



CANDLES, CLAY & DANCING SHOES



Pelgrane Press

BY ASHLAW

CREDITS

**13TH AGE MONTHLY
CREATIVE EDITOR
AND DEVELOPER**
Rob Heinsoo

**13TH AGE MONTHLY
CONCEPT**
Rob Heinsoo and Simon Rogers

**13TH AGE MONTHLY
PUBLISHER**
Simon Rogers and Cathriona Tobin

PUBLISHER
Cathriona Tobin

ART DIRECTION
Cathriona Tobin

LAYOUT
Chris Huth

WRITING
ASH LAW

COVER ART
Joshua Calloway

COPYEDITING
Christopher Smith Adair

EDITING
Rob Heinsoo

INTERIOR ART
Joshua Calloway

**13TH AGE IS A FANTASY ROLEPLAYING GAME BY
ROB HEINSOO, JONATHAN TWEET, LEE MOYER, & AARON MCCONNELL**

©2015 Pelgrane Press Ltd. All rights reserved. Published by Pelgrane Press Ltd. under license from Fire Opal Media, Inc. ■ Product Identity: The following items are hereby identified as Product Identity, as defined in the Open Game License version 1.0a, Section 1(e), and are not Open Content: All trademarks, registered trademarks, proper names (characters, icons, place names, new deities, etc.), dialogue, banter and comments from Rob and ASH, plots, story elements, locations, characters, artwork, and trade dress. (Elements that have previously been designated as Open Game Content are not included in this

declaration.) ■ Open Content: Except for material designated as Product Identity (see above), the game mechanics of this Pelgrane Press Ltd. game product are Open Game Content, as defined in the Open Gaming License version 1.0a Section 1(d). No portion of this work other than the material designated as Open Game Content may be reproduced in any form without written permission. ■ 13th Age Monthly is published by Pelgrane Press under the Open Game License version 1.0a Copyright 2000 Wizards of the Coast, Inc. 13th Age is a trademark of Fire Opal Media, Inc. ©2015 Pelgrane Press Ltd. All rights reserved.

www.pelgranepress.com

OPEN GAME LICENSE Version 1.0a

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

15. COPYRIGHT NOTICE

Open Game License v 1.0a Copyright 2000, Wizards of the Coast, Inc.
System Reference Document. Copyright 2000, Wizards of the Coast, Inc; Authors Jonathan Tweet, Monte Cook, Skip Williams, based on material by E. Gary Gygax and Dave Arneson.

13th Age. Copyright 2013, Fire Opal Media, Inc.; Authors Rob Heinsoo, Jonathan Tweet, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

13th Age Bestiary. Copyright 2014, Fire Opal Media, Inc. and Pelgrane Press Ltd; Authors Ryan Cedyllle, Rob Heinsoo, Kenneth Hite, Kevin Kulp, ASH LAW, Cal Moore, Steve Townshend, Rob Watkins, Rob Wieland.

13 True Ways. Copyright 2014, Fire Opal Media, Inc.; Authors Rob Heinsoo, Jonathan Tweet, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Candles, Clay & Dancing Shoes. Copyright 2015, Pelgrane Press Ltd; Authors Rob Heinsoo, ASH LAW.

Pathfinder RPG Core Rulebook. Copyright 2009, Paizo Publishing, LLC; Author: Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

Castles & Crusades. Copyright 2004, Troll Lord Games; Authors: Davis Chenault, Mac Golden.

CANDLES, CLAY & DANCING SHOES

NEW ONE-USE ITEMS FOR 13TH AGE

Each of the six items below is accompanied by thirteen stories. All or none of these stories might be true, and often they are contradictory. Some stories give alternate versions of the items, some give alternate uses, and some provide hooks you could hang a campaign on.

Two lies and a truth: In my home game when a player fails a roll related to finding out about something, I give them a choice of just not knowing anything or knowing a truth and two falsehoods that they think might be true about the item. If you like this idea for knowledge-related skills failing forward, then pick one or more entries from each list of thirteen to be true, and pick at least two stories to be commonly believed falsehoods.

