandoned, they exude an austere terror. When inhabited by a handful of peculiar crazies, the terror might, if anything, be heightened.

HUMAN CITY PROFILES

This section is designed to give you a feel for different types of cities one might encounter while traveling in human territory. Any of these city types could be core or periphery; that designation is determined more broadly throughout the culture in which it is located. None of these city types is “better” than any other; this section is not exhaustive. It will, however, provide some “color” to the gaming experience and be a strong indication of the sort of loot that is going to be available. Reserved hamlets are significantly different from settlements of the same size that are on a major road – the distinctions between smaller towns and larger ones is correspondingly as vast.

HAMLETS/TOWNS/VILLAGES

Small towns are what they are, whether they are located near the geographical core of a civilization or far out in the boonies. Essentially, small towns are always periphery. They reflect the broader culture, but each town is going to center itself on its own identity,



whatever that happens to be. Perhaps one hamlet will stake its claim on the fact that humans and gryx live together in peace and have done so for more than a century. Another town, perhaps just a few miles down the street, might be totally dominated by humans and would never tolerate a gryx family living amongst them. These tensions are natural in any civilization and they are going to be reflected in that society’s small towns.

Hamlets and villages are the best place to get specific local information. They are comparatively poorer than larger places in terms of material goods, but there is always a decent chance (10-20%) that the market or markets in town are going to have something interesting or unusual for sale or available. Depending on the distance of the village from the nearest city, there is always a chance that a traveling faire or market might be just about to arrive!

Each town is going to have a handful of specialists who work for the local folk. A barkeep or publican, a blacksmith, a tanner, a cartwright perhaps, an assortment of farmers and others are commonly found in

country towns. Some larger settlements might support coppersmiths, jewelers or the like. Depending on culture, a town might have a temple, a sacred grove, breeding stables or other specialized structures.

Remember that towns reflect the broader culture, but are often more extreme versions of it. If the rest of the society does not use gold for currency, one should not expect a small town to suddenly start to do so (unless there is some peculiar reason for it), or even to accept gold at a value one would expect. If the civilization is hateful towards dwarves for whatever reason, it is unlikely that dwarven goods will be publicly displayed in marketplaces. Also, dwarves going through town should expect a chilly reception at best. If the broader culture is friendly and warm to outsiders, that civilization's small towns are likely to be much the same.

IMPERIAL CENTERS – ANCIENT ROME

Ancient Rome in its heyday is a classic example of a thriving imperial center. Home to more than one million people for more than a century, anything one might have wanted to learn or own was available for the taking in Rome. As an imperial center, Rome was the seat of government and the seat of religion for the entire empire. Towering walls many feet thick surrounded the city. Monumental architecture was everywhere. But because of the size of the city, these great monuments and other public structures were frequently just down the street from enormous apartment buildings where the Roman poor made their living. Anyone who was anyone lived here or maintained property here.

A city like ancient Rome has the potential to chew up and spit out visitors. The city is so busy, so hectic and crazy, that no one within it is going to care if your character dies, even if the character is stabbed to death in broad daylight. It helps to have friends in town, or to bring some. But, if characters can make the transition to the city, the opportunities to get richer are nearly limitless.

When a city like this is core, it is vibrant and palpably alive. Ships or caravans from the most distant shores line up at the harbors and gates, bringing all manner of goodies in every day of the year. The markets are well supplied with every conceivable thing. Magical items might be for sale in the markets. Uncommon animals might be almost commonplace. Weird materials for the manufacture of even weirder fetishes and charms might be found, if one knows where to find them. Cities like this are frequently the seats of the major religions or magic colleges. Thieves' Guilds, Assassins' Guilds and the like are also likely to be headquartered here. The tone and feel of the city is going to be governed in part by the sort of person or persons who run the empire.

When a city like Rome goes into or is in decline, the results are devastating. Great public buildings become

the home of rats and monsters. The policing ability of the city collapses, leading to the takeover of whole neighborhoods by undesirable elements. Evil has a way of taking root where before it would get no purchase. Without maintenance, the buildings themselves become little more than death traps; in time, all it takes is a good storm to bring these buildings down. What fun!

SACRIFICE CENTERS – ANCIENT MESOAMERICA

The great cities of ancient North and Central America were imperial centers like Rome, but with a very different flavor. Because these cities were primarily designed to serve as the seat of the imperial cult, they had a high spiritual “charge” but were not necessarily as vibrant or alive in a day-to-day sort of way as an imperial center like Rome was. These cities were frequently unwalled, but protected not only by loyal troops but also by the taboo associated with attacking a “house of the gods.”

Sacrifice centers are often much more dangerous places than imperial centers. If the players are not sufficiently aware of the religious calendar and the religious rules of the society, it is frightfully easy to make a mistake that might prove fatal. These cities are far less cosmopolitan as a rule than large imperial centers and their people are far more suspicious of strangers. Markets are going to have a narrower range of goods (though the chance of finding something really interesting is pretty high – upwards of 40%) and the prices are going to be worse for travelers than locals.

When sacrifice centers decline, they are usually almost totally abandoned. If they are taken over by outsiders, they are frequently torn to the ground. Taboos surrounding those cities become magnified in the surrounding cultures, making travel to the ruins uncommon at best and considered foolhardy by many.

CORE AND PERIPHERY – PUEBLOS AND CLIFF DWELLINGS

Two of the urban strategies of Southwestern Native Americans bear on this discussion. Both the pueblos of the Taos and the cliff dwellings of the Anasazi reflect qualities that are both core and periphery. What do they have in common?

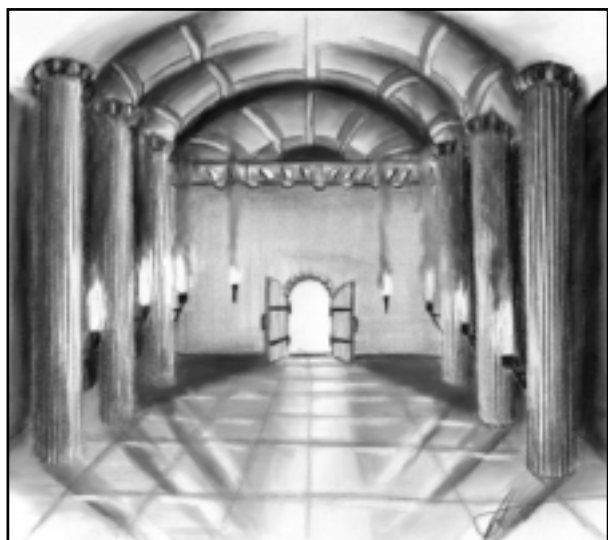
Both the pueblos and the cliff dwellings were built by sophisticated cultures with strong identities. Both of these cultures were fairly small, in that they did not range over hundreds or thousands of miles. Strong enemies threatened both of them at different times in their existence. Both were built in such a way as to maximize defense. Both were more or less self-sufficient. How did they differ from other great cities?

Both of these city types were low population – certainly fewer than 10,000. They were relatively isolated, meaning that they were not as cosmopolitan as even a sacrifice center might be. Because they were so self-sufficient, they did not necessarily trade broadly with the surrounding cultures in the same way that a city like Rome might have. People were accustomed to making do with what they had and not necessarily wondering where the “good stuff” was. Their most significant difference has to be that they have both the qualities of a core city and a peripheral city at the same time. They exert a powerful local effect on the people surrounding them, but their influence is just that, local. Even at its height, the Taos pueblo did not influence people living five hundred miles away, for instance.

What might one find in a city like this? Because each one is going to be so idiosyncratic, it can be difficult to predict before actually visiting. This sort of city is the best place to look for strange or unusual crafted goods. One can never say what sort of materials are going to be for sale, either. It is almost a sure bet that the folks living in these cities are going to have excellent stories. They are likely to be most willing to tell them as well.

DWARVEN CITIES

Because dwarves tend to make their homes in Deep Warrens cultural areas, their cities reflect the culture. Dwarves do not build cities to support large populations, rather, they build their cities to give the people living there lots of living room. The concepts of core and periphery do not really apply to dwarves.



Essentially, all dwarven cities would count as peripheral because dwarves do not attempt to spread their culture to other places or to impress their will on other dwarves in the way humans do. Dwarves do not like to be crowded, hence their tendency to quarry enormous chambers deep under the ground to serve as their public spaces. Many times, dwarves light their cities through natural sunlight that beams down through very narrow channels that the dwarves mine straight through the mountains. Dwarven cities are frequently connected to other dwarven cities through deep underground turnpikes that the dwarves build only for commercial purposes. Any non-dwarf passing along a dwarven turnpike will either be turned back or will be assessed a heavy toll.

Dwarven cities are not the warmest, most hospitable places on earth. Dwarves are very hard working as a rule and do not take kindly to non-dwarves having a great time while they are mining and crafting. Still, there is no better place to find the highest quality, sturdiest armor and weapons, outstanding gemcraft and jewel manufacture and the best mineral raw materials anywhere. The fact that dwarves will not go out of their way to sell to “foreigners” simply makes the challenge of finding a bargain (or even something for sale) all the more intriguing. The best way to get ahead in a dwarven city is to have friends who have family in that city along for the ride. A character will not be able to cheat under these circumstances, but he or she might be able to get some loot that would be out of reach otherwise.

The ways and means of dwarven craft associations, guilds and local politics can be nearly impenetrable to outsiders. This comes at a potential cost to visitors, as dwarves who are in conflict with one another can make a real mess of things. There is a cumulative 1% chance per day that a non-human adventuring party spends in a dwarven city that some form of local unrest will spring up around them without the party being aware of it. That the party might be blamed for the problem is just another issue they might need to deal with.

There are dwarves who live in the shallow warrens culture also. Their cities are built according to the same principles (lots of burrowing into the earth, underground construction, lots and lots of room between houses), but are frequently walled. Shallow warrens dwarves tend to be materially poorer and even more suspicious of outsiders than their deep warrens cousins.

ELVEN CITIES

There is something fundamentally delicate, almost gauzy, about most elven cities. Built in and among the woodlands that they favor, it is sometimes possible for



non-elves to walk entirely around the circumference of an elven city and not even realize that a teeming, busy place is just a few hundred yards away. Like dwarven cities, elven cities are almost never built at a scale to house tens of thousands of elves. This is not their way. Because elves love the outdoors and harmonizing themselves with the rhythms of nature, it is very important to them that their cities have an organic quality that is just not seen outside of elven culture (except perhaps with the gryx). Seen from the perspective of core and periphery, all elven cities would be considered core. They are almost always civilized and pride themselves on their sophistication and elegance. The overwhelming majority of elven cities are chock-a-block with temples, libraries and other storehouses of cultural knowledge.

An elven city is a peculiar place for non-elves. The tempo of elven lives is such that visitors to elven cities often find themselves totally out of synch with what's going on: you are asleep when the elves are at their most active; you want to eat, but there's no food to be had; you want to negotiate a better selling price for something you would like to buy but the elves won't hear about it...right now, and the like. It can all be highly disorienting. This is even more apparent when just taking a walk around town. Because elven cities are built into and around great, ancient trees, these settlements have a much more vertical quality than any other culture's cities. It is well nigh impossible not to get lost in an elven city the first time one walks around.

Lootwise, an elven city is a fantastic place to spend some time. The elves are a living repository of stories and wisdom. Their libraries are often the best places around to find ancient information that other races have lost track of. Elves are sometimes jealously protective of their lore, but not always. It generally helps to give the elves a chance to "warm up" to the notion of letting a non-elf spend time rooting around in their libraries. In addition, elven craft (in all of its forms) is perhaps the highest quality anywhere. Elven goldsmithing is legendary, as is their ability to work with all manner of gemstones. The only trick is getting them to sell.

GNOME CITIES

It might be something of a misnomer to even use the term gnome city. It is probably closer to the truth to say that these shallow warrens dwellers build highly articulated, complex towns but not cities. The most important thing to keep in mind about gnome settlements is that, almost without exception, gnomes do not want the location of their towns and cities to be common knowledge. They go to extravagant lengths to

keep the entrances to their villages secret. Because gnomes build to their own scale (as opposed to dwarves, who build almost exclusively on the monumental scale), it can be very difficult for "big folk" to negotiate their way about town, should they find the way in.

Gnomes do not welcome outsiders; they are even less hospitable than the dwarves in this regard. However, for trusted friends, they will sometimes come out of their towns and welcome people on neutral ground. Smaller folk who can get around within the underground settlements of the gnomes will find that they will be hounded constantly if they were not previously welcomed. Curiously, gnomes always seem to know when a visitor has been acknowledged by the rest of the community or not.

Knowing that gnomes are addicted to secrets, it should not surprise anyone to learn that they build this love of riddles and tricks into their cities themselves. False roadways, "abandoned" houses, markets that appear wherever non-gnomes choose to congregate and the like are common in gnome settlements. Gnomes are almost genetically predisposed to try to get the best deal possible when negotiating by trying to finagle or manipulate the process of the deal. Still, if one can get inside, it is worth making the attempt – because gnomes are so secretive, scheming and well traveled, they are often the only place to go to find the most unusual or desirable loot.

GRYX CITIES

The gryx are the most pastoral of the six great races of HARP. Despite this, the gryx are also the only race other than humanity that is inclined, at times, to build larger population centers. Gryx cities are almost always going to be "wide open" affairs, with broad boulevards and large public structures and private homes. The gryx do not like to be cooped up indoors, even when they live in cities. Gryx cities can be either core or periphery in nature, depending upon the unique qualities of the culture in which that city is embedded. The gryx are sometimes gregarious and sometimes reserved; like the gryx themselves, each gryx town seems to have its own personality, much as one human city feels very different from any other.

The gryx are not terribly sophisticated craftsmen; the best material goods one will find in a gryx city were probably made by dwarves or humans. Because the gryx have an inherent, racial understanding of the land and the natural world that is almost akin to the elves, their ability to find, use and preserve natural materials is almost unsurpassed. In addition, the gryx have a tremendous love for good stories and are a deeply spiritual people. This means that despite the

fact that of all the major races the gryx die at the youngest age, they have an institutional memory more akin to the elves. As the old saying goes: “what the elves do not remember, the gryx will never forget.”

HALFLING CITIES

The most nomadic of the six great races, the halflings are also the least likely to build cities or settlements of any kind. Halflings like to be able to move quickly, frequently constructing semi-permanent settlements that can be packed up and moved in a single day. When they do build permanent towns (they never build anything that approaches the size of a real city), they are roughly similar to gnomish towns. Namely, they correspond to the shallow warrens cultural type. They prefer to live in hilly, semi-secluded territories well protected from the predations of their enemies.

Halfling villages are a real mixed bag from a loot perspective. It is impossible to predict with confidence what one might be able to find in one. Halflings have a very strong commitment to the good life and all of those things (good beer, good food, nice clothes, handsome books, etc.) that make the good life worth living. Halflings have the broadest notion of value of almost any civilization. The best bargains are frequently found in halfling cities; the trick is, do you want what they happen to be selling?

Halfling caravans, unlike halfling cities, are a brilliant place to find not only bargains but also real quality goods. Because halflings are sophisticated traders (they get a good deal without giving the

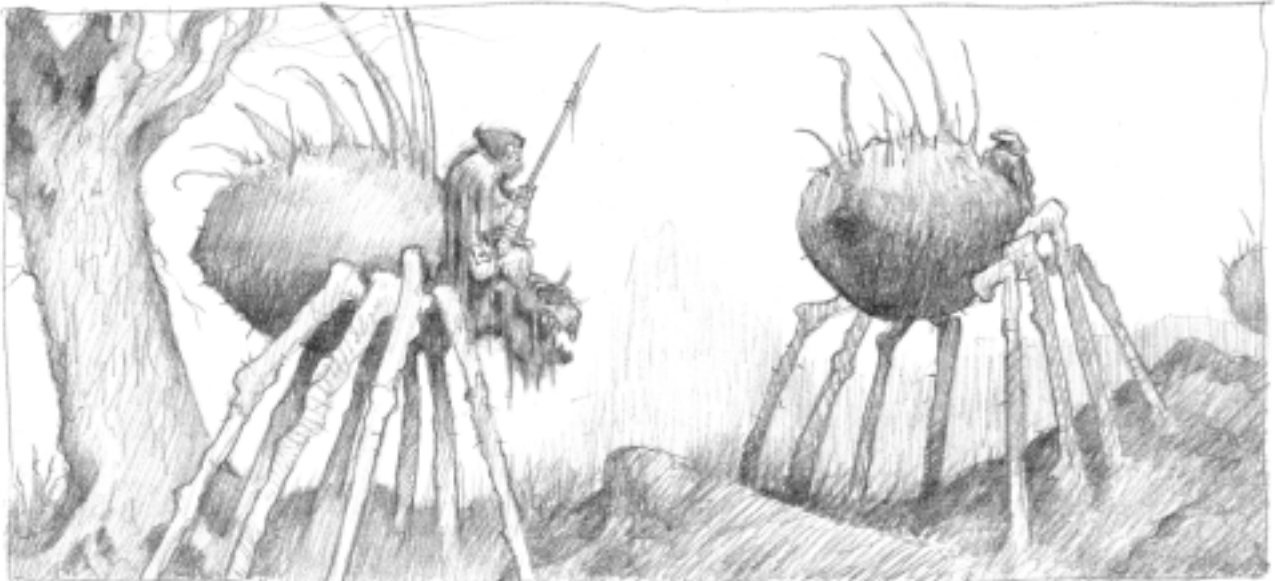
impression they are stealing from you as it sometimes feels with the gnomes), odds are that they are going to have something bizarre, curious or just plain cool for sale or trade.

SCORIN' SOME LOOT

Despite all of this, on some level, most cities of a certain size (a population of 5,000 or greater) are more or less the same. There are thousands of legitimate enterprises, some semi-legitimate ones and scores of disreputable folks and organizations that have one goal – separating you from your cash or your stuff. But, where are you going to get all of it? All of the good stuff that you want and need? Try some of these places...

THE LEGITIMATE TRADE

The legitimate trade encompasses all of those venues where goods or services or information can be acquired through trade or purchase. Vendors are not interested in stealing from you; people hoping to provide you with services truly intend to help; the information you might buy or get is given without malice or hope of deception (whether it is actually true/good information is another issue). Each city will have its own unique mix of traders, merchants, goods and products and prices are almost always going to be negotiable. Most cities will also have temporary markets and permanent markets. Depending on its location, some cities will also have ethnic communities with their own markets inside.



FARMERS' MARKETS

The overwhelming majority of products available in most city markets are going to be straightforward and from the local area. “The harvest”, farming goods, seeds, very simple spices and herbs, livestock and the like are going to comprise at least a half of most of the market goods in any city. This is, after all, what most of the people need. These markets are extremely local and are often impromptu. Farmer’s markets will appear in market squares and along streets on a daily basis and be taken down just as fast. The sellers do not have permanent stalls, nor do they come to market every day. Urban residents, who do not have farms of their own, need the produce of these markets to get by; the markets will, therefore, congregate where the people are. The larger the city, the more of these food markets there are going to be. Right along side of the vendor selling fresh apples will be a vendor selling prepared foods – bubbling stews, thin stocks and the like. Keep in mind that the product mix is going to be heavily dependent on the geography of the place. Coastal cities are going to have lots and lots of fish, fish stews, exotic creatures from the deeps, clams and what have you, but will be relatively poorer in those goods that have to come some distance. The situation is reversed if one is far inland (more than fifty miles or so).

It can be useful for a character looking for unique or specialized herbs and spices to visit these food markets because there is always a chance (5% per hour spent investigating the market up to three hours) that something unusual, out-of-market or peculiar will turn up. If something does reveal itself, it will be priced at d100% lower than its actual price. These farmer’s markets are also just about the best place in town to find out information about the goings-on in the countryside. Most people like to tell stories; farmers are no exception. If something is up in the country, a character is bound to find out about it just by having three or four conversations at a farmer’s market in any city, anywhere. There is a 50% chance that information learned from these discussions is credible (mostly accurate). There is a 10% chance that it is flat-out wrong, leading to misadventure and perhaps more danger than the character’s would have bargained for. But people need more than just food to get by, which brings us to the “settled trade.”

CRAFT MARKETS

As with farmer’s markets and other temporary markets, the customers for permanent craft markets are going to be drawn primarily from the local market, which means that these markets are going to provide goods in line with the needs of the local community,

whatever that happens to be. Coastal craft markets will be great places to get high quality rope, netting, fishing tools and the like. Cities near to great forests will be able to outfit adventurers who are going exploring there better than cities in the middle of a grassland. The majority of goods that will be found in these markets are tailored to the needs of the local population (at least two-thirds of all of the products will be “market specific”). Thus, every city is going to have dozens of blacksmiths, but there many cities will not have a goldsmith, and those that do might only have one or two. Every city is going to have chandlers, tackle shops, pottery shops, brick makers, weavers and so on. But many cities are not going to have “hot forges” (forges so hot that they can make steel), fine jewelers, shipwrights and/or paper/parchment/papyrus makers. Every city is going to have a handful of interesting specialties that seem to have little or nothing to do with its geographical location of the needs of its more traditional markets. It is up to the characters to find these curiosities out by exploring, asking around and doing their research. For cities with a population below 100,000, one can assume that there is at least one “peculiar specialty” available in the city. For populations between 100,000 and one million, one might assume two or three peculiar specialties. For populations above one million (there are only going to be one or two of these cities in any given game environment, generally), one might assume between five and a dozen of these markets. There is never going to be one “perfect” place to find these interesting items at the best price in any city, but there are some places that are more likely to offer intriguing things at a good price.

First, if the city is coastal, the harbor district is likely to be the most freewheeling district in town. The goods may not be as high quality (though they may be), but the opportunity to make deals will be second-to-none. Harbor districts are also excellent places to find information from far-away places or to discuss local issues like politics. Harbor districts are frequently overrun by the criminal element so be on your guard!

Second, permanent markets located near the city center are often the best places to find the highest quality goods in the city. These markets are often the best-established retail locations in a city and can only survive by selling the best stuff...or by selling it at the best price. There is a 40% chance per transaction in one of these marketplaces that the base price will be 10-25% higher than standard. Oftentimes, these permanent markets will be the best place to find the quirky, clever or rare things that a city has to offer.

Third, markets that are built near higher-end residential areas (or near palaces, castles or other homes

of the nobility) are likely to offer the most exotic items of all. Imported goods from the most distant places, rare items, the finest gem work and jewelry, peculiar animals and so forth. Name it, and you might be able to find it here...at a substantial mark-up, of course.

Cities that are on the periphery are going to be vastly better for getting adventuring goods than cities that are in the core. They are less likely to have a broad range of interesting things for sale (but more likely to have stronger markets in local curiosities). Core cities, because of the relative closeness of other core cities and civilization, just do not exert the same kind of demand for adventuring goods. Cities on frontiers, near to foreign cultures or other hostile forces, are great places to find these sorts of goods.

ETHNIC MARKETS

There are two distinct takes on this concept; either type of ethnic market (or both) can occur in any city in any kind of culture. Potentially the best place anywhere in a city to find bargains or unusual crafted goods, ethnic markets can sometimes be hard to find, in out-of-the-way places, or very small (some of these neighborhoods occupy nothing but a single street or block in a large city).

The first type of ethnic market is unique to human cities. Humans have the most varied cultures of any of the races of HARP. When coupled with the typical human wanderlust and the human penchant for violence, it is probably not surprising to learn that almost every great human city is going to have smaller neighborhoods embedded within them that are not part of the majority culture. Gamemasters are encouraged to populate these neighborhoods with fully self-sustaining subcultures with their own values, mores and way-of-life. Characters who find these neighborhoods and can get inside them and learn their ways can find their lives immeasurably enhanced. The loot potential in these neighborhoods is fairly high as well. Frequently the quality of goods is higher than one might suspect. These are often the best place to find unusual materials for the manufacture of magic items.

The second type of ethnic market is not unique to human cities but is most likely to be found there. There are six races in HARP. One of them, halflings, are nomadic by nature. It is very common in human and gryx cities to find halfling quarters with halflings making goods for other halflings (or big folk). It is possible to find almost any combination of racial minority within a majority city, but the most commonly encountered communities are: halflings within a human city; gryx within a human city; humans within a gryx city; halflings within a dwarven city and last of all either gnomes and halflings, halflings and

humans, halflings and gryx or humans and gryx in a shared community. Loot opportunities in these foreign quarters are at least as good as they are in ethnic human communities.

THE BLACK MARKET

While the legitimate trade has a certain place in a character's life, the criminal element – the black market, is going to cross nearly everyone's path at some point as well. While clearly more dangerous, the black market is often going to be the only place to get certain items, be they disreputable, criminal or so valuable that no one in the mainstream market would carry them. Every town, city and metropolis, whether a core capital or a peripheral backwater, is going to have a black market of some kind – they are as common as farmer's markets, if perhaps harder to find. The black market can also be the best place in town to score deals, as goods with a more dubious provenance sometimes just need to be unloaded, regardless of the profits.

HOW DO I FIND THESE MARKETS?

In this case, the buzzwords are not location, location, location but rather whom do you know? A character is just not going to come upon a black market by accident. Black markets can be difficult to find for newcomers to the city. So, where should a character go to learn about these markets? It helps to have a friend or an "in" – somebody who already knows the city and can track down the criminal element. Without a friend who already knows the town, the task becomes more difficult. There are natural places where one might go to ask questions – local taverns, public houses, parks and places where Harpers congregate come straight away to mind, but perhaps even better would be to spend time talking to people in the legitimate economy. There are few things that a straight merchant despises more than a renegade slashing into his profits and giving a bad name to the whole business of buying and selling. If you represented yourself as someone with a mission designed to bring down some aspect of the criminal element, some folks might talk. And never forget how useful a money-pouch filled with coppers and silvers can be. A little money is well known for its ability to loosen lips.

A black market by definition is not a settled market; it can move throughout the city. Sometimes a black market represents little more than a single merchant or broker, moving from place to place, selling whatever it is he has that the police, his fellow merchants or other forces would prefer he did not. Otherwise, these markets might be semi-permanently settled in safe houses in disreputable neighborhoods, but a character new to town would never know how to get access to it. More

often than not, the purveyors of these sorts of goods do not want to be found by the gendarme; they can only be found if they wish to be found. Still, with a little effort, one can track them down.

There are some classic places where one might look for criminal markets. Every city has neighborhoods that are down on their luck for whatever reason. One of the reasons a “Hell Row” kind of neighborhood has gone to seed is because the criminal element gathers there. Thieving, fencing stolen goods, racketeering and the like can all turn a neighborhood from decent to disastrous in almost no time at all. Wharfs and waterfronts are well known for their transient populations. Because the people who live there come and go quickly, the police often have a hard time getting a handle on what is going on, opening the door for chaos. Large apartment blocks filled with poor people trying to get ahead can also be places where criminal markets thrive. If a Thieves’ Guild exists in town and it is strong, it might control all of the trade coming into and leaving these neighborhoods. Even a weak Thieves’ Guild can make its presence known in smaller neighborhoods. Frequently, different criminal market areas will emerge in different parts of town. For example, one might visit “Hell Row” for illegal substances (narcotic or addictive plants or spirits in teetotaler cities), but the waterfront for fenced gems. Each city is going to be different. The stronger the police in town, the craftier the criminal element has to be; a strong police presence does not mean that the crooks are going to be run out of town!

Some other great places to find the criminal element are in what I might call the “semi-legitimate” market. Moneychangers often own all sorts of strange goods that they have taken in exchange for the cash of the realm. If they are on the level, fine. It is worth visiting them to see what they might have to sell – most moneychangers are not in the merchant business; they do not want to keep an inventory. Perhaps they will have something excellent that they might be willing to part with at a bargain basement price. You will never know if you don’t visit! Moneychangers who are not on the level are potentially even better places to look for stuff. Who knows what they stole over the last three days from hayseeds just in from the county? By the same token, gambling establishments are potentially even more loot-tastic than moneychangers. Truly it is a sad thing when someone is wiped out at a friendly card game...for the loser. For you, it just might be your lucky day.

The key to finding a black market is simple – spend the time talking to the local people and doing the legwork. If you are patient, you will definitely have an opportunity to find what you are looking for. But what exactly are you looking for?

WHAT CAN I FIND THERE?

In essence, everything available in the legitimate market might be available in the black market. If something is being sold in the criminal market, however, there is usually something irregular about the item being sold that makes owning or selling it problematic. Stolen goods are a classic example of black market wares, but there are others. Civilizations often have idiosyncratic views on what they view as legal, reputable or tolerated goods. Some civilizations are freewheeling, chaotic and disinterested in setting laws and standards. In this sort of a city, you should be able to find almost anything you could want. Cities from civilizations that take a more paternal view might outlaw any number of random things – it can be impossible to predict before coming into town.

More importantly, however, are goods, products or items that are dangerous to own or dangerous to sell in an open market. Things like vampire’s fang, for instance, but there are hundreds of things that might come to mind in a game setting. Any magical material that has a high rarity is likely to be found in the black market. Characters who have looked for things in the legitimate market and have not found them should feel free to look for them among the crooks and criminals. Who knows what they might have? A classic game hook that can take characters into the depths of adventure is this: what do you do if something you bought legitimately is stolen from you and you really, really need it?

If it can be named, it can be found somewhere for sale. Nowhere is this truer than in the black markets of great cities. All you need is time, gold and, perhaps, a keen blade.

ESOTERIC MARKETS

Perhaps market is not the appropriate term for the places that follow. All might be found in large cities (and only in large cities – most of the places that I will describe below cannot be supported by towns and small cities) and each will have its own personality. Some will be welcoming to strangers; others will want nothing to do with you (even if you have a friend who can open a door). While few of these places will have anything for sale, they all have the potential to have a very high “loot quotient” and might be worth checking out, depending on what you need. The adventuring potential of these places is very high. Characters who do not visit places like these when they have a chance are really missing out!

CHURCHES AND MONASTERIES

There is a lot to be said for churches and monasteries in the loot department. Unless a religious order has taken (and adhered to) a vow of poverty, the likelihood that a church has been gathering copper, gold, gems, magic items and anything else you might care to name is very high. The older or more established the church, the more loot a church or monastery is going to have. Now, of course, they are not going to be in the business of giving away their loot after spending all of that energy gathering it, but still, they are going to have it.

Again depending on the order's predilections, churches and monasteries are likely to be excellent repositories of ancient texts. Many religions are obsessed with history and keeping track not only of their past but also the pasts of other religions or the societies that give them converts. If information is your loot, it can really help to make friends with the local monks and churches. Gaining access to monastic libraries can make the difference between success in a campaign and failure. Remember that churches and monasteries are not lending libraries. These organizations have complex goals and agendas of their own. The degree to which these goals are in alignment with the characters' goals is crucial; even churches that broadly share the values of the characters are unlikely to just open their vaults.

Are your characters in the business of relieving rich organizations of some of their loot through nefarious means? Again, there are few places that would be better to look than religious houses. Unless an order has a military wing or is accustomed to being endlessly looted, clerical orders often do not defend themselves particularly well. Get in and get out is the order of the day.

COLLEGES OF MAGIC

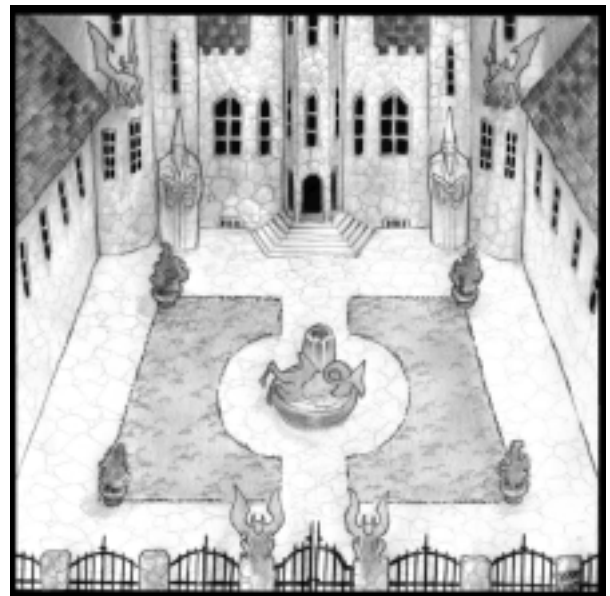
A college of magic is a great place to look not only for information but also for more tangible loot. There are literally dozens of ways in which a college of magic might organize itself. Regardless of the details, all colleges of magic are interested in gathering ancient lore. This lore is then used by the mages and sages to advance the causes of the college. Libraries in colleges of magic might be even more difficult to get to than monastic libraries; these colleges are often very jealous of competitors and disinterested in advancing the cause of "independent research." Despite this, it is sometimes possible to get into these libraries. It really helps to have an inside track of some kind – a friend with a relationship to the college, a relative within the college or a letter of recommendation from a trusted source, for example.

Like churches and monasteries, colleges of magic have a well-deserved reputation for hoarding wealth.

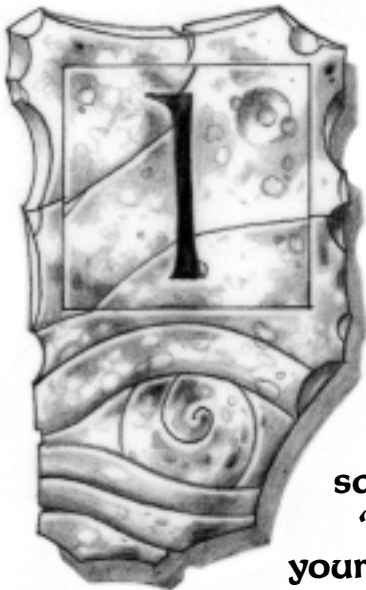
Unlike churches, however, they are far more profligate in spending their wealth as a rule. It can be impossible to know from the outside whether a college is rich or poor in tangible goodies. Ancient colleges will sometimes have fantastic buildings and infrastructure but barely two silver pieces to rub together. Because wealth is not necessarily held collectively in a college of magic, the relative poverty or wealth of the college has nothing to do with the amount of wealth available on campus. For visitors with criminal intent, a college of magic can be an excellent place to get rich fast.

THEATERS

A theater might not seem like a high-loot sort of place, but if information is your game, actors, singers and Harpers are the sine qua non. Every city of any size is going to have a theater; big cities will literally have hundreds of smaller and larger entertainment venues. There are few professionals more interested in idle chatter, dish or gossip than actors. Actors, dancers and singers are not as a rule going to have lots of information about "big picture" kinds of questions – they are not interested in history like monks and priests tend to be. Rather, entertainment professionals are going to have an endless quantity of stories that are specifically and idiosyncratically local. Do you need to find a local purveyor of illegal goods? Ask an actor. Interested in knowing how the local Thieves' Guild operates? Ask an actor. Hoping to find someplace to fence some goods that you should not even have? Ask an actor. Anything you need to know about the local region can be found out in a theater – anything. Just ask an...well, you get the picture.



FABRICATION & MATERIALS



find your failures difficult to stomach,” the White Lady said acidly. Horkin bowed his head, eyes on the floor. This was the most dangerous moment. Horkin knew the Lady’s capacity for anger...and retribution. She hissed in a thoughtful breath. Horkin decided to chance it.

“We were very close, Lady,” he said.

“Close is not success, rogue,” she said, hissing out now.

“We were close enough to warrant your continued patronage,” Horkin said with unintended irony; the threesome were essentially her slaves. He paused before adding, “What you seek cannot be bought in any market on the continent.” He looked up and met her white-hot gaze.

“And you insist that your band can do the job,” she said. “Where is your band, rogue?” she asked, only now seeming to realize that Horkin was alone.

“Re-equipping, dread Lady,” Horkin said, his confidence rising. “Dragon heart is difficult and expensive to come by.”

“Expensive for me,” the White Lady said.

THE BUILDING BLOCKS

Fabricating magic items, be they potions, charms, talismans, rune-encrusted swords or intelligent rings, is a time-consuming and resource-demanding affair. Fabricating a magic item from scratch requires a certain level of basic fabrication skill, the highest quality raw materials, a clear sense of purpose (unless the mage knows what the potion or talisman is supposed to do, it is unlikely to do anything), peace and quiet and generally a fair amount of time. The specific problems and issues facing potion-makers, charmcrafters, rune lords and those with the unusual ambition to fabricate an intelligent item are all addressed in the coming chapters. The principles that follow are general rules governing item manufacture that apply regardless of form and intended function.

MATERIALS MATTER

The experienced mage knows that the most important factor in successfully making a magic item is high quality raw materials. But how to get them?

Purchasing materials in the open market is always a dicey proposition – spices, nuts and oily resins from the remote corners of the world might be both ruinously expensive and so old that their powers are unreliable – a dangerous combination. Worse still, they might not even be available. Never forget that the fates of nations have risen and fallen on access to spices as simple to the sophisticated mind as table sugar and black pepper. There is a reason why frankincense and myrrh, along with gold, would be considered appropriate gifts for a newborn king – they are rare, difficult to manufacture and precious. And this is to say nothing of the constituent parts of animals and monsters. While buying teeth or bone might not seem like a terrible idea (a mage should be able to tell the difference between a tiger's tooth and a sabertooth tiger's tooth, for instance), many other animal or monster parts just will not hold their mana matrix long enough to be useful. Equally problematic is the notion of getting minerals and gems from the market. Some of the most useful gemstones are almost never encountered, even in the largest markets; other minerals are easily confused with more readily available (and far less useful) stones.

More dicey, but potentially much more profitable and interesting, than buying materials at market is the prospect of going adventuring to find them. The competent herbalist in the right environment should stand a reasonable chance of finding any number of quality herbs and plants that could be used in fabricating a potion or a charm. Fighting men and women with enough imagination and skill have long made a name for themselves helping mages kill fearsome monsters

whose teeth, blood, bone and hide are useful. Provided one is prepared to negotiate and knows what one is doing, buying unprocessed gemstones directly from dwarves and other subterranean races can be very profitable indeed. Digging them out of the ground with one's own labor is generally not an agreeable option.

The natural world, even those parts of it whose origin is unnatural or supernatural, provides a rich, almost limitless assortment of materials that might be appropriate for constructing magical fetishes, potions, runes or other magical items. While everything in nature is imbued with a certain fundamental level of mana or magical substance, everyone recognizes that not all materials are made alike. Many (heart of dragon) are extraordinarily powerful and correspondingly dangerous or rare. Others (powdered oak leaves) might carry only the most rudimentary charge. Having said that, there are effects that cannot be brought about by dragon heart that may be possible to create with powdered oak leaves! Not all materials are equally effective in all circumstances. Certain effects are best generated from organic materials. Other effects might only be possible to get from an inorganic substance. Choosing the correct materials is the first test of success. Broadly speaking, magical materials can be divided into four basic families:

“Flora” – an organic family composed of plants and plant-derived substances (essences, nuts, resins, natural plant oils and the like).

“Fauna” – an organic family composed of components derived from animals. These can be live, recently dead or harvested or long deceased depending on how they are intended to be used. Using many of the ingredients from this family would constitute an act of evil; many would definitely consider the harvesting of these ingredients evil.

“Mineral” – all inorganic materials, be they rocks, gems or naturally occurring metals and ores. This family does not include anything that was alive at any previous time (bones belong to the fauna group, as do fossils, petrified wood, etc.), nor does it include materials derived from living things (peppermint oil, for instance, would be considered organic).

“Special” – this catchall family includes artificial ingredients, materials from outer space or other planes of existence and materials whose organic/inorganic status is uncertain (e.g., shavings from an iron golem).

THE FOUR LAWS OF MATTER

All matter, regardless of family and the uses thereof, are governed by four overarching rules regarding natural magic. These laws help explain the hidden or occult properties of materials. They are:

“The Doctrine of Signatures” – this principle holds that the external characteristics of a substance reveal its occult properties. Sometimes these are highly esoteric (moonstone can have effects related to darkness, madness and love), sometimes not (cat’s whiskers, for instance, are well-known for their role in augmenting stealthiness).

“The Principle of Homeopathy” – this doctrine holds that if an object or substance resembles another, then those materials are in some ways the same. Hence mandrake root has powers that relate to healing and necromancy in part because it resembles people. This principle is critical to the making of charms, fetishes and talismans that function.

“The Principle of Contagion” – this tenet states that fragments of plants, animals and minerals remain in mystical contact with the original. Blood, hair, nail clippings and the like provide a magical link to the original person. Similarly, body parts from supernatural creatures retain those creatures’ mystical powers.

“The Principle of First Use and Fading” – this principle states that every material from which some form of mana might be extracted has only a limited amount of mana. Many substances are transformed and destroyed the first time they are used. Others may be usable two or three times. It is very rare for materials to be usable more than a handful of times before they are either destroyed or consumed. This principle also states that most substances are at their most potent immediately after harvesting and lose their power gradually over time.

“FLORA” FAMILY OF INGREDIENTS

The mana available in plants is stored in different parts of the plant. Leaves, bark, berries, roots or flowers might be reservoirs of power. Plant materials are frequently beneficial in the healing arts, but many plants have other effects that can be transferred to potions,

lotions, ointments or teas. Many plants can have a variety of different potential effects depending on how (and when) they are harvested, how they are processed and how they are used.

Plants are generally only available for purchase in their climatic region; if they are available at market in other climates, they are likely to be much more costly and there is always the prospect that their powers might have dissipated because of age.

The following table uses notation as follows:

“Plant Name” – the common name of the plant.

“Form” – the reservoir of the plant’s mana (berries, etc.)

“Cost/Power” – the market cost of the plant in its climatic region and the number of PP per plant/ berry. The stated price buys enough of the plant to generate the stated number of PPs. Cost increases at least 100% outside of its climatic region (but could increase by 500%-20000% depending). There is a minimum 15% chance that a plant purchased outside of its climatic region is so old that it cannot generate any mana.

“Climate” – the type of climate in which the plant naturally grows. The climate codes are: f = frigid (everlasting cold/tundra/arctic), c = cold, a = arid (hot and dry), h = hot and humid, s = semi-arid, m = mild temperate, t = cool temperate.

“Rarity” – the rarity level equates to a difficulty level for a maneuver roll to find the plant in its natural setting (routine through absurd) provided a party of at least three individuals have devoted at least 10 hours to searching an area that has not been searched in the last six months. Outside of its natural climate, the rarity is at least sheer folly.

“Aspects/Sphere” – a general statement of spell aspects with which the plant is particularly associated or spheres in which it is particularly useful. Generally, mages get a bonus to successful fabrication when using plants “within aspect.”



