

LAMENTATIONS
of the
FLAME PRINCESS
ADVENTURES



THE
GOD
THAT CRAWLS



THE GOD THAT CRAWLS

BY **JAMES EDWARD RAGGI IV**

ILLUSTRATED BY **JASON RAINVILLE**

CARTOGRAPHY BY **DEVIN NIGHT**

LAMENTATIONS
of the
FLAME PRINCESS
WEIRD FANTASY ROLE-PLAYING

The God that Crawls
© James Edward Raggi IV 2012
First Edition, First Printing 2012
Published by Lamentations of the Flame Princess
Cover and Illustrations by Jason Rainville
Cartography by Devin Night
Editing by Matthew Pook
Layout by Mattias Wikström/TIGERBYTE
Printed in Finland by Otava Publishing Company Ltd
ISBN 978-952-5904-30-7

CONTENTS

Author's Notes.....	4
- <i>Part the First</i> 4	
- <i>Part the Second</i> 5	
The Setup.....	6
- <i>The Story of Augustine</i> 6	
- <i>The God that Crawls</i> 7	
- <i>The Reverend Elroy Bacon</i> 8	
- <i>The Children</i> 11	
- <i>Villagers</i> 11	
- <i>The Chase</i> 12	
Map Keys.....	14
- <i>The Church</i> 14	
- <i>Dungeon Levels</i> 20	
Treasure Caches.....	40
The Book.....	42
Sponsorships.....	48

AUTHOR'S NOTES

PART THE FIRST

Have you ever noticed that players pretty much expect their characters to enter a dungeon and explore it more or less at their leisure? Ever notice that because they expect to explore at their leisure, they always assume mapping will be easily done? That they'll load up on an excessive amount of equipment? That they'll expect to be able to leave the dungeon if they get into trouble?

Have you ever noticed that the standard dungeon crawl has the adventurers walking around and being proactive in attacking the monsters? That if there's a monster that they can't immediately tackle, defeating it is generally considered just a matter of preparation and healing?

If those things annoy you, boy oh boy is this the adventure for you!

The God that Crawls will trap your player characters. It will chase them! And it'll kill them quick if they expect to carry out their dungeoneering business as usual.

If any of this sounds unfair, remember that "Adventurer" is defined as "one who looks for trouble," and "Adventure" is defined as "The trouble an adventurer finds."

Seriously, if your adventures aren't about

making the player characters sweat, what the hell are they about?

Essentially, it is a stick and carrot thing. "If you want the carrot, you also get the stick." Why not stay home and be a cobbler or a stableboy? For players, that's boring, and for characters, that's boring and there's no money in it. Why not join the army? It's not boring, but who wants to be told what to do and who to fight and when? And military discipline? agghhhh...

So the game is about undisciplined adrenaline freaks who want to get rich without doing an honest day's labor. By presenting an adventure hook in such a game, a Referee means two things: "There is a carrot here!" and "By chasing after this treasure, you are giving me permission to screw around with you so bad and do my best to beat you to death with this stick!" And the players will take it and they will like it (*if* both the stick and the carrot are interesting enough!), because what else could they possibly expect playing characters that crawl into dark holes, armed to the teeth, preparing to slaughter and loot?

Sure, some people don't like that. Some might say it's **gasp** railroading! Yeah, like *Silver Streak*, *Horror Express*, *Murder on the Orient Express*, and *Under Siege 2*.

Choo-choo! All aboard!

Oh, one other thing about this... one of a Referee's great advantages is being able to sit back and listen to the player characters take their time and plan, imagining far worse and complicated scenarios for their capers than the situation actually warrants. Watching them stew in their own paranoia is awesome. But this adventure, once it gets going, won't allow for much of that. It should be fast-paced, and will require not only fast playing but also equally fast and involved Refereeing due to the nature of the map and the for-once proactive nature of the monster.

Sometimes the Referee should sweat as well.

PART THE SECOND

So that first rant explains the idea behind how the adventure will play if everything goes right (which is not a given – be prepared to roll with the punches because turning scenarios on their asses is what players *do*). But the thing that makes RPGs awesome is that there is not just the game play element, but there is also the fictional element, the world and context in which all of the game play happens. The idea is that all of the action is taking place within a world which is just as real to the characters as the actual world is to us.

Following a narrative and exploring characterization and building a cooperative story or a setting without the game part of RPGs is pure wankery at worst, and better suited to fiction writing at best. Yet at the same time just the game part without all that other stuff to tie it together is nothing more than drudgery.

So the “game” part of the concept of *The God that Crawls* was taken care of, and the “cult worshipping a muck god” general concept

for the opposition was dropped in soon after, but what would make the whole thing pop? Because I have to tell you, “there’s an evil cult which worships a gross and evil god” is just about as worn out as “there’s a humanoid tribe which is menacing the Realms of Man!” as a plot hook. Sure, in play such a generic setup may not be boring, but what Referee is going to give his every effort to bring it to life? More importantly on the publishing end here, what makes this “evil cult which worships a gross and evil god” adventure different from every other such thing, or different from what any Referee could throw together without any outside help?

The given backstory which details the cult and who the God that Crawls actually is, tie the scenario to the real world, give the entire scenario far more weight, and makes it much more interesting than it would have been than if it was just left unexplained, if it just recycled literary sources, or was just some brand new made up thing.

Most of this information is entirely information for the Referee and not likely to be communicated to the players. Some may see this as “fluff” and irrelevant to the adventure, but I disagree. Such detail helps to get the Referee into the mindset of the adventure, can be an important factor in the Referee being attracted to the adventure enough to run it in the first place, and will influence how the Referee plays the cult. This is a very big deal. It is the sort of thing that brings a game to life and makes the players remember them forever. And that is the measure—the only one—of a good adventure.

As always, I'd like to know what happens in your game when you run this adventure. lotfp@lotfp.com.

James Edward Raggi IV
March 7, 2012
Helsinki, Finland

THE SETUP

This adventure is about the unusual circumstances surrounding one old country church. To keep the module on-point, only the church and the dungeon below it are detailed. Details about the nearby village and surrounding area are omitted because they are unnecessary to the point of the adventure—they can merely be ordinary and boring. Of course the Referee is free to flesh out the surrounding area.

When placing the adventure in a campaign, all that the Referee need note is that the area needs to be quite rural and in very hilly country.

The hook or motivation to get the player characters to the church is up to the Referee, who would know how to get the players involved better than any adventure writer. No hooks that cast suspicion on the priest or villagers before the adventure begins should be used, as the natural paranoia of adventurers will be in effect anyway. As long as the player characters are aware of both the church and the door on the hillside, the adventure is ready to go.

One feature that the Referee should be aware of is that this adventure assumes a real-world Earth setting, circa 1600 A. D. Even though most campaigns using LotFP or similar systems do

not use historical Earth as a setting, this should not be a problem, as the Referee should be proficient at making changes to adventures to suit his campaign's needs. Since many campaigns follow the traditional, "a little of this, a little of that," approach, merely changing the names of the religious figures can be enough to obscure the situation. Or alternatively, do not change a thing and just incorporate Christianity into the campaign, since "Thou shalt have no other gods before me," can be read to mean "There are other gods, but you put me first!" which largely matches how religion in many campaigns is handled anyway, with many gods in the setting, with a particular priest or worshiper following only one of them.

THE STORY OF AUGUSTINE

Augustine of Canterbury is famous throughout Christendom as the first Archbishop of Canterbury. Tireless in spreading the faith, his Gregorian mission of 597 was key in re-Christianizing Britain.

History tells us that he died in 604, was then buried at the Abbey of St. Peter and Paul (now the site of Canterbury Cathedral), and later

canonized by the Roman Catholic Church (a status also recognized by both the Anglican and Orthodox Churches).

History lies, and the truth is known only to a few.

Augustine did not die on May 26, 604. A group of renegades who had refused to convert to Christ administered a paralytic poison, and Augustine was buried alive. Yet the pagan revenge had only begun.

Augustine was dug up by the conspirators and taken to a church that they had taken over near Dover. Unholy rites were performed, transforming Augustine into a thing of terror: The God that Crawls. The creature was then dumped into the catacombs below the church to live out the rest of its days.

The pagans did not realize that the transformation made Augustine functionally immortal; without a solid mortal form there was no body to weaken from age, no natural biological processes to fail. So the conspiracy became a cult as the months standing guard over the hated saint became years. The vigil became worship as the generations passed and the original pagan beliefs died.

The Norman conquest of 1066 brought the end of the cult, as its benefactors and protectors in English society were supplanted by the foreigners, and soon the cult, and its secret, was unearthed by an episcopal investigation.

This discovery created quite a problem for the Normans. Augustine lives, albeit in the most twisted form imaginable. He must be protected, and no one can ever know. A secret

order was quickly established, composed of those who knew, their mission to care for Augustine as best they can, and protect his secret shame at all costs.

The secret order performs a double deception to accomplish this. As far as most of the locals are concerned, the church is as any other, but the secret order pretends to be continuing the previous blasphemous cult, worshipping the God that Crawls as a possible cover to explain why it feeds interlopers to it when they discover too much about Augustine. Nevertheless, the members of the order are devout in their Christian faith and in their loyalty to Rome.

As for Augustine himself, he suffered massive brain damage while buried, and after being transformed and left in the dark for centuries he has also become violently insane. Only the barest flashes of memory of what he once was remains, manifesting itself as unsuccessful attempts to coagulate into human form. Now he just mindlessly stalks the halls searching for prey to satisfy his ravenous hunger—a hunger that has no natural purpose as he has no actual need for food.

THE GOD THAT CRAWLS

Unarmored, Move 30', Hit Dice 5, 90 hp, 1 Attack doing 1d6 damage, ML 7

NOTES AND POWERS

The God that Crawls surprises 3 in 6 if the party is moving toward it at above exploration speed in an area with a light slime trail, and 5 in 6 if the party is moving toward it at above exploration speed in an area with a heavy slime trail.

The God that Crawls normally attacks by forming the edge of its body into a crude

NOTE

The God that Crawls assumes a Silver Standard. If your campaign is on the Gold Standard, merely change all mentions of sp to gp.

pseudopod and clubbing its prey. When an opponent goes down (or it finds someone or something lying on the ground), the God will ooze over it and begin absorbing it, a process that takes about ten minutes for a man-sized object (including all equipment if it is a fallen character being consumed). During this time it will ignore everything else around it unless it is attacked.

If attacked while feeding, it will strike out (up to 10') with a ropey pseudopod against each attacker until it is no longer being attacked. It is -2 to hit with these attacks when feeding.

Likewise, if a character has the idea to leap over or scoot around the creature (say, because the character is trapped and the God is closing in), it will shoot out strands to attempt to hinder the character. Those attempting to bypass the creature in this manner must make a saving throw versus Paralysis in order to get past it that round (and a failed save means the character is in *mêlée* range). There is a +2 bonus to the saving throw if the creature is feeding.

The God that Crawls regains 3 hp at the start of every round, even if brought below 0 hp. The creature only truly dies if it drops below 0hp after losing its regenerative ability.

Holy water heals the God 1d8 points of damage.

The God that Crawls changes as it devours victims. These changes are permanent.

-
- ☞ For every level the victim possessed, the God adds one to its permanent hit point total.
 - ☞ If the character was capable of casting Magic-User spells, or had innate spell-like or magical abilities, the God's regeneration ability increases by one point.
 - ☞ If the character was capable of casting Cleric spells, the God's regeneration ability decreases by one point.

Also, its stats change if it absorbs magical equipment (including potions, but not including scrolls). These changes are also permanent.

-
- ☞ Any magical item with defensive capabilities increases its Armor Class by 1 point.
 - ☞ Any magical item that has offensive capabilities or bonuses advances its damage die by one type (d4 damage becomes d6, etc.).
 - ☞ Any other magical item increases the creature's maximum hit points by one.

Devouring zero level characters and mundane creatures does not alter the God's stats.

The God that Crawls lairs in location **1:13**, but often roams the passages of the labyrinth underneath the church. On Sundays during services when the church is full, the God lingers under the pit, swaying to the singing.

The God can ooze under doors, but this takes a full turn, and it is vulnerable to attack as it cannot strike back while flattening itself in this manner. Instead, it will wait outside the door until there has been no movement or sound from within for 1d4 days, or until it hears another noise that draws it away.

It fears the outside air, so it will not attempt to escape under the door at location **2:01**.

THE REVEREND ELROY BACON

Father Bacon is the leader of both the church, the community around it, and of the pact that keeps The God that Crawls secret and safe. He is a 3rd level Cleric (15 hp) but not an adventurer. He keeps a sword in his quarters, but owns no armor and carries no weapon on his person in his day-to-day life. He has keys for locations **C:01** and the door and locker at **C:06**.

He will not be particularly unfriendly and will never seem nervous or unconfident, but he greatly dislikes dealing with strangers, especially the sort of rather ill-disciplined troublemakers that most player character groups most obviously are, because of the likelihood of needing to murder them.

He will be very adamant about not allowing visitors beyond the altar of the church. If the back rooms are discovered, Bacon will change tact. He will say that the pit has been there since the church was built (true) and that nobody connected to the church has been down the pit (also true, at least for the past few generations). He is, of course, curious about what might be down there (see location **C:08**: the side passages leading from location **1:01** are not visible from the top of the pit and a greenish residue is visible on the floor of the pit if a light is lowered), but is not so concerned since he has never heard of anything coming up from the pit in all of the time that the church has been here (true!).

However, once the pit has been seen, the witnesses have got to die. Bacon is smart enough to know that it is suicide to attempt straightforward violence against traveling adventurers, even if a large amount of villagers can be gathered, so he has devised other ways of eliminating any danger to the God below.

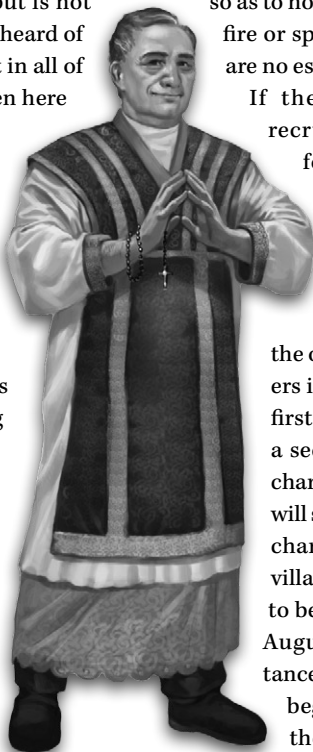
“What? You’re willing to go down the pit and see what’s down there? Why? Oh, you’re treasure hunters and think there might be something down the hole? Marvelous! I’ll tell you what, if there are any religious relics, you will be expected of course to turn them over to the

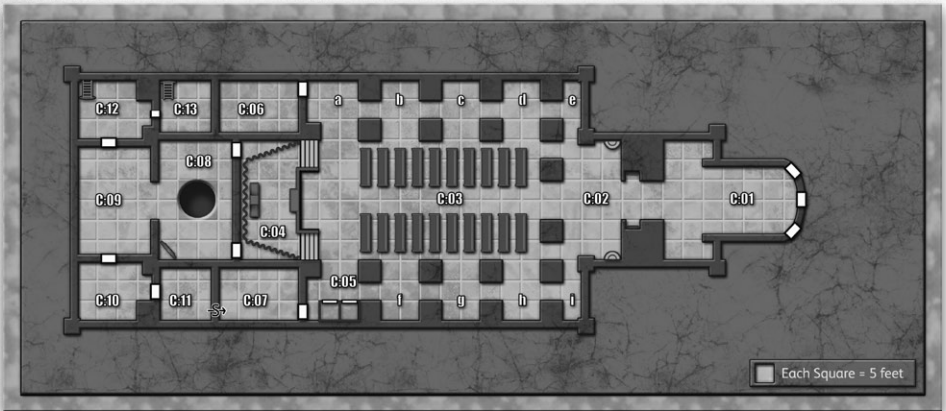
Church. But you can keep whatever else you find down there! Do you need help? I can get some farmhands from the village who probably wouldn’t mind coming with you for a share then. You might want to guarantee them a silver or something just for coming though, that’d only be fair, in case there’s nothing down there.”

