

# PARHEDROS

## The Tunnels of Sethir



*Real are the Dreams of Gods, and smoothly pass  
Their pleasures in a long immortal dream.  
Keats, Lamia*

Laurion Studios  
550 East Monroe St.  
Little Falls, NY 13365, USA

# TABLE OF CONTENTS

<b>PART 1. INTRODUCTION</b>	<b>3</b>
<b>PART 2. QUICK START GUIDE</b>	<b>7</b>
Starting Your Game	7
Making a Character	8
Gameplay Controls	11
Options	13
Character Management	14
Combat	17
NPC Interactions	20
<b>PART 3. CORE RULES SYSTEM</b>	<b>22</b>
Character Creation	23
Character Skills	38
Combat	42
Gaining Levels	44
The Magic System	45
Spell Lists	49
Monster List	53
<b>PART 4. THE WORLD OF PARHEDROS</b>	<b>65</b>
The Realms of Ephronnia	66
The World of the Fey	68
Role-Playing a Fey	76
<b>PART 5. THE GOSPEL OF THE LILIM</b>	<b>82</b>
<b>PART 6. RESOURCES</b>	<b>93</b>
Books of Magic	93
Books of Faeries	98
Customizing Your Game	100

# PART 1. INTRODUCTION TO PARHEDROS

*What if you slept? And what if, in your sleep, you dreamed? And what if, in your dream, you went to heaven and there plucked a strange and beautiful flower? And what if, when you awoke, you had the flower in your hand? Ah, what then?*

Samuel Taylor Coleridge, *Biographia Literaria* (1817)

*I dreamed I was a butterfly, flitting around in the sky; then I awoke. Now I wonder: Am I a man who dreamt of being a butterfly, or am I a butterfly dreaming that I am a man?*

Chuang Tsu

**P***arhedros: The Tunnels of Sethir* is the first installment in the *Parhedros* series of fantasy role-playing games. This manual will introduce you to the world of *Parhedros* and the core rules of the gaming system, and will help get you up and running in your first adventure as you explore the mysterious and dangerous Tunnels of Sethir.

*Parhedros* is a fantasy role-playing game in the purest sense of the word, for in this game you play the role of one of the Fey, a character straight out of the land of Faerie. Here you may live out your fantasy of being one of those enigmatic, magical creatures that grace so many beloved legends and fables!

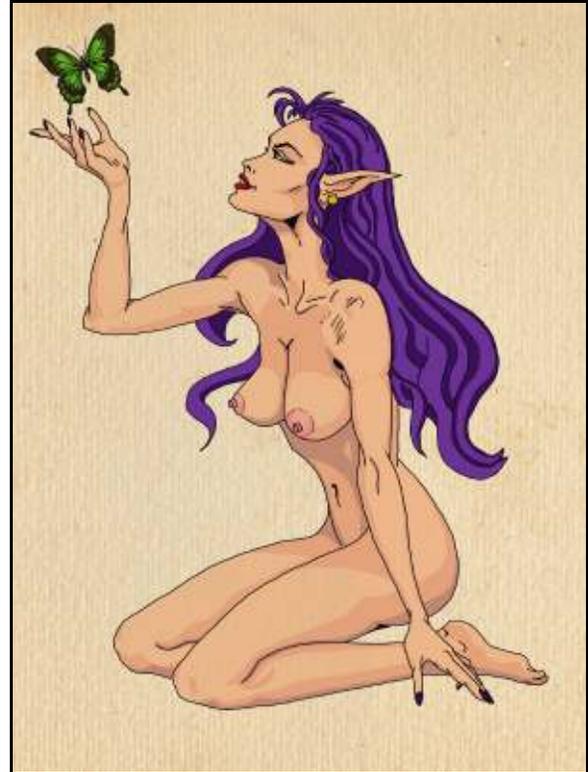
But when you enter this world of the Fey, you must put aside your preconceived notions of right and wrong, good and bad, and valuable and worthless. We designed this game precisely because we were tired of run-of-the-mill RPGs, in which Fey creatures, whether elves or dwarves or what-not, act more or less exactly like normal humans, despite their magical essence and venerable life-spans! What if, we thought, we could make a game wherein you can succeed best by thinking and acting like a person that is, in fact, not *exactly* human?



## WHAT TO EXPECT FROM PARHEDROS

No doubt, you are wondering what makes *Parhedros* different from all the other role-playing games that have been released in recent years? Is this game really worth playing? Well, here's what you can expect from your adventures in the world of *Parhedros: The Tunnels of Sethir*:

- *Parhedros* is a game in which magic is both authentic and integral to character development. There are several types of magic to master, all of them based on genuine historical magical practices and beliefs.
- *Parhedros* is a good, old-fashioned dungeon-crawl. Your Quest sends you directly into a mysterious and dangerous dungeon, populated with interesting characters and fiendish monsters, in order to solve a problem of major import to your character.
- *Parhedros* gives you the chance to step into the role of exotic Fey characters, such as satyrs and glaiestigs, spider-folk and centaurs, and valkyrja and the descendents of the dwarves!
- *Parhedros* revolves around challenging, tactical combat. Battles are turn-based, and demand good tactics, effective maneuver, and a sound mix of unit types.
- *Parhedros* features a revolutionary Non-Player Character (NPC) interaction system. Our goal is to make it seem that you are chatting with real people, not talking billboards! Each NPC has a richly developed personality and a complex maze of moods and desires. Based on how you interact with each NPC, you may become the best of friends or mortal enemies, or possibly even star-crossed lovers!
- *Parhedros* is an innovative experiment in interactive story-telling. You can spend hours chatting with the Non-Player Characters in order to learn about their histories, motivations and secrets, and thus better understand how to solve the intricate mysteries of the Tunnels of Sethir!
- Every game you play is different! You will explore different levels, and encounter different monsters. You may even have a different Main Quest!



## A WORLD OF MAGIC

In *Parhedros: The Tunnels of Sethir*, your character has the potential to become a powerful magician, by learning to summon familiar spirits, cast runic charms, and brew alchemical potions. This is not exactly a path that you have chosen, however; rather, it has chosen you. You see, at a very early age you discovered that you have a disconcerting, even frightening gift that some of the wise folk call the Second Sight. Owing to this preternatural gift, you can peer into what some people call the *otherworlds*, and thus see and communicate with fabulous creatures that remain invisible to most sentient creatures, whose benighted souls are blind to so many of the diverse wonders around them. You are also increasingly aware of your ability to persuade, coerce or even seduce the fantastic denizens of those otherworlds to do favors for you in your own world. What you make of your gift in this game is entirely up to you.

Magic is the heart and soul of *Parhedros*, and so, not surprisingly, you may find that magic in this game is a bit different from the magic in just about every other role-playing game you have played. In thrusting Magic to the forefront of this game system, we hope to evoke the best of fantasy literature, starting with the myths of the ancients and proceeding all the way to the novels and stories of our present day. Even the casual student of literature will quickly agree that many, if not most, of the best heroic quests of legend and lore are, in one way or another, crafted around the notion of some sort of magical or shamanic initiation into the hero-du-jour's destiny. What else can one possibly make of the adventures of Odysseus, Beowulf or Cuchulainn? So too, consider Apollonius's splendidly Hellenistic and thus suavely romanticized *Argonautika*, which retains the formal structure of a magical initiation in which the noble hero Jason gains power and fulfills his destiny by stealing a mystical artifact and carrying off a magical wife from the uncharted ends of the earth; but does our author not develop with more aplomb his account of Medeia's own *reverse* initiation as a genuine sorceress, nay, as Lady Sovereignty herself, on the course of the return voyage of the Argo? Such a theme of magical initiation even underlies many of the great classics of modern fairy tale and fantasy literature, ranging from the works of George MacDonald to those of J.R.R. Tolkien.

Hence, when we say that the heart of this game system is *magic*, we really mean to stress the centrality of magic in a character's initiation into his future, whatever that might be. Magic is really a mark of your character's selection by fate for special treatment, for a special destiny. Magic is an invitation to embark on a process of self-discovery, of personal development, of supernatural revelation, and of initiation into the mysteries of life, death and what lies beyond. How your character embarks on this journey, and what tools and skills he uses, is really your choice.

Let us draw an analogy from Apollonius's approach to the problem of narrating the heroic quest *cum* initiation: in this game, you may play the role of a Jason, solving problems through bombast and spear-point, or you may equally play the role of a Medeia, overcoming obstacles through guile, and through resort to her potion-chest and incantations.



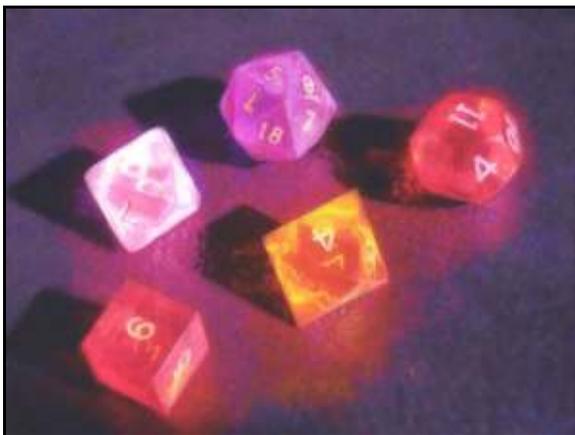
## DESIGN PHILOSOPHY

We have structured the *Parhedros* rules system specifically to support the design of single-player computer role-playing games, which have in recent years become drearier as designers have increasingly pursued the commercial Holy Grail of massively

multiplayer design replete with Diablo-style slaughter-yards. In response to these trends, we have returned to what we view as the *vrquelle* of good single-player role-playing, which is intelligent character development in response to the challenges and puzzles posed by an engaging, demanding storyline.

While combat plays a major role in the *Parhedros* gaming system, and is always dangerous and tactically challenging, we ensure that character development never, ever degenerates to the dismal level of mindlessly slaughtering tribe after tribe of hapless goblins prior to plundering their “phat lewt” and other assorted baubles.

Like all good role-playing games, *Parhedros* revolves around a Quest. In this game system, the Quest does not necessarily entail massive slaughters or plundering expeditions. Instead, the Quest tends to set the player on a mystical, even quasi-shamanic journey of initiation and self-discovery. Players are encouraged to imagine what magic really means, and what it really costs to form relationships with potentially frightening otherworldly beings. As a result, a game of *Parhedros* takes on a distinctly oneiric, or dream-like quality.



For years now, players have resolved the myriad conflicts that inevitably arise in a role-

playing game by rolling dice, and especially the familiar and venerable 20-sided die. For the sake of familiarity, we have tailored the character attributes and event probabilities in this game so as to conform to these time-tested customs. Of course, a computer can handle nearly any type of calculation, and better or more realistic calculations may be conceivable, but we have decided that it is more important to ensure that what is happening “under the hood” of *Parhedros* remains at all times accessible to, and understandable by, the player.

Although we have retained the beloved dice-based probability system of classical role-playing games, we have, nonetheless, departed from a great many of the specific character development mechanisms that became enshrined with the most popular pen-and-paper gaming systems. Our primary goals were to:

- Make the character development process somewhat more nuanced, intelligent and demanding.
- Create a more historically authentic magic system, and integrate it seamlessly into the game’s cosmology and character concepts.
- Make combat far more challenging, so that the player must rely on sound unit mixes, good tactics, and effective maneuver.
- Facilitate the addition of considerable depth to the Player Character’s relationships with Non-Player Characters (NPCs).

Thus, before plunging into the game, all players, and especially advanced players, should look over the Core Rules for character generation and development, so as to see what they are getting themselves into!

## PART 2. QUICK START GUIDE

*Nevertheless, I believe that in considering these things more closely the reader will soon see that it is not a question only of simple games but that the foundation is being laid for interesting and deep speculations.*

Huygens (1657)

**T**he following pages are designed to get you started smoothly on your adventure in the Tunnels of Sethir. If at any time during the game itself you become confused, or have a question, do not despair. We have built into the game numerous help tips on all the major menus and interfaces! In addition, the game fully supports play in a windowed mode, so you can always refer to this manual during game play if you so desire.

### STARTING A GAME

To install *Parhedros: The Tunnels of Sethir*, simply insert the game disc and run the setup.exe program if it doesn't start automatically. After you have installed *Parhedros*, launch it from your Windows Start Menu, or double click the icon on your desktop if you have installed the shortcut.



Once the game starts, you will see the Main Menu. Note carefully the **HELP** button in the lower left-hand corner of the screen. Left clicking on this button will open an in-game Help Manual. If at anytime except during combat you have a question about the game, you may return to the Main Menu and open the Help Manual; during combat, the Main Menu is disabled, but there is a special Combat Help Menu available on the combat interface.

There are several commands you may choose from the Main Menu.

- **New Game:** This will take you to the Character Generation Menu, where you can start a new character and embark on a new adventure.
- **Load Game:** This will restore a previous Save Game. Note that there is no command to SAVE your game; the game saves automatically every several seconds, and every time you do something significant.
- **Options:** This command will take you to the Options Menu, where you can customize your playing experience by adjusting the music and sound effect volumes, the game difficulty, the game speed, the screen display mode, and the mature content filter.
- **Resume Game:** This command will return you to your game in progress.
- **Quit:** Exits the game and closes the program.

To start your first adventure in the Tunnels of Sethir, simply click on the New Game command and you will be whisked away to the menu that helps you generate your Player Character.

## MAKING A CHARACTER

Now it's time to make your first character! This is a very important part of your adventure, since this character will serve as your alter-ego in the game world. While the Character generation process consists of just seven steps, you will have several very significant choices to make. With that in mind, let's quickly step through the process of making a character. You can find many more details on characters in the Core Rules section of this manual.



Your first choices are straight-forward, yet foundational. First, you must choose whether to play as a male, or as a female, by pressing the appropriate Gender button, in the center of the screen. Next, you must choose which of the four Fey Races you want to play: Goat-Folk, Centaurs, Spider-Folk, or High Lilim. Each of the Races has a unique set of relative advantages and disadvantages, which are briefly described in the text window at the bottom of the screen when you hover the mouse cursor over the portrait of the character type.



Next, you must “roll” the virtual dice in order to determine your character’s Primary Attributes. These Primary Attributes have an enormous impact on your character’s abilities in the game world, and are described in depth in the Core Rules section of this manual. Note that your character may receive an automatic bonus or penalty to one or more Attributes, based on either Race or Gender. Attributes printed in green are scored abnormally high, and those printed in red are scored abnormally low, while those printed in gold are within the norms. You may roll as many times as you desire. When you are satisfied with your attributes, click the **ACCEPT** button to continue.



During the next phase of Character Generation, you have the option to choose one of several significant backgrounds for your character. Use these backgrounds as a

role-playing tool to help you refine your character concept. Each background will change your character in a subtle way, perhaps making her a little better at some things, at the cost of being a little worse at others. Or, if you wish, you can choose to have a perfectly ‘average’ character, with no significant background.



The next step is of supreme importance, for this is where you choose the Vocation that your character has decided to pursue in her life. Each Vocational choice will give your character a set of starting Skills, and a slight boost to one of her Primary Attributes. In addition, that Vocational choice will determine how expensive it is to learn different Skills as your character Levels-Up during the game. You may note that some Vocational choices are printed in Red: this indicates that your character does not qualify for that Vocation, owing to a low Attribute score.

The different Vocations are discussed in depth in the Core Rules section of this manual; here you may simply note that the five Vocations fall under the rubrics of these time-tested and beloved role-playing archetypes: Ranger, Warrior, Thief, Wizard, and Sorcerer.



Once you have chosen your character’s Vocation, it is time to give her a name. Your name may not exceed 16 characters in length. Type your desired name into the text box at the bottom of the screen and press the **ACCEPT** button.



Next, you may choose one of twenty or so portraits to depict your character. Simply scroll through the portraits until you find the one you like best, and then click the **ACCEPT** button.

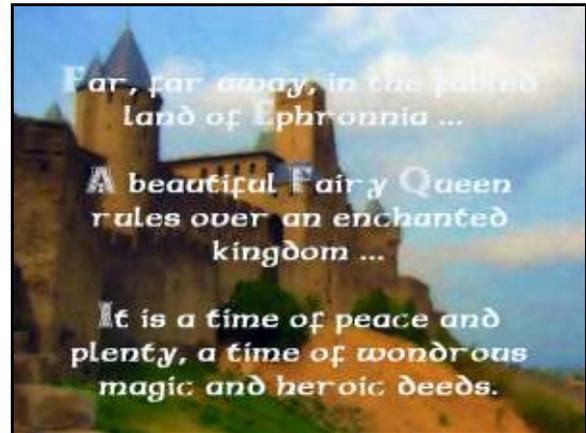
The portrait you choose will be used to represent your character in the Combat Interface, as well as in the Inventory Interface. This is a purely aesthetic choice, of course, and has no impact on game play.



Lastly, you are given the chance to review your character, and see her major starting statistics. If you are unhappy with the character, you may use the **CANCEL** button to go back and amend one or another of the steps. Or, you may click the **ACCEPT** button, and begin your Quest in the Tunnels of Sethir!

You will be allowed to watch a short and fairly simple story presentation that sets up your character's Main Quest. Note that there

are MANY different Main Quests, depending on the Race, Vocation and Gender that you have selected for your character! Every time you start a new character, you should watch this story presentation, in order to fully understand your character's mission in the Tunnels of Sethir.



Once the story presentation has ended, your character will find herself standing in a narrow, windswept mountain pass. What happens next is entirely up to you...



# GAMEPLAY CONTROLS

Unlike some games, *Parhedros* has two separate sets of gameplay controls: one governs how your character explores and interacts with the environment under normal circumstances (the 'Explore Mode' of play), and the other governs your character's actions in combat (the 'Arena Mode' of play).

## EXPLORE MODE

In the Explore Mode of gameplay, the game screen presents you with an 'over-the-shoulder' view of your character and the environment, like so:



In the center of the screen there is a target cursor. This cursor represents your character's line of site, and it automatically moves with the mouse. Normally, the cursor appears as a red cross-hair, but whenever the cursor hovers over an item or another character that you can interact with, it will change into either an Examine Cursor (shaped like a question mark), or a Use Cursor (shaped like a hand). To examine an item or character, press the **X** Key while the cursor is over the object you wish to examine. To Use or Interact with any item or character, press the Spacebar Key.

Use the **W**, **S**, **A**, and **D** Keys to move your character forward and backward, and to sidestep left and right. Use the mouse to

control the direction your character looks and moves. If you hold down the Tab Key while moving the mouse, you will activate the Vanity View, in which you can examine your character from all angles. Alternately, you can hide your character for a better view of the environment by pressing the **C** Key.