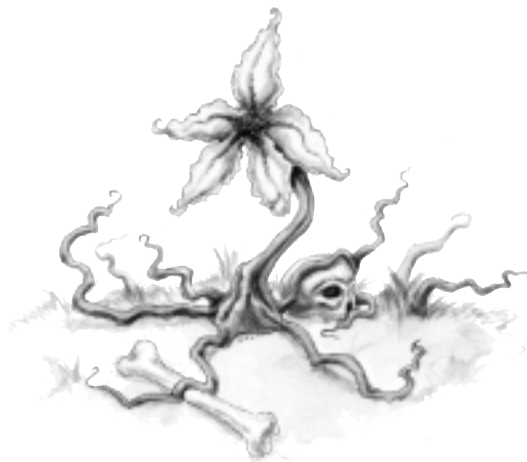
“Flora” Ingredients

Name	Form	Cost/Power	Climate	Rarity	Aspects/Sphere
Acacia	Leaf	12 sp/1 PP	h	Medium	Defend, Perceive, Life/Harper
Adder’s Tongue	Bulb/Leaf	17 sp/1 PP	t	Medium	Communicate, Heal, Mind/Cleric
Agaric	Mushroom	18 sp/1 PP	m/t	Medium	Perceive, Youthen, Body/Cleric
Agrimony	Leaf/Root	19 sp/1PP	t	Hard	Defend, Manipulate/Cleric
Allspice	Berry/Leaf	11 sp/1 PP	h/m	Light	Conceal, Manipulate, Transform/Universal
Almond	Nut	6 sp/1PP	h/m	Light	Harm, Death, Earth/Universal
Aloe	Leaf	16 sp/1PP	a/s	Medium	Defend, Body/Universal
Amaranth	Flower	13 cp /1PP	h/m	Easy	Conceal, Force/Universal
Angelica	Leaf	10 sp/1 PP	c/t	Medium	Perceive, Sense/Harper
Anise	Seed	2 sp/1 PP	m	Light	Defend/Universal
Apple	Bark/Flesh	15 cp/1 PP	c/m/t	Light	Youthen/Universal
Asafoetida	Powder/Resin	2 gp /2 PP	s	Very Hard	Communicate, Control/Cleric, Harper, Mage, Universal
Ash	Bark	3 sp/1 PP	m/t	Light	Defend, Knowledge, Mind/Mage
Basil	Leaf	10 sp/1PP	h/m	Medium	Defend, Demons, Spirits/Cleric, Mage
Bay	Leaf	1 gp/1 PP	h	Medium	Grow, Heal/Ranger
Belladonna	Berry	4 gp/2 PP	c	Very Hard	Control, Decrease, Harm/Universal
Benzoin	Resin/Salve	1 gp/1 PP	h	Hard	Defend, Transform/Cleric,Ranger
Bergamot	Rind	19 sp/1PP	m	Hard	Enlarge, Transform/Mage
Betony	Leaf	2 gp/1 PP	c	Hard	Animal, Call, Defend, HealCleric, Ranger
Borage	Leaf	1 gp/1 PP	m/c	Medium	Mind, Sense/Universal
Caraway	Seed	14 sp/1 PP	s/m	Medium	Mind, Spirit / Universal, Mage
Cardamon	Seed	18 cp/1 PP	a/s	Light	Banish, Transform, Body/Universal
Carnation	Flower	4 cp/1 PP	m/t	Easy	Defend/Universal
Catnip	Flower	2 sp/1 PP	h/m	Medium	Control/Universal, Ranger
Cedar	Bark	18 sp/1 PP	c/t	Hard	Store, Air, Animal/Cleric, Ranger
Celandine	Flower	19 sp/1 PP	t	Hard	Reduce, Creature, Shape/Universal, Mage, Ranger
Cherry	Bark/Flower	10 sp/1PP	m/t	Light	Perceive, Time/Mage
Chestnut	Nut	5 sp/1 PP	c/t	Light	Call, Control/Cleric
Chickweed	Whole Plant	15 cp/1 PP	m/t	Light	Imbue, Perceive, Illusion/Universal
Cinnamon	Bark	2 gp/1 PP	h	Hard	Animate, Create, Defend, Knowledge, Life/Universal, Cleric, Mage, Ranger

Cinquefoil	Leaf	1 gp/1 PP	c	Medium	Perceive, Store, Emotion, Illusion/ Universal, Harper
Clover	Leaf	3 cp/1 PP	m/t	Easy	Negate, Substance/Universal
Comfrey Ranger	Leaf/Stem	7 sp/1 PP	t	Medium	Heal, Barrier, Travel/Harper,
Cypress	Bark	2 sp/1 PP	m/t	Light	Conceal, Cloud/Universal
Damiana	Leaf	1 gp/1 PP	h	Hard	Animate, Call, Control, Enlarge, Creature, Emotion, Life/Cleric, Harper, Ranger
Dandelion Flower	Flower	5 cp/1 PP	m/t	Easy	Air/Universal
Dandelion Root	Root	18 cp/1 PP	m/t	Easy	Spirit/Universal, Cleric, Mage
Dittany	Root	2 gp/2 PP	m	Very Hard	Defend, Earth, Fire, Sense, Spirit/ Cleric, Harper, Mage
Elder	Berry	16 sp/1 PP	m/t	Medium	Animate, Heal, Imbue, Undead/ Universal, Cleric, Mage
Elm	Bark	10 sp/1 PP	m/t	Medium	Emotion/Harper
Eyebright	Flower/Leaf	14 sp/1 PP	s/m	Hard	Conceal, Open, Perceive, Mind/ Universal, Cleric, Mage
Feverfew	Flower	9 cp/1 PP	m/t	Easy	Defend, Heal/Universal
Frankincense	Resin	3 gp/2 PP	a	Very Hard	Animate, Imbue, Elemental, Spirit/ Mage, Warrior Mage
Gardenia	Flower	7 sp/1 PP	m	Medium	Perceive, Sense/Universal
Garlic	Bulb	11 sp/1 PP	s/m	Medium	Defend, Undead/Cleric, Mage
Ginseng	Root	3 gp/2 PP	m/t	Hard	Defend, Youthen, Earth/Universal, Cleric
Grape	Fruit	15 sp/1 PP	m	Medium	Truth/Harper, Mage
Hawthorne	Leaf	9 sp/1 PP	t	Medium	Negate, Death/Cleric
Heartsease	Flower	3 cp/.5 PP	t	Easy	Increase, Life/Universal
Heather	Flower	12 cp/1 PP	m/t	Easy	Create, Cloud/Universal
Heliotrope	Flower	1 gp/1 PP	m	Hard	Transform, Climate, Magic/Cleric, Mage
Hellebore	Rhizome/Root	17 sp/1 PP	m	Hard	Destroy, Harm, Death, Demon/ Universal, Cleric, Mage
Hemlock	Leaf	1 gp/2 PP	m	Hard	Decrease, Body, Death/Universal, Cleric, Mage
Henbane	Leaf	11 sp/1 PP	m/t	Medium	Manipulate, Elemental, Spirit/ Cleric, Mage, Ranger
Henna	Leaf	18 cp/1 PP	h	Medium	Heal/Universal
Hickory	Bark/Nut	11 cp/1 PP	m/t	Easy	Negate, Location/Universal
High John	Root	1 gp/1 PP	h	Very Hard	Manipulate, Emotion, Illusion, Knowledge/Harper, Mage

Holly	Leaf/Berry	13 sp/1 PP	c/m/t	Medium	Defend, Animal/Cleric, Ranger
Honeysuckle	Flower	8 sp/1 PP	t	Medium	Store, Location/Universal
Hyssop	Flower	19 sp/1 PP	h	Hard	Body/Universal
Ivy	Leaf/Berry	8 sp/1 PP	t	Medium	Illusion, Heal/Universal
Jasmine	Leaf/Flower	17 sp/1 PP	m	Medium	Close, Store, Knowledge/Harper
Juniper	Berry	9 sp/1 PP	m	Medium	Close, Decrease, Force/Universal, Mage
Kelp	Stem	15 cp/1 PP	c/m/t	Easy	Water/Universal
Lily	Flower	1 sp/1 PP	m/t	Easy	Negate, Magic/Universal, Mage, Warrior Mage
Lotus	Flower	1 gp/1 PP	h	Hard	Control, Magic, Mind/Cleric, Mage, Harper
Lovage	Root	16 sp/1 PP	t	Hard	Control, Emotion, Spirit/Harper, Mage, Warrior Mage
Mandrake	Root	1 gp/2 PP	c/t	Very Hard	Heal, Body/Cleric
Mistletoe	Leaf/Berry	1 gp/1 PP	c/t	Hard	Animal, Creature, Emotion, Sense/Cleric, Harper, Ranger
Mugwort	Leaf/Root	4 sp/1 PP	t	Medium	Perceive, Substance, Spirit/Universal, Mage
Myrrh	Resin	4 gp/2 PP	a	Ex. Hard	Banish, Imbue, Negate, Store, Life, Magic/Cleric, Mage, Ranger, Warrior Mage
Myrtle	Bark	18 sp/1 PP	c	Medium	Defend, Water/Universal, Cleric
Nettle	Seeds	5 sp/1 P	h/m	Medium	Stop, Animal, Fire/Cleric, Ranger
Nutmeg	Nut	2 gp/2 PP	h	Very Hard	Perceive, Air, Time/Mage
Oak	Leaf	18 cp/1 PP	t	Easy	Defend, Heal/Universal
Olive	Fruit	10 sp/1 PP	h/m	Medium	Body, Life/Cleric
Orris	Root	19 sp/1 PP	h/m	Hard	Perceive, Emotion, Water/Universal, Mage
Patchouli	Leaf	13 sp/1 PP	h	Medium	Open, Air/Universal
Pennyroyal	Leaf	10 sp/1 PP	m/t	Medium	Conceal, Decrease, Defend, Animal/Cleric, Ranger
Pepper	Seeds	2 gp/1 PP	h	Hard	Defend, Negate, Fire/Universal
Peppermint	Leaf	17 sp/1 PP	m	Medium	Heal, Perceive, Store/Universal, Mage
Pine	Bark	19 cp/1 PP	f/c	Easy	Increase/Universal
Rose	Flower	17 sp/1 PP	h	Medium	Control/Universal
Rosemary	Leaf/Stem	13 sp/1 PP	m	Medium	Reduce, Youthen, Life/Cleric, Mage, Ranger

Rowan	Flower	1 gp/1 PP	t	Hard	Life, Mind/Mage
Rue	Leaf	12 sp/1 PP	t	Medium	Create, Increase, Fire/Universal
Saffron	Leaf	10gp/3 PP	h/s	Sheer Folly	Animate, Create, Imbue, Air, Cloud/Mage
Sage	Leaf	9 sp/1 PP	a/s	Medium	Knowledge, Time, Youthen/Cleric, Harper, Mage
Sandalwood	Wood	19 sp/1 PP	h	Medium	Defend, Spirit/Cleric, Ranger
Sarsaparilla	Root	12 sp/1 PP	h/m	Hard	Create, Grow, Increase/Universal, Mage
Sassafras	Root	6 sp/1 PP	m	Medium	Heal/Universal
Skullcap	Leaf	9 sp/1 PP	m/t	Medium	Perceive, Youthen, Emotion, Fire/Harper
Tansy	Leaf	1 gp/1 PP	m/t	Very Hard	Negate, Open, Life/Cleric, Mage
Thistle	Leaf	6 sp/1 PP	m/t	Easy	Negate/Universal
Thyme	Flower	10 sp/1 PP	m/t	Medium	Imbue, Magic/Cleric, Harper, Mage, Ranger
Uva Ursi	Leaf	19 sp/1 PP	f/c	Hard	Transform, Animal, Location, Magic/Ranger, Warrior Mage
Valerian	Root	15 sp/1 PP	m	Hard	Mind/Universal
Vervain	Flower/Leaf	15 sp/1 PP	t	Medium	Create, Enlarge, Earth/Mage, Ranger
Willow	Leaf	17 cp/1 PP	t	Easy	Heal/Universal
Witch Hazel	Bark/Leaf	2 sp/1 PP	m	Medium	Defend/Cleric
Wolfsbane	Leaf	1 gp/1 PP	m	Very Hard	Defend, Animal, Death/Cleric, Mage
Wormwood	Leaf/Seed	16 sp/1 PP	m/t	Hard	Communicate, Control, Demon, Spirit/Cleric, Harper, Mage
Yarrow	Flower, Leaf	6 cp/.5 PP	c/m/t	Easy	Perceive/Universal
Yucca	Root	2 sp/1 PP	a/s	Medium	Close, Stop/Universal



“FAUNA” FAMILY OF INGREDIENTS

Like most plants, nearly all members of the animal kingdom have mana from which a trained mage, cleric or other user of magic might draw. Even the most mundane animals have a small amount of mana available within their bodies (Gamemaster’s discretion on how much, but never more than 1 PP), while certain monsters or other special mana reservoirs might have 2 PP, 3 PP or even more.

Animal and monster body parts are generally essential ingredients in magic involving transformation into, control of and protection from the same animal or monster. To assume the form of an animal or monster also requires the relevant body part. The portions of the body in which mana resides differs by species, but will include some or all of the following: bone, tusk, horn, feathers, fur, hide, skin, scale, teeth, fangs, organs such as the heart and the eyes, blood and others

While the taking of a feather, some fur or even in some cases some skin would not be a big deal for an animal, the taking of an essential organ like an eye or the heart or anything else which would kill the animal would be considered an act of evil by many cultures. This has to be taken into account when a character needs something from this material family. The taking of said essential organs from a monster, however, might actually be considered a great boon to society.

As has been stated above, fossilized animal parts of all types fall under the fauna group. It is in the Gamemaster’s discretion whether these fossilized parts might actually retain their mana. Perhaps more logical would be the notion that while the original mana might have faded, a new “mana matrix” might have been

imprinted on the fossil, giving it the standard 1PP-3PP of embedded mana.

Many of these materials will be available for purchase in markets, particularly in the larger cities. Characters are, of course, dependent on their own skills and the honesty of merchants to ensure that what they think they are buying and what they are actually buying are the same thing. Like plants, many animal and monster parts only hold their mana for a short period of time (frequently not longer than a month). Caveat emptor should be the first law of the buyer in all cases...

The following table uses notation as follows:

“**Creature Type**” – the name of the animal or monster.

“**Body Part**” – the relevant mana reservoir in the creature’s body. Skin/Hide necessary to contain the states fixed mana is always 9 square inches. Blood and other liquids are always 1 ounce per stated level of fixed mana.

“**Rarity**” – the rarity level equates to a difficulty level (with concomitant penalties) for a maneuver roll to find the animal or monster part in a market (provided the Gamemaster determines that it might be). The cost at market of these items is no less than $10 \text{ gp} \times \text{RarityX} \times \text{DangerX}$.

“**RarityX**” – the rarity modifier of the animal or monster (used in part for determining the actual gp cost of the body part).

“**DangerX**” – the danger modifier of the animal or monster (used in part for determining the actual gp cost of the body part).

“**Fixed Mana**” – the amount of fixed mana per unit of the relevant body part.

“Fauna” Ingredients					
Creature Type	Body Part	Rarity	RarityX	DangerX	Fixed Mana
Ant, Giant	Pincers (2)	Very Hard	x4	x2	2PP
Ape, Giant	Hide	Very Hard	x6	x5	3PP
Ape, Giant	Heart	Ex. Hard	x10	x5	4PP
Banshee	Vocal Cords	Absurd	x10	x10	20PP
Barghest	Heart	Absurd	x10	x10	25PP
Basilisk	Eye	Absurd	x10	x5	10PP
Bat	Blood	Easy	x2	x2	1PP
Bat	Wing	Medium	x2	x2	3PP
Beetle, Giant	Carapace	Very Hard	x4	x5	3PP
Boar	Tusk	Medium	x2	x5	1PP
Bolla	Eye	Absurd	x10	x10	10PP
Boobrie	Wing Feather	Sheer Folly	x6	x2	4PP
Cat, Large	Eye	Hard	x4	x5	2PP
Cat, Large	Hide	Hard	x4	x5	1PP
Catoblepas	Scales	Sheer Folly	x6	x2	3PP

Centaur	Hoof	Sheer Folly	x6	x10	5PP
Chimera	Mane	Sheer Folly	x10	x10	8PP
Chimera	Tail	Sheer Folly	x10	x10	10PP
Cusith	Tooth	Ex. Hard	x6	x5	3PP
Demon	Blood	Absurd	x10	x10	5 x class
Demon	Bone	Absurd	x10	x10	8 x class
Demon	Heart	Absurd	x10	x10	20 x class
Demon	Skin	Absurd	x10	x10	5 x class
Dragon	Blood	Absurd	x10	x10	7 x level
Dragon	Bone	Absurd	x10	x10	7 x level
Dragon	Heart	Absurd	x10	x10	10 x level
Dragon	Scales	Sheer Folly	x10	x10	5 x level
Dragon	Tooth	Sheer Folly	x10	x10	3 x level
Eagle	Wing Feather	Light	x4	x5	2PP
Eel	Hide	Medium	x2	x2	1PP
Elemental	Essence	Absurd	x10	x10	25PP
Fox	Hide	Easy	x2	x2	1PP
Gagana	Iron Beak	Ex. Hard	x10	x2	5PP
Gagana	Copper Claws	Ex. Hard	x10	x2	4PP
Gargoyle	Wing	Ex. Hard	x6	x5	4PP
Ghast	Brain	Sheer Folly	x10	x5	8PP
Ghoul	Brain	Sheer Folly	x6		4PP
Giant	Blood	Ex. Hard	x6	x10	1PP
Giant	Bone	Ex. Hard	x6	x10	3PP
Goblin	Blood	Hard	x2	x2	1PP
Griffin	Wing Feather	Very Hard	x6	x5	5PP
Harpy	Blood	Ex. Hard	x4	x5	1PP
Hippogriff	Hoof	Very Hard	x4	x5	3PP
Hippogriff	Wing Feather	Very Hard	x6	x5	4PP
Hobgoblin	Blood	Very Hard	x4	x2	1PP
Hydra	Blood	Absurd	x10	x10	10PP
Hydra	Tooth	Absurd	x10	x10	20PP
Ki-Rin	Horn	Sheer Folly	x6	x5	15PP
Kobold	Blood	Medium	x2	x2	1PP
Kraken	Suction Cup	Very Hard	x10	x10	2PP
Lizardmen	Scales	Very Hard	x2	x2	2PP
Lycanthrope	Blood	Sheer Folly	x6	x10	3PP
Medusa	Serpent Tress	Absurd	x10	x10	3PP
Mummy	Skin	Absurd	x10	x10	5PP
Mummy	Wrappings (1 lb.)	Absurd	x10	x10	8PP
Newt	Eye	Very Hard	x2	x2	3PP
Ogre	Hide	Hard	x4	x2	1PP
Orc	Blood	Hard	x2	x2	1PP
Owl	Feather	Easy	x2	x2	1PP
Oyster	Whole	Medium	x2	x2	1PP

Pegasus	Wing	Sheer Folly	x10	x10	20PP
Phoenix	Ashes (1 lb.)	Absurd	x10	x2	5PP
Rabbit	Foot	Medium	x2	x2	3PP
Rat, Giant	Tooth	Easy	x2	x2	1PP
Roc	Wing Feather	Very Hard	x6	x5	5PP
Sabertooth Tiger	Tusk	Ex. Hard	x10	x5	10PP
Scorpion, Common	Stinger	Medium	x2	x2	2PP
Scorpion, Giant	Stinger	Ex. Hard	x10	x5	10PP
Shark	Tooth	Very Hard	x4	x5	2PP
Skeleton	Bone	Very Hard	x4	x5	1PP
Snake	Fang	Easy	x2	x2	2PP
Sphinx	Mane	Absurd	x10	x10	25PP
Spider, Common	Whole + Web	Medium	x2	x2	2PP
Spider, Giant	Leg	Ex. Hard	x6	x5	10PP
Spider, Giant	Web Spinner	Sheer Folly	x10	x5	10PP
Squid	Ink (1 oz.)	Hard	x6	x5	1PP
Troll	Hide	Sheer Folly	x6	x5	3PP
Unicorn	Horn	Sheer Folly	x10	x5	50PP
Vampire	Blood	Absurd	x10	x10	10PP
Vampire	Fang	Sheer Folly	x10	x10	5PP
Vampire	Skin	Absurd	x10	10	5PP
Wasp, Giant	Stinger	Very Hard	x4	x5	3PP
Wolf	Blood	Medium	x2	x5	1PP
Wolf	Tooth	Medium	x2	x5	2PP
Wyvern	Tail Barb	Sheer Folly	x10	x5	20PP
Zombie	Flesh (1 lb.)	Ex. Hard	x6	x5	1PP



“MINERAL” FAMILY OF INGREDIENTS

One of the best understood and most desired of mana reservoirs is the gemstone or crystal. Mages of all stripes have long recognized that earthly crystals contain fixed mana. The ability of crystals and gemstones to recharge their mana, albeit a limited amount of times, is also generally well-known. Less well known is the esoteric relationship of gemstones to the different aspects (both active and passive) of magic. Every gemstone has a connection of some kind with one or more magical aspects. For the mage or spell user well versed in the arcane arts, the “right” crystal is not always the most expensive.

All earthly crystals, even the most mundane, have some amount of fixed mana. The amount of mana depends upon the crystal’s type and size. A crystal has 1 PP of fixed mana per gold piece of value (rounded down). This means that gems whose value is less than 1 gold piece per carat are only useful to a mage if they are larger than a carat in size. For example, diamonds have a value of 15 gp per carat and thus have a mana capacity of 15 PPs. Aquamarines are only worth 14 cp per carat, so the minimum useful aquamarine is an 8-carat gem valued at 112 cp with a mana capacity of 1 PP.

All crystals and gemstones have a limited ability to recharge themselves. A crystal can be fully drained of mana, allowed to restore itself to full charge and then be drained again. The recovery period is normally a full twenty-four hours. No crystals will begin to recharge unless they have been fully drained first. Crystals can be recharged a number of times equal to their gold piece per carat value x5, rounding up. The number of carats in the gem is irrelevant here. For example, diamonds, which have a value of 15 gp, can be recharged (5x15gp) or 75 times. Aquamarines by contrast can only be recharged 5 times (14 cp round up to 1 gp, 5x1gp). Once a gemstone has been discharged for the last time, its inner crystalline matrix destabilizes and the gem turns into a small pile of worthless sand or powder.

Though not all mages are aware, nearly every crystal that has some value is also attuned in some way to one of the numerous magical aspects. The various methods by which crystals can be used to draw out these aspects are detailed in forthcoming chapters. The crystals that follow, while in no way exhaustive, gives the present understanding in the great schools of magic on gems, crystals and their powers.

Alexandrite

Alexandrite is an exceptionally rare and lovely gemstone. Its color is quite mutable, sometimes appearing to be red, at other times green. Its color depends upon the light to which it is exposed. Alexandrite is generally found only in very deep mines, particularly mines in the tallest mountains. Dwarves have been known to sell them in small numbers to aboveground dwellers. In particular, dwarves are most willing to sell them to gnomes, who for reasons that are not entirely known love them especially and have been known to spend excessive amounts for them.

Value: 5 gp/carat.

Aspects: Close/Earth.

Amethyst

Amethyst is the purple-colored form of quartz and as a result is fairly common. Its color has sometimes been described as wine-like. Even inexperienced mineralogists have the ability to find fully exposed amethysts, ready for use in the earth. The deep warren races generally do not trade in them.

Value: 9 cp/carat.

Aspects: Perceive/Air.

Aquamarine

Aquamarine is a medium-value stone that is fairly easy to find in the markets of larger cities; it would not be peculiar to find aquamarines in smaller cities or even towns. While most aquamarines are greenish-blue in color, the most highly prized (and the most expensive) are a solid dark blue.

Value: 14 cp/carat (solid dark blue aquamarines fetch 20-50% more at market).

Aspects: Increase/Water.

Axinite

Axinite is a relatively uncommon stone quarried in hills. There are a variety of general types. Commonly, axinite is a purplish-brown, but can be blue, blue-black, yellowish or even gray. One factor that makes axinite popular is that it can occur in almost any color (Gamemasters are encouraged to change aspects based on color). The gray stones are undesirable as they have almost no value.

Value: 4 sp/carat (gray axinite has a value of 2 cp/carat).

Aspects: Animate/Animal.

Bloodstone

Bloodstone can be of a variety of colors, but is most commonly encountered as a green stone with red flecks. It is lower-value stone, but is quite abundant at markets. Despite how common it is at market, bloodstone is not a stone than an amateur could find digging in the earth. Bloodstone is frequently encountered in the jewelry of sylvan cultures.

Value: 18 cp/carat.

Aspects: Youthen/Plant.

Carnelian

Carnelian is a semi-precious stone which, like amethyst, is of limited utility unless the mage owns a particularly large rock. Carnelian is generally yellow to yellow-orange in color and is available in the markets of cities large and small. It can be found in the wild in almost any terrain, hot and humid jungle being the principle exception.

Value: 15 cp/carat.

Aspects: Create/Object.

Celestite

Celestite is a highly prized but uncommonly encountered stone that is highly desired by mages and clerics of certain orientations. Most examples of celestite are a delicate sky blue in color and have a very stable crystal matrix. Because of this stability, celestite can be manipulated across three aspects, rather than just two. It is very unlikely that one would encounter celestite for sale at market – most of them come from deep warren cultures that mine volcanic or semi-volcanic seams.

Value: 12 gp/carat.

Aspects: Imbue/Store/Mental Stat.

Chrysoberyl (Cat's Eye)

Cat's eye chrysoberyl has a number of unique properties that make it more desirable than one would expect based on how regularly it occurs in the markets. Cat's eye chrysoberyl is usually yellow, green or brown; what makes cat's eye unusual is that its crystal matrix focuses light in one shaft down the center of the stone, giving it the appearance of a living cat's eye. Cat's eye is one of the very few minerals that can be used in place of a living mana reservoir (a cat's eye or whisker) in simulating animal spell effects.

Value: 16 sp/carat.

Aspects: Call/Animal.

Chrysoprase

Chrysoprase is a lovely, if not particularly valuable, green stone similar to amethyst. Chrysoprase is commonly encountered in markets under the name "green agate," but the careful mage must be certain to examine the stone as false examples of chrysoprase are regrettably commonplace.

Value: 10 cp/carat.

Aspects: Conceal/Illusion.

Citrine

Citrine is a pale-yellow form of quartz and is far less common than many of the other quartzes. When seeking out this gemstone, buyers and mages are advised that only the pale-yellow forms of the gemstone actually function as magical reservoirs. Certain less scrupulous elements of the market have been known to heat citrine to accentuate its yellow-orange tones. After heating, citrines are almost never able to recharge their mana matrix. *Caveat emptor.*

Value: 5 sp/carat.

Aspects: Defend/Barrier.

Diamond

It is little wonder that diamond is the most highly prized of all crystals and gemstones. Its properties, value, stability and rarity all speak to its status as "best of the best." Buyers should be mindful that there are numerous stones in the market that can be confused for diamond.

Value: 15 gp/carat.

Aspects: Attack/Manipulate/Life/Spirit.

Elbaite

Of all the crystals and gemstones that can serve as mana reservoirs, none are as varied in color as elbaite. Elbaite can be watermelon-colored, yellow, pink, orange, greenish-blue or even on rare occasions red. Gnomes are well known for their hording of elbaite crystals – a mage seeking one would do best to find a gnomish settlement; elbaite is seldom found in human markets.

Value: 18 sp/carat.

Aspects: Reduce/Shape.

Emerald

Deep-green emerald has long been desired by those mages who desire some of the qualities of diamond but find themselves a few gold pieces short. While having a market value of slightly less than half that of diamond, emeralds are not significantly more likely to be found in human markets. They are, like many gemstones, sold to humans and elves by deep warren cultures that value them at least as highly as aboveground dwellers.

Value: 7 gp/carat.

Aspects: Grow/Aptitude.

Fire Opal

Fire Opal is not to be confused with common opal. Even a mage with a week's experience in the field should be able to tell the difference between the brilliant, shimmering fire opal and the dull, gray, common opal. Nevertheless, the opal has significant value to mages and clerics of all stripes because of its relatively low cost.

Value: 4 gp/carat.

Aspects: Negate/Physical Stat.

Garnet

Garnet is the least valuable of all of the crystals and gemstones that have a mana matrix. They are quite common in markets everywhere. They are not, however, common in the large sizes necessary to generate any but a mere handful of PPs. Garnets can be of any color.

Value: 1 cp/carat.

Aspect: Defend.

Iolite

Iolite is a little-known stone that only infrequently makes its way to human markets. Known best of all to the elves, iolite is a pale violet gem which frequently occurs in larger than normal sizes, making it more desirable than its wealth per carat would indicate.

Value: 6 sp/carat.

Aspects: Move/Emotion.

Heliador

Heliador is an exceptionally uncommon stone with a bright, clear yellow hue. Much prized by dwarves and other denizens of the deep warrens for its beautiful light refraction, heliador is rarely sold by these peoples to humans.

Value: 19 sp/carat.

Aspects: Travel/Location.

Hiddenite

A very rare gemstone, hiddenite ranges in color from yellowish-green to pale green to an almost emerald-like dark green. The origin of its unusual name is not known, but speculation suggests that it comes from the halfling word for "dew." Finding hiddenite in a market would be a rare prize.

Value: 1 gp/carat.

Aspects: Decrease/Body.

Jade

Jade has a tradition of service to mages that extends back at least as far as diamond. While it is less precious than diamond, it has considerable value and is one of the only gemstones that can be used to manipulate three different aspects.

Value: 9 gp/carat.

Aspects: Harm/Death/Fire.

Kunzite

Another very rare gemstone, kunzite is always pinkish in color. Kunzite is one of the few crystals which can be used in transformation magic.

Value: 1 gp/carat.

Aspects: Transform/Substance.

Lapis

Not to be confused with lapis lazuli, which occurs in very large stones and is valueless to a mage, lapis is the stone which gives lapis lazuli its blue color. Only the deep blue lapis is useful to the mage. Lapis in a form useable by mages is rarely seen in stones larger than a few carats. It is nevertheless important.

Value: 6 gp/carat.

Aspects: Banish/Magic.

Magnetite

Magnetite is notable for two qualities. First, it is entirely black. Second, it is a natural magnet – hence its name. While not uncommon, per se, magnetite is so desired by dwarves that they never sell it to above-ground folk. It is possible to find magnetite in mountainous soil, if the mineralogist looking for it has excellent skills (or a device that can help find natural magnets).

Value: 1 gp/carat.

Aspects: Stop/Force.

Moonstone

Moonstone is characterized by its off-white to pale white color. It is semi-precious and easily found in markets. It is not the sort of stone that can be found by the amateur in the environment, however.

Value: 6 sp/carat.

Aspects: Destroy/Mental Stat.

Morganite

Morganite is a uniform pink in color and is related to the emerald and the heliador, though is less valuable than both. Morganite stones in excess of twenty carats are not uncommon, but are never available in markets.

Value: 17 sp/carat.

Aspects: Open/Magic.

Onyx

Onyx is a form of quartz. Its most valuable forms are a uniform black in color. While not particularly valuable, it has been used to make crystal balls and sometimes occurs in very large stones.

Value: 4 cp/carat.

Aspects: Destroy/Substance.

Pearl (Black)

The less common of the two types of pearls, black pearls are not always black in color but are sometimes coppery, golden or opalescent. They are more rare than white pearls and correspondingly more valuable. Black pearl cannot be found by any means other than chance in the wild. They are very rarely for sale in markets.

Value: 14 sp/carat.

Aspects: Heal/Elemental/Knowledge.

Pearl (White)

The more common of the two types of pearls, white pearls are, no surprise, white or off-white and are the only pearl one is likely to encounter in markets.

Value: 7 sp/carat.

Aspects: Enlarge/Climate.

Peridot

Peridot is a greenish to yellow-greenish stone that has frequently been associated with malevolent uses. It is uncommon at markets as the dwarves do not like to traffic in them as a rule.

Value: 11 sp/carat.

Aspects: Communicate/Demon.

Red Beryl

Exceptionally rare, red beryl is related to the emerald but is much less common. It is a brilliant deep red in color and is highly desired by elves and halflings. It can be confused with ruby but has very different magical properties.

Value: 9 gp/carat.

Aspects: Enlarge/Grow/Cloud.

Rhodochrosite

Rhodochrosite is best known for its breathtaking pinkish color. It is not commonly encountered by aboveground peoples.

Value: 3 gp/carat.

Aspects: Manipulate/Substance.

Ruby

One of the best known of all gemstones, rubies are well known for their versatility and value. Rubies have been known to be confused with red beryl, so the buyer is advised to be mindful if he or she should happen to come across a high-quality ruby at market.

Value: 19 sp/carat.

Aspects: Imbue/Negate/Fire/Mind.

Sapphire

Deep-blue sapphires are beloved of mages and clerics of all cultures and races. They are useful in a variety of applications and are relatively easy to find in markets, given their value.

Value: 18 sp/carat.

Aspects: Create/Store/Knowledge/Water.

Sardonyx

Sardonyx is a form of quartz most closely related to agate or onyx. Sardonyx is a low-value stone that is very common to find in the wild and in markets.

Value: 6 cp/carat.

Aspects: Perceive/Force.

Sinhalite

Sinhalite is a little-known gemstone that has only been found in the deepest mines dug by the dwarves. It is generally a brownish copper in color and not particularly attractive even when polished by a professional. Its value is relatively low, considering its high degree of rarity and that it is the only known gemstone to be associated with the aspect of time.

Value: 6 gp/carat.

Aspect: Time.

Spinel

Spinel is very similar to ruby in appearance, so similar in fact that even experienced gemologists have confused it with its more valuable relation. Spinel is more likely to be encountered in markets and have fewer associated magical aspects.

Value: 7 sp/carat.

Aspects: Attack/Emotion.

Taaffeite

Woe to the inexperienced mage, cleric or merchant who dispenses with a rare taaffeite because he or she believes this gemstone to be a common spinel! Taaffeite is similar in color, shape, size and geological quality with spinel but is much more valuable. The deep warren peoples rarely transfer it to surface dwellers.

Value: 2 gp/carat.

Aspects: Youthen/Knowledge.

Topaz

Topaz is a honey-yellow in color. It is of medium value but is not prized by the dwarves who discard it during their mining operations or sell it at below its market value.

Value: 14 sp/carat.

Aspects: Close/Air.

Turquoise

Turquoise is best known for its sea blue color and its relatively brittle nature. It is fairly common, but its connection to the spirit aspect gives it more value than would otherwise be the case.

Value: 11 sp/carat.

Aspect: Spirit.

Veszelyite

Veszelyite is either emerald-green or a greenish-blue in color and is a rare mineral. It is one of the family of stones that is so highly desired by gnomes that it is more expensive than its base value wherever it might be sold near gnomish communities.

Value: 1 gp/carat.

Aspects: Travel/Climate.

ESOTERIC MATERIALS

Of all materials known to harbor mana, those very rare materials that fall from the heavens are universally acknowledged to be the most desirable. These resources are very high in fixed mana and are uniformly difficult to find.

Hearts of Fire

Hearts of Fire are irregularly shaped meteorites most notable for their red-flecked exteriors. These meteorites are especially prized by dwarves and other denizens of the deep warrens because they are impervious to heat. Dwarves will pay a premium for them.

Mana: 25 PP/ounce.

Cost: 25 gp/ounce.

Lightningbolt

Lightningbolts are smooth, blue cylinders of meteorite that fall once per year and never in more than one single shower. They fall to earth fully polished and ready for use.

Mana: 50 PP/ounce.

Cost: 50 gp/ounce.

Primal Essence

Thought by many to be the source of all earthly mana, primal essence is the most mana-charged material known to magical science. Some magical practitioners hold that primal essence is actually pure mana in material form. Primal essence occurs 80% of the time in solid form. In this form, it is sometimes mistaken for diamond, but mages of all stripes would recognize the immense power in a stone of primal essence. Primal essence stones also tend to be teardrop shaped. 20% of the time, primal essence occurs as a liquid. In its liquid form it presents as a particularly viscous, clear liquid. It shimmers when exposed to light.

Mana: 200 PP/ounce of tappable fixed mana.

Cost: 1,000 gp/ounce (should one be lucky enough to find it for sale!).



Starstone

Starstones are the infrequently found, crystal hearts of certain meteorites. They are fiery-white or silver in color. Starstones are desirable because their mana matrix never degenerates – they can be recharged indefinitely.

Mana: 25 PP/carat.

Cost: 500 gp/carat.

Thunderbolt

Thunderbolts are black, meteoritic stones. Among the most common of the esoteric materials, thunderbolts can generally be found in markets of far northern or southern cities. Thunderbolts cannot be recharged.

Mana: 100 PP/pound.

Cost: 100 gp/pound.

ASPECTS

One of the guiding concepts of HARP is the notion that the GM must detail for herself how the magical physics of her world operates. If magic is essentially physics, it is certainly governed by laws that work regularly, consistently and can be measured. A corollary to this concept is that, in principle, there is no effect in the natural or supernatural or mystical world that cannot be duplicated by some form of magic. The specific formulae to manipulate the physical world to create a specific effect might be called a spell. While the source of magic that powers spells is up to each GM, the specific effects of spells can be understood more generally or scientifically. These specific effects are called aspects.

Aspects are the building blocks of all magic in HARP, be it simple, utility magic of the universal sphere or artifact-level magic of a nearly godlike intelligent ring. Aspects are divided into two types – active and passive. To create any magical item in HARP requires an understanding and use of active and passive aspects. Every campaign world or setting could have slightly different aspects; some might emphasize certain types over others. Aspects are limited only by your own imagination. The lists that follow should by no means be taken as exhaustive.

ACTION ASPECTS

Action Aspects specify what the magic item *does* in the world to alter reality. Action Aspects are, therefore, generally represented by verbs. Many Action Aspects have natural antagonisms or opposites. Every magic item is going to have at least one Action Aspect (otherwise, that magic item would not actually do anything). Some Action Aspects are:

Animate: The Animate Aspect can make a lifeless thing exhibit lifelike behavior. A typical spell, like Animate Dead, usually requires the concentration

of the caster or the presence of some kind of animating spirit. In fabrication, the animate Aspect frequently does not require the concentration of the caster. Opposite: none.

Attack: The Attack Aspect represents a direct, physical action against a target with the intent to cause injury or harm. Opposite: Defend.

Banish: Banishing commands a summoned creature to leave or compels an unwilling subject to leave a specific area. When combined with the Travel Aspect, it can ensure that the banished subject returns home. Opposite: Call.

Call: Calling summons a creature or compels an unwilling subject to present itself before the caller. When combined with the Travel Aspect, the summoned subject must make its way by the shortest possible route to the caster. Opposite: Banish.

Close: Closing involves sealing a definable opening. Opposite: Open.

Communicate: Communicate pertains to all means of verbal and nonverbal communication. Opposite: none.

Conceal: Conceal relates to hiding something, somewhere or someone from others. Opposite: Perceive.

Control: The Control Aspect governs the full range of mental or psychic influence from simple suggestion to complete mental domination. Opposite: none.

Create: This Aspect governs the creation of things, either from materials or from mana alone. Opposite: Destroy.

Decrease: The Decrease Aspect causes the weakening, shrinking, lessening or other deterioration of some characteristic of the target. Opposite: Increase.

Defend: Defend involves protecting the target from harm or injury. Opposite: Attack.

Destroy: This Aspect governs the unmaking of objects or substances. Opposite: Create.

Enlarge: The Enlarge Aspect is used to increase the size of the target. Opposite: Reduce.

Grow: The Grow Aspect is used to age life forms (unlike Enlarge, which only changes the size of an object). Opposite: Youthen.

Harm: The Harm Aspect is concerned with directly sickening a living target (whereas Attack is concerned with causing physical injury). Opposite: Heal.

Heal: Heal relates to curing sickness, disease or injury in a living target. Opposites: Attack/Harm.

Imbue: Imbue governs embedding mana or other magical elements into a target. Opposite: Negate.

Increase: The Increase Aspect enhances or improves some characteristic of the target. Opposite: Decrease.

Manipulate: Manipulate is used to alter environmental conditions. Opposite: none.

Move: The Move Aspect is used to move a target, frequently against his or her will. Opposite: Stop.

Negate: Negate is used to remove mana or magical elements from a target or to cancel specific forms of magic. Opposite: Imbue.

Open: Open is used to open a specific, non-living target. Opposite: Close.

Perceive: The Perceive Aspect governs all acts of perception and observation. Opposite: Conceal.

Reduce: The Reduce Aspect decreases the size of a specific target. Opposite: Enlarge.

Stop: The Stop Aspect halts a moving target and can be used against unwilling targets. Opposite: Move.

Store: Store is used to permanently commit a person, place or thing to memory for magical or scholarly purposes. Opposite: none.

Transform: Transform changes the shape, form or substance of one target into another. Opposite: none.

Travel: The Travel Aspect is concerned with moving a target from one place to another by the most direct means possible. This would cover instantaneous teleportation. Opposite: none.

Youthen: Youthen reverses the growth process in life forms (plants, animals, people). Opposite: Grow.

OBJECT ASPECTS

Object Aspects represent what the Action Aspects act upon. Object Aspects are, therefore, generally represented by nouns. All magic items have at least one Object Aspect (because otherwise they would do something...but they would not do it to anything at all!). Some Object Aspects are:

Air: This Aspect covers all manipulations of elemental and natural Air.

Animal: This Aspect targets all animals.

Aptitude: The Aptitude Aspect covers the alteration of the skills and/or talents of an individual.

Barrier: The Barrier Aspect covers all spell effects that seek to create, manipulate or destroy all manner of barriers.

Body: This Aspect focuses on a target's physical body, either in its entirety or in part.

Climate: The Climate Aspect governs the manipulation of weather and climate.

Cloud: The Cloud Aspect covers all spell effects whose effects occur within spheres and have volume (like Elemental Balls).

Creature: The Creature Aspect is used to target a monster or humanoid but not a Demon, Spirit or Undead being.

Death: The Death Aspect governs effects concerning the dead or killing the living.

Demon: This Aspect is used in any spell that affects demons or other extra-planar beings.

Earth: The Earth Aspect covers all manipulations of elemental and natural Earth.

Elemental: The Elemental Aspect is used to affect all Elemental beings.

Emotion: The Emotion Aspect is used to target, alter and affect emotional states and feelings.

Fire: The Fire Aspect covers all manipulations of elemental and natural Fire.

Force: This Aspect governs physical phenomena such as sound, electricity, light, gravity.

Illusion: The Illusion Aspect involves the creation of illusions that have an actual, physical presence.

Knowledge: This Aspect is used to obtain information from or about their intended targets.

Life: The Life Aspect governs the life force of living creatures. Malevolent purposes use the Death Aspect.

Location: The Location Aspect covers all spells which target a specific location.

Magic: This Aspect covers magic itself.

Mental Stat: This Aspect relates to the four mental stats (Insight, Presence, Reasoning and Self Discipline).

Mind: The Mind Aspect is used to target the mind.

Object: This Aspect is used to target specific items or objects.

Physical Stat: This Aspect relates to the four physical stats (Agility, Constitution, Quickness and Strength).

Plant: The Plant Aspect is used to target specific plants.

Sense: The Sense Aspect is used to target the senses, sensory organs and sensory information. This Aspect is used in spell effects that enhance or add new senses.

Shape: This covers the manipulation of all non-circular areas and non-spherical volumes in the surroundings.

Spirit: This Aspect is utilized in any spell that affects Spirits.

Substance: This Aspect encompasses the manipulation of all non-living organic and inorganic materials in their unprocessed state. Materials that have already been shaped or worked into items are classified as Objects and use the Object Aspect.

Time: Any manipulation of time requires this Aspect.

Undead: This Aspect is utilized in any spell that affects Undead creatures.

Water: This Aspect covers all manipulations of elemental and natural Water.

STEPS IN COMMON TO FABRICATE NEW ITEMS

Regardless of whether one is trying to make a potion, a charm, a rune or something more complicated the steps are essentially the same and are outlined in a general form below. Specific instructions for each of the following steps will be found in the following three chapters; use the specific steps in these chapters to resolve the fabrication process. The steps for fabricating items are:

1. Define the Concept
2. Concept to Aspects
3. Determine Attributes
4. Determine Scale
5. Calculate Effect Costs
6. Calculate Mana and Material Requirements
7. Calculate "Laboratory" Costs and Time Factors
8. Resolve Fabrication Attempt

1. Define The Concept

This will usually involve jotting down some quick, clear notes that specify what the item is supposed to do.

2. Concept to Aspects

This will usually involve translating your concept into specific Aspects. Different Aspects generate different material consequences and laboratory costs. Aspects and materials also have a relationship that will determine the eventual outcome of the fabrication process.