Sticker prices: Each of these consumable items has a listed price, but that is only a suggestion. Using icon relationship rolls might get you a discount from a sympathetic NPC, and haggling is always an option, especially if you are willing to purchase other things from the same trader. Market traders will attempt to turn a profit by claiming that their wares are superior, a rarity, or hard to obtain elsewhere. And of course, looting the corpses of your enemies is a traditional way to gain otherwise rare goods.

Can you get that here?: Not every item on this list will be available at every place at every time. A sudden demand for an item or difficulty procuring it will drive up costs or might make it unavailable entirely, even in large cities. Smaller towns might not have any of certain items, or might have a surplus of one specific type due to the maker living nearby.

In some places there might be many merchants vying to gain your business in a free market. Such market places tend to have slightly lower prices, but the quality of items isn't always the best. In other locations there might be a legally enforced monopoly with all merchants or makers of an item working for a single noble or guild, in which case the supply will be restricted and the cost will be more ... but quality might also be higher. In other locations an individual or group might hold a de facto monopoly, driving rivals out of business with threats and violence; in which case you'll have the worst of both worlds with both higher prices and lower quality.

Talismantic alchemancers unite: The entries below refer to talismancers and alchemists. Talismancers make minor magical items, and alchemists make items that we might recognize as being the result of science (especially chemistry). Often there is significant overlap, with alchemically produced ingredients used by talismancers and magically produced substances used by alchemists. This is my take on how these items are produced, but in your campaign it might be different: items that are physical gifts from the gods, or made by pixies, or bought back from

dreams by talented dreamers, or brought into the Dragon Empire from strange foreign lands by Koru behemoth-riding nomads.

BLACKLIGHT CANDLE

The wax is black; the light itself is invisible.

When lit this candle burns with a very bright light (it is more of a flare than a candle), though the light can only be seen by the one holding the candle.

Cost: 50 gp for a ten-minute candle, plus an extra 10 gp for each ten minutes of extra light after that

STORIES ABOUT BLACKLIGHT CANDLES, SOME OF WHICH MIGHT EVEN BE TRUE ...

- 1: A dark paladin of the Crusader, Lady Kristabel Burdett, is looking for adventurers to join her on an expedition to Starport. She promises to pay her hirelings in *blacklight candles*.
- 2: *Blacklight candles* are all made in one village south of Burrow. The halfling chandler (candle-maker) of Lower Hill Vale sells them only to those he trusts.
- 3: *Blacklight candles* are made by the Silver Folk (or drow as they are commonly known); the candles light their way in the dark yet allow them to remain hidden.
- 4: *Blacklight candles* require no special material preparation; the candle is created using simple illusion magic. Some of the candles (1 in 20) are faulty and show false terrain to their holders. A cunning plan could manipulate this defect ...
- 5: If a *blacklight candle* is used to set a fire, then the fire itself is invisible; this is why these candles are banned in Santa Cora and Horizon, both cities known for their highly flammable libraries.
- 6: Nobody knows how to make *blacklight candles* anymore, but there is known to be a store of them under the Hall of Factors in Glitterhaegen. If you need to get a large quantity of *blacklight candles*, all you need to do is rob the most powerful merchants in the Seven Cities.
- 7: The candles function exactly like normal candles in the Lich King's Necropolis and in the presence of powerful undead. If you want to detect the presence of a lich, just light a *blacklight candle* and set it on the ground ... if the candle's flame becomes visible, you know that you are in the presence of a lich.
- 8: The fumes from *blacklight candles* cure the contagion that was unleashed by the Diabolist at the end of the 12th Age.
- 9: The town of Nomad is where the candles are produced ...

from fresh Koru dung. Gathering the dung is dangerous due to the intestinal parasites that are excreted by the behemoths.