That's really all there is to the Explore Mode interface! If you wish, you can display your character's Status Bars (which show current Life, Dynamis and Fatigue) by pressing the **H** Key; pressing the **H** Key again will hide the Status Bars:



The following Tables summarize the various Keyboard commands available to you in the Explore Mode of gameplay:

### Movement Controls:

Move Forward	W Key
Move Backward	S Key
Sidestep Left	A Key
Sidestep Right	D Key

### Interactivity Controls:

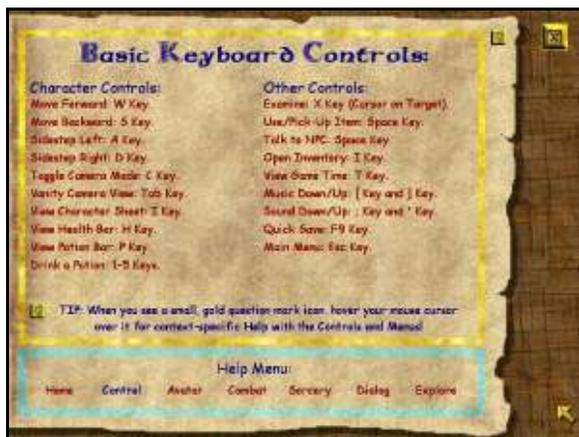
Examine Object	X Key
Use Item	Spacebar Key
Talk to NPC	Spacebar key
Toggle Status Bars	H Key
Camera Mode	C Key
Vanity Camera	Tab Key

View Potion Bar	P Key
Drink a Potion	1-thru-5 Keys
Character Info	I Key
Open Inventory	I Key
View Game Time	T Key

### Other Useful Controls:

Main Menu	Esc Key
Music Volume	[ Key and ] Key
Sound Volume	; Key and ' Key
Quick Save	F9 Key

If at any time during the game you have a question about the various Keyboard commands, you can escape to the Main Menu and press the Help Button, then click on the Control Tab at the bottom of the page to see a summary review of all the pertinent gameplay controls.



## ARENA MODE

In the Arena Mode of gameplay, the game screen presents you with an isometric, top-down view of your character, her allies, and the enemies.

For example, in the following screenshot, we see our intrepid Valkyrja heroine and her summoned Sprite Familiar beginning an Arena Mode battle against a belligerent Prithivim Adventurer:



Note that there is now a gold-colored, arrow-shaped mouse cursor. To move your character, point the mouse cursor in the direction you wish to go, and hold down the Right Mouse Button. Your character will move in the direction of the mouse cursor, wherever you may point it, until she is out of movement points, as indicated by the green Fatigue Bar at the top right side of the screen.

We will discuss “how-to-fight” in more detail in the section on Combat. For now, let us suffice with the following Tables of Arena Mode controls:

### Arena Character Controls:

Move	R-Click Mouse
Attack	L-Click Mouse
Select Spell	L-Click Mouse
Cast Spell	C Key
Rotate Char	Shift + R-Click
End Turn	N Key
Retreat	R Key
Examine	X Key
View Potions	P Key
Drink Potion	1-thru-5 Keys

### Arena Camera Controls:

Rotate Camera	Tab Key
Re-Align Camera	Ctrl Key
Zoom In / Out	+ / - Keys

If you have a question as to which commands are available to you during a Combat Sequence, you need only to hover the mouse cursor over the small, gold-colored Help Icon in the lower right corner of the game screen. A pop-up window will list all of the available control options, and the Keyboard and Mouse commands to execute them!

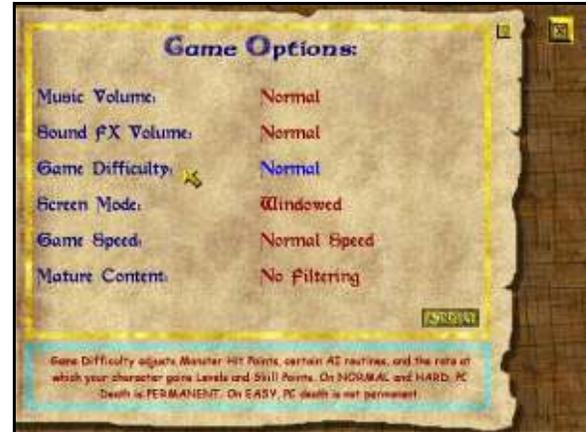


## OPTIONS

The Options Menu, which may be accessed from the Main Menu, gives you several useful tools to customize your gameplay. When you hover the mouse cursor over an Option, a brief summary of how that Option will influence the gameplay is printed in the text window near the bottom of the screen. Clicking on the Option serves to reset it.

Once you set the Options as you desire, you **MUST** click the **APPLY** button for the desired configuration to take effect. Clicking on the **CLOSE** button at the top right of the screen cancels the options and returns you to the Main Menu.

The **Music Volume** Option controls the volume of the background music in the game. Similarly, the **Sound FX Volume** Option governs the volume of the various sounds that play as your character explores and interacts with the game world.



The **Game Difficulty** Option controls the overall difficulty of the game. Note carefully that there are three levels of Difficulty: Easy, Normal and Hard. In the Hard play mode, if your character and all of his allies die in battle, then the game is over and that character is permanently dead ... the save game files are deleted. On the other hand, if your character dies in the Easy or Normal play modes, she will be revived at a rally point near the beginning of the level.

The **Screen Mode** Option controls whether the game plays in a Full Screen or Windowed mode. Unlike many computer RPGs, *Parhedros: The Tunnels of Sethir* fully supports play in a Windowed mode. However, when starting a game in Windowed mode, you must not change the focus of the window until the Main Menu is fully loaded, or the game might not start properly. Whenever you change the Screen Mode, you must restart the game in order for the change to take effect.

The **Game Speed** Option simply controls the scale at which time passes in the game world. Resetting this Option gives you some measure of control over those events that are governed by the game clock.

Lastly, the **Mature Content Filter** Option enables you to partially limit certain 'mature themes' in character dialog, and in the menu art. If the Mature Content filter is set to ON,

then the NPCs are unable to respond to or engage in sexually explicit dialog. Also, some of the Main Menu splash art containing nudity will not be displayed. Note that even with the Mature Content Filter ON, the NPCs may still engage in vulgar dialog, and may discuss sexually suggestive themes; likewise some nudity may still appear in the in-game art, such characters and environmental textures. If such things make you uncomfortable, then this is probably not the game for you.

## CHARACTER MANAGEMENT

At any time while you are in the Explore Mode of gameplay, you may access your Character Management Interface by pressing the **I** Key. You may use the Character Management Interface to examine and equip or unequip items in your Inventory, view your Character Sheet, prepare your Runic Charms or Familiar Sigils, brew Alchemical Potions and Elixirs, or Train your character in new Skills! The buttons on the right side of the screen allow you to switch between these different tasks.



Whenever you open your Character Management Interface, you will first see the Equip Menu, which allows you to examine and manipulate the items in your Inventory. Your Inventory is divided into three 'compartments', each of which may be

opened by clicking on the **I**, **II**, or **III** buttons on the lower left of the screen. You may examine an item by hovering the mouse cursor it while pressing the Right Mouse button.

To equip an item, simply left-click on it to pick it up, and then left-click again while holding it over the appropriate item slot or the character portrait. To unequip an item, simply reverse that process, or equip another item of its type. Certain items may change your character's Attributes, such as Damage or Speed, some of which are printed below your character's portrait; keep an eye on these Attributes as you adjust your equipped items!

Note that each character can only carry a finite amount of junk around. The weight of the items you are currently carrying in your Inventory is printed in the **Encumbrance** figure, near the top left of the screen. The stronger your character is, of course, the more she can carry. If you exceed your carrying capacity, then you will no longer be able to move until you get rid of some of the junk you have! You may drop an item on the ground by placing it in the **Discard Items** slot, near the bottom center of the screen.



Pressing the **INFO** button will open your Character Sheet which displays important information about your character's Attributes and Skills, as well as a summary of your Main

Quest in the game. All of this information is divided into three tabs, each of which may be opened by clicking the **I**, **II**, or **III** buttons on the lower left of the screen. The first tab displays your character's Primary Attributes, and your character's Main Quest. You may right-click on any of the Primary Attributes for more information about its affect on your character.



The second tab displays your character's Mental Skills and Skill Levels (if your character has learned any!), and certain significant Mental Qualities of your character. Similarly, the third tab displays your character's Physical Skills and Skill Levels, and significant Physical Qualities. Again, you may right-click on any of the Skills to view a description of what it does for your character.



Pressing the **RUNES** button takes you to your Wheel of Rune Lore. Here, you may equip any of the Runes you have discovered during the game, if and only if you have first learned the basic Skill that governs that type of Rune. There are three categories (or aettirs) of Runes, each corresponding to one of the three Rune Magic Skills: Red Magic Runes, Black Magic Runes, and White Magic Runes.

Note that nearly all of the magic in Parhedros is item-based. This means that almost every spell available directly to the Player Character is governed by a specific item, and in order to cast that spell you must first find and then equip that item. Needless to say, the Runic Charms are governed by Runes. Once you have equipped a Rune, you will be able to cast the Runic Charm governed by that Rune during a battle. Hovering your mouse cursor over a Rune equipped in the Rune Wheel will display some basic information about its associated Runic Charm.



Clicking on the **SIGILS** button will take you to your most important tool of magic: your Grimoire, which is the interface you use to control which Familiars you can summon in battle. In addition to a table of contents and an introduction, the Grimoire consists of nine pages which start off blank. Your task is to collect Sigils, and equip them to these blank pages! You can maneuver around the in Grimoire either by clicking on the page

number in the table of contents, or by using the **Next Page** toggle-button on the bottom of some pages.



Once you have equipped a Sigil to a bank Grimoire page, that Sigil will be printed onto the page, and you will henceforth be able to summon the Familiar Spirit bound to the Sigil to aid you during battles.

Having a well-balanced squad of Familiars is the key to success in most battles, particularly in the latter stages of the game! Pay close attention to collecting Sigils as you go through the game, and take some time to learn what each of the Familiars is capable of contributing to your team.

There are several ways of making your Familiars more powerful and flexible. The first is by training in the Cardes Sliasta Skill. Each level you gain in this Skill will enhance the Health, Dynamis and some of the Attributes of all of your Familiars.

Another way to improve your Familiars is by training in the Enlightenment Skill, which will cause one or more item slots to appear on the Sigil of each of your Familiars. Experiment with the sorts of items that you can drop in these slots, and how each makes your Familiar stronger and more flexible!



Clicking on the **BREW** button will open your Wheel of Transmutation, which is your interface for such Alchemical experiments as brewing potions, philters and even elixirs! In order to brew any potion or other Alchemical item, you must first equip an empty bottle in one of the three item slots on the Wheel of Transmutation. Next, you may place any two different Alchemical ingredients, such as plants or gemstones, into the other two slots. There dozens of different Alchemical recipes, so you will have to experiment to see which item combinations brew which potions!

Note that in order to brew potions with Gemstones, you must have at least TWO Skill Levels in Alchemy, and to brew any elixir, you must have three Skill Levels in Alchemy!



Finally, clicking on the **TRAIN** button will take you to the Skill Training Interface. Over

the course of the game, your character will earn Skill Points, through such events as Leveling-Up, or solving certain puzzles, such as Ancient Tomes. Here you may spend those Skill Points to learn new Skills, or to improve the Skills you already know.

Each available Skill is listed, along with your current Skill level in that Skill, and the cost in Skill Points to gain the next Skill Level. To learn more about any Skill, you may simply right-click with the mouse on the Skill to bring up a Skill Description window.

If you have enough Skill Points to buy a new level in a Skill, a small gold **PLUS** button will appear next to the Skill; click on this button to buy the next Skill Level. If you change your mind, you can press the small gold **MINUS** button to cancel learning that Skill. When you are satisfied with your choices, you may press the **ACCEPT** button to finalize the process.

## COMBAT

*Parhedros: The Tunnels of Sethir* features a turn-based, tactical combat system, in which your success depends to a great extent on summoning a balanced squad of Familiars to help you in the battle, and on how effectively you employ sound principles of fire and maneuver against your foe. In other words, this is NOT a hack-n-slash style of game!

In the following paragraphs, we will briefly review “how-to-fight” an Arena Mode battle using the *Parhedros* system of tactical combat. Our examples will cover the sort of simple battles you will encounter near the beginning of the game; as you progress in the game you will master the techniques necessary to marshal and engage the enemy with much larger and more diverse squads of Familiars!



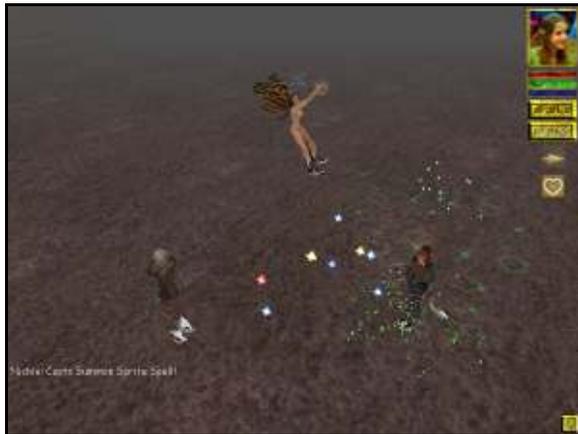
The Tunnels of Sethir are a very dangerous place. You must be prepared for combat at all times, for you never know who ... or what ... is lurking around the next corner. In the screenshot above, our intrepid Valkyrja heroine has just encountered a belligerent Prithivim Adventurer, and now she must fight for her life against a very tough adversary!



**Summoning:** The first and most important lesson of combat in *Parhedros* is this: try not to fight alone! At the start of the game, most characters will be unable to summon or invoke any Familiars, so one of your top priorities is to find your first Sigil! If you play as a mage or a Spider-Folk, then you will be able to invoke a Familiar Spirit from the start of the game. In the screenshot above, our intrepid Valkyrja is already slightly wounded, so her first action in the battle against the

Prithivim Adventurer is to summon a friendly Sprite Familiar!

To summon a Familiar, you must of course have already equipped the Sigil of that Familiar in your Grimoire. In battle, you may click on the **SIGILS** button under your Character Portrait, and then click on the Sigil icon of the Familiar you wish to summon. Pressing the **C** Key will activate the selected spell. NOTE: you can summon only ONE of each Familiar during any given battle!



Each Familiar Spirit has different abilities and skills: some excel at melee combat, others at various types of magic, and still others at ranged combat. Additionally, each Familiar has different strengths and weaknesses against the various types of foes you will encounter in the Tunnels of Sethir. In this case, the Sprite is a nimble, artful dodger who excels at healing charms and pain charms. As we see in the screenshot above, our Valkyrja heroine orders her newly summoned Sprite to cast a healing spell on her!

**Charms:** To cast a Rune Charm, simply click on the **RUNES** button under the Character Portrait, and then click on the icon of the Rune Charm you wish to use. Place the mouse cursor over the target of the spell, and then push the **C** Key to cast the selected spell. Note that spells do not always succeed; your success will depend on the Skill Level and

Governing Attributes of the casting character, on the Defensive Attributes of the target character, and on luck!



**Attacking:** To attack another character with a melee weapon or a ranged weapon, you must first be within range of your target. As you might expect, melee weapons have a rather short range, while bows have a much greater range! If you are within range, you may hold the mouse cursor over the target; you will note that the cursor becomes dagger-shaped. Simply left click with the mouse to execute your attack. In the screenshot above, our intrepid heroine is using her short sword to attack an evil Nuckalavee that has come to the aid of the Prithivim Adventurer.



In this screenshot, another heroine, this time a Centaress archer, is firing her bow at a malevolent Druidess. Note that she actually

could have fired the shot from much, much further back! Indeed, because Centaurs are so fast, they often use bows and adopt a devious hit-and-run tactic of trotting out of the reach of a slower enemy, and then turning and firing off a deadly arrow!

**Mages:** Mages are usually completely unsuited for combat at close quarters, since they have very few Life Points, and they generally shun heavy armor in favor of lighter garb that allows their magical energies (Dynamis) to renew more quickly.



If you are playing as a spell-caster, you will probably want to *try* to keep your Player Character out of the fray, and support your summoned Familiars with spells from a safe distance. As depicted in the screenshot above, from one of the first battles of the game, a newly created Spider-Folk Sorceress is doing just that: she lets her summoned Kinderlob take on a predatory spider, while she stays behind and casts helpful charms. Of course, sometimes the enemy is intelligent enough to try to counter-act such tactics!

**Strategy:** We have all heard Napoleon's famous dictum that in war, God is on the side of the bigger battalions. Well, the same holds true for *Parhedros*. Your Player Character is the commander of her forces in each battle, and one of her primary tasks is to summon enough units, in the right mix, to win!



In the screenshot above, our intrepid Valkyrja heroine has just summoned another Familiar, this time a Dryad Archer. Her force now outnumbers that of the Prithivim scoundrel, and is better balanced, with a melee fighter, a mage and an archer. The tide is beginning to turn in her favor!

**Passing:** Sometimes, you may not want one of your characters to take any action on its turn, other than moving perhaps. If this is the case, you may end that character's turn by pressing the **N** Key.



**Outcomes:** Battles always have one of three outcomes. If you fight well, and use sound tactics, you can hope to prevail, in which case you will see the Victory Screen, as above! But you will simply not be able to win every battle. If things are not going your way, sometimes it is better to Retreat by pressing the **R** Key on

your turn, in which case your character will go to a rally point near where you started the level, in order to regroup. When you retreat, you will keep a fraction of any Experience Points and Gold that you may have won in the battle.

If you are utterly defeated in battle, what happens next depends on the Difficulty Mode in which you are playing the game. In Hard Mode, your character dies forever, and is given a fitting eulogy. In Easy and Normal Modes, your character limps back to a distant rally point, barely alive, and earns no Experience Points or Gold for the battle.

## NPC INTERACTIONS

Over the course of your adventures in the Tunnels of Sethir, you may meet a number of interesting Non-Player Characters (NPCs). As you should expect in any good role-playing game, these NPCs have their own motives and agendas, and they have rich and complex personalities to explore.

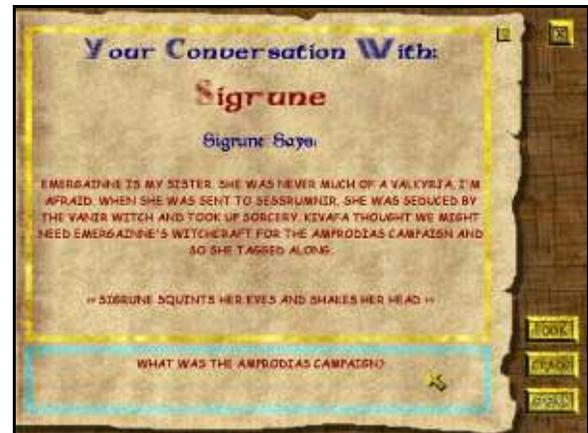


Indeed, *Parhedros: The Tunnels of Sethir* features a revolutionary NPC Interactivity Engine. Our goal is to make it possible for you to interact with NPCs much like you might interact with a real person, by using natural language, and by engaging in real conversations.

Each of the major NPCs is able to talk intelligently with you on literally thousands of different topics, ranging from important matters related to your Quest, to their own personal wants and interests, and even to matters of utter triviality!

What's more, each of the major NPCs has her own set of motives and needs, and she will react in surprising ways to your presence in the game world. Depending on your actions in the game world, and on how you treat each NPC, you may find yourselves become fast friends, bitter enemies, or even starry-eyed lovers!

Despite the complexity of the NPC Interactivity Engine, the NPC Interface is surprisingly simple, and consists of just three menus. You can open the NPC Interface by approaching a Non-Player Character, and pressing the Spacebar Key when your target cursor is over the NPC.