The table below lists the costs of each of the above Aspects. These costs will be used in later steps if you are attempting to generate an entirely new spell effect. Add up the costs of the two Aspects to arrive at the Aspects total cost:

3. Determine Attributes

All magic items have specific parameters and limitations. Collectively, these are called Attributes. Many magic items are going to duplicate already existing spells within HARP. If this is the case, skip this section. Otherwise, this step will involve outlining these parameters by answering questions like: "what is the range of the spell effects this item creates?" or "can this item affect more than one target?" The tables below will

Active Aspects		Object Aspects	
Active	Cost (PPs)	Object	Cost (PPs)
Animate	10	Air	5
Attack	8	Animal	5
Banish	6	Aptitude	4
Call	6	Barrier	10
Close	5	Body	5
Communicate	5	Climate	10
Conceal	5	Cloud	15
Control	10	Creature	10
Create	10	Death	15
Decrease	10	Demon	15
Defend	8	Earth	5
Destroy	10	Elemental	15
Enlarge	5	Emotion	5
Grow	5	Fire	5
Harm	5	Force	6
Heal	5	Illusion	6
Imbue	15	Knowledge	10
Increase	10	Life	15
Manipulate	10	Location	10
Move	5	Magic	8
Negate	15	Mental Stat	4
Open	5	Mind	5
Perceive	5	Object	5
Reduce	5	Physical Stat	4
Stop	5	Plant	5
Store	20	Sense	6
Transform	15	Shape	10
Travel	8	Spirit	15
Youthen	5	Substance	5
		Time	15
		Undead	15
		Water	5

help you calculate the costs of a variety of different attributes; add all of the Attributes together to get the Attribute total cost:

4. Determine Scale

All spells and spell-effects in HARP can be scaled; if one is going to fabricate a magic item with more "bang," it is generally going to cost more to make and increase the likelihood of catastrophe if it is made badly. The following tables will help you determine the costs associated with a variety of scaling options; add up all of your selections to get the Scaling total cost (Base refers to the Base PP cost of the spell):

Range	Cost (PPs)
Self	5
Touch	10
10'	20
50'	30
100'	40
200'	50
500'	60
1000' (*)	80
1 mile (*)	100
10 miles (*)	120

* = only appropriate for certain Utility spells
(GM permission required)

Area of Effect	Cost (PPs)
Self	5
1 target	10
Per additional target	+20
5' radius	10
10' radius	20
Per additional 10' radius	+10
100' radius (*)	50
1000' radius (*)	100
1 mile radius (*)	150

* = only appropriate for certain Utility spells
(GM permission required)

Duration	Cost (PPs)
Instant/No Duration	5
Concentration*	15
2 rounds	20
5 rounds	30
10 rounds	50
1 minute	75
10 minutes	100
1 hour	125
1 day	200
1 week	400
1 month	500
1 year	1000
Permanent	2000

Range:

To change self to touch: +2

To change touch to 10': +3

To change 10' to 50': +4

For each additional 50': +5

*Increase 1000' to 1 mile: +10

*Increase 1 mile to 10 miles: +15

*Increase 1000' to 1000'/rank: +25

*Increase 1 mile to 1 mile/rank: +40

*Increase 10 miles to 10 miles/rank: +60

*Only for appropriate utility spells and with the prior approval of the GM

Area of Effect:

To change self to 1 target: +2

For each additional target: +4

To change self to 5' radius: +2

To increase 5' radius to 10' radius: +2

For each additional 10' radius: +2

Increase 100' radius to 1000' radius: +10

Increase 1000' radius to 1 mile radius: +10

Increase 100' radius to 100'/rank radius: +10

Increase 1000' radius to 1000'/rank radius: +10

Increase 1 mile radius to 1 mile/rank radius: +10

Alter Percentage

(This option relates to spells whose effect is determined by a d100 roll, e.g. Guess.)

Increase Percentage: +x2 Base

Change Effect

(This option modifies the main effect of the spell in a qualitative fashion, frequently to remove a limitation)

Each change: +x0.5 Base to +x1.5 Base

Enable Other Action

(This option allows the target to perform an action during the duration of a spell that is disallowed by the base spell description. For example, using the base form of Tree Merge, the caster cannot perceive his surroundings or move.)

To permit passive actions (such as observing):
+x0.5 Base

To permit other actions (such as spell-casting):
+Base

Extra Force

(This option increases the severity of a spell in harming its target. Example: Arcane Bolt.)

Each increase in severity: either +0.5xBase or +2PPs whichever is higher.

Increase Damage Size

(This option increases the size of a critical delivered by an offensive spell but **not** Elemental Bolts or Balls. All criticals begin at Tiny size.)

Each increase in critical size: +4PP

Increase/Decrease Difficulty

(This option is for spells that either alter the difficulty of a maneuver or whose effect is constrained by a maneuver difficulty. For example, Unlocking Ways in its base form will only affect locks with a rating of light.)

Each increase or decrease in maneuver difficulty rating: +2 PP

Increased Distance

(Range is the distance that a target must be within at the commencement of a spell for it to take effect. The Increased Distance option is for spells where the target may be somewhere else during or after the spell. For example, Long Door requires the target to be within 10' and in its base form can only move the target up to 100'. The Distance options enable Long Door to be used for substantial rapid travel.)

Increased Distance (100'/rank)	+4 PP
Increased Distance (1 mile/rank)	+8 PP
Increased Distance (10 miles/rank)	+16 PP
Increased Distance (100 miles/rank)	+32 PP

Increase Elemental Attack Potency

(This option increases the size of a critical delivered by an Elemental Attack spell (such as Elemental Ball or Elemental Bolt) where the casting roll is also an attack roll. All criticals begin at Tiny size.)

Each increase in critical size: +2 PP

Increase Interval

(This option is for spells such as Past Visions that have a temporal range. Increase Viewing Speed is a related option.)

Increase Interval (1 day/rank):	+2 PP
Increase Interval (1 week/rank):	+4 PP
Increase Interval (1 month/rank):	+6 PP
Increase Interval (1 year/rank):	+8 PP
Increase Interval (10 years/rank):	+10 PP
Increase Viewing Speed (1 minute per hour):	+4 PP
Increase Viewing Speed (1 minute per day):	+6 PP
Increase Viewing Speed (1 minute per week):	+8 PP
Increase Viewing Speed (1 minute per year):	+10 PP

Increase Mass

(This option is for spells that affect a specific amount of material or objects of a specific mass. The starting mass for an unscaled spell is one pound.)

Increase Mass (to 1 pound per rank)	+x0.5 PP
Increase Mass (to 10 pounds per rank)	+Base PP
Increase Mass (to 100 pounds per rank)	+x2 Base PP

Increase Numeric Bonus/Effect

(This option is applicable to all spells that have a numeric effect, such as Blur. For spells where the base effect is a +5 bonus or -5 penalty, the step change is +5 or -5. For spells where the base effect is a +10 bonus or -10 penalty, the step change is +10 or -10.)

For each step change in numeric bonus: +Base

Increase Potency

(This option is for spells involving the imbedding of magic into runes and items. Example: Rune Mastery.)

For each PP imbedded: +1PP

Increase Speed

(This is for spells involving movement or travel. The base speed is 15' per round or 5 mph)

Increase Speed (per extra 5 mph – 15' per rnd) +2 PP

Multiple Options

(This is for spells that in their base form require the caster to select one possibility from a set of choices.)

To allow two options to be chosen: +x0.5 Base

To allow three options to be chosen: +Base

To allow four options to be chosen: +x1.5 Base

5. Calculate Effect Costs

Once one has determined the Aspects, Attributes and Scale of the effects he wants generated by the magic item being manufactured, the total cost in PP of those effects can be calculated. Use the following formula to calculate the total cost:

$$\frac{\text{Aspects Cost} + \text{Attributes Cost}}{20} \quad (\text{round up})$$

To this, add and/or multiply all of the Scale factors to get a total PP for the spell effect. The mana matrix of the item being created must contain at least this many PP for the creator to have any chance whatsoever of succeeding at her fabrication roll.

6. Calculate Mana and Material Requirements

All magic items require the crafter to have sufficient personal mana and the correct materials for manufacture. Personal mana is what it is. Materials are a different matter. Sometimes the materials used will actually aid in the construction of the item; sometimes the materials will hinder construction. Sometimes, the nature of the specific materials really does not matter. Of greatest import (and potential for adventuring fun) is whether the potion-maker or charmcrafter or rune lord actually possesses the necessary materials.

7. Calculate “Laboratory” Costs and Time Factors

Making magic items is generally a slow process; sometimes it is brutally time-consuming. It usually helps in the manufacturing process to have a lab or its equivalent. Attempting to fabricate an item on the cheap, in an inappropriate setting or on the fly is always going to have consequences.

8. Resolve Fabrication Attempt

This will generally involve making a d100 roll against the relevant skill and comparing the roll against a success/failure table within the chapter. Miss the roll by too wide a margin and you will be referred to chapter 12: “Catastrophes, Mishaps and Mayhem.”

So...let's get to work.



POTIONS



6



Are you sure this is it?" Rekki asked as they approached a structure in the woods that practically defined ramshackle.

"I hope so," Horkin said. **"This will only take a few minutes."**

He knocked on the door. After a moment, the witch opened the door, letting Horkin, Rekki and Ferrannin inside. The house had a peculiar smell - boiled greens, gone-off eggs, animal waste and something that could only be described as

age. A cauldron sat burbling over a fire.

"It will be done in a few minutes, loves," the witch said. She smiled a leering smile at Horkin. **"I've been waiting for you."**

THE BASICS

In HARP, any spell embedded within a matrix that has to be consumed in some way (by eating, absorption through the skin or inhaling smoke, for instance) is considered a potion. Potions are made by alchemists, chandlers (who make candles), brewers, witches and other mages who take an interest in the natural world. While potion making is traditionally considered the work of magical professionals, any character with sufficient time, interest and resources can make a simple potion. The critical element is learning the relationship between the ingredients and the magic inherent within ingredients.

All potions are spells or spell effects embedded within some kind of consumable media. Generally this media is a liquid like pure water, alcohol, juice or some combination of these. It is perfectly appropriate to embed a spell within an oil, lotion or salve that must be applied to bare skin in order to function. Chandlers specialize in embedding spells within incense or candles.

Potions can be divided into two basic types, one much more useful than the other. The first type might be called a “matrix” potion. In a matrix potion, a specific spell is embedded within the potion’s matrix. Matrix potions are relatively easy to make and have a significant virtue over the other type of potion – matrix potions have highly stable matrices that do not destabilize over time. The second type of potion is more creative and interesting, but more dangerous. This other type of potion might be called a “recipe” or “formula” potion. This sort of potion can create any kind of spell effect that can be devised by your character but there is a slight problem – the fabrication process is taxing to the materials. After a month, a formula potion destabilizes, leaving its owner with a vial of useless, though perhaps tasty, fluid.

POTIONS AND MATERIALS

Of all magical items, potions are the most sensitive to the materials used to make them. Purity is of the essence in potion making. Poor quality ingredients can throw off the whole enterprise of making a potion; failure to attend to this can mean endless frustration. The liquids used have to be unadulterated; the other raw materials have to be of the highest quality. Potion making is a time-consuming business at the best of times...getting the right ingredients and preparing them to be a potion takes more time still.

Ingredients can improve or lessen the chances of successfully making a potion depending on their quality and their essences. Some ingredients, like most herbs and plants, are more aligned with certain types of magic, the

natural world or spheres of magical concern. Most mineral ingredients have the same type of alignment. Animal ingredients can be used to extract raw fixed mana or can be used to generate specific spell effects.

LABORATORIES

Potion making requires at least a basic laboratory before anything can be done. In essence, this requires the potion maker to own three things: a mortar (a glorified stick), a pestle (a bowl in which ingredients can be ground up) and a cauldron for boiling. As one cannot reasonably carry a big cauldron while adventuring, the potion maker needs to have vials, stoppers and other vessels to carry the potion in once it is made. Assembling even this basic laboratory costs at least 100 gold pieces. A more advanced laboratory can start at 500 gold pieces and go up from there.

Potion makers who have a basic laboratory can make one potion per day. Possessing an advanced laboratory allows for the making of one potion per day per every five ranks of either the Alchemy or Potion Mastery skill.

Basic laboratories can be used to extract mana from plant and animal sources. Extracting mana from mineral resources requires at least an advanced laboratory and specialized tools. Reducing minerals to powders or draining mana from them using occult processes is difficult business!

MATRIX POTIONS

Matrix potions are nothing more than specific, pre-existing spells embedded within liquid media. Resolution of matrix potion making attempts are made using either the Alchemy or Potion Mastery skill.

CREATING A MATRIX POTION

Use the following steps to create a matrix potion after selecting the spell to be embedded:

1. Calculate Effect Costs

Matrix potions can only duplicate Base spell effects. For example, the spell Neutralize Poison has a PP casting cost of 3. Therefore, a matrix potion that will Neutralize Poison (that will, in other words, produce precisely the results of the Base spell Neutralize Poison) has a Base effect cost of 3 PP.

2. Calculate Mana and Materials Requirements

Once the cost of the desired effects is calculated, the character making the potion can assemble the materials. In order to make the Alchemy or Potion Mastery roll, the potion maker must have at least as many PP of personal mana as the potion’s effects require. In other words, if the potion will generate effects equivalent to a 3 PP spell, the character must have 3 PP available, otherwise the potion-

MATRIX POTION RESOLUTION TABLE

Result	
greater than 150	Eureka!! You really stumbled upon something fascinating here. The GM should provide some appropriate additional bonus to this potion (a Potion of Minor Healing generates effects equivalent to a Potion of Major Healing, for instance).
126-149	A Little Goes a Long Way! – Once again your diligence pays off. This potion is so well made that it is the equivalent of a double dose. You only need to drink half of it to generate the desired effects.
76-125	Success – The potion works as expected.
50-75	Limited Failure – The potion works, though not very well. Some step in the potion making process was performed improperly. The GM should assign an appropriate penalty to the potion (for example – a potion of Minor Healing might reduce bleeding by only 2 points rather than the standard 5), or a certain percentage chance that the potion fails outright.
1-49	Failure – The potion is little more than disgusting slurry. The ingredients are destroyed. Start again.
less than zero	Disaster! – Your potion does not function, but you don't know it. After imbibing, consult chapter 11: "One-shot Items" for what goes wrong.

making attempt will fail. The potion maker must have ingredients that provide at least an equal number of PP as well. The total of personal mana and materials mana must add up to twice the total cost of the matrix potion. The relative quality of the ingredients has an effect on the success of the resolution attempt. While it is true that any ingredient can be used to make a matrix potion, ingredients that relate directly to the Aspects of the spell provide bonuses to successfully making the potion.

3. Calculate "Laboratory" Costs and Time Factors

Potion making is expensive and takes time. To make a potion, the maker must have at least eight hours of uninterrupted time to work. This time is used to form, manipulate and process the ingredients, to purify the liquid medium and to fix the matrix. As potion making is delicate work, any interruption of more than a minute during the process requires the potion maker to make an immediate skill check to continue.

The base laboratory costs to manufacture a matrix potion are 1 gp per PP of the potion (a 3 PP potion would cost 3 gp). These costs cover all manner of depreciation, wear-and-tear on the materials and all of the other factors that are just a cost of doing business. They do not, however, include the cost of materials. Chapter 6 lists literally hundreds of materials and ingredients that can be used in potion making. Each of these ingredients has a specific cost and differing abilities and usefulness. If the GM wishes, a blanket manufacturing cost of between 2 gp and 5 gp per PP of the matrix potion can be assigned on the assumption that the materials are readily available. However, because

potion makers are a notoriously fastidious lot, it might make more sense for the GM to require the maker to go out there and find the ingredients.

4. Resolve Attempt

Make an open-ended All-or-Nothing Create Potion (-40 Alchemy or Potion Mastery sub-skill) 1d100 maneuver roll modified as follows:

+20	Using a material "within Aspect"
+15	Materials harvested by hand
+10	Materials harvested by hand or definitively fresh (harvested a week ago or less)
+5	For each 2 PP of additional mana invested in the attempt (up to a +10 bonus)
+0	Using a material in "neutral Aspect"
-10	Materials stale (harvested more than a month ago) or definitively old
-20	Using a material "outside of Aspect" (only one penalty per potion)

FORMULA POTIONS

"Eye of newt and toe of frog / wool of bat and tongue of dog." This is, of course, the quintessence of the formula potion. Take an assortment of peculiar ingredients, mix them according to an occult formula, add personal mana and voila!, you have a potion that does something totally different or new. Formula potions are not limited by the realities of pre-existing

spells; formulas and recipes abound and can do almost anything a character might name. There is a catch, however. Because formula potions are so complex, they are inherently unstable. After a month, a formula potion's mana matrix collapses, leaving you with nothing but goo.

Formula potions are excellent loot; they have a much higher market value in general than matrix potions. The actual formulas for formula potions are highly valuable loot in and of themselves. Alchemists' Guilds have been known to hire all manner of disreputable characters in order to recover a stolen formula. It almost goes without saying that stealing and then selling a formula could set one up nicely for a long time.

CREATING A FORMULA POTION

Use the following steps to create a formula potion:

1. Define The Concept

What effects do you want the formula potion to have? Formula potions cannot do more than one thing (they cannot have more than one Active and one Passive Aspect), but they can generate unlimited PPs in spell effects. Formula potions are often used to provide OB, DB, RR and maneuver bonuses. The higher these bonuses or the more complex the formula, the more difficult and expensive the potion is to make, of course.

Example: *Rekki, Horkin and Ferrannin are going to be traveling in an area known for its extremely volatile weather. They decide to have a potion-master whip up some "Perceive Weather" potions that they can drink as needed.*

2. Concept to Aspects

After determining what the potion is supposed to do, you must translate the concept into Aspects. Refer to the Aspect tables in chapter 6 to calculate the Aspect total cost and proceed to step 3.

Example cont'd: *The Active Aspect for a "Perceive Weather" potion would be Perceive while the Passive Aspect would be Climate.*

3. Determine Attributes

Formula potions, like matrix potions, usually have a range of Self and an area of effect of Self. Duration is generally limited as well. It is up to the GM whether a potion that does not generate an obviously instant effect can have a duration that lasts a day or longer.

Example cont'd: *The Range of this potion is Self; Duration is irrelevant.*

4. Determine Scale

Formula potions can be scaled to whatever degree desired by the potion master.

Example cont'd: *The players want the potion to be able to predict the weather going out a full twenty-four hours.*

5. Calculate Effect Costs

The total PP cost of a formula potion can be calculated based on the formula in chapter 5.

Example cont'd: *The PP cost of the potion is $(5+10+5+5+5)/20$, for a total of 1.5, rounded up to 2. The GM assigns a scaling cost to the potion of 8 for a total PP of 10. The GM assigned value of 8 is based on the Intuitions spell's Scaling Options costs rather than the tables in chapter 5.*

6. Calculate Mana and Materials Requirements

To make a formula potion, the potion maker must have available personal and material PPs equal to double the cost of the potion. Materials quality has an effect on the resolution roll.

Example cont'd: *The Perceive Aspect has lots of appropriate materials, while Climate has very few. The characters have access to a sufficient quantity of cherry flower to make two potions but no materials that are specifically useful for the Climate Aspect. They provide the potion maker with a huge pile of freshly harvested kelp to use in making the spell as it is cheap, readily available and just as good as anything else at this point. This decision will have an effect on the resolution roll below.*

7. Calculate "Laboratory" Costs and Time Factors

Formula potions are complicated at least and fiendish at worst. Formula potions require an extra-long day of work (twelve hours) for every 10 PPs of spell effects generated. Only formula potions that generate 5 PPs or less in spell effects can be completed in the standard eight hour workday. This time is essential because processing all of the materials according to the recipe is inherently time consuming and must be performed precisely according to the occult formula. Only a foolish potion maker attempts to rush the job.

The base laboratory costs to manufacture a formula potion are 5 gp per PP of the potion (a 15 PP potion would cost 75 gp). These costs cover everything inherent to the manufacturing process except the cost of materials. If the character has not found the necessary materials through adventuring, purchasing them at market (for the appropriate market price cited in chapter 6) is an option. If the GM wishes, a laboratory cost of between 4 and 6 gp per PP of the potion can be assigned on the assumption that materials are readily available.

Example cont'd: *So, as the potion is valued at 10 PP, it will take the potion-maker twelve hours to make. The cost of the potion is 50 gp (as the characters have access to sufficient materials).*



FORMULA POTION RESOLUTION TABLE

Result	
greater than 150	Wow!! A total breakthrough in potion making has just been achieved! You have discovered a new and more efficient way to make this formula potion – all further attempts to make this same potion cost 1/3 as much and you get an automatic +25 to your resolution check.
126-149	Sweet! – It took time, but your hard work pays off above and beyond. Unlike most formula potions, this one is inherently stable. It will not destabilize after one month. Anytime you make this potion in the future, there is a 25% chance that it will be stable.
90-125	Success – The potion works as expected.
76-89	Limited Success – The potion works, but it is highly unstable. If it is not used within a week, it is useless.
50-75	Limited Failure – Hmm. Focus is essential in potion making; you need to remember this lesson in the future. Distractions during the process mean that the potion you made works, but it does not do what you intended it to do. GM discretion about what it actually does, but rest assured – it will not be good.
1-49	Failure – The potion does not work and the materials are wasted. Pay attention next time!
less than zero	Catastrophe! – This should be fun! You’ve gotten the matrix of this potion completely wrong. It is going to do something...just not what you intended. See chapter 11: “One-shot Items.”

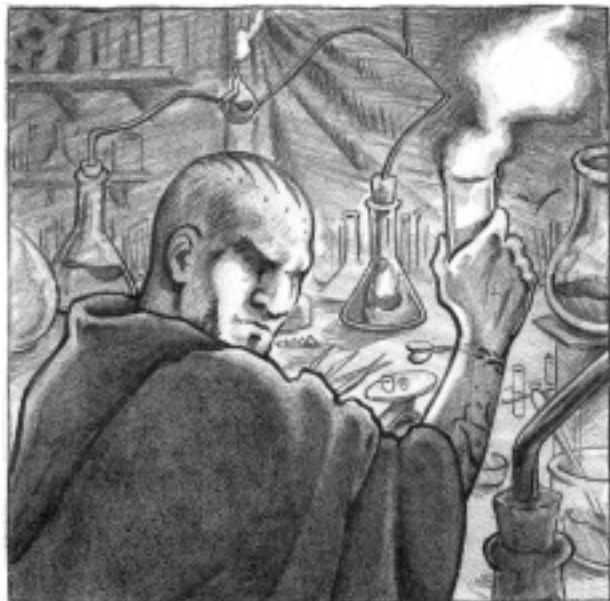
8. Resolve Attempt

Make an open-ended All-or-Nothing Create Potion (-40 Alchemy or Potion Mastery sub-skill) 1d100 maneuver roll modified as follows:

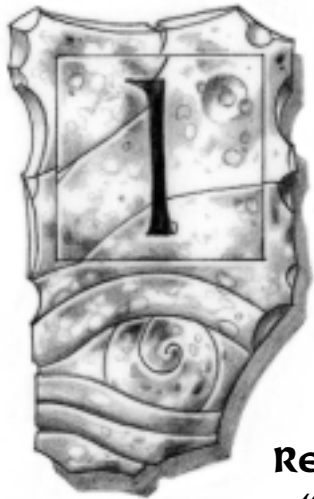
- +20 Using only materials “within Aspect” (only one credit per potion)
- +10 Materials harvested by hand or definitively fresh (harvested a week ago or less)
- +0 Using only or any materials in “neutral Aspect”
- 5 For each bonus level above +20 (so a +30 bonus potion would grant a -10)
- 10 Materials stale (harvested more than a month ago) or definitively old
- 15 Combining plant/animal and mineral ingredients with conflicting Aspects
- 20 For each material “outside of Aspect” (unlimited number of penalties per potion)

Example cont’d: *The potion resolution roll is modified as follows: +10 for definitively fresh ingredients; +0 for materials in neutral Aspect (cherry flower is within Aspect for Perceive, but*

Kelp is neutral; neither material is in Aspect for the opposite of Perceive – Conceal; if the characters did not have kelp but rather had cypress bark, the potion resolution would accrue a -20 penalty rather than a +0) for a total bonus of +10. Now roll the dice...



RUNES



Is there anything else you'll be needing?" the witch asked, coughing on "needing" so it sounded more like "nee-hee-ding." Horkin and his two traveling compatriots Rekki and Ferrannin exchanged vaguely sickened glances.

"We'll be running along now," Rekki said.

"I think this might interest you," the witch said, holding up a roll of parchment tied with an old, weathered ribbon.

"Protection from fire," she cackled.

Horkin narrowed his eyes. "Why would you believe we need such a rune?" he asked.

The witch's cackles caught in her throat but her eyes gleamed with malevolence and mischief. "It's a girl's business to know," she said.

THE BASICS

Runes are among the simplest forms of magical loot. Write a spell on paper, bark, wood or what have you and voila! you have a rune. The principle distinguishing characteristic between a rune and other magical items or devices is that runes are always temporary – use them once and they vanish. This potentially negative quality is offset in the speed department – simple runes can be written in less than five minutes. Only the most complicated runes take more than about an hour to inscribe. All runes require a successful medium (or higher) maneuver roll to inscribe.

One of the most desirable qualities about runes is that their mana matrices are so minimalist that they can be read by anyone with the appropriate skill.

This chapter will give you the lowdown on the entire process of rune making: inscription, inscribable media, and all of the mechanics to go forward. While normal runes can be written in any kind of available ink, other more specialized runes have specific ink or materials requirements – these will be detailed in the specific sections as needed. All Runes fall under the general category of Mystic Arts.

INSCRIPTION

Inscription is simply the process of writing a spell onto a medium like parchment or stone. The process of writing the spell onto the parchment transfers the mana matrix from the inscriber to the medium and fixes it there, embedded within the medium and the lettering itself. Resolving the Inscribe Rune skill has a base -30 penalty. It should seem self-evident that the inscription process is a fairly delicate one. Attempting to inscribe a rune onto vellum while hunkering down on a windy moor not only makes little sense but is going to earn an additional modifier in conjunction to the base -30 modifier for inscribing a rune.



MEDIA

Anything that one might write on could serve as a medium for a rune. Specially prepared papers, parchment, vellum or other animal skins are commonly employed for this purpose. Papyrus, reeds or fern fronds might serve a similar purpose among appropriate cultures. Harder media include soft woods (balsa, pine) and bark. Runes can also be inscribed on stone or metal. There are no specific penalties or bonuses that come with writing on any of these mundane media.

Esoteric media will be discussed later in the chapter, but they include things like living skin, crystals, spirits and so forth.

“NORMAL” RUNES

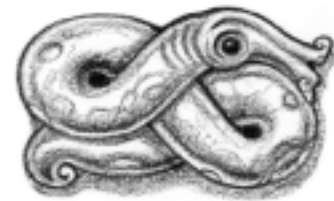
Any character can inscribe a spell as a rune; any spell can be inscribed as a rune. The following rules govern the writing of runes on mundane media (paper, parchment, vellum, bark, papyrus and the like). These rules cover only Base spells and spell effects; to inscribe scaled effects requires separate use of the spell Rune Mastery (the use of which is detailed in HARP).

All spell attributes are based upon how many power points (PP) are in the rune. A rune for a spell that costs 5 PP and that has a duration of 2 rounds per rank is considered to be cast as if the character had 5 ranks with the spell regardless of how many ranks the character might actually have with the spell. For those spells which attack another character, the bonus for the attack, which is rolled separately from the maneuver to activate the rune, is the rank bonus, where the number of ranks is equivalent to the number of power points in the rune. Thus, a rune containing an Elemental Bolt (4 PP) has an attack bonus equivalent to having 4 ranks in the spell (+20).

Use the following steps to inscribe a normal rune:

1. Prepare the Medium

While anything (in principle) can be inscribed with a rune, it is better if the medium is pre-prepared. For the cost of 1 gp per sheet, all paper-like media can be prepared to take and hold an inscribed rune. It takes 10 minutes to prepare a single sheet, but once it is prepared, if it is properly stored (away from light, heat and dirt), it will last, essentially, indefinitely. Runes inscribed on properly prepared paper cannot degrade (provided the paper is kept safe) because their medium will not degrade.



Any character inscribing a rune on regular paper/papyrus/parchment should be advised to read the rune with all diligence. For each week after inscription that the rune remains unread, there is a 20% chance that natural wear-and-tear will cause the paper to degrade to such a degree that the rune cannot be read.

2. Inscribe

Any character can inscribe a rune for any spell he or she knows. Even non-spellcasters can write runes, learning one rune for every 5 ranks that they have in the Rune skill. Only the base form of a given spell may be inscribed unless the person inscribing the rune also knows and uses the Rune Mastery spell.

Inscribing a rune takes one minute for each PP required by the spell. Those PPs are expended by the caster when the Inscribe Rune roll is made. Whether successful or not, the PPs are used.

3. Special Types of Runes

In addition to normal Runes, there are a few types of special runes that may be attempted as well. These specialized types of runes are treated as sub-skills of the Runes skill, and as such are resolved using the Runes skill, with the appropriate modifier.



Circle Runes – There are a number of runes that may be inscribed as circles. There are spell circles, protection circles and containment circles that may all be inscribed using this sub-skill. The sub-skill, Inscribe Circle Rune, has a base modifier of -50 to the Runes skill. Circle Runes are covered more completely in *College of Magics* and are beyond the scope of this product.

Elemental Runes – An elemental rune is a rune for an elemental spell. Such runes are made with special inks and require special media upon which they are to be inscribed. The media to be used must have an affinity for the element encompassed by the spell to be enruned, refer to Chapter 5 for more information on special materials. The inks used for inscribing the runes must also be made of special materials as well, each with an affinity towards the proper element (an ink for fire spells will not work for runes of elemental water). An elemental rune is very easy to identify since the elementally charged ink from which it is made takes on an appearance similar to the element to which the rune is

attuned. For example, an air rune will glow slightly and a character will see little sparks shooting along the inscription while a water rune will have a liquid-like look to the inscription and a fire rune might seem to resemble burning coals.

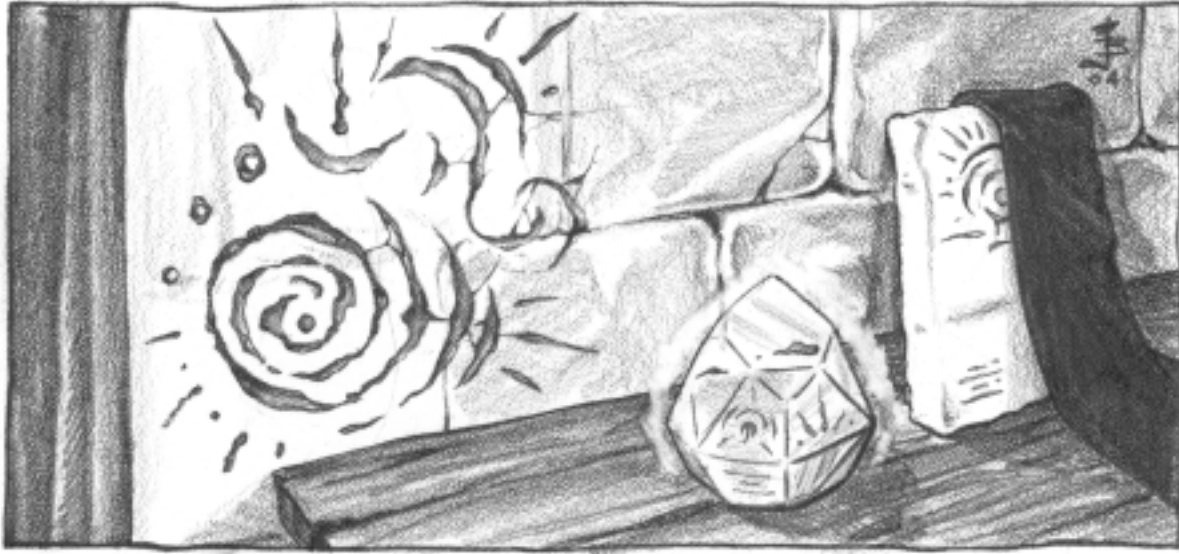
The sub-skill, Inscribe Elemental Rune, has a base modifier of -50 for the inscription sub-skill. Reading an elemental rune is considered to be a Hard Maneuver (-20). Elemental runes may be scaled up using the Rune Mastery spell just as normal runes. Elemental runes have an additional +20 to any attack rolls made.

Professional Runes – Characters may also inscribe rune for purely educational purposes. Such runes are not empowered in any way and are only used for the purpose of teaching it to another. The sub-skill, Inscribe Professional Runes, has a base modifier of -40.

Spirit Runes – Spirit Runes are another type of special rune. These are runes which affect the spirit or mind of the target. This includes spells that affect the dead or undead as well as spells that affect the mind such as Distractions or various Illusions. Spirit runes are inscribed solely upon a special type of vellum known as a Spiritscrye. The Spiritscrye costs 20x the price as normal rune paper, but spirit-related spells inscribed on it have a much more potent effect.

The sub-skill, Inscribe Spirit Rune, has a base modifier of -50, however when read, a spirit rune gives a +20 bonus to the roll used to determine the Resistance Roll that the target needs to beat.





CRYSTAL RUNES

Crystal Runes have enormous potential to aid the adventuring spellcaster, but they are pricey and difficult to create. Crystal runes have similarities to normal runes, as well as charged and daily items, yet do not really fall into any of these three categories neatly.

Gems and crystals have 1 power point (PP) per gold piece (gp) value (rounded down). This means that crystals which have a value of less than 1 gp per carat will be useless unless they are of a large size. This number of power points is what is used to power the crystal runes. In order for a spell to be enruned upon a crystal, the crystal must be large enough to have an equal or greater number of power points than the spell or spells enruned upon a crystal.

A crystal may hold any number of runes so long as the total power point cost for those runes does not exceed double the number of power points held by the crystal. This means that a crystal that is worth 10 gp may have up to 20 PP worth of spells enruned upon it. Thus a 7 gp diamond (7 PP) could be enruned with the following spells: Elemental Bolt: Fire (4 PP), Elemental Ball: Fire (6 PP), and Fire Wall (4 PP).

Refer to Chapter 5 for more information on crystals and their values.

USING CRYSTAL RUNES

In order to use a crystal rune, a character must succeed in a Medium Maneuver Roll using the Crystal Runes skill (detailed below). A crystal rune may be used any number of times so long as the crystal still has enough power points to power the rune. If all the power points within a crystal have not been expended and it does not have enough power points left to activate the

runes upon it, then it must be emptied so that it may begin the recharging process.

When a crystal rune is activated, the power points for the rune are subtracted from the crystal's total number of power points. The only limit to how many times a given rune may be activated before the crystal needs recharging is the number of power points within the crystal.

Thus an 10 gp diamond, enruned with the spells Elemental Bolt: Fire (4 PP), Elemental Ball: Fire (6 PP), and Fire Wall (4 PP) could be used to cast the Elemental Bolt spell twice before needing to be recharged or one Elemental Bolt and one Fire Wall, or one Elemental Ball and one Fire Wall, or any other combination so long as it does not exceed the number of power points that the crystal has. However, once all or most of the power points in the crystal have been used, the crystal will need to be recharged before it can be used again.

RECHARGING CRYSTAL RUNES

Once a crystal is emptied of power points, the crystal will begin recharging and regain 1 power point each hour until fully charged. A crystal may not begin recharging unless it has been fully emptied by either activation of its runes or by the deliberate action of its possessor.

In order to empty a crystal of its remaining power points, for those crystals not totally emptied via activation of their runes, the character must make a Hard Crystal Runes Maneuver with an additional -5 modifier for every power point still within the crystal.

A crystal may only be recharged a total number of times equal to its gold piece (rounded up) value times 5. Thus a 1 carat diamond worth 15 gp may be recharged 75 times (5 x 15 gp) while an 8 carat Aquamarine (worth 14

copper pieces per carat – 8 carats being the smallest size needed to get 1 PP – total value of 112 cp or 1 gp, 1 sp, 2 cp) may be recharged only 10 times (112 cp rounds up to 2 gp x 5 = 10). Once a crystal has been charged its last time, if it runs out of power points it will turn to worthless dust.

INSCRIBING CRYSTAL RUNES

In order to inscribe a rune upon a crystal, the character is going to require a special set of tools which include a specially tipped stylus, a magnifying lens, and a special vise for holding the crystal. These tools may be purchased in any large city for between 100 and 200 gp. The stylus counts for the majority of that cost and it can be used to inscribe hundreds of crystal runes before wearing out if properly cared for. It also requires that the crystal to be inscribed be cut and/or polished properly, an uncut crystal may not be used for crystal runes.

Inscribing a crystal rune takes 10 minute for each power point of spell to be inscribed, thus a spell that costs 4 PP to cast will take 40 minutes to inscribe. While inscribing the spell, the caster must expend double the number of power points required by the spell in order to bond the spell's matrix to that of the matrix of the crystal.

Unlike normal runes, a character may inscribe both the base form of a spell or a scaled version. However, if inscribing a scaled version of a spell, then the character must have enough skill ranks in the spell to be able to cast the spell with the desired scaling option. Inscribing the base form of a spell is a Medium Maneuver. Inscribing a scaled version of a spell is more difficult. The difficulty increases by one step for every 5 power points or portion thereof above the base power point cost of the spell that is required for the scaling options used.

Example: *Inscribing the base form of the spell Fire Nerves will take a character 40 minutes, require the expenditure of 8 power points and be a Medium Maneuver. The inscriber is also required to have at least 4 ranks in the spell. To scale the spell up so that it affects three targets will take a character 120 minutes, require the expenditure of 24 power points and be a Very Hard maneuver (8 PP greater than the base cost means a difficulty two steps above Medium). The inscribing character is also required to have at least 12 ranks in the spell as well.*

A spell user may never inscribe a rune for a spell that he does not know.

It is even possible for characters who do not know any spells to be able to inscribe crystal runes. Characters who are not spell users will learn the proper rune for inscribing a single spell for every 5 ranks that the character has in the skill. Unlike the crystal runes of a spell user, these runes are not scalable in any manner.

NEW SKILL

CRYSTAL RUNES

This skill allows a character to decipher and use Crystal Runes, runes embedded into the heart of a crystal. In order to use a crystal rune, a character must first decipher it. This requires a Medium Maneuver and once a crystal rune has been deciphered, it may then be activated at will through the use of another Medium Crystal Runes Maneuver.

All attributes of a spell embedded in a crystal rune are determined by how many power points the spell uses when activated. A crystal rune for a spell that costs 5 PP and that has a duration of 2 rounds per rank is considered to be cast as if the character had 5 ranks with the spell regardless of how many ranks the character might actually have with the spell. For those spells which attack another character, the bonus for the attack, which is rolled separately from the maneuver to activate the rune, is the rank bonus, where the number of ranks is equivalent to the number of power points used by the crystal rune. Thus, a crystal rune containing an Elemental Bolt (4 PP) has an attack bonus equivalent to having 4 ranks in the spell (+20).

If the character knows and can cast the spell imbedded within the crystal rune, he gains a +30 modifier to all uses of that particular crystal rune. If the character knows what the spell is, but does not know how to cast it himself he gains a +10 modifier to using the crystal rune.

Inscribe Crystal Rune (-40): By use of this sub-skill, and the proper tools, a character is able to inscribe runes upon appropriate crystals according to the guidelines given in the section *Inscribing Crystal Runes*.
(Mystical Arts – Re/In – All-or-Nothing)



CRAFTING TALISMANS



lease remind me why we trusted that witch,” Horkin asked as he clawed gingerly at his smoking armor.

“An even better question,” Rekki began after spitting a tuft of his own singed hair out of his mouth, “is why we trusted him.”

Both Horkin and Rekki fixed their gaze on Ferrannin. It would normally have been his inclination at a time like this to turn tail and run - the nearest city was probably twenty miles hence, but his legs, while short, were dependable and he had a gnome’s sense of the hilly terrain. He could outrun Horkin and Rekki, but he would not run...not this time.

“I have given you no reason not to trust me,” Ferrannin said to Rekki with as much contempt as a gnome could ever hope to muster. “And as for the witch,” Ferrannin continued, stepping behind Horkin to help him off with his armor, “we trusted her because I trusted her. How could I have known that she was in cahoots with that confounded dragon?”

“We would have been better off approaching the dragon’s lair with smoking torches,” Horkin said.

“To all effects,” Rekki said, picking the ashy bundle of herbs and sticks that had been their secret weapon off of his armor, “we did.”

“With these,” Horkin said, throwing his own fetish to the ground, “that dragon could smell us from fifty miles...”

CHARMS, FETISHES AND TALISMANS

Charm, fetish and talisman are three names given to magical items that are, to greater or lesser degrees, the same thing. Charms, fetishes and talismans are all items that make use of mana available in natural forms (be they plants, animals, monsters or inorganic materials) to generate spell-like effects. In appearance they may be as simple as a bundle of bound twigs or a poorly carved piece of soapstone or as sophisticated as a delicately carved piece of exquisitely rare ivory with complex scrimshaw that took four months to carve.

Charms, fetishes and talismans are all items that can be created by means of the Charmcraft skill. Charms, fetishes and talismans are all specifically and purposefully crafted by the actions of a skilled charm crafter. The work of the charm crafter melds the mana matrix of the relevant materials with his or her own mana. The new object so created can be used by anyone or the charm crafter can infuse into the charm specific wards preventing its use by the unwanted or unauthorized.

The lore for making charms, fetishes and talismans are all culturally specific and frequently they are jealously guarded. This does not mean that charmcrafters will never sell their wares, however! Even simple charms can fetch a heavy price in the market.

At its heart, creating a charm, fetish or talisman amounts to possessing the essential materials, and putting in the time to manipulate them. A successful Charmcraft all-or-nothing maneuver roll modified by a variety of factors that are outlined below completes the process.

Charms, fetishes and talismans differ primarily in their degree of permanence, their cost to manufacture, their dependence on the natural mana matrix of the plants and herbs used in their manufacture and whether they will accept the mana matrices of inorganic materials as well as organic.

CHARMS

Charms are the least sophisticated of the magic items that can be made via the Charmcraft skill. They are the Charmcraft equivalent of a simple utility spell. Charms are generally small objects made from materials that are on-hand or easily gotten and that require very little work or time to create. Because of their simplicity in both construction and purpose, charms can only be made using organic (plant and animal) ingredients – they will not accept any inorganic material within their matrix. Likewise, unless they are outstandingly well made, charms work only once and disintegrate. Charms have three principle purposes: to ward their owners from a specific form of attack, to prevent poisoning, illness or disease, or to ward their owners from a specific form of magic. A charm might also be used to ward its owner from threats presented by a specific person or animal. Charms can never be used to attack.

Charms can be sold at market at a value between 10 and 20 gp per PP of the charm.

CREATING A CHARM

Use the following steps to create a charm:

1. Define The Concept

What is the charm supposed to do? The simplicity of a charm's mana matrix means that it may not do more than one thing (they may have only one Active Aspect and one Passive Aspect). Charms may not generate spell effects that cost more than 5 PP. Charms may be made that provide general bonuses to OBs, DBs, RRs or specific maneuvers. Because charms are so simple, they can provide a maximum +5 bonus. Charms are made only from plants or animals – never minerals or other esoteric materials.

Example: *Dobruno wants a charm that will frighten away potential opponents while he is adventuring. Nothing complicated, but effective.*



2. Concept to Aspects

Does the charm's effects replicate an already existing spell that costs less than 5 PP? If so, skip ahead to step 5. Is the charm intended to generate a simple +5 bonus to something? If so, skip ahead to step 5. If it does not, calculate the Aspect total cost according to the tables and instructions in chapter 6 and proceed to step 3.