- 10: The wax that makes this candle needs to be rendered from the corpse of an undead creature.
- 11: The wick from a *blacklight candle* is made of whispered secrets. If you hold your ear to a lit *blacklight candle*, you can hear long-lost knowledge.
- 12: There is a tomb of a forgotten god built into the base of the Sea Wall, about a day southeast of the ruin of Proudfort. The inscriptions in the tomb can only be read by the light of a *blacklight candle*.
- 13: When placed into a ghost lantern, the light illuminates the unseen and ghostly. Unfortunately, to make a *ghostlight lantern* you need to harvest a pumpkin from the shores of Lake Hope on Lost Souls Eve.

CLAY OF LIFE

This reddish clay knits together wounds when applied, though it has more unsavory uses, such as creating flesh golems.

When used to stabilize a dying person, it adds 5 to the roll and lets them spend a free recovery if the roll was successful. *Clay of life* can be used to reattach severed limbs, even by those without the ability to magically heal others, provided the limb is fresh. Creating flesh golems or doing tricky non-magical surgery with this clay requires many doses. The clay works by bonding to wounds and transforming into new flesh.

Cost: 200 gp per dose

TALES ABOUT THE CLAY, AND WHERE IT COMES FROM...

- 1: *Clay of life* from the Red Wastes acts like normal *clay of life*, but wounds healed by it feel like they are burning when near the influence of the Elf Queen.
- 2: *Clay of life* is actually fermented dragon droppings. In most cities with dragons, these are cleared away by servants, and the secret is kept by those that lead each city. *Clay of life* doesn't work on dragons at all, and there is a 50% chance that it will not work on dragonics.
- 3: Adulterated *clay of life* can be found for sale in many places (it adds 2 to stabilization rolls and doesn't allow for limbs to be reattached). You can detect *clay of life* that has been mixed with normal clay by exploding a sample with *magic missile*—normal or adulterated clay goes “splat,” but *clay of life* goes “pop.” Adulterated clay works fine on forgeborn.
- 4: All the rumors of the various origins of *clay of life* are a ruse to disguise its actual origin: the Necropolis! The Lich King grinds servants that displease him into clay, and sells it to merchants who visit his realm under cover of darkness. Who knows what dire plans the lord of the undead has for those that use his clay? Certainly those healed by *clay of life* have a “different” outlook on life afterward.
- 5: *Clay of life* from the islands of the Spray is substandard, and its magic fades fast (it only costs 100 gp). Wounds healed with the clay fester and rot, leading to fevers and even death if further healing isn't provided (lose a recovery's worth of hp each day from maximum hp until suitable treatment is provided). A poultice of futterwort on the wound will help to prevent the worst of the rot and break the fever if magical healing is unavailable. However, while its medicinal properties are less than that of other magical clays, *clay of life* from the Spray has another interesting property. When inserted into a lock, hinge, or other similar mechanical device, the clay causes it to break within the hour (25% chance of this popping open an adventurer-tier lock per dose of clay used; four doses makes it certain). For this reason thieves often travel with *clay of life* from the Spray.
- 6: *Clay of life* bubbles up in steaming hot pools in the Wild Wood. Druids hold these sites to be holy. Occasionally, new forms of life crawl from the clay, emerging sane and fully formed.
- 7: Father Cestus of the Temple of Fire in Santa Cora holds that *clay of life* is in fact leftover fundament from the creation of the world, literally unbaked and unshaped divine clay. His sermons have convinced some young clerics to start experimenting with the clay in secret.
- 8: The clay from the Chuulfen stinks, but mends wounds very effectively if a bit haphazardly (add +3d3 to stabilization rolls rather than the usual +5). The Chuulfen *clay of life* costs more (250 gp), but that is because it is so dangerous to gather it in the chuul-infested swampland.
- 9: The clay in Foothold is cheaper than that sold elsewhere (75 gp), because it carries the taint of demonic influence. Anybody who uses this clay temporarily gains a demonic taint (the next time the character rolls a 20 on an attack roll, they roll a d20 on the random demon ability chart on page 209 of the core rules,



ignoring any result of 5+ but using any ability gained on a 1–4 until the end of the battle). Servants of the Diabolist are often willing to pay extra (d20 + 100 gp) for *clay of life* from Foothold as a sign of devotion, so this could be a sketchy way for down on their luck adventurer-tier characters to make a bit of potion-change, if they don't mind buying from the Crusader's soldiers and selling the clay to his enemies.