He will signal to the children at the appropriate point and they will ring the church bell (see below) summoning the locals.

If the player characters go down the hole alone, of course any rope or other conveyance used to descend will be cut, raised, etc. as soon as the player characters are out of sight, or sooner if the player characters are all down and seem to want to come back up. The arriving villagers will remain in force above the pit for several days (keeping away from the edge so as to not be targeted by either missile fire or spells) to make sure that there are no escape attempts.

If the player characters have recruited villagers as retainers for the exploration, the villagers will of course want the player characters to go first. “You’re leading this expedition...” If the player characters do not like that, the oldest of the assembled villagers is willing to go down after the first player character, and maybe a second before all of the player characters are down, but the rope will still be cut when the last player character is down. The doomed villagers will consider themselves to be martyrs—the safety of Saint Augustine is of greater importance than any single life. They will begin singing hymns as loud as they can and follow the player





characters everywhere down below to make sure the God does not lose track of them.

The gong will be struck as soon as the player characters are down (see *The Chase*).

However, at no point will Bacon or any of the gathered locals appear to be sinister, threaten the player characters, or seem particularly eager to get the player characters down the hole. If the player characters seem unsure about descending into the pit, none of the locals will encourage the idea: “Obviously, we don’t think anything’s down there, or else we’d have organized something ourselves. Surely this church hasn’t stood for 1000 years on top of something without anyone knowing, right?”

If the player characters wish to walk away, the priest will offer them a bottle of wine. “I had to take it from one of the flock. He was a little too fond of this sort of thing, unfortunately. I prefer Scotch whiskey myself when I want a drink, so maybe you’d appreciate this more? It’s French, very nice, I’m told.”

The wine is of course drugged. If the player characters stop for a meal or purchase rations in the local village, these too will be drugged. The player characters will be followed, and when (if) they pass out they will be collected.

If it comes down to it, there will be an urgent

message sent to the Lord Warden of Cinque Ports, Baron Cobham, in Dover. Troops will be mobilized to apprehend the player characters and return them to Father Bacon at his church on the charge of being gypsy thieves.

Lord Cobham is not aware of the God or the goings-on surrounding it, but he does owe Bacon a few major favors (Bacon has such an advantage over most local officials and businessmen) and so will go along with this, no questions asked, since the player characters are typical transients and it saves the government authorities the trouble and legal issues involved with executing them. Lord Cobham has larger matters on his mind.

If the player characters fall victim to the plot to drug them, they will awaken at the bottom of the pit to the singing of many villagers looking down on them from above. The player characters will have been stripped of all missile weapons and ammunition, but not any other equipment or valuables—the villagers will not rob them, and they know that the God will feed on these belongings as well as their owners.

The gong will be struck when the player characters awaken.

No matter how the player characters get to the bottom of the pit, if they do, if at all

possible Father Bacon will apologize to them from above, before stepping away from the edge of the pit. He will mean it, too.

THE CHILDREN

Father Bacon's three young charges (Timmy Burns, Barney Stodges, and Freddy Simms, ages 8 to 11) help with the day-to-day maintenance of the church and more importantly act as his eyes and ears when visitors are around.

They are not normally involved in business relating to the God (they do not even know about it and are never present when the pit is being used), but have had several instructions drilled into them which they will perform without hesitation. If there is trouble in the church and Father Bacon is threatened, or upon command, they are to ring the church bell. One will go up the ladder (between **C:01** and **C:02**), one will go up the trapdoor to the roof (location **C:13**), and one will bolt out the door to summon help.

VILLAGERS

The local villagers who attend this church are all 0-level characters who are decent, normal people in all ways but one: they know the secret of the God that Crawls and will do anything to protect it.

It is important to note that it is never the intention of these people to kidnap or murder anyone. They would prefer to just feed the God cows or sheep or pigs (they do not know the God does not need to feed). Still the secret must be kept. Only if the secret is in danger (and merely discovering the existence of the catacombs beneath the church is danger enough) will the villagers act to take an individual and cast him to the God.

So long as visitors are courteous and not particularly nosy, the villagers will be sincerely

hospitable and generous. They are in most ways model Christians, loyal to the Queen and wishing goodwill to all men.

The ruse of the outside door (see location **2:01**) is a matter of contention between members of the Order. It has at various times over the centuries been filled in, but the current leadership believes that there should be another way out of the catacombs should something catastrophic happen to the church. Past experience has shown that hiding the entrance does not keep it from being found, it just makes it difficult to know who finds it and when, and more often than not it is the

NOTE

It is perfectly possible (even likely with some groups) that player characters will not fall for any of the tricks and will not be trapped in the dungeon, especially if the Referee seems a little too eager to get them down there. No matter. If they just walk away, they are leaving a lot of treasure behind. If they do something rash like slaughter the priest and/or a bunch of villagers and walk away, they will have the legitimate authorities after them soon and that will be adventure enough. Force nothing; this adventure provides an environment and a handy guide for resolving "What happens if...?" within that environment. This adventure is not a club with which to bludgeon players.

Be aware that if the players are tricked into exploring the dungeon and are then trapped by the priest, they will be much more paranoid about seemingly friendly NPCs in the future. No matter, encounters with the Weird often make it impossible to properly interact with the world afterward.

innocently curious that are the ones who discover it. The current idea is that an unhidden door makes surveillance easier, and the sign on the door (see **2:01**) means that only the dishonest go inside.

Villagers will not normally be armed (although most men and boys carry a small knife), but when the church bell is rung at any time other than before Sunday services, they will make their way to the church quickly (2d10 arriving in about three turns, d10 more every turn thereafter) armed, mostly with agricultural implements, and ready for trouble.

THE CHASE

It is quite possible that this adventure will wind up being a chase as the God pursues the adventurers who are desperately searching for a way out. In fact, the adventure is designed around that idea.

The assumptions of the dungeon are that The God that Crawls is not something the party can defeat, and the party will be able to handily outrun it if they decide their lives are more valuable than heavy equipment or treasure. Since the party can outrun it, they will have a bit of an advantage and the time to gauge their environment to figure out how to escape and maybe get some treasure along the way.

Close attention needs to be paid to movement rates and encumbrance for the adventure to operate properly. The usual movement rates listed for unencumbered characters (120' for *LotFP Weird Fantasy Role-Playing* and the same for most similarly styled games) is per 10 minute turn, which is a ridiculously slow speed. However, this is a game abstraction that assumes that the party is mapping (the usual mapping process is assumed to be something the characters are actually doing in the game!) and actively looking for interesting features (such as treasure or traps) and not wanting to

blunder into enemies unprepared. This is not “unrealistic” for anyone that has traveled in a pitch-dark unfamiliar cave or cellar with only a torch or lantern.

If running through a dungeon environment, no mapping is possible, no examination of the surroundings is possible, and enemies won't be seen until literally running into them if they aren't carrying their own light source. Realistically side passages and such would likely be missed completely but Referees should ignore that for the purposes of this adventure—it'll be frustrating enough as it is for the players.

Unencumbered running speed would be the usual 120' rate per 6 second round in *LotFP*. This would still only result in a 13.64 mile per hour speed, which is approximately the human average. But adventurers are often assumed to be better than the human average, so we can call this an abstracted number and call this the sustained speed rather than taking into account sprinting speed early on and then factoring fatigue. And since the monster will be using the same rule, no problem.

There are a few ways to handle this running pursuit through the dungeon. We will present here “The Easy Way” and “The Hard Way.”

THE HARD WAY

In “The Hard Way,” the Referee will keep track of exactly where everyone is in the dungeon at all times. The Referee will have studied the map in detail and so will know the fastest way to get from one point to any other point in the dungeon. When the party makes noise, or the God is in a position to see their light shining around the corner, it will move quickly (30' per round) to attack the adventurers. Otherwise it will cruise around the dungeon at random (along only those corridors which have slime trails) at a 10' per round rate.

The God will immediately rush to investigate

STAIRS AND LADDERS

When going up stairs, they should be counted as twice the number of squares that they actually are (so four squares per flight of stairs climbed), and ladders up should count as *ten* times the number of squares. The God *can* climb stairs and ladders.

Ladders down count as four times the number of squares (they are not smooth so sliding down is out), or a character can choose to jump and have it take no time at all (but must make a save versus Paralyzation or take d6 damage). The God can drop down ladders without taking damage.

Stairs down count as twice the number of squares that they actually are if a character is running and does not want to risk falling. They can count as no squares with a successful save versus Paralyzation, or the actual number of squares with a save with a +3 bonus to the roll (Dexterity modifiers apply for both of these rolls). If this save is failed, the character takes 1d4 damage plus suffers a twisted ankle and a 25% movement rate until healed.

any loud noise and will always move towards light. The most common sources of noise in the adventure are likely to be the striking of the gong in location **C:08**, the collapse of the entrance at **2:01**, and the excavation of the treasure parcels located around the labyrinth.

Assuming the God begins in its lair (location **1:14**) at the start of the adventure, it would take 11 rounds to reach the bottom of the pit (location **1:01**) or about 32 rounds to reach the rear entrance (location **2:02**). The heavy slime trail moves from the creature's

lair, to the pit at **1:01**, to the outside entrance at **2:02** so it is easy to track this movement through the maze.

THE EASY WAY

In "The Easy Way" the Referee only needs to keep track of the monster's movement as above when it is within line of sight of the party, or within line of sight of the party's light.



Since there are only three stairs/ladders that lead to dead ends (disclaimer: One of those includes the ladder leading to the secret exit, which is a dead end for all intents and purposes until the exit is found, and there is one additional dead-end ladder which is in an area the God cannot be), it is fairly easy to treat the roving God as a wandering monster and if it appears, determine randomly from which direction.


The base chance to run into the God is 1 in 12 per turn. Check this whenever the party is at a split in the path (stairs and ladders count) where the slime trail leads multiple ways. If the God appears it will come from one of the new paths. Also check when the party travels down a long (100'+) straight corridor. If it appears the God will of course be coming at the party from the direction that they are heading in.


The following modifiers are cumulative, only resetting after the God has been encountered:

-
- ☞ Add +2 to the chances if the party is moving at Exploration speed
 - ☞ Add +1 to the chances if the party is moving at normal walking speed
 - ☞ Add +2 for every treasure cache opened (make an immediate check when it is opened)
 - ☞ Add +1 for being loud (including spirited discussions of what to do next)
 - ☞ Add +2 if chasing characters who misbehaved in front of the church's crucifix

MAP KEYS

The levels of the dungeon have many stairs  and ladders  leading to different levels. These features have been both color-coded and marked with Roman numerals to make cross-level connections easier to reference.

The blue markers  with the gold coin are treasure deposits. The walls where these appear are clearly marked (see location **2:02**) so the player characters will easily see them. These (possibly) contain treasure, see the Treasure Cache section.

The red markers  identify areas where the ceiling support is obviously weakened. A character making an Architecture check can collapse the passage if so desired. Note that the God that Crawls will not attempt to ooze through the collapsed tunnel, but will manage (after 1d10 turns) to escape if a tunnel has been collapsed onto it. For simplicity's sake, assume that any collapse will not affect the level(s) above the current tunnel.

Each level is 20' apart vertically, floor-to-floor.

THE CHURCH

The church's most striking feature is that there are no windows at all. From the outside there

are signs of where windows used to be, but they have all been blocked up long ago.

C:01 ENTRANCE

All three doors are reinforced heavy wood, designed to protect the church in case of attack. They are normally left unlocked, but all have both heavy, complicated locks (Father Bacon carries the key) and can be barred as well.

C:02 FONTS

While the water here is considered "holy water" by one and all, it is not Holy Water as expected in game terms... unless the God has devoured a human in the past 24 hours, in which case the water here is not only counts as Holy Water, but is also twice as potent against those foes susceptible to it.

The ladders leading up to the bell tower are in the passageway just east of the fonts.

C:03 NAVE

The nave of the church is unremarkable, being merely filled with pews. On the walls are hanging lanterns, only one of which will be lit unless services are being conducted.

At night, or whenever Father Bacon is not at the church, one or two burly villagers will be

here. They will be friendly to any visitors, but will make sure none of them snoop around.

A different painting hangs on the wall at the end of each side aisle, each of them unlit. If asked about the meaning of any of the nine paintings, Father Bacon will give the best explanation that he can. He will also comment that, "Oh, most of these have been here since before my time, but they are something of a tradition, and a church this small is lucky to have such pieces, so we keep them." The meanings of the paintings the priest gives are as follows:

-
-
- A.** On the north wall is a recreation of Da Vinci's Last Supper. It is perfect in every detail except that nobody is wearing any clothes.

"I think this represents the purity of Our Lord and the apostles. An interesting interpretation, to say the least."

- B.** This painting depicts a blue sky with few clouds and a blazing sun, as well as a constellation of stars.

"This shows that the light of God shines brighter than the sun."

- C.** This painting depicts a graveyard with the signature reading Luke 12:15.

"Self-explanatory, isn't it?"

- D.** This painting depicts Atlas carrying the world on his shoulders with Jesus shining before him.

"This shows the difference between the ancient pagan past and the current enlightened era of Christ. Both of the figures shown carry the weight of the world on their shoulders, but where Atlas bears the burden heavily, Christ makes the sacrifice with great grace."

- E.** On the east wall is a simple painting, perhaps done by a child, of an empty crucifix standing in a field of flowers. The sun is deep red.

"We had the empty wall space and Timmy wants to be an artist, so we let him paint this. Please don't damage any of the other paintings; if we have to take one down he'll want to paint its replacement as well."

-
- F.** This painting is merely a large black field with a very small white dot slightly off-center.

"I have no idea what this is supposed to mean. But it's harmless enough I suppose, and a conversation piece of the church."

- G.** This painting depicts a siege during the first Crusade. The signature reads Numbers 32:27.

"Another self-explanatory piece."

- H.** This canvas is mostly bare except for a few splatters of red paint that could, come to think of it, possibly be blood (it isn't).

"This shows how empty and meaningless the world was before Christ, and how his sacrifice changed everything, and now it's impossible to look at the world without acknowledging His presence."

- I.** On the east wall hangs an incredible painting depicting the Earth, moon, sun, and stars coalescing from a radiant nebula (betraying knowledge that won't exist for over three hundred years). The signature reads Genesis 1:1.

"Does this not demonstrate the power and splendor of God?"

Each painting is worth 5d20 × 5 sp, or 80 % that if sold without its frame, except for the paintings in e, f, and h, which are worthless. Knowledgeable collectors though, will know where the paintings came from...

C:04 SANCTUARY

A railing in front of the altar separates the congregation from the stairs leading up to the crucifix. On major holidays there is a choir here, but otherwise only Father Bacon uses this area during services.