In order to speak with a NPC, you may access the Dialog Menu by pressing the **SPEAK** button, on the lower right of the screen. The NPC will greet you, and you may respond in any way you wish by typing a short phrase or sentence, or even a single word, in the Say Box, outlined in blue at the bottom of the screen. To send your message to the NPC, press the Enter Key. The NPC will respond to you appropriately, based on what you have

just said. You may continue the conversation for as long as you wish, unless of course the NPC gets bored or angry and terminates the interchange.

Experiment with the Dialog interface, and with each of the major NPCs! You can try anything from active listening to bragging; from flattery to insults; or from flirting to studied indifference.

In general, each NPC is just like you or me: they like best to talk about themselves, and about subjects that interest them. If you give them a chance, they will steer the conversation to topics that they like discussing. Of course, what they want to talk about might not always do much to answer the questions that are essential to solving your Quest...



Of course, it helps to know a bit about the person with whom you are interacting. It is always a good idea to press the **LOOK** button once in a while during your interactions with a NPC. This will open the Look Menu, where you can read about the NPC, study his or her Primary Attributes and Mood, and judge his or her reaction toward your character.



Finally, if you wish to trade with a NPC, or offer a gift to him or her, you can press the **TRADE** button. The Trade Menu has three sub-menus, for buying, selling, and giving gifts, each accessed with buttons on the right side of the screen. If you want to buy an item that the NPC is offering for sale, simply click on it and drop it in the Bid Box on the left of the screen; the NPC will tell you the price you must pay. Similarly, if you want to offer to sell an item from your inventory to the NPC, click on it and drop it in the Offer Box, and the NPC will let you know how much he or she is willing to pay, if they are interested in buying the item.

Lastly, you may always offer gifts to the NPC. Let's face it: we ALL like getting gifts, so this is an especially effective way of convincing any given NPC to become friendlier toward your character. But watch out for sending the wrong message when giving gifts: for instance, giving flowers to a NPC may signal a romantic interest on your part, so don't do this unless you are willing to deal with the consequences!

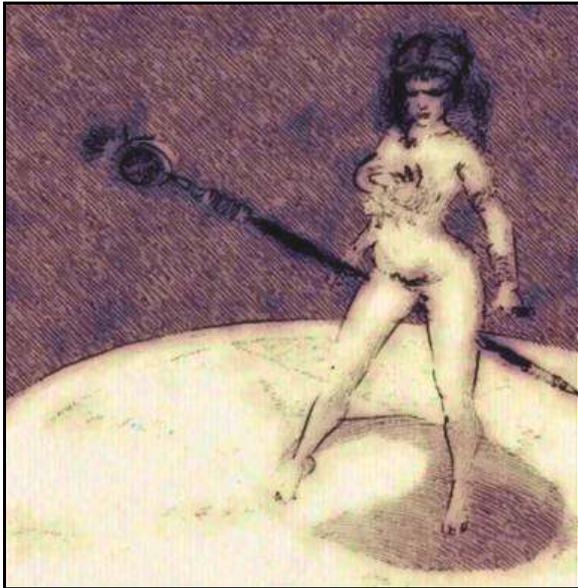


## PART 3. CORE RULES SYSTEM

*Your vision will become clear only when you look into your own heart. Who looks outside, dreams; who looks inside, awakes.*

C.G. Jung

The *Parbedros* core rules system offers game designers a specialized set of rules tailored for implementing fantasy-themed, single-player, computer role-playing games set in a world where faeries and daemons intermingle freely with men. Our major goal is to support game designers who wish to implement interactive, action-packed adventures in the form of adult fairy tales, or adult sword and sorcery tales.



*Parbedros* emphasizes rich and intuitive character development, highly tactical combat resolutions, and dynamic and flexible interactions with Non-Player Characters (NPCs). The centerpiece of the *Parbedros* rules system, however, is its item-based approach to magic. By removing the vast majority of the special abilities and actions that fall under the rubric of “magic” from the character system

and attaching them instead to the objects within the individual game, we give the game designer a remarkable degree of freedom to customize and carefully tailor the magic system to the support the game and its story-driven goals. This approach also means that, for the player, magic should always remain somewhat mysterious and otherworldly; it should emerge as a riddle to be solved from game to game.

### A NOTE ON RANDOM NUMBERS

Many, many times throughout a game of *Parbedros*, the player will do something that involves an element of chance. True to the old-school traditions of role-playing, we will roll the “virtual dice” to determine the outcomes of these situations. For example, when you create your character, you will roll the virtual dice to determine her initial physical and mental characteristics, such as how strong and smart she is. So too, in battle, you will roll a virtual die to see whether she hits her foe or misses, and then again to determine how much damage was done on a hit. Again, in the most venerable traditions of role-playing, there will be a great many modifiers to some of these virtual rolls of the dice. Most of the time, all of this dice-rolling and modifier-checking happens automatically and nearly invisibly in the game, but it is the purpose of these rules to explain what is going on under the hood of the game engine.

Whenever possible in these rules, we will use the sort of short-hand terminology that tabletop gamers have been using for years to discuss random numbers and dice-rolling. By

way of example, we will usually abstract and abbreviate the idea of “a random number from 1-to10” as 1d10, in reference to the venerable ten-sided die that is a staple of pen-and-paper gaming. In this old-fashioned terminology, the ‘d’ followed by a number indicates how many sides the virtual die has; any number preceding the ‘d’ indicates how many times you are to roll the virtual die and add the results.

## CHARACTER CREATION

Your character is your doorway into the fantasy world of *Parhedros*; it is the fictional persona whose deeds and words you will role-play as you undertake a grand Quest over the course of the game. In this section of the manual, we shall describe everything you need to know in order to create your Player Character, or PC.



In essence, your Player Character is composed of three separate parts: the visual representations, which we provide; the imagination and role-playing commitment, which you provide; and a collection of statistics, called Character Attributes, that

abstract and delimit the abilities and background of the character. You must generate these Character Attributes at the start of a game, in part randomly, and in part by making choices.

Your Character Attributes comprise the foundation of your avatar’s existence in the world of *Parhedros*. Just as in real life, nearly everything you do is influenced in some way by your Attributes, which together constitute your uniqueness and individuality, and further determine your aptitude for certain types of behavior. Since computers (not to mention classical pen-and-paper role-playing games!) thrive on numerical quantification, in *Parhedros* your character’s personal Attributes really consist of all manner of numerical statistics representing your personality, physique, skills and other characteristics. In turn, combinations of these statistical Attributes affect certain necessary calculations, replicating the die rolls and look-up tables so familiar to pen-and-paper gamers, which serve to resolve conflicts and ambiguities regarding your character’s desired actions.

## CHARACTER GENDER

When generating a character, you must first choose whether to play the game as a MALE character or as a FEMALE character. This is not merely an aesthetic choice; in this game your choice of gender has substantive and far-reaching ramifications. Most obviously, in many races males usually tend to be a bit stronger and more robust, while females tend to be more lithe and delicate.

So too, females tend to be more natural receptacles for magical energies, and thus tend to make for more natural sorcerers. This is not to say that a female character can’t be the mightiest warrior in the land, or that a male character can’t be powerful sorcerer. It’s just that such characters might have to work a little bit harder and smarter than their peers.

Additionally, the game world may react somewhat differently to your character, based on the gender you choose. For example, some NPCs may respond more favorably to male Player Characters, while others may be more receptive toward females. So too, in the matter of Quests, different paths to completion may present themselves on the basis of your gender. We believe that this sort of subtle differentiation encourages good role-playing!

## CHARACTER RACE

The philosophers are wont to say that all men and women are created equally. But experienced adventurers know that the society in which we grow up leaves an indelible mark on the finished person. Thus, among the many human and fey races that inhabit our world, there will be some that naturally excel in warfare, others in the magical arts, and still others in persuasion or thievery. Nowhere are these essential racial differences more self-evident than when considering the background and the deeds of the great adventurers, both heroic and villainous, that have left their mark on the world. You may best think of Race primarily as a means of refining your character concept, and thus as an aid to better role-playing.

You continue generating your character by selecting one of the several playable Fey races; note that not all of the races will be playable in any given game. Your choice will have a significant impact on your character's Primary Attributes, and thus on how you can expect to interact with the game environment. In *Parhedros: The Tunnels of Sethir*, the playable races are:

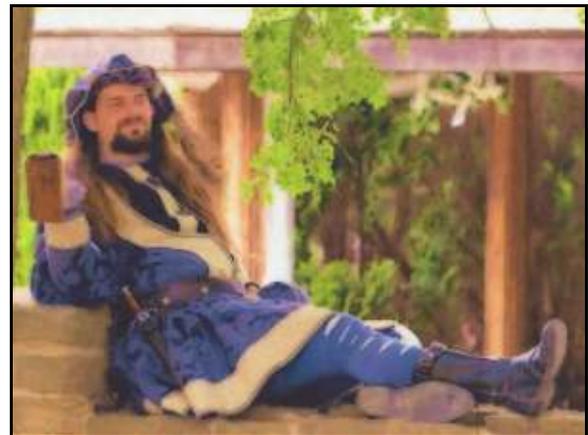
### MALE CHARACTERS

The **Satyr**, a type of Sahirim faerie, excels at ranged combat and dabbles in magic when it suits him. A lusty and roguish fellow, he

spends his time pursuing nymphs through the woods, and adventuring to discover new pleasures.

The **Centaur**, a type of Co'Ciyim faerie, is a barbaric cavalryman who can perform well in melee combat, but excels at slaying archers and mages. Gallant and virtuous, but equally headstrong and impetuous, the Centaur sees adventuring as a path to glory.

The **Prithivim**, a type of high Lilim faerie, is a powerful, stocky character who excels in melee combat, but lacks the wherewithal for battle magic. He is an outgoing, affable person who loves the fellowship of the taverns and public houses.



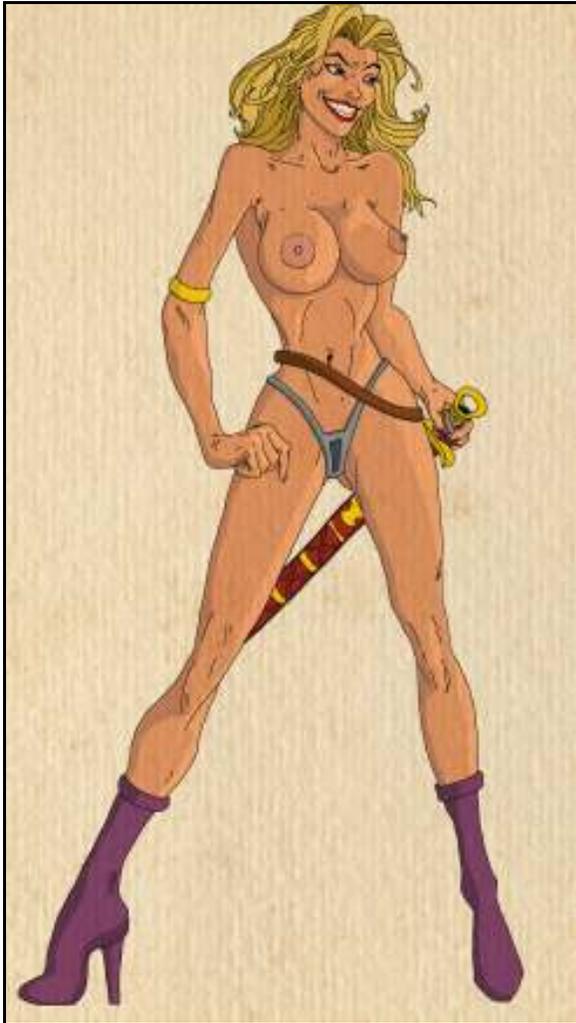
The **Arachnian**, a type of Rephaim faerie, is an intelligent, thoughtful character who excels at battle magic, but lacks great physical strength. He values wisdom above all else, and adventures in search of knowledge.

### FEMALE CHARACTERS

The **Glaistig**, a type of Sahirim faerie, is competent in both ranged combat and battle magic, without necessarily excelling in either. She is voluptuous, sensuous creature who eagerly experiences life to its fullest measure.

The **Centauress**, a type of Co'Ciyim faerie, is a barbaric cavalrywoman who, though quite

good with a sword, is particularly adept with a bow. She is quick and nimble of foot, but also fickle and rather capricious in her thoughts.



The **Valkyrja**, a Sarahim faerie of the high Lilim, is good in both melee combat and battle magic, without necessarily excelling in either. She is a lovely, friendly person who values such concepts as honor, virtue and tradition.

The **Arachneia**, a type of Rephaim faerie, is a delicate and exotically beautiful character who excels in battle magic, but lacks great physical strength. She is an intense, driven person who seeks magical knowledge for the power it conveys.

In addition, let us mention one other major race, which happens not to be playable in this particular installment of the *Parhedros* series, but which will play a major part in forthcoming installments:

The **Nachashim**, or **Naga**, is a dark and brooding character, usually of exceptional beauty and charisma. She is strong enough to fight well, and tends to excel in sorcery; however, being a Succubus daemon by nature, she requires blood to heal her injuries and wounds.

## PRIMARY ATTRIBUTES

The next step is to determine your character's eight Primary Attributes. These Primary Attributes represent a crude but nonetheless efficient quantitative measurement of those innate physical and mental traits that, in their various combinations and admixtures, set the limits on what your character can reasonably hope to achieve in the game world. For example, someone who is physically weak can no more expect to emulate the virtues and deeds of Hercules than, say, someone who is grotesquely ugly can hope to bedazzle and bewitch the entire world like the next Phyrne. Nor can an utter imbecile reasonably expect to follow in the intellectual footsteps of a Pythagoras or Iamblichus. And so it goes.

These are the eight Primary Attributes, and their influences on your character:

**Beauty:** Beauty governs Red Magic, and influences Magical Aptitude. Beauty also influences the reactions of other characters.

**Charisma:** Charisma governs White Magic, and how much Dynamis spells require. Charisma influences social interactions.

**Constitution:** Constitution governs your starting Life Points, and how many Life Points you gain at each Level-Up.

**Endurance:** Endurance influences how far you can move each turn in combat, your effectiveness using pole weapons, and blocking attacks.

**Intelligence:** Intelligence governs how many Rune Charms you may memorize, how fast you Level-Up, and how many Skill Points you gain.

**Nimbleness:** Nimbleness governs your odds of hitting a target with a ranged weapon, of making a surprise attack, and of dodging an attack.

**Strength:** Strength governs your odds of hitting a target with a melee weapon, and how much damage you do in melee combat.

**Willpower:** Willpower governs Black Magic, and influences Magical Aptitude and Magic Resistance.

The Primary Attributes are measured on an absolute scale of 1-to-20. However, the Primary Attribute scores of nearly all humans and most Fey fall in the range of 6 and 15, with any higher numbers being understood as a manifestation of divine grace. In any case, we encourage the player to consider the relative strengths and weaknesses of his

character's Primary Attributes using this adjectival scale:

<b>Score:</b>	<b>Description:</b>
18+	God-Like
17	Divine
16	Supernatural
15	Heroic
14	Superior
13	Excellent
12	Good
11	Above-Average
10	Average
9	Below-Average
8	Bad
7	Very-Bad
6	Hopeless
5 or less	Sub-Human

Your scores in the Primary Attributes are determined at random. The game engine rolls 1d10 for each Attribute, adds five to the result, and assigns the total to the Attribute score. However, these are just the raw scores; your character's Race will cause some of these scores to change, both for the better and for the worse! The Attribute bonuses of your racial choice are next added to the appropriate Attribute scores, while the penalties are subtracted. The following table summarizes the Attribute Adjustments of each of the playable races:

<b>Race:</b>	<b>Bonuses:</b>	<b>Penalties:</b>
Satyr:	Cha+2, Nim+2	Bea-1, Int-1
Centaur:	Con+1, Nim+1, Str+2	Cha-1, Int-1
Prithivim:	Cha+1, Con+2, Str+3	Bea-2, Wil-1
Arachnian:	Int+3, Wil+3	Con-2, End-1, Str-1
Glaistig:	Cha+2, Nim+1, Wil+1	Con-1, Str-1
Centauress:	Bea+1, Nim+2, Str+1	Int-1, Wil-1
Valkyrja:	Bea+2, Cha+2, Str+2	Con-1, Int-2
Arachneia:	Bea+3, Wil+3	Con-2, Str-2

How exactly do these Primary Attributes influence your character's actions in the game? On many occasions when we must roll the dice to determine the outcome of a character's action, we will adjust the die roll based on one or more of the character's Attribute scores. A high score may give the character a bonus to his die roll, while a low score may give the character a penalty. The following table, to which we will refer often, lists the standard die roll Attribute Adjustments for any Character Attribute Score:

<b>Attribute Score:</b>	<b>Bonus:</b>
19+	+8
18	+7
17	+6
16	+5
15	+4
14	+3
13	+2
12	+1
11	None
10	None
9	-1
8	-2
7	-3
6	-4
5 or less	-5

In addition, sometimes we will use a Primary Attribute Adjustment to calculate a smaller, but never negative, adjustment to a die roll, called the Reduced Attribute Bonus, as calculated in the following table:

<b>Attribute Adjust:</b>	<b>Reduced Bonus:</b>
0 or less	0
1-2	1
3-4	2
5-6	3
7 or more	4

Obviously, with eight Attributes to roll, it is nearly impossible for a player to come away with a "near-perfect" character. Indeed, part of the fun of this game is learning to excel

despite your character's flaws. Even if you find you have some low and mediocre scores in your Attributes, you should relax, since we can assure you that it will not shipwreck your character, so long as you play smartly. Indeed, you may find that LOW scores in some of the Attributes may actually encourage you develop a more idiosyncratic and thus interesting persona for your character, and thus enjoy a richer role-playing experience!

## SIGNIFICANT BACKGROUND

Next, it is possible to "fine-tune" your character's Attributes a bit, in order to more fully flesh-out your character concept. You may do this by selecting a "Significant Background" for your character. This Significant Background outlines who your character was in the PAST, before the start of the game, by describing the sort of formative events or habits that have altered him or her in some manner. Your character's background will have both positive and negative aspects, of course, and these positive and negative aspects will usually balance each other out. Bear in mind that your character's Significant Background does not pre-determine in any way how your character should act in the present! We all aspire to transcend our pasts.

The Significant Backgrounds should vary somewhat from game to game, in keeping with the overall theme of the particular story. The following paragraphs summarize the Significant Backgrounds available in *Parhedros: The Tunnels of Setbir*:

**Average.** As a youth, you were very unexceptional for your race. You have gained no unusual benefits from such a lackluster youth, but neither have you suffered any penalties!

**Athlete.** As a youth, you loved nothing more than to run. You never missed a chance to race against your peers, and once you had beaten them all, you even took to racing against the wind! Your competitive nature has perhaps left you a bit abrasive towards others, however. Benefit: Speed+5, Fatigue+5. Cost: Charisma-1.

**Bookworm.** As a youth, you loved to read! You eagerly devoured any printed text, from the weightiest of scholarly tomes to the labels on every bottle in the cupboard. While the other youth played and cavorted, you were invariably sitting under a tree with a book in your hands, and several more piled up alongside you. Benefit: Intelligence+1. Cost: Strength-1.