- 10: The magical clay sold in Horizon costs much more than usual (5000 gp) but will return a recently dead character to life. The clay needs to be applied very quickly (within the same battle), or the thing that returns will devolve into a mindless clay golem. Of course, the markets of Horizon also have cheaper clays from elsewhere (though usually with a 10% markup on the price). Each time the clay is used on an individual who is technically dead, they gain a cumulative 20% chance to return as a mindless (and possibly violent) golem NPC, regardless of how quickly it was used.
- 11: The magical clay that is sold in Concord comes from a pit on Throne Point. Several years ago a young lady fell into the pit and was sucked under by the clay. Now the clay not only reattaches severed limbs but can be used to replace lost body parts (the cost is 300 gp per dose). Unfortunately body parts replaced with the clay regrow into a facsimile of those of the dead woman. Already there are adventuring parties whose members have identical faces. Nobody knows what would happen if somebody methodically replaced all of their body with the clay sold in Concord. The ladies of New Port import the clay and mix it with mare's milk, injecting it into their faces for a more youthful appearance.
- 12: The real and only origin of *clay of life* is deep in Gorogan's Maw. If one descends deep into the Maw, there exists a plain of wet clay, at the center of which is a temple built by evil monks who are awaiting the prophesied birth of their dark god. The monks sell the clay to outsiders, in exchange for food and supplies.
- 13: There exists a clay flute in Shadow Port that can make *clay of life* dance, and it is said to have the same effect on those that have once been healed by it.

DANCING SHOES

These shoes have one good dance in them, but what a dance!

These shoes allow the wearer to dance excellently *once*, then they burst into flames (1d6 ongoing fire damage for 3d4 rounds, quick action to take them off). While wearing the shoes, the wearer gains +5 to skill rolls involving dancing, before bursting into flames the second the wearer stops dancing. If used in combat, the wearer automatically succeeds at their first disengage check, then they start taking the ongoing fire damage.

Cost: 50 gp

STORIES TOLD ABOUT DANCING SHOES, WHICH YOU PROBABLY OVERHEARD IN A TAVERN...

1: *Dancing shoes* feature heavily in dwarven history. The story goes that when dwarves first came to the surface the valleys around Forge were dangerous, and runners from distant

villages would warn of danger by dancing on high places so that their burning shoes could be seen and the dwarves would march to the rescue. Dwarves can get very upset at those who disrespect *dancing shoes*. Giving a gift of *dancing shoes* to a dwarf is sure to win you a friend.

- 2: *Dancing shoes* obey the commands of goblin tinkers, dancing their wearers off cliffs or into lakes. In fact it is said that a goblin tinker who plays the fiddle can make *any* shoes dance and then burst into flame.
- 3: *Dancing shoes* were made by a lame warlock to punish those who he felt were mocking him by dancing.
- 4: Dwarves hate *dancing shoes*. The spell that creates *dancing shoes* is a corruption of the lost spell for dwarven marching boots, created by dark elves to mock earnest dwarven armorers. Giving *dancing shoes* to a dwarf, or even mentioning them, is sure to gain you an enemy.
- 5: If you can tear off your shadow while wearing *dancing shoes*, you'll always be lucky at cards and in love. There is a whole body of lore surrounding the exact way to achieve this and the circumstances required; in Drakkenhall they say you have to dance in moonlight, near Axis they say it has to be under the midday sun while nobody watches, and in Forge they say you have to dance on coins. Every year, the unlucky or lovelorn attempt to use *dancing shoes* to gain luck and love and mostly succeed in burning their feet.
- 6: If you dance around an oak tree on Midsummer's Eve with *dancing shoes*, you will be with child by Midwinter's Eve, no matter who you are.
- 7: *Dancing shoes* are created when a shard of pure joy falls from the overworld onto a sunlit meadow, and the shoes grow organically from the ground. For this reason *dancing shoes* can't be seen by truly evil creatures, so carrying a pair of *dancing shoes* is a surefire test to spot disguised vampires. Or something. Hey, are you through with that drink?
- 8: In New Port there is a yearly competition involving *dancing shoes*. A crowd assembles, dons the shoes, and plays a game involving capturing flags. Onlookers stand by with buckets of water to douse the burning shoes of those playing the game.
- 9: Not every pair of *dancing shoes* bursts into fire; some instead freeze the feet of the wearer and make the floor slick with ice.
- 10: The shoes contain the souls of those who challenged a devil to a dancing competition and lost. The souls are trapped in the shoes in torment until one dances in them and releases the trapped soul. There exists an order of dancing priests in Santa Cora who seek out these shoes to release the souls.
- 11: There is a small town near Highdock that is famous for its museum of *dancing shoes*. The curator of the museum, a gnome by the name of Mesme Kitmouth, leaves every winter to get new *dancing shoes* and returns every spring with several pairs. Nobody knows where Mesme gets the shoes, but what is certain is that she has a special room with shoes that she doesn't show to the public.
- 12: There were once two *dancing shoes* worn that didn't burst into flame but instead gained a mind of their own. They refused to be removed and danced their wearer toward Eld, never to be seen again.
- 13: These shoes are created by talismancers, failed examples of