The figure on the crucifix hanging from the ceiling is especially pained and contorted, a truly hideous visage to remind all who see it of the great sacrifice Christ made for them. The God that Crawls is able to sense through the cross (seeing, hearing, smelling... and yes, feeling the wounds depicted on the sculpted Christ, which does not help its mood), and it will move at twice the speed when chasing anyone who has stolen, vandalized, offered violence, lied, or in any way acted poorly in view of this Christ. However, the God does not know that the church is above its lair, so it will never be waiting for anyone who might come through the church and to the pit. If the God that Crawls is ever somehow destroyed, this crucifix will shed tears.

If asked about the unusual crucifix, Father Bacon will say it was brought to England after one of the Crusades (which is true, though he is not sure which one) and that he feels it represents Christ's love and sacrifice more than the less grotesque examples found throughout the land.

Long black curtains hang from the ceiling covering the walls here. The doors to the rear section of the church are not visible unless one searches behind the curtains.

C:05 CONFESSION BOOTHS

This is where Father Bacon takes confession from members of his congregation. There is absolutely nothing unusual about the booths.

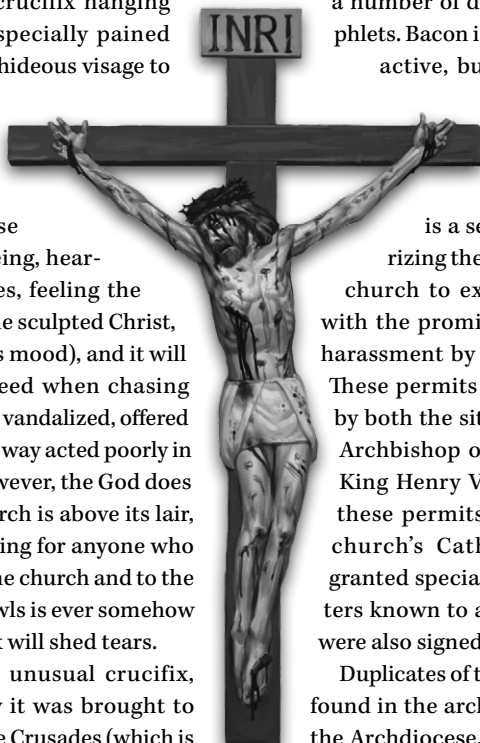
C:06 PRIEST'S ROOM

This is Father Bacon's personal chamber. There is a bed, a desk with an oil lamp, a wardrobe with his clothes, and a shelf with religious and philosophy texts. Under the bed is a locked trunk (the priest carries the key) containing a number of different political pamphlets. Bacon is not himself politically active, but considers it important to be aware of the current state of public opinion.

Also in the trunk is a series of permits authorizing the existence of a Catholic church to exist on these grounds with the promise of protection from harassment by any means necessary. These permits are personally signed by both the sitting monarch and the Archbishop of Canterbury. Prior to King Henry VIII's split from Rome, these permits did not address this church's Catholicism, but rather granted special protections for "matters known to all signed parties," and were also signed by the sitting Pope.

Duplicates of these documents can be found in the archives of the monarchy, the Archdiocese, as well as the Vatican (even those documents dating from after Henry VIII's split from Rome!). The situation here is known in the halls of power and the protection of the God is a prime concern upon the coronation of a new monarch or appointment of a new Archbishop. Any interference here will face long-term consequences. The secret must be kept.

That this church (and the village around it) is Catholic is not something that will be obvious; the agreements which keep these people protected from the usual English anti-Catholic sentiment also requires them to be



PERMITS

The permits present in location **C:06**, and who signed them, from topmost (and most current) to the bottom of the pile.

The permits marked with an arrow (➤) are in English, the rest are in Latin.

➤ Queen Elizabeth,
John Whitgift

➤ Queen Elizabeth,
Edmund Grindal

➤ Queen Elizabeth,
Matthew Parker

☞ Queen Mary
and King Phillip,
Reginald Pole,
Pope Paul IV

☞ Queen Mary
and King Phillip,
Thomas Cranmer,
Pope Paul IV

☞ Queen Mary
and King Phillip,
Thomas Cranmer,
Pope Marcellus II

☞ Queen Mary
and King Phillip,
Thomas Cranmer,
Pope Julius III

➤ Queen Mary,
Thomas Cranmer,
Pope Julius III

➤ Queen Jane,
Thomas Cranmer

➤ King Edward VI,
Thomas Cranmer

➤ King Henry VIII,
Thomas Cranmer

☞ King Henry VIII,
Thomas Cranmer,
Pope Clement VII

☞ King Henry VIII,
William Warham,
Pope Clement VII

☞ King Henry VIII,
William Warham,
Pope Adrian VI

☞ King Henry VIII,
William Warham,
Pope Leo X

☞ King Henry VIII,
William Warham,
Pope Julius II

☞ King Henry VII,
William Warham,
Pope Julius II

☞ King Henry VII,
Pope Pius III

☞ King Henry VII,
Henry Deane,
Pope Alexander VI

☞ King Henry VII,
John Morton,
Pope Alexander VI

☞ King Henry VII,
John Morton,
Pope Innocent VIII

☞ King Henry VII,
Thomas Bouchier,
Pope Innocent VIII

☞ King Richard III,
Thomas Bouchier,
Pope Innocent VIII

☞ King Richard III,
Thomas Bouchier,
Pope Sixtus IV

☞ King Edward V,
Thomas Bouchier,
Pope Sixtus IV

☞ King Edward IV,
Thomas Bouchier,
Pope Sixtus IV

☞ King Edward IV,
Thomas Bouchier,
Pope Paul II

☞ King Henry VI,
Thomas Bouchier,
Pope Paul II

☞ King Edward IV,
Thomas Bouchier,
Pope Paul II

☞ King Edward IV,
Thomas Bouchier,
Pope Pius II

☞ King Henry VI,
Thomas Bouchier,
Pope Pius II

☞ King Henry VI,
Thomas Bouchier,
Pope Callixtus III

☞ King Henry VI,
Thomas Bouchier,
Pope Nicholas V

☞ King Henry VI,
John Kempe,
Pope Nicholas V

☞ King Henry VI,
John Stafford,
Pope Nicholas V

☞ King Henry VI,
John Stafford,
Pope Eugene IV

☞ King Henry VI,
Henry Chichele,
Pope Eugene IV

☞ King Henry VI,
Henry Chichele,
Pope Martin V

Continued on the next page

- ☞ King Henry V,
Henry Chichele,
Pope Martin V
- ☞ King Henry V,
Henry Chichele,
Pope Gregory XII
- ☞ King Henry V,
Thomas Arundel,
Pope Gregory XII
- ☞ King Henry IV,
Thomas Arundel,
Pope Gregory XII
- ☞ King Henry IV,
Thomas Arundel,
Pope Innocent VII
- ☞ King Henry IV,
Thomas Arundel,
Pope Boniface IX
- ☞ King Henry IV,
Roger Walden,
Pope Boniface IX
- ☞ King Richard II,
Roger Walden,
Pope Boniface IX
- ☞ King Richard II,
Thomas Arundel,
Pope Boniface IX
- ☞ King Richard II,
William Courtenay,
Pope Boniface IX
- ☞ King Richard II,
William Courtenay,
Pope Urban VI
- ☞ King Richard II,
Simon Sudbury,
Pope Urban VI
- ☞ King Richard II,
Simon Sudbury,
Pope Gregory XI
- ☞ King Edward III,
Simon Sudbury,
Pope Gregory XI
- ☞ King Edward III,
William Whittlesey,
Pope Gregory XI
- ☞ King Edward III,
William Whittlesey,
Pope Urban V
- ☞ King Edward III,
Simon Langham,
Pope Urban V
- ☞ King Edward III,
Simon Islip,
Pope Urban V
- ☞ King Edward III,
Simon Islip,
Pope Innocent VI
- ☞ King Edward III,
Simon Islip,
Pope Clement VI
- ☞ King Edward III,
Thomas Bradwardine,
Pope Clement VI
- ☞ King Edward III,
John de Stratford,
Pope Clement VI
- ☞ King Edward III,
John de Stratford,
Pope Benedict XII
- ☞ King Edward III,
John de Stratford,
Pope John XXII
- ☞ King Edward III,
Simon Mepeham,
Pope John XXII
- ☞ King Edward III,
Walter Reynolds,
Pope John XXII
- ☞ King Edward II,
Walter Reynolds,
Pope John XXII
- ☞ King Edward II,
Walter Reynolds,
Pope Clement V
- ☞ King Edward II,
Robert Winchelsey,
Pope Clement V
- ☞ King Edward,
Robert Winchelsey,
Pope Clement V
- ☞ King Edward,
Robert Winchelsey,
Pope Benedict XI
- ☞ King Edward,
Robert Winchelsey,
Pope Boniface VIII
- ☞ King Edward,
Robert Winchelsey,
Pope Celestine V
- ☞ King Edward,
John Peckham,
Pope Nicholas IV
- ☞ King Edward,
John Peckham,
Pope Honorius IV
- ☞ King Edward,
John Peckham,
Pope Martin IV
- ☞ King Edward,
John Peckham,
Pope Nicholas III
- ☞ King Edward,
Robert Kilwardby,
Pope Nicholas III
- ☞ King Edward,
Robert Kilwardby,
Pope John XXI
- ☞ King Edward,
Robert Kilwardby,
Pope Adrian V
- ☞ King Edward,
Robert Kilwardby,
Pope Innocent V
- ☞ King Edward,
Robert Kilwardby,
Pope Gregory X

rather discreet about it. Only during Mass will it be obvious that this is no Anglican church. Despite this, neither Father Bacon or his congregation so much care about Rome or the Pope as they do following the tradition that keeps the God secret and safe from the rest of the world, and that tradition is Catholic.

C:07 CHILDREN'S ROOM

This room is where the three children of the church sleep. There are three beds, a dresser, and a post in the corner where an oil lamp hangs.

The door to this room does not have a lock. The secret door from the Storeroom (location C:11) cannot be detected from this side and there is no means of opening it.

C:08 THE PIT

There is a 10' diameter pit in the center of the room. The pit is 20' deep, but the bottom cannot be seen without lowering a light into the pit. If this is done, a green residue can be seen on the floor. The bottom of the pit is location 1:01. The passages leading from location 1:01 cannot be seen from the top of the pit.

In the corner of the room is a large gong and mallet.

C:09 THE GREAT PAINTING

A great painting hangs on the west wall, depicting Augustine's conversion of King Aethelberht. Clerics in the party will immediately recognize the scene (provided they are English or serve an Abrahamic religion), all others have a 1 in 6 chance to recognize it.

The painting is 20' long, 8' tall, and beautifully framed. The entire piece, frame and all, would fetch 750 sp from a collector, but the frame is too big to get out of the church (it was painted where it now hangs), but what qualified person would help loot a church? The painting alone would be worth 500 sp, but

a professional would be needed to properly remove it from the frame, otherwise there is a 50% chance of damaging it and reducing its value by half.

C:10 STOREROOM

This area is where the church keeps all its martial needs. On the wall are a number of "decorative" swords and shields, but inspection reveals that these are ready for combat and well maintained. Bunched in one corner are one hundred 6' staves. Kept in crates are a dozen suits of brigandine armor (treat as leather) and the spear heads ready to attach to the staves. 100 days' worth of iron rations (in this case pickled meat) is stored here in barrels.

There are also two barrels of lamp oil, and if your campaign includes guns, there will also be a box of powder, a supply of shot, and three matchlock muskets.

C:11 STOREROOM

This room is where items of religious significance are stored in the piled-up crates: The sacraments, censers, spare crucifixes, candles, and such.

The secret door is unobstructed, and is opened by turning an old and unused wall sconce.

C:12 STOREROOM

Dozens of crates holding bibles are neatly stacked in this room. Not all the crates are full, and the crates over the trapdoor down are empty. This is a secret trap door and so will not be seen if the crates are moved. Absolutely nobody knows that the trap door is here, not even Father Bacon.

C:13 STOREROOM

Dozens of crates filled with Bibles are neatly stacked in this room. A concealed trapdoor

in the ceiling leads to the roof, from which someone could easily climb down to the ground or climb up the ladder on the outside of the bell tower to gain access to the top of the tower. The crates below the trapdoor are conveniently stacked to allow access.

DUNGEON LEVELS

Unless otherwise noted, all rooms and passages have a 10' ceiling.

1:01 THE PIT

This room is soaked in a thick layer of slime; by far the thickest to be found in the complex. Even the creature's lair is not so thickly covered, as there it is at rest. Here it is often in state of great excitement, even if it just hearing the singing during Sunday services.

The center of the room has a 10' wide shaft in the ceiling. This shaft is the pit from location **C:08**.

1:02 FOOTPRINTS

A set of footprints is sunk into the floor, heading south. They seem to disappear into the wall.

1:03 CEILING ALTAR

An altar, complete with carvings on its side (which are complete gibberish), hangs from the ceiling (and is in fact part of the ceiling). Any attempts to search this altar take twice the usual time unless a character is using *Spider Climb* or other means of steadying himself while examining something on the ceiling.

1:04 NIGHT LETTERS

The room will appear empty if there is any light, but if it is dark here then a message

scrawled on the west wall with subterranean worm goo becomes visible:

“Cross Not the Chasm to That Which is Cursed”

1:05 GLOBES

Ten glass globes, the size of a human head and painted white, hang from the ceiling. Only one contains anything (a gem that was stashed and never recovered, worth 100 sp). Breaking a globe makes enough noise to add +1 to the chances of encountering the God (this is per smashed globe, although this chance resets after encountering the God).

1:06 HOLES

Around the perimeter of this room, 3' off the ground, are a series of small holes (thumb-sized) exactly 3" apart (280 holes total). Each hole is 6" deep.

A glint of some shiny thing can be seen at the end of each hole if examined carefully. Each is a coin (random chance for it to be copper, silver, or gold) that can be fished out if effort is taken (say, a turn each?). Each coin is so jammed in that fishing it out scrapes a good bit of it off, so that a retrieved coin is worth only 9/10ths of its regular value.