Example cont'd: *Like many charms, Dobruno's is essentially a "Charm of Fear," duplicating the Fear spell. Therefore, we skip ahead to step 5.*

3. Determine Attributes

Charms have highly restricted Attributes. Charms may only have a range of Self and an area of effect of Self. They may have a duration of either Instant or Concentration.

4. Determine Scale

Charms may not be scaled; that is to say, they may only have "Base" effects.

5. Calculate Effect Costs

If the charm duplicates an already existing spell, the effect costs are the total PP required to cast the Base spell. For example, Neutralize Poison has a PP cost of 3. Therefore, a charm that will Neutralize Poison (that will, in other words, produce precisely the results of the Base spell Neutralize Poison) has a Base effect cost of 3 PP. If the charm does not duplicate an already existing spell, the total PP cost can be determined according to the formula in chapter 6.

Example cont'd: *The spell Fear has a PP cost of 4, meaning that the spell qualifies to be rendered as a Charm.*

6. Calculate Mana and Materials Requirements

Once the cost of the effects you want generated by the charm are known, the character who is going to make the fabrication attempt can assemble the materials. In order to make the Charmcraft roll, the crafter must have at least as many PP of personal mana as the charm's effects require. In other words, if the charm will generate effects equivalent to a 3 PP spell, the charmcrafter must have 3 PP available, otherwise he will not be able to manipulate the mana matrix of the materials. Similarly,

the crafter must have an equal number of PP in materials in order to make the fabrication attempt. The total of personal mana and materials mana must add up to twice the total cost of the charm. Adding additional personal mana to the attempt improves, to a limited degree, the likelihood of success.

Likewise, materials must be fresh or at least reasonably so. Old materials bestow a negative penalty to success.

Example cont'd: *So, if the Fear Charm has an Effect cost of 4 PP, the Charmcrafter must have 4 PP of personal mana available and 4 PP in materials available. Using three owl feathers (1 PP each) and a bundle of sage (1 PP, with the added benefit of being in Aspect because it provides benefits for Harper sphere spells), the Charmcrafter has sufficient materials to proceed.*

7. Calculate "Laboratory" Costs and Time Factors

Charms are so simple that they can be made "in the field," but they do take time and cost money. A charm requires an hour of uninterrupted crafting work before a success roll can be made. This work includes all manner of shaping, trimming, manipulating, shaping and processing materials. Spending a little more time at this work, as little as a half-hour more, can dramatically improve the likelihood of success (a bonus of +15). Conversely, crafters in a hurry have the option of taking a -10 penalty for each 10 minutes they shave off this time (up to a maximum penalty of -30).

The base laboratory costs to manufacture a charm are 1 gp per PP of the charm (a 3 PP charm would cost 3 gp). These costs cover all manner of depreciation, wear-and-tear and contingency in the manufacturing process. They do not, however, include the cost of materials. There are literally hundreds of materials catalogued in chapter 6. Each one has a different cost and differing availabilities. If the GM wishes, a manufacturing cost of between 2 gp and 4 gp per PP of the charm can be assigned on the assumption that materials are readily available. It is potentially more interesting for the charmcrafter to be compelled to find the materials as part of the game, however!

CHARM RESOLUTION TABLE

Result	
greater than 150	Outstanding Work!! Your charm is very nearly the stuff of legend. The charm's mana matrix is very stable: it can generate its effects 5 times.
101-149	Charming! – Your focus pays off. Your charm's mana matrix is stable: it can generate its effects three times before failing.
76-100	Success – Your charm works as expected...but only once.
50-75	Limited Failure – Your charm works...sort of. Some aspect of the charm is dysfunctional, misaligned or just plain messed up. GM should assign an appropriate penalty to the charm (for example – a charm of Minor Healing might reduce bleeding by only 2 points rather than the standard 5), or a certain percentage chance that the charm fails outright.
1-49	Failure – Your charm does not work...in fact, it does not work to such a degree that you have destroyed the mana matrix of your materials. Start again.
less than zero	Consult chapter 11 – "One-shot Items"

Example cont'd: *The Fear charm costs 4 gp to manufacture (1 gp per PP) plus the materials that the crafter had previously. If the Charmcrafter did not have these materials, they would have to be gotten first.*

Because the Charmcrafter has the time and is not being rushed, she spends an hour-and-a-half working to earn the +15 resolution bonus.

8. Resolve Fabrication Attempt

Make an open-ended All-or-Nothing Create Charm (-40 Charmcraft sub-skill) 1d100 maneuver roll modified as follows:

- +20 Using any material “within Aspect” (only one credit per charm)
- +15 Working without interruption for an hour-and-a-half
- +10 Materials harvested by hand or definitively fresh (harvested a week ago or less)
- +5 For each 2 PP of additional mana invested in the attempt (up to a +10 bonus)
- +0 Using only materials in “neutral Aspect”
- 10 Materials stale (harvested more than a month ago) or definitively old
- 10 For every 10 minutes less than one hour spent on the charm
- 20 Using any material “outside of Aspect” (only one penalty per charm)

Example cont'd: *Because the Charmcrafter is using a material within Aspect and spent an additional half hour working, she earns a bonus of +35 to the resolution roll. Now, go for it!!*

FETISHES

Like charms, fetishes are manufactured using the Charmcraft skill. Fetishes are, in essence, more sophisticated charms. They are magical devices that are designed to provide their owners with significant wards against attack, to defend against the nastiest poisons or to shield more than just the owner from these sorts of attacks. Unlike charms, however, fetishes can be constructed with the purpose of attacking others. They also have more stable mana matrices – a typical fetish will function for a full month before it permanently fails. Despite the fact that fetishes are usually physically small (generally a fetish will fit in the palm of the hand, but some fetishes are so large that one might crawl – or be pushed – inside of them), their mana matrices are frequently frightfully complex. This complexity is augmented by the fetish’s sometimes highly specific materials requirements, difficult laboratory requirements or other problems. Fetishes that are designed to sicken their targets or weaken their health can be made only with organic materials.

Fetishes have a highly flexible market price, ranging from about 25 gp per PP on the low end up to 50 gp or more for more complex fetishes.

CREATING A FETISH

Use the following steps to create a fetish:

1. Define The Concept

What is the fetish supposed to do? Fetishes can be constructed that do more than one thing (they may have multiple Active and Passive Aspects) or that have more complicated effects. Fetishes may generate limitless PPs in spell effects. Also, fetishes can provide limitless bonuses to OBs, DBs, RRs and maneuver checks. The more complex the intended effect, however, the greater the danger of failure (penalties for complexity add up quickly) and the greater the cost.

Example: *Phoebe, a doting mother, wants a fetish made that will ward off her young daughter Daphne’s nightmares and keep the monsters under her bed at bay – at least until her big brother returns home in a few weeks.*

2. Concept to Aspects

Does the fetish’s effects replicate an already existing spell? If so, skip ahead to step 5. Is the fetish intended to generate a simple bonus to something? If so, skip ahead to step 5. If it does not, calculate the Aspect total cost according to the tables and instructions in chapter 6 and proceed to step 3.

Example cont'd: *This fetish has multiple Aspects, so it does not duplicate an existing spell. Because it is intended to affect Daphne’s dreams, it has the Control Aspect and the Mind Aspect. These Aspects also affect frightening off monsters or at least keeping them under the bed for the night, “safe and sound.” The fetish should have the Defend Aspect as well, just in case and the Creature Aspect, last but not least.*

The ultimate goal is to alter nightmares into dreams and keep monsters away. Pretty straightforward.

3. Determine Attributes

Fetishes can have a full range of Attributes. They can have an unlimited range. They are limited in duration, however. They may not have a duration of Permanent or generate effects that are Permanent.

Example cont'd: *Each effect of the fetish has its own Attribute. The anti-nightmare effect has a Range of Self, an Area of Effect of Self and a Duration of “No Duration.” The monster defense effect of the fetish has a Range of 10’ (sufficient in size to accommodate the bed), an Area of Effect of 10’ radius (same) and a Duration of 1 day (because 1 hour would not be sufficient; in addition, the monster gets a save to resist the effects of the fetish and if the monster fails, the fetish has the desired effect).*

4. Determine Scale

Fetishes can be scaled to whatever degree desired by the charmcrafter.

Example cont'd: *No need for scaling here as we are not duplicating an existing spell.*

5. Calculate Effect Costs

If the fetish duplicates an already existing spell (Base or scaled), the effect costs are the total PP required to cast that spell. If the fetish does not duplicate an already existing spell, the total PP cost can be determined according to the formula in chapter 6.

Example cont'd: *The total effect costs of this fetish are Aspects (10+8+10+5) + "Anti-Nightmare" (5+5+5) + "Ward Monsters" (20+20+200) for a total effect cost of 288/20 = 15 (rounded up). This means the fetish has a Base PP cost of 15.*

6. Calculate Mana and Materials Requirements

Fetishes are much more expensive than charms, but many of the basic principles are the same. The charm crafter must have available personal PPs and material PPs equal to double the cost of the fetish. Unlike with charm fabrication, spending additional personal PPs has no effect on the success of the Charmcraft resolution roll. Like charm fabrication, however, old materials bestow a negative penalty to success.

Example cont'd: *The fetish has a PP cost of 15, meaning the Charmcrafter must have 15 PP of mana and 15 PP of extractable mana from materials.*

7. Calculate "Laboratory" Costs and Time Factors

Fetishes are complex things; they cannot be made on the fly or on the cheap. Fetishes require a full day of work (twelve hours) for every 10 PPs of generated effects. Even fetishes that cost only 3 PPs or 5 PPs take a full day to finish. This time is spent performing all of the requisite plucking, binding, shaping and processing necessary to stabilize the mana matrix of the materials. If great care is taken, the likelihood of success is improved. Hurrying the work is not an option.

The base laboratory costs to manufacture a fetish are 3 gp per PP of the fetish (a 15 PP fetish would cost 45 gp). These costs cover everything inherent to the manufacturing process except the cost of materials. If the character has not found the necessary materials through adventuring, purchasing them at market (for the appropriate market price cited in chapter 6) is an option. If the GM wishes, a laboratory cost of between 4 and 6 gp per PP of the fetish can be assigned on the assumption that materials are readily available.

Example cont'd: *This 15 PP fetish takes two full days to make and costs 45 gp. For purposes of the Fabrication Attempt, this is a "two-purpose" fetish.*

8. Resolve Fabrication Attempt

Make an open-ended All-or-Nothing Create Fetish (-50 Charmcraft sub-skill) 1d100 maneuver roll modified as follows:

- +20 Using only materials "within Aspect" (only one credit per fetish)
- +15 Working half again as long as required (1 ½ days for a simple fetish)
- +10 Materials harvested by hand or definitively fresh (harvested a week ago or less)
- +0 Using only or any materials in "neutral Aspect"
- 5 For a "two-purpose" fetish
- 10 Materials stale (harvested more than a month ago) or definitively old
- 15 For a "three-purpose" fetish
- 20 For each material "outside of Aspect" (unlimited number of penalties per fetish)
- 30 For each purpose beyond the fourth in a single fetish

FETISH RESOLUTION TABLE

	Result
greater than 150	Bravo!! The legends and skills of your ancestors have paid off again. The fetish will generate effects for two months.
126-149	Nice! – Your focus pays off, in a slightly unexpected way. Your fetish's mana matrix is unusually well constructed. The fetish functions for one month, but on one occasion (chosen by the fetish's owner), the fetish generates double its base effects.
101-125	Fantastic! – A well-made fetish is truly a sight to see. While this fetish is entirely normal in operational capacity (it functions for one month as expected), its resale value is doubled.
90-100	Success – The fetish works as expected for one month.
76-89	Limited Success – The fetish will function, but is poorly made. It functions as expected, but only for a week. Reduce its market value by half.
50-75	Limited Failure – Oh dear. While it might appear that the fetish works, it is deeply unreliable. Each time the owner attempts to use the fetish, a d100 roll must be made. Any roll of 33 or below causes the fetish to fail permanently. Any roll between 34 and 50 causes the charm to malfunction in some unpleasant...and GM determined...way. A roll above 50 means the fetish functions as expected. Any open-ended high roll destroys the fetish.
1-49	Failure – Your fetish does not function. Your materials are wasted. Start over.
less than zero	Consult chapter 11 – "One-shot Items"

TALISMANS

Talismans are the gold standard in magical devices. Talismans, by definition, create permanent effects and/or are themselves permanent. Talismans represent the greatest of the charmcrafters lore – talismans that are well made can function for lifetimes. Generally, these items must be made from permanent materials (minerals, teeth, bone, wood and so on). Like charms and fetishes, talismans are fabricated using the Charmcraft skill. Any function that can be generated by a spell can be generated by a talisman. Talismans can be used for defense or attack. While the making of charms might be seen as bordering on commonplace, talisman-making is burdensomely complex, time-consuming in the extreme and very, very expensive. The lore to manufacture talismans is almost without exception guarded like a prized jewel by its owners. While many nations have gotten rich through trading in spices, others make their money through the manufacture and sale of items like these. Still other cultures would never under any circumstances sell their talismans and would hunt down any who stole them.

The market price of talismans cannot be generalized. Each one, due to factors of function, purpose and craft, will have a different market price. A base price of 500 gp per PP is a good place to start (but prices could go vastly higher).

CREATING A TALISMAN

Use the following steps to create a talisman:

1. Define The Concept

What is the talisman supposed to do? There is no limit to the potential complexity of a talisman. They can have multiple Active and Passive Aspects, can provide limitless PPs in spell effects, can provide limitless bonuses to OBs, DBs, RRs and maneuver checks and can generate permanent effects. The chief difference between a talisman and a charm or fetish is its permanence. Once made (properly) it endures until purposefully or accidentally destroyed. While there are no specific penalties for complexity, talismans are inherently difficult and expensive to make.

Example: *The concept is a “Talisman of Time.” The talisman has to grant the ability to stop and manipulate time. In addition, it needs to give the owner the ability to “remember” the layout of the local area to such a precise degree that she can go back to a specific time, make a subtle (or gross) change and allow events to replay themselves from that time. Because this is so complex, the talisman grants a temporary but substantial bonus to the Insight statistic while the talisman is being used. Any changes made to a timeline are permanent, and only the owner remembers the last “time out.”*

2. Concept to Aspects

Does the talisman generate only spell effects that replicate existing spells or grant assorted bonuses? If so, skip ahead to step 5. If it does not, calculate the Aspect total cost according to the tables and instructions in chapter 6 and proceed to step 3.

Example cont’d: *This talisman has a number of Aspects. Active Aspects include Increase, Manipulate and Store. Passive Aspects include Mental Stat and Time.*

3. Determine Attributes

Talismans can have a full range of Attributes. Their range can be anything between Self and essentially unlimited. They are the only devices that can generate Permanent effects or are themselves permanent.

Example cont’d: *The relevant Attributes for this item include a Range of 1000’, an Area of Effect of 1000’ and a Duration of Permanent for the time effects and a Range of Self, an Area of Effect of Self and a Duration of “No Duration” for the Insight augmentation.*

4. Determine Scale

Talismans can be scaled to whatever degree desired by the charm crafter.

Example cont’d: *The Insight bonus is going to be a bonus of +40 to the stat bonus, leading to a cost of $8 \times \text{Base}$, which we will calculate below.*

5. Calculate Effect Costs

If the talisman duplicates already existing spells, be they Base or scaled, the effect costs are the total PPs required to cast these spells. If the talisman does not duplicate already existing spells, the total PP cost can be determined according to the formula in chapter 6.

Example cont’d: *In order to properly determine the cost of the scaled effect, we need to cost the item’s different abilities separately. The base cost of the Insight augmentation is $(10+4) + (5+5+5) = 29/20 = 2$. When we add the cost of the scaled effect, the total PP cost for the Insight augmentation is $8 \times 2 = 16$.*

The time effect costs rather more. $(10+20+15) + (80+100+2000) = 2225/20 = 112$. Add the 112 to the 16 for a grand total of 128 PP. Costly indeed.

6. Calculate Mana and Materials Requirements

Talismans have the potential to be superbly difficult to make. Not only are the material costs higher because of the use of minerals and esoteric materials, the personal mana investment is as high as it is for charms and fetishes. The charm crafter must have available personal PPs and material PPs equal to double to total cost of the talisman.

Example cont’d: *128 PP of personal mana is going to be pretty difficult for all but the most powerful mages to come up with. This is as it*



should be, as the permanent manipulation of time is serious business. 128 PP of material is going to require an esoteric material like Thunderbolt or Starstone in all likelihood.

7. Calculate “Laboratory” Costs and Time Factors

Talismans are complicated indeed and have the potential to be ruinously expensive. A talisman requires no less than a full month’s work (twelve hours per day) per 25 PPs before a fabrication attempt roll can be made.

The base laboratory costs to manufacture a fetish are 10 gp plus 10 gp per PP of the talisman (a 15 PP talisman would cost 160 gp). These costs cover everything except the cost of materials. Because of the inherent rarity of talismans, GMs are encouraged to require the fabricating player to gain access to the materials through the game itself rather than to presume that the materials are “readily available.”

Example cont’d: *The base time to manufacture this item is six months. The basic cost to manufacture this item is 1290 gp...before materials. After spending the time and the money – roll on the table below. Good luck!*

8. Resolve Fabrication Attempt

Make an open-ended All-or-Nothing Create Talisman (-60 Charmcraft sub-skill) 1d100 maneuver roll modified as follows:

- +20 Taking special care (working at least 25% longer than required)
- 5 For each different material after two

CHARMS, FETISHES AND TALISMANS IN HISTORY AND GAMEPLAY

There is a long tradition in human culture to invest authority in the power of certain objects. From the classic dolls of the Voudoun tradition, to jade figurines, to Celtic wicker men to the supposed power of Christian relics, charms, fetishes and talismans have long held sway over the imagination. Charms and fetishes have been used to

protect their owners from unwanted magical spells since the earliest days of civilization. They have also been used to focus magical energy in the hopes of bringing about some kind of change. Frequently, ancient charms and fetishes were used by their owners for purposes of love – either to make someone fall in love with the owner, or to break up a relationship which, for whatever reason, the owner did not agree with. If not for love, charms and fetishes were also frequently used in the hopes that the magical powers invested in them would make the owner wealthy through some mystical means. Talismans, defined here as a permanent charm, also exist in the human experience, but their magic more commonly derives from something inherent in the materials themselves. An object made from a nail of the True Cross might serve as an example of a talisman – because the power of the True Cross never fails, the object made from it also never fails.

Charms, fetishes and talismans can play a significant role in a role-playing environment. Every culture will have its own tradition regarding this sort of magical object. GMs should consider the full range of questions when bringing these objects into their games, particularly the talismans, as their permanence and expense makes them both highly prized and rare. Because charms, fetishes and talismans can alter reality, they are inherently powerful (even a minor charm can turn the tide of battle or negotiation, if deployed at precisely the right time) and frequently destabilizing. The need to steal or recover a sacred talisman can generate weeks upon weeks of exciting, nail-biting adventuring. An adventuring party being attacked capriciously and from the shadows by a fetish-wielding enemy bent on their destruction is a hair-raising experience indeed. I did precisely this to an adventuring party running through a game of mine some years ago. Their enemy? A young, unlettered woman who, because of a negative encounter with one of the party members, took it upon herself to do them in. Her weapon? Little more than a bag of sacred...and very powerful...bones.



TALISMAN RESOLUTION TABLE

	Result
100 or greater	Success!! Your people will surely tell your story for generations. Your talisman works.
90-99	So Very Close! – While you have not succeeded, you are so close you can smell it. You must work an additional two weeks. After you put in the work, make another roll on this table. Treat any result of less than 100 as a failure (materials and money wasted – start again).
50-89	What Was It? – A critical but unsuspected error must have been made at some early point in the process, because no matter what you try to do to bring the talisman to life, it just does not work. Start again.
49 or less	Consult chapter 11 pg. 83 – “One-shot Items”

ENCHANTING ITEMS



And lo it transpired that on the second attempt, our intrepid heroes slew the dragon. The band of three was actually quite surprised at the ease of it. With the loot that they had purchased, purloined and acquired from the White Lady and other sources both reputable and less so, the dragon was easily dispatched. Now came the challenging part - dividing the spoils.

"Are you sure that all she wants is this sword?" Ferrannin the gnome asked, hefting a jewel-encrusted blade with both hands.

Horkin nodded while Rekki greedily sorted copper pieces out of the fairly substantial pile of silver and gold he'd found in piles all over the dragon's lair.

"Fair enough," said Ferrannin, pocketing crystals, a ring or two and sheathing a new, glimmering dagger that he was confident would help in a pinch.

Horkin by contrast was still; staggered by the scope of their accomplishment and the sheer, overwhelming size of the dragon's loot. Oh, what we will have to leave behind, he thought.

"Look at this," Rekki said, holding out a simple brooch with an enormous emerald in the setting. Both Horkin and Ferrannin gasped at its beauty.

"She'll want this," Ferrannin said.

"She isn't going to get it," Horkin said, a new and unwelcome strain in his voice.

ENCHANTING ITEMS

There is nothing quite as desirable as a magic item that, for whatever reason, is permanent. This is to say that the item can generate a specific type of effect a certain number of times per day, seemingly or actually forever. Quests to find them frequently form the core of the best stories, myths and games. The desire for these items often unmake those who desire them. Strategically deploying permanent items within a game environment can greatly enhance the game itself, raising the stakes precipitously while at the same time increasing the danger faced by the adventuring team. This danger, it almost goes without saying, is both external and internal. External because if the party's enemies possess an item of power, the party is usually in big trouble. Internal because if the party owns an item like this, conflicts between players can threaten to divide the party against itself.

Permanent items are often fairly rare in most adventuring contexts; the costs to make them are frequently prohibitively expensive. By the same token, the lore to create these items is not public knowledge. Those who know how to make an item permanent generally do not want others also knowing how to do it. Last of all, one way in which items can be made permanent is through personal sacrifice. Once someone makes that kind of sacrifice, he or she is certainly not going to be pleased to lose control of that item.

What follows are some methods by which items might be made permanent. GMs are advised that these methods can be destabilizing to a game environment or irrelevant within it. If the GM and players wish, however, any of these methods might provide the opportunity for enhanced game play and character development. This is also not an exhaustive consideration of the topic; the clever GM might devise many other methods.

CULTURAL SOPHISTICATION

Powerful cabals of witches and warlocks. Schools of magic nestled in secluded valleys. Whole cities which have bent their purpose to the unlocking of lore. Empires bent on controlling enough people, mana, land or other wealth for purposes known only to the empire's leadership. All of these types of forces might have sufficient powers to create magical items that are permanent.

The most likely way for an organized society to create items of permanence is through closely held, secret spells designed to imbue items with a mana matrix so stable that it will never break down. These items will not always be intelligent, but they will almost always be made for a special purpose. Items that are made permanent by means of these sorts of spells can be made from any sort of material. A simple bundle of reeds, a holy bone or even a ring made of copper might

be infused with power and made permanent. The materials being used must be able to hold the mana that is being infused into them, however.

Different societies have differing needs, goals and purposes. Not every culture needs great rings or swords of power. Many of them might need smaller, less sophisticated items that are nevertheless permanent. Using this method, GMs have the capacity to make any item permanent.

What follows is a list of spells that a GM might use to bring a permanent item into existence. The cost to use these spells is very, very high, frequently requiring coordination, sharing of PPs and other formalized agreements to work correctly. Fumbling on one of these attempts can shatter the world. None of the spells that follow are standard. Even the most sophisticated cultures might not master the more complex of these.

STABILIZE PLURAL MATRICES

PP COST: 20

RANGE: Touch

DURATION: 1 hour

SPELL TYPE: Utility

RR: —

SPHERES: Special

DESCRIPTION: This spell allows one mage to prepare the minds of up to five other mages in order to use the spells that follow. This spell brings each mind into harmony with the others, smoothing over the chaos inherent in the sentient mind. The spell requires one hour of concentration on the part of the casting mage before success is determined. Once successfully cast, the mages are considered linked. This linking persists for one day.

Scaling Options:

Increase Targets (per extra target) +3 PP

COORDINATE

PP COST: 10

RANGE: Touch

DURATION: 10 minutes

SPELL TYPE: Utility

RR: —

SPHERES: Special

DESCRIPTION: Once matrices have been stabilized, this spell allows linked mages to share mana. The mage who cast Stabilize Plural Matrices must also successfully cast this spell before the others may take effect. This spell allows him or her to cast Pool Mana.

Scaling Options:

None

POOL MANA

PP COST: —

RANGE: Touch

DURATION: Varies

SPELL TYPE: Utility

RR: —

SPHERES: Special

DESCRIPTION: Pool Mana allows the primary mage in the link to receive mana from all of the other mages in the link. For each 25 PPs so infused, the primary mage must make a check to avoid fumbling the spell. Mana is infused into the primary mage at a rate of 1 PP per minute per mage in the link. After the first 100 points are infused, the fumble range is doubled.

Scaling Options:

None

LESSER IMBUING

PP COST: 100

RANGE: Touch

DURATION: Instant

SPELL TYPE: Utility

RR: —

SPHERES: Special

DESCRIPTION: The primary mage within a link casts this spell in order to render any magic item that generates less than 20 PPs in effects permanent. This spell has double the normal fumble range.

Scaling Options:

None

GREATER IMBUING

PP COST: 200

RANGE: Touch

DURATION: Instant

SPELL TYPE: Utility

RR: —

SPHERES: Special

DESCRIPTION: The primary mage within a link casts this spell in order to render any magic item that generates up to 50 PPs in effects permanent. This spell has triple the normal fumble range.

Scaling Options:

For every 10 PPs more in effects +50 PP

SPECIAL INGREDIENTS

Another method characters might use to make items permanent is through the use of special ingredients. The existence of special crystals, unusual metal, meteorites or other such things is a commonplace in fantasy literature, and for a good reason; the need to find these special ingredients can generate hundreds of hours of compelling reading or

gameplay. Possessing this sort of special ingredient also has the tendency to concentrate one's enemies and attract even more of their unwelcome attention.

Making a permanent item from one of these special ingredients is as simple as making any other item, be it a talisman, a rune, a ring or what have you. The only difference is that by using this ingredient, the item made generates permanent effects. Some special ingredients are:

Earth-emerald

Do not let the unassuming name fool you! Earth-emerald is one of the most rare stones that can be dug from the Earth. In the richest mother lodes worked by the dwarves, perhaps one Earth-emerald per year turns up. Unlike many other things that dwarves dig up, they have never expressed a great deal of interest in owning these gems, tending to sell them to elves or gnomes, who desire them greatly. One of the qualities that make Earth-emerald peculiar is that it does not have any mana potential on its own. What it does have is the most stable matrix of any stone known. It can hold up to 5 PP per carat. The largest Earth-emerald ever found is only 5 carats; generally, they are about 1 carat in size. Their open market value is 1000 gp/carat.

Fairie-wood

Found deep within the most sacred groves of the elves, fairie-wood comes from rare trees known for two qualities. First, they bloom once per century, sending out one long shoot that will take root and grow into another fairie-wood tree. At that point, the original tree, never with a wider circumference than a human thumb, is ready to be harvested. Second, when harvested, the bark and inner flesh of the tree form long and thin but sturdy strands that can be woven. Each strand of fairie-wood can hold 1 PP. Each fairie-wood tree generates approximately 100 strands when harvested. The open market value of fairie-wood is irrelevant – the elves never sell.

Titanite

Titanite is an exceptionally rare metal that falls to Earth every so often during meteor showers. Titanite is highly malleable and has a fairly low melting point. As a result, it can be used in a variety of alloys and applications. Titanite is used frequently as one metal among others in weapon and shield crafting. Even a thin filament of titanite used in a sword can greatly augment its potential. Magical effects stored within a titanite matrix do not break down. An ounce of titanite can store up to 10 PP of mana per ounce. The open market value of titanite is north of 1000 gp per ounce.

SPIRITUAL QUEST

The gods can do as they will in a game environment. There are going to be role-playing opportunities where the spiritual realm plays a large part just as there will be games



where the gods and the spiritual element play a tangential role. This method of generating permanent items is a trifle arbitrary, much like the gods can seem to be to mortals. In my own gamemastering experience, every now and again I have granted a permanent magical item as a reward for completing a spiritual quest. The item granted always had something to do with the god whose will was done and the party always had to embrace the quest willingly and to advance whatever god's mission was being served. While this can be arbitrary, if it is placed within a cultural and social context and is only granted as a result of a great victory achieved at a terrible price (the gods tend not to notice sacrifice unless it is big), the results can be quite satisfactory.

SACRIFICE

There is one other way that an individual or group might achieve the creation of a permanent magic item...the way that is the most terrible. Another theme in fantasy literature is sacrifice; the personal sacrifice of wealth, health, or even life itself to achieve the goal of a permanent magic item. There are dozens of ways in which an individual or group might make sacrifices to achieve this goal. If the sacrifice is to be made by a group, the GM might use the spells above under Cultural Sophistication. Some suggested methods follow:

WEALTH

A GM might allow a character to forge a permanent item by means of sacrificing wealth. This wealth might be given to the gods, melted down in a dragon's fire or within a volcanic cone or left on another plane of existence. The act of making the sacrifice grants PPs to the sacrificer. I would discourage this method, but an appropriate exchange might be 1000 gp of sacrificed wealth for each 1 PP of mana granted. Thus, sacrificing 10,000 gp would allow for the creation of a permanent magic item that can do up to 10 PPs of effects.

HEALTH

The sacrifice of one's health, be it physical or mental, has a greater game integrity than sacrificing wealth and also has a stronger tradition within fantasy literature. To generate 1 PP of effects, a character must sacrifice 5 points from any Statistic. There is no limit to the number of points that can be sacrificed in this way. A character might also sacrifice 10 of their permanent hits.

LIFE

Last of all, a character might sacrifice his or her very life force to attain permanence for a magic item. For each level sacrificed, a character can create 5 PP of permanently embedded effects.

THE CONSEQUENCES OF ENCHANTING

Enchanting an item so that it has permanent effects should generally have consequences. Characters who spend their lives learning how to work as a powerful collective that can cast spells like Greater Imbuing are going to be under a lot of pressure to conform to their society's standards. Failing to live up to these standards can and should change that character's life permanently. A team of adventurers who take it upon themselves to carry out a god's mission and perform a spiritual quest might receive a great reward, but what is the ultimate cost of that reward? How much freedom does a spiritual hero have after succeeding at their task?

Last of all are those individuals who commit personal sacrifices to make permanent magic items. What personality traits have to come together before undertaking this sort of task? Madness? Megalomania? Insanity? Greed? In any case, a character who sacrifices his or her health or life force to create a magic item is going to be rather unwilling to part with it...



INTELLIGENT LOOT

**10**

Chey journeyed back to town with a newfound spring in their step. They had beaten the dragon and had every hope of escaping, for good, their forced servitude to the White Lady. But like many people in over their heads, their judgment was not perfect. Their impulses being what they were, they would not give up everything and they would play one last trick on her, damn the consequences.

“Are you certain?” Ferrannin asked Horkin, fingering the sword hanging at his side.

“That sword is cursed - can’t you read the inscription?” Horkin said.

“No I can’t, actually,” Ferrannin said.

“It’s a nonsense rhyme, but its meaning is clear. It turns your friends against you!”

“Make certain she gets that sword first,” Rekki said.

ITEMS WITH INTELLIGENCE

Rings with malevolent agendas of their own. Swords whose will is so strong that they can rule whole empires. Crystal balls with just a bit too many ideas of their own. Strange carvings from a distant past which have been working for millennia at equally strange purposes. Battleaxes with a taste for orcish blood and the will to drive its “owner” far deeper into conflict than perhaps he or she can handle. An enduring theme in fantasy literature is that sometimes items have a mind of their own. These items can take almost any form and can have almost any kind of agenda. Sometimes these items are merely empathic; other items are perhaps the most intelligent entity on Earth. Sometimes these items share the morality and purpose of their owners, other times they do not. In any case, these rings, swords, amulets, statues and the like have the ability to propel a story forward like little else and are a staple of many fantasy adventures, despite their inherent risks.

PLAYERS, CHARACTERS AND INTELLIGENT ITEMS

Characters who take possession of items with intelligence should be mindful of some of the problems that go along with them. Unless the character’s personal moral values, ethical choices and life plan are in perfect alignment with the item’s, there is bound to be conflict. Intelligent items have a well-deserved history for not going along with a character, particularly when “all is on the line.” While characters may not always be completely aware of this, players generally are.

Players with characters who own intelligent items should, as a matter of general principle, be allowed to play the item and their character at the same time. There will, however, undoubtedly be times during any campaign where the item’s agenda and the character’s are in conflict. During these moments of crisis, it is appropriate for the gamemaster to take control of the item, at least until said crisis is resolved.

INTELLIGENT ITEMS IN A CAMPAIGN SETTING

Intelligent items should never be introduced into a campaign or a campaign setting without careful thought on the part of the gamemaster and frequently the players. Intelligent items are exceedingly rare (in any one campaign setting there may be just one or two, but certainly there will almost never be more than a few dozen). Table 14.1 of the HARP rulebook, for instance, provides just one occasion where an intelligent item might be randomly generated (and even were a 100 to be rolled on the rich treasure column, the GM is not

compelled to provide an intelligent item). Because these items can be destabilizing and disruptive, they should never be part of random treasure assortments or given without premeditation. Gamemasters must fully understand an intelligent item’s history, purpose, moral values and future plans before bringing the item into a campaign properly. Likewise, characters should be careful and reflective before they enter into the process of making an intelligent item. This process is time consuming, resource consuming and frequently relationship consuming as well.

Generating statistics for an intelligent item is a relatively straightforward process for a GM; it is outlined below. Fabricating intelligent items from scratch is much more complicated and will be detailed in a separate section.

GENERATING INTELLIGENT ITEMS

The steps for generating an intelligent item are:

1. Generate Stats and Determine Willpower
2. Assign Personality
3. Assign Moral Purpose(s)
4. Determine Special Purposes
5. Buy Special Powers
6. Determine Flaws and/or Defects
7. Draft History and Plans

1. GENERATE STATS AND DETERMINE WILLPOWER

The first step in creating an intelligent item is determining its stats. All intelligent items have four basic stats: Self-Discipline, Reasoning, Insight and Presence (their physical stats are determined by whatever their physical make-up happens to be). These stats should be determined using one of the options below (modified from the HARP core rules for stat generation). Once stats are determined, the GM should make note of the stat bonuses for each of the four stats.

GENERATING STATS: OPTION ONE

Using this method, the GM has 300 points to purchase the four intelligent item stats. All stats start at zero but can be bought up on a point-by-point basis unless the desired stat value is 96 or higher. Use the table below to determine the cost per stat point.

Stat Range	Cost per point
1-95	1
96-100	2
101-105	5

GENERATING STATS: OPTION TWO

Using this method, the GM has 250 points plus 10d10 points to spend on purchasing the intelligent

item's stats. This method could produce an intelligent item with 350 points, or one with only 260, depending on the luck of the GMs roll. See the table above for the cost of purchasing stats.

GENERATING STATS: OPTION THREE

GMs should use this option to create very powerful intelligent items. Using this method, the GM has as many points as she would like to generate the item's stats. Because this option can be highly destabilizing, it should only be used when creating items that will have a key or critical impact on the game being played. This option should not be used for "routine" intelligent items. GMs should also make certain to provide intelligent items generated under this option with some interesting defects/flaws.

DETERMINING WILLPOWER

Once stats have been purchased and stat bonuses noted, the GM should add two times the stat bonus for Self Discipline with the stat bonus for Presence together ((SDx2)+PR). This gives the item's willpower, which will be used to determine the outcome in item versus character conflicts.

Example: *the GM has generated the following stats for an intelligent sword using option one: SD 101; RE 80; IN 65; PR 45. This generates bonuses of (+11x2=22) and -2 for a combined willpower of 20.*

2. ASSIGN PERSONALITY

One of the most enjoyable aspects of creating and playing with intelligent items is the personality of these items. Intelligent items have a long and glorious reputation for bravado. In order to bring maximum flavor to his or her game, the GM should select three dominant personality characteristics from the tables below. At least one of these should be based on the item's most dominant stat (in the above example, SD) and one should be based on the weakest stat (in the above example, PR).

Getting the personality of the item fixed early is important for a couple of reasons. First, understanding the personality of the item will give the GM important insights into the decision making of the item. What will it risk? What might it want to gain? With whom might it work best? Worst? Second, as is the case with all intelligent races, knowing the personality of the item will help the GM come to terms with the essential nature of the item. This knowledge will be critical when writing the item's history. The personality traits below are just suggestions; there are many more than these!

PERSONALITY TRAITS: SELF DISCIPLINE

Dominant

Driven, Focused, Judicial, Moderate, Organized, Pragmatic, Restrained, Self-possessed, Temperate

Weak

Base, Cowardly, Craven, Fickle, Procrastinator, Spineless, Two-faced, Unmotivated, Venal

PERSONALITY TRAITS: REASONING

Dominant

Analytical, Assiduous, Astute, Discerning, Logical, Rational, Reasonable, Sensible

Weak

Dull, Illogical, Slow, Unaware, Unreasonable

PERSONALITY TRAITS: INSIGHT

Dominant

Aware, Clever, Discriminating, Insightful, Mindful, Sagacious, Sensible, Sharp

Weak

Clueless, Foolish, Idiotic, Simple, Unaware

PERSONALITY TRAITS: PRESENCE

Dominant

Bewitching, Charming, Engaging, Influential, Lovable, Pleasant, Self assured, Witty

Weak

Aggravating, Annoying, Domineering, Irksome, Overeager, Vexing

3. ASSIGN MORAL PURPOSE

All sentient beings have some moral purpose; this is no less true for intelligent loot. Moral purpose might be called ethics, alignment, values, but whatever it is called, it speaks to the core of the item's goals and objectives. It helps clarify what the item will willingly do, the sort of owner it might look for and for what it will risk everything to accomplish.

An unsophisticated item's moral purpose might be very simply stated as simply "good" or "evil" or "lawful" or "chaotic." A more complex assessment of moral alignment might develop these notions with concepts like "rigidly lawful," "noble," "amoral," "corrupt,"

“neutral,” “scoundrel,” “self-centered” or dozens more. Ultimately, the most important thing for a GM to understand is that items have morality too, and their actions are going to be strongly governed by their morality. Like people, intelligent loot is going to be unwilling at best to advance a moral agenda that stands in opposition to its own. It is critical that the GM understand the intelligent item’s ethics and morality as some great roleplaying can come from a player and intelligent item being, suddenly and surprisingly, at cross purposes.

4. DETERMINE SPECIAL PURPOSES

Many intelligent items also have a special purpose – something that gives their existence a greater focus. Gamemasters should feel free to ignore this section if it seems too bothersome; running a campaign with an intelligent item with a special purpose can be quite difficult. Special purposes are potentially infinite in scope and should be selected purposefully by the gamemaster.

It should perhaps go without saying that special purposes have to be in alignment with the item’s moral purpose (unless the intelligent item is insane). It is also important to remember that even though an item might have a special purpose, it does not necessarily mean that it is driven to carry out its special purpose to the detriment of everything else. If an item has the special purpose “destroy Underhill cultures,” that does not mean that the item believes that it can destroy all Underhill cultures. Rather, it will want to act in such a way as to do maximum harm to those cultures whenever the opportunity presents itself. Likewise, if the item has the special purpose “kill Gryx,” that does not necessarily mean that the item will want to engage in rampant slaughter whenever a Gryx is about. Rather, if given the opportunity, it will want its owner to help it carry out its special purpose.

A last example – there might be one or two examples of intelligent items in any campaign setting which have a complex special purpose, that is to say, a special purpose with multiple steps. The first part might be something like “kill ten dragons and take their hearts.” The second part might be “secure 10,000 PPs of primal essence.” Unless the item completely loses a willpower contest with an owner, the rest of its special purpose would be kept from the owner.

The following are just some examples of special purposes. There are, of course, thousands more. Gamemasters should feel free to improvise on this list:

- Defeat all dwarves/elves/gryx/gnomes/humans/etc.
- Defend all dwarves/elves/gryx/gnomes/humans/etc.
- Defend Sylvan cultures.
- Defeat Underhill cultures.

- Smite the enemies of God.
- Defend the interests of God.
- Uphold the good.
- Spread malevolence.
- Preserve the balance between order and disorder.
- Defend truth and justice.
- Defend lies and injustice.
- Gather all of a particular gemstone/primal essence/etc.
- Support the interests of the legitimate kings of the realm.
- Prove to all the world that I, the sword of luck, am the pinnacle of all life...ha!!
- Visit the seventeen islands of the Lorgish chain.

5. BUY SPECIAL POWERS

All intelligent items have special powers embedded within them to help them defend themselves or carry out their special purposes. The gamemaster should first compute the item’s development points. Intelligent items development points are calculated the same way character development points are, but are based only on Reasoning, Insight and Presence. The gamemaster should also make note of the combined DPs for Reasoning and Insight as they will be used separately.

Example: *the GM has generated the following stats for an intelligent sword: SD 101; RE 80; IN 65; PR 45. This generates development points of 6, 3 and 0 for a total of 9. The DPs for Re and In also total 9. The GM jots this separate number down.*

Anything, be it a weapon, a shield, a ring, an amulet or whatever the GM might imagine, can be enchanted to provide its owner with an augmented DB. Only weapons can be enchanted to provide its owner with an augmented OB. Using the full pool of development points, the costs for these augmentations are:

OB/DB Bonus	Development Point Cost / level
+5	0
+10/+15	1
+20/+25	2
+30 and above	5 (+2/each level above +30)

Example 1: *The GM has generated a dagger and she wants the dagger to have a +25 OB bonus. A +25 OB bonus costs 2x2 DPs for a total of 4 DPs. The same dagger with a +30 OB would cost 5 DPs.*

Example 2: *The GM has generated a ring that will provide a +5 DB bonus to its wearer. A +5 DB bonus costs zero DPs. If the ring provided a +10 bonus, it would cost 1 DP.*

In addition to OB/DB bonuses, GMs have the option of buying a full range of spell-like powers for the intelligent item in question. Only Memory/Insight development points can be spent on these powers. The cost per spell-like effect is simple: .5 DP per PP of the spell effect.

Example: *an intelligent magical ring provides its wearer with the ability to safely land from any fall of 100 feet. The cost for this is 3 PP + 6 PP to scale the power to 100 feet. This totals 9 PPs for a DP cost of 4.5.*

6. DETERMINE FLAWS AND DEFECTS

One of the most enjoyable aspects of roleplaying an intelligent item is bringing the items flaws into the game. There are very few intelligent creatures indeed that do not have some kind of defect or flaw that make up who or what they are. Therefore, every item should have at least one of these flaws or defects.

Flaws are fairly straightforward – these problems are not potentially fatal problems with design (a defective mana matrix, for instance), but rather problems of will, inopportune failures or other such inconveniences. Characters possessing intelligent items usually become aware of an item's flaws quickly enough, giving the character the opportunity to try to counter-balance the flaw. Some examples of flaws include:

Item will not function if it is raining or if the temperature is below freezing.

Item will not harm a male character unless it loses an immediate willpower contest.

Item fails to operate 10% of the time when it is night.

Item fails to operate whenever there is a full moon.

Item “forgets” its powers after it participates in killing someone.

Defects are potentially much more problematic. Defects in design can cause the item not only to fail, but also to generate effects opposite of those intended. Defects can also cause direct and permanent damage to the item's owner. Defects are much trickier than flaws. Frequently the item is not even aware that the defect exists. Should the item know about the defect, it is generally in the item's interests to keep the defect from its owner. Items need to lose a willpower contest before they will willingly acknowledge the presence of a defect. Some examples of defects include:

Each time the character wields the item successfully, there is a 5% chance that he will lose 1d10 points of Strength/Self Discipline/Insight/etc...