**Dancer.** The Fey love song and dance, and as a youth you won widespread renown for your musical talents! Years of dancing have made you much more agile, and your sweet voice can soothe even the most savage beast! Like many great prodigies, however, you have gained a reputation for fickleness. Benefit: Charisma+1, better odds to dodge. Cost: Willpower-1, Lower Magic Resistance.

**Devout.** Even though the Fey tend to ignore or even despise religion, you let your natural curiosity regarding spiritual matters blossom into a devotion to the gods. Some of your peers may call you superstitious and misguided, but you remain strong in your faith and your piety. Benefit: Higher Magic Resistance. Cost: Intelligence-1.

**Popular.** You have the gifts of saying the right thing for every occasion, listening well to others, and recounting the most mundane events as though they were epic stories. As a result, you have always been able to make friends wherever you go. Of course, a youth spent socializing has left you a bit softer than you might like. Benefit: Charisma+1. Cost: Attack-1.

**Pugilist.** Let's face it: the Fey love a good fight! As a youth, you always defended your honor with your fists, and more often than not picked fights with your rivals even when honor was not at stake. Today, you wear your many scars as a badge of honor! Benefit: Attack+1, Riposte+1. Cost: Beauty-2.

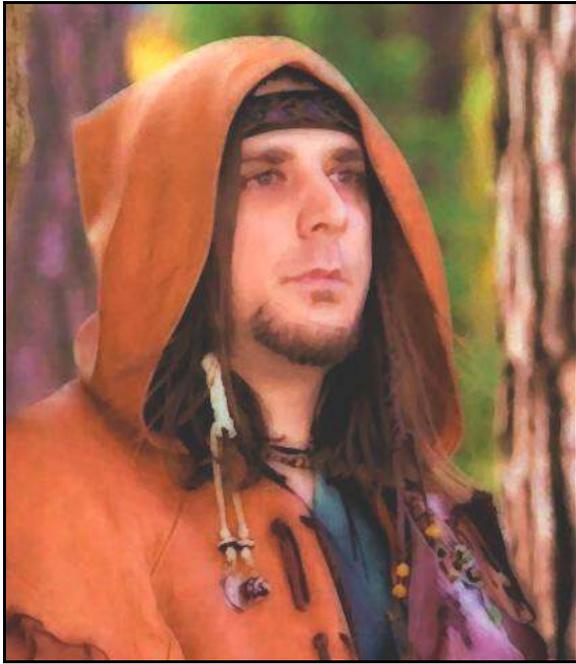
**Wanton.** Many among the Fey tend towards promiscuity by nature, but as a youth your libido reigned unchecked! You have known dozens of paramours, of many races and species, and people whisper rumors of your sexual feats and bedroom abilities that make even the goddess of love blush! Benefit: Beauty+1, Endurance+1. Cost: Health-5, To-Dodge-1.

**Body-BUILDER.** When it comes to physique and muscles, bigger is better! Such, at any rate, is what your Ogrish step-uncle taught you, as the two of you spent your leisure time lifting stones over your heads and doing curls with logs and even tree trunks. Now you have a hard time finding shirts that fit, and some people whisper, behind your back of course, that you are muscle-bound. Benefit: Strength+1. Cost: Nimbleness-1.

**Cobbler.** As a youth, you befriended an old Leprechaun who taught you the art of cobbling. While you would never dream of making shoes as a career, your youthful pastime has endowed you with a preternatural agility of hand. Sadly, such a churlish hobby has rather dulled your magical instincts. Benefit: Nimbleness+1. Cost: Dynamis-10.

**Hawk-Eyed.** As a youth, your favorite hobbies were hunting small game and shooting at targets. The years of practice have paid-off well, for now little escapes your perceptive gaze, and you have amazing eye-hand coordination. Such rustic pleasures left little time for book work and study, however. Benefit: Better odds of hitting a target. Cost: Intelligence-1.

**Laborer.** While other youths frolicked or studied, you devoted yourself to hard physical work, thus gaining hard muscles and harder calluses. Unfortunately, you have found that most of the Lilim do not hold manual laborers in very high regard, and thus you are something of a social outcast. Benefit: Strength+1, Defense+1. Cost: Charisma-2.



**Mystic.** You have an especially sharp awareness of the spirit world, and are well-attuned to the currents of psychic energy that course through all of the Creation. Being in tune with the harmony of the cosmos, however, you find it rather harder to harm other creatures. Benefit: Dynamis+15. Cost: Lower odds to hit.

**Rebel.** As a youth, you were stubborn and head-strong to the point of rebellion. Not only did you routinely question authority, but you also sought every opportunity to instigate trouble. Sadly, sometimes your elders were right after all, such as when they told you that eating your vegetables was good for you. Benefit: Willpower+1. Cost: Health-5.

**Vegetarian.** You spent your childhood years frolicking in the meadows and befriending the woodland creatures. For that reason, today you simply refuse to eat meat, lest you inadvertently eat one of your friends. Oddly enough, this dietary choice has made you rather healthier, if a bit less energetic. Benefit: Health+5, Higher Poison Resistance. Cost: Fatigue-10.

**Vigorous.** As a youth, you believed in eating well, exercising regularly, and getting plenty of rest. As a result, today you are blessed with nearly perfect health and a hearty, zestful attitude toward life. By focusing so forcefully on your physical well-being, however, it is possible that you are spiritually underdeveloped. Benefit: Constitution+1. Cost: Dynamis-10.

## CHARACTER VOCATION

Your Vocation represents the particular path your character has decided to pursue in life, and the preliminary education and skills training preparatory to embarking on that path. Think of a Vocation as an archetype, or even a stereotype, drawn from the fantasy story-telling genre. For example, nearly all of the warriors in sword-and-sorcery tales have a good many features in common, and this game distills these specific features into the rules governing the Vocations that specialize in sword-play and knightly deeds on the battlefield.

Selecting a Vocation will give your Character a starting bonus in several Vocational Skills, and those Skills will also cost less to increase in the future. Additionally, each Vocation will give your character a small bonus in one of his or her Primary Attributes. However, each Vocation also has minimum required score in one Primary Attribute; if your character does not meet that requirement, then he or she may not chose that Vocation.

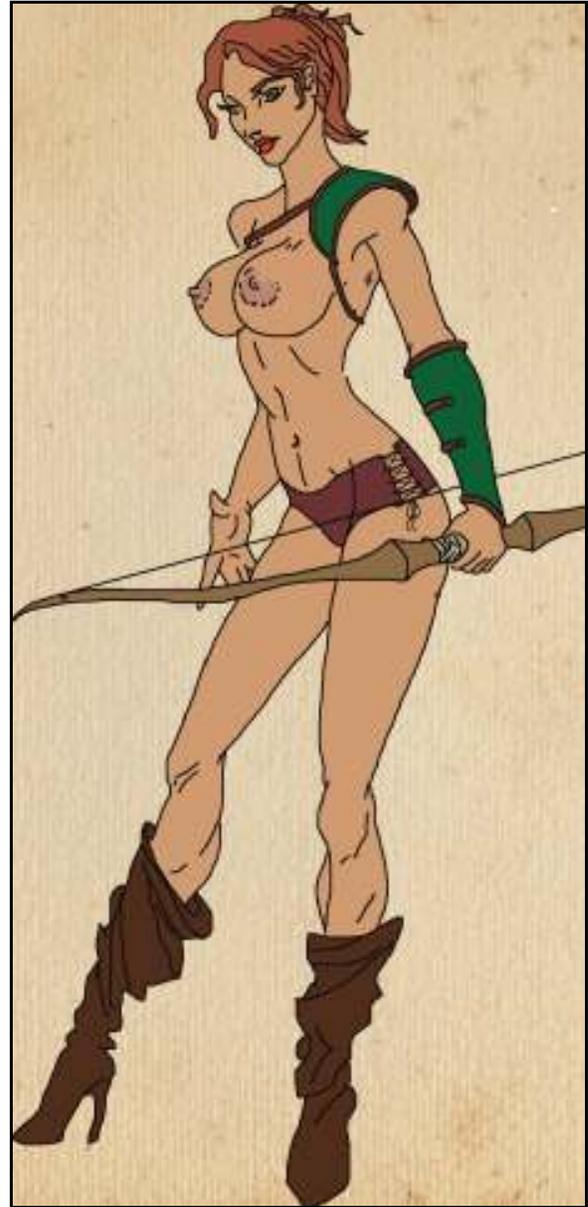
Each Court has its own unique set of Vocations. However, each of these Vocations falls under the rubric of one of the great character archetypes found in so much of fantasy literature. For instance, the Blaid'Sidhe, the Arian'Ri and the Llofruth'Sidhe are each Vocations unique to one of the great Fey Courts and thus have their own traditions and jargon, but each of these three Vocations also falls under the fantasy character archetype of the Thief. For the sake of convenience and better cross-racial comparisons, we will often refer to the Vocations by their archetypes in the rules that follow.

Note carefully, however, that the Vocations in this game must not be confused with the *Character Classes* found in some other role-playing systems. Unlike such Classes, your character's Vocation does not set artificial limits on what he can or cannot do in the game world. Thus, while each Vocation is perhaps best suited to one style of play, there is nothing that prevents you from developing your character as you see fit. Indeed, the random nature of setting most Primary Attribute Scores can lead to any number of interesting possibilities and even surprises. Your Galli'Tszena Acolyte (an archetypal Wizard) might emerge, over time, as a swashbuckling, sword-slashing warrior, while your Knight of Cail'leck (an archetypal Warrior) may well study to become one of the craftiest and most learned of the Wizards in all the land!

## SUMMER COURT VOCATIONS

**Hunters of Flih'Dhais.** Archetype: Ranger. The Hunters of Flih'Dhais are the Wild Men and Women of Lilim society. They make their homes in the forests and wastelands, and spend their days hunting game and their evenings bathing in pure streams, frolicking with sylphs and drinking new wine. While they are outsiders to courtly ways, they are

staunchly loyal to the Sarahim cause, and serve as scouts and archers in the Order of Valkyrja. Vocational Skills: Archery, Dodge, White Magic. Bonus Constitution+1. Requires: Nimbleness 12+



**Cenacle of Cail'leck.** Archetype: Warrior. Only the noblest and most virtuous of Lilim youth are eligible to join the elite and highly selective Cenacle of Cail'leck. The Knights and Handmaidens of Cail'leck constitute the honor guard of the court, and more importantly safeguard the sacred Chalice of

Regeneration. They train in heavy infantry tactics, and emphasize chivalrous conduct in combat. Vocational Skills: Melee, Parry, Armor. Bonus: Strength+1. Requires: Constitution 12+.

**Blaid'Sidhe.** Archetype: Thief. Some of the more adventuresome Lilim youth grow tired of the trifling amusements of the court, and join roving bands of Fey rogues called the Blaid'Sidhe. Trained in the dirty techniques of street-fighting, and taught to look out for themselves, the Blaid'Sidhe can adapt to many adverse situations and always find a way to come out ahead. Vocational Skills: Mercantile, Backstab, Larceny. Bonus: Nimbleness+1. Requires: Charisma 12+.



**Order of Galli'Tszena.** Archetype: Wizard. Every Sarahim rath or city has a Galli'Tszena, which is a college of wizards and druidesses who study arcane magic and serve as advisors to the court. Those Lilim youth with an especial aptitude for magic often serve the Galli'Tszena as acolytes, in order to study the arts of spell casting. Many go on to join the Order of Valkyrja, and serve as Battle-Mages. Vocational Skills: Black Magic, Alchemy, Meditation. Bonus: Intelligence+1. Requires: Willpower 11+.

**Order of Klok'Kollai.** Archetype: Sorcerer. Traditionally, the loveliest and most charming of the Lilim youth join the Order of the Kolkar'Kollai, which is devoted to populating

Nature and Faerie with creatures of beauty, enchantment and innocence. Mortals who have caught even a single glimpse of a Sister or Brother are charmed evermore. Members usually perform diplomatic and staff duties in the Order of Valkyrja. Vocational Skills: Red Magic, Summoning, Cards Sliasta. Bonus: Charisma+1. Requires: Beauty 14+.

## WINTER COURT VOCATIONS

**Droog'Pherm.** Archetype: Ranger. The Droog'Pherm, a son of the Prithivim peasantry, is among the toughest and heartiest of all the Fey, owing to his years of toil in the mines or on the farms. The Droog'Pherm is an independent-minded cuss, content with the joys of the hearth and the local pub, and he pays no attention to courtly politics. When forced to fight, he usually relies on ranged weapons and hedge magic. Vocational Skills: Archery, Dodge, White Magic. Bonus: Constitution+1. Requires: Endurance 11+.

**Ifanc'Ri.** Archetype: Warrior. The Ifanc'Ri are the young nobles of the Prithivim court. By tradition, they are singled out for intensive training in the knightly arts of warfare, and they spend their youth competing in tournaments that test their combat skills. Whenever a Prithivim army goes to war, you can be sure that the corps of Ifanc'Ri rides forth proudly in its vanguard. Vocational Skills: Melee, Parry, Armor. Bonus: Endurance+1. Requires: Strength 11+.

**Arian'Ri.** Archetype: Thief. An Arian'Ri is part merchant, and part agent of the Prithivim court. Indeed, among the industrious Prithivim, matters of trade, industry and politics usually coincide. Always recruited from among the youth of the Prithivim aristocracy, an Arian'Ri is expected to turn a profit in his adventures, while keeping the interests of the court ever in mind. Vocational Skills: Mercantile, Backstab, Larceny. Bonus: Intelligence+1. Requires: Charisma 12+.

**De'Uhin of Krednak.** Archetype: Wizard. De'uhins who served an apprenticeship in the laboratory of Master Kred'nak are among the best wizards and alchemists anywhere, and usually secure prestigious positions as trusted advisors and wizards in a Prithivim court. Kred'nak trains his students to rely on their native intelligence, force of will, and encyclopedic learning to solve most problems. Vocational Skills: Black Magic, Alchemy, Meditation. Bonus: Willpower+1. Requires: Intelligence 12+.

**De'Uhin of Cliona.** Archetype: Sorcerer. Among the pragmatic and ever-industrious Prithivim, youth who love finery and delicacies, and who value art and beauty, are often treated with scorn. Fortunately, such rare Prithivim youth can readily find acceptance among the sorcerers of the Order of Clio'nah, who strive to use their magic to make the world more harmonious and accepting of diversity among the Fey. Vocational Skills: Red Magic, Summoning, Cardes Sliasta. Bonus: Beauty+1. Requires: Willpower 12+.

## TWILIGHT COURT VOCATIONS

**Trapper of Arish'Gal.** Archetype: Ranger. The Trappers of Arish'Gal are untamed, rebellious Spider-Folk who live on the margins of Nachashim society, and support themselves by hunting and trapping in the twilit caverns and chthonian lairs. While they serve no master, the Trappers often hire themselves out as scouts and archers in the service of the Nachashim Drakaina. Vocational Skills: Archery, Dodge, White Magic, Assassin. Bonus: Endurance+1. Requires: Nimbleness 12+.

**Maurauder of Mus'Hussu.** Archetype: Warrior. The Marauders of Mus'Hussu constitute an elite corps of warriors recruited from among the hardest and most aggressive of the Nachashim and their Spider-Folk allies.

The Marauders live apart from society in warrior cenacles, and devote nearly all their time to a harsh regimen of conditioning and strength training. Vocational Skills: Melee, Parry, Armor, Assassin. Bonus: Strength+1. Requires: Constitution 11+.

**Llofruth'Sidhe.** Archetype: Thief. Some of the more adventuresome youth of the Twilight Court grow tired of the trifling amusements of the gentry, and join roving bands of Fey rogues called the Llofruth'Sidhe. Trained in the dirty techniques of street-fighting, and taught to look out for themselves, the rogues of the Llofruth'Sidhe can adapt to many adverse situations and always find a way to come out ahead. Vocational Skills: Mercantile, Backstab, Larceny, Assassin. Bonus: Nimbleness+1. Requires: Charisma 12+.

**Spinner of Hardat'Lili.** Archetype: Wizard. The Hardat'Lili is a secretive hermetic order devoted to the study of magic and alchemy as a path to true knowledge and personal transcendence. Few outside the order can match the breadth of the Spinners' knowledge of the arcane mysteries of the cosmos. Such devotion to intellectual research, however, tends to leave the Spinners a bit soft, and lacking in combat skills. Skills: Black Magic, Alchemy, Meditation, Assassin. Bonus: Intelligence+1. Requires: Willpower 11+.

**Temple of PotniaTuranna.** Archetype: Sorcerer. The Sacred Courtiers and Courtesans of Potnia Turanna represent the epitome of seductive power and enchantment. They are always welcome in the halls of power, and counsel rulers in the delicate matters of the heart. Nonetheless, the Temple of Potnia Turanna normally intervenes in courtly affairs only in order to preserve the balance of power between the courts. Vocational Skills: Red Magic, Summoning, Cardes Sliasta, Assassin. Bonus: Charisma+1. Requires: Beauty 12+.



## DERIVED ATTRIBUTES

The following Attributes are principally derived from the character's Race, as well as from the scores that a character enjoys in his Primary Attributes.

## LIFE POINTS

Life Points represent a simple abstraction of how severely a character may be wounded before he dies. Obviously, a tough, hearty character will have more Life Points than a frail, sickly character. For this reason, your Maximum Life Points depend to a large extent on your Constitution Attribute. You may calculate your initial Life Points as follows:

<b>Race:</b>	<b>Die Roll:</b>	<b>Bonus:</b>
Satyr	1d6	+Con
Centaur	1d6	+Con
Prithivim	1d10	+Con
Arachnian	1d2	+Con
Glaistig	1d4	+Con
Centauress	1d4	+Con
Valkyrja	1d4	+Con
Arachneia	1d2	+Con

In addition, your character *may* gain some additional initial Life Points, based on the Vocational archetype that you have selected:

<b>Archetype:</b>	<b>Adjustment:</b>
Ranger	Add 1d6
Warrior	Add 6+1d10
Thief	None
Wizard	None
Sorcerer	None

Several of the Significant Backgrounds may also further adjust your character's starting Life Points. The Rebel background will each decrease your character's Life by 5 points, while the Vegetarian background will increase Life by 5 points. In no case, however, will any character start a game with less than 6 Life Points.

Whenever your character gains a new level, he will receive at least TWO additional Life Points, and perhaps more based his Constitution score and Vocation. First, we will get a random number between 1 and the Constitution score, and then we will adjust it by adding (or subtracting) the Constitution

score Adjustment. For instance, if your character has a Constitution score of 14, we will get a random number from 1-to14, and then add 3 to it; this is how many Life Points you gain on that Level-Up. Additionally, on every Level-Up a Ranger archetype character gains an automatic bonus of 2 Life Points, and a Warrior archetype character gains a bonus of 4 Life Points. In no case will your character's gain in Life Points be less than 2, regardless of how dismal his Constitution score may be.

As you might expect, your character loses Life Points whenever he is hit in combat either by a weapon, or by a potentially lethal magic spell. But you can also lose Life Points through mishaps and accidents, such as triggering a trap or falling from a high place. Your character may also lose Life Points when performing some magic rituals that require a sacrifice of the caster's blood.