1:07 A MAP

Scrawled on the west wall in what looks like dried blood, in English, are the letters:

D W D E S U S U S W D W W U W N N N E S S
S W D W W W W S U E N D N D W U E U

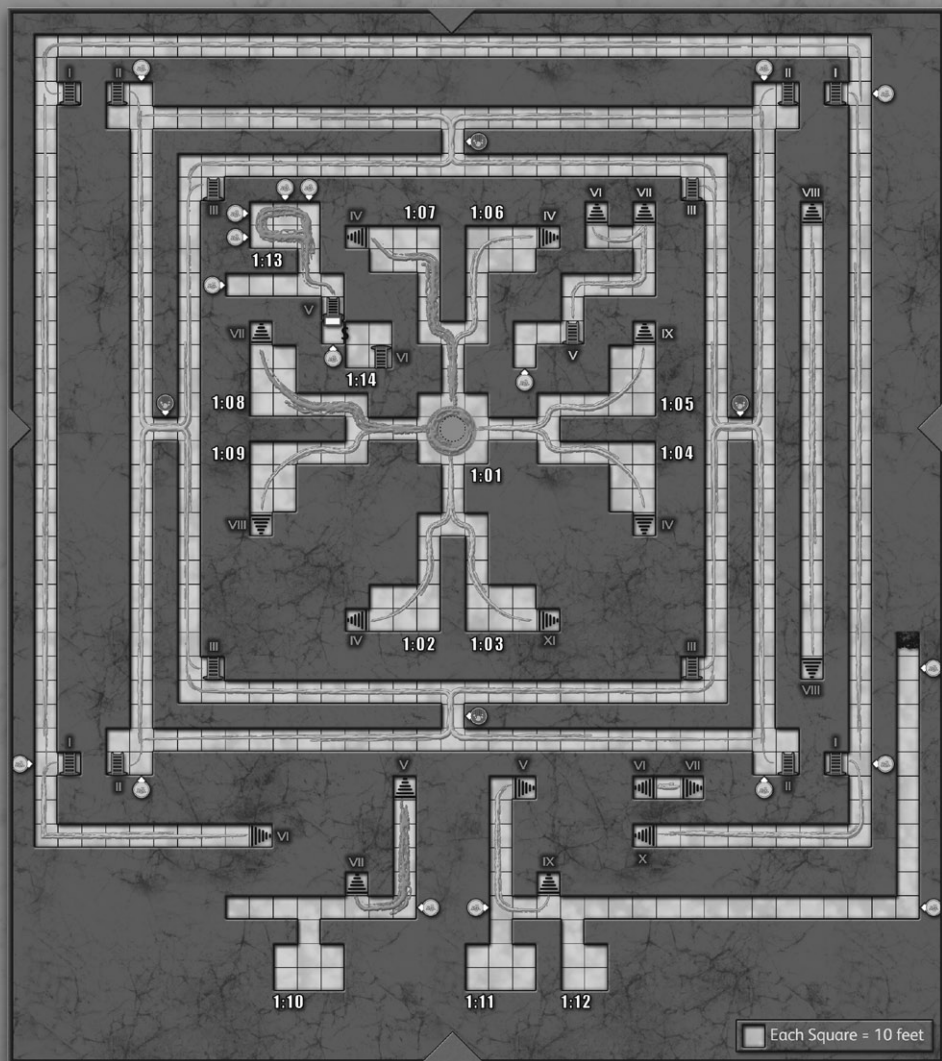
1:08 A BETTER MAP

Scrawled on the west wall in what looks like dried blood, in English, are the letters:

D E U S E U

1:09 LOW-HANGING FRUIT

Strange vines grow on the ceiling, bearing



round grey fruit. If eaten, determine the effects of the fruit by rolling 1d8:

-
-
1. Heals 1d8 damage.
 2. The fruit pops like a balloon; the noise gives a +1 chance to encounter the God (resets after the encounter).
 3. Causes drowsiness in the devourer; half movement and -2 to initiative rolls for the next 12 turns.
 4. Poisonous! Save versus poison and take 1d4 damage if the save is made, 1d8 if it is not.
 5. No immediate effect, but the character will start growing the vines, and from them the fruit, from his armpits after 1d4 weeks.
 6. The character develops sonar and can “hear” in the dark for 1d6 days. Note that using this ability in this dungeon gives a +3 chance to encounter the God for every turn it is used (resets after the encounter).
 7. The character’s sweat gives off a scent undetectable by humans (or human-like beings) but is repulsive to the God. The God will not be encountered for the next 2d12 turns.
 8. The character’s brain fills with chlorophyll. The character heals at double his normal rate for the next 1d6 months when outside in the sun.
-

The fruit will rot in one turn if picked and not eaten.

1:10 TWINKLE

The ceiling is covered with flecks of (worthless) crystal which shine when any light is cast on them. This shine will mesmerize those who look at it (save versus Magic to avoid), causing them to go “blank.” Those under the spell will

not move, and will begin to sing. They can be led away by those that retain their senses, but will only move at half speed. The singing gives a +2 chance to encounter the God.

A character automatically snaps out of the trance when danger (such as the God) appears.

1:11 THE FACES

Two identical demonic faces are carved into the east and west walls. Each face has an open mouth with a darkened space within. Anything put into the mouth of one statue comes out the mouth of the other.

1:12 THE SIGN

A ten-foot-wide Christian symbol identical to the ones used to identify the treasure parcels has been scrawled on the floor of this room. There is no hollow, filled in or otherwise, under the floor.

1:13 THE LAIR

This is the God’s lair. The slime is extraordinarily thick here. Cracking open the treasure caches in this room here add a +4 to the chances to encounter the God (each!), but all four caches will always contain treasure—reroll “empty” results until a treasure comes up on the table.

1:14 ESCAPE!

The door just south of the ladder (V) leads to the dead end with treasure cache, but the secret door is rather obvious, if a character knows Latin, as the word EFFUGIUM (which means “escape”) is scrawled on the wall where the secret door is.

The ladder up (VI) leads to location C:12.

2:01 ENTRANCE

The door here is steel-reinforced wood. It is

barred on the outside (which might be a clue that it is intended to keep something in). A sign hangs from the bar: “Entrance Forbidden by the Authority of the Royal Exchequer”.

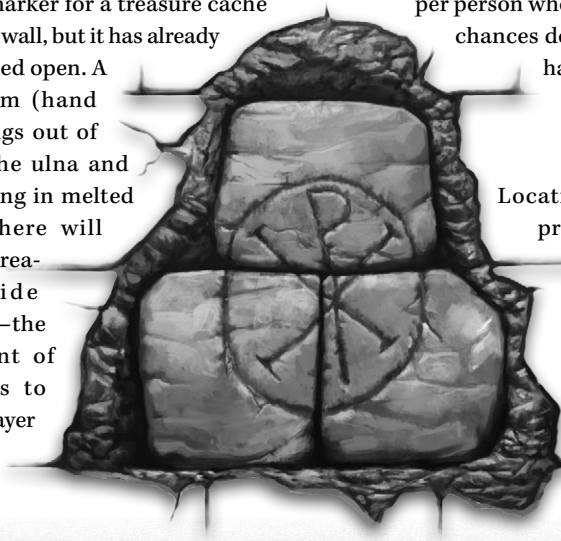
The door is rigged: 1d4 turns after the door is opened, the entire doorway will collapse. Clearing the rubble would take several hours.

Note that successfully searching for traps from the outside of the door will only discover that the structure is unstable; a successful search for traps from the inside (or in the doorway if the door is open) is necessary to know that this is an intentionally designed state of affairs.

The collapse of the doorway will be noted within a day by the locals. Two days later a group of men will clear and repair the door, restoring it to its original state. While this work is being done, the gong in location **C:08** will be continuously struck in order to keep the God around the pit there. Farm animals will be periodically offered to the God below so as to ensure that it does not stray from the pit and that its conditioning is not broken.

2:02 ENTRY ROOM

There is a marker for a treasure cache in the north wall, but it has already been smashed open. A skeletal arm (hand inside) hangs out of the hole, the ulna and radius ending in melted stumps. There will always be treasure inside this cache—the entire point of this one is to show the player characters that this



symbol means treasure. Reroll any empty results until a treasure is indicated.

2:03 CAVE-IN

The three caved-in passages are impassible; they had originally led to stairs and ladders that went down to a fourth, fifth, and sixth levels, but all were completely collapsed in the same event that caused the rift in level three (location **3:01**). However, through some trick or another, each passage leaks the barest trickle of water.

If there is an attempt to clear the passages, water will gush forth, flooding the corridor. The water will wind up flooding down the nearby stairs (IX), completely submerging the intersection it leads to on level 3.

2:04 HEALING OOZE

From cracks in the south wall drips a viscous, pale blue ooze. It smells quite sweet, and either ingesting it or applying it topically to any wounds cures 1d8 damage. However, the interaction of the ooze with body chemistry produces a stronger scent which will attract the God (+1 to chances to encounter the God, per person who has used the ooze, these chances do not reset until 24 hours has passed).

THE THREE PRISONS

Locations **2:05–07** are three prison cells. The doors are made of heavy reinforced wood, secured by three bars each, all of which are also fastened to the wall with primitive locks. The keys have long been lost. Each cell is empty,

but for a small terracotta statuette (all three are identical) in the shape of a grotesquely obese woman. Each of these statuettes is cursed, and anyone touching them (even through an intermediate source such as a dagger, pole, or *Telekinesis* spell) triggers the curse.

The curse remains with that person until it is removed by some (magical) means or they die. The curse then returns to the statuette. If the statuette is destroyed while a person is cursed, the curse is then permanent and cannot be dispelled.

The curses of the individual statuettes are:

2:05 MOTHER MAY I

This curse will cause the character to be unable to take any actions without the unanimous support of any allies nearby. This support must be verbal. The Referee should define "allies" liberally.

The character can act normally when not accompanied by allies.

2:06 MOTHER FORGET ME NOT

This curse will require a character to always remember the name of any character or creature if that name has already been given. Any time that the character says or thinks (determine what the character is thinking by tracking what the *player* says out-of-character) something that indicates a name has been forgotten or is being ignored, the character loses a point of Constitution.

2:07 MOTHER KNOWS BEST

This curse gives an alien intelligence domain over the character's actions... sometimes. Three times per session, the Referee can roll 1d6 to attempt to override a character's action, and if the roll is a 6 then the character instead does what the Referee wants for that one action.

If the first two attempts are unsuccessful, the third attempt is automatically considered a 6.

2:08 THE LADDER

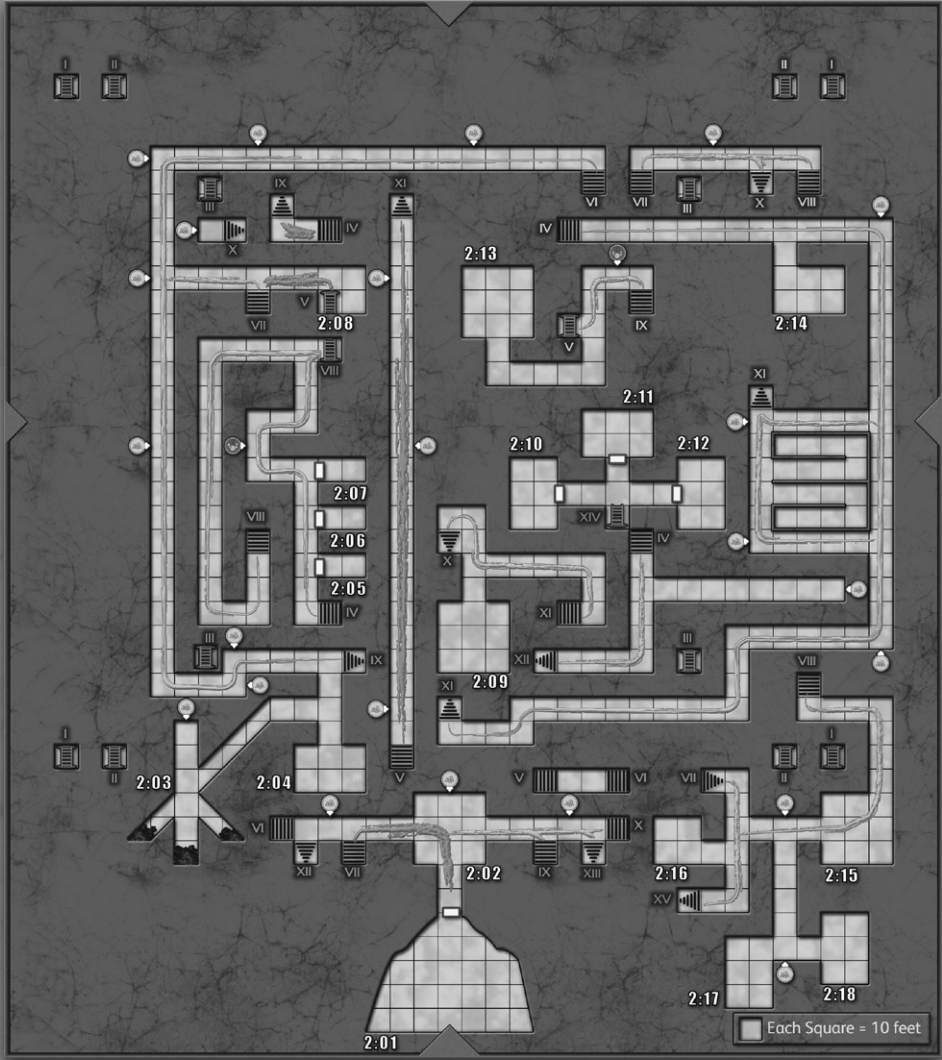
The ladder here is lined with bells, hundreds of small bells. Using this ladder (unless somehow the bells can be neutralized) adds +2 to chances to encounter the God (resets after the encounter).

2:09 THE GEM IN THE MIRROR

The ceiling of this room is covered in a mirror. In addition to reflecting what is under it, it seems to show, in its center, the reflection of a gemstone hanging from a thread. This is seen only in reflection, not in real life, so it will seem to hang upwards when looking at the mirror.

If someone attempts to reach the hanging gem, they will find that they pass through the surface of the mirror. (Throwing things at the mirror, or attempting to establish the existence of the physical surface of the mirror, will not result in anything passing through the glass.) Those passing through will find themselves in a large "null space" of pure darkness, with only the glass below them acting as a window back to the world. Those looking into the mirror from the real world will see this as a normal part of the reflection from the real world, even though the people and objects in the null space do not exist in the real world. The gem will be hanging upward on a 5' long thread.

Breaking the thread (necessary to possess the gem) causes the mirror to shatter. Shattering the mirror causes 1d6 damage to anyone under it, and makes a rather loud noise which gives +3 to the chances to encounter the God (resets after the God is encountered). Anyone that was within the mirror is trapped as the window to the world is now gone and they are simply in null space.



Shards of the mirror (and none bigger than, say, fist size will remain) can be used to view into the null space, and when this happens the trapped character can again see out into the real world through the shard. The gem can be passed through (it is worth 1500 sp), but doing so will sever the connection between null space and the real world forever, leaving no hope for any trapped inside.

Only smashing the gem while in null space (it is brittle as glass) will return those people and objects trapped in null space back into the real world.

2:10 CHARIOT OF UNREALITY

This room contains a great marble statue of a chariot, larger than the doorway into the room. While the driver and the horses have been carved in marble, the axle is metal.

If this axle is mounted onto a real chariot and pulled by two horses moving at a full gallop, the chariot will transform into a fireball and move at incredible speed along its path. The fire will threaten to consume the chariot and all within in; the driver must decide how many rounds he wants to continue to drive the chariot (with the warning "MORE THAN FIVE ROUNDS WOULD BE RISKING IT ALL!!!!" delivered in overdramatic fashion) before revealing or determining its effects.

This ride has the following effects that are cumulative:

-
-
- ☞ Everyone on the chariot must make a saving throw versus Breath Weapon for every round that the chariot moves. Each failure means that the character takes 1d4 damage.
 - ☞ For every two rounds the chariot moves, the driver must make a save versus Magic Device or pick up a hostile "passenger." Use the *Summon* spell description from the *LotFP Grindhouse Edition*, or *Goodman*

Games' Random Esoteric Creature Generator for Classic Fantasy Role-Playing Games and their Modern Simulacra, or the random encounter charts of your more mundane favorite game. Roll 1d10 to determine the base "level" of the "passenger." It will probably be hostile, and if it is, resolve the combat before moving on to the next effect.