boots of the slippery eel. It can take hundreds of failed attempts for each correctly enchanted pair of *boots of the slippery eel*, so these shoes can be found available in many styles in towns where talismancers practice their craft. Of course, locals are too wise to purchase shoes that have a distinctive whiff of magic to them.

EXORCIST MISSILE

This ethereal arrow passes straight through solid foes, but strikes ethereal enemies. You can tell an exorcist missile by the fish carved on the shaft; the talismancer who makes these lives in Fullcatch Bay, and it is his way of signing his handiwork.

This arrow or crossbow bolt does double damage against enemies that are ethereal, are spirits, or are ghosts, as well as dybbuks, and shadow dragons. The arrow only does half damage against solid foes. A critical hit against a character possessed by a dybbuk will force the demonic menace out of the body. The arrow does not expand your crit range, and it is only good for one shot.

Cost: 50 gp

THINGS THAT GHOST-HUNTERS HAVE HEARD ABOUT THESE ARROWS...

- 1: A servant in Castle Brightstone (a day north of Concord) was assassinated with an *exorcist missile*. The assassination was meticulously planned, and no expense was spared by the assassin in bribing the guards. The lady of Brightstone wants to know why a lowly servant was worth the trouble.
- 2: When fired at living people, a small percentage of *exorcist missiles* push their souls out of their bodies. A clever aasimar in Shadow Port has set herself up as a body broker, providing new bodies and body swaps for those that can pay. This is proving to be a problem for authorities who wish to capture criminals, as they now have a way to become somebody else entirely.
- 3: A water spirit that lived in the Bronze River was killed with an *exorcist missile*. Now the fish are leaving Fullcatch Bay. Word has reached the fishers of Fullcatch Bay, and they are blaming the talismancer. The talismancer offers a portion of his considerable fortune to anybody who can bring the fish back and save his neck.
- 4: A group of dwarven farmers intend to clear land in the Bitterwood and build a new community far from the influence of any of the icons. They have been attacked by spectral monsters, and, if it continues, their new village will fail. Villagers have left to seek adventurers, especially those that have experience with fighting ghosts. The wood of the Bitterwood is a key component in making *exorcist missiles*, but is that a coincidence or a clue to solving the villagers' problem?
- 5: A rival talismancer has started selling her version, which she calls "*ghost-blood arrows*" and marks with a winged fish symbol. They function exactly the same as the normal *exorcist missiles*, but only cost 25 gp each. The talismancer of Fullcatch Bay will pay 100 gp per *ghost-blood arrow*, as he wants to unlock the secret of their cheaper construction. Unknown to him the other talismancer is an independently wealthy trickster, reselling him his own arrows as a joke.
- 6: *Exorcist missiles* are sometimes carried by dybbuks. Unknown to the outside world, the dybbuk "race" is in the midst of a civil war. Many adventurers are unknowingly hired by dybbuks, their quests actually veiled strikes at other dybbuks.
- 7: *Exorcist missiles* do not work on ghosts and spirits at twilight, a flaw that their creator doesn't widely advertise. A rival has discovered this fact and has started a whisper campaign intending to discredit the talismancer of Fullcatch Bay, implying that all his works have serious hidden flaws.
- 8: Hunters from the Dire Wood are buying up *exorcist missiles* at an alarming rate. What do they know that others do not?
- 9: Nobody knows the spell that creates *exorcist missiles*, not even their creator. The talismancer claims to go into a trance when he casts his enchantments, and any who hear the spell go mad. What is the secret of the creation of the arrows?
- 10: The crushed and powdered shaft of an *exorcist missile* in strong liquor has become the latest (and most expensive) drink fad in Shadow Port. A half-orc merchant, Dank McKill, is willing to pay handsomely for the secrets of the talismancer from Fullcatch Bay.
- 11: The fletching on *exorcist missiles* requires angel feathers. This has angered many of the Gods of Light, but, because the arrows are generally used for good, they are reserving their wrath for those that abuse "their" arrows.
- 12: The talismancer in Fullcatch Bay, a darkly tanned elf called Hu Rai'ay, is running out of the components that he needs to make *exorcist missiles*. He's willing to pay handsomely for arrowheads scavenged from ancient battlefields, but has exhausted all the local pickings. Hu knows of an ancient