Normally, lost Life Points are regained slowly every time you rest in a safe, comfortable setting (such as a bed). Additionally, you may use healing potions, medical attention, and magical spells to renew lost Life Points. Finally, some characters may discover magical skills that enable them to regenerate Life Points fairly rapidly during battle; such fearsome creatures are often exceptionally difficult to kill in battle.

## DYNAMIS POINTS

Dynamis represents your character's raw power to work magic. What, exactly, is Dynamis? Well, the philosophers tell us that it is founded on the natural ability of fecund matter to allure the divine mind, or *nous*, to stir out of its reverie of self-contemplation and emit the seed of archetype into the womb of the world, whence it engenders a new form of being. If that sounds like too much hocus pocus, we can simplify this by saying that the nub of Dynamis lies in the essentially erotic

ability to seduce, tease or cajole spiritual entities to perform one's bidding in the material world, and thereby alter reality so as to conform to the desires of one's will. (For further information on Dynamis, see the section on Magic).

All characters have some level of Dynamis, but those women who are favored by the grace by the gods, and those characters of both genders who have extraordinarily strong mental resolve, tend to have more raw magical aptitude than others. For this reason, your Maximum Dynamis Points depend to a large extent on your character's Gender, and on his Beauty and Willpower Attributes. You may calculate initial Dynamis Points as follows:

<b>Race:</b>	<b>Die:</b>	<b>Bonuses:</b>
Satyr	4+1d6	+Wil
Centaur	4+1d4	+Wil
Prithivim	4+1d4	+Wil
Arachnian	8+1d12	+Bea, +2xWil
Glaistig	6+1d8	+Bea, +Wil
Centauress	6+1d6	+Bea, +Wil
Valkyrja	6+1d12	+Bea, +Wil
Arachneia	8+1d12	+2xBea, +Wil

In addition, your character *may* gain some additional initial Dynamis Points, based on the Vocational archetype that you have selected:

<b>Archetype:</b>	<b>Adjustment:</b>
Ranger	Add 4+1d6
Warrior	None
Thief	None
Wizard	Add 5+1d12
Sorcerer	Add 5+1d10

Several of the Significant Backgrounds may also further adjust your character's starting Dynamis Points. The Cobbler and Vigorous backgrounds will each decrease your character's Dynamis by 10 points, while the Mystic background will increase Dynamis by 15 points. In no case, however, will any

character start a game with less than 10 Dynamis Points.



Whenever your character gains a new level, he will receive at some additional Dynamis Points, based his Vocation and possibly on his Attributes bonuses. The following table summarizes how to calculate the Dynamis gain for each character Vocational archetype:

<b>Archetype:</b>	<b>Base:</b>	<b>Bonus:</b>
Ranger	4+1d10	None
Warrior	2+1d4	None
Thief	2+1d6	None
Wizard	6+1d12	+Wil Bonus
Sorcerer	6+1d12	+Bea Bonus

Your character loses Dynamis Points whenever he casts a spell or summons a familiar. Normally, Dynamis Points will regenerate slowly, when a character is resting in a bed. If your character learns the Meditation Skill, then he can regenerate Dynamis Points gradually, both during a battle and while exploring the game world.

## FATIGUE POINTS

Your Fatigue Points measure your character's ability to sustain prolonged physical exertion, such as running, without becoming exhausted.

Thus, Fatigue Points have a great impact on how fast your character can move at all times, and how far he can move on his turn during battle. Each Race and Gender has a predetermined base, or norm, of Fatigue points, which is adjusted upward by a multiple of the individual character's Endurance score. The following table lists how many Fatigue Points to give your character when you start the game:

<b>Race:</b>	<b>Base:</b>	<b>Adjustments:</b>
Satyr	45	+3xEnd
Centaur	65	+3xEnd
Prithivim	40	+2xEnd
Arachnian	35	+2xEnd
Glaistig	45	+3xEnd
Centauress	60	+3xEnd
Valkyrja	45	+3xEnd
Arachneia	40	+2xEnd

Additionally, if your have selected the Athlete Significant Background for your character, you may increase your Fatigue Points by 5 points.

Every time your character gains a new level, he *may* gain a small amount of Fatigue. Refer to your character's Reduced Attribute Bonus for his Endurance Attribute; if the Bonus is greater than 0, add the amount to your character's Fatigue each time he Level's Up.

Note that while your character may expend some or all of his Fatigue Points moving on his turn during battle, the Fatigue Points are fully restored at the beginning of his next turn. Gaining one or more levels in the Athlete Skill will cause your character to expend Fatigue Points much slower, and thereby will increase his Speed and extend his movement range in battle.

**Optional Rule:** In some *Parhedros* games, it is possible to toggle between normal walking and running on the explore mode levels. When running, the character expends Fatigue Points, and he must stop running when his

Fatigue Points are depleted. While standing still or walking, Fatigue Points gradually regenerate. This optional rule is not used in *Parhedros: The Tunnels of Sethir*.

## SPEED

Speed is a measurement of how fast your character moves, both in the explore mode and during battle. In explore mode, a faster character is able to traverse more ground in a given period of time than a slower character. In battle, a faster character can move *usually* further on his turn than a slower character, unless the slower character has an unusually large reservoir of Fatigue Points.

Speed is measured by how many feet a given character can travel in one turn during battle. Thus, if a character has a Speed score of 40, that means he can move up to 40 feet on his turn. You may determine your characters base Speed at the start of the game using this table:

<b>Race:</b>	<b>Speed:</b>
Satyr	35
Centaur	50
Prithivim	30
Arachnian	40
Glaistig	35
Centauress	50
Valkyrja	35
Arachneia	40

If your character has selected the Athlete Significant Background, you may add 5 points to his base speed.

Note that your character's actual Speed can be influenced by many factors, such as the armor he is wearing, the weapon he is carrying, any magical items he has equipped, and certain magical spells.

**Optional Rule:** If the Optional Running Rule is used, then a character's Speed is twice the normal rate while he is running.

## RESISTANCES

Each character has a certain innate resistance to various types of special attacks and damage, to include Fire, Poison and Magic. Resistances are always measured on a scale of 0-to-100, with 0 representing full vulnerability to that sort of attack, and 100 representing nearly total immunity. Refer to the following table to set your character's starting resistances:

<b>Race:</b>	<b>Fire:</b>	<b>Poison:</b>	<b>Magic:</b>
Satyr	5	10	5
Centaur	5	5	5
Prithivim	5	5	15
Arachnian	5	15	5
Glaistig	5	10	5
Centauress	5	5	5
Valkyrja	5	5	10
Arachneia	5	15	5

Additionally, some of the Significant Backgrounds you may choose for your character can have an impact on his starting Resistances. The Dancer background lowers Magic Resistance by 5 points, while the Devout background raises Magic Resistance by 5 points; similarly, the Vegetarian increases Poison Resistance by 5 points.



A character's innate Magic and Poison Resistances will increase by a moderate amount on each Level-Up. Whenever he Levels-Up, the character will ALWAYS add his Reduced Attribute Bonus for Constitution

to his Poison Resistance, and his Reduced Attribute Bonus for Willpower to his Magic Resistance. In addition, he may gain a bit of added Resistance to each, depending on his Vocational Archetype, per the following table:

<b>Archetype:</b>	<b>Poison:</b>	<b>Magic:</b>
Ranger	+3	+3
Warrior	+4	+1
Thief	+3	+2
Wizard	+0	+5
Sorcerer	+1	+4

Increased Fire Resistance can be conferred only by wearing special items, or by various special and rare events, such as sitting on a magical throne. That said, the wise character will pay special attention to increasing his effective Fire Resistance before facing some of the more aggressive fire-using monsters, such as drakes, that may appear in a game of *Parhedros*.

## COMBAT FACTORS

Your character has two Derived Attributes that govern the giving and receiving of damage in combat. The Attack Factor establishes the base amount of damage a character can inflict upon a foe in combat; equipping various weapons will usually raise this Attack factor. Conversely, your character's Defense Factor quantifies his armor, or resistance to physical damage; while the innate Defense Factor is usually negligible for humans and playable Fey Races, it can be increased by wearing suits of armor and accessories, such as helmets and shields.

In addition, your character has a To-Hit Factor, which quantifies how likely he is to hit a target in melee or ranged combat. Conversely, his To-Dodge Factor indicates how likely he is to elude the attack of an enemy. Again, both of these Combat Factors can be increased or decreased substantially by equipping various weapons, armor and accessories.

Your character's base Combat Factors depend primarily on your choice of Race, per the following table:

<b>Race:</b>	<b>Atk:</b>	<b>Def:</b>	<b>Hit:</b>	<b>Dod:</b>
Satyr	4	0	2	11
Centaur	6	0	2	9
Prithivim	6	1	1	8
Arachnian	4	0	1	8
Glaistig	4	0	2	11
Centauress	6	0	2	9
Valkyrja	5	0	2	10
Arachneia	4	0	1	8



In addition, if your character has a Constitution Score of 15 or higher, he gains a +1 Bonus to his Defense Factor. Similarly, several of the Significant Backgrounds you may choose for your character may increase or decrease some of his starting Combat Factors:

<b>Background:</b>	<b>Adjusts:</b>
Dancer	+1 To-Dodge
Popular	-1 Attack
Pugilist	+1 Attack
Wanton	-1 To-Dodge
Hawk-Eyed	+1 To-Hit
Mystic	-1 To-Hit

As your character gains experience, his innate To-Hit and To-Dodge factors will gradually increase. The rate of that increase is determined by Vocation, as listed in the following tables:

<b>Archetype:</b>	<b>+1 To-Hit:</b>
Ranger	every 3rd level
Warrior	every 2nd level
Thief	every 3rd level
Wizard	every 4th level
Sorcerer	every 4th level

<b>Archetype:</b>	<b>+1 To-Dodge:</b>
Ranger	every 3rd level
Warrior	every 3rd level
Thief	every 2nd level
Wizard	every 4th level
Sorcerer	every 4th level

## RACIAL SPELLS

The vast majority of magic in *Parhedros* is item based, meaning that you must find and use the appropriate item in the game in order to cast a spell or otherwise cause a magical effect. Nonetheless, several playable characters will begin the game with one so-called Racial Spell, which represents an innate magical ability. This racial spell represents a magical operation that the character mastered as a result of either his Racial upbringing or his Vocational training, or perhaps a bit of both; because the character has thoroughly memorized and internalized this spell, no item is ever needed to cast it.

The following table enumerates the Racial Spells in *Parhedros: The Tunnels of Sethir*. Note that the term ‘Mages’ encompasses both Wizard and Sorcerer archetypes.

<b>Characters:</b>	<b>Racial Spell:</b>
All Spider-Folk	Spiderling
Glaistig Mages	Drain Life
Satyr Mages	Panic
Other Wizards	Enchant
Other Sorcerers	Black Cat



## CHARACTER SKILLS

Skills represent the specialized categories of practical knowledge and mystical insight that your character may come to learn and even master over the course of the game. In practical terms, each Skill has the potential of improving your character in some specific manner: some skills enable him to undertake a new type of action, or perform an action even better than before; other skills provide substantial passive benefits to your character, such as the ability to move faster and farther, or to regenerate Life Points faster.

*Parhedros* is not intended to be a ‘training-treadmill’, as some recent computer role-playing games have interpreted the process of character development. Rather, in a game of

*Parhedros*, the player may rest assured that any Skill Level he takes will not only be of immediate use to his character, but also that it will remain useful, even at that Skill Level, for the *entire* game. Skills are intended as a mechanism for refining your character concept, and enriching and diversifying your character; they allow for customization, and the creation of truly individual and memorable characters.

The specific Skill list may vary slightly from game to game of *Parhedros* in order to support the specific requirements of the story line, but in general we strongly encourage a great degree stability in the Skill List, which is carefully balanced between supporting character development in the magical, combat and social spheres of endeavor. The Skill List is evenly divided between Mental Skills, and Physical Skills. These are the Skills available in *Parhedros: The Tunnels of Sethir*:

## MENTAL SKILLS

**Red Magic.** This Skill enables you to cast Red Magic Rune Charms. Additionally, each Skill Point adds a 5 per cent bonus to the Skill Check Roll for a Red Magic Charm, and may also improve the result of the Charm. Red Magic works best with a higher Beauty Attribute Score.

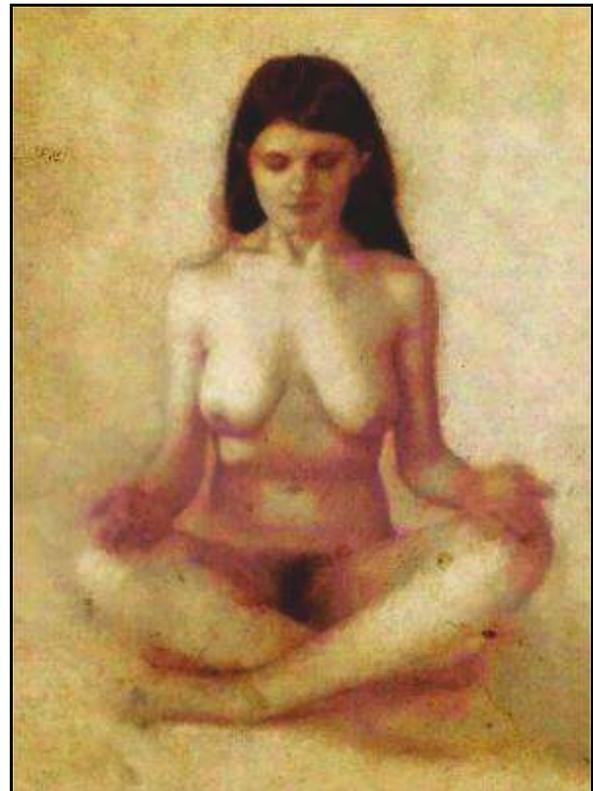
**White Magic.** This Skill enables you to cast White Magic Rune Charms. Additionally, each Skill Point adds a 5 per cent bonus to the Skill Check Roll for a White Magic Charm, and may also improve the result of the Charm. White Magic works best with a higher Charisma Attribute Score.

**Black Magic.** This Skill enables you to cast Black Magic Rune Charms. Additionally, each Skill Point adds a 5 per cent bonus to the Skill Check Roll for a Black Magic Charm, and may also improve the result of the Charm. Black

Magic works best with a higher Willpower Attribute Score.

**Alchemy.** This Skill governs your Alchemical Experiments. At Skill Level 1, you may use the Wheel of Transmutation to brew potions from plants; at Skill Level 2 you also may use gems and bones in your potions, and at Skill Level 3 you may brew powerful elixirs.

**Rejuvenation.** This Skill enables your body to renew its Health Points during battle, and faster while resting. At higher Skill Levels, you may be able to renew Health Points nearly as fast as your foes can injure you!



**Meditation.** This Skill enables your spirit to renew its Dynamis Points during battle, and faster while resting. At higher Skill Levels, you may be able to renew Dynamis Points fast enough to cast even the most costly spells many times over!

**Enlightenment.** This Skill expands your mental faculties. Each Skill Point gives you a 5 per cent Experience Bonus, and may enable you to equip more Fetishes and Runes to your Familiars. In some cases, this Skill may help you learn more about certain items.

**Cardes Sliasta.** This Skill has a dual effect. Training in this Skill makes your summoned Familiars much more effective in combat by increasing their Health and Primary Attributes (Str, Nim, Bea, Cha); if your character is Female, training in this Skill will also increase the Dynamis Points of your summoned Familiars. This Skill also increases your chances of successfully flattering or flirting with NPCs during dialog.

**Summoning.** This Skill makes you a better Summoner. Each Skill Point enables you to summon one additional Familiar during combat: at Skill Level 1 you can summon up to three Familiars, at Skill Level 2 up to four Familiars, and at Skill Level 3 up to five Familiars.

**Mercantile.** Training in this Skill makes you a better at negotiating and bargaining with merchants, and others who wish to buy or sell goods. In some games of *Parhedros*, training in the Mercantile Skill may open up new Quests and opportunities.

## PHYSICAL SKILLS

**Melee Combat.** Training in this Skill makes you a better warrior. Each Skill Point grants you a 5 per cent bonus to To-Hit Rolls when equipped with a melee weapon, such as a sword or axe.

**Ranged Combat.** Training in this Skill makes you a better archer. Each Skill Point grants you a 5 per cent bonus to To-Hit Rolls when equipped with a ranged weapon, such as a bow.

**Parry.** Training in this Skill makes you a better warrior. Each Skill Point increases your chance of completely blocking incoming enemy attacks by about 15 per cent. Parry works best with a higher Endurance Score.

**Riposte.** Training in this Skill makes you a better warrior. Each Skill Point increases your chance of counter-attacking after a failed or blocked enemy melee attack by about 25 per cent. Riposte works best with a higher Nimbleness Score.

**Armor.** Training in this Skill enables you to wear armor more efficiently. Each Skill Point reduces the various penalties of wearing armor by about 25 per cent, and also increases your Defense score by 1 point.

**Dodge.** Training in this Skill enables you to avoid enemy attacks more efficiently. Each Skill Point increases your odds of dodging an enemy attack by about 5 per cent.

**Athlete.** Training in this Skill increases your movement speed, and decreases the amount of fatigue you use to move. The overall effect is to allow you to move further and faster during each turn in combat.

**Backstab.** Training in this Skill makes you a better stealth fighter. Each Skill Point increases your chances of doing double-damage when attacking a foe from behind by about 20 per cent.

**Assassin.** Training in this Skill makes you a better stealth fighter. Each Skill Point increases your chances of poisoning a foe on a successful attack by about 15 per cent.

**Larceny.** Training in this Skill makes you a better rogue or thief. Each Skill Point increases the gold you earn in combat and some other situations by about 5 per cent. In some games of *Parhedros*, training in the Larceny Skill may open up new Quests and opportunities.

Every Skill in *Parhedros* has only FOUR Skill Levels, or degrees of mastery. Those Skill Levels are qualified as follows:

<b>Skill Level:</b>	<b>Mental Skills:</b>	<b>Physical Skills:</b>
0	Unskilled	Unskilled
1	Neophyte	Novice
2	Apprentice	Apprentice
3	Master	Master

To increase a Skill Level, your character must spend Skill Points. You will earn some Skill Points whenever you Level-Up your character. You may also earn Skill Points during the course of the game from such activities as solving certain puzzles, such as Ancient Tomes, or from such rare activities as sitting on Magical Thrones.