The tenth time the character successfully wields the item, the character's gender is changed to the opposite (or to neuter).

If the character fails to use the item in pursuit of one of its special purposes, the item will summon a demon (or another suitably nasty creature) to come to its aid the next time the item is in a position to pursue one of its special purposes.

Each time the character wields the item successfully, there is a cumulative 5% chance that he will become “addicted” to the item. That is to say that she will become paranoid about others who come into contact with it. The owning character will become jealous of others who express an interest in it. The character will be increasingly unable to resist the will of the item.

7. DRAFT HISTORY AND PLANS

The last step is to write a short history of the item – its previous owners, what it knows (and does not know) about its maker and what it believes is its purpose. The item should also be provided with a short list of plans and objectives for the future. There has to be a reason, after all, why it ended up with the owner the GM selected.

WILLPOWER CHALLENGES ITEM VERSUS CHARACTER

Intelligent items always and without question have a moral purpose and agenda of their own. Most intelligent items are not terribly forthcoming with their owners regarding their purpose and agenda, particularly if the owner's morality differs in some way with the item's. It has long been a feature of fantasy literature that taking possession of an intelligent item can be far more dangerous than it would seem.

There will inevitably be times when the item's will and purpose is in conflict with its owning character's will and purpose. The first time an intelligent item and character come into contact might be an appropriate occasion to consult this table. When an intelligent item wants one thing and a character wants another, it is appropriate to consult the following table to determine the outcome of that willpower challenge. Gamemasters should feel free not to consult this table every time there is a minor disagreement between the item and the owner. Reserve these contests for major turning points in the relationship between item and owner – when the owner wants to do something diametrically opposed to the item's moral purpose or plans/objectives or vice versa.

Resolving a willpower challenge is a simple process. The owning player makes an open-ended d100 roll and adds his character's Will RR to the roll. This is the “resistance number.” The gamemaster then makes an open-ended d100 roll, adding the item's Willpower (see above) to this roll. Subtract the item's roll from the character's roll and consult the following table to determine the result.



Will Contest Table

(Character Roll) – (Item Roll)	Result
greater than 100	Character Dominant – the character has total dominance over the item. The item will carry out the character's instructions without question and conform itself to the character's moral purpose and ambitions. Character gains a permanent +30 on any future willpower challenges. The GM may allow the item to initiate willpower challenges once per month to attempt to restore the balance, but the character retains her +30 bonus.
76-99	Character Wins – the character wins the willpower challenge. The item carries out the character's instructions for the next week. The item conforms to the character's moral purpose and ambition for the next week but is fully aware that it has been beaten in a willpower challenge and is displeased. At the end of the week, the status quo is restored.
51-75	Character Barely Wins – the character wins the willpower challenge, but only just. The item carries out the character's next instruction only. The item does not conform to the character's moral purpose and will work to subvert the character's moral purpose, even when carrying out the instruction. The item will not carry out additional instructions that differ from its purpose unless it loses another willpower challenge.
(-50)-50	No One Wins – neither the character nor the item wins the willpower challenge. The GM may resolve this result in the following ways: <ol style="list-style-type: none"> 1. The character may wield the item as though there were no challenge. 2. Initiate another willpower challenge immediately and continue to make willpower challenges until either one side wins or there are two consecutive rolls either above or below zero (a roll of 31 and then 46 would result in a character win, for instance). 3. Roleplay the conflict between the item and the character – have them talk it out.
(-51)-(-75)	Item Barely Wins – the item wins the willpower challenge, but only just. The character carries out the item's next instruction only. The character does not conform himself to the item's moral purpose even though he carries out the instruction. The character will not carry out additional instructions from the item that differ from the character's purpose unless the character loses another willpower challenge.
(-76)-(-99)	Item Wins — the item wins the willpower challenge. The character carries out the item's instructions for the next week. The character conforms to the item's moral purpose and ambition for the next week but is fully aware that it has been beaten in a willpower challenge and is resentful. At the end of the week, the status quo is restored.
less than -100	Item Dominant – the item has total dominance over the character. The character will carry out the item's instructions without question. The character will conform itself to the item's moral purpose and ambitions. The item gains a permanent +30 on any future willpower challenges. The GM may allow the character to initiate willpower challenges once per month to restore the balance, but the item retains its +30 bonus.

Now What!?



11

Horkin bowed low, presenting the sword to the White Lady without meeting her terrible gaze. “An additional bounty, your gracefulness,” Horkin said with scarcely a trace of irony.

The White Lady took the delicately carved, perfectly balanced sword by the hilt and lifted it from Horkin’s outstretched hands. The beauty of the sword’s design made her gasp ever so slightly. Horkin noticed.

“It is a beauty, grace,” he said.

“Quite,” she said. Horkin backed up a few steps, giving the White Lady room to swing the longsword. It made an agreeable “whoof” as she swung. “And you say it was just part of that fool dragon’s hoard?”

Horkin smiled and nodded. “It appears he didn’t even know what he had.”

The White Lady swung the sword again and smiled broadly.

“I dismiss you and your team from my service, Horkin!” she said with enthusiasm.

“Your word is bond, dread Lady,” Horkin said as he turned and hurried from the room. He suspected he did not have much time...

Oopsy!

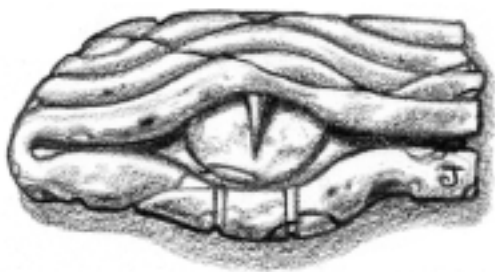
If only adventuring was easier. Not only does the adventuring professional have to deal with man-eating monsters, poisons, traps, spiders, deranged vampires and blast-all what else, there is also the ever-present risk of being cheated at cards by aggressive sharks, being ripped off in markets or being assaulted by city police looking for kicks. The wise adventurer takes all of this in stride because what else is there to do? If one can't take the risks, take up farming, right? Most adventurers can cope with all manner of problems, but when loot, fairly or not so fairly acquired is not what it seems to be, or doesn't hold up as it should, most adventurers, rightly, despair. If only there weren't so many ways in which loot can go wrong. Money can be dodgy; weapons can backfire in surprising ways; rings can turn on their owners; runes can be miswritten and so on. Nearly anything that characters can earn as rewards can have a dark or disagreeable side. Be mindful!

And this is to say nothing of the myriad things that can go catastrophically wrong during the fabrication process. Even items as comparatively simple as potions can cause enormous chaos if they are made improperly. Even mundane items can cause serious problems if they fail. Weapons that are unreliable are scary to take into combat. And this is to say nothing of intelligent items that are made improperly or artifacts that have lost their way. Frightening indeed.

A caveat: all that follows can provide flavor and character to a game, but could also be considered annoying to the players. It is, after all, hard enough acquiring loot. To have it go bad, sometimes without warning, can be really insufferable. So, gamemasters beware. Do not just take all of that as instructions or requirements. Do with this what you will. I have always believed that characters (and players for that matter) should not get into the habit of viewing loot and treasure as pure anyway. A little caution does a character good.

THREE SCHOOLS OF THOUGHT

There are three ways to look at this notion of loot going wrong. The first is simple enough – it doesn't happen. Once acquired, magic items and the like function and continue to function normally unless some trauma takes place (accidentally dropping your



magical ring into a volcano, for instance). Loot is always legitimate; nothing ever goes wrong. If this is your feeling, please skip ahead to Chapter 12!

Another school of thought holds that items break down over time. Everything, even magical items, can only take so much use or wear-and-tear before they break down. Worse still, items can function, though not well, even while they are breaking down. This can lead to an enjoyable level of mayhem and added risk. In the sections that follow, methods to simulate this process will be discussed.

The last school of thought holds that items function properly until, whammo!, they break down. Perhaps less realistic and satisfying than the previous method, but items have been known to break without warning, after all. This is often most true of one-shot items like potions or charms. All seems to be well until you actually need to use the thing. They often break down in combat or at a critical moment, of course...

MONEY

Bless your heart. You believed that there would be no section in this chapter on money, didn't you? Sorry. Even money, simple currency, gold and silver, is subject to problems to which you might not be immediately aware. Money can present problems on two fronts: debasement and/or cultural concerns.

A brief history of currency debasement is in order here. In pre-modern societies (like almost all HARP game environment societies are likely to be), the principle means of exchange is coinage in gold, silver and copper. All coins struck in these precious metals have to be alloyed to some degree. The problem comes when governments, kings or emperors try to reserve more of the gold, silver and copper to themselves by striking coins that have more alloy (nickel and the like) than the precious metal. When currency becomes debased it is worth less inherently. A bigger problem still is the effect this has on prices, which inevitably rise when the debasement becomes commonly known. If characters are not aware that the local mint has been striking coins that are only 60% gold rather than the proper 90% and everyone else does, they can easily get ripped off. An award of 50 gold pieces, in other words, is not always what it appears to be. If a gamemaster is inclined to bring this concept into the game, it would be fair to say that perhaps as much as 20% of coins in any particular sack might be debased.

Culturally speaking, adventurers face significant problems with money when crossing borders. Nations with normal and friendly relations are also going to have trade relations that are normal and friendly. This means that merchants in both countries will be accustomed to getting coins from the other in trade and

ONE-SHOT ITEMS TABLE

Type Roll	Result
01-05	Item leaves a bad taste in the mouth – character cannot taste anything for one day.
06-10	Item causes character's hair to fall out instantaneously. If this makes the character look silly or inappropriate, there is a 25% chance that he/she will be laughed at in public during encounters.
11-15	Item causes character to attract insects. For the next hour, any flying insects within 200' of character will swarm around him.
16-20	Item induces "butterfingers." All character OBs and DBs are reduced by –20 for the next 24 hours.
21-25	Item reverses day/night vision. Characters see during the day as though it were night and vice versa. If the character is of a race that can normally see at night, that power is temporarily canceled. This situation reverses itself in one day.
26-30	Item causes mental fatigue. Treat the character as though his/her mental stats were –30 of what they actually are for the next day.
31-35	Item causes high distractibility. For the next day, character cannot focus long enough to cast spells, train or even carry on an intelligent conversation.
36-40	Item causes belligerency. Character is itching for a fight. Given the opportunity, the character will start up to five fights over the course of the next day, particularly if they are against stronger targets.
41-45	Item induces ravenousness. Character will eat anything that he can get his hands on for the next 12 hours. And this does mean anything even remotely food-like. Get this character out of the market, fast!
46-50	Character loses all Stamina RR bonuses for the next day due to ill health.
51-55	Item causes the character's highest skill to be reduced to zero for the next day.
56-60	Animals within a 500' radius of the character are hostile to him for the next day. If an animal is naturally hostile or belligerent, it will attack the character.
61-65	Item induces altruism. Character gives away 20% of his material possessions. This can include clothing, weapons and even magic items. Character will also give away items that are his friends' but that do not belong to him.
66-70	Item induces kleptomania. Character has an insatiable urge to steal things for the next day. All potential targets are legitimate – markets, priests, friends, royalty, etc.
71-75	Item strikes the character blind for the next day.
76-80	Item seems to do nothing, but the next time the character attempts to cast a spell or use another magic item, he takes an Impact critical.
81-85	Character loses five points of permanent Strength due to the ill effects of the item.
86-90	Item induces a berserker rage. Character attacks anyone within 20' and will continue to attack for the next 10 minutes unless forcibly restrained. Character will have no memory of any of this upon awakening.
90-95	Character cannot speak for the next 24 hours. Not a word!
96-99	Character becomes a friend-slayer. For the next 24 hours, character will plan, plot and scheme to harm one of her friends. GM and character should agree on who this will be, but character will take one shot at harming the other.
100	Catastrophic mishap opens a vortex to a demonic plane out of which steps a Class IV Demon. Have fun!

that these coins will be accepted at more or less face value. Nationals of countries that are hostile to one another are going to be far less willing to take the other's coins at face value.

These two issues are what give the moneychanger's trade its reputation, its risk and its rewards. Money speaks many languages, some of which a character won't recognize. Beware.



WHEN MAGIC ITEMS ATTACK: ONE-SHOT ITEMS

One-shot items are potions, charms, runes and any other miscellaneous item that triggers its effect and is finished. It is difficult to know, sometimes, before use whether a one-shot item is going to be just fine or whether there is going to be a problem. GMs are referred to this section in the event that a fabrication attempt goes seriously awry, but they can feel free to use it to provide some added spice to a game session. A GM should feel free to give players clues that something might be amiss

WEAPONS FAILURE TABLE

Type Roll	Result
01-10	A strange crack appears along the main slicing/crushing surface of the weapon. Each time the weapon delivers a critical, there is a 10% chance that the weapon will fracture, rendering it useless.
11-20	That last creature must have had weirdness in its blood (that blood you got all over the blade) because now the weapon's OB bonus fluctuates between -10 and +10 of its previous magical bonus. Worse, it offers no DB help anymore.
21-30	Your weapon has become something akin to a lightning rod. Anytime an elemental attack bolt is fired within 100' of you and you have your weapon drawn, there is a 20% chance that the weapon attracts the bolt to you. Lovely.
31-40	Your weapon seems fine, but you realize after much experimentation that it causes you to miss a particular type of target (kobolds, elves, etc.) every time you attack one in combat without exception.
41-50	What is the deal?! While all looks fine, you just don't seem to be smiting evil with the same panache. The cause? Your weapon is just not so interested in making the kill. Subtract 20 from all critical rolls. If at any point you roll a modified result that is less than zero, the weapon will never deliver another critical hit again.
51-60	The next time you kill a creature with one blow, your weapon becomes akin to glass. For the next day, any time you score a hit on a target with the weapon, there is a 50% chance that the weapon shatters into a thousand pieces.
61-70	Your weapon has really become a weirdness attractor. Every time you score a critical hit that kills a target, you attract the attention of something undesirable (like a demon or a werewolf) who wants the weapon for whatever reason. Within the next 24 hours, you will be ambushed by whatever you attracted. Have fun!
71-80	Somehow your weapon has acquired a kind of temporary planeshifting. Each time you deliver a critical where you roll more than an 80 on the result, there is a 30% chance that the blade actually passes through the target, delivering no hits.
81-90	Getting...taller...! Each time you score a critical hit with this weapon, you become ¼ of an inch taller. This effect does not end and can only be countered by magical means.
91-99	While your weapons works just fine, every time you score a kill with it, you lose 1 permanent point of a random stat.
100	Any time you successfully kill a target with the weapon, you must make a Will RR. If you fail the roll, you feel an insatiable desire to keep killing...you must make another attack within ten seconds, even if that means targeting a friend.

before the characters proceed with using the item:

“Rather than smelling of gardenias, the potion smells of feet...very dirty feet.”

“You observe that a splash of orange ink obscures part of the rune.”

WHEN WEAPONS FAIL

Nothing is more disheartening to a character than when a magical weapon fails in combat. That it might also cause the gamemaster a certain amount of glee is a totally separate issue. Here are some things that might go wrong when weapons fail.

WHEN MAGIC ITEMS ATTACK:

MISCELLANEOUS ITEMS

This section covers all of those other items that are not weapons or one-shot items. Flying carpets, crystal talismans, shields, magic broaches, self-igniting torches and what have you.



MISCELLANEOUS ITEMS

Type Roll	Result
01-10	Each time the item is used successfully, the character breaks out in a hideous bout of acne. This acne is painful and disfiguring, resulting in a -25 to all character interactions for the next three days, when the outbreak goes away naturally.
11-20	The item generates precisely the reverse of its intended effect for the next hour. For example - a torch does not illuminate but rather makes everything around it darker.
21-30	Using the item causes you to break out in a fit of hiccups that lasts for eight hours. Take a -5 to all activities per hour (in the seventh hour, all actions are at -35) for your troubles.
31-40	The next time you use the item, make a successful Will RR or you develop a compulsion to give all of your cash money to the next stranger you see.
41-50	Every time you successfully use the item, you and everyone within 20' of you takes an Electrical critical.
51-60	Item functions intermittently. Every round you need to use the item, there is a 50% chance that it fails (not so spiffy if the item in question is a flying carpet).
61-70	Each time you successfully use the item, there is a 20% chance that you will instantly gain 10 pounds. The only way to get rid of this extra weight is hard work, diet and exercise.
71-80	The next time you successfully use the item, birds acquire a rabid hatred of you. For the next six hours, any bird within 200' of you will swoop down to attack.
81-90	Successfully using this item causes a negative change in the local weather for the next 12 hours. If the climate is amenable to snow, it snows. Rain increases and the like.
91-99	Using this item successfully causes your voice to be projected at a random point up to half a mile away from where you are for the next full day. No one standing next to you can hear you, no matter how loud you shout.
100	Hello reverse alchemy! You are the most hated person in town for the next full day because any coin you touch is instantly converted to lead. No shopping for you!



THE LOOT



Rekki lifted his tankard of ale, a toothy smile on his face.

“To victory!” he said, which Horkin and Ferrannin heartily acknowledged.

“I can’t believe she bought it!” Ferrannin said.

“She’s never been that gullible before,” Horkin said. “I think we got lucky.”

At that moment the heavy, bronze-reinforced doors of the pub slammed open and three heavies entered, their breastplates emblazoned with the sigil of the White Lady - a diamond on black.

“Nor was she this time!” Rekki said. And they ran...

A QUICK NOTE ON THE LOOT

What follows is not just a simple series of tables listing dozens of magic and mundane items that you can use to reward adventurers. As is true in life, so it should be in a game – many items described below have a small (or medium-length) story attached. As a player or a GM, you can feel free to use these stories as you see fit. You can ignore them, of course. You can use them to provide a little spice to the game or give you a character concept for a potential opponent. Every item, even the most mundane, will have a past. This history can be used to seed the game with new adventuring opportunities. Sometimes, the stories behind certain items will be of sufficient interest that they might generate multi-game sessions. I have used some items almost identical to these in **Rolemaster** campaigns that I have run in the past and I found that my players became accustomed to many items having a history and they actually came to relish that aspect of the game, even if it meant that the story inevitably meant that they were off again on a dangerous quest which they thought they had already finished.

I hope you savor the opportunities; I certainly have enjoyed writing them!

MONEY, GEMS AND JEWELRY

This category is reasonably straightforward – it includes all coins, individual gems and jewelry. When determining this sort of treasure, gamemasters are encouraged to “mix it up” a bit – particularly if the loot is being taken off of someone else’s person, because after all, most normal people have an assortment of coins on them whenever they are carrying money around and in a typical gaming environment, many people will carry small gems because they are just easier to exchange when you get to a new city.

COINS

In **HARP**, the standard coins are copper pieces, silver pieces and gold pieces, but copper, silver and gold are not the only metals which different cultures have coined at times in the past. To increase the interest level of coin awards in your game, consider mixing in some of these other sorts of coins. You are under no obligation to convert your entire monetary system, of course, but these coins can create some challenging difficulties for your players as they attempt to negotiate the markets and vendors of a new city with money they might scarcely recognize. Suddenly coming across a hoard of non-standard or peculiar coins should definitely spark the curiosity of the characters. With each metal, a range of exchange is provided; this is general – every market and city moneychanger will offer a different rate.

MONEY

Roll	Poor	Normal	Rich
01-10	2 cp	5 cp	5 sp
11-20	3 cp	10 cp	10 sp
21-30	5 cp	2 sp	15 sp
31-35	7 cp	5 sp	20 sp
36-40	10 cp	7 sp	3 gp
41-45	12 cp	10 sp	5 gp
46-50	15 cp	15 sp	8 gp
51-55	1 sp	18 sp	10 gp
56-60	2 sp	20 sp	12 gp
61-65	17 cp	3 gp	15 gp
66-70	20 cp	5 gp	18 gp
71-75	4 sp	7 gp	20 gp
76-80	6 sp	8 gp	3 pp
81-85	9 sp	10 gp	5 pp
86-90	12 sp	2 pp	10 pp
91-94	15 sp	Gems (20)	Gems (250)
95-97	20 sp	Gems (50)	Gems (300)
98-99	3 gp	Gems (100)	Gems (500)
100	Special	Special	Special

Electrum: Electrum is a naturally occurring alloy of gold and silver. It is thought to be the very first metal ever coined. While it is not rare, per se, it is not a standard metal for coinage in most cultures. It could, therefore, have collector value as well as simple trade value. Electrum coins are worth 10 silver pieces each or ½ a gold piece.

Platinum: the “gold standard” in coinage metals (so to speak), platinum coins are also the most rare of all coins. Platinum is fairly easy to work with and is easy to strike into coins, but it is much more rare in most contexts than gold. It is even better bullion metal than gold if a culture can get its hands on lots of it. An exchange rate of 10-20 gold pieces per platinum pieces would be very fair. Collectors in cultures without platinum would pay an even higher premium for a good coin.

Speculum: Speculum is an alloy of tin and bronze with a silvery sheen. This can definitely come in handy when trying to spend in a society that doesn’t realize that speculum isn’t silver (speculum is silvery but not silver in appearance – any moneychanger or clerk paying attention should get a good RR to spot the fake). Speculum is worth roughly 10 to 1 copper piece.

Tin: Tin coins are extraordinarily cheap and are not very sturdy. Cultures coining tin are often going to be materially poor in some way, meaning that if you bring copper or silver into those societies, your coins are going to be more valuable. Tin coins are valued at 30 to 40 to 1 copper piece.

NON-COIN MONEY

Interested in really throwing in some different rewards? Try some of these non-coin moneys that might give players a run for their...money...(sorry!).

Paper: Cultures using paper currency are going to be sophisticated, with a high degree of mutual trust (because paper money is worthless unless everyone agrees to take it in trade at whatever value it is denominated), a good banking system and, in all likelihood, excellent bullion reserves hidden somewhere in a well-guarded fortress. I have used paper money a few times in a game, in large measure as a prod to get characters to visit a place that I thought would offer a good “fish out of water” adventuring arc. After all, a big wad of paper is worthless if the characters pick it up a month’s journey from the only place in the world it actually has value.

Porcelain: There have been cultures in the past that have used porcelain medallions as currency. Imagine the reaction of players when they open a money pouch and find 20-30 perfectly round, perfectly white porcelain buttons inside.

Stones: And not just any stones. Yap Islander-type giant stones are one approach to this. Another approach might be to have a specialized profession within a culture that carves/chisels or in some other way takes non-precious stones and turns them into money through their carvings.

Wampum: Wampum is shells that have been turned through painstaking work into beads that can then be used as money. In 17th century New England there were two types: white and dark. The dark was valued at 2/1 over the white.

GEMS AND JEWELRY

Gems and jewelry tell their own stories. Rings of gold set with diamonds are not made for their own sake, after all. When you make a roll on the Money table, you are going to be given a value that says something like Gems (250). This means that you have found one or more gems or pieces of jewelry that has a total value of 250 gold pieces. How this shakes out (whether it is just one big stone or a number of stones totaling 250 gold pieces) is up to you as the GM.

Gems are going to be encountered with much greater frequency near or inside cultures that have unreliable currency (I refer you back to the section on debased currency earlier), or that have a lot of political instability. People are always going to want to have the most reliable wealth on them, and if gold or silver is scarce or its value is just not certain, people are going to want to have gems more than money.

Whether gemstones or a piece of jewelry will have a story attached to it that might be of interest to the party

depends on a lot of factors. If the gems are found in a “country” adventure or in a dungeon, it might be simple wealth. If these things are found in a city, or taken off of someone who has just been killed by the party then they should say something. Someone wearing a locket, a bracelet or a solitary ring did attach some meaning to that jewelry. A good way to build on the story and to go forward to the next adventure is by tying the jewelry into your ongoing story. When jewelry is lost, particularly when it is lost in an urban setting, the relatives of the previous owners are going to attach value to the item as well. If there is any reason to suspect that the party might now be the owners of the jewelry, these other relatives are going to seek them out. Every piece of loot can advance the story in new and interesting ways.

Remember also that different cultures have different techniques for making jewelry that a trained (or even just an astute) eye should detect. Why would a human palace guard be wearing an elven brooch under his clothing? What is a tribe of goblins doing wearing thick, dwarven necklaces? Where did that gnome get that rare gryx ring that the party spent four months trying to track down when you were positive it was in the hands of some dwarves who had stolen it? Perhaps the dwarves didn’t steal it? The best kind of story element for a piece of jewelry is frequently just a simple question.

MUNDANE ITEMS

Mundane items are exactly that – the routine items that all people accumulate over the course of life. As you can tell from the table, many of these items are likely to be encountered within an urban environment (it would be unlikely, for instance, to find toys when rummaging through the leavings in a giant anthill), but not all of them will. Keep in mind that the type of the treasure that the characters will find will reflect the dominant culture. It makes absolutely no sense for a party that has just ransacked a halfling home to find a variety of goods that would only really be found among humans. Armor will be halfling-sized; toys will reflect halfling values; artwork will reflect the halfling aesthetic. Should the party find a variety of non-halfling goods in a halfling town, I would expect they would notice that this makes no sense and want to make inquiries. Gamemasters can feel free, as always, to substitute regular equipment from the normal equipment lists in Chapter 8 of the HARP core book at their leisure. The subtables included in this section are designed to give more opportunities for the GM to add flavor to a campaign.

MUNDANE TREASURE

Roll	Normal	Rich	Item
01-10			Normal Equipment
11-20	01-10		Normal Equipment
21-30	11-20	01-10	Normal Equipment
31-35	21-30	11-20	Household Items
36-40	31-35	21-30	Household Items
41-45	36-40	31-35	Laborer's Tools
46-50	41-45	36-40	Laborer's Tools
51-55	46-50	41-45	Clothes
56-60	51-55	46-50	Outdoor Gear
61-65	56-60	51-55	Entertainment Gear
66-70	61-65	56-60	Herbs
71-75	66-70	61-65	Thieves' Tools
76-80	71-75	66-70	Weapons
81-85	76-80	71-75	Armor
86-90	81-85	76-80	Toys
91-94	86-90	81-85	Scribes' Gear
95-97	91-94	86-90	Artwork
98-99	95-97	91-94	Treasure Map
100	98-99	95-97	Wizard's Gear
	100	98-99	Ancient Relic
		100	Magic Item

MUNDANE TREASURE IN THE COUNTRY

Roll	Normal	Rich	Item
01-10			Weapons
11-20	01-10		Armor
21-30	11-20	01-10	Weapons or Armor
31-35	21-30	11-20	Normal Equipment
36-40	31-35	21-30	Normal Equipment
41-45	36-40	31-35	Laborer's Tools
46-50	41-45	36-40	Clothes
51-55	46-50	41-45	Clothes
56-60	51-55	46-50	Outdoor Gear
61-65	56-60	51-55	Outdoor Gear
66-70	61-65	56-60	Household Items
71-75	66-70	61-65	Entertainment Gear
76-80	71-75	66-70	Scribes' Gear
81-85	76-80	71-75	Artwork
86-90	81-85	76-80	Map
91-94	86-90	81-85	Herbs
95-97	91-94	86-90	Thieves' Tools
98-99	95-97	91-94	Wizard's Gear
100	98-99	95-97	Ancient Relic
	100	98-99	Magic Item
		100	Magic Item

MUNDANE TREASURE IN THE COUNTRY

When adventuring in the country, including in dungeons, abandoned structures/villages or just in the woods, the quality and type of goods is likely to be fundamentally different. The table below gives a way for you to alter the type and quality of goods one might encounter while “on expedition.” In the country, the expectations for the goods to have a racial/cultural uniformity gives way a little bit, but might still be something an observant team pays attention to. If they were not aware of any gryn towns within a month's journey from the dungeon they have just cleared out and all of the bodies, adventurers' goods and leavings are clearly of gryn origin, they might want to know why.

Item quantities are the same as they are in HARP: Poor (1d10 items), Normal (2d10 items), Rich (4d10 items).

Ancient Relic

As these items are those that belong to now dead cultures, the prospect of finding them in a dungeon or abandoned town are better than average. Roll again on this table to determine exactly what sort of ancient relic it is (either ignoring this result if it comes up again or changing the result to Magic Item). GMs can feel free to

give the characters a coin/money award when this is rolled, though the coins are going to be demonstrably ancient (anyone can tell the difference between “standard” coins and ones that don't belong to their culture). Ancient relics are peculiar items – they have no real value to anyone except a collector of that particular item (unless the item were a map of some kind, for example).

This result is an excellent story-element result. It is as good a reason as any to pre-generate and determine loot before the game begins so that you have some time to think about what this item could be, why it is in this particular place and where it came from. Because these items are rare and weird, characters might not even realize what they have. Having said this, it is useful to recall that ancient relics have value to collectors of ancient relics (x5/x10/x100 depending on whether the item is Poor/Normal/Rich), and offloading the item might be worth some game time.

Armor

As all of the races are prone to some degree towards adventuring, it is always possible that the armor that will be found will be sized for or made by one of the other races. Armor that is found while adventuring in a country setting is often in disrepair or has taken some damage. If

the armor is rolled on the Poor column it will protect its wearer as well as anything else, but it has a resale value of 50% less than Normal. In addition, convert results of 91-100 on the table below to “Human Armor.” If the armor is rolled on the Normal column, it is just that, Normal. It can have a +5/+10 quality bonus per below.

To determine the sort of armor that is found, roll on the following table, then consult the Armor table in chapter 14 of the HARP core rules:

ARMOR AND SHIELDS: RACE/CULTURE	
Roll	
01-06	Gnome Armor
07-12	Halfling Armor
13-18	Gryx Armor
19-24	Dwarven Armor
25-30	Elven Armor
31-90	Human Armor
91-95	+5 Quality Bonus Armor (GMs choice of Race/Culture)
96-100	+10 Quality Bonus Armor (GMs choice of Race/Culture)

Artwork

If this result is rolled in a dungeon, it might be appropriate to consider something like a figurine, decorative pottery or other portable forms of artwork than the more typical paintings and tapestries. While many of the monstrous races are not known for their love of fine art or an aesthetic sense, it is not totally out-of-hand for the more intelligent of the monster races to have something that might pass as artwork (perhaps consider this option if the roll or choice is Poor).

Artwork is purposeful – it is hung, displayed and made for a reason. Granted, the reason might be exclusively decorative, but in many contexts, the art is going to say something important about its owner. The Romans and other ancient civilizations used to carve busts of dead ancestors that were kept safe and venerated. How would characters react to opening a closet or alcove in a long unused basement, only to find fifty marble heads?

Clothes

Use the Armor table above to determine the race for which the clothes have been made. Rolls of 91-100 do not indicate +5 Clothes but are rather the filthy rags, furs and scraps of leather favored by goblins, kobolds and the like. They are the worst sort of clothes. 80% of the time, this roll will indicate finished clothing rather

than bolts of cloth. The quality of the item determines the value; be mindful that clothing in most country contexts is not going to be in good shape:

CLOTHING TABLE		
Quality	Cloth/Furs/Leather	Finished Clothing
Poor	1d10 copper pieces	Normal cost
Normal	1d100 + 25 silver pieces	1.5x normal cost
Rich	1d10 + 10 gold pieces	2x normal cost

Entertainment Gear

Is there anything more sad than juggler’s balls, streamers, noise-makers and other entertaining toys scattered at the bottom of a dungeon staircase, clearly lost as their owner fell down the stairs to his or her death?

Entertainment gear that was made by gnomes has 2x normal value.

Herbs

These are any herbs from the Herb table in Chapter 6. The herbs that are found can be determined in two ways. First, the herbs can be selected to match the climate region where they are found. Second, if the GM wishes, the herbs can be selected to match the needs or desires of their last owner. If their owner was a Harper, perhaps the herbs might have all been the sort of herbs that would be useful to the Harper sphere. If this is the case, some of these herbs might be naturally more valuable than what might be rolled. Determine the standard value according to the following table:

HERB TABLE		
Quality	Doses	Different Herbs
Poor	1d10	1-2
Normal	2d10	1-5 or an uncommon herb
Rich	2d10	2d10 and some rare herbs

Household Items

If this is rolled within a dungeon, these items are going to be either essentially worthless or the household items of its most recent monstrous residents (orcs are not known for their housekeeping skills). If this is rolled on the Rich table, these items will be worth 1d10 gold pieces on the open market (silver flatware, pewter tankards, brassware, unbroken porcelain, decorations with gold leaf, etc.).

Laborer's Tools

These items are tools appropriate to whatever sort of work was/is being performed in the local area. If this is rolled on the Rich table, the tools are in usable condition and have a value of between 1 and 5 gold pieces.

Magic Item

Consult the Magic Item loot table in this chapter and re-roll on that table to determine the result at the same quality level (Normal to Normal, for instance). Weapons have a Bonus Increment of +5; Armor follows the Bonus Increments listed in the Armor Tables in chapter 10 of the HARP core book.

Map

If this result is rolled, consult the following table to determine the sort of map found. If this roll comes from the Rich column, the map is enclosed in a specially made case. The case is worth 10 gold pieces on the open market.

MAP TABLE

Roll	Item
01-14	Barely readable, fragile parchment map. –25 to determine what it marks (GMs discretion).
15-28	Parchment treasure map with unclear geographical markings. –10 to determine what it marks (GMs discretion).
29-42	Parchment Map. Does not seem to mark anything, but is clearly ancient. Has a value of 25 gold pieces to a map collector.
43-56	Parchment Map. Modern; marks the nearest major city clearly. Has a marked pathway, but it doesn't seem to mark treasure.
57-72	Parchment Treasure Map. Treasure marked clearly and named on the map (treasure worth up to 500 gold pieces).
73-86	Vellum Map. Largely a geography map; does not mark any treasure, per se, but does mark dozens of places in different parts of the local area. Map is unclear about what these places are.
87-100	Map is made on an unusual medium (paper, papyrus, clay, porcelain), but definitely marks something of interest in the local area (within 100 miles).

Normal Equipment

Choose an item from the Equipment List found in chapter 8 of the HARP core book.

Outdoor Gear

This includes all sorts of adventuring gear appropriate to the outdoors. If this result comes from the Rich column, the goods are of higher value or quality (valued up to 10 gold pieces). Some higher quality items might be: multi-person tents that are in good condition, high-quality packs, simple but well-made hunting gear, nutritious food and the like.

Scribes' Gear

Unless the characters are in a library, an abandoned monastery or other structure that would have supported scribes, treat this entry as either "Outdoor Gear" or "Normal Equipment" or roll on the following table (instead of the table in the HARP core book), adding +5 to the roll if this result comes from the Normal column or +10 if on the Rich column:

SCRIBE'S GEAR TABLE

Roll	Item	Value
01-14	Quill pens (count of 50)	2 sp
15-28	Vials of Ink (6)	5 sp
29-42	Scrollcase with blank, rolled parchment	10 sp
43-56	Book Safe (hollowed out, lockable book)	12 sp
57-72	Cartographer's Kit (+10 to map making)	35 sp
73-86	Ivory Scrollcase w/one rune (GMs choice)	50 sp
87-100	Portable Book Case (trunk with shelves – holds up to 50 books)	275 sp



Thieves' Tools

This award depends on the sort of thief who was using the tools when he lost them. For a human, dwarf, elf, halfling or gryx thief, use the Thieves' Tools table from the HARP core book, adding +5 to the roll if this result comes from the Normal column or +10 if on the Rich column. If the thief in question was a gnome, subtract 10 from the roll, treating any negative roll as though it were Marbles.

Weapons

Choose a suitable weapon from the weapon list in chapter 8 of the HARP core book. If this result comes from the Poor column, the weapon or weapons in question are badly used and damaged, though still more useful than just pounding on someone with your bare fists. Any weapon from the Poor column has a 25% chance of breaking each time it scores a hit on a target.

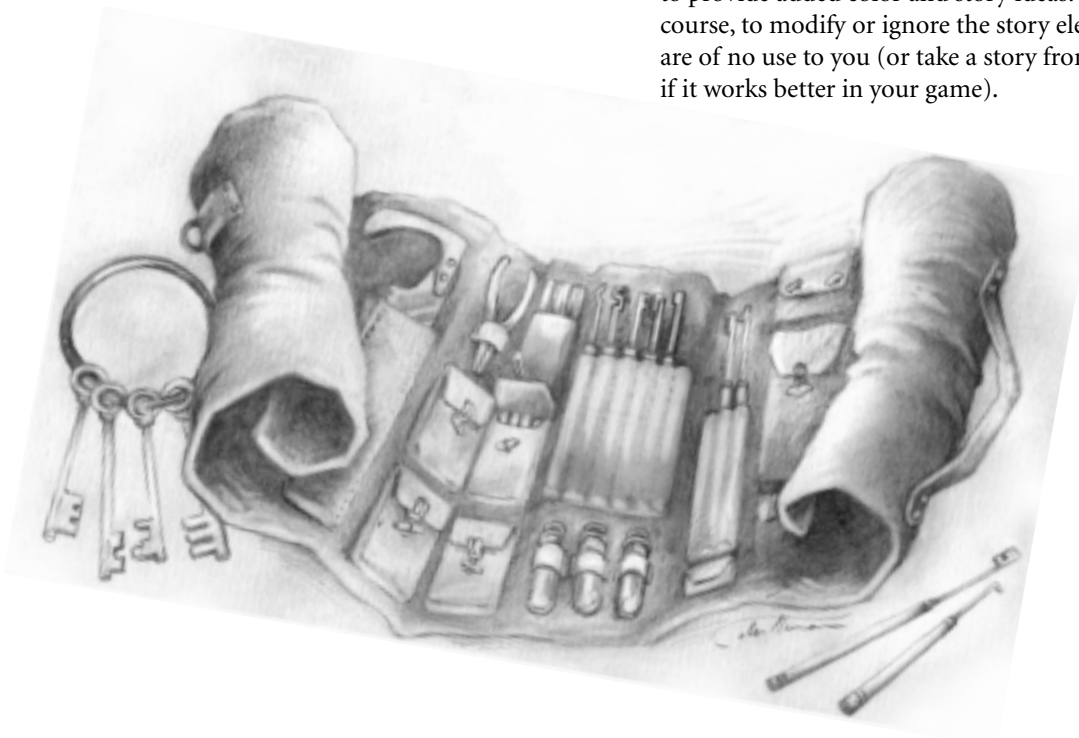
Wizard's Gear

This column is going to generate items used by the adventuring wizard. This could be gear from the Wizard's Gear table in chapter 14 of the HARP core book, or nearly anything else appropriate to the wizard who lost it. The value of the goods will be highest if previously owned by an elf. Fully 40% of the time, this result will reflect the gear formerly owned by a gnome (due to their predilection for getting into scrapes and being obsessed with magic). Feel free to substitute a result of Map or Scribe's Gear if Wizard's Gear would not be appropriate given the setting.

MAGIC ITEMS			
Roll	Normal	Rich	Item
01-10			Bonus I
11-20	01-10		Bonus I
21-30	11-20	01-10	Bonus I
31-35	21-30	11-20	Bonus I
36-40	31-35	21-30	Bonus II
41-45	36-40	31-35	Bonus II
46-50	41-45	36-40	Bonus III
51-55	46-50	41-45	Bonus III
56-60	51-55	46-50	Runes
61-65	56-60	51-55	Potion
66-70	61-65	56-60	Bonus IV
71-75	66-70	61-65	Bonus V
76-80	71-75	66-70	Runes
81-85	76-80	71-75	Potion
86-90	81-85	76-80	Clothing
91-94	86-90	81-85	Jewelry
95-97	91-94	86-90	Miscellaneous
98-99	95-97	91-94	Rods & Staves
100	98-99	95-97	Weapons
	100	98-99	Armor
		100	Special

MAGIC ITEMS

There are hundreds of items listed below. Many of them provide a story that you might use in your game to provide added color and story ideas. Feel free, of course, to modify or ignore the story elements if they are of no use to you (or take a story from another item if it works better in your game).



BONUS ITEMS							
Roll	Item	I	II	III	IV	V	Value (I)
01-05	Katana (1H)	+5	+10	+15	+20	+25	252 gp
06-10	Pick	+5	+10	+15	+20	+25	221 gp
11-15	Short Bow	+5	+10	+15	+20	+25	231 gp
16-20	Buckler	+5	+10	+15	+20	+25	211 gp
21-25	Nunchaku	+5	+10	+15	+20	+25	211 gp
26-30	Soft Leather Gorget	+1	+1	+2	+2	+3	221 gp
31-35	Chain Cuirass	+2	+3	+5	+6	+8	442 gp
36-40	Cutlass	+5	+10	+15	+20	+25	221 gp
41-45	Wall Shield	+5	+10	+15	+20	+25	271 gp
46-50	Foil	+5	+10	+15	+20	+25	252 gp
51-55	Sai	+5	+10	+15	+20	+25	241 gp
56-60	Tomahawk	+5	+10	+15	+20	+25	201 gp
61-65	Rigid Leather Shirt	+2	+4	+6	+8	+10	261 gp
66	Falchion	+5	+10	+15	+20	+25	231 gp
67-70	Short Sword	+5	+10	+15	+20	+25	221 gp
71-75	Normal Shield	+5	+10	+15	+20	+25	251 gp
76-80	Club	+5	+10	+15	+20	+25	201 gp
81-85	Plate/Chain Boots	+1	+1	+2	+2	+3	242 gp
86-90	Quarterstaff	+5	+10	+15	+20	+25	211 gp
91-95	Mace	+5	+10	+15	+20	+25	221 gp
96-97	Plate Cuirass	+2	+3	+5	+6	+8	413 gp
98-99	Flail	+5	+10	+15	+20	+25	251 gp
100	Plate Shirt	+2	+4	+6	+8	+10	554 gp

BONUS ITEMS

Bonus Items are the most commonly encountered items in a HARP game. While straightforward, remember before placing them in a dungeon or assigning them as treasure that each has a story of its own and can be used to propel your story in new and interesting directions.

ENHANCED WEAPONS AND ARMOR

These weapons and armor all provide specific bonuses to actions. Unlike a standard bonus item, these weapons and armor often provide additional, special bonuses. While these items generally provide combat bonuses as well, this is not necessarily their only virtue.

Blades of Marn

Marn the Wizard might just be the most skilled wizard in the entire Kingdom of Caliban, but why stop there? In addition to his unparalleled wizarding skills, he is also a weapon smith of the first rank. Add to this

his total lack of scruples and principles and it is perhaps not surprising that he is one of the richest men in Caliban too. His blades are simply made (no one is entirely sure how he can produce so many so quickly, but dark stories of demons and pacts with assorted devils are routinely bandied about), but deadly in their power. And they can be yours – for a price.

Blades of Marn are all +20 swords (but they can be of any type – short, broad, two-handed, etc.) with the ability to inflict double criticals. Any time a critical hit is scored, simply double the result.

Bola of Vengeance

In the Empire of the Great Hahn, there is an order of mystical healers whose ability to cure any disease and repair any wound is known throughout the world in both fact and legend. There are only one hundred of these healers and they serve the god Solan (he who binds and seals). Solan demands total sacrifice and near-total separation from the mundane world of all his attendants. There are four hundred and six laws of Solan to which the healers and his other worshippers



WEAPONS AND ARMOR		
Roll	Item	Value
01-05	Dirk of the Hodges	4,101 gp
06-10	Buckler of Grissom	1,001 gp
11-15	Short Bow of True Aiming	9,676 gp
16-20	Mage Foil	6,251 gp
21-25	Harpoon of the Rhodion	8,406 gp
26-30	Goblinbane	varies
31-35	Frost Scimitar	9,453 gp
36-40	Dagger of Illusion	4,501 gp
41-45	Long Door Boomerang	961 gp
46-50	Shield of the Hoplite	16,416 gp
51-55	Mountain Trident	18,602 gp
56-60	Bola of Vengeance	4,001 gp
61-65	Runeshield	varies
66	Fortune Blade	101,502 gp
67-70	Shurikens of Gong	36,455 gp
71-75	Blades of Marn	17,552 gp
76-80	Nightmare Armor	31,362 gp
81-85	War Mattock of Bleeding	27,906 gp
86-90	Silken Armor	26,100 gp
91-95	Sword of Withering	42,005 gp
96-97	Javelin of the Gamella	16,776 gp
98-99	Snicker-snack Blackblade	39,995 gp
100	Flail of the Circles Six	52,505 gp



devote themselves. None is more important than “never take a life.” Ever. Should a Solanian do so, the order shuns the offending mystic, barring him from communion forever. This is so severe a punishment that only one healer in history has ever broken the law.