battlefield near the village of Collilar that might provide rich pickings, but, by a recent treaty signed by the Dwarf King and Elf Queen, the battlefield is off-limits to all but the nuns of the Abbey of Collilar.

- 13: The talismancer of Fullcatch Bay has turned up dead, with his workshop ransacked. The guards are rounding up anybody who recently purchased an *exorcist missile* for questioning.

FEATHERLIGHT SKIRT

Useful for high-wire performers, mountain climbers, and cat burglars.

The magic of this item compresses a *lot* of silk into a small space. This skirt, dress, or robe puffs out into a huge parachute-like bell of material when the wearer falls, acting like a wizard's *feather fall* spell. The skirt must be discarded afterward, or perhaps used as a large tent.

Cost: 200 gp, or only 75 gp for a secondhand re-enchanted one that has a 75% chance of working. Add between 10 gp and 200 gp to the price, depending on the style and quality of the garment.

A BRAVE LITTLE TAILOR ONCE TOLD YOU SOME THINGS ABOUT FEATHERLIGHT SKIRTS...

- 1: A club of young women rich enough to waste time jumping off things together gather every month in Axis to jump off the tallest object they can gain access to. Their *featherlight skirts* allow them to drift downward unharmed. They are often arrested for landing in forbidden areas, but their families bail them out of jail. This last month the authorities refused to allow them to be bailed out, no matter what their families offer. No explanation has been given for the detention of the young thrill-seekers. Did they see something they shouldn't have? Jump somewhere unexpected? Trigger an unspeakable ward?
- 2: A story about a self-re-enchanting *featherlight skirt* somewhere in the ruined Grey Towers has inspired several of the Empire's richest tailors to sponsor expeditions to the coast. The competing expeditions each hope to return with the garments. The rumor is true, but was spread by agents of a shadow dragon.
- 3: Last month a blessed chalice was stolen from the Cathedral. The thief was disguised as a priest, but his robes were *featherlight robes*. He drifted down outside Santa Cora and escaped with the help of waiting accomplices. A reward for the capture of the thief and the return of the chalice has yet to be claimed.
- 4: Many attempts to create a *featherlight cloak* have been made, none of them entirely successful. A *featherlight cloak* has a 50% chance of turning into a stiff wing-like structure that allows gliding flight, collapsing into hundreds of feet of silk once the wearer lands ... and a 50% chance of just exploding into hundreds

of feet of slack silk that is not at all wing-like. A wise rogue would know not to rely on its gliding properties, and instead use it to befuddle and befoul pursuit attempts—though, if the rogue was wise, they wouldn't be a rogue.