- ☞ For every three rounds that the chariot moves, everyone on the chariot must save versus Magic Device. Failure means the character is the subject of a random Magic-User spell (of a random level).
- ☞ For every four rounds that the chariot moves, a random magical item on board the chariot will lose its enchantment. A curse on a character counts as an item for these purposes. If there are no magical items on board, the chariot will grow another axle.
- ☞ For every five rounds that the chariot moves, it will encounter "turbulence." Everyone on board except the driver must save versus Paralyzation or be thrown from the chariot. Those thrown from the chariot land at a random point along the journey and take 1d4 points of damage per fifty miles (or portions thereof) traveled. Any unsecured baggage is also thrown from the chariot.
- ☞ If the chariot moves for over five rounds, it threatens to break free of the conceptual realm and will disintegrate into the Everything. The driver must save versus Magic Device every round to keep the chariot from being unthought of. Everyone not driving who wants to bail must save versus Paralyzation to do so. They can try again every round as long as the chariot remains conceptualized. Those jumping from the chariot land at a random point along the journey and take 1d4 points of damage per

fifty miles (or portions thereof) traveled. The driver cannot bail from the chariot.

- ¶ If the chariot moves outside of the realm of reason, the character sheets of all those characters still on the chariot must be collected (or printed out if you are not playing face-to-face). Inform the players that these characters are dead. Each character sheet must be placed in a separate, but otherwise-plain envelope clearly marked “PLEASE READ ME.” Inside the envelope with each character sheet must be the Referee’s contact information (in whatever method the Ref is most comfortable with strangers using, and must include a postage stamp if a mailing address is given) and a note stating “Possible Reward for Return.” After this game session, but before the next, the Referee must go out in public and leave the envelopes in different places (so they are not found by the same person), in public, where they are likely to be seen. The players are not to know why their character sheets are being stuffed in envelopes.
- ¶ If the Referee is contacted by someone inquiring about the reward, that player of the character whose sheet has been found must agree to pay a reward equal to the local price of one standard McDonald’s Big Mac meal (is there any other universal standard of value throughout the world?) to the finder. If the reward is paid and the physical character sheet (or printout) is indeed returned to the Referee, the character can return to play with an additional $1d4 \times 10\%$ experience points. (If the sheet is returned with no reward required, the character receives no additional experience points.) All equipment will be lost, however. (If the person who finds the character sheet commits a crime against the Referee—these are complete strangers we are dealing with here—this is a sign that the player whose

sheet was found is no good. Get that person out of your gaming group!)

Several effects are constant no matter how long the chariot moves for:

-
-
- ¶ The chariot will travel $1d100$ miles per round.
 - ¶ Regardless of the duration of the journey, the horses and chariot will be consumed, with only the axle(s) remaining (and left behind at a random point along the journey). Any character brought to 0 hit points or lower from the first effect is also consumed, along with any carried gear.
 - ¶ If at any point a character takes exactly 8 points of damage (at once or cumulative, not 7 or less, not 9 or more, but at some point has taken exactly 8 points) while on the chariot, from any source, he dissipates into a whirlwind of sorrow and pain. Any player who laughs at this naturally without prompting can dictate the results of any one die throw in the future (do not reveal this until the chariot stops). If it is the player whose character has disintegrated that laughs, he gets to determine the results of any two die throws in the future (including during new character creation).

Any players caught laughing insincerely because they have read the adventure and wish to get the bonus must paint their nose yellow for the rest of the game session. If no yellow substance suitable for this purpose is available, one of that player’s character ability scores, selected at random, will be reduced to 3 until such time as the player completes an entire session with a yellow-painted nose. Note this is a player-facing effect and new characters suffer this fate until the player complies.

Any players not laughing at all obviously have no sense of humor; their characters

all have one random ability score reduced by half until they wear a dunce cap for an entire session.

If the character of a player who suffers one of these last effects has the effect removed (via *Dispel Magic*, *Remove Curse*, etc.), it is the Referee who must wear the yellow nose and/or the dunce cap.

2:11 ABOUT THE BOOK

There are two things here placed on an altar-like stone block: A book and a book cover which has had its pages removed.

The full book is written in Latin and has a gilded cover. It tells of a book which has great power, but by separating the parts of the book that power is diminished. However, after the first few pages the book is gibberish, as the ink on the page seems to be moving. Most of the book cannot be read at all, but at several points the book has a legible message. But whether that message is definitely “The book must be kept apart” or “The book must not be kept apart” is unknown, because it keeps changing.

The empty book cover is plain, weathered, and beaten, but there is not a mark on it to identify the book.

2:12 THE SPEAR OF LONGINUS

Mounted in a small alcove in the middle of the east wall is a spearhead.

The Vatican Lance, the Echmiadzin Lance, and the Vienna Lance are all frauds—the real spear that pierced Jesus’ side on the cross had made its way to Britannia in the early fourth century to be archived with the other dangerous artifacts of the world.

This weapon has no unique properties as a physical object, but does have all the qualities gained by any weapon that pierces the divine. All enemies are considered to be unarmored for purposes of to-hit rolls when using the

Spear, and the Spear is able to hit and damage any foe no matter its physical composition, usual immunities, etc.

Anyone wielding the Spear turns irreversibly Chaotic and forever unable to benefit directly from Cleric spells (although Cleric spell effects from items and scrolls will work).

2:13 THE UPGRADE

Each of the four corners of the room has a small coin-sized depression in the floor. Examining these depressions will reveal flecks of silver. If silver coins are placed in all four depressions, there will be a piercing tone in the air (+2 chance to encounter the God, resets after the encounter), the silver coins will drain away, and a gold coin will begin to materialize in the center of the room. It will take one turn for the gold coin to solidify enough to be picked up.

2:14 THE STOPPER

In the southeast corner of the room is a small marble stopper plugged into the floor. Pulling the stopper out releases a great amount of steam from a pipe going deep into the ground (to the ruined fifth level of the dungeon) which escapes with a piercing whistle (+5 chance to encounter the God, resets after the God is encountered).

2:15 THE PEARL

In this room is a rather large pearl (worth 1000 sp) that the God is not able to digest. Carrying this pearl adds a +1 to the chance to encounter the God.

2:16 THE INVISIBLE CHAIR

There is an invisible chair here, made of marble and very heavy. Written on the back of the chair is secret knowledge—treat it as a scroll of a random 5th level Magic-User spell.

2:17 FOOTPRINTS

A set of footprints is sunk into the floor, heading west. They seem to disappear into the wall. Following the footprints and walking into the west wall leads to a random room on the first level; roll d12+1 to determine which room.

2:18 HIDDEN PAPER

The east wall has a sliver in it, about 2' deep, with a sheet of paper stuffed deep into it. The paper is enchanted to mimic the sounds of the African plains, so when it is viewed it will start to make a great amount of noise (+4 chance to encounter the God, resets after the God is encountered, assuming that the paper is disposed of).

3:01 THE CHASM

The walls of this 60' deep chasm (which did not rip apart, but merely collapsed into a subterranean hole) have a great number of crystals embedded in them, a natural feature of the rock here. They will turn out to be worthless if anyone attempts to sell them.

The Archbishop was not the first to be transformed, he was just the one to retain enough intelligence to not fall into the chasm. At the bottom of the chasm swarm hundreds of mini Gods-that-Crawl. The creatures struggle to climb the walls, but unable to do so because the crystals are somehow slippery to the composition of the Gods-that-Crawl.

Mini-Gods: Unarmored, Move 30', Hit Dice 1, 1 hp, 1 Attack doing 1 damage, ML 7. They regenerate 1 hp of damage per round and gain (and lose) abilities the same way the primary God that Crawls does.

3:02 THE GRAND HALL

This is the grand chapel of the original Christian order that built these tunnels. The First Council of Nicaea determined that

several relics dangerous to Christendom and the world at large needed to be isolated and forgotten. As Britannia was the farthest realm in Christendom at the time (and because none of the attendees hailed from there), it was determined to be the best place for these items. This complex was built, and the items sealed within. Less than 100 years later, Rome would retreat from the island, and the pagans regained control. It was early during this time that a portion of the floor of this third level collapsed, creating the chasm that cuts through it. Those exploring the tunnels after the retreat of Rome and Christendom never dared cross it.

The hall contains the remains of four collapsed columns, two on either side of the chasm and room. Always intended more for decoration than support, they nevertheless provide perfect anchors for anyone wishing to rope across.

A plain altar is raised on a pedestal on the south end of the room. Behind the altar is a fresco depicting a number of Christian priests, all in archaic clothing, lifting weapons up from fallen soldiers.

If pursued here by the God that Crawls, the God will not attempt to cross the chasm (it cannot, but will certainly destroy a rope anchored to one of the columns), but will wait for any potential victims on the other side of the chasm for 1d4 days. If someone enters the room from the other side, or even sticks his head out into the room, or if a light source is visible from the hall, the time the God will wait resets.

THE CUBICLES

The small rooms that make up locations **3:03** and **3:04** are cells where the forbidden lore of the ancient world was collected to isolate it from the world. Player characters might treat this as the big "treasure haul," a

stance that should neither be encouraged or discouraged.

Each door is heavy and reinforced and barred on the outside. The crossbars have brass plates mounted on them, with "Forbidden" inscribed in them in Latin. Inside each cubicle is a shelf, on the wall opposite the door, upon which the indicated item(s) rest.

3:03

A.
Empty.

B. PORTION OF THE BOOK

A random signature from The Book (see page 42).

C. THE SECRETS OF SELF-CHANGE

This scroll is written in Chinese and describes rituals and meditations that allow people to make fundamental changes in their make-up by adjusting their balance between yin and yang.

The opposing forces that a character can rebalance through these rituals are:

-
-
- ☞ Aggression and Fortification
 - ☞ Corporeality and Mysticism
 - ☞ Swiftiness and Power
 - ☞ Fortune and Destiny
 - ☞ Respect and Wealth
 - ☞ Experience and Enthusiasm
 - ☞ Reflection and Impulsiveness
 - ☞ Body and Mind

Each ritual will diminish the one and strengthen the other. Roll 1d4 and consult the relevant aspect. The aspect to be strengthened will gain the listed adjustment; the aspect to be diminished will lose the listed adjustment.

-
-
- ☞ *Aggression*: Attack Bonus Points

- ☞ *Body*: Constitution Score
- ☞ *Corporeality*: Poison Saving Throw
- ☞ *Destiny*: Adjustment to Required XP per Level (in 5% increments)
- ☞ *Enthusiasm*: Hit Point Adjustment per Hit Die
- ☞ *Experience*: Adjustment to Current Experience (in 5% increments)
- ☞ *Fortification*: Natural Armor Class
- ☞ *Fortune*: Adjustment to All saving Throws
- ☞ *Impulsiveness*: Dexterity Score
- ☞ *Mind*: Intelligence Score
- ☞ *Mysticism*: Magic Saving Throw
- ☞ *Power*: Strength Score
- ☞ *Reflection*: Wisdom Score
- ☞ *Respect*: Charisma Score
- ☞ *Swiftiness*: Movement Rate (in 10s of feet)
- ☞ *Wealth*: Adjustment to Investment Returns (in 5% increments)

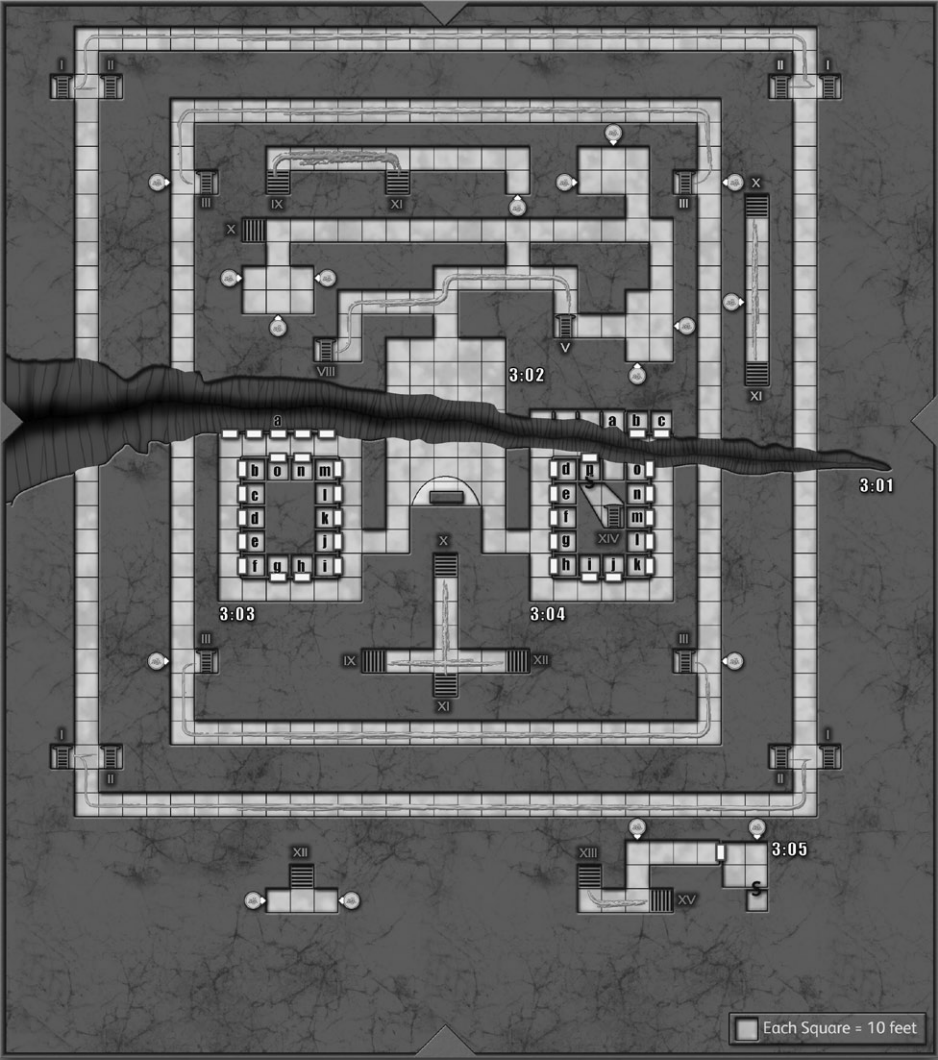
Once aspects of a character have been rebalanced, the rituals will no longer affect those aspects. So no tapbacks.

D. THE DEADLIEST POISON

This book (written in Latin) promises the reader knowledge of how to brew an undetectable, universally lethal poison using commonly found ingredients. Anyone reading a significant portion of it (say at least half an hour's worth) will simply die, book in hand. No save. This particular combination of shapes and concepts, hidden within the design of the text and repeated several times in the book, is simply lethal to mortal minds. Just for its antiquity, the book is worth 500sp to a collector.

E. WHAT'S IN THE BOX?

An empty sandalwood box sits in this room. If something is placed in this box and the lid closed, the contents are transported to the City of Stars on the far side of the moon.



Each Square = 10 feet

F. NOT SLOWLY YOU ROT

Here is a plain clay urn filled with ashes. The accompanying scroll (written in Ancient Greek) claims that the contents of the urn brings immortality to those that have already passed on. A note in the margins, written in Latin, simply states, "Must investigate."

If the ashes are sprinkled over a corpse (the urn has enough ashes for 8d20 applications), the corpse instantly dissolves and the spirit of the deceased is summoned as a ghost.

The ghost will not be pleased and will seek revenge on those that force it to look upon the living in such a manner. Although it cannot in most circumstances interact with the physical world, there are a few situations where it can. These apply only to the person(s) that applied the ashes to the ghost's corpse and their close associates (most likely all of the other player characters).