Of the one hundred healers sworn to the order, only three are allowed to venture out into the world; each of them is armed with a Bola of Vengeance and given clear instructions on how to use it.

The bola is the definitive weapon for a healing order sworn above all else not to take life – it takes some doing to kill someone with a bola. The itinerant Solan Healers are instructed on the “rules of engagement” – no taking of life, no striking out in self-defense, no coming to the aid of fellow adventurers through physical combat...only healing. The only time a Solan Healer may use his weapon is if he has witnessed an “abomination.” The order has dozens of definitions for what constitutes an abomination, but even so, a Bola of Vengeance has only been reported used in combat four times in the last three centuries. In the hands of a non-Solan, however, they have been used quite effectively...

A Bola of Vengeance is a standard Bola. 1x/day, provided the character using the bola has taken at least ½ of her total hits in damage, the bola can strike out with incredible force. On a critical hit of the player’s choice, the hit is resolved as though it were a Huge critical rather than standard. The bola also deals an additional 20 points of body damage.

Buckler of Grissom

“That is the silliest looking shield I have ever seen,” Dorin said to his oldest friend and adventuring companion Pilar. “It wouldn’t protect you from a well-timed chopstick let alone a real blade.”

Pilar considered her friend’s statement, but only for a moment. Dorin might be an excellent fighter, but Pilar was prone to more roguish pursuits. She had little need for a “real” shield, whatever that might mean. But this buckler, small and easy to use, would be a real boon. And it was cheap, too. Far cheaper than it should have been, in fact. In her travels, Pilar had heard mention of this particular buckler (many existed, but this was the first she had ever seen this far east).

“Are you certain, Dorin?” she asked, strapping it on and pulling her dagger. “Then try to strike me,” she said, facing him.

He took the bait without hesitation, squared his shoulders and struck. She evaded him. He swung his sword again and again, but each time he missed. Tiring and feeling foolish he swung again, but lost his balance a bit. Pilar slashed with her dagger, slicing open the leather that protected Dorin’s upper arm.

“How?” Dorin asked, winded.

“I couldn’t really say,” Pilar said. “But I’ll sew that up for you, if you’d like.”

A Buckler of Grissom is a simple buckler made of iron. Ten fleurs-de-lis in a circle are engraved and enameled on the outer rim – the clearest mark of a Grissom there is. A Buckler of Grissom is a +5 Buckler, but if a character uses it only in defense and makes a successful Full Parry check, the Buckler grants an additional +50 to DB.

Dagger of Illusion

Long ago there was a gnome named Stele. He was typical of the gnomish breed, short, impish and prone to mischief. Unlike his gnomish brethren, however, he was also a passionate devotee of combat, martial arts and weapons. Because he stood a shade less than three feet tall, his martial passions often came a cropper. Thankfully for him, though, he had a good friend who shared his interests in weapons and war...and this friend was a master trickster.

After a number of years, Stele’s friend came up with just the sort of weapon that could help a gnome even out the advantage – the Dagger of Illusion. In addition to being a standard +10 dagger, the weapon has a shimmering, mirror-like blade. During combat, the weapon cannot be reliably seen by opponents because of the magicks that have been infused into it. As a result, no one facing a Dagger of Illusion in combat can attempt a Full Parry against the user.

Dirk of the Hodges

The Hodges is the name of a grouping of Halfling villages in the foothills of the Frosty Mountains. Eight settlements make up The Hodges; all were founded more than a century ago when the Matriarch of the Eight Clans revealed that the clan ancestors had led her to that place because it would be a safe haven against danger. They settled and built farms, but the area did not turn out to be as safe as the Matriarch hoped. As a result, over the course of the last one hundred years, the halflings have had to devise a defense against not only the monsters of the Frosty Mountains but also the rapacious humans from the Winter Plains. It is perhaps not surprising that The Hodges halflings have become expert at weapons manufacture. The Dirk that bears the name of their community is the definitive example of their craft.

A Dirk of the Hodges is a +10 dirk. It is made from steel and is completely imperious to rust. It can be used as either a stabbing weapon or as a throwing weapon, in either case the bonus is the same.

Flail of the Circles Six

Probably made in the bowels of some hellish, demonic outer plane, the Flail of the Circles Six grants a +40 OB bonus and is a massive weapon that can kill an opponent before she’s even had time to draw her own blade. Its power comes from the demon that is bound into the weapon itself. 1x/day, the owner of the Flail can call forth a Type V Demon who will fight at his summoner’s side and take the summoner’s orders for up to ten minutes.

Fortune Blade

The history of the three swords that are known to all as the Fortune Blades goes back deep into time – deeper even than the histories recorded in the four thousand year old Church of Holy Redemption, the oldest church in human lands (older, some say, even than the elven nations). All three are presently lost and despite the fact that rumors of their location (and equally unlikely stories of their finding) are commonplace, no one who has ever gone searching for one has ever come up with one. The most persistent rumor says that to go searching for a Fortune Blade is the surest sign that one will never find it – a Fortune Blade finds you, or so goes that rumor. It is perhaps not surprising that intrepid adventurers want to find one – the last known user of a Fortune Blade was Arik Dondarelle...yes, that Arik. Arik the Victorious; Arik the Conqueror; Arik the Blessed; Arik the Very-Very Lucky. Was it because of his unquestioned military skill that he was able to conquer the whole of the Parian Empire with only three battles? That question remains unanswered to this day. What we do know is that the Parian Emperor, killed in remote Outer Paria, alone and broken, was looking, without success, for a Fortune Blade when he died.

A Fortune Blade is a +40 broadsword. The blade is completely black with a crescent moon engraved in the hilt. When found, it is just a +40 broadsword. However, each time a user scores a critical hit and rolls either a 66 or a 100, the blade becomes more powerful and more deadly. Each time a 66 or a 100 is rolled, two things happen. First, the sword gains an additional +5 bonus. Second, the sword’s critical ranges change. After the first hit of 66 or 100, the range for the maximum critical expands (so that now a result of 66 or 100 delivers a “100” critical). With each successive 66 or 100, the range expands down from 100 (so that after two such massive criticals, the range for 100 is now 66, 99-100) and so on. When the Fortune Blade’s owner dies, the blade disappears, reappearing at some point up to 1,000 miles away from where its former owner died and the process starts back again at 66 or 100.

Frost Scimitar

“What the blazes are we doing up here?” shivered Dav as he climbed out of a waist-high snow bank. The sun shone bright in the sky and reflected harshly off the white snow.

“You know full well,” Kristi said, scampering up from behind Dav (snowshoes) and helping him out of the snow. “She wants a Frost Scimitar and the only place to get one that I know of is in the Frosty Mountains.”

“Purchased from the Frosty giants, I know, I know!” Dav said, standing now on the crusty snow.

“What are you two blathering about?” Dav’s brother Vad asked, looking back at them. “We’ve got work to do,” he said turning back to business.

They trudged onward and upward for what seemed like hours before Vad noticed the stream of blood flowing down the mountain, steaming through the snow.

“That’s not good,” he said. They slowed their ascent but did not stop. Just a few minutes later they came upon the carnage. Bodies everywhere, but no footfalls going down the hill. Mutually fatal.

“Check ‘em,” Kristi said. And thus it was that they found a Frost Scimitar for the White Lady, sparing them both the business of dealing with the Frosty giants and the unpleasant spending of the White Lady’s...sorry, their...money.

A Frost Scimitar is a +15 Scimitar that delivers Medium Cold criticals in addition to its standard critical. A thin sliver of aquamarine is set in the foot of the blade.

Goblinbane

Highly prized by thieves, rogues and even fighters who want to “get the job done and be done with it,” the Goblinbane is a short sword that has been augmented by an assortment of beneficial magic. There are three main centers of Goblinbane manufacture; curiously, this seems to be one of the best examples of cross-racial cooperation in the Southlands. First, the gnomish villages of Weave and Hound, each a good day’s walk from the city of Rohat, are well-known for their Goblinbane weapons – each is a +5 short sword, but when a critical is inflicted on a goblin, it also inflicts a Small Electricity critical. Second, the halfling nomads of the Rek, who travel back and forth in the wastes between Rohat and Gangelan (a four-month’s journey), received the wisdom of the Goblinbane from the gnomes. Their Goblinbane weapons are +10 short swords that also inflict a Tiny Heat critical to goblins if a regular critical is inflicted. The best Goblinbane swords are those made by the gryx of Low Rohat, a village just outside the northern wall of the city of Rohat. Their blades are +15 short swords. Each time a gryx

Goblinbane inflicts a critical on a goblin, the goblin is affected with fear (per the Fear spell – RR (100)). The goblin must save or flee.

Harpoon of the Rhodion

The Rhodion Islands stretch more than three hundred miles down the western coast of the continent of Falouha. None of the more than nine hundred islands in the Rhodion chain is more than five miles long or wide. As a result, the Rhodish clans have developed the most sophisticated seafaring skills anywhere on Earth. They can sail anywhere, in any kind of weather and can vanquish nearly any foe at sea. They have developed a wide range of tools and weapons to help them in their task. One of them is the harpoon that bears their name.

A harpoon is a notoriously difficult weapon to use; it is not for the inexperienced or the weak. The Harpoon of the Rhodion grants a standard +10 to OB. It is a bamboo shaft onto which has been affixed a triangular point. Once engaged, this point cannot be removed without causing significant additional damage (removal inflicts a Bleeding IV result on the target). When used at sea or against a creature of the sea, it grants a +20 OB.

Javelin of the Gamella

“What the hell is happening?” Croak said to no one in particular, surveying the battlefield. Dozens of his best-trained men, who just minutes ago had been arrayed in orderly rows, were now splayed out and spread-eagled, sometimes hundreds of feet behind the main charge line. A lackey came up behind him.

“You were warned, Lord Croak!” the lackey said, reminding Croak of the legends of the Gamella, legends that Croak just as quickly discounted. After all, the Gamella were a small nation of peace-loving gryx. Farmers...scholars...rich, fat merchants. It was a miracle that no one had conquered them earlier. But Croak was confident – fifty well-armed men would do the trick. Now most of them were lying on their backs, broken and useless.

“Those gryx are only armed with javelins!” Croak shouted. “Kill them all!”

But his men were hesitant and Croak himself distracted. He did not see the incoming javelin that had his name on it until it was too late. When it struck him, the impact was astounding. So astounding in fact that it blew the life right out of him...

The Javelin of the Gamella is a +15 Javelin. 1x/day at the thrower’s discretion, the Javelin can deliver an additional Huge Impact critical on top of the standard critical. In addition to this extra critical, anyone hit by a Javelin of the Gamella is thrown back at least 50 feet. If there is something hard in the way (like a house or a

mountainside), the thrown character takes an additional 1d10 damage for each 10 feet blown back.

Long Door Boomerang

A boomerang is a bloody useful weapon outdoors; everyone knows this. It is perhaps less useful underground, indoors or anywhere else where vexsome walls, ceilings and T-shaped passageways can interfere with the stately arc and swoop of the flying weapon. Curiously (not just because of the weapon but also the magic), the Long Door Boomerang was invented by a nation of underworld-dwelling dwarves whose tunnels were often overrun with assorted vermin (and whose tunnels were uniquely unsuited to standard dwarven combat strategies). These dwarves not only made hundreds of these weapons, but also shared the skills in making them with humans and gryx. Therefore, there are many of these weapons to be found.

A Long Door Boomerang is a +10 boomerang into which has been infused the essential powers of the Long Door spell. Because of this, when thrown, the Long Door Boomerang can be made to disappear and reappear up to 100 feet away, striking a target that far away with the same accuracy as if it had been thrown normally. Whether the boomerang hits or not, it returns to the thrower by means of the same Long Door mechanic. Its Long Door power can be used up to 5x/day.

Mage Foil

The Wizard's College of Archam-Ex is justly famous for its rigorous curriculum; parents from hundreds of miles away pray to their gods and ancestors that a son or daughter might be accepted into the school during the Time of the Choosing each September. Somewhat unusually for a pure Wizard's College (Archam-Ex does not train Warrior Mages, finding the combination of the two skills to be just a bit unseemly), Archam-Ex offers its acolytes meticulous training in the use of the foil.

It had been argued in Archam-Ex's past that the foil is perhaps not the most useful weapon in combat. Advocates for the weapon remarked favorably on its elegance (a well-made foil is a lovely sight), length (it gives the impression of authority without all that tedious weight) and training difficulty (it is not the easiest weapon to use correctly, which the mages considered to be an advantage). And so the foil carried the day. Because of this, mages in training at the school of Archam-Ex spend many hours during their youth learning to use a weapon that many would prefer never to touch. Only later, in the field, do they come to realize how useful that training was.

A Mage Foil is simply but excellently made. In the hands of a non-Mage, it is an uninteresting +5 Foil. In

the hands of a Mage, however, it is more useful. For a Mage, a Mage Foil offers an additional +25 to the Mage's DB, provided the Mage parries to some degree (if the Mage makes a full OB attack, the Mage Foil is just +5). Archam-Ex mages live a long time for a reason...

Mountain Trident

There are those who argue that a trident has no place in the mountains – that it is a weapon of the sea and of seafaring peoples. It is a weapon dear to the gods of the sea and feared by the creatures that swim in the oceans; it is hardly a fitting weapon for noble, upstanding mountain folk. But not all agree with this argument.

A hard trek of twenty days separates the great metropolis of Carron from the mountain folk of Eagle's Roost, a village of a few hundred families above the permanent snow line on Mount Graylock, the highest peak in the Northern Range north of Carron-town. The Roosters have no need for standard weapons – they shun the blade and the bow in favor of the trident, which they have made uniquely their weapon. A trained Rooster can throw one nearly 50 feet with pinpoint accuracy and can use it in close combat where it would usually be a liability. Their weapon smiths (trading with the dwarves of Under-mountain for the iron they need) make only Mountain Tridents. And any who would take the time to learn the mountain ways will be rewarded handsomely.

A Mountain Trident is a +15 Trident. It grants the following two additional powers: first, when used against a foe using a shorter weapon, a Mountain Trident provides an additional +15, but only to OB (this extra +15 cannot be used to parry). Second, if used in aerial combat, a Mountain Trident negates the usual penalties that come from airborne combat.

Nightmare Armor

Padel the Harrower, who was alleged to have drunk the blood of his enemies after besting them in combat, is the man most responsible for this armor's existence. Dozens of suits exist; almost any good-oriented character who has encountered it or fought against someone wearing a Nightmare suit will tell you that the fight was the longest and most brutal they have ever fought. Any of them who got their hands on a suit of Nightmare Armor would immediately attempt to destroy it. Wearing Nightmare Armor is one of the best ways to get people to attack you repeatedly and without mercy. Be warned.

Nightmare Armor is a full suit of +25 plate mail. If one is just wearing it around town, it appears to be nothing more than a suit of pitch black plate mail – worrying, but not actually frightening. Wear the suit into battle, though, and its look changes. Faces of those



who were killed by the person wearing the armor appear in anguish in the metal; they writhe and moan. The suit radiates an aura of fear and causes waking nightmares in those who stand opposed to its wearer. An opponent must make an immediate Will RR at -25 or be incapacitated. All actions are at -50 for the next 5 rounds. The character cannot flee; rather, he is transfixed by the armor. The transfixed character may not attempt to Full Parry during these five rounds. If the character is killed, his life force is drawn from his body and into the armor. To release the soul, the armor must be destroyed within a day of the soul's taking or it is forever lost.

Runeshield

The city of Petaluma has a long and fractious history. On more than one occasion, the city has literally been divided between its three major communities – humans (in two religious varieties) and refugee gryx (fleeing extermination at the hands of a third human community subscribing to yet another religion) who had carved out a walled ghetto for themselves and wanted nothing more than to be left alone. During the last so called “division,” the humans worshipping Michaelo (he of the flowing locks of blond hair) got it into their heads that the real problem was not the humans who worship Walas (the crippled god) but rather the reclusive gryx. And so the Michaelos invaded the gryx ghetto...big mistake. The gryx may have fled their former homelands, but they were far from defenseless.

The gryx brought a unique skill with them to Petaluma – the crafting of Runeshields. A Runeshield is a simple +10 Full Shield with either a sheet of thin parchment stretched over the front or with a crystal runestone set in the middle of the shield. Any spell up to 7 PP (including scaled versions of lower-cost spells) can be inscribed into or onto a Runeshield. During their decisive two-day battle with the Michaelos, the gryx used a small force equipped with 50 of these shields to crush their enemies. At least half of those shields were inscribed with Hammer Strike spells. It really turned the tide...

Shield of the Hoplite

It was more than five centuries ago that the single greatest military innovation on the Aeneas Peninsula took form. The development of the armed and shielded hoplite strengthened the power of the city of Ajas over that of the other forty cities and led inexorably to the rise on the peninsula of the United Cities, the greatest power of the age, with Ajas at its head. Large, culturally diverse and as tolerant as any country can be expected to be, the United Cities have been the predominant nation on the continent for nearly one hundred years (after its conclusive defeat of the Tyr-Honn Alliance in the epic war that

ended with the UC sacking Tyr itself. Curiously, the historians rarely speak of the weapons the UC brought to bear against Tyr, but rather focus on the shield – the Shield of the Hoplite.

Made in the great Wizard Guild Houses of Ajas, Menza and Handla, these shields reinforce the ability of the hoplite to resist the strains of combat and focus on the job. A Shield of the Hoplite is a +15 Wall Shield that grants two additional powers. First, each Shield of the Hoplite generates a spell aura that grants the wielder the equivalent of the spell Resist Damage in combat. Second, provided that the shield owner has a partner with a Shield of the Hoplite on either side of him (creating a wall three shields long), the shield's benefit is not +15 but rather +25.

Short Bow of True Aiming

Hoskuld of Brax, noted historian of the Empire of the Four Plains, had this to say about the famous weapon that is now known as the Short Bow of True Aiming:

“The Empire of the Four Plains, unlike many great imperial enterprises in human history, was the only one not built upon the sword. The people of Lorwelen, the founding city in the empire, had long ago learned the virtue of arrows and bows that could fire them efficiently. Second of all, they understood the usefulness of seeming to be weaker than they actually were. Third and last, they knew the value of knowing the weather. With these three qualities, they were able to build an empire that continues now to rival larger and commercially stronger nations.

“The single most dominant feature of the Four Plains is the terrible wind that sweeps down from the Cascading Mountains in all seasons save winter (whose snows make travel nearly impossible anyway). These winds have been known to blow for weeks on end. They can blow down homes and would make others take cover, but not the Lorwelenese. ‘Conquer with the wind’ is their saying. With their short bows and good tactics, they have descended upon invaders with a ferocity that staggers the imagination. Clever enemies stay away during the winds (and frequently at other times, too.”

A Short Bow of True Aiming is a simple +10 Short Bow with a few additional characteristics. First, it has quadruple the normal range of a short bow. Second, arrows fired from a Short Bow of True Aiming are not affected by the wind. In fact, the windier it is, the better. If the wind is calm, the bow is +10. If the wind blows between 5 and 25 miles per hour, the bow is +15. If the wind blows between 20 and 40 miles per hour, the bow is +20. If the wind blows faster than 40 miles per hour, the bow is +25.

Shurikens of Gong

The secretive, mountain Kingdom of Gong has been invaded dozens of times in its existence but never successfully. These invasions have created a closed and enigmatic culture that rarely welcomes guests and shuns contact with the outside. The Gongolese, who rarely befriend strangers or foreigners, also seldom travel outside of the Kingdom. When they do, though, they are usually outfitted with these shurikens – the best of the breed, so to speak. Many tales are told of those who run afoul of the Gong and are struck by these shurikens; it usually takes only one hit to get a foe to run.

Shurikens of Gong are +30 shurikens. They are enhanced by means of a special form of the Drain Life spell. Any time the shurikens hit a target, they begin to drain hits from the victim at a rate of 4 hits per round, for up to a maximum of 10 rounds, regardless of the location or status of the victim (if a victim casts Long Door to get away, for instance, the hit drain continues for 10 rounds or until the shuriken's user decides to stop the draining process). This draining of the life force is particularly painful, forcing the target to suffer the effects of Stun each round the hits are drained.

Silken Armor

Silken Armor is a great boon to Mages and others who do not want to be encumbered by heavy armor. The process by which a suit is made is a secret of a reclusive Alchemists' Guild that maintains its "mother house" on a remote island in the Eastern Ocean the location of which is known to only a handful of the Guild's allies and the Guild itself.

Silken Armor protects the wearer as though it were a full suit of plate mail and provides an additional +30 bonus to DB. Woven from a special form of silk, the armor weighs less than a pound and does not interfere with the casting of magic in any way.

Snicker-snack Blackblade

Named for the terrifying sound it makes when it does what it is designed to do, the Snicker-snack Blackblade is famed for one thing – decapitation. The magic required to make the blade is esoteric and difficult to master – this would account for the fact that there are very few of these blades in existence.

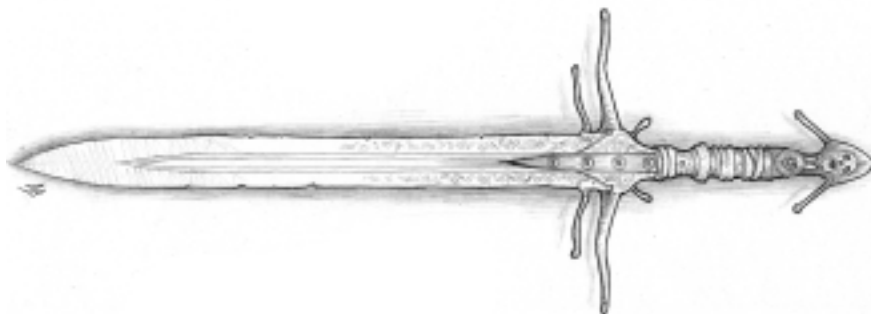
A Snicker-snack Blackblade is a +40 broadsword. During resolution of a critical hit, if the roll is a 66 or a 100, disregard the stated critical and replace it with: "Foe decapitated; head spins away from lifeless body. Foe dies instantly."

Sword of Withering

A nasty weapon that has turned the tide of many battles, a Sword of Withering is so malevolent in its power that good-oriented characters that so much as swing it (even just to test its balance), lose one level of experience immediately. That these swords can be made only with the help of demons or other dark forces is beyond question. Perhaps six exist in the world; all of them are thought to be owned by the most diabolical and fiendish forces of evil known in the world. Good luck if you should come across someone using a Sword of Withering...and good luck to you if you should choose to use it.

A Sword of Withering is a +30 two-handed sword that is pure bone-white in color. Any time the sword delivers a critical hit against an opponent, consult the following table to determine the additional damage delivered by the sword:

Critical Achieved	Result
01-50	-5 to a randomly selected physical statistic
51-75	-10 to a randomly selected physical statistic
76-90	Massive internal organ trauma causes character to bleed at 10 hits per round
91-99	One randomly selected limb withers; muscles atrophy; limb unusable for a full day; -90 to all actions performed with that limb
100	One randomly selected limb withers; limb permanently unusable; -90 to all actions performed with that limb; only magical means can reverse this damage



War Mattock of Bleeding

A favorite of dwarves and humans, the war mattock is a brutal weapon at the worst of times. Some clever dwarves came up with a way to make it even more so by enchanting their already well-made weapons with magic that is certainly on the cutting edge of brutality. These are rarely found unowned (their users do not seem to die as frequently as other adventurers for whatever reason) and never sold by the dwarves who make them. They might make one for you, however, if you ask nicely and have a good reason for owning one.

The War Mattock of Bleeding is a +25 War Mattock. Each time it scores a critical hit that causes bleeding, it triples the bleeding result. Only the original bleed can be cured by normal means – the additional bleeding must be stanching by magical intervention.

RUNES

Runes are generally spells that have been written down on some medium that can then be used by anyone. While it is true that runes can be used by anyone, some runes require some kind of specialized training to use properly.

RUNES		
Roll	Item	Value
01-05	Damaged Rune 10	11 gp
06-10	Damaged Rune 3	5 gp
11-15	Rune 3	4 gp
16-20	Rune 5	6 gp
21-25	Rune 5	6 gp
26-30	Rune 5	6 gp
31-35	Elemental Ink: Air	100 gp
36-40	Elemental Ink: Earth	100 gp
41-45	Elemental Ink: Fire	100 gp
46-50	Elemental Ink: Water	100 gp
51-55	Spirit Rune 10	51 gp
56-60	Rune 10	11 gp
61-65	Spiritscrye x5	25 gp
66	Crystal Rune 25	50 gp
67-70	Crystal Runes Tools	100 gp
71-75	Rune 20	21 gp
76-80	Rune Library	varies
81-85	Crystal Rune 10	20 gp
86-90	Runebook: Spirit Runes	varies
91-95	Runebook: Elemental Runes	varies
96-97	Runebook: Circle Runes	varies
98-99	Runebook: Crystal Runes	varies
100	Crystal Rune 50	100 gp

Crystal Rune 10/25/50

What a rock! Crystal Runes are renowned not only for their beauty and versatility, but also for their ability to “carry” more than one spell within the same rune. This award is for a single rune stone storing either up to 10, 25 or 50 PP in spells. For the two higher value rune crystals, at least one of the spells should have 15 PP or more. While it is commonplace for wizards to inscribe similar spells onto the same rune crystal, there is no rule compelling that the spells have anything in common.

Crystal Runes Tools

Crystal Runes are notoriously difficult to inscribe, requiring a specialized workshop and a lot of time and tools. The tools for inscribing Crystal Runes are reflective of this difficulty. Magnifying lenses, padded vices, lanterns that generate intense light, special reagents and chemicals to clean and prepare the crystals or the instruments and diamond-tipped cutting tools would all be part of the tools to get the job done. Generally speaking, this award is most appropriate in an urban setting – there is no reason for a maker of Crystal Runes to have tools out in the country because the runes can only be inscribed in the lab. Gamemasters should feel free to ignore this award if it does not make sense within their game environment. Crystal Runes tools are worth at least 250 gold pieces.

Damaged Rune 3

This is a normal spell rune that was inscribed improperly in some way. The maximum value of the inscribed spell is 3 PP. The damage can be physical (degraded paper, faded ink) or metaphysical (something went wrong in the inscription that cannot be seen). If the damage is physical, the character has a 20% chance of realizing that the rune is damaged (it might still work, but there is a GM-determined chance that the rune will fail). If the damage is metaphysical, the character has no chance of realizing the mistake unless the character has Runes skill and declares she wants to check out the rune. If the GM is determining the status of this rune at random, there is a 10% chance that this rune is an attack spell.

Damaged Rune 10

This award presents a much more serious problem for the character than the Damaged Rune 3. In addition to the inscribed spell having a maximum PP of 10, the chance that this rune is an attack spell is 40% (with the corresponding danger this presents to the character reading the rune). Again, the damage to the rune's matrix can be physical or metaphysical.

Sinister mages with great skill at runes have been known to purposefully write these kinds of damaged

runes with the sole purpose of foiling those who would steal from them. In particular, when these sorts of mages have a larger collection of runes stored for whatever purpose the wizard might need, he might put one or two of these runes into the library. Written “properly,” it is almost impossible to detect a purposefully miswritten rune from the real thing.

Elemental Ink: Air

Because Elemental Runes of Air are so difficult to write, many mages who specialize in them have developed formulae for special “inks” that are particularly stable in the air. Elemental Inks for Air Runes are often made with exotic substances related to the element of Air, such as wood from a tree struck by lightning or the egg of a giant eagle, which have been bottled and preserved. Up to 5 vials might be found together.

For common or “mundane” inks of this type, the value of the ink is 10 gold pieces per vial. It is possible that the value could be upwards of 100 gold pieces per vial if it were sold in the appropriate market or to a mage in need.

Elemental Ink: Earth

Because Elemental Runes of Earth are so difficult to write, many mages who specialize in them have developed formulae for special “inks” that are particularly stable in the air. Elemental Inks for Earth Runes are often made with exotic substances related to the element of Earth, such as a rare ore mined deep below the ground or some dirt from a highly magical location, which have been bottled and preserved. Up to 5 vials might be found together.

For common or “mundane” inks of this type, the value of the ink is 10 gold pieces per vial. It is possible that the value could be upwards of 100 gold pieces per vial if it were sold in the appropriate market or to a mage in need.

Elemental Ink: Fire

Because Elemental Runes of Fire are so difficult to write, many mages who specialize in them have developed formulae for special “inks” that are particularly stable in the air. Elemental Inks for Fire Runes are often made with exotic substances related to the element of Fire, such molten lava or the glands that allow a dragon to breathe fire, which have been bottled and preserved. Up to 5 vials might be found together.

For common or “mundane” inks of this type, the value of the ink is 10 gold pieces per vial. It is possible that the value could be upwards of 100 gold pieces per vial if it were sold in the appropriate market or to a mage in need.

Elemental Ink: Water

Because Elemental Runes of Water are so difficult to write, many mages who specialize in them have developed formulae for special “inks” that are particularly stable in the air. Elemental Inks for Water Runes are often made with exotic substances related to the element of Water, such as water from a magical pool or from within the heart of a water elemental, which have been bottled and preserved. Up to 5 vials might be found together.

For common or “mundane” inks of this type, the value of the ink is 10 gold pieces per vial. It is possible that the value could be upwards of 100 gold pieces per vial if it were sold in the appropriate market or to a mage in need.

Rune 3/5/10/20

These are all normal spell runes written on normal media. They have a maximum value up to the total of the award. If a character gets an award of multiple runes and these are the runes that are found, there is a 50% chance that the runes will be the same spell, or in the same family of spells.

Runebook: Circle Runes

This runebook is a detailed instruction manual on how to write a variety of Circle Runes. Each rune has a unique formula – specialized requirements for success. This runebook provides all of the steps for up to 5 different Circle Runes. With this runebook, any attempt to inscribe a Circle Rune that is in the runebook is at +15 to the resolution roll.

There is a 30% chance that a Circle Rune runebook will be written in a Dwarven language.

Runebook: Crystal Runes

This runebook provides instructions for inscribing up to 5 different Crystal Runes. Each rune has specific inscription requirements, necessary tools and gem appropriateness considerations. This runebook provides the full details; with this runebook, any attempt to inscribe a Crystal Rune that is in the runebook is at an additional +10 to the resolution roll.

There is a 25% chance that a Crystal Runes runebook will be written in a Gryx language.

Runebook: Elemental Runes

There are four different runebooks in this category – one for each of the four elements that can be inscribed using the Elemental Runes skill. The GM should use his/her best judgment in determining the sort of book that would be appropriate for this type of award. Near an active volcano? Probably we’re talking about a Fire

Runebook. Two thousand miles from the nearest ocean? If so, why would anyone have a Water Runebook there (and if there is one there, perhaps a clever person would want to know why...)?

Each runebook provides the complete instructions for inscribing up to 5 different Elemental Runes; with this runebook, any attempt to inscribe an Elemental Rune that is included in the runebook is at an additional +15 to the resolution roll.

Runebook: Spirit Runes

This runebook is almost more of a general instruction manual than a book of specific instructions for specific runes. When studied diligently (at least 4 hours a day for a full month), the runebook provides sufficient lore to grant a +20 bonus to the reader on the resolution roll of any one spell that is being written as a Spirit Rune.

Rune Library

A Rune Library is a collection of at least 1d10+2 separate, normal runes that are bound together in some way. They might be the traveling collection of a mage who met an unfortunate end in some remote dungeon. They might also be an actual library in a monastery or College of Magic. Of course, for the latter, there might be hundreds of runes being stored.

There are two schools of thought on the assembly of a Rune Library. Either the owner of the library will have brought together a collection of spells that all have something to do with one another (a number of attack spells, for instance, or spells that deal with the undead), or that were put together to deal with a specific threat. Of course if a Rune Library is not a traveling library, it might have anything in it.

Because a Rune Library is something for which the owner will have taken some care in assembling, the owner should be presumed to have taken care in storing the runes as well. There is only a 5% chance that a rune in a Rune Library will be spoiled as a result of the environment. In an urban setting, there is only a 2% chance that any rune will be spoiled.

Spiritscrye x5

Spiritscrye is the special paper used to inscribe Spirit Runes. This award is for five sheets of the paper, all prepared properly and ready to go. There is a 10% chance that a Spirit Rune is written on one of the sheets of paper.

Spirit Rune 10

This is a Spirit Rune with a PP value of up to 10. 20% of the time, this rune will be written in an Elven script.

POTIONS

Roll	Item	Value
01-05	Potion of Cantrips	1 gp
06-10	Counterpotion	5 gp
11-15	Potion of Curiosity	5 gp
16-20	Candle of Insight	3 gp
21-25	Lotion of Steel	4 gp
26-30	Potion of the True Path	20 gp
31-35	Potion of the Gryx-way	5 gp
36-40	Potion of Exchange	15 gp
41-45	Potion of Awe	100 gp
46-50	Potion of the Longer Door	25 gp
51-55	Seal's Lotion	15 gp
56-60	Potion of Peculiarity	10 gp
61-65	Potion of Leadership	10 gp
66	Concoction of Ahabrab	2,000 gp
67-70	Lingualotion	6 gp
71-75	Potion of the Sharp Eye	20 gp
76-80	Potion of the Banshee	35 gp
81-85	Potion of Dragon's Breath	70 gp
86-90	Lotion of the Queen	120 gp
91-95	Candle of Command	58 gp
96-97	Potion of Lore	5 gp
98-99	Dream Potion	28 gp
100	Potion of Gong	20 gp

POTIONS

The potions that follow are both formula potions and matrix potions. Remember that potions almost never last indefinitely. At best, you can hope that a brand new potion will last a month before going bad.

Candle of Insight

The Clerical Order of Dar Masten, an elven goddess who is the patron saint of scholars and seekers, is said to be the inventors of this candle formula. The lore of the Order holds that the formula for the Candle of Insight came to the lowest-ranking member of the Order during the Order's darkest days (when the Order's home city was being besieged by a veritable army of dark-worshipping humans). When the candle is lit and the smoke from it inhaled, any skill roll related to Insight gets a +5 to its resolution roll. However, if there are enemies of the candle's user within 1 mile, the bonus is +10.

Candle of Command

Made in darkness and used for dark purposes, the Candle of Command is a black pillar of pitchy wax which, when ignited, gives off a foul smoke. This smoke, when inhaled, gives the owner the ability to command up to a dozen Type I, II or III Undead. These undead will obey all reasonable and simple orders of the candle's user for up to one hour. The commands have to be kept very simple.

Concoction of Ahabrab

Ahabrab was one of the greatest wizards of the preceding century. Working quietly, primarily in the half-human, half-gryx village of Brannon, Ahabrab is credited with inventing nearly fifty different potion formulas and for bringing an unprecedented efficiency to the craft of potion making (his potion books and equipment manifests command a hefty price whenever they are found and put up for sale). The Concoction of Ahabrab is one of the more complex potions ever invented (it has more than 40 ingredients and a resolution roll to successfully make this potion is at an additional -35). When drunk, however, it grants a Mage a +15 to all Elemental Spell Attacks. If the Mage scores a Critical hit after drinking the Concoction, the Critical damage roll is modified by +5 as well.

Counterpotion

Invented, it is said, by Lummod the Insufficiently Clever (whose actions in its defense finally laid waste to the city of Astinar), the Counterpotion may very well be the dandiest piece of magic Lummod ever worked. Clearly he came up with this formula because of repeated potion-making disasters (there is nothing worse than auto-poisoning, as everyone knows). The Counterpotion's purpose is simply to reverse the effects of the last potion drunk by the Counterpotion's user (up to 5 PPs in effects). The Counterpotion must be consumed within 30 seconds of the previous potion or it does nothing.

Dream Potion

Rare and expensive to make, a Dream Potion is much desired by characters that have difficult decisions to make. After drinking a Dream Potion and going to sleep, the character will have a lucid dream about whatever issue is most on their minds. This dream will give them not only the opportunity to try out some strategies but also to see some pitfalls that might be waiting for them. If the character wishes, he or she does not need to participate in the dream. Because the action is taking place within a dream, the logic will not

necessarily be "real" logic, but rather "dream" logic. At best, the character can expect half of what he or she sees to be accurate.

Lingualotion

The city of Babelam is notorious throughout the continent for its linguistic difficulties. Located at the one point that ten different societies share in common, it can be impossible to conduct normal business in Babelam without the ever-helpful Lingualotion. Spread a thin layer onto your face and neck (like any moisturizing lotion), and you will be able to communicate in any language for the course of one hour. You will not be able to read any language you cannot already read, however.

Lotion of Steel

The Lotion of Steel is a Warrior Mage's (or really any class's) best friend. When applied to the torso (one application uses up half of the lotion), the lotion provides the benefit of the Steel Skin spell for 30 minutes.

Lotion of the Queen

This lotion was invented by or for the benefit of Queen Laura II of Hennera, a small island kingdom located just off the mainland. Rich but not powerful, Hennera was best known for its culture. Its singers, musicians and storytellers were known throughout the continent and none was better known than Queen Laura II. The reason for her great success has much to do with this lotion. Spread in a thin layer over the hands and face, it grants the owner a +20 to any Harper spell resolution checks for a full hour.

Potion of Awe

This potion augments a character's natural leadership and charisma. After drinking, the character has a +20 to all rolls where the character is trying to influence the actions of someone else. This potion's effects last for an hour.

Potion of Cantrips

In the College of Magic of Robbax, a small city in the Northlands, the use of cantrips by youngsters is routine. Of course, if a 13-year-old is experienced with a certain type of spell, regardless of how unsophisticated it may be, the 11-year-olds want in on the action. The fact that they are forbidden to use magic of any kind (and don't know how to yet anyway) is irrelevant. These potions circulate freely. Drink it down, and for the next ten minutes, you can cast any cantrip you have seen cast at some point in the past (not a cantrip you've never seen).

Potion of Curiosity

Another in a long line of gnomish formula potions (the recipe for which the less scrupulous of the gnomish folk will gladly sell to you for 500 gold pieces or your best offer), the Potion of Curiosity gives a +25 bonus to any roll in which the imbiber is attempting to see or discover hidden or secret things. This effect is useful for all manner of hidden or secret things, even illusionary magic.

Potion of Dragon's Breath

This ingenious potion is both expensive and powerful. It grants the drinker a dragon's breath weapon, at least for ten minutes after drinking! The breath weapon in question is at a +50 OB and the character can breathe up to four times per potion.

Potion of Exchange

A Potion of Exchange never occurs alone; it is always found and/or made in batches of two. The potion does not work unless there are two people drinking it. It is unclear why this potion was formulated for the first time, but it is very powerful. When two people drink a Potion of Exchange, one character transfers her stat bonus in any one stat to the other player. This transfer lasts for an hour, during which time the character that transferred her stat bonus has a negative stat bonus in that stat equal to her stat bonus (if a character transfers a +20 Quickness bonus, during the hour of the transfer, the character has a -20 Quickness bonus).

Potion of Gong

Invented in the secretive Kingdom of Gong more than two centuries ago, this potion has allowed the Kingdom to turn back repeated waves of invasion by much more powerful, populous and richer nations. This potion grants to the drinker the equivalent of 5 ranks of Chi Defense for up to one hour. This will augment the drinker's DB and is cumulative with any Chi Defense the character already has.

Potion of Leadership

This potion has turned the tide of more than one battle. For one hour after drinking, the potion bestows upon its drinker the ability to coordinate a team of up to ten people in battle. This coordination grants everyone who has a personal (and friendly) connection to the potion's drinker a +5 OB during one battle.

Potion of Lore

Whether this potion is usable for good or ill is up for grabs. Upon drinking it, the character has to make a

successful Stamina RR for the potion's powers to take effect (otherwise the character takes 20 hits and the potion fails). After drinking, the potion grants the drinker the ability to converse with the dead. Only someone who has been dead less than a month is a valid target for this potion. The dead will answer simple questions and can discuss its life, but the answers will be short and straightforward. The potion grants the drinker up to five questions before it fails.

Potion of Peculiarity

It is not entirely clear whether a Potion of Peculiarity is a good thing or not. Thought to be invented by an Alchemist's Guild that had a collective penchant for mischief, this potion grants its drinker a +50 bonus to the next RR he or she needs to make, regardless of what it is. The problem is that until that roll is made (and this could go on for days, conceivably), the potion also alters some aspect of the drinker's personality, and not for the better. This could mean that the drinker laughs at inappropriate times, develops an obsession for something odd or what have you. GMs – be creative!

Potion of the Banshee

A frightful potion indeed, and frightful tasting (characters have to make a Will RR even to drink the thing), the Potion of the Banshee grants the drinker a terrible vocal power. After drinking, for the next five minutes, if the character wishes, he can shout with the power to do damage. If the character shouts, anyone directly in front of the character takes a Medium Impact Critical. After shouting just once, however, the potion's drinker loses the ability to speak for a full day.

Potion of the Gryx-way

This excellent disguise potion has long been used by those with a need to pass in gryx communities that might be more suspicious of foreigners than others. After drinking, the potion changes the external form of the drinker into that of a gryx. Nothing else changes, only the form of the drinker.

Potion of the Sharp Eye

Probably invented by a monastic order specializing in the defensive arts, one dose of Potion of the Sharp Eye augments the drinker's DB. A Potion of the Sharp Eye is effective for a half-hour and it grants the drinker a +10 DB bonus.

Potion of the Longer Door

Invented either by a desperate wizard or a practical joking one, the Potion of the Longer Door is based on the Long Door spell. Where the spell allows the user to

teleport, this potion allows the wizard to teleport someone else, according to the rules of the spell. The wizard does have to be in physical contact with the target for the potion to work. Once the potion's power has been used once, that's it.

Potion of the True Path

The formula for this potion was probably invented by an adventuring wizard who had occasion to spend lots of time underground. In those parts of the world where the formula for this potion is known, it is very popular with adventurers. A Potion of the True Path bestows upon its drinker an innate sense of depth. For a full day after drinking this potion, the drinker is aware of changes in depth greater than 10 feet and can find his way back to the surface without fail.

Seal's Lotion

Found almost exclusively among arctic cultures, Seal's Lotion grants a +25 bonus to all maneuvers attempted while in the water for one hour. It must be spread over the entire body (one jar of the lotion is good for one application). This includes swimming, treading water, hunting in the water and anything else. It does not bestow the ability to breathe under water.

CLOTHING AND JEWELRY

Who says that clothing does not make the man? Or indeed the woman? Regardless of race or culture, there will always be those wizards who specialize in the embedding of magic within articles of clothing. Magic within clothing is frequently surprising to ones enemies, and provided one stays conscious, is often difficult to take away. Or if not clothing, why not some special jewelry? There are all sorts of ways that magic can be embedded within clothing and jewelry. Here are some ideas that great (and average) wizards have already come up with.