- 5: The duchess of Corogan never goes anywhere without wearing one of these skirts. She once fell from a bridge, and now she's not taking any chances. Her personal wardrobe includes many other magical items of clothing, making stealing it a profitable undertaking, a fact that many in the seedier taverns of Old Town have noted.
- 6: The dwarves of Forge have taken to wearing small *featherlight skirts* under their leather kilts. Wearing silken skirts (or anything else) under the kilt is considered by some dwarves to be undwarf-like, but the practice persists. The first dwarves to wear hidden *featherlight skirts* were construction workers and guards that have to patrol high places with uncertain footing, but the practice has now become the symbol of a growing subculture.
- 7: The magic that is woven into the silk of these garments makes them larger on the inside. Rotund wizards invest in these robes to appear thinner, and robust ladies likewise make good use of dresses that have the *featherlight skirt* enchantment on them. Being larger on the inside also allows for roguish antics, such as when the thief Dzyan Spitak smuggled her seven dwarf accomplices into the Vault of Light under her hooped skirt.
- 8: The Priestess is rumored to wear one of these, with a pack of celestial hounds hiding under the skirt. It is said that the Three have a bet over if it is true or not. Anybody who presents evidence that it could be true will win the Blue's favor, and the enmity of the Red.
- 9: Orcs of the Redhorn tribe live in dwellings made of silk from former *featherlight skirts*. They have a reputation for being among the most fearsome of the northern tribes, which makes their pink lace-trimmed yurts even more ridiculous. Mock them to their faces or mention that there is anything odd about their dwellings, and they'll gut you on the spot.
- 10: The silk of *featherlight garments* is made by reverse-butterflies, creatures that change from butterfly into caterpillar and back again every year. Unseasonable weather has caused their normal migration from the Bloodwood to the Fangs to blow off course, and now Concord is festooned with butterflies. The citizens of

Concord are keen to harvest the silk from the cocoons; silk-fever has gripped even the leaders of the city. With hopes for sudden riches high, fights are bound to break out.

11: The wizard Fograthian is known for his collection of *featherlight robes*, and he takes great pride in being the best-dressed wizard in Horizon. Unfortunately for him moth-bulls (hybrid caterpillar-cows) have infested his wardrobe. He refuses to be seen in public until the person that created the tiny hybrid menaces that chewed up his pride and joy is brought to justice. This would not normally be a problem, but the vain Fograthian is neglecting his duties, and vital wards are failing.



12: There exists a word that will undo the enchantment of a *featherlight skirt*, causing great embarrassment to their wearers (and not a little bit of inconvenience). It is said that a purse of gold sits behind the bar of the Dark Jester tavern in Shadow Port for anybody who will shout the word at an official Imperial function. It is a tradition that anybody who passes out in the Dark Jester has the contents of their pockets emptied into the “purse” (which is now more of a sack). Captain Simoney Grath of the *Looping Sparhawk* recently ran afoul of this tradition, and her treasure map has ended up as part of the purse. She’d be very grateful to anybody who retrieves her map.

13: Undead wearing *featherlight garments* have begun to be used as weapons of war. Loaded into trebuchets and catapults, they are flung high into the air to slowly descend into the midst of the enemy. Who is supplying the Lich King with *featherlight garments*?

GRAVE DUST

Taken from graves of those that had died from dark sorcery, this dust sends others to sleep.

When used this dust has a 50% chance of acting like a *sleep* spell that has a +3 vs. MD attack, targeting up to 1d20 + 40 hp worth of enemies. You’ll need to blow it into the face of its target for it to function.

Cost: 250 gp

STORIES THAT GRAVEDIGGERS TELL EACH OTHER ABOUT GRAVE DUST...