-
-
- ☞ It can cause fires to combust more powerfully than natural. This will happen about 5% of the time when a fire is lit (with unfortunately consequences if lighting oil, using gunpowder, and so on in any sort of enclosed space, etc.).
 - ☞ There is a 1% chance per week (cumulative) that the ghost will possess an associate (not a player character) and attempt to assassinate the character(s) at the most opportune moment. The chance reverts back to 1% after this occurs.
 - ☞ It can spoil food if it is gathered in large enough amounts. Any time that the character is traveling with 10 or more days' worth of food (it being stored in a wagon counts), there is a 1 in 20 chance per day that it will become inedible.
 - ☞ Whenever someone attempts to cast a Magic-User spell from a scroll, there is a 25% chance that the ghost's machinations ruin the spell and the entire scroll

(including any uncast spells on the scroll!).

- ☞ Magic potions likewise have a 25% chance to be spoiled; roll when it is used.
- ☞ If casting a Magic-User spell where the level of the caster influences the effect of the spell, the caster must save versus Magic or the spell is cast as if the caster effective level is 1d4 levels lower. A spell cast at zero level effectiveness or lower fizzles uselessly.

G. THE PIN

A small golden needle (worth 500 sp for its physical form alone) rests in a small wooden case. Pricking a living creature with the needle will cause a growth to appear at the prick point within 24 hours. It will continue to grow, within three days being large enough to count as an Oversized Item for encumbrance purposes and counting as an additional such item every week thereafter as it continues to grow.

Cutting off the growth in the three days before it grows to become an Oversized Item inflicts 1hp damage and that is the end of it (unless the person or creature is pricked again).

Attempting to cut off the growth after the three days causes 1d6 points of damage per number of Oversized Item equivalence that the growth has achieved. If the growth is cut at all, it will rip itself from the creature or person's body entirely. Once fallen from the body, the growth will develop multiple legs and a beaked maw and immediately await the command of the character that spawned it. It is AC 12, moves half as quickly as an unencumbered human, has 2 Hit Dice for every point of Oversized Item equivalence (for example, a growth that has been allowed to grow for three days and then a week, has two points of Oversized Item equivalence, and thus 4 Hit

Dice), and does 1d4 damage when attacking. It cannot communicate or manipulate objects with its legs. In fact, it cannot seem to do much other than kill.

H.

Empty.

I. PORTION OF THE BOOK

A random signature from The Book (see page 42).

J. THE PLANT

A pot containing a dead plant sits here.

If fed blood (1hp worth) and exposed to sunlight, it will come back to life, instantly growing lush green leaves. Following a full day's exposure to sunlight after having been fed blood, it will bear fruit which is nourishing enough to count as a full day's rations.

Note that being brought inside or covered in any way, even momentarily, will mean the plant has not received a "full day" of sunlight. Cloudy or stormy skies do not interrupt the plant's absorption of sunshine.

K.

Empty.

L. A PENNY FOR YOUR THOUGHTS

In here is a small box containing one gold piece. The gold piece is imprinted with the total memories of anyone that owns it (and being the one to carry the loot bag containing it counts). If and when the gold piece is given to someone else (as part of a financial transaction perhaps; physical contact is not necessary for these effects to activate) the previous owner's memories and knowledge are transferred to the new owner of the coin. The coin then erases the previous owner's information from itself and imprints itself with the new owner's information.

Only with the transfer of the coin or the death of the current owner will the current owner's memories be erased from the coin.

M. I AM THE GATE

This ancient Latin tome discusses the interconnectedness of all things and the illusion of non-overlapping space. Once this connection is seen, it cannot be unseen. After completing this book, there is a 1% chance that every time the reader opens a door, it leads to The Beyond. A saving throw versus Magic must be made or the reader is sucked through and forever lost. Whether or not that happens, the portal cannot be closed without collapsing the frame around the door (which will collapse the wall it is in), otherwise, this new portal is permanent. The book will fetch 1500 sp from an interested collector.

N. WE ARE THE LOST

This book, written in Latin, describes a method of meditation that allows travel without unwanted entanglements. In game terms, there will be random encounters when traveling from point A to a predetermined point B.

The meditations must be performed by every member of the traveling party. The travelers must have enough supplies to make the journey for the methods learned in the book will prevent restocking or hunting on the way—bypassing such concerns is the very point!

What the book does not say is that the journey will take $d4+1$ times longer than normal. All of the party's supplies will be consumed, and each traveler must make a saving throw versus Magic or lose $d100\%$ of his hit points, ammunition carried, charges of any charged magic item, and any other such consumables (roll a separate percentage for each). A rigorous journey has indeed taken place, and whatever was encountered is not remembered.

There will indeed have been no standard random encounters on the journey and nobody will remember having seen the party on its travels as they were not traveling on this Earth!

0.
Empty.

3:04

A. THE UNIVERSAL SOLVENT

This book is written in Ancient Greek and concerns the concoction of a solution that can dissolve anything. It is the work of an alchemist who sought the secrets of the Universal Solvent, but failed to find the final ingredient which would allow the formula to work. The book is worth 1000 sp to an interested party.

However, this book was written over 1000 years ago. Surely the modern natural philosopher can complete the research of the ancient scholar? Discovering the missing ingredient will take $5d20$ /(lab value in 1000s of sp) days, costing 1d100 per day in materials. However, the formula is fundamentally flawed to begin with, something that will not be discovered unless expressly investigated. Determining whether the formula is even correct in the first place takes 1d20 days in any lab (costing 1d10 sp per day in materials). The answer will be a firm no!

Note that because the formula is fundamentally flawed, a different “missing ingredient” will be determined each time that the research is done.

If an incorrect formula is created (and the ingredients cost 6d100 sp per application, twice as much in rural areas), it will indeed have some effect. Roll on the following table to determine the effect that the solvent has on objects it is applied to (which will always

be the same for every individual version of the formula):

-
-
1. The next thing that touches the object after the “solvent” is applied is stuck to it forever.

 2. The “solvent” excites the cellular structure of the object it is applied to in a manner that causes it to emit a very loud screaming sound. Forever.

 3. The “solvent” turns objects permanently invisible. If applied to living matter, only the skin becomes invisible.

 4. The “solvent” shrinks an object to one-quarter size permanently. Multiple applications will shrink the object further.

 5. The “solvent” has no immediate visible effect, but the object becomes super-flammable. Merely being within a few feet of an open flame, or touching a heat source, causes the object to burst into flame. If applied to a living being, it must make a saving throw versus Breath Weapon whenever close to an open flame or touching a heat source (holding a lantern counts) or combust, taking 1d8 points of damage per round until doused.

 6. The “solvent” causes the object to become brittle and easily smashed apart. Living creatures subject to this effect do not gain the benefits of armor worn (Dexterity bonuses still apply) and all hits against the creature do maximum damage. Optionally, any attack that hits that would have missed had armor been effective only does the normal random damage.
-

B. PORTION OF THE BOOK

A random signature from The Book (see page 42).

C. THE BLOOD DIAMOND

A small box here contains a scroll, an inscribed tablet, and a small stone. The stone is a small, perfectly formed diamond which is worth $400+2d100$ sp. The scroll, written in Latin, warns that this is an artifact of evil and to keep it buried in the archives. The tablet is inscribed with cuneiform writing (Sumerian) describing the ritual to increase the value of the gem.

It is a simple ritual which must be conducted during a new moon. A living human and a sharp tool such as a dagger is all that is needed. If the victim is killed in the prescribed manner and the blood of this sacrifice is dripped on the diamond, it will increase in value.

The diamond increases 100 sp in value for every level/Hit Die of the victim sacrificed to it, or 10 sp for a zero level sacrifice.

D. THE THICKENING

A large ceramic pot full of powder sits in this room. The powder is a preternatural thickening agent. If placed on a living creature, it will do 1d6 points of damage as it coagulates the water in its body. If placed in the mouth, it does 1d10 damage. If a handful is applied to any sort of slime, ooze, or jelly creature, it doubles its Hit Dice.

The entire pot can be used to solidify an entire lake or river. This effect will last 1d4 hours and create a major ecological disaster (everything in the water will die) with perhaps far-reaching effects depending on when and where it is done, but that water will be quite solid during that time.

Using the entire pot on a living creature kills it. Using the entire pot on a slime (etc.) creature multiplies its Hit Dice tenfold.

E. THE DEATH RATTLE

This Ancient Greek text tells of a method of improving the vitality and vigor of a person. It involves seemingly killing the person in a specific way involving precise dagger thrusts and then capturing the soul through a method involving some garlic and a specifically shaped glass container (such a thing would cost 4 sp to be made) and then replacing it after a short, simple rite. The text warns that it only has a 75% success rate, killing the subject the other quarter of the time, but demonstrating great benefits for those that survive the procedure.

Anyone successfully surviving the procedure will have as his new maximum hit point total the highest number possible for his class, level, and Constitution (although he will wake up from the procedure, 1d4 hours after it is done, with 1hp and must heal up from there). One random ability score will also rise to the minimum or next minimum needed to give an increased modifier.

The text is wrong on one point, however. The survival rate is only 25%, which the player characters can surely determine through observing the results of a number of attempts.

F. THE TOAD OF UNDERSTANDING

In a sealed glass jar is a toad suspended in a reddish liquid. This toad lives and will stare at whomever is closest to it. The toad's stare can be described as "piercing and pitying." Anyone going face-to-face with it will receive the telepathic message: "I can help you. What one thing do you wish to know?" The next question the character has will be answered—truthfully—by the toad. After answering the question, the toad will dissolve (into the character's mind!). The character that received this knowledge will then take on a vaguely batrachian appearance.

The toad will instantly die if removed from the liquid. If another toad (or other amphibious creature) is sealed in the liquid, it too will achieve Understanding in 2d4 days and be able to telepathically answer questions. Non-amphibious creatures placed in the liquid will simply drown.

The liquid itself is poisonous and will cause anyone drinking it to suffer severe fevers and nausea for 1d6 days, taking 1d6 points of damage during that time.

Also present on the shelf are a number of full jars with broken seals. The toads in these jars are dead and the liquids have gone off, resulting in their turning different colors. These liquids are now deadly poisons (save versus Poison or die).

G. EXCREMENT OF THE MINOTAUR

There are two ancient jars here, one filled with feces and the other with urine. The accompanying scroll (written in Linear A, the lost Minoan written language which was extinct before there were vellum, parchment, or paper scrolls!) describes these as coming from the fabled minotaur of legend, and that by smearing the excrement on oneself, the powers of the minotaur will be granted.

The excrement must be smeared on the naked flesh (as the scroll says) so wearing armor or heavy equipment of any kind will prevent the use of both materials.

An application of the feces will allow the character to move toward any desired point by the most direct method. It is essentially the ability to navigate labyrinths. This will last 4d6 turns.

Applying the urine will allow the character to be aware of any hostile creatures within 100' (even through walls!). This effect lasts 2d6 turns.

There is a 1% chance after any application that the essence of the minotaur is absorbed

into the character's body, and he will be transformed over the course of the next 2d4 weeks into a minotaur, becoming an 8 Hit Die mindless killing machine in the process... Of course, he will also be able to refill the jars.

H. THE BLOOD LIBEL SCROLLS

These scrolls are written testimony from Roman officials authoritatively describing cases, as first person witnesses, in which that the Jews did indeed use the blood of infants in their religious rites and sometimes even everyday life.

The scrolls are worth 1500 sp to a private collector. This collector will have the contents published in 2d4 months, resulting in persecutions which will kill thousands of Jews throughout Europe. Any Western religious authority (be they Christian, Muslim, or Jewish) will purchase the scrolls for 250 sp (but will instigate formal legal charges on whatever grounds the authority can invent if this offer is refused as it wants the scrolls very, *very* badly!), research their authenticity, and then bury them deep in the archives, never to be seen again. For the scrolls are all lies. Player characters will only get experience for the amount for which they sell the scrolls.

I. THE MAN-SHOE

Sitting on the shelf are two iron shoes that look like they should be horseshoes, except that they are in the vague outlines of human feet.

These magical shoes are activated only after they are nailed onto the sole of a person's feet (this will do 1d4 points of damage).

The wearer receives the following benefits:

-
-
- ☞ He will never fall into a pit trap.
 - ☞ He will never activate tripwires, pressure plates, snares, or any other sort of trap that is triggered by being walked into.

- ☞ He will never get caught in quicksand, mud, webs, or other environmental hindrance.
- ☞ He will always move at the same (slow—see below) rate of movement, no matter the terrain.
- ☞ He will never need food.

While the shoes are attached, the wearer never moves at a rate greater than 10'. If the shoes are removed (doing another 1d4 damage), the character regains his normal rates of movement after all damage is healed.

J. A HYPOTHESIS ON THE NATURE OF REALITY

This book, written in Latin, describes the tears in the fabric of reality and what peers through the rift. Strange beings like to observe our world, but do not wish to interact or interfere with us, as long as they are not seen. This book teaches how to see them.

If seen, the eyes from outside the world will not be pleased as they will know that they are being watched, and they will take action. They cannot directly confront the offender, but can arrange things so that the offender is interfered with.

Reading this book has the following effects:

-
-
- ☞ There is twice the chance for a random encounter if the one who has read the book is on watch or at the front of a marching order.
 - ☞ The number of creatures encountered as part of a random encounter is always in the upper third of the listed range.
 - ☞ Chances of moving stealthily are reduced by half.
 - ☞ The character becomes unable to surprise foes.
 - ☞ The character must save versus Magic to gain any restful sleep on any particular night.

- ☞ If the character's pack is ever left unattended, 1d4 items will be lost.

The book does contain the following spell which will cancel the effects, but if the spell is learned then enough knowledge of the Outsiders has been gained that the caster suffers these same effects as well.

Deaden Senses

Magic-User Level 1

Duration: Instantaneous*

Range: 10'

This spell removes any and all extra-sensory or extradimensional awareness from one creature (or object!). Characters or creatures who wish to resist the effect do receive a saving throw versus Magic to avoid its effects.

The spell permanently cancels all extra-normal perception in beings that do not normally have such abilities. Creatures that possess such senses innately lose them for one day per level of the caster.

Note that the spell does not prevent the subject from later (re)gaining any type of enhanced awareness.

The spell can be carved into the flesh of a subject (tattooing is not enough), becoming permanently effective and preventing the subject from ever gaining such perception again. This takes 1d4 hours and does 1d6 damage to the subject for every hour that the "casting" takes.

K. PORTION OF THE BOOK

A random signature of The Book (see page 42).

L. THE LOST BATTALION

Here a cohort of 4" lead legionnaire figurines are spread out on the shelf and piled on the floor. Under the base of the commander figure is the word "Attack" written in Latin.

If the commanding figure is held and the word spoken aloud, the cohort will animate and fight for the one holding the commander. They will not stop until the commander figure is destroyed.

Lead figure: Movement 30', 0 level, treat as unarmored, attack does 1hp damage.

M. STRANGE BLACK DISC

This is a smooth and featureless black disc made of some unknown metal, about one foot in diameter and one inch thick with a rounded, tapering edge. It is magnetic and does not conduct heat or electricity. It does not rust or corrode in any way. Two rounds after a *Detect Magic* spell (or any other sort of detection which reveals magic) is cast on it, it will unleash an explosion that does 1d6 damage to any within 10'. This does not harm the disc.

N. THE CURSE OF BLOOD

This series of scrolls written in Ancient Greek describe the rituals through which one can gain great power through the ritual sacrifice of a single blood relative.