CLOTHING AND JEWELRY

Roll	Item	Value
01-05	Charles' Cravat Pins	1,470 gp
06-10	Earrings of Association	445 gp
11-15	Belt of Philli	2,049 gp
16-20	Anklet of Unmaking	9,802 gp
21-25	Gnomish Boots	445 gp
26-30	Necklace of the Masters of Hrrax	6,247 gp
31-35	Dovren Amulet	361 gp
36-40	Beret of M'racca	970 gp
41-45	Shirt of the Gryx	4,418 gp
46-50	Beard Beads	421 gp
51-55	Socks of Reaction	varies
56-60	Tiger Belt	254 gp
61-65	Earring of the Wild	340 gp
66	Sash of the Prime Minister	20,000 gp
67-70	Butterfly Bracelet	1,953 gp
71-75	Titanium Knuckles	882 gp
76-80	Gown of Glory	10,275 gp
81-85	Tiara of the Empress	15,280 gp
86-90	Spectacles of Ghent	3,240 gp
91-95	Acen Amulet	1,003 gp
96-97	Ulavu Bandana	2,560 gp
98-99	Fez of the Harpers	15,212 gp
100	Robes of the Dragon	25,000 gp

Acen Amulet

The Acen are an elven people known for their deep and abiding understanding of the most fundamental principles of magic. Secretive and hostile to outsiders (their self-centeredness borders on xenophobia), they ward their entire forest home with confusion and misdirection spells. Nevertheless, they do engage in a small amount of trade with the outside world, and on rare occasions, they have allowed one of these amulets to cross beyond their borders into the rest of civilization.

Acen Amulets are always in the shape of a woodland animal (the beaver and the partridge seem to be particular favorites) and fabricated from silver. The gemstone set within the amulet is always different but is never one of the semi-precious stones. All Acen Amulets are +4 Spell Adders.

Anklet of Unmaking

Only ancient legends, hidden away in the libraries of the oldest mystical orders, tell of these anklets, and of the few people on the planet who know of these legends discount them as fanciful. But lingering, persistent questions remain. Of these anklets, only three things are known for sure. First, they were supposed to number only 12, and of the original 12, at least 3 have been destroyed. Second, their powers are directed against the undead. Third, even though they were designed to deal with the undead, their maker made a mistake, cursing the items – they can also work on the living. It is their power to corrupt the flesh and mind of the living that gives them their terrible reputation.

An Anklet of Unmaking can be worn either about the ankle or, if preferred, as a bracelet. They are all made of simple, interlocking silver rings. The only distinguishing characteristic of one of these anklets is that one of the rings is going to be tarnished and there is no amount of polishing that will remove that tarnish. The anklet grants the wearer, up to 3x/day for an undead creature but up to 5x/day for the living, the power to dissociate or unmake. If the character wearing the anklet scores a Touch hit in combat (it has to be physical contact, not a weapon hit) against an undead of either Type I, II or III, that hit does +25 hits of damage and does an additional critical hit at +15. Against an undead of any other type, the undead gets a +25 Stamina RR to resist the power of the anklet. If the anklet's power is used against a living creature, the damage is much more severe. A character touched by an anklet wearer gets a +25 Stamina RR. If this RR fails, the character is inflicted with either a degenerative physical or mental condition. The anklet seems to know whether a character is going to be more harmed by physical or mental deterioration. There is at least a -25 applied to the relevant stat based on this harm. This illness can only be repaired by magical means.

Beard Beads

Humans, dwarves and to a lesser extent gryx have a well-deserved reputation for high-quality beards. Warriors amongst humans and dwarves (revered elders among the gryx), often decorate their beards with specially made beads that reflect their status and power and give them additional powers. These beads can be infused with a wide variety of powers and benefits, but the most common are (each of these are 1x/day, no one can wear more than two of these beads without their mana matrices canceling each other out): +5 OB, +5 DB or +5 to any Combat skill roll resolution.

Belt of Philli

Philli was the name of a first rate rogue and thief who plied his craft for more than forty years in and among the cities of the Hesternus Coast. The most populous (though not the richest) of these cities was Hess, Philli's home base. Philli was known throughout these cities for his ability to do jobs that no one else could manage. Whether he was stealing precious jewels from rich burgomasters, maps from secretive cartographers or potion formulae from the Alchemists' Guild of Hess, his ability to slip into and then back out of situations was legendary. He was never once caught in the act. He was so good, in fact, that even during his ten years as Head of the Hess Thieves' Guild, he could deny plausibly that he even was a thief. And it was all because of his belt, or so thought those very few in the know.

A Belt of Philli grants its wearer the following power: 1x/week, while wearing the belt, the character gets a net total of +50 which he can use to modify die rolls in the Subterfuge skill area. This means, for example, that a character might declare a +30 bonus to one roll and four +5 bonuses to four other rolls. All declarations have to be made before the dice are thrown. Once used for a job, the belt requires a full week to "recharge."

Beret of M'racca

The M'racca are a gregarious clan of halflings who have made their living by telling stories, acting in plays, being troubadours and singing songs for centuries now. Traveling in caravan from city to city, they are almost always welcomed with open arms wherever they travel. One can always tell a M'racca by the singular dark green beret they wear.

This beret grants to the wearer, up to 2x/day (for one whole story, song or play), a +10 to the skill check of either the Acting, Singing or Storytelling skills.



Butterfly Bracelet

The Butterfly Bracelets were invented by a now unknown mystical order that lived and worked in monasteries and academies at very high altitudes, or so it is theorized. Butterfly bracelets are made from at least three different types of metals, woven into a herringbone pattern. One of the metals is always gold, but the other two are up for grabs.

A Butterfly Bracelet grants the following powers: Fly, per the spell (but at 25 miles per hour), 2x/day; Acrobatics/Tumbling, 5 free ranks. These free ranks in Acrobatics/Tumbling gives the wearer of the bracelet the ability to make airborne maneuvers per the Fly spell.

Charles' Cravat Pins

Charles Della Veiga, the acknowledged master of style, fashion and magic in the great, cosmopolitan port city of Serapian, has a nearly continental-wide reputation for his magic-infused jewelry, to say nothing of his excellent clothes. Two things set Charles apart from the other wizards in Serapian and nearly everywhere else. He has trained a dozen other, lesser wizards in his craft and he is an aggressive salesman.

Anyone can buy one (or more) of these cravat pins, but they are only offered for sale in Charles' boutique in Serapian. That the other, poorer wizards in town are jealous of Charles Della Veiga almost goes without saying. There have been at least four attempts on his life in the last decade. This jealousy comes not just from his skills at magic (these pins just scratch the surface of his capabilities), but also from his ostentatious wealth and lifestyle. Everyone knows how rich Charles Della Veiga is – he makes certain of it.

Charles' Cravat Pins are traditionally worn so that they fix a gentleman's cravat to the shirt. They are not worn openly; no one should know you are wearing one. There are two main types of the pin:

The first is set with a small ruby and gives the wearer a +5 to persuasion attempts, up to 3x/day.

The second is set with a small sapphire. When worn, it gives the wearer a permanent +5 DB bonus. The bonus is +10 if the attacker is an elf.

Dovren Amulet

Dovren Amulets are also made by the Acen, but they are much less powerful than their namesake Amulets. Dovren amulets are small, almost more of a brooch than an amulet, and are set with a small gemstone. Frequently fabricated from copper (though sometimes from silver), Dovren Amulets are all +1 Spell Adders.

Earring of the Wild

These earrings, generally a small golden hoop with a small stone set towards the top of the ring or just a simple gemstone stud, are a boon to Rangers of all stripes. They come in two varieties:

The hoop type grants a Ranger access, up to 1x/day per spell, to the following spells: Nature's Strength, Traceless Passing and Tree Merge.

The stud type serves as a +1 Spell Adder, but only for Rangers.

Earrings of Association

These earrings are a specialty of the magical craftsmen of the Harattic Republic, a small but wealthy confederation of cities located on the Har Peninsula, on the southern equator-facing region of its continent. In ages past, the Har was riven with conflict between warring states – human ones along the coast of the peninsula and mixed dwarven/halfling communities in the highlands and in the mountains. Their conflicts were broad ranging and deeply felt, but were centered on silver and gems as these conflicts often are. The wars between humans and dwarves and halflings got to such a point less than a century ago that both sides realized that if they did not come to terms, the expansionist Toorine Empire that occupies the north would overrun them both.

So, they came to terms. The dwarves would trade a certain volume of the gems they mined from the mountains and the halflings would trade an equivalent amount of silver that they mined from the hills. The human cities would then agree to trade manufactured goods back to the upland cities. The humans quickly took to making these earrings from the traded materials.

Earrings of Association are made in groups of five sets of two. A standard set includes ten earrings, though the earrings will function provided there is at least one pair. When worn by at least two people, they allow the pair (or the trio, and so on up to ten) to coordinate their actions in combat such that each person gets either a +5 OB bonus or a +10 DB bonus. The decision about whether they want to take the OB or the DB bonus has to be made before any other decision in the combat round.

Fez of the Harpers

The Order of Harpers in the great trading city of Oxyreen, located deep in the heart of the southern continent, is well known for their principle symbol of membership – the Fez of the Harpers. When worn by a Harper, the Fez grants the wearer the ability to cast, for free up to 10 PPs of spells from the Harper Sphere per day.



Gown of Glory

The dancing sisters of the Order of Gracefulness have a well-deserved reputation for their entertaining skills. In the great Imperial cities on the eastern shores of the country, the Graceful Sisters have cornered the market on high-class entertaining and giving pleasure to the nobility. Their Gowns of Glory are the hallmark of the order. Each gown is made of the most delicate silks and taffeta and each one is made especially for the Sister who will wear it.

A Gown of Glory grants to the wearer a +50 to all reaction and persuasion rolls against someone who finds them sexually attractive (regardless of race or gender). After the wearer of a Gown of Glory has made one successful role against a target, the target is bewitched, as though he or she was suffering from the combined effects of a Charm spell and a Confusion spell.

This may very well be the reason why the Order is so rich!

Gnomish Boots

Many clever tricksters hard at work running their schemes have found themselves on the receiving end of a gnomish prank or worse, a gnomish scheme that they did not anticipate. The question these other tricksters are often left with is this: “how did that dang gnome get away so fast!” While gnomes may be insatiably curious, prone to tricking, practical jokes and being pains in the behind to any who have to deal with them, they are not stupid. One of the great secrets of gnomish magic is these boots that are never given or sold to outsiders.

Gnomish boots grant the wearer, 1x/day, the ability to run really, really fast for up to a full minute. If needed, the wearer may run at a rate 10x his base speed for up to a minute.

Necklace of the Masters of Hrrax

The warrior mages of the Hrrax are loved by their countrymen and feared by any who would dare to cross them. But even amongst these warrior mages, there is a class that stands apart. Capable of the greatest feats of magic and physically among the very best specimens of the dwarvenkind, one can tell a Master of Hrrax by the necklace that marks his station. A Necklace of the Masters of Hrrax is a solid gold choker of interlocking rings. Generally there will be between 15 and 20 rings that form the necklace but at times there are more.

When worn, a Necklace of the Masters of Hrrax grants a Warrior Mage (and only a warrior mage) of any race except elven the following powers: +2 PP/day; 1x/day, +20 OB to any one attack; 1x/day, +20 OB to any one spell attack.

Robes of the Dragon

Gloriously resplendent, Robes of the Dragon are made approximately once every fifty years by the Sacred Weaver, who spends the best part of an entire career weaving and assembling one Robe of the Dragon. These robes are made by the Sacred Weaver for one discerning, and very rich, customer. When worn, they grant the wearer the ability to transform himself, 1x/week, into the dragon that is pictured on the back of the robes. Generally speaking, this will be a red dragon on red robes, but almost any kind of dragon can be imprinted onto the robes. This transformation is complete, but it can be reversed by the wearer for no cost up to 24 hours after transformation. For each day past the first day that the wearer stays in the dragon form, there is a 10% chance that the wearer will not be able to transform back to his normal form, being stuck in dragon form unless he can be transformed back by some magical means.

Sash of the Prime Minister

The history of the Carrabe Republic is writ large with colorful figures that have made their mark on the Carrabe peoples. The only fully functional republic on the island continent of Toneran, Carrabe has used its peoples commitment to Carrabe values to hold its own against threats and to expand their influence against more despotic regimes. At the head of the Carrabe Republic is the Prime Minister. Each time there is a change in government, the Republican Guild of Wizards commissions a new sash of office. Each sash (there are more than 300 in existence, one for each Prime Minister – there is even one for Donn Akinson, who served in office for only four days) is custom made and they all provide at least five different powers. Sashes are not recycled; no Prime Minister has ever worn another’s sash of office. Once a Prime Minister leaves office, they must turn over their sash to the Republican Guild of Wizards, who preserve the sash in their archives. Two examples follow:

The Sash of Obadai Helksson: +10 to any attempt to persuade a gryx, +10 DB up to 2x/day, 5 free ranks of Martial Arts Sweeps, 6 free speaking ranks of the local gryx language, permanent +5 to SD as long as the sash was worn.

The Sash of Fafnar Ielsson: +3 Spell Adder, +10 DB up to 2x/day, 5 free ranks of Duping, Nature’s Tongues up to 2x/day, Weapon Fury up to 2x/day.

Shirt of the Gryx

The gryx are, of course, best known for their peaceful pursuits – gardening, reading, stargazing and the like. While this is what the gryx are best known for, they are not a pacifist people. When they are forced into

conflict, however, they want to get the job done as quickly as possible. They abhor violence and like most people, have no interest in dying early.

A Shirt of the Gryx is a simple but very finely made chain shirt. It has been infused with powerful magics, however. Up to 2x/day, a Shirt of the Gryx provides its wearer with the equivalent effects of a –50 Bladeturn spell and an Unaim True Deflection spell.

Socks of Reaction

The Yarloks of Amaramp are the world's greatest martial arts masters as everyone knows. Their great, open-plan cities frequently play host to the exercises of the dozens of martial arts clubs and associations that form the core of Yarlok society. Featuring the combined efforts of literally thousands of individuals working in teams, these Yarlok Demonstrations have kept the peace between them and their neighbors for hundreds of years. What few realize is that their skills are augmented by magic.

Hundreds of years ago, the Yarlok developed their signature socks. They come in four colors. The lowest rank is white; they grant a +5 DB bonus when using Martial Arts Sweeps. The next rank is tan; they grant a +5 DB bonus when using Martial Arts Strikes. The next highest rank is orange; they grant a +10 DB bonus when using either Martial Arts Sweeps or Strikes. The highest rank, black, grants a +15 DB bonus when using either Martial Arts Sweeps or Strikes.

Spectacles of Ghent

The traders of Ghent are the most difficult merchants to trick or deceive anywhere on the Inland Sea. Their spectacles are the answer to this unique power. Anyone who wears Spectacles of Ghent gets a +15 RR to their resistance roll whenever someone lies to them or attempts to dupe them using the Duping skill. If a wearer of the Spectacles succeeds in resisting a lie, for the next week, anytime that same person attempts to lie, the liar will be surrounded by a green aura.

Tiara of the Empress

Lena V was the previous Empress of the Sandoval Empire. Her reign of more than forty years was a high water mark in the recent history of the Empire. The country is wealthier, more peaceful and more confident now than it has been for more than a century. This Tiara, the principle symbol of her office, became something like a symbol for the Empress herself. Alas, it has been stolen, right out of the royal palace itself. If only it were not so important, both symbolically and magically...

RODS AND STAVES

Roll	Item	Value
01-05	Rod of Smoke	350 gp
06-10	Rod of Letters	550 gp
11-15	Rod of Healthful Living	945 gp
16-20	Spencers' Rod	3,645 gp
21-25	Dannels' Rod	10,890 gp
26-30	Rod of the M'racca	6,390 gp
31-35	Staff of the Centaurs	4,955 gp
36-40	Rod of Order	2,475 gp
41-45	Staff of the Fist	8,005 gp
46-50	Staff of Home	1,530 gp
51-55	Staff of the Rhodion	4,955 gp
56-60	Rod of Zo	12,000 gp
61-65	Staff of Right	1,810 gp
66	Staff of Law	175,000 gp
67-70	Rod of the Archimandrite	4,160 gp
71-75	Staff of Tombs	10,725 gp
76-80	Staff of Suffering	2,665 gp
81-85	Rod of Rass	18,775 gp
86-90	Staff of the Elements	18,005 gp
91-95	Staff of Reversal	14,500 gp
96-97	Blackstaff	110,000 gp
98-99	Whitestaff	110,000 gp
100	Staff of Time	250,000 gp

The Tiara of the Empress is a powerful tool in the hands of a Cleric – it grants a Cleric the ability to cast up to 20 PPs of spells from the Cleric Sphere 1x/day. These are any spells of the owner's choice.

Tiger Belt

This simple brown and gold belt is either of halfling or elven construction. Up to 1x/day, the wearer can take the belt off and toss it onto the ground. When a command word is spoken, the belt will transform over the course of a single combat round into a sabertooth tiger. This tiger will fight on behalf of its master. If the tiger is killed in combat, the belt is destroyed.

Titanium Knuckles

These are not your brother's brass knuckles, no sir! Made throughout the northlands by the Kong Order (and reserved for their and their friends' use), Titanium Knuckles are worn on the hand. They grant

to the wearer 10 free ranks of Brawling skill and +5 hits per successful attack using that skill. Brawling attacks using Titanium Knuckles are considered Normal sized attacks (not Tiny or Small).

Ulavu Bandana

An Ulavu Bandana is always a red/green tartan striped piece of square cloth. When worn, it grants the wearer the permanent effects of Misfeel, per the Mage spell.

RODS AND STAVES

Rods and staves are most commonly used by high-ranking Mages and other magical professionals, but the nice thing about these items is that they can be used by anyone! All rods and staves have somewhere between 1 and 100 charges. Gamemasters can feel free to assign any number of charges to a rod or staff just encountered. A simple roll can grant a Mage an accurate count of the amount of charges that remain.

Blackstaff

It is thought that the Blackstaves were all made centuries ago during the period of the Magewars. During the Magewars, the Dark Lord Balegon brought under his control all evil wizards. They were all equipped with a Blackstaff as a symbol not only of their wickedness, but also of their relationship with Balegon. Blackstaves are all eight-feet tall, ebony and inlaid with emeralds and decorated with silver. Their beauty belies their malevolence.

Blackstaves only function for evil wizards. If a good wizard touches or attempts to use a Blackstaff, she takes an Electricity critical at +20. If a good wizard, even after this, actually uses a Blackstaff, she loses two permanent levels of experience. If a good wizard uses a Blackstaff again, she becomes evil as well, bent now to doing to corrupt will of Balegon.

Blackstaves are +25 Quarterstaves that also grant the following powers to evil-oriented wizards:

+4 PP adder

1 charge — Fear

2 charges – Drain Life (2d10 Hits/round)

3 charges – Elemental Bolt (+25 OB; Electricity; attack size – Tiny)

5 charges — Harm (per the enhanced version of the spell: 3d10 Hits and Bleeding IV)

Dannels' Rod

The Dannels are the second-highest ranking family in the Hierarchy of Eighty-one, the great ruling families of Eddere By The Bay. Their greatest rivals are the Spencers. The Dannels have maintained their status and power in Eddere By The Bay because of their strangle-

hold on Clerical magic in the city. The rod that marks the status of the family is made from cherry wood and is plainly adorned.

A Dannels' Rod grants the following powers:

2 charges (2x/day) – any spell of the Cleric's sphere with a Base PP of 3 or below.

4 charges (1x/day) – any spell of the Cleric's sphere with a Base PP of 5 or below.

Rod of Healthful Living

Oh those gryx. Peaceful gardeners and steadfast keepers of the faith, it should come as no surprise that this rod is of gryx origin. A three-and-a-half foot long stalk of green wood with delicate carvings is the form of the Rod of Healthful Living, a great boon to travelers in harsh climates.

A Rod of Healthful Living can do two different things. For one charge, the rod can tell the owner if food or water is safe to eat. For three charges, the rod can purify food or water sufficient to feed and hydrate up to ten people for one full day.

Rod of Letters

Even the laziest scholars can rest assured provided they have access to a Rod of Letters! Just sweep the rod over a piece of unreadable text and – voila! – you get it! And all for the cost of just 2 charges per page! Who could ask for anything more!

Rod of Order

Not everyone is amused by the tricks and illusions of gnomes and like-minded folk. The Rod of Order, manufactured by the Guild of Right-Minded Magicians



of the famous city of Pilar-Mod, is one of the least humorous items ever made by humans. Little more than a beige stick with a Pilarian sigil that stands for seriousness engraved within it, the Rod of Order is frequently sold to travelers who have to make their way through gnomish lands.

The Rod of Order is used to cancel phantasms and other illusions. Each charge used grants the user a 5% chance of dispelling a phantasm, trick or other illusion.

Rod of Rass

Rass...the eldritch city. Legends both ancient and modern tell that the city of Rass was one of the most frightening places on earth. Overwhelmed by dream creatures, monsters and madness, no one visits Rass anymore unless one's directions have gone terribly wrong. Maps do not show the city's location; older maps show only the "Ruins of Rass" – a wasteland in the center of an island continent. One of the ways that the city's reputation was established was through their infamous rods.

A Rod of Rass is a three-foot long shaft of pure black ash without additional adornment. Each charge grants the user the ability to weaken a primary stat of the target by 1 point (all the way down to zero if so desired). The user of a Rod of Rass has to select the stat and the number of charges to be used. The target gets a Stamina RR against the Rod's effects, but the RR is at –20, and if it succeeds, it only halves the damage done. Because Rods of Rass are generally ancient items, they never have a full 100 charges when found (roll a d100 to determine charges).

Rod of Smoke

During the darkest days of the previous decade, the human town of Arrain was beset by brigands, thieves and other miscreants who descended on them from their redoubts in the surrounding mountains. Arrain was well known back then for two things: first, it was (and remains) one of the richest communities in the area and second, it was difficult to defend, owing to its almost permanent daylight (from the sun during the day and the unique interplay of light from the world's three moons during the nighttime in the Arrain valley). The town's lone mage came up with the solution...the Rod of Smoke.

Each time a charge is used from the Rod of Smoke, a 20x20 foot square cloud of smoke intersperses itself between the user and his/her enemies. This cloud grants the user a +15 DB for up to six combat rounds. High winds reduce the total length of protection to three combat rounds.

Rod of the Archimandrite

The Glorious and Universal World Church of Mundry has the second most complicated system of internal organization known to elves, humans or gryx (the most complex being that of the Universal and Glorious Mundayrite Church of the World). At the entry level of the GUWCM pecking order is the Archimandrite (a step above the priest in importance). Each Archimandrite is invested with a small (one-and-a-half feet long) rod inlaid with jewels and gold filigree to mark his office.

Each Rod of the Archimandrite serves as a Holy Symbol for the possessor (+1 PP adder; +5 to RRs) and grants the cleric the use of Major Healing 1x/day (per the spell).

Rod of the M'racca

While the M'racca are best known for their powerful berets, they are also justly known for their rods of power. There are usually only three M'racca rod-masters at work in any given generation and each of them makes just two or three rods per year. The M'racca are known for their lovely and heroic songs. These rods are one of the ways in which the M'racca get the source material for their songs.

Each rod is made from semi-petrified wood, is less than an inch in diameter and has a short message inscribed on the body of the rod. Each rod grants the user the ability to see the past, per the Past Visions spell. Unlike most rods and staves, this rod can be recharged after use, provided it is not completely discharged. The only person who can recharge the rod is the M'racca who made it (the cost is 5 PP/charge). The costs associated for each use of the rod are:

1 charge – up to one day in the past, up to one hour of viewing

1 charge – up to one additional hour of viewing per use

3 charges – up to one week in the past, up to one hour of viewing

5 charges – up to one month in the past, up to one hour of viewing

10 charges – up to one year in the past, up to one hour of viewing

20 charges – up to ten years in the past, up to one hour of viewing

50 charges – up to a century in the past, up to one hour of viewing

100 charges – up to a millennium in the past, up to one hour of viewing



Rod of Zo

Zo the Mad? Zo the Brilliant? Zo the Clever? Zo the Difficult? Whichever moniker one chooses one truth remains, Zo the Mage is one of the most brilliant, clever, mad and difficult mages at work today. He is also one of the most prolific in the production of magic items. Owing to a constitution that allows him to work twenty-three hours a day and an almost superhuman greed, Zo churns out stuff for the local and regional market three hundred forty days a year (he takes two week's vacation in the summer to spend his loot).

The rod that bears his name is a two foot long piece of white birch with the simplest of carving along the shaft. His rod is an excellent defense against missile weapons. Provided the owner either has the initiative or holds his action until a missile weapon is discharged, the Rod can be used against the incoming missile, giving its intended target a +75 DB against that one missile. The rod works against all kinds, types and sizes of missile weapons.

Spencers' Rod

The Spencers are the highest-ranking family in the Hierarchy of the Eighty-one, the great ruling families of Eddere By The Bay. Their greatest rivals are the Dannels. In each generation, two children are trained to become masters in each of the professions. The two children who are trained as mages are given the secrets of the rod that bears the family name when they reach the age of fourteen years. On the family estates, the wood that is used to make the rod is grown. The rods are made of a single shaft of mahogany topped by an ornament (the family's spherical crest) in bronze.

Each Spencers' Rod can do the following (as many times per day as desired):

- 1 charge – Boost Presence, Boost Insight (per the spells)
- 2 charges – Counterspell (per the spell)
- 3 charges – Distractions (per the spell)

Staff of Home

No one has the first idea why these staves were made or by whom, but their scale (they stand anywhere from five feet tall to as high as six feet but never higher) suggests a halfling derivation. A Staff of Home is carefully hewn from oak and has deeply-gouged patterns carved into the wood. When a character comes into possession of a Staff of Home, she needs to make an Insight check to tune to the staff (the character needs to roll a d100 with a result under her Insight to tune to the staff).

If the character does not tune to the staff, it is a +5 Quarterstaff but nothing more. If the character does tune to the staff, however, it grants two uncanny abilities. First, the character always knows the direction of her home. Second, 1x/month, the character can use the power of the

staff to Long Door directly to her home. The character can take no more than one hundred pounds of additional material with her when she travels.

Staff of Law

A radiant and resplendent beauty is the Staff of Law. Four are known to exist – two carved from redwood and two from fir. All four of them are capped with steel reinforcing boots on the bottom and an ornament of white gold at the top. The carvings within the staff itself are intricate, reticulated and beautiful. No scholars have the first clue why these staves were made; their complexity suggests an intelligence that was from an earlier age of civilization. The whereabouts of one of these staves is known; the other three are thought to be lost, probably in some deep, ruined underground city or some other foul lair.

A Staff of Law is a +25 Quarterstaff that grants the following powers:

- +20 Insight, Presence and Reasoning bonus as long as owner possesses staff
- +20 to all RRs
- Immunity to Poison and Disease
- +3 Spell Adder per day
- 50 PPs of spells per day, drawn from the Universal, Mage, Warrior Mage spheres (for a fir staff) or from Universal, Cleric, Ranger (for a redwood staff)

Staff of Reversal

Rare and highly prized by adventurers and others who live their lives in a state of constant danger, each Staff of Reversal has been made by an elven cleric committed to the preservation of life, regardless of the danger or cost. Elves do not sell these items; rather, they give them to particularly noble adventurers who, for whatever reason, support the agenda of the elves.

Once per week, a Staff of Reversal can restore the soul of a dead character to his body, per the Lifegiving spell. If the Staff is used a second time during a single week, the Staff's power is expended for good. Otherwise, the staff recharges after a week.

Staff of Right

One of the most blessed magical items that one could come across, the Staff of Right is a solid piece of white sandalwood and, by reputation, is carved only by elves, whose hostility to the undead is well known. It stands nearly eleven feet tall and is but the width of a finger, but is nevertheless a +10 Quarterstaff.

The Staff is used to Turn Undead (per the spell). Each charge can cause 1 point of undead within a 10' radius to flee from the Staff's owner or disintegrate. There is no maximum regarding the number of times the Staff may be used in any given day, but it does have a finite number of charges. It cannot be recharged.

Staff of Suffering

The Staff of Suffering is a baleful item indeed. It is thought by many that the staves in existence were made by a Clerical Order committed to making more and more lycanthropes in the world. A Staff of Suffering looks like a piece of ancient wood, craggy, pitted and barely capable of holding together. It is unadorned.

Twice per month (once at the New Moon and once at the Full Moon), the Staff of Suffering can be used to inflict lycanthropy on a target. The target gets a Stamina RR at -10 to resist the transformation, but if transformed, any attempt to reverse the lycanthropic illness is also at a -10 to success.

Staff of the Centaurs

There are some who make the argument that the Centaurs are not one of the great races despite their natural curiosity, intelligent, culture and sense of community and purpose. For those who do not believe in the greatness of the Centaurs, the Staff that bears their name should serve as conclusive evidence. Standing nearly ten feet tall and intricately carved with Centaur sigils, runes and symbols, this staff is a great boon to centaurs and indeed to rangers.

A Staff of the Centaurs grants the following powers (per the spells of the same name):

- 1 charge (3x/day) – Path Lore
- 2 charges (2x/day) – Find Path
- 3 charges (2x/day) – Path Tales
- 5 charges (1x/week) – Know Path True

Staff of the Elements

The Exarchs of Debussy, who have ruled that city for the past two decades, have always been in danger of losing power to the family they deposed twenty years ago. Their tenuous hold on power has been supported primarily by the Mages' Guild of Debussy, who have supplied them and their henchmen with assorted weapons, chief amongst them this handy staff. Because the Guild has been working "overtime" to keep the Exarchs in power, each Staff of the Elements has but 50 charges maximum.

A Staff of the Elements is a +0 Quarterstaff with the following power:

- 5 charges — Elemental Ball (OB 20; element of staff user's choice – attack size Small)
- 5 charges – Elemental Bolt (OB 35; element of staff user's choice – attack size Small)

Staff of the Fist

Seven-feet tall and topped with an iron fist, the Staff of the Fist is a great boon to any who come across it, but is best known to Warrior Mages. All Staves of the

Fist were made between fifty years ago and ten years ago by an Order of Mages that attempted without success to preserve the freedom of a now overrun kingdom. When it became clear to the order that their kingdom was going to be conquered, they sent hundreds of their kind out into the world to seek help, each of them equipped with a Staff of the Fist.

Each staff is a +20 Quarterstaff that also provides the following powers (per the spells):

- 3 charges (1x/day) – Guardian Blades
- 4 charges (1x/day) – Hammer Strike (4x hit damage)
- 10 charges (1x/week) – Warrior's Might (+20 critical modifier; +30 to strength maneuvers)

Staff of the Rhodion

The Rhodion are the greatest seafarers of their age or of any other age. Their skills are legendary and their seamasters have a well-deserved reputation for gruffness and confidence. The Staves of the Rhodion seamasters are nine-foot tall pieces of solid bamboo with the simplest ornamentation.

A Staff of the Rhodion grants its owner the following powers:

- 1 charge (1x/day) – Path Lore (only at sea)
- 2 charges (1x/day) – Find Path (only at sea)
- 3 charges (1x/day) – Control Winds (summons a wind of 25 mph in staff owner's choice of direction)
- 4 charges (1x/day) – Summon Sea Monster (summons a sea dragon or turtle that will aid the staff owner's ship)
- 5 charges (1x/day) – Steel Skin (related either to the ship or to its passengers)

Staff of Time

Made centuries ago by a peerless wizard interested in taking his research beyond this phase of human existence, the Staff of Time is a singular item. Very easy to miss because of the simplicity of its design (it is a ten-foot tall piece of unadorned elder-wood), anyone with the ability to sense mana and power would be aware of the staff's presence from ten miles away.

Simply put, the Staff of Time allows the owner to move either backward or forward in time. Each charge allows the owner to choose a time between a decade to either side of the owner's current time, meaning that if the staff was fully charged it could move a person 50 decades into the past or the future and then back to the start time.

The Staff of Time can be recharged, but it takes time...for each year that the staff is not used, the staff gains 1 charge.

Staff of Tombs

A dreadful implement used only by the most wicked sorcerers, just one Staff of Tombs has been known to turn the tide of battle against the forces of good. It is thought that no more than a dozen Staff of Tombs exist in the world – most of the good-oriented Clerics, Churches and Holy Warriors spend their time trying to find them and destroy them and with good reason. A staff is hewn from ebony and capped with some kind of bone; a Staff of Tombs is a +15 Quarterstaff. If a Staff of Tombs is not used for a full day, it recharges 1 charge. In addition, it grants the following powers (there is no limit to the number of times the Staff of Tombs can be used in any given day):

No charges – Any undead created by the staff are considered controlled (per Control Undead) by the staff's owner

1 charge – Animate Dead (+0 to maneuvers; +10 to combat)

1 charge – Animate Dead (per above, for each additional target)

2 charges – Create Undead (Class I, +1 charge for each higher class of undead)

3 charges – Harm (2d10 hits or Bleeding IV, staff user's choice)

Whitestaff

During the Magewars, it is well known that the Dark Lord Balegon gathered evil wizards to his side. Equally important, but perhaps less well known is that the forces that opposed Balegon also rallied the power of good wizards to the side of righteousness. While there are far fewer Whitestaves in existence than there are Blackstaves, Whitestaves were made to give the forces of good something in common to resist evil.

Whitestaves are only usable by good-oriented wizards. If an evil wizard touches or attempts to use a Whitestaff, he takes a Cold critical at +20. If an evil wizard continues with the experiment and actually does use the staff, he suffers a loss of two levels. Each additional time the evil wizard uses a Whitestaff, he loses an additional two levels.

Whitestaves are +25 Quarterstaves that grant the following additional powers (per the relevant spells):

1 charge – Blur

2 charges – Bladeturn (self or a target within 50')

3 charges – Elemental Bolt (+25 OB; Cold; attack size – Tiny)

5 charges – Elemental Bolt (+20 OB; Cold; attack size – Medium)

MISCELLANEOUS ITEMS

Perhaps it will surprise you to find some of these items below; perhaps not. These items do show one thing – magic can be found in very strange places indeed!

MISCELLANEOUS ITEMS		
Roll	Item	Value
01-05	Soap of Cleanliness	88 gp
06-10	Cup of Agility	148 gp
11-15	Censer of Concentration	112 gp
16-20	Teapot of Enrichment	2,420 gp
21-25	Duct Tape of Healing	999 gp
26-30	Crystal Ball of Zex	666 gp
31-35	Fan of Lust	2,250 gp
36-40	Wizarding Hat	varies
41-45	Astrolabe of Finding	3,265 gp
46-50	Insta-Hench,	5,000 gp
51-55	Candlesticks of Confusion	1,375 gp
56-60	Bag of Keeping	2,501 gp
61-65	Tomes of Dread	85,000 gp
66	Deep Dungeon	100,000 gp
67-70	Violin of Soothing	12,440 gp
71-75	Inks of the Mogendar	varies
76-80	Les Grimoires d'Artax	12,500 gp
81-85	Bags of Sending	5,001 gp
86-90	Mask of the Hullabree	4,810 gp
91-95	Phylactery of Authority	7,605 gp
96-97	"Critical Hits for the Clueless"	6,850 gp
98-99	Star-sand of Wishing	150,000 gp
100	Flying Saucer	1,000,000 gp



Astrolabe of Finding

The techno-mages of Elasterac have taken the practice of fusing magic with “practical technology” to higher and higher levels in recent times, making Elasterac the richest city in the human world. The techno-mages are curiously dependent on particular gemstones in order to build their increasingly elaborate technology. The Astrolabe of Finding is a critical tool in their search.

An Astrolabe of Finding allows the owner to find specific stones, metals or exotic materials (but not plant life) by “tuning” the astrolabe to the essential properties of these stones, metals or exotic materials. 2x/month, the astrolabe can be set to find a specific kind of stone, metal or exotic material. It will then tell the user precisely where to find what she seeks. It says nothing about the danger involved in finding the desired quarry, nor does it reveal the distance (though simple astronomical calculation will tell one) to where the stone or metal is (the astrolabe does not reliably choose either the closest or richest site; there is a certain risk in using it). It is, however, unfailingly accurate.

Bag of Keeping

Clearly of gnomish design, a Bag of Keeping is about as handy as an instant henchman or any other tool one might use to carry lots of loot with ease. A Bag of Keeping is essentially a large burlap sack into which has been sewn a special sheet of extra-planar polymer that alters the internal spatial-logistical-temporal matrix within the bag, meaning that it can hold lots of stuff and does not really weigh too much!

A Bag of Keeping can carry up to 1,000 coins, a dozen small weapons, a suit of armor, a handful of

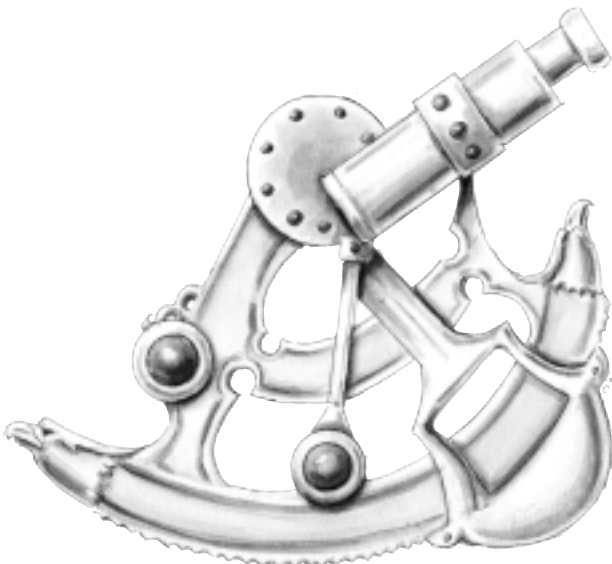
irregularly sized objects while retaining sufficient room to give a small friend a place to hide for two minutes (after which they are dead, dead, dead!). A Bag of Keeping has enough air for one character to survive two minutes, but can hold up to two characters. Place a Bag of Keeping inside a Bag of Keeping and you cause everyone within 100 feet of you to take a Huge Impact critical...smart move, idiot!

Bags of Sending

Another clever piece of gnomish design, Bags of Sending always come in pairs. These pairs are attuned to one another permanently. The principle of a Bag of Sending is blessedly simple – place something into one Bag and in one round it appears, safe and sound, in the other bag. Its virtues to an adventuring party should be straightforward enough to understand – place some treasure in one bag that you have with you in the wilderness and the treasure reappears, safe and sound, back home. Bags of Sending can also be used to transport people, though a Bag can only hold one human-sized person at a time. Conveniently, the insides of a Bag of Sending have a small drawstring to open the bag from the inside. A Bag of Sending can hold up to 1,000 coins, numerous weapons, suits of armor and dozens of other items.

Candlesticks of Confusion

No home should be without these handy candlesticks. Each of them is forged from iron and is painted an almost glowing red. Each candlestick is capable of holding three tapers (the quality of the candle does not matter – the magic is in the candlestick itself). Particularly useful in defending treasure rooms, map rooms, silver, jewelry and the bedchambers of loved ones, Candlesticks of Confusion can tell the difference between someone who belongs in a house and someone who does not. If a candle has been set to burn in the candlestick and someone who does not belong in the house either sees the flame or breathes in the fumes coming off the candle (they will always burn with more smoke than they would in a normal candelabra), the intruder must make a Will RR. If the intruder fails the roll, he instantly loses track of what he was doing in the house (or other place where he was not welcome). 90% of the time, the intruder will leave the house at once, fearing to get caught. 10% of the time, he will wait around, providing all sorts of opportunities for “discussion” with the homeowner.



Censer of Concentration

The monks of Antrim's Hollow have spent centuries mastering their complex martial arts and ascetic personal practices. Before being admitted to the Brotherhood, all monks spend a full year in silent meditation, prayer and contemplation. With the exception of their common meals, these aspiring brothers have absolutely no contact with other human (or gryx, the other race that has been admitted to the Covenant of Antrim). Nor do they have any contact with anything that might give pleasure or distract the brother from his meditation with one exception. Each monastic cell has one censer for the burning of sacred incense. Each of these censers is enchanted with the magic known best to the Covenant of Antrim. For those lucky enough to get their hands on one of these censers, the powers are transferable.

When incense is burned in a Censer of Concentration and the smoke is inhaled, the character gains 5 ranks in the Concentration skill Mental Focus. These 5 ranks last for a full day after which a character has to wait at least a full week before he can use a Censer of Concentration again.

“Critical Hits for the Clueless”

A handy tome if ever there was one, this book can be a great help to anyone who sets aside the time to read it cover to cover (the book takes two full months to read, though you can read it as little as one hour per day to still get the benefit). “Critical Hits for the Clueless” was written just recently by an author who, for whatever reason, has chosen to remain anonymous. The wisdom he or she imparts is priceless for those who make their living in battle. After finishing the book, the reader gets a permanent +2 on all of his Critical rolls.

Crystal Ball of Zex

Merely whispering the name Zex in certain towns and villages that lie near or in the Western Woods is enough to get you run out of town. Some who have come looking for one of his eponymous crystal balls have even reported being physically attacked in their beds by angry townspeople who wanted nothing to do with these visitors. Even now, a century after his death, the name of Zex stirs great passions.

Zex was a mage who, after being dismissed from the Guild of Magicians in the capital, set up residence in the small town of Macalla. No one ever knew for sure why he had been sent into exile, but it was pretty clear in short order that Zex had some dark powers that he was using in Macalla-town. Where before it had been orderly, friendly and welcoming, now a pall seemed to hang over the town. Bats, rats and other vermin were

more numerous. Gardens that were once verdant and glorious became overgrown and unkempt. Men who had been friends for years became unreasonably suspicious of one another. But it was the rats and mice and rodents that started to drive the people of Macalla crazy. They were everywhere...except Zex's home. Before the year was out, Zex had been driven from Macalla, but the rats stayed and Macalla was never the same. Wherever Zex went the same story was heard. Friendly people became disharmonious and rats and bats and mice became profuse.

The people of the Western Woods were never able to get rid of the rats or of Zex. One day he left his home and was never seen again. His crystal balls, which number in the dozens, were found in his last home and have been found throughout the woods during the intervening years. The wood-folk will usually destroy them, but some have been known to sell them in the city for profit.

A Crystal Ball of Zex grants the user the ability to see through the eyes of rodents and bats at will. 2x/day, the Crystal Ball of Zex grants its owner the ability to command a rodent or bat to take a specific action, provided the action is in keeping with something the animal might already do (like bite something) and would not by definition result in the creature's death.

Cup of Agility

A Cup of Agility is a simply carved mug made from either glass (in which case it is unadorned) or pewter (with simple filigree or monogram). When pure water is poured into the cup and then drunk, it gives the drinker a +10 to her Agility bonus for a full hour. However, if any alcoholic beverage is drunk from a Cup of Agility it has the reverse effect: a -10 to Agility bonus for a full hour. Yet another example of gnomish cleverness that must be approached with caution.

Deep Dungeon

No one is quite sure where these items came from (there are three known to exist, each connected to the other by means of mystical tunnels, secret doors and teleportation zones), but that their creator was a genius is beyond dispute. And it would seem that he was the worst kind of genius – a playfully malevolent one. A Deep Dungeon is, simply put, a completely realized and fully-fledged dungeon ecosystem wholly contained within the confines of a very heavy iron cube three inches by three inches square that cannot be harmed in any way (by regular weapons, magical weapons or other forms of magic). None of the Deep Dungeons have ever been fully mapped, but adventurers who have

spent the better part of their adventuring careers in one report that they are no less than 250 levels deep and that quite possibly the dungeons go on forever.