The exact cost of learning any Skill Level depends on two variables: the level of the Skill you are learning, and your character's Vocational archetype. The BASE COST, in Skill Points, of Training in a Skill is simply determined by the Level of that Skill:

<b>Skill Level to Base Cost:</b>	
<b>Gain:</b>	
1	1
2	2
3	3

To that Base Cost, however, you must add a Cost Modifier, which is determined by your character's Vocational archetype. Thus, Training in some Skills will be cheap for your character, while training in others will be dear. The following table lists the Skill Training Cost Modifiers for each Vocational archetype:

#### **Skill Training Cost Modifiers**

<b>Skill:</b>	<b>Ranger:</b>	<b>Warrior:</b>	<b>Thief:</b>	<b>Wizard:</b>	<b>Sorcerer:</b>
Red Magic	2	3	3	1	0
White Magic:	0	3	2	0	1
Black Magic:	2	3	3	0	0
Alchemy:	2	3	2	0	1
Rejuvenation:	1	2	3	0	1
Meditation:	1	3	2	0	0
Enlightenment:	2	2	1	1	0
Cardes Sliasta:	2	1	1	2	0
Summoning:	1	2	1	1	0
Mercantile:	1	3	0	3	2
Melee:	1	0	2	3	2
Ranged:	0	1	0	1	2
Parry:	2	0	1	3	3
Riposte:	2	0	1	3	3
Armor:	2	0	1	3	3
Dodge:	0	1	0	3	2
Athlete:	0	0	1	3	2
Backstab:	1	2	0	3	3
Assassin	1	3	0	3	2
Larceny:	3	3	0	3	2

# COMBAT

All attacks in combat are resolved by rolling the dice. First, we roll the dice to see if the attacker hits the defender. If such is the case, we then roll the dice to see how much damage the attacker inflicts on the defender. Both of these rolls are modified to a greater or lesser extent by the Attributes, Skill, Equipment, Health and Morale of the attacker and defender.

## THE ATTACK ROLL

The first step in resolving an attack is to calculate the Attack and Defense Factors. The Attack Factor represents the base odds of the attacker being able to hit his target. To calculate the Attack Factor, you find the attacker's base To-Hit score, and add to it the To-Hit bonuses of any weapons or equipment he is wearing, as well as one point for each Skill Level in Melee (or Ranged, if using a bow), and the Attribute Bonus or Penalty of the Primary Attribute that governs the sort of weapon being used (Endurance for pole weapons, Strength for other melee weapons, and Nimbleness for ranged weapons). You then adjust the Attack Factor based on the current Acuity of the attacker (see the section on Acuity), and any pertinent Status Ailments affecting the character.

Similarly, to calculate the Defense Factor, you find the defender's base To-Dodge score, and add to it the To-Dodge bonuses and penalties of his equipment and weapon, as well as one point for each Skill Level in Dodge, and the Attribute Bonus or Penalty for his Nimbleness Skill. You then adjust the Defense Factor based on the current Acuity of the defender (see the section on Acuity), and any pertinent Status Ailments affecting the character.

Rest assured that in a game of *Parhedros*, the computer does all of the above calculations

behind the scenes! However, when an attack is made, the attacker rolls a virtual 20-sided die, and the results are printed to the screen for the player to see. If the attacker rolls a 1, then he automatically misses, while if he rolls a 20 he automatically scores a 'Critical Hit,' which does double-damage. Otherwise, the attacker adds his Attack Factor to the die roll; if the result is greater than or equal to the defender's total Defense Factor, then he scores a hit.

You may wonder what all of the numbers on the screen mean? It's quite simple: in a normal attack, the first number is the die roll, the second number is the Attack factor, and the third number is the attacker's Acuity adjustment; the last figure, to which the sum of the first three is compared, is the Defense Factor as modified by the defender's Acuity.



In the example above, the attacking Centaurid Familiar rolled a 16, and added to it his Attack Factor of 11 and his Acuity adjustment of 2, the sum of which is greater than the defending Moddey Dhoo's adjusted Defense factor of 15. The Centaurid Familiar scores a hit!

## THE DAMAGE ROLL

If the attacker scores a hit, we then roll the dice to see how much damage he inflicts on the Defender. First, we get the raw damage potential, which is the maximum amount of damage that could possibly apply. To calculate this, we add the attackers innate Attack Attribute to the damage bonuses of his weapon and equipment, and then add the Primary Attribute bonus or penalty (Strength for melee attacks, and Nimbleness for ranged attacks). In certain cases, this number will be doubled, as in the case of critical hits and successful Backstab attacks; in the case of a Backstab that is also a critical hit, the damage potential is tripled.



Next, we calculate the defenders total armor value, by adding his innate Defense Attribute of to the modifiers of any armor he is wearing. In nearly all cases, the adjusted armor value will be a number between 0 and 10. If the armor value is greater than 0, roll 1d10: if the roll is less than or equal to the defender's armor value, the maximum damage is halved.

Next, we roll the dice to see how much actual damage is done. This roll is quite simple: we get a random number from 1 to the maximum damage potential, and this is the actual damage that the defender suffers. For instance, if the maximum damage is 16, then

we get a random number from 1-to-16, and apply that as the actual damage.

## ACUITY

Acuity represents the overall mental and physical condition of a character, and how it affects his ability to perform actions in combat. The basic idea behind Acuity is quite simple: if a character is in good health and high spirits, he will fight better than if he is badly wounded and demoralized. Thus, when rolling the die for most combat actions, such as attacking, defending or casting a spell, we will adjust the pertinent die rolls by the character's current Acuity.

There are two major components to a character's Acuity. The first of these is the character's health. We adjust Acuity for wounds, using the following table:

<b><i>Current Health:</i></b>	<b><i>Acuity Adjustment:</i></b>
61-100%	0
46-60%	-1
31-45%	-2
16-30%	-3
1-15%	-4

Secondly, we adjust the character's Acuity for Morale. Now, every character has a base level of Morale at which they normally start combat; this morale is scored on a scale of 1-to-100, with 1 being dismally low and 100 being cheerfully high. Some, such as a sniveling Redcap, have a naturally poor morale, while others, such as a Feorin Knight, have a naturally high morale. The main Player Character, of course, invariably has a very high morale at the start of a battle.

A great many things can influence a character's morale once combat starts, however. It is this current level of morale that we check when calculating Acuity, using the following table:

**Current Morale: Acuity Adjustment:**

81-100	+2
61-80	+1
41-60	None
21-40	-1
1-20	-2

Note that a vast number of Status Ailments resulting from potions and spells can also adjust a character's Acuity, both up and down. For instance, Berserk characters ignore their wounds when calculating Acuity, and Cursed characters suffer a -2 penalty to Acuity.

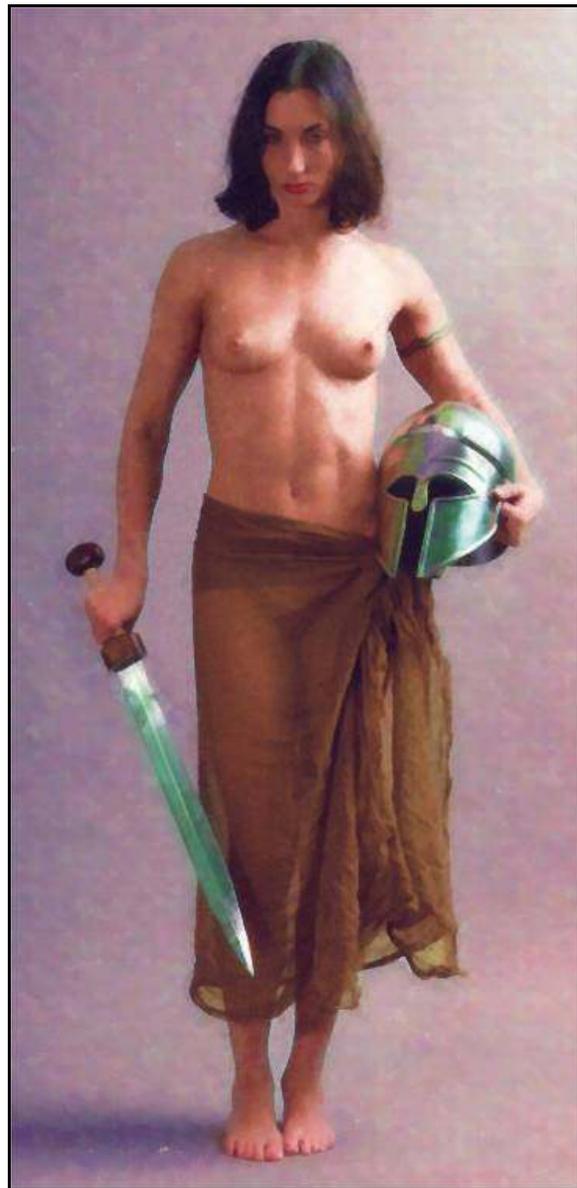
## GAINING LEVELS

Character Level is purely an abstraction of the Player Character's ascent toward self-knowledge. As a player experiences new adventures, and uses his skills and powers to overcome obstacles and achieve his goals, he will inevitably grow more powerful. Such power can be expressed as more Skills, enhanced physical condition, better facility at incantations, and a keener instinct for survival; or, to realize such abstractions in game terms, as more Skill Points, more Life Points, more Dynamis Points, and improved Combat Factors.

**Note:** *NPCs and monsters never have Levels. Rather, they are generated with the requisite statistics in all Attributes and Skill Levels.*

In keeping with a great and venerable tradition of Role-Playing Games, *Parhedros* measures your character's progress through the use of Experience Points and Levels. A newly generated Player Character starts at Level 0, meaning that despite his talents, he is rather unlearned and uninitiated into the ways of the world. He is a blank page, waiting for the hand of fate to write his story. As your character goes through the game world and overcomes obstacles, learns new things, or

otherwise uses his skills to solve problems, he will gain and accumulate Experience Points.



The exact number of Experience Points that any character receives for completing some challenge will vary depending on the individual character's Intelligence Attribute and Enlightenment Skill. Each point of your character's Intelligence Attribute Adjustment grants an automatic 2% bonus (or penalty!) to the Experience Points you gain. So too, each Skill Level you have in the Enlightenment Skill confers a 5% bonus to Experience.

Every so often, your character will earn enough Experience Points to gain a new Level. The number of Experience Points needed for a Level-Up are as follows:

<b>Level:</b>	<b>Experience:</b>
1	400
2	1000
3	1800
4	2800
5	4000
6	5400
7	7000
8	8800
9	10,800
10	13,000

Level 10 is normally the maximum level attainable in a game of *Parhedros*.



The number of Skill Points your character gains on a Level-Up depends on several factors. The first is your new Level: at Levels 1-thru-3, your character gains 1 Skill Point; at Levels 4-thru-6, he gains 2 Skill Points, and at all Levels above that he gains 3 Skill Points.

There are several ways to earn bonus Skill Points as well. If your character's Vocation belongs to the Thief archetype, you automatically gain 1 extra Skill Point on each Level-Up. So too, characters with very high Intelligence Attributes will gain bonus Skill Points at each Level-Up, according to the following table:

<b>Intelligence Attribute Adjustment:</b>	<b>Bonus Skill Points Per Level:</b>
1-2	1
3-4	2
5-6	3
7+	4

## THE MAGIC SYSTEM

*All magic, all prophecy and all sorcery are made possible through the divinity of Eros.*  
Plato, *Symposium* (202e)

*By how shall we explain the enchantments of Magic? By Sympathy, and by the fact that there is a natural harmony between things that are similar, and an opposition between those that are unlike ... And the real Magic in the All is the love in it along with the strife. This love is the first mage and enchanter; it was when first observed love's magic that they started using charms and spells on one another.*

Plotinus (IV.4.40)

*Parhedros* is ultimately a game about larger-than-life characters that are able – and dare – to practice the arcane arts of magic. Ironically, then, when viewed from a purely rational point of view, Magic *per se* does not really exist. Instead, Magic describes the ambiguity and sense of wonder when a clever and gifted person introduces perfectly natural processes into settings and contexts in which they are utterly unexpected, and even unnatural.

By way of example, it is perfectly natural that a salamander daemon should be clothed with fire in its own sphere of existence, in just the same way that humans are clothed in flesh. It is Magic, however, when a magician summons the blazing presence of a salamander into the midst of his astonished earthly enemies! Similarly, no one thinks twice about seeing a horrible monster in his dreams, but it is

fearsome Magic when a talented sorcerer induces such dreams to intrude upon a victim's waking consciousness and perception.

## THE ROOTS OF MAGIC

The Magic system in *Parhedros* is predicated on the idea that only certain, exceptionally gifted people are capable of practicing great works of Magic, owing to a remarkable and very rare confluence in their psyche of four talents that are, even taken individually, quite exceptional:

**SECOND SIGHT:** This term describes a condition in which a person is more readily able to perceive and commune with the spiritual and daemonic beings of the cosmos. All Player Character's have the Second Sight by default.

**PSYCHOHARMONIA:** This term describes the extent to which a person's spiritual and physical state pleases the gods, and the other supernatural and fey denizens of the cosmos; it is an indicator, if you will, of divine blessedness, and a person's ability to persuade supernatural forces to do his bidding. In general, psychoharmonia corresponds closely to a person's physical Beauty or comeliness.

**THELOTHRESKEIA:** This term describes the rudimentary ability to collect, focus, and manipulate that basic force of psychic energy that permeates all living entities, and which we commonly refer to as Willpower. Supernatural interactions often involve a contest of wills, and only the Magician who has carefully conditioned and trained his own will has a reasonable chance of prevailing.

**EKSTASIS:** This term describes a person's ability, whether natural or conditioned, to enter a trance state at will in order to more effectively perceive and commune with the

spiritual realm. In general, this condition corresponds closely to a person's Charisma.

Together, these conditions strongly influence a character's Dynamis, or raw Magical Aptitude. All people have some level of Dynamis, although in most cases it is not enough to enable them to perform any arcane works of notable power or significance. High Dynamis levels are most often found in people of exceptional Beauty and Willpower.



## BECOMING A MAGICIAN

No matter how much Dynamis a character may have, or how much magical theory and spell craft he learns by investing Skill Points in the various Magical Skills in the game, he can become a genuine, practicing Magician only by acquiring the various magical ITEMS that represent arcane knowledge and occult secrets. Nearly all of the Magic in *Parhedros* is based on the acquisition and manipulation of special items, such as Sigils, Runes and Alchemical Ingredients. These items can seldom be found anywhere but in the most dangerous of dungeons, or in the lairs of powerful monsters! All this is to say, that

learning real Magic is nothing other than traumatic initiation, a journey into the perils of the Otherworld.

The various Magical Items your character may find, and thus the specific spells and abilities he may gain, will always vary from game to game in the *Parhedros* system! This is because it is our goal to ensure that the Magic System always remains fresh, mysterious, and not entirely predictable. Nonetheless, we understand that planning your character is important to you, and thus we have established a solid measure of consistency in what general sorts of Magic Items you will find, and what Skills and Attributes you will need to use them best.

All Magic falls under one of the following general rubrics:

**Summoning Magic.** Summoning Magic entails the evocation and conjuration of spirit Familiars. For this reason, summoning is arguably the most powerful and generally useful of all the fields of Magic in *Parhedros*. While such spells as Pain Charms and Healing Charms are certainly useful, how much better would it be to summon several Familiars, each of which can cast Pain and Healing Charms on your character's behalf?

**Red Magic.** Red Magic encompasses any fascinations, charms or spells of a particularly carnal or corporeal nature, or spells which draw their power from the passions, expectations or fears of another character. Red Magic is all about rearranging the way you and others perceive reality; it is about making dreams and nightmares come true. A character skilled in Red Magic may expect to gain the ability to do such things as: seduce enemies, shape-shift himself or others, induce sleep or trances in others, create druidic fire, harm enemies with Elf-Shot, and create spectacular illusions. Red Magic is sometimes galled Genesiurgy, or Glamour.

**White Magic.** White Magic encompasses any charms or spells that operate on the principals of compassion, mercy and self-sacrifice, as well as spells which are intended to aid another character. White Magic is all about intercession, faith, self-enlightenment, and sacramental gestures. A character skilled in White Magic may expect to gain the ability to do such things as: heal himself or others, exorcise demons, dispel curses or harmful magic, or bless his allies with supernatural powers or luck. White Magic is often called Theurgy.



**Black Magic.** Black Magic encompasses any charms or spells that function as curses or geasas, or spells that draw their power from the mystery of death. Black Magic is all about the mysteries of death, the power of the will, and the power of fear. A character skilled in Black Magic may expect to gain the ability to do such things as: manipulate the icy cold of

the grave, doom enemies to death, cause disease, inflict dire curses, or poison foes. Black Magic is often called Necromancy.

**Alchemy.** Alchemy encompasses the use of various rare ingredients to prepare potions and other comestibles outside of battle, for use either in battle or after a battle. The most basic forms of Alchemy differ little from practical chemistry or pharmacy, and entails making such mundane but eminently useful things as healing potions. At more advanced levels, however, Alchemy is really about transcendence and plumbing the mysteries of existence, using chemistry as a sort of metaphorical language; at this level, your character may begin to pursue the great elixirs which represent enhanced self-awareness and personal growth.



You will note that each of these Magical fields correlates directly with one of the Mental Skills in *Parbedros*. Thus, in order to excel in any of these Magical fields, your character will need to invest at least some Skill Points into the governing Mental Skill.

## CASTING SPELLS

The details of spell-casting will vary a bit from game to game, and will depend to a large extent on the particular character-interface that is implemented in any given game. That said, there are a few constants that you can

expect to see in any particular spell-casting interface.

In order to cast a Spell, your character must first have the Item that governs that Spell, and he must have the prerequisite Skill Level, if any, required by the Spell. In addition, he must have equipped that Item into the appropriate Spell Interface. In *Parbedros: The Tunnels of Sethir*, there are two primary Spell Interfaces:

**The Grimoire.** The Grimoire is a Spell Book that, at the start of the game, has nine blank 'pages'. As your character acquires Sigils over the course of the game, he may equip up to nine of them in his Grimoire, simply by placing them on any blank page. Once the Sigil is thusly equipped, the character will be able to summon the Familiar controlled by that Sigil in battle. Additionally, if the character has learned one or more Skill Levels in the Enlightenment Spell, he will be able to equip Rune Items and Fetish Items on a Grimoire page that contains a Sigil; Runes will give the Familiar the ability to cast the spell controlled by that Rune, and fetishes will improve the Familiar's Attributes in some palpable manner.

**The Wheel of Rune Lore.** The Wheel of Rune Lore is the interface for using Items to cast all Red, White and Black Magic spells. In this game, the character may learn those spells by acquiring various Runes, each of which controls a spell. The number of 'slots' to accept Runes on the Wheel of Rune Lore is based on the character's intelligence, and may range from as low as three to as high as eight. In order to equip a Rune to the Wheel of Rune Lore, the character must have at least one Skill Level in the Skill that governs the Rune and its associated spell. Once a Rune is equipped, it may be used in battle.

Casting any spell costs Dynamis, which is deducted from the character's Dynamis Points. While each spell has a base cost in

terms of Dynamis, the actual amount of Dynamis deducted from the character's Dynamis Points will vary, depending on the character's Charisma Attribute and his Skill Level in the Skill that governs the Spell. In general, characters with high Charisma will pay less Dynamis to cast spells, as will characters who are highly skilled in the magical arts.

**Sky-Clad Bonus.** Other factors may also influence the cost of a spell in terms of Dynamis. The most significant of these is whether or not a character is sky-clad when casting the spell. Throughout history, many witches and sorcerers of various traditions have preferred to practice magic sky-clad, or digimbar, which is to say, in the nude. Whenever your character works his magic sky-clad, he will receive an up-front discount of 33% in the amount of Dynamis the spell costs, before other adjustments.

Note that being sky-clad confers several other benefits on the character, to include a +1 adjustment to Defense Factor when attacked with a melee or ranged weapon, and a +1 adjustment to dice rolls to determine if a spell succeeds. Of course there is a major drawback: your character is deprived of the benefits of wearing armor or other protective clothing in battle!