- 1: Gelatinous cubes and other gelahedrons hate *grave dust*, and instantly spit out anybody covered in *grave dust*. Adventurers who expect to face gelatinous entities are well advised to cover themselves thoroughly in *grave dust*.
- 2: Gelatinous cubes and other gelahedrons love *grave dust*: they will race down corridors and ignore other creatures to get to somebody covered in it. Once they have absorbed some of the dust, their actions become entirely disordered (roll their *instinctive actions* every round, regardless of the escalation die value).
- 3: *Grave dust* can be sprinkled into drinks to reduce the “roughness” of cheap wine. Most wine merchants know this trick, and many will try to pass the gnomish *tinto* wine off as expensive elven wine by putting a pinch of *grave dust* into each barrel. This wouldn’t be an issue that would matter much to adventurers, but spellcasters who have drunk too much *tinto* or other adulterated wine in their alcohol-imbibing careers are sometimes surprised to find that one or more of their spells have been replaced by necromantic spells, usually not to their benefit.
- 4: *Grave dust* can be used in *resurrection* rituals, to allow multiple people to be raised as one. The problem is that if done right it allows many people to be raised at once, with as much risk as if a cleric were just raising one person—but done incorrectly the people raised to life are combined into a single body. So far nobody has worked out how to do it right (if a PC tries it, there is a 40% chance that the resurrection will go wrong somehow).
- 5: *Grave dust* improves the clarity of the chimes of bells, and so is used by campanologists (bell-ringers) to coat their instruments. Some joke that priests’ sermons send their listeners to sleep because of the *grave dust* floating down from the belfry, but in some cases this might be close to the truth. Some priests, and many campanologists, are immune to the narcotic effects of *grave dust*.
- 6: *Grave dust* interferes with *resurrection* rituals, and prevents creatures rising up as undead. A packet of *grave dust* is often buried with those hanged for murder to prevent them coming back as undead monsters. Digging up a murderer to steal their *grave dust* is a risky crime.
- 7: *Grave dust* is a component in an alternative process for champion-tier healing potions. If *grave dust* is added to a champion-tier healing potion and rendered down, the result is a lozenge that is equivalent to four doses of champion-tier healing potion, but it cannot be parceled out into smaller doses (you have to spend four recoveries and gain back four recoveries plus 8d8 worth of hp). At least one in every six healing lozenges produced this way is a total dud, but you won’t know until you try it. Rumors of other strange effects are premature.
- 8: *Grave dust* is addictive, and is rapidly becoming the contraband of choice for the smugglers of Shadow Port. The street-level dust is usually cut with other substances (none of which are good for you to inhale) and goes for about 5 gp per dose on the streets of Glitterhaegen.
- 9: *Grave dust* is made from the ground-up bones of those who have died from dark sorcery. Those who trade in *grave dust* are complicit in grave-robbing, and carrying *grave dust* is a crime in itself in most places. *Grave dust* is only legal in Drakkenhall.
- 10: It is a common misunderstanding that *grave dust* comes from graves. The alchemist who invented *grave dust* was Gustav Geraves, and it is more correctly known as “*Geraves’ dust*”. The Geraves Alchemical Works in Drakkenhall produces alchemical dust using very common and innocuous materials including tree bark and sea water. The exact process for making *Geraves’ dust* is a secret, one that if known would allow a rival alchemical workshop to compete with the descendants of Gustav Geraves.
- 11: The effects of *grave dust* wear off in the immediate presence of royalty, leading to old stories about sleeping captives being awoken by a prince’s or princess’s kiss. Of course, soundly slapping somebody under the effects of *grave dust* will rouse them too, so you needn’t fetch the local duke to wake guards that have been doped by a trickster with a pouch full of dust.
- 12: The *grave dust* is actually all from one specific grave, of a sorceress known as Errorbella the Dreadful. Errorbella has recently returned to life and seeks to reclaim all her *grave dust*.
- 13: The ship *Moodshine* was found adrift, its crew seemingly turned into piles of *grave dust* where they stood. The consortium that owns the ship and its contents wants to find out what happened, before it happens to one of their other ships. If it happens again, then nobody will want to crew their ships, and they will be ruined. Is “The Moodshine Incident” a one-off, or is there more dust in the wind?