There are two ways to get into a Deep Dungeon – voluntarily or involuntarily. Should the characters find themselves owning a Deep Dungeon, they need to learn how to operate the item's magic. To learn how to operate the "voluntary" system requires a successful Attunement roll modified by -60. Each time a character advances in Attunement skill another roll may be attempted. Once a character has attuned to the item, he or she understands how to actuate the Deep Dungeon's magic (it involves pressing on decorated inlays on the outer surface of the item in a specific, but complicated, order). A character can then enter the Deep Dungeon at will (with up to ten friends). But while the character's understanding of how the Deep Dungeon functions allows them to enter the item, it does not give them any special benefits towards getting back out again (which will be discussed in detail below).

Pressing a different combination of inlays on the outer surface of the Deep Dungeon triggers the "involuntary" system. To learn how to operate the "involuntary" system requires a successful Attunement roll modified by -80. Each time a character advances in Attunement skill, another roll may be attempted. Triggering the involuntary system forces all characters, monsters, NPCs and animals (that are at least the equivalent of first level) within 1 mile of the Deep Dungeon to make an unmodified Will RR. Anyone or anything missing the RR is transported into the Deep Dungeon. The involuntary system will not pull in the Deep Dungeon's user in this way, but all of her friends are exposed. Characters and monsters pulled into the Deep Dungeon should be randomly assigned to one of the top 100 levels (simply roll a d100 and that's your level).

Attempting to use a Deep Dungeon without having a clue as to what you are doing is very dangerous indeed. Touching any three inlay surfaces in a sequence that are not the correct first three surfaces (there is only a 5% chance that a character who is not attuned will get the first three surfaces right) triggers the involuntary system, pulling the owning character plus everyone within ½ mile into the Deep Dungeon (the unmodified Will RR still applies).

Getting out of a Deep Dungeon is easy – all one needs to do is find the exit portal. There is one fixed exit portal every fifty levels. It may or may not be protected by baddies or other characters in the Deep Dungeon. There is no way back into the Deep Dungeon through the exit portal. The exit portal deposits you anywhere within 100 miles of where you entered the Deep Dungeon.

A Deep Dungeon is a great opportunity for a GM to get his characters out of their comfort zone and play around with what I might call "pure, meaningless adventure." There is no need to worry about organic dungeon creation when you set your characters up in a Deep Dungeon – let the creativity fly! I have used dungeon concepts like this to give each character and player the opportunity to do some good solo role-playing (if the characters are all separated by 10-15 dungeon levels in a hostile dungeon, the role-playing is frequently excellent, if time-consuming for the GM!).

Duct Tape of Healing

One of the most marvelous inventions of human ingenuity? A clear sign that resisting naughtiness will be rewarded by the gods? Or is Duct Tape of Healing so very, very useful that it is a semi-proof of the non-existence of God? Modern reason and science has yet to come up with an answer to these questions. What is certain is this – Duct Tape of Healing is bloody useful. Created by the great cleric Piffany (whose sweetness is legendary, whose doe-eyes make fighters weak in the knees, whose commitment to her friends is sufficient) and sold by her during those very few months during the year when nothing much else is going on, the Duct Tape is a great boon not only to fighters and mages but also to those in the employ of adventuring groups. Each roll of the tape is sufficient to do six minor healings (per the Minor Healing spell), three major healings (per the Major Healing spell) or on one resurrection (per the Lifegiving spell).

Fan of Lust

The great metropolis of Theseus is well known for its decadence. The wealthiest families in Theseus consume so much and do so little! They do not even bother to come directly into town to buy anything they might "need," preferring to send their copious staff to do their dirty work. There is one type of vendor that stands above all others to the great families – the fan makers.

The fan makers of Theseus have a centuries-old reputation for quality, not only of enchantment but also of design. Using only the finest materials, they hand paint each of their fans over the course of many months (the most expensive taken more than a year to paint, enchant and assemble). While the preferred design elements on the fans are heroic in nature, each fan maker has a particular style that is clearly distinguishable from all others. Each fan has an aesthetic value beyond its magical value. Even someone who had no idea what the fan was enchanted to do would desire one for its beauty. But it is not their intrinsic beauty that makes them so popular amongst the

wealthy of Theseus – it is their ability to paper-over social differences and disagreements and make social engagements of all types smoother. It might be accurate to say that without these fans, the richest families in Theseus would never be able to reproduce because of the depth of interfamilial conflict in the city. But with the fans, all is well...

A Fan of Lust can be used by either men or women (fans for men are designed differently than fans for women and enchanted differently, but with the same essential function). When the owner of the fan fans himself or herself, anyone within 50 feet who feels any attraction towards the fanner finds those feelings are deepened. This gives the fanner +25 to all personal interactions with anyone affected by the fan's powers. If a person has a sexual attraction to the fanner already, the bonus is +50, but the target also has a +25 bonus to influencing the fan's owner. In such a way are many new families made.

Flying Saucer

All the rage in the eastern spiral arm of the galaxy, the flying saucer is the acme of transcontinental and interplanetary travel. With luxurious, Corinthian leather seating for seventeen, robotic in-flight service, Inertiamat™ anti-inertia ride stability system, a fully automated piloting interface and 100% guaranteed disaster aversion system and enough trans-uranic fuel for a limitless number of journeys, a flying saucer reveals in no uncertain terms that your adventuring team has finally arrived!

Because most HARP adventuring teams will not be traveling planet-to-planet throughout the galaxy, they are most likely to encounter a flying saucer on their home planet. In all likelihood, the flying saucer they find will have crashed. Because the disaster aversion systems of most eastern spiral arm flying saucers have an 80% efficiency rate, they have been known to crash every now and again, generally touching down in either remote mountain ranges, remote villages with great fields of corn or on remote islands whose inbred peoples are accustomed to worshipping any old thing that falls from the sky.

A flying saucer can carry a team of adventurers anywhere they would like to travel, but there are dangers in using one. The fully automated piloting interface has been known in some models to be a stickler for detail (and when the appropriate instructions are not fed into it, it can and usually will deliver the characters to someplace that only approximates the intended destination), and heaven forbid if the interface has been damaged during the crash! If the ship has been crashed for a long time, the robotic in-

flight service software operating system might have decayed somewhat, either bringing down the quality of the service or turning the robotic flight attendants into laser wielding death robots...

So, while a flying saucer might indeed be a cool item to own and use, it comes pre-loaded with numerous potential problems. Enter at your own risk, as they say.

Inks of the Mogendar

The Five Kingdoms that make up the Mogendar Empire have lived at peace with one another for more than a century. In that time, they have refined their civilization in countless ways. No refinement is more important than the development of the Skin Inkers, the former cult whose powers are now well known throughout the world. A Mogendar tattoo, while expensive and painful, is a permanent enhancement to one's power. In each of the Five Kingdoms, the skills to do the actual tattooing are different and different properties in the enchantment of the ink create different effects. It is not possible to have more than one Mogendar tattoo, however, so choose wisely.

Beratis: The Beratis Kingdom is both the least populated kingdom and the largest, stretching from the Eastern Ocean to the central plains and then north to the icy tundra. The Beratis generally tattoo on the arms and chest. The Beratis have developed their skin inking skills towards the granting of speed. A Beratis tattoo gives the wearer a running speed 2x/normal. It also grants 10 free ranks of Riding skill and a +10 special Quickness bonus.

Donar: The Donar Kingdom is the most mountainous of the Five Kingdoms. It is also the most scholarly of the five, well known for its production of Mages and Warrior Mages. The Donar tattoo only on the face, giving anyone fair warning of whom they are dealing with. A Donar tattoo grants the following bonuses: 1x/day, Deflections (per the spell); 5 free ranks of Arcane Lore and a special +10 Agility bonus.

Gove: The Kingdom of Gove is the core kingdom in the Five Kingdoms and the seat of authority of the Emperor. It is a socially complex kingdom with many rules for proper behavior. Gove tattoo artists only ink the back. A Gove tattoo grants a +10 bonus to all social interactions and grants 10 free ranks of Disguise, Public Speaking and Streetwise.

Irian: The Irian Kingdom was the first conquered by Gove. Its warriors are the best to be found anywhere in the Five Kingdoms. Irian tattoos are generally inked onto the face for the same reason they are put there in the Donar kingdom. An Irian tattoo grants a +10 bonus to OB and allows the tattooed to make Full Parry checks at +10.

Olin: The Olin Kingdom is the least like the other four kingdoms culturally. Favoring different food, religion and fighting styles, the Olin bring a great deal of creativity to the Five Kingdoms. Olin tattoos are always made onto the legs. An Olin tattoo grants a +10 bonus to Quickness and 10 free ranks of Martial Arts Sweeps.

Insta-Hench®

“Surely you have had this experience at least once if you have invested as much time in adventuring as I have. You are traveling in some remote wilderness, hundreds of miles from the nearest village, and you suddenly come across an ancient and ruined temple or library or fortress that no one has ransacked yet. It is a goldmine – almost literally! You and your friends will be rich for life! Away with the dull monotony of endless marching through marshes and fighting demons! You’ve all finally arrived! If it weren’t for one slight problem – there’s just too much stuff and you don’t have enough arms to carry it all. If only you’d hired that henchman as you’d planned, you would be all set!

“But fear not! Insta-Hench® can save the day! Each instant henchman comes individually carved from stone and stored in its own handsome mahogany box. Kept dry and out of the light, an instant henchman can be ready at your beck-and-call for years after purchase. Don’t leave all that treasure behind for someone else...someone undeserving (after all, you found it first!!), just buy Insta-Hench® before setting out for adventure and you can’t go wrong!

Insta-Hench® brand instant henchmen can meet all of your henchman needs. Just immerse the stone figurine of the henchman in water and wait 30 seconds. Your henchman will come to life, prepared to serve you in whatever capacity you desire. Each henchman is capable of carrying up to 2,000 pounds of loot an almost infinite distance. Each henchman must be fed just as though he were a member of your party to keep up his strength. He will fight as requested and will offer suggestions whether you’ve asked for them or not. Capable of cleverness, an instant henchman will frequently tell you in no uncertain terms if your plan does not make sense. Their general willingness to cheerfully tell-off their employers is one reason why Insta-Hench® sales have fallen by 20% in recent years. But accept no substitutes!”

After an Insta-Hench® brand instant henchman completes his task, he reverts to stone form and cannot be used again for six full months.

Les Grimoires d’Artax

Artax the Wizard is about as well known as any wizard can hope to be, with both the advantages and disadvantages that come along with that. While he may not always succeed in his endeavors (though he would dispute this, of course) his reputation is secure. One of the chief pillars of that reputation is his notorious habit of writing excellent spell books. A separate sort of magic item is a Grimoire of Artax – a simple Attunement check that succeeds means that you or anyone else with sufficient smarts (GMs can set this level themselves, but Fighters can never read one) can read the spells and use them.

Two notes on these Artaxian spell books. First, they will always have between 20 and 50 PPs of spells written into them, but only one spell will be a traditional attack spell (an Elemental Ball or Bolt), the others being more straightforward Utility spells. Second, they always come with a secret centerfold. Viewing the centerfold page of an Artaxian spell book grants a +5 bonus to the next roll the viewer has to make (except a Critical hit roll, in which case the bonus is –5).

Mask of the Hullabree

The Hullabree are a culture that thrives on honesty in all walks of life. Buy something from a Hullabree merchant and you can be sure that the price is a fair one. Ask a Hullabree to do something to help you out and you can be sure that they will do it. They value honesty to such a high degree that if someone lies to them and they find out about it, they swear a blood-oath to kill the liar. Adventurers finding themselves in Hullabree-town should be mindful of this.

The Mask that bears their name is a deceptively simple thing carrying strong enchantments. The Mask fits snugly over human-sized faces and is made from black muslin. A single teardrop is painted on the fabric of the mask just below the left eye. The Mask grants two powers. First, it allows the wearer to “see the truth.” Any phantasms or illusions in the wearer’s field of vision are automatically dispelled. Second, it grants the wearer the ability to properly appraise an item’s value exactly.

Phylactery of Authority

This small box worn about the neck is literally a godsend to good-oriented Clerics. When a Cleric places written prayers or divine offerings into the phylactery (a process which takes at least two hours from start to finish), the phylactery is transformed into a +5 Adder for that Cleric alone. The prayers and offerings have to be re-written or re-offered when the Cleric uses up the benefit.

Star-sand of Wishing

Only two of these items are known to exist and both come from the same place. The story of them goes like this. Once upon a time there was a young boy named Elan who lived in a small village on an island far out to sea. He lived with his parents and his brothers and sisters and he learned how to fish from his father, a big man who owned his own boat and kept the family healthy and happy with the hard work that the sea offered him. One day, a terrible storm came upon the small island from the south. On that day, Elan had walked to the pier to meet his father's boat, due back home on that fateful day. The storm came up without warning and was the most ferocious anyone had ever seen or experienced. The wind blew Elan into the water before he could get back home. He was tossed in the waves for what seemed like hours before he was beached at last, far from home. His journey back home took him a few days and when he arrived, he knew the full measure of tragedy. His family was dead. He waited for his father, but he never returned, the storm having taken his father from him too.

Elan was never the same after that. He grew up in the homes of a variety of friendly, if indifferent, families. When he became a man, he took to the sea, like his father, to fish and try to make his way in the world. He loved the time he spent on his boat because it granted him the peace of being alone. One calm night Elan was lying in his boat gazing at the stars when he saw a new star in the sky. He watched it carefully and was surprised when it became bigger and brighter as the minutes passed. Was this a sign from God? Soon the falling star became brighter still and seemed to be coming right for Elan's boat. Was God at last going to take him to his family? He stood up as the falling star became brighter still and as he did so, it seemed to explode, dissipating itself in a rain of falling sand that Elan collected. Sailing back home, he had glass vessels made for the sand and he kept the two of them on his bedside table. He took them with him whenever he sailed.

One evening after an unproductive day of fishing, he took one of the bottles of sand out of its place of safekeeping and said, "I wish I could see my father again." Instantly, the bottle vanished. Elan was surprised, but he went at last to sleep. The next day while he sailed and fished, a boat came up over the horizon. It was his father's boat, and his father was sailing it, just as he had more than a decade ago when the storm came up.

Elan's life became more complicated after that. His father was able to restart his life on the island, but the people became frightened when Elan told his story. Very soon he had to leave his home for

good, never to return. He took the other sand bottle with him and he used it again, but what he wished for the second time is unknown.

The Star-sand of Wishing grants a single wish to anyone who has possession of the sands. The wish must be clearly stated, and both the player and the GM are reminded that wishes can be very complex forms of magic with numerous unintended consequences. After granting the wish, the Star-sand of Wishing disappears.

Teapot of Enrichment

Do not be tempted by valueless imitations! Teapots of Enrichment can be found in many of the ethnic markets of Souvin, Rethag and Funneralscai right alongside knock-offs that are priced the same. The buyer must be wary – a real Teapot of Enrichment is notable for its blocky pattern of triangular decoration that adorns the pot lid and the base of the Teapot. Knock-off teapots have the same pattern, but the triangles are smaller – be mindful!

When any sort of tea is brewed in a Teapot of Enrichment and then drunk it grants two benefits. First, it bestows a +10 to the next RR the character needs to make. Second, it repairs up to 2 points of bleeding damage the next time the character needs the repair (even if the attack that causes the damage is months away).

Tomes of Dread

Written in the distant past by authors who were either mad or very, very sane, the three books that make up the Tomes of Dread are deceptively not frightening to behold. They appear to be nothing more than three smallish quarto-size books, well bound and well preserved. They always occur together, the three books bound together with a strong leather strap. The books must be read in the proper order; conveniently, they will only open for each reader in the proper order (the second book will not open until the reader has read the first book cover to cover, and the third will not open until the second has been completed). The text of each book will appear on the page in the alphabet best known to the reader. The reader will feel compelled to finish reading the book once she starts reading (a Will RR is required to stop reading; after the reader is half-way through a book, the RR is at -20; stopping reading the second and third books are at a base of -30 and -50 respectively), even though she also realizes that the knowledge contained within the book is dark indeed.

When a reader completes the first book she has the ability to Harm (per the spell) living targets up to 10x/day. But, she emits a permanent aura of fear (per the spell) that drives animals and people away from her.

When a reader completes the second book, she gains the ability to create and control undead (per the spells) up to 5x/day. But, she loses her sense of taste and smell, her teeth fall out and her Constitution is reduced by ½.

When a reader completes the third book, she can cancel, up to 2x/day, any spell cast by a good Cleric. There is no RR; the spell is simply canceled. However, the reader becomes unrepentantly evil. The reader's physical appearance deteriorates markedly and her aura of fear becomes 250 feet in diameter.

Soap of Cleanliness

The fastidious Homalox clan of the eastern gryx-clans is responsible for this handy invention. Because their lands are so interspersed with swamp and marsh and the insects are thick as thieves on the ground, the Homalox know a thing or two about disease and misery. They had the good sense to come up with something that not only keeps the bugs away but also makes many other aspects of daily life more pleasant. It is almost a truism to say "as clean and healthy as a Homalox." Unlike every other city, town or hamlet one might visit, Homalox has the pleasant smell of fresh flowers, freshly laundered bed linens and non-scabulous skin! A testament to the sometimes particular, sometimes downright persnickety nature of the gryx.

A bar of Soap of Cleanliness is sufficient for two human-sized or four halfling/gnome-sized creatures to completely clean themselves. When used (the user must scrub in a bath of hot water for at least an hour to use enough of the soap for the desired effect), the soap renders the user completely clean. Insects are repelled for a full week; creatures that find enemies by scent have a -5 to their checks; the user is immune to diseases that come through the skin for a full week as well.

Violin of Soothing

"What do you mean you broke a string? I thought that thing was unbreakable!?" Helen the Fighter said to her compatriot Diana the Harper, she of the violin and the lovely voice.

"I was under that impression as well," Diana said. "Is it too late to call off the summoning?" she shouted to Mari the Mage, knee-deep into the process of summoning a demon. Mari said nothing, so Diana went to work trying to restring the violin before it was too late.

Suffice it to say, she was too late. The demon appeared, Mari waited patiently for Diana to play her lovely violin to calm the demon down, but there was no music. And thus the adventuring careers of Helen, Diana and Mari came to an end...

A Violin of Soothing is a handy instrument to have on hand when you are summoning extra-planar baddies like demons and the like. After summoning, if the violin is continuously played, the demon will take no hostile action towards the summoner or anyone within earshot of the violin. This should give the summoning wizard sufficient time to sort out the next step in the demon-summoning process.

Wizarding Hat

Have you grown weary of bracers, rings and other forms of magical protection that, while effective, are just so commonplace that they do not enhance your personal style? How is a wizard supposed to look the part, feel comfortable and, frankly, manly (in a mage sort of way) while wearing all of that metal, jewelry and other nonsense. Are you a magician looking for the best accessory you could hope to get your hands on? Look no further than your Wizard's Haberdasher – he has what you need.

A simple (so they think!) felt hat in a variety of colors is just the look for the adventuring wizard in these modern and sophisticated times. Pointed, prominent and urbane, no one will doubt that you are at the top of your profession in one of these hats! Just choose your color and choose your bonus to defense. It could not be simpler!

Charcoal = +5 DB

Cranberry = +10 DB

Blood Orange = +15 DB

Semi-Lime Green = +20 DB

Seafoam = +25 DB

Royal Violet = +30 DB

ARTIFACTS AND INTELLIGENT ITEMS

Because these items are all one-of-a-kind, they are usually not appropriate to assign as "randomly" granted loot. Each of these items has a complex back story that should be brought to bear when deciding to assign the item. If you roll the result Special on the master magic item list, it might be worth considering how one of these items might affect your campaign. Remember, though: these items can be very destabilizing and destructive. They should be awarded only with care. A smart adventurer might actually leave an item of this kind behind for a less wise person to pick up. And it should go without saying that some of these items are so big that they cannot be moved anyway.



Calendar of the Weave

Far, far away in the Southern Wastes lie the remains of the ruined city of Valley Dorn. In bygone days, Valley Dorn was the seat of the most powerful wizards ever known on Earth. With their Seven Principles, commitment to study and willingness to risk, the Valley Dorn mages were able to expand the basis of magic beyond all bounds of recognition. The entire system was based on their one greatest invention. It was Chiasmus of Valley Dorn who first theorized the Seventh Principle of Mana and Mystical Energy that ultimately made it possible, but it was his student Remi who actually built the Calendar of the Weave.

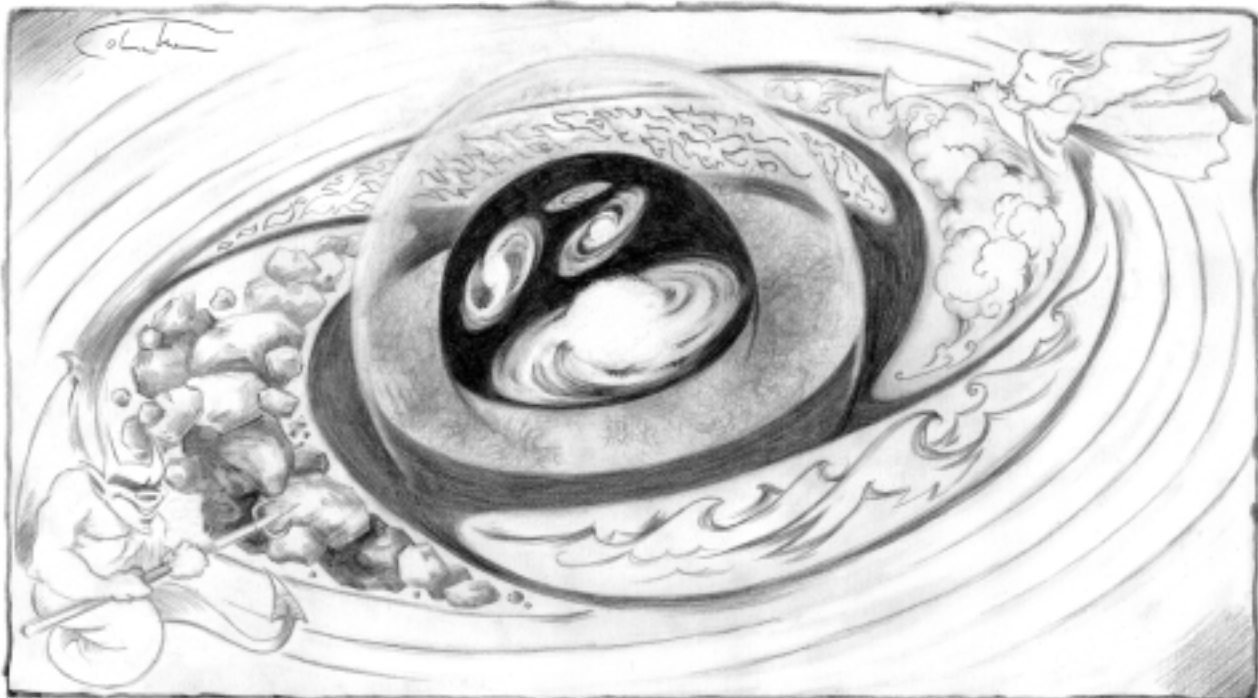
The calendar is, in essence, an enormous clockworks built into a vaulting underground chamber. Four different interlocking and interrelated dials spin endlessly, reflecting the ebb and flow of the Weave in reality. The mechanics of the calendar are linked to this ebb and flow of the Weave, causing the dials to spin at differing rates and to reveal the exact power and nature of the Weave in any given place and at any given time. It is possible to use the calendar to predict the future behavior of the Weave as well.

The Weave is the name given by the Valley Dorn wizards to the fabric of reality, magic, physics and power that surrounds us all and has the most profound effect on our personal growth, development and relationships. While it has the ability to alter the consciousness of weak-minded individuals, in the hands of the mindful and trained, the Weave can offer profound insights into the functions of magic. These

revelations significantly improve a user of magic's ability to use magic, sometimes tripling or quadrupling the functional effectiveness of a particular Mage or Harper. It is perhaps not surprising that after the building of the Calendar of the Weave, the magicians of Valley Dorn became somewhat addicted to studying it and attempting to build upon its wisdom. They continued to seek the Eighth Principle and attempted to learn more and more secrets of the Weave.

But their craving for power was ultimately all corrupting. Fighting broke out between rival factions over control of the Calendar and within days Valley Dorn was a smoldering wasteland of mana storms, altered creatures and madness. But the Calendar survived the fighting and remains to this day in Valley Dorn, waiting for its next students...or victims.

The Calendar of the Weave is an enormous mechanism – it cannot be moved. It does, however, still work. The first test of an adventurer would not be deciphering the calendar itself (though that would require many months of study and an intuitive leap), but rather surviving in Valley Dorn long enough to have the opportunity to even see the calendar. In the final conflict between the mages, they unleashed the full power of the Weave in their own homes. Storms of magical doom spring up without warning (equivalent to a Medium Elemental Ball); unwilling and unsuspecting creatures are summoned here constantly and they take the battle to whomever happens to be around. Unless one has mastered the calendar and knows how the Weave functions, magical power in Valley Dorn is deeply inconsistent. In one ruined



street, a Mage might have 2x his normal PPs, but in the adjoining street perhaps none at all. So getting to the calendar itself is a chore.

Once one arrives in the chamber of the calendar the work really begins. The calendar is in essence a giant clock with four concentric, interlocking clock faces. Only a highly trained magician stands the remotest chance of figuring out what the calendar is reporting about the Weave. However, should someone figure it out, they will be handsomely rewarded.

The Calendar of the Weave reveals how magical energy is being distributed across the planet not only in the present but in the future. The flow of this energy is not constant and if one understands how to tap into the energy on a more intuitive level, one can double or triple (or more) one's power, if only for a short period of time. Second, the Calendar of the Weave concentrates excess Power Points in its own mechanism, storing them for the use of outside magicians who understand how to tap into the store. On a practical level, this means two things. First, magicians who spend at least a month studying the Calendar have access, up to 2x/month, to double their normal PPs for one day. 1x/month they have access to triple their normal PPs. Magicians need to return to the Calendar of the Weave each year for another month of study or they lose access to this benefit. Second, while in Valley Dorn, a wizard who understands the mechanics of the calendar has access to 6x her normal PPs while in Valley Dorn. She is going to need them too, just to stay alive for a full month.

Figurines of the Hex

It is in the Hexiad, the great epic poem of the Murien Empire, that we hear the most accurate telling of the Figurines of the Hex. The Hexiad is set in the Fifth Rising of the Murien Empire, the most illustrious, if not the most noble, of the Eight Risings. In the Fifth Rising, the skills of the Murien magicians reached their peak. Building on the immense learning of the Fourth Rising, the Murien magicians of the Fifth Rising brought a seemingly innate understanding of the essential properties of all forms of magic to bear on their own learning. As a result, in the last days of the Fifth Rising, the distinctions that were normally understood between the different spheres of magic broke down. There were no Clerics, no Mages, no Harpers and the like. There were only magicians. Their powers were nearly limitless; they were superhuman. They bent the very fabric of reality; they launched whole cities into the sky; they built flying machines that allowed them to travel between distant continents in mere hours. But they did not combine their nearly

limitless power with an equally vaulting wisdom. This was their undoing.

Even a Murien schoolgirl could tell you about the nature of Risings; they are the only given in Murien society. No people, no empire, no civilization can grow better and stronger without at some point falling away from those heights to recharge, regroup and learn anew from sacrifice. It is the nature of civilization to rise; it is also the nature of civilization to fall. As each Murien Rising is coming to an end (to usher in what they call a Great Nadir), the scholars and learned folk commit themselves to the writing down of important poems, stories and histories so that when the next Rising begins, the people do not have to start from scratch. Knowledge is written on stone and hidden away in sacred places for those who have the ability to "crack the lock." And this is the way it always was until the Fifth Rising.

The Murien magicians of the Fifth Rising were arrogant in their disbelief of their people's lore. "Why did there have to be a Great Nadir? We, with our power, can cause this Rising to not be the Fifth, but the Last!" So the magicians set themselves to work – they would stop the coming fall, but not all of them were arrogant. Six of them began working on a separate project, the project that would give rise to the name of the epic that tells their story.

Five of them would each become specialists in one of the five spheres of magic. The last would continue her studies of all spheres. Their goal – to bring about the end of the Fifth Rising by force. The other magicians labored at their unholy task totally unaware that within their midst there were others who were going to undo all that they hoped to achieve.

The war between the Hex (as they became known) and the Magicians was decades long, but it had the desired effect. Though the Magicians won, they and the Murien people had so overspent their energies that within a generation the next Nadir was in full swing. Hundreds of years would pass before the Sixth Rising began, but how it began is not in doubt. The Hex had carved diamond figurines of each member of the Hex before they were at last destroyed. Into these figurines, they had placed the essence of their learning and skills. When the Figurines of the Hex were found for the first time, it was just a few years before the Sixth Rising began.

The loss of the six Figurines of the Hex precipitated the Great Nadir that brought the short-lived Sixth Rising to a close.

The Figurines of the Hex are six in number. Each is a diamond carved in the likeness of one of the six members of the Hex. Each grants a slightly different power.



Aden, the Green Lord: Aden is the figurine of the Rangers. It grants 20 levels of the Ranger class to its owner. It serves as a +4 Adder, but can only be used to cast Ranger spells. The exact spells known are at the GM's discretion. The owner of Aden must serve only good-intentions. Any act of deliberate evil committed by the owner of Aden slays the owner (only magic can restore life to the owner) and Aden vanishes. The owner of Aden will also always prefer to act alone or in a small group, never joining a party with more than five other members.

Carel, the Learned: Carel is the figurine of the Mages. It grants 20 levels of the Mage class to its owner. It serves as a +5 Adder, but can only be used to cast Mage spells. The exact spells known are at the GM's discretion. The owner of Carel becomes deeply curious about the world and its workings. There is a 20% chance per month that the owner will leave any party he is with to embark on his own personal quest. Carel's owner also becomes more purposeful. Anytime Carel's owner loses an argument, there is a 50% chance that Carel's owner will attack the victor.

Dane, the Joiner: Dane is the greatest of the Hex Figurines. Dane is the figurine of the Murien magician who did not become a specialist. Dane grants its owner 60 PP/day to use as she sees fit, though the owner of Dane cannot cast more than six spells per day with these 60 PP. The owner of Dane may not advance any more levels in any spellcasting class (Cleric, Harper, Mage, Ranger, Warrior Mage) and requires twice the normal experience points to advance any levels in any other class.

Golanall, the Blade: Golanall is the figurine of the Warrior Mages. It grants 20 levels of the Warrior Mage class to its owner. It serves as a +3 Adder, but can only be used to cast Warrior Mage spells. The exact spells known are at the GM's discretion. Golanall makes its owner irrationally interested in combat. Any time Golanall's owner perceives a threat, there is a 75% chance that Golanall's owner will attack that threat with violence, not letting up until the threat is beaten back. Golanall's owner will never retreat from combat, regardless of odds or physical status.

Ing, the Blessed: Ing is the figurine of Clerics. It grants 20 levels of the Cleric class to its owner. It serves as a +4 Adder, but can only be used to cast Cleric spells. The exact spells known are at the GM's discretion. Ing makes its owner more inclined to sacrifice herself to help her peers. Ing's owner will never withdraw from combat if a comrade is still under attack. Ing's owner will always attempt to strike first and will never attempt to Full Parry.

Sandor, the Lightbringer: Sandor is the figurine of the Harpers. It grants 20 levels of the Harper class to its owner. It serves as a +3 Adder, but can only be used to cast Harper spells. The exact spells known at the GM's discretion. Sandor makes its owner an observer. Sandor's owner will not engage in combat under any circumstances.

Grimm

The legends of the First Men, those men who were raised to consciousness by Laurence, the God of the Hunt and Curiosity, hold that in the first generation of Men there arose a great and terrible figure named Grimm. Grimm was great because he towered over all Men in brawn, deeds, intelligence, stature and skill at arms; he was terrible because he turned his immense gifts towards evil, a hitherto unknown concept. It was not just his greed that caused all of the other First Men problems, though it was overarching. Nor was it his anger, though it was epic. It also was not his capacity for vengeance (against any wrong, real or imagined), though he remembered every slight as though it happened yesterday. No, in the final analysis, it was his ability to win allies to his corruption that made what he represented so corrosive.

Despite his reputation and the swiftness of his sword, he was so persuasive that all of the weak-minded of the first generation of First Men quickly fell under his sway...and once he had an army, he was unstoppable. The communities of First Men scattered across the plains and hills of the new lands surrendered their liberties each in turn. Those that resisted were ruthlessly conquered; their men put to the sword and their women and children sold as chattel. But Grimm did not stop with the First Men. Bearing the mighty weapon that would ultimately bear his name, he made war on the elves and the dwarves when the First Men were all but vanquished.

It was said that in Heaven, Laurence was punished for raising the First Men to consciousness. Certainly the First Men prayed to him, their Creator, for help against his one greatest error, but that help was never coming. Nor did it come when the elves and the dwarves raised up great gifts and honors to their gods. Grimm kept coming. He set the forests ablaze first, for it was the tenacity of the dwarves that was the first sign that perhaps Grimm's powers were not absolute.

So it was that a coalition of First Men, elves, dwarves and gryx from the remote islands gathered in the Stronghold of Cullen, the last redoubt of the dwarves, the last bastion of freedom. And there, the representatives of the four Free Races made a binding

pact – they would bend their creativity, ingenuity and their righteous indignation against Grimm; they would restore freedom where there was only tyranny. They might not have Grimm’s numbers, but they would outthink him.

The battles of Grimm’s War were epic in scale before the Alliance. Afterwards, they were Earth-rending. It is said that the planet itself cried out in pain as, battle after battle, the Alliance used its magic and clever thinking to roll back Grimm. But the great general was not to be outdone. In the final battle, on the very ground of his underground compound, Grimm was thrown down, but the combined expenditures of magic by both Grimm and the Alliance was too much for the Earth to bear. An enormous crater opened in the body of the Earth as Grimm was defeated. None of the survivors ever found his body or his sword, but those who were there say that his body in death became a malevolent spirit housed in the form of his sword. Does it lie buried in the bowels of the Earth? None can say for sure.

Grimm is a +100 Two-handed sword. The spirit of the dead warrior resides in the sword and still wants to carry out its mission to conquer the world. Grimm has a Willpower of 40 for purposes of resolving Item versus Character Willpower Contests. Grimm is driven to power, easily enraged and megalomaniacal. Grimm grants its owner (whether Grimm is in control or the character is) a +30 bonus to all mental stats and a +40 bonus to all physical stats. Grimm also grants the character 20 ranks of Two-handed sword. Grimm makes the character almost preternaturally likeable. Anyone who comes into contact with Grimm’s owner may make one Will RR check at –25 or be enthralled to Grimm. An enthralled person will carry out any order given by Grimm to the best of his or her ability.

Harrowing Hengist

“Let me ask you a question, one intelligent weapon to another. Have you ever found yourself owned by someone who combines the traits of simple-mindedness, recklessness and bloody mindedness with awesome physical skills? Well let me tell you, it is no picnic. I might even go so far as to say that it is damn aggravating. Perhaps it might help if I fill in a detail or two first.

“So I am minding my own business in the bottom of the Great Glass Lake, free from cares and hassles. After having been lost at the bottom of the lake more than five centuries previously by my former owner (such a hero, and so very unlucky!), I had spent the intervening time throwing up various dooms and encouraging the telling of stories about the supposedly

haunted lake, just to keep the curious away. When you are as old as I am, sometimes you just need a few centuries’ rest before getting back to work, you know?

“So there I am, just resting amongst the fishes and this big guy shows up right above me. He’s in a fishing boat or a dinghy, some such thing and he’s parked himself right over me. Before I’ve even had four seconds to decide what to do to scare him off, he’s swimming down to get me, like he knew exactly where to find me. Even from a distance I could tell he wasn’t the sharpest blade in the armory, if you know what I mean. Dumb as a bag of rocks, or so I thought. He swims down and carries me to the surface.

“I immediately set my mind to the task of taking over his. Perhaps it was time after all to come back to the surface. With someone this strong and dumb, I should have no trouble at all having my way with the local population. Perhaps I would even travel some, see the sights, destroy some uppity civilizations, that sort of thing. But I quickly learned this was not to be. No matter how hard I strove, his mind was fixed and unyielding. I could not turn him to my purposes. I still ask how this is possible. I know he is not a Mage Guild brain-wise. He should be easily dominated, but try as I might, I just cannot bend him. Which brings me to the present situation.

“Knowing how powerful I am (and I am indeed one of the wonders of the ages), he has somehow gotten it into his head that he and I can single-handedly slay Yarzgot the Red, the ancient and wicked red dragon whose reign of terror predates anything I might have done. More ancient than the stones of the great mountains themselves is Yarzgot. It is said that he learned his first lessons driving the sniveling halflings so far from their ancestral homes that they’ve forgotten they even had ancestral lands. During my last years above water, I was amazed at Yarzgot’s tenacity – unlike most of his brood, he didn’t seem to favor sleeping and brooding over getting out there and razing towns. He was a menace! Perhaps was is not the right word – he is a menace.

“And my owner is sure that together, we can rid the world of Yarzgot forever. I don’t know what’s worse – being used for good, or being used to try to kill Yarzgot. I know how hot that dragon’s fire is – meltingly, meltingly hot. Too hot for my steel. And we’re mere days from Yarzgot’s lair...perhaps I have one more chance to get out of this expedition. Any suggestions?”

Harrowing Hengist is a morphing weapon. It takes the form of whatever non-missile weapon its owner uses best. It is a +100 version of that weapon. It does Huge criticals. It allows the character to make three attacks per round. It grants the user an automatic and



free full parry each combat round with no effect on the owner's OB. Characters using Harrowing Hengist are immune to all stun effects. Harrowing Hengist repairs up to 5 points of bleeding damage each round. Harrowing Hengist's Willpower is 30, but in Willpower contests with characters, Harrowing Hengist doubles the character's Self Discipline bonus for purposes of calculating the character's Willpower.

Ring of the Gray Dorians

In the metropolis of Theseus one family stood head-and-shoulders above the rest – the Gray Dorians (so named for the founder of the house, Gray Dorian, a very dour man indeed). In all ways that one might care to use to measure one family against another, the Dorians were pre-eminent. The family estate was so vast that one could not walk from one end of it to the other end; one needed a strong horse. They maintained not only the Great House (77 bedrooms and a staff of 600), but also six different Minor Houses on the property (each with at least 12 bedrooms and a staff of 40). They employed the best halflings and gryx butlering staff in their houses and paid them so well that the other important families had to settle for human staff. Their stables had the best reputation in the whole city; their horses bred the best lines anyone could ask for. Their armorers were the best skilled in the land, producing the finest swords, shields and armor. And last but not least, the House Magicians of the Dorians were universally acknowledged for their prestidigitation, cleverness and ingenuity. No one is entirely sure how the last of the House Magicians invented the ring that bears the family name, but there is no doubt that he is as responsible as the eldest son of the house.

In the last days of the Gray Dorians, the family had a marked tendency towards decadence. No longer interested in developing their warrior skills, the men had taken to pursuing the arts, theater, dancing and other diversions. The eldest son (also named Gray) was obsessed with remaining young, handsome and interesting to the ladies. He begged, cajoled and threatened the House Magician to help him. The Ring of the Gray Dorians was the result.

Gray lived for more than a century-and-a-half before the ring was wrested from his control. His death came far more swiftly than could have been imagined...

The Ring of the Gray Dorians is a simple band of platinum. It grants its wearer immortality. Regardless of the character's age, he is restored to his physical prime when putting on the ring. Henceforth, he does not age. Rather, the results of his aging are instead applied to nearby targets instead. The ring always prefers to age

family and friends over strangers. It is impossible for the owner of the ring to know when the ring will transfer an aging effect to someone else. Because of the ring's grant of immortality, the character's functional Self Discipline while wearing the ring is reduced to 5. Any RR involving Self Discipline is automatically failed. The character must wear the ring at all times, 24/7/365. If at any moment the ring is lost or taken off, all of the effects that the ring deferred immediately happen to the wearer. Gamemasters are encouraged to make the aging effects on others dramatic, unpleasant and mysterious.

The Tongue of Hazan

Hazan was the greatest Mage of the last millennium. Rather than succumbing to death, Hazan turned herself into a vampire by compelling a young and naïve vampire to bite her. As a vampiric Mage, Hazan was the horror-of-horrors for centuries, tormenting the weak and the bold alike with her misdeeds, corruption and unmitigated evil. But it is the nature of evil to overreach and at last to be defeated. Hazan was undone by the same vampire, now older and bitterer, who turned her into a vampire in the first place. But Hazan was not to be unmade so easily.

Long anticipating her ultimate betrayal and demise, Hazan made a deal with a demon that even in death she would endure. Under the demonic influence, Hazan's spirit was not destroyed when her physical body died. Instead, her powers concentrated themselves in her tongue and fangs. The fangs are now thought to have been destroyed, but the tongue lives on. Now the withered, blackened organ is one of the most fearsome artifacts one could ever come across.

To use the Tongue of Hazan, one must first cut out his own tongue and place the Tongue of Hazan into the wound. Hazan's Tongue grafts itself into the wound in 1 round, after which it cannot be removed before the new owner's death. It thickens and protrudes, giving the new owner a horrifying appearance (all PCs and NPCs react to the character with visceral horror; animals flee before him). The character becomes vampiric, but does not grow fangs; the character becomes dependent on blood for nutrition, can be killed by exposure to sunlight and so on. The character can cast up to 100 PP/day from the list of the following spells; each spell can be cast up to 2x/day: Counterspell, Detect Magic, Dispel Magic, Mage Seal, Unlocking Ways, Animate Dead, Control Undead, Create Undead, Drain Life, Harm, Holy Symbol, Intuitions, Blade Turn, Changing Ways, Darkness, Elemental Ball, Elemental Bolt, Fear, Fire Nerves, Misfeel, Presence, Rune Mastery, Sleep, Stun Cloud.



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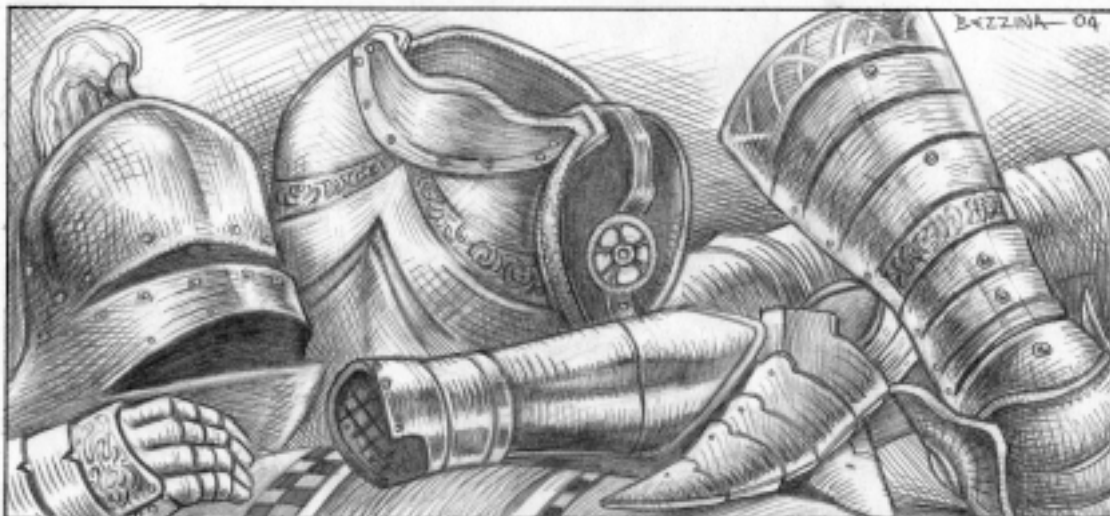
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Item Name							
Materials		Cost	PP	Atributes		PP	
Totals				Aspects and Atributes Total PP			Total PP required
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