## SPELL CHECKS

Every Rune Spell (and the rune-like spells used by monsters) in the game is governed by one of the Primary Attributes. In general, White Magic Runes (Tyr's Aettir) are governed by Charisma, Red Magic Runes (Freya's Aettir) are governed by Beauty, and Black Magic Runes (Hagal's Aettir) are governed by Willpower.

Whenever a character attempts to cast a Rune Spell, he must roll to see if he succeeds or fails. The die check varies among the Runic

Charms, but the character must always roll the die check or more in order to succeed. The die roll is made on 1d20, and to it is added the sum of the governing Attribute of the Spell, and any Skill Level bonus for that Spell type (White, Red, or Black). The character succeeds in casting the spell if his adjust die roll is greater than or equal to the die check.



A character will normally benefit by specializing in Spells that are governed by his stronger Attributes. He may improve the odds of any Spell being cast successfully by investing Skill Points into the appropriate Magical Skill.

## BREWING POTIONS

As with spell-casting, the interface for Alchemy may change from game to game. But again, you can expect some constants.

The underlying principal of Alchemy in the *Parhedros* system is to combine two or more Items in order to create a NEW Item. What that new Item can do for the player is limited only by the game designer's imagination! In theory, Alchemy can be used to enchant weapons, brew potions, make elixirs, create new spells, or even create hybrid familiars. This is not to say, of course, that any or all of these uses for Alchemy will exist in any given game.

Unlike spell-casting, performing an Alchemical experiment never costs any Dynamis. Instead, the cost of the Alchemical experiment is represented by the consumption of the raw materials used in making the new item. For this reason, Alchemy is a wonderful tool for enabling characters with low magical aptitude to enjoy some of the benefits of the magical effects in a game.

Even powerful mages, however, will often turn to Alchemy to expand their available magic in the short-term, but with an eye on the immense and sometimes surprising benefits that advanced Alchemy can endow upon the character in the long-term.

**The Wheel of Transmutation.** In *Parhedros: The Tunnels of Sethir*, the Alchemy Interface consists of the Wheel of Transmutation, which contains three empty item slots. The player may equip certain items, such as empty potion bottles, plants, gems and other ingredients to these slots. If the three items combine to make an Alchemical Item, then the interface will let the player now this, and give him the option of making the new item or not.

## SPELL LISTS

The following pages list many of the spells available in the game of *Parhedros: The Tunnels of Sethir*. Note that many of these spells pertain only to monsters and Familiars. If the player character really wants to use one of these spells, he will need to either summon a Familiar that can cast the spell, or perhaps charm a monster who knows the spell!

### SUMMONING SPELLS

Over the course of the game, your character will discover many Sigils. Note that in order to acquire some of the more powerful Sigils in the game, your character will need to explore very carefully, and pay particular attention to

the events that have occurred in the Tunnels of Sethir prior to his arrival!

**Summon Aptgangr.** Summons a mindless Skeleton Warrior to serve as a Familiar. Note: this spell is available only to monsters.

**Summon Black Cat.** Summons a magical Black Cat to serve as a Familiar. Note: this is a Racial Spell available only to Sorcerer Vocational archetypes.

**Summon Centaurid.** Summons either Centaur knight or a Centaress archer to serve as a Familiar.

**Summon Drake.** Summons a fire-breathing Drake to serve as a Familiar by incinerating and devouring the foes of the spell-caster.

**Summon Druidess.** Summons a venerable and wise Druidess to serve as a Familiar.

**Summon Dryad.** Summons a lovely and lithe Dryad archer to serve as a Familiar.

**Summon Feorin.** Summons a stalwart, heroic Feorin knight to serve as a Familiar.

**Summon Goat-Folk.** Summons either a rude Satyr warrior or a capricious Glaistig archer to serve as a Familiar.

**Summon Gnome.** Summons a sneaky, backstabbing Gnome to serve as a Familiar.

**Summon Hughr.** Summons a mournful Ghost to serve as a Familiar. Note: this spell is available only to monsters.

**Summon Minotaur.** Summons a fierce, muscular Minotaur to serve as a Familiar and pummel the foes of the spellcaster.

**Summon Moddey Dhoo.** Summons a ghastly spectral hound of hell to serve as a Familiar. Note: this spell is available only to monsters.

**Summon Prithivim.** Summons a cheerful, strong-limbed Prithivim knight to serve as a Familiar.

**Summon Spider.** Summons a fierce, predatory spider the size of a cow to serve as a Familiar.

**Summon Spider-Folk.** Summons a Spider-Folk wizard to serve as a Familiar.

**Summon Spiderling.** Summons a Kinderlob, which is a small, juvenile were-crab, to serve as a Familiar. Note: this is a Racial Spell available only to Spider-Folk characters, and some monsters.

**Summon Sprite.** Summons a playful, whimsical Sprite to serve as a familiar.

**Summon Succubus.** Summons a fiendish, seductive harlot of hell to serve as a Familiar.

**Summon Valkyrja.** Summons a young but eager Valkyrja fighter to serve as a Familiar.

**Summon Valkyrja Princess.** Summons the fearsome, mighty avatar of one of the great Valkyrja princesses to serve as a Familiar.

**Summon Vampiress.** Summons a malevolent, ravenous Vampire to serve as a Familiar.

## RUNE CHARMS

The following spells are governed by Runes which may be acquired and used by the player character.

**Beast Charm.** Red Magic. Rune: Fehu. Transforms the target into an innocent and fairly harmless forest creature.

**Trance Charm.** Red Magic. Rune: Uruz. Causes the target to fall into a deep trance, and ignore its surroundings.

**Pain Charm.** Red Magic. Rune: Thurisaz. Hurls an elf-shot which damages the target, and which may also stun the target.

**Anti-Magic Charm.** Red Magic. Rune: Ansuz. Protects a target by reflecting some harmful spells back on the caster.

**Journey Charm.** Red Magic. Rune: Raido. Causes the spell-caster to instantly trade places with the target.

**Flame Charm.** Red Magic. Rune: Kano. Causes a burst of druidic fire to damage the target and all creatures near to it.

**Love Charm.** Red Magic. Rune: Gebo. Causes a foe to fall in love with the spell-caster, and thus change sides during battle. Note: you may have only ONE Love Charmed character at a time!

**Lycanthropy Charm.** Red Magic. Rune: Wunjo. Causes the spell-caster to transform into a lesser Werewolf, partially healing him in the process.

**Poison Charm.** Black Magic. Rune: Hagalaz. Magically poisons a target with noxious, frozen airs.

**Weakness Charm.** Black Magic. Rune: Nauthiz. This dire curse magically reduces target's Strength by 50%.

**Ice Charm.** Black Magic. Rune: Isa. The icy grip of the grave freezes a target, doing some damage and slowing it by 50%.

**Aging Charm.** Black Magic. Rune: Jera. Cursed to a premature old-age, the target suffers a loss of 25% of its current Health Points.

**Doom Charm.** Black Magic. Rune: Eihwaz. If it fails a saving roll, the target will die after several turns.

**Silence Charm.** Black Magic. Rune: Perth. This curse silences a target, so that it cannot cast spells.

**Armor-Eater Charm.** Black Magic. Rune: Algiz. This baneful curse rusts metal and rots leather, reducing the target's armor-rating by 50%.

**Blinding Charm.** Black Magic. Rune: Sowelu. A dazzling light reduces a target's To-Hit odds by 50%.

**Healing Charm.** White Magic. Rune: Teiwaz. Faith and divine grace restore some Health Points to the target.

**Exorcism Charm.** White Magic. Rune: Berkana. Removes ALL Magical Effects, both good and bad, within a short radius of a target.

**Speed Charm.** White Magic. Rune: Ehwaz. This blessing of the goddess of the hunt increases the target's Speed by 50%.

**Rebirth Charm.** White Magic. Rune: Mannaz. This blessing of the Triple-Goddess restores a fallen creature to life.

**Blessing Charm.** White Magic. Rune: Laguz. This potent blessing of the horned god increases the subject's Armor rating by 5 points, and raises Magic Resistance.

**Strength Charm.** White Magic. Rune: Inguz. This blessing of the horned god increases a target's Strength by 5 points.

**Restoration Charm.** White Magic. Rune: Othila. Draws down the power of the moon, restoring a large amount of Dynamis at the cost of some Health.

**Accuracy Charm.** White Magic. Rune: Dagaz. This blessing of the bright day increases the target's To-Hit odds by 50%.

## OTHER SPELLS

With the exceptions noted, nearly all of the following spells are available to monsters and Familiars only.

**Niahm's Kiss.** Prevents the target from renewing any magical energy.

**Caswallawn's Cloak.** Causes the target to become invisible.

**Maeve's Blood.** Paralyzes the target.

**Bang Utot.** There is a slight chance the target will die immediately.

**Aerten's Judgment.** Enchants a victim, thereby reducing that victim's Magic Resistance by 50%. Note: Wizard Vocational archetypes receive this spell at the start of the game, unless they are of the Spider-Folk, Satyr or Glaistig Races.

**Ganda Reith.** Steals some of the target's health, and adds it to the spell-caster's health. Note that Glaistig Wizards and Sorcerers receive this spell at the start of the game.

**Accasbel's Draught.** Causes a target to become much clumsier.

**Oisin's Grace.** Causes the target to become much more nimble.

**Cailleach's Finger.** Causes the target to suffer a run of bad luck.

**Taillete's Grip.** Causes the victim to Panic, which reduces that victim's combat efficiency. Note: Satyr Wizards and Sorcerers receive this spell at the start of the game.

# MONSTER AND NPC LIST

Half the fun of any role-playing game lies in encountering strange and exotic creatures! The following pages describe many of the monsters and characters that you will find in *Parhedros: The Tunnels of Sethir*.

## MAJOR CHARACTERS

### AMPRODIAS

Race: Chthonian Demon

Court: None

Archetype: Warrior

Attributes: BEA: 4, CHA 5, CON 14, END 12, INT 17, NIM 12, STR 20, WIL 11

Base Stats: Life 250, Dynamis 180, Fatigue 90

This enormous spider-daimon is covered in a thick coat of red hair. Its fangs are as long and sharp as sabers, and its mandibles look powerful enough to easily crush a careless arm or leg. A sickly-sweet smell exudes from its maw; clearly this creature has recently been feeding on humans!

### PRINCESS EMERGAINNE

Race: Sarahim, Valkyrja

Court: Summer

Archetype: Sorceress

Attributes: BEA 19, CHA 16, CON 7, END 10, INT 17, NIM 9, STR 8, WIL 26

Base Stats: Life 110, Dynamis 250, Fatigue 70

This stunningly beautiful, aristocratic woman exudes an aura of compassion and kindness. Her features are fine and delicate, her skin milky white and smooth, and her eyes alive with intelligence and curiosity. She is wearing a splendid magical robe.



### PRINCESS SIGRUNE

Race: Sarahim, Valkyrja

Court: Summer

Archetype: Warrior

Attributes: BEA 18, CHA 16, CON 14, END 13, INT 11, NIM 14, STR 19, WIL 24

Base Stats: Life 140, Dynamis 90, Fatigue 90

This lovely, aristocratic woman exudes an aura of authority and impatience. While her features are fine and delicate, her limbs are strong and well-muscled, and she carries herself with the self-confident poise of a natural athlete. She is wearing a wondrous set of magic chain mail.

## FEY AND HUMANS

### ARACHNEIA

Race: Rephaim

Court: Twilight

Archetype: Sorceress

Attributes: BEA 14, CHA 12, CON 11, END 10, INT 16, NIM 14, STR 7, WIL 16

Base Stats: Life 50, Dynamis 100, Fatigue 90

This exotic member of the Spider-Folk races is a darkly beautiful woman from the waist up, and a horrific spider from the waist down. Her face is sullen and pensive, with smoldering, intelligent eyes and full, blood-red lips.

## ARACHNIAN

Race: Rephaim  
Court: Twilight  
Archetype: Wizard  
Attributes: BEA 13, CHA 12, CON 12, END 10, INT 16, NIM 11, STR 10, WIL 16  
Base Stats: Life 60, Dynamis 150, Fatigue 90

This exotic member of the Spider-Folk race is a sensitive-looking man from the waist up, and a horrific spider from the waist down. His face is compassionate and intelligent, with deep blue eyes and a strong-set jaw; as with all males of his race, small but sharp horns hut from under his hair.

## ASSASSIN

Race: Koshaphim  
Court: Twilight  
Archetype: Thief  
Attributes: BEA: 10, CHA 13, CON 12, END 11, INT 10, NIM 14, STR 15, WIL 11  
Base Stats: Life 50, Dynamis 50, Fatigue 90

This shady creature is dressed from head to toe in a black cloth robe, and his beady eyes shift anxiously about. He is nervously wielding a razor-sharp katana. Despite his abundant nervous energy, he moves with a cat-like agility. You intuitively feel that it is not a good idea to turn your back on him.

## BANDIT ARCHER

Race: Koshaphim  
Court: Twilight  
Archetype: Thief  
Attributes: BEA: 13, CHA 12, CON 10, END 11, INT 11, NIM 15, STR 15, WIL 9  
Base Stats: Life 45, Dynamis 50, Fatigue 90

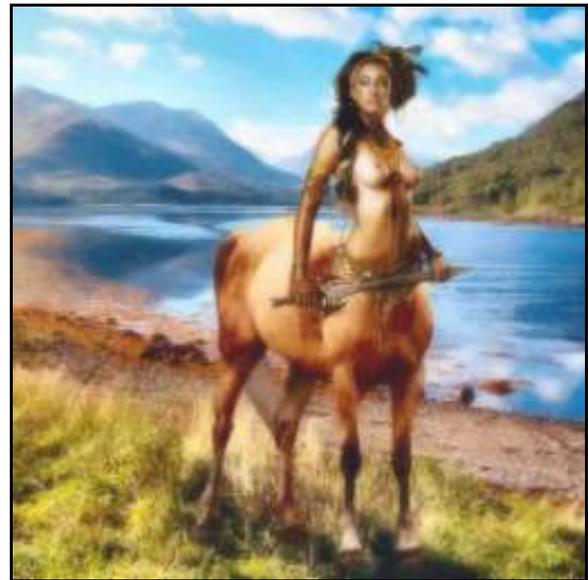
This woman is dressed from head to toe in a black cloth robe, so that only her sparkling, blue eyes are visible. She moves quickly, with

an athletic, lissome gait. Now and again she casts a faintly bemused, but mostly bored glance at you, as though you disappointed her in some manner.

## CENTAUR

Race: Co'Ciyim  
Court: Summer  
Archetype: Warrior  
Attributes: BEA 12, CHA 10, CON 13, END 14, INT 9, NIM 14, STR 14, WIL 10  
Base Stats: Life 90, Dynamis 20, Fatigue 110

This Centaur is muscular and attractive; handsome as man and sleek and well-groomed as a horse. His countenance is rather on the gruff side, but amiable nonetheless. He has the look and rough manners of a creature that is a bit on the unintelligent side.



## CENTAURESS

Race: Co'Ciyim  
Court: Summer  
Archetype: Ranger  
Attributes: BEA 17, CHA 14, CON 10, END 12, INT 8, NIM 16, STR 9, WIL 7  
Base Stats: Life 80, Dynamis 50, Fatigue 110

This Centauress is an attractive, coquettish young woman of about 16, with the hindquarters of a horse. As a woman she is a buxom, bright-faced creature with a sunny disposition, and graceful, perfectly proportioned limbs. As a horse, she is sleek, shiny and muscular, and forever prancing even when at rest.

## DRUID

Race: Yashysim  
Court: Summer  
Archetype: Wizard  
Attributes: BEA: 10, CHA 12, CON 11, END 9, INT 16, NIM 7, STR 11, WIL 14  
Base Stats: Life 50, Dynamis 100, Fatigue 95

This elderly, rather scraggly man wears a thread-bare cloak, and covers his dour face with a floppy hood. But as you gaze into his eyes, you get the impression that an immense depth of wisdom powers this creature's thoughts, and that a stern compassion burns fiercely within his heart.

## DRUIDESS

Race: Yashysim  
Court: Summer  
Archetype: Sorceress  
Attributes: BEA: 12, CHA 14, CON 9, END 8, INT 14, NIM 10, STR 10, WIL 17  
Base Stats: Life 40, Dynamis 100, Fatigue 80

This plump, matronly woman wears a long, thread-bare robe, and covers her face with a heavy cowl. She is not young by any means, but the creases under her eyes conceal whether she has lived for decades or centuries. Her eyes burn with an intensity that belies a strong and fiercely stubborn will.

## DRYAD ARCHER

Race: Vayusim  
Court: Summer  
Archetype: Ranger  
Attributes: BEA: 16, CHA 15, CON 10, END 9, INT 11, NIM 16, STR 12, WIL 8  
Base Stats: Life 60, Dynamis 50, Fatigue 95  
This is a strikingly pretty creature with pale, translucent skin and fine, delicate features. Her brilliant green eyes accentuate a wholesome, fresh-scrubbed face that beams with a wholesome sense of joy and wonder. She moves with a lissome grace, and seems to have the reflexes of a cat.



## FEORIN

Race: Vayusim  
Court: Summer  
Archetype: Warrior  
Attributes: BEA: 13, CHA 12, CON 15, END 11, INT 9, NIM 10, STR 15, WIL 10  
Base Stats: Life 70, Dynamis 20, Fatigue 105

This strong and stalwart fey knight bears a grim expression on his ruggedly handsome face. He stands proud and tall, with the bearing of a professional soldier. His armor has clearly seen many battles, for it is dented in many places, and is stained with blood and soot.

## GLAISTIG

Race: Sahirim  
Court: Summer  
Archetype: Ranger  
Attributes: BEA 14, CHA 14, CON 13, END 11, INT 10, NIM 16, STR 12, WIL 10  
Base Stats: Life 75, Dynamis 50, Fatigue 90

This exotic creature is a Glaistig, being a voluptuous woman from the waist up, and a goat from the waist down. Her attractive, sensuous face is adorned with unblemished, tanned skin and full, perpetually pouting lips; long goat's horns protrude from her thick, wavy hair.

## GNOME

Race: Selahim  
Court: Winter  
Archetype: Thief  
Attributes: BEA: 5, CHA 7, CON 16, END 14, INT 11, NIM 9, STR 14, WIL 12  
Base Stats: Life 45, Dynamis 20, Fatigue 80

This is a well-muscled and stout creature, with particularly thick legs. It is obvious that he has spent much of his life working hard in the mines. His face is that of an honest, simple person. He is rather ugly, however, and he smells rather badly; clearly, he does not place much value on regular bathing.

## GNOME SCOUT

Race: Selahim  
Court: Winter  
Archetype: Ranger  
Attributes: BEA: 5, CHA 10, CON 15, END 14, INT 13, NIM 14, STR 9, WIL 12  
Base Stats: Life 45, Dynamis 50, Fatigue 80

## GNOME HEDGE WIZARD

Race: Selahim  
Court: Winter

Archetype: Warrior  
Attributes: BEA: 5, CHA 11, CON 16, END 14, INT 14, NIM 12, STR 7, WIL 14  
Base Stats: Life 35, Dynamis 90, Fatigue 80

## KINDERLOB

Race: Rephaim  
Court: Twilight  
Archetype: Thief  
Attributes: BEA: 10, CHA 8, CON 8, END 9, INT 7, NIM 15, STR 7, WIL 11  
Base Stats: Life 25, Dynamis 90, Fatigue 90

This strange, small creature is a juvenile of the Were-crab species; as such it consists of a wild-eyed girl with thick, straw-like hair from the waist up, and a thick-shelled, crab-like creature from the waist down. It moves with surprising speed, and waves a poison-barbed tail menacingly from its hind-parts.