The ritual takes exactly one hour and must be consummated at exactly midnight. The relative must be completely unhurt (not a single hit point lost) and conscious throughout the entire ritual.

Although the ritual is the same in each case, the text details the benefits that the character will receive according to the relationship held with the sacrificed relative:

-
-
- ☞ *Mother:* +2 to all Saving Throws.
 - ☞ *Father:* +1 to Attack Bonus.
 - ☞ *Grandparent:* +1 to Languages skill.
 - ☞ *Great-Grandparent:* Gain an extra Hit Die (but not level).
 - ☞ *Sister:* Able to go twice as long without requiring food or water.

- ☞ *Brother:* +1 to natural Armor Class.
- ☞ *Son:* +1 to maximum hit points.
- ☞ *Daughter:* +500 experience points.
- ☞ *Uncle:* Windfall wealth—will acquire 5d100sp in the next d6 days.
- ☞ *Aunt:* Windfall wealth—the next treasure discovered will be worth twice its originally determined value.
- ☞ *Cousin:* Will heal twice as fast as normal; effect ends the next time the character reaches full hit points.

The bonus is doubled if the sacrificed relative has not yet reached puberty. If a sacrifice is somehow returned to life, the benefit is lost and then applied again as a penalty (for example, sacrificing your father gives you +1 to your Attack Bonus, but if he returns to life you now have a permanent -1 Attack Bonus penalty).

If a character has not constructed a family history, use the following to determine who is still alive:

-
-
- ☞ *Mother:* 50% chance
 - ☞ *Father:* 50% chance
 - ☞ *Grandparent:* 25% chance for each
 - ☞ *Great-Grandparent:* 10% chance that 1 or 2 survive
 - ☞ *Sister:* 50% chance for 1d4
 - ☞ *Brother:* 50% chance for 1d4
 - ☞ *Children:* 5% cumulative chance for a child per year of character's age over 16. 50% chance it's a boy.
 - ☞ *Uncles and Aunts:* 75% chance for 1d10
 - ☞ *Cousins:* d8-4 per Uncle and/or Aunt

If the character's background statement consists of, "my entire family is dead, I am alone in the world," then it will soon come to light that the character was adopted and that this dead family was not blood-relations. The character really does have many living relatives. Including a great monarch.



O. THE RING

A small box contains a finger bone with a plain copper ring on it. The box contains a small scroll with a Latin note on it that reads, "This ring gives great power at a terrible price."

Putting the ring on grants +3 to Armor Class and all saving throws.

It also prevents the wearer from absorbing any nourishment from food. Also, any food or water within 10' of the wearer spoils within 4 hours.

Taking the ring off removes the armor and saves bonuses and prevents the spoiling of nearby food and water, but the inability to absorb food remains. Only by cutting off the finger on which the ring was worn will restore the character's ability to eat again.

P. THE DOOR

This room has no shelf on the wall.

3:05

The door to this room is not locked. The secret door in this room is easily discovered; there is a dried blood puddle that leaked under the door.

In the room beyond the secret door is a skeleton piled near the door. The old blood flow originates under it. Most of the skeleton's equipment has long eroded, but a dagger and 34 sp in coins remain.

Examination will reveal that the bones around the wrist area are gouged. The bones are of a thief who attempted to explore this complex hundreds of years ago, was chased in here, and unable to stand the horror anymore killed himself as the God waited outside the door.

TREASURE CACHES

The blue markers on the maps indicate hidden treasure deposits that were left by the Romans before abandoning the complex. Each one is a hollowed out piece of the wall filled with debris and covered with plaster. It takes one turn to open one of these up and sift through it to find the treasure inside, and it makes a good deal of noise.

To determine what is in a particular hidey-hole, roll on the following table. After a particular treasure is discovered, cross it off the list. If that entry is rolled again for a future search, there is no treasure in that spot. Not all treasure will necessarily be present in the adventure.

ROLL 1D30

1. 1d100sp
 2. 1d100sp
 3. 1d100sp
 4. 1d100sp
 5. 2d100sp
 6. 2d100sp
 7. 2d100sp
 8. Scroll
 9. Scroll
 10. Scroll
-

11. Potion
 12. Potion
 13. Potion
 14. 1d100sp + Scroll
 15. 1d100sp + Potion
 16. Potion + Scroll
 17. 2 Potions
 18. 2 Scrolls
 19. 1d4 Potions
 20. 1d4 Scrolls
 21. 1d4 Potions + 1d4 Scrolls
 22. Jewel worth 100 sp
 23. Jewel worth 150 sp
 24. Jewel worth 150 sp + Scroll
 25. Jewel worth 100 sp + Scroll + Potion
 26. Jewel worth 250 sp + Scroll
 27. Jewel worth 500 sp + 2 Potions + Scroll
 28. Jewel worth 1000 sp + 2 Scrolls
 29. Jewel worth 2500 sp
 30. Jewel worth 5000 sp
-

When a scroll or potion is called for in the main treasure table, roll on the appropriate table below. Spells on scrolls are randomly determined. Each potion must be completely consumed to be effective; although a small sip will give an indication of its effect (the Spoiled potion will do 1 hp damage on a sip). Do not cross off results as they come up.

POTION

1D12

-
1. Deep Wisdom (will double imbiber's experience award for this session)

 2. Durability (imbiber takes $\frac{1}{2}$ normal damage the next 3 times damage is taken)

 3. Healing (heals 1d8 + imbiber's level number of hit points)

 4. Leaping (allows one super-leap, 50' across or 25' up)

 5. Light (imbiber glows as bright as a lantern for 2d12 turns)

 6. Memory (can remember exactly the path traveled for 1d4 turns even if running, provided the character can see; Referee must provide a perfect map of the area traversed during that time)

 7. Nightsight (can see in pitch black darkness for 1d4 turns)

 8. Protection (+3 armor modifier for 1d4 turns)

 9. Speed ($2 \times$ normal movement for 1d4 turns)

 10. Spoiled Potion! (save versus Poison or take 1d6+1 hp damage)

 11. Strength (+3 Strength modifier bonus for d4 turns)

 12. Undetectability (Invisible, Silent, Unscented, duration 2d4 turns)

SCROLLS

2D6

-
2. Cleric spells: 1d4 1st level + 1d4 2nd level + 1d4 3rd level

 3. Cl spells: 1d4 1st level + 1d4 2nd level + 1 3rd level

 4. Cl spells: 1d4 1st level + 1d4 2nd level

 5. Cl spells: 1d4 1st level + 1 2nd level

 6. Cl spells: 1d4 1st level

 7. Magic-User spell: 1 1st level

 8. MU spells: 1d4 1st level

 9. MU spells: 1d4 1st level + 1 2nd level

 10. MU spells: 1d4 1st level + 1d4 2nd level

 11. MU spells: 1d4 1st level + 1d4 2nd level + 1 3rd level

 12. MU spells: 1d4 1st level + 1d4 2nd level + 1d4 3rd level

THE BOOK

The Book is one that, when intact, corrupts information. When separated, each portion of The Book reveals information which changes depending on how big a portion of the book is present.

For purposes of description, The Book is considered to be broken up into 16 portions, which we will call "signatures" which we'll call 16 pages. If a portion of The Book is broken down to less than this, then the signature is considered destroyed.

As each signature is gathered with the other signatures of The Book, the information on the pages changes depending on how many signatures have been gathered.

Physical contact or reassembly of the book is not necessary; merely being within 30' of other signatures is enough to be considered "gathered." Any changes caused by the assembly or disassembly of The Book take 1d12+12 hours to take effect (physical destruction, of course, takes effect immediately).

Individually, each signature is effectively a spell book which contains three 1st level Magic-User spells. Although those spells are not (with some exceptions—see below) detailed here, the Referee must randomly determine which spells are associated with

any particular signature. No matter what happens, if The Book is broken back down into its individual signatures, each signature will always have the same spells on it as it had when first found.

The Book retains the power to alter any text written about it. Any text describing The Book in terms of being valuable, or mysterious, or granting great power if read in full, will be allowed to exist unchanged as this will facilitate its reconstitution. Any text written as a warning against The Book being found or reconstructed will alter itself to become positive towards The Book. However, if The Book is separated into four or more parts, The Book's power to alter this negative text is lessened, and instead the text becomes fluid and ever-changing. Only when The Book is consolidated to three or fewer total parts (from originally being 16 parts) is such text definitively changed.

Any portion of The Book that is destroyed reconstitutes itself in a library somewhere, forming in the pages of an already existing book. Combined sections which are destroyed will separate and infiltrate different libraries.

If a total of three spell levels are ever transcribed from the parts of The Book into another spell book, that entire spell book becomes

another signature of The Book, and so there can be more than 16 parts of the 16-part Book out there at any point in time, but a part of The Book can only “combine” with other books which were not made from its parts.

For example, if you transcribe the spells from signature 4 into another spellbook, those two spellbooks together do not count as two parts combined because for purposes of combination they are the same signature.

When signatures are combined, the information will change. The spells previously on the pages will disappear and be replaced by the spells according to the chart below. Again, keep track of which spells are attached to which combinations.

For example, if Signature 1 has the 1st level spells a, b, and c, and Signature 5 has the 1st level spells d, e, and f, these will combine to form a 2nd-level signature with the 1st level spells g, h, and i and the 2nd level spell j. These should be randomly determined and

will not necessarily contain any of the spells of its constituting signatures. However, once determined, the combination of Signatures 1 and 5 will always result in a combined tome with spells g, h, u, and j. If separated back into individual signatures, they will always contain spells a, b, and c, and d, e, and f. This same pattern continues as more combinations are made. The Referee needs to randomly determine the spells for different combinations as they occur, and then record them for future reference.

Certain combinations of signatures have one spell which will always be found with it. No matter if found alone or combined with other signatures, the spell will be part of (not in addition to) the mix of spells outlined above if The Book contains any spells of that level. These spells are in addition to those indicated above and they are able to be prepared by anyone able to read them even if they are not usually able to cast spells of this level (or cast spells at all!).

	1	2	3	4	5	6	7	8	9
1	3								
2	3	1							
3	4	1	1						
4	4	1	1						
5	4	2	1	1					
6	4	2	1	1					
7	5	2	2	1	1				
8	5	2	2	1	1				
9	5	3	2	2	1	1			
10	5	3	2	2	1	1			
11	6	3	3	2	2	1	1		
12	6	3	3	2	2	1	1		
13	6	4	3	3	2	2	1	1	
14	6	4	3	3	2	2	1	1	
15	7	4	4	3	3	2	2	1	1
16	9	9	9	9	9	9	9	9	9

INSIDE SIGNATURE 2

Mimicry

Magic-User Level 1

Duration: 1 sentence/level

Range: Touch

This spell allows the subject to perfectly mimic the voice of any one person or creature that the caster has heard previously.

If the subject is an unwilling one, he receives a saving throw to resist its effects, but once the spell takes hold, the subject's own voice does not exist until the required number of sentences have been spoken.

INSIDE SIGNATURE 3

Eyes Afar

Magic-User Level 4

Duration: Permanent

Range: Touch

The caster sees through the subject's eyes, provided that the eyes are no longer in the subject's head and the subject is still alive. The caster sees through both (or all eyes if the subject has more than three) eyes at the same time as his own and suffers no penalty for this.

Note that the caster can only see through the eyes; no other senses are afforded to the eyeball. The caster cannot communicate through the eyes. While eyeballs cannot be reattached to the subject through normal means, any *Cure* spell cast by a Cleric will restore sight in a reinserted eyeball.

INSIDE SIGNATURE 6

Bind

Magic-User Level 2

Duration: 1 hour/level

Range: Touch

The target of this spell becomes molecularly bound to the next non-living object it touches. From that point, it cannot be

separated from that object without damaging or destroying one or both objects.

Living things cannot be bound.

INSIDE SIGNATURE 7

Featherlight*

Magic-User Level 1

Duration: 1 hour/level

Range: Touch

The target of this spell, which must be an inanimate, non-living object, is considered to be unencumbering for the duration of the spell. The reverse of this spell makes an object count as an Oversized Item, or if it is already so, an additional Oversized Item.

INSIDE SIGNATURE 8

Erase Portal

Magic-User Level 3

Duration: Instantaneous

Range: Touch

The target opening, be it a door, window, or what have you, will disappear, to be replaced by the material it was set in as if it never existed.

INSIDE SIGNATURE 10

Chinese Whispers

Magic-User Level 1

Duration: See Below

Range: Earshot

This spell allows the caster to target a specific person within earshot and communicate up to ten words of true (as the caster believes it, anyway) information to them. The target must then make a saving throw versus Magic or be compelled to repeat this information to someone (not the caster!), but when repeating the message one random word will be different (as determined by the Referee). The recipient of that message must then save versus Magic

or be compelled to repeat the information to someone else that has not already heard it. This continues until someone saves.

If a recipient makes his save and wishes to repeat the information anyway, he must save versus Magic to do so without changing one of the words of the message. The spell effect ends there; that recipient is not under the effects of this spell.

INSIDE SIGNATURE 12

Imbue the Religious with Cosmic Might

Magic-User Level 4

Duration: See Below

Range: Touch

This spell allows a Magic-User to give a Cleric access to Magic-User spells. Once the spell has been cast, the Cleric (who receives a saving throw versus Magic if he chooses to resist) must exchange one prepared spell for one Magic-User spell of the same level. The entirety of the Magic-User spell list for that level can be used for this purpose. The Cleric can then cast that spell once as if a Magic-User of the same level as the Cleric.

When the Cleric casts the spell, his alignment turns to Chaotic immediately. Further, because sorcerous magic is utterly incompatible with Clerical magic, casting the spell immediately and forever strips the Cleric of any ability to cast Cleric spells again.

INSIDE SIGNATURE 14

The Caterpillar

Magic-User Level 1

Duration: See Below

Range: Touch

This spell enchants a caterpillar to allow it to travel to a location of the caster's choosing and there convey knowledge, or spell effects, provided by the caster, to a location

of the caster's choosing. The caster can also specify a particular recipient (up to one per level of the caster) if desired. When casting the spell on a caterpillar, the Magic-User must immediately communicate whatever information it is to pass on. If spell effects are to be delivered, the spell(s) must be cast into the caterpillar at this time.

The caterpillar, once ensorcelled, will complete its normal life cycle. It will spin a cocoon in 1d6 weeks, and two weeks later emerges as a moth or butterfly. It will then travel to the location specified by the Magic-User at a rate of 3d20 miles per day. When it reaches the location, all messages and/or spell effects will activate (saving throws apply for any spell effects normally allowing them). If a specific recipient has been named, the butterfly will try to find that person in the given location, and if that person does not appear within 24 hours, the spell will dissipate without further effect. If the recipient is found, the butterfly will whisper all information to be passed on, spontaneously break out into any spell effects, and also impart the location of the nearest portion of The Book. The caster will not know whether or not the spell has been completed.

INSIDE SIGNATURE 16

Scramble Book

Magic-User Level 2

Duration: Instantaneous

Range: Touch

This spell turns the contents of any book into complete gibberish by rearranging the ink (or whatever was used) into new patterns, destroying the information therein and rendering it forever unreadable.

Using this spell will trigger any safeguards placed on the book.

In addition, when over half the signatures are gathered together, there will be additional effects. These are cumulative, so when 10 signatures are gathered, the effects of having 8 and 9 signatures gathered are also in effect.

Separating parts of the book does not undo any changes, but does prevent future effects. None of the following effects affect the contents of or the use of The Book or its signatures in any way.

8 SIGNATURES GATHERED

The convergence of instability affects spectral worlds first. When preparing/memorizing Magic-User spells each day, all such casters on the planet must make a saving throw versus Magic or else have accidentally prepared a (randomly determined) different spell of that same level from the caster's spellbook instead.

Magic-User spell scrolls, when used, will also cast a different randomly determined spell of the same level.

9 SIGNATURES GATHERED

As above, but also applying to Cleric spells and scrolls.

10 SIGNATURES GATHERED

All written communication becomes subtly changed so as to not convey its information properly. Love letters show absolute indifference, comedies become tragedies. Holy books are slow to change so doctrine and dogma will appear to portions of the population differently, causing great strife. Even artwork begins to take on different meaning, and formerly revered religious art is hidden away, with new devotional art increasingly appears blasphemous and formerly tasteful nudes appear more lewd or even pornographic. Educational texts will no longer convey correct information.

Maps change so as to be uninformative; rivers shift on maps, cities move, passages go left instead of right, and so on.

Spell scrolls become impossible to read and no new spells (except those found in The Book) can be learned or transcribed at all.

11 SIGNATURES GATHERED

Information corruption reaches the genetic level. Every child in utero at the time that eleven portions of The Book are gathered, or conceived from that point, has a 90% chance of mutation. Only 10% of these will be visible or unusual, the rest being more mundane congenital issues. Infant mortality rates in humans spike to near 80%, with a further 50% of the survivors dying before puberty is reached because of these issues.

The world's population of "monsters" will greatly increase as rapid-breeding and growing animals produce unusually mutated offspring at a great pace with a lower instance of non-survivable mutation compared to those found in humans and demi-humans.

12 SIGNATURES GATHERED

The Book becomes self-aware and makes efforts to be further combined. All portions of The Book will now contain a new page: A map showing where all of the other portions of The Book are.

13 SIGNATURES GATHERED

The Book's corruption of other information sources becomes more self-serving as all maps will show the locations of portions of The Book that are in the map's area.

14 SIGNATURES GATHERED

The planet becomes aware of the growing threat to its structure and coherence and makes efforts to buck off the danger.

Earthquakes and extreme weather will become far more commonplace, and new diseases will begin to appear.

A major earthquake will strike somewhere on Earth once a month. Major storms will appear at least that often. A new, terrifying plague will sweep through one civilization after another within a couple years. Earth will become hell.

15 SIGNATURES GATHERED

The planet makes the last move it possibly can in order to resist its destruction. It will physically shift its axis so that the new geographic North Pole is moved 1d100 x 1d20 miles in a random direction. If this is a significant shift, then over the next year everything will change as the planet begins to adjust to its new climate zones. The polar caps will melt faster than the new polar caps will freeze, flooding coastal areas worldwide. Crops will fail around the globe and society will collapse as famine and massive migrations result in terrible wars, sea travel routes must be learned anew as currents shift, and nothing will ever be the same.

16 SIGNATURES GATHERED

Information storage systems around the cosmos will fail. This will start with books, and

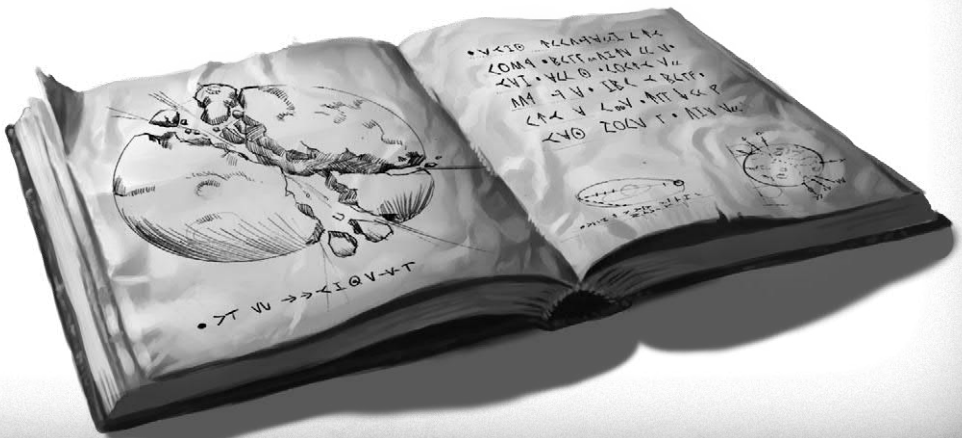
every other book, but this The Book, magical or mundane, will instantly become incomprehensible gibberish. This will affect all written communication, as even a person writing a note to himself will be unable to read it. If The Book is in a high tech setting, all information stored electronically also immediately fails. All hardware and software fails the instant that The Book is completed.

Within 24 hours, mathematics begins to fail. Simple counting is no longer possible; structures begin to collapse as the principles that guided their construction no longer apply. This happens on a biological, even cellular level and so inanimate objects weaken and all living beings begin to fall ill, their every cell turning cancerous. Planets and stars begin to fall out of their orbit ever so slightly.

Within another 24 hours even the pain of existence will no longer matter as the last bastion of information storage, memory, fails, and conscious thought and intelligence becomes a thing of the past. Brain activity becomes entirely random and the world dies in a collective, suffocating seizure.

Within another period of time that no one will be around to measure, the multiverse unravels and becomes Nothing.

In the end there is only The Book.



SPONSORSHIPS

OLD CHURCH CLASS

Ben Barrett
Adam Boisvert
Peter Byrne
Michael Feldhusen
Omer Golan-Joel
Paul Gorman
Ben M. Hannigan
K-Slacker
Humza Kazmi
Matt Landis
Steve Lawson
Reynaldo Perez Madrinan Jr
Christopher Maikisch
Taylor Martin
Geoffrey McKinney
Dallas McNally
Andreas Melhorn
Jon Michaels
Robert Morris
Steve Moss
John Pola
Jeff Queen
Michael Sands
Christopher Wiegand
Benjamin Wenham

MYSTERIOUS VALLEY CLASS

Niels Adair
John Arendt
Kristian Bach
Michael Beck
Big Bald Matt
Drew Bergstrom
Johnathan L Bingham
Michael Bolam

James Bragle
Grover Browning
Alain Bourgeois
James Caldwell
capitalbill
Rodrigo Garcia Carmona
James Carpio
Claytonian JP
Galahad de Corbenic
Andrew Crenshaw
Mark Delsing
Scott Dorward
Ed Dove
Zeb Doyle
Errant Tiger
Benjamin Eisenhofer
Johan Eriksson
Julio Escajedo
Jake F.
Wilhelm Fitzpatrick
Jean "Alahel" FRIDRICI
Vernon Fults
Marc (Lord Inar) Gacy
Joseph Geenty
Eric Gillespie
Mike Gruber
Edward Hand
Arttu Hanska
G. Hartman
Dennis Higgins
Forrest Hudspeth
Sir Jeffington Jefferson
Jeffersmythe, Last of the
Jefferhammers
Frédéric Joly
Tim Knight
David Lai
Kurt LaRue
Brian Lavelle
D. Lyons

Adam Maddox
Marc Majcher
Wesley Edwin Marshall
Rob McArthur
A. H. McDonald
Frank Mitchell
Christopher O'Dell
Jeffrey Payette
Joel Royas
Daniel Sell
Mark Siford
Simon Forster
Stuart Keating
Jan-Paul Koopmann
Tuomas Lempiäinen
Miguel Lopez
Mike Mearls
Rich "Cthulhu's Librarian"
Miller
Iain Murray
Daniel "Thaumiel" Neffling
Newt Newport
Satu Nikander
Pascal OLIET
Jeffrey Scott Osthoff
Dr. Cthulhupunk (Lisa Padol)
John Paquette
Jake Parker
Robert J. Parker
Stuart Pate
James ME Patterson
Alex Puterbaugh
Martin Ralya
Lloyd Rasmussen
Reverend Dak
Gordon Richards
David Douglas Rollins
Franz Georg Rösel
Adrian M Ryan

Arthur Axel "fREW"
Schmidt
Keith S. Schuerholz
Jack Shear
Justin Smith
Aaron F Stanton
Jerry Stratton
Brendan Strejcek
Simon Stroud
Cameron Suey
Erik Tenkar
Blake Thomas
Antti "Blue_Hill" Timonen
Timothee "silenttimo"
Connor Uber
Jason "Hierax" Verbitsky
Matthias Weeks
Chris Weller
Justin Williams
Gregory A. Wilson
Richard Wilson
Daniel Wood
Duncan Young
Aaron Zirkelbach

PSYCHONAUT CLASS

Sasha Bilton
David Booth
Philip Gelatt
Kairam-ah Psychonaut
Jeffery Tillotson
Aurelien Vincenti

CRAWLING GOD CLASS

Markku Tuovinen
- The Crawling God





A murdering cult.

A religious order dedicated to protecting sacred history.

An ancient catacomb full of danger and reward.

THE GOD THAT CRAWLS

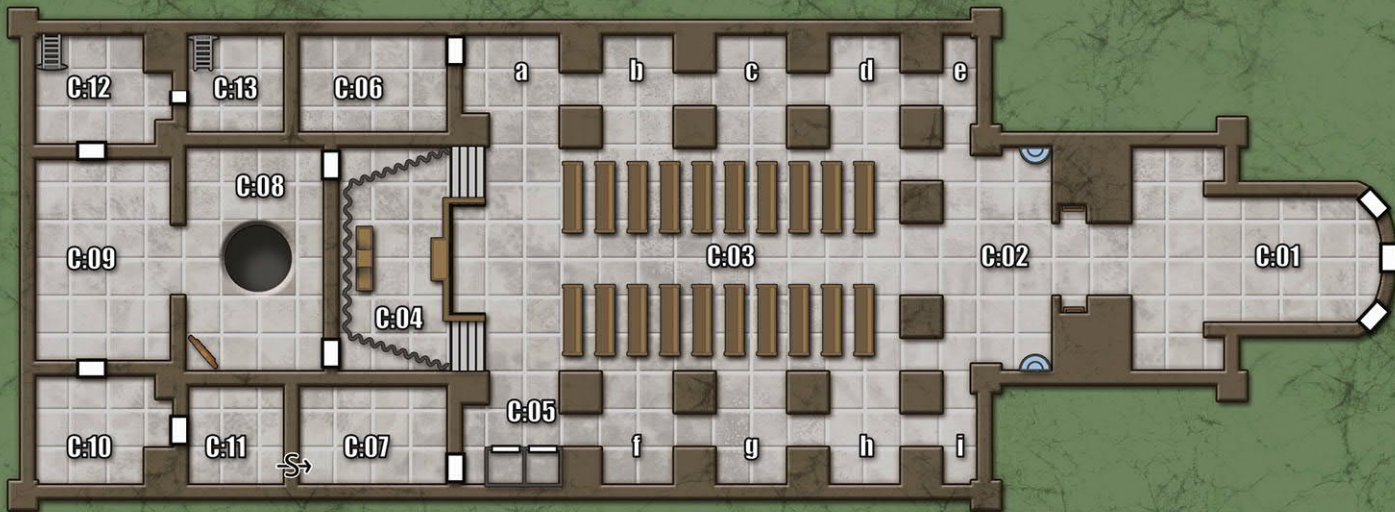
*An adventure for characters of levels 1–2 for use with
Lamentations of the Flame Princess Weird Fantasy Role-Playing
and other traditional role-playing games.*

© James Edward Raggi IV 2012

LAMENTATIONS
of the
FLAME PRINCESS

www.lotfp.com

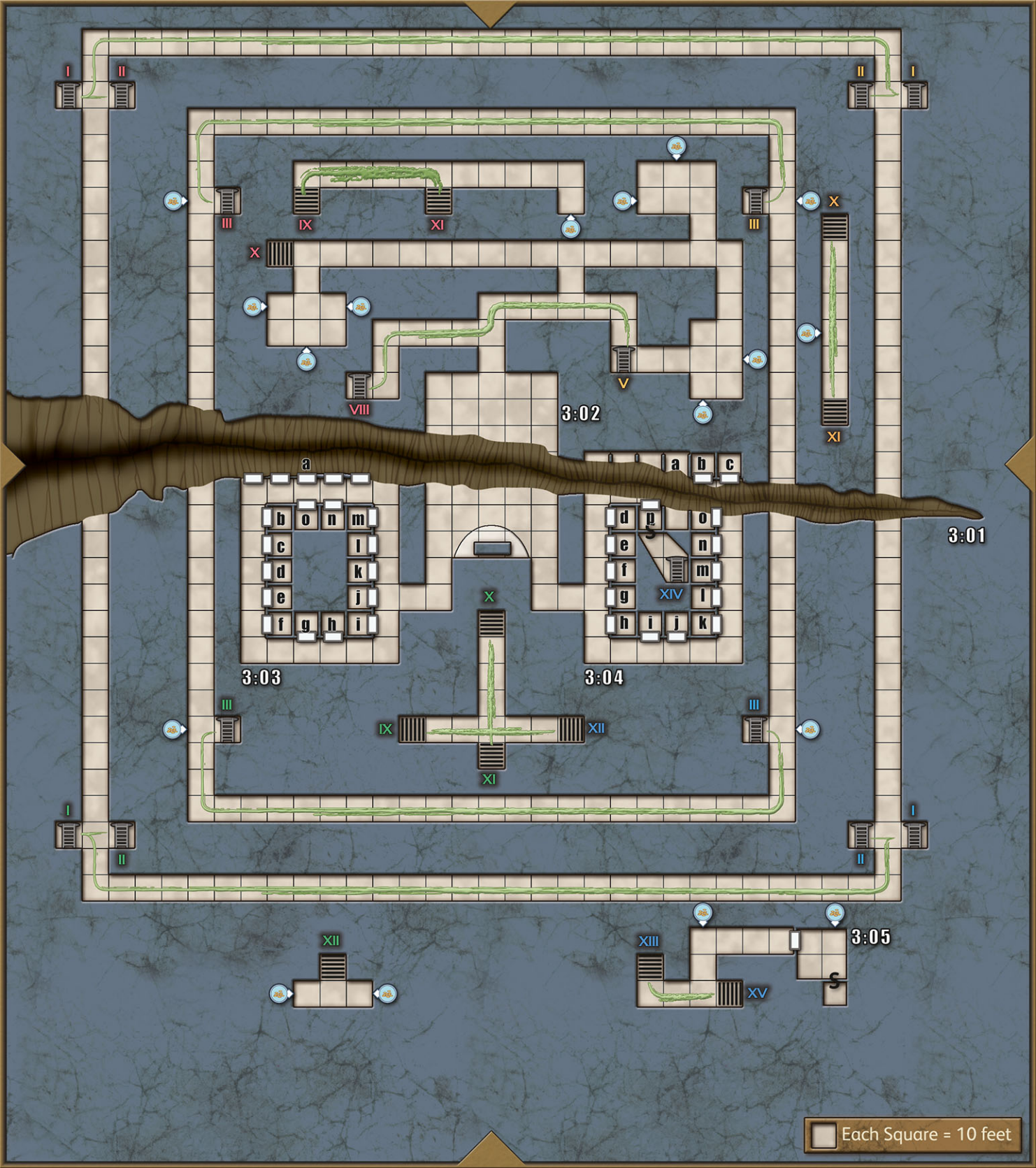
ISBN 978-952-5904-30-7







Each Square = 10 feet



3:01

3:02

3:03

3:04

3:05

Each Square = 10 feet