## MERWIF

Race: Emim  
Court: Twilight  
Archetype: Wizard  
Attributes: BEA: 4, CHA 5, CON 10, END 11, INT 16, NIM 12, STR 15, WIL 17  
Base Stats: Life 45, Dynamis 90, Fatigue 90

This foul and loathsome hag stares intently at you with evil but intelligent eyes as black as ebony. Her mottled, filthy skin is covered in tribal markings, and her floppy dugs hang nearly to her knees in an obscene mimicry of femininity. Sharp, fishlike spines protrude grotesquely from her back.

## MINOTAUR

Race: Anakim  
Court: Winter  
Archetype: Warrior  
Attributes: BEA: 4, CHA 6, CON 16, END 14, INT 5, NIM 14, STR 19, WIL 10  
Base Stats: Life 75, Dynamis 20, Fatigue 90

This fearsome and haughty creature has the head and feet of a bull, but it walks on two hind legs like a human. Its massive arms ripple and bulge with muscles, and razor-sharp talons protrude menacingly from its stubby fingers. The creature is covered in a thickly matted, greasy and foul-smelling fur.

## NUCKALAVEE

Race: Emim

Court: Twilight

Archetype: Warrior

Attributes: BEA: 1, CHA 4, CON 12, END 11, INT 12, NIM 14, STR 15, WIL 12

Base Stats: Life 65, Dynamis 100, Fatigue 110

This gruesomely hideous and evil-looking creature superficially resembles a centaur, in that it has the head and torso of a man, and the body of a horse. But unlike the noble centaur, this frightening creature has no skin whatsoever, and blood and ichors ooze from its exposed flesh and veins.

## NUCKALAVEE ARCHER

Race: Emim

Court: Twilight

Archetype: Ranger

Attributes: BEA: 1, CHA 4, CON 12, END 11, INT 12, NIM 14, STR 15, WIL 12

Base Stats: Life 65, Dynamis 50, Fatigue 110

This gruesomely hideous and evil-looking creature superficially resembles a centaur, in that it has the head and torso of a man, and the body of a horse. But unlike the noble centaur, this frightening creature has no skin whatsoever, and blood and ichors ooze from its exposed flesh and veins.

## OGRE

Race: Anakim

Court: Winter

Archetype: Warrior

Attributes: BEA: 6, CHA 4, CON 16, END 14, INT 6, NIM 11, STR 18, WIL 7

Base Stats: Life 70, Dynamis 20, Fatigue 90

This muscular, barrel-chested creature simply towers over you. Its piggish face is painfully ugly, with jagged fangs jutting out of its scowling lips, and a brutal expression darkening its thick, low brow. It reeks with a foul odor, from its own unwashed hide as well as the flea-bitten animal skins it wears.



## PRITHIVIM

Race: Prithivim

Court: Winter

Archetype: Warrior

Attributes: BEA 9, CHA 11, CON 14, END 12, INT 13, NIM 10, STR 16, WIL 12

Base Stats: Life 110, Dynamis 20, Fatigue 90

A stout and sturdy Prithivim warrior stands before you. His face is plain and honest, but not entirely unattractive, and his visage is that of an out-going, curious, but hot-tempered soul. His physique is simply superb, with thick, muscular limbs, and a barrel-chest.

## REDCAP

Race: Emim  
Court: Twilight  
Archetype: Thief  
Attributes: BEA: 4, CHA 5, CON 11, END 14, INT 7, NIM 12, STR 13, WIL 9  
Base Stats: Life 40, Dynamis 20, Fatigue 100

This despicable, shifty-looking creature is scowling at you, as though trying to decide whether it is too lazy to kill you. Its limbs are short and stubby, but powerful, and its ridiculously large head is marred by an ugly, leering face. The vile creature wears a cap that is clearly stained in fresh blood.

## REDCAP ARCHER

Race: Emim  
Court: Twilight  
Archetype: Ranger  
Attributes: BEA: 4, CHA 5, CON 11, END 14, INT 7, NIM 15, STR 11, WIL 9  
Base Stats: Life 35, Dynamis 50, Fatigue 90

## SATYR

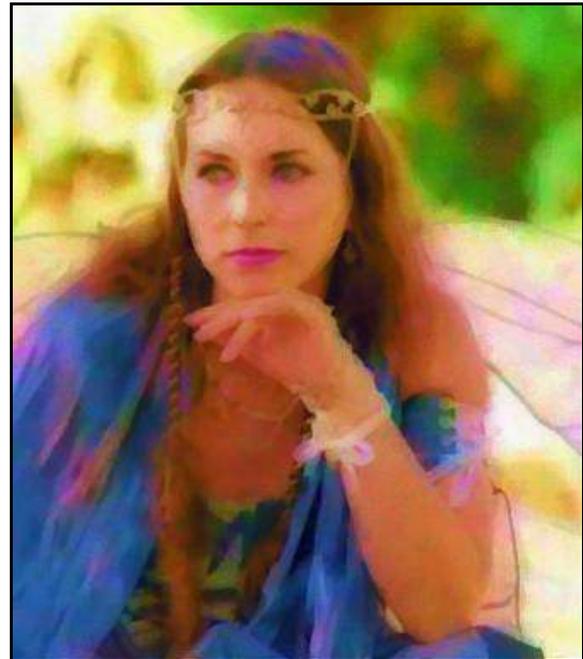
Race: Sahirim  
Court: Summer  
Archetype: Ranger  
Attributes: BEA 10, CHA 15, CON 15, END 13, INT 10, NIM 16, STR 13, WIL 12  
Base Stats: Life 85, Dynamis 50, Fatigue 90

This exotic and rather shocking creature is a virile-looking man with the legs and hooves of a goat. His face is not at all attractive, but his countenance is affable and jovial, and his eyes sparkle with merriment. His breath smells strongly of wine. Like all Satyrs, he is scandalously ithyphallic.

## SPRITE

Race: Vayusim  
Court: Summer  
Archetype: Sorceress  
Attributes: BEA: 14, CHA 15, CON 8, END 12, INT 10, NIM 15, STR 10, WIL 10  
Base Stats: Life 20, Dynamis 80, Fatigue 110

This graceful, friendly little creature can hardly hold herself still for more than a moment at a time. She has a petite frame, with two colorful, insect-like gossamer wings sprouting from her shoulders. Sparkling green eyes and a mischievous grin brighten her freckled, sunny face.



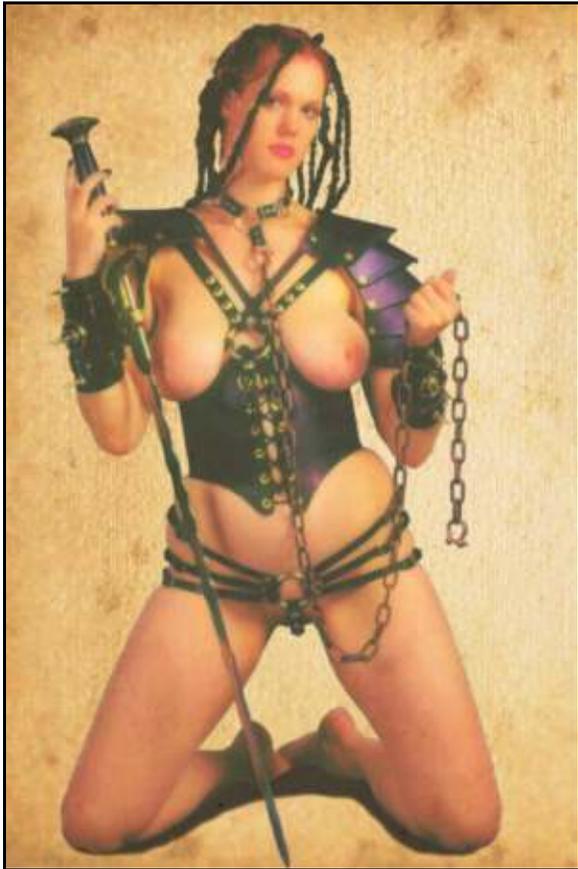
## SPRITE ARCHER

Race: Vayusim  
Court: Summer  
Archetype: Ranger  
Attributes: BEA: 14, CHA 15, CON 8, END 12, INT 9, NIM 17, STR 6, WIL 10  
Base Stats: Life 20, Dynamis 50, Fatigue 110

## VALKYRJA

Race: Sarahim  
Court: Summer  
Archetype: Warrior  
Attributes: BEA 13, CHA 13, CON 12, END 10, INT 12, NIM 14, STR 15, WIL 12  
Base Stats: Life 70, Dynamis 75, Fatigue 90

This spunky looking woman with flaming red hair is a Valkyrja. She carries herself with poise and dignity, and she is obviously a scion of the high aristocracy. Her limbs are lithe yet strong, and her face pretty yet proud and even somewhat haughty. She moves with an amazing grace and precision.



## WERE-CRAB

Race: Rephaim  
Court: Twilight  
Archetype: Thief  
Attributes: BEA: 8, CHA 7, CON 10, END 9, INT 7, NIM 14, STR 12, WIL 12  
Base Stats: Life 80, Dynamis 50, Fatigue 90

This frightful abomination of nature consists of a wild-eyed woman with thick, straw-like hair from the waist up, and a thick-shelled, crab-like creature from the waist down. It moves with surprising speed, and waves a poison-barbed tail menacingly from its hind-parts.

## BEASTS

### BLACK CAT

Race: Enchanted Beast  
Court: None  
Archetype: Wizard  
Attributes: BEA: 8, CHA 12, CON 6, END 9, INT 16, NIM 17, STR 8, WIL 12  
Base Stats: Life 40, Dynamis 90, Fatigue 60

At first glance, this seems to be an ordinary black cat; an unlucky creature, to be sure. But as you look into this creature's eyes, you are met back with a steady, wise gaze that suggests this is a very special cat indeed.

### CRIMSON WIDOW

Race: Beast  
Court: None  
Archetype: Wizard  
Attributes: BEA: 8, CHA 8, CON 11, END 12, INT 13, NIM 12, STR 14, WIL 12  
Base Stats: Life 50, Dynamis 90, Fatigue 90

This massive red spider gazes at you with a myriad of tiny, beady eyes, but somehow her gaze conveys a sense of surprising intelligence and wisdom.

## DOE

Race: Beast  
Court: None  
Archetype: Thief  
Attributes: BEA: 6, CHA 5, CON 8, END 12, INT 3, NIM 14, STR 9, WIL 5  
Base Stats: Life 35, Dynamis 10, Fatigue 80  
This gentle deer looks nervously at you with its innocent eyes.

## DRAIG'TALAMH

Race: Dragon  
Court: None  
Archetype: Warrior  
Attributes: BEA: 11, CHA 13, CON 16, END 10, INT 15, NIM 12, STR 17, WIL 12  
Base Stats: Life 85, Dynamis 100, Fatigue 90

This noble but ferocious drake looks bares its dagger-like fangs, and flicks its long, forked tongue curiously in your direction. Its stubby wings seem unable to support the creature in flight, but its powerful, long legs enable it to move quickly and surely on the ground.

## DRAIG'TEINE

Race: Dragon  
Court: None  
Archetype: Wizard (Boss)  
Attributes: BEA: 12, CHA 14, CON 17, END 12, INT 16, NIM 9, STR 19, WIL 25  
Base Stats: Life 375, Dynamis 150, Fatigue 90

This noble, enormous fire drake looks bares its dagger-like fangs, and flicks its long, forked tongue curiously in your direction. The ground shakes every time it takes a step, and it works its rudimentary wings furiously to and fro, as though agitated by your presence.

## GREEN RECLUSE

Race: Beast  
Court: None

Archetype: Warrior  
Attributes: BEA: 4, CHA 4, CON 12, END 11, INT 4, NIM 14, STR 10, WIL 10  
Base Stats: Life 35, Dynamis 20, Fatigue 90

This spindly-legged spider gazes blankly at you with a myriad of tiny, beady eyes. Venom froths from its mandibles, which it works to and fro with a furious energy.

## GUARD DOG

Race: Beast  
Court: None  
Archetype: Warrior  
Attributes: BEA: 7, CHA 4, CON 10, END 9, INT 5, NIM 13, STR 12, WIL 6  
Base Stats: Life 45, Dynamis 10, Fatigue 80

This ferocious mastiff is apparently a well-trained guard dog.

## JAEGER SPIDER

Race: Beast  
Court: None  
Archetype: Warrior  
Attributes: BEA: 4, CHA 4, CON 14, END 12, INT 5, NIM 13, STR 12, WIL 10  
Base Stats: Life 55, Dynamis 20, Fatigue 90

This massive red spider looks like it was created for speed. No doubt it survives by chasing down its prey, and then crushing them in its razor sharp mandibles.

## RAT

Race: Beast  
Court: None  
Archetype: Thief  
Attributes: BEA: 4, CHA 5, CON 3, END 11, INT 4, NIM 12, STR 2, WIL 5  
Base Stats: Life 5, Dynamis 5, Fatigue 60

This small rat scurries nervously about, searching for scraps of food.

## TARANTULA

Race: Beast  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 2, CON 14, END 12, INT 5, NIM 11, STR 14, WIL 9  
Base Stats: Life 40, Dynamis 30, Fatigue 90

This hairy, squat brown spider exudes a fetid stench of dead meat. Its long, sharp fangs are still stained red and brown with blood.

## UNICORN

Race: Enchanted Beast  
Court: None  
Archetype: Wizard  
Attributes: BEA: 12, CHA 13, CON 10, END 14, INT 13, NIM 14, STR 15, WIL 12  
Base Stats: Life 105, Dynamis 60, Fatigue 120

This noble, handsome unicorn exudes an aura of magic and enchantment. It snorts fiercely, and looks down on you with utter disdain.

## VENOM HUNTRESS

Race: Beast  
Court: None  
Archetype: Wizard  
Attributes: BEA: 6, CHA 8, CON 10, END 11, INT 8, NIM 12, STR 8, WIL 13  
Base Stats: Life 30, Dynamis 100, Fatigue 90

This hairy, green spider looks at you with naked malice burning in its coal-red eyes. Venom drips from its dagger-sharp fangs, and hisses into steam as it touches the ground.

## WOLF

Race: Beast  
Court: None  
Archetype: Warrior

Attributes: BEA: 6, CHA 5, CON 13, END 12, INT 7, NIM 12, STR 13, WIL 9  
Base Stats: Life 45, Dynamis 20, Fatigue 90

This lean, ferocious wolf looks as though it has not eaten in weeks. It bares its fangs and curls its lips into an intimidating snarl as it looks menacingly in your direction.

## CHTHONIAN MONSTERS

### CACODAIMON

Race: Daimon  
Court: None  
Archetype: Wizard  
Attributes: BEA: 4, CHA 17, CON 14, END 13, INT 16, NIM 12, STR 18, WIL 19  
Base Stats: Life 100, Dynamis 100, Fatigue 110

This demonic prince appears as a tall, hideously frightful humanoid, with sharp horns protruding from his chest and back, and wielding long, dagger-like talons at the end of his muscular arms. His head resembles that of a bull, except that his mouth bristles with razor-sharp teeth.

### DRAUGR KNIGHT

Race: Gevahir  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 3, CON 13, END 11, INT 2, NIM 5, STR 14, WIL 5  
Base Stats: Life 60, Dynamis 20, Fatigue 90

This disgusting, abhorrent creature is no more than the still-rotting corpse of some recently-killed adventurer that has been reanimated by dark magic. A mindless, shambling monstrosity, this loathsome being serves only one purpose: to kill and eat anything that enters its domain.

## DRAUGR WARRIOR

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 3, CON 12, END 10, INT 2, NIM 6, STR 12, WIL 5  
Base Stats: Life 55, Dynamis 20, Fatigue 90

## HEADLESS DRAUGR

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 1, CHA 1, CON 15, END 10, INT 1, NIM 4, STR 16, WIL 1  
Base Stats: Life 45, Dynamis 20, Fatigue 90

## GHOST

Race: Gevahim  
Court: None  
Archetype: Sorceress  
Attributes: BEA: 10, CHA 11, CON 6, END 9, INT 8, NIM 12, STR 8, WIL 11  
Base Stats: Life 30, Dynamis 90, Fatigue 90

This mournful, ethereal creature seems to be comprised of some gossamer substance that glows faintly with a sickly greenish radiance. Her eyes, however, burn with a brilliant red light, as though they were a direct window into the fiery pits of Hell.

## LICH

Race: Gevahim  
Court: None  
Archetype: Wizard  
Attributes: BEA: 3, CHA 3, CON 10, END 11, INT 17, NIM 7, STR 9, WIL 18

Base Stats: Life 60, Dynamis 150, Fatigue 90  
This frightening and malevolent creature appears to be a fragmentary skeleton animated and held together by some evil force of will. It

is clad in an ancient and now moldering robe of fine velvet and leather.

## MODDEY DHOO

Race: Gevahim  
Court: None  
Archetype: Wizard  
Attributes: BEA: 3, CHA 6, CON 10, END 14, INT 6, NIM 13, STR 12, WIL 9  
Base Stats: Life 50, Dynamis 20, Fatigue 110

The mere sight of this monstrous, powerful hound of hell is enough to strike fear into the stoutest heart! The creature seems to have been flayed, so that now its rippling muscles and sinews are plainly visible, and blood and ichors ooze from its flanks.

## MUMMY

Race: Gevahim  
Court: None  
Archetype: Wizard  
Attributes: BEA: 4, CHA 3, CON 13, END 11, INT 12, NIM 7, STR 12, WIL 14  
Base Stats: Life 70, Dynamis 100, Fatigue 90

This shambling, brittle corpse is wrapped in ancient, tattered cloth strips, and it holds equally ancient weapons in its decrepit hands. Its empty eye sockets glow with a malevolent, magical force, however.

## SKELETON ARCHER

Race: Gevahim  
Court: None  
Archetype: Ranger  
Attributes: BEA: 3, CHA 3, CON 9, END 10, INT 2, NIM 11, STR 11, WIL 8  
Base Stats: Life 25, Dynamis 80, Fatigue 85

This yellowed, ancient skeleton of a long-dead warrior has been reanimated by some unnatural, dark magic. Now it shambles and clatters about, seemingly mindlessly. This

monstrosity seems like it is immune to pain, as well as any other feelings or sensations, but it does look rather fragile.

### SKELETON KNIGHT

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 3, CON 9, END 10, INT 2, NIM 9, STR 14, WIL 6  
Base Stats: Life 40, Dynamis 20, Fatigue 85

### SKELETON WARRIOR

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 3, CON 8, END 10, INT 2, NIM 7, STR 12, WIL 6  
Base Stats: Life 30, Dynamis 20, Fatigue 85

### SPECTRAL KNIGHT

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 6, CHA 3, CON 12, END 9, INT 3, NIM 9, STR 12, WIL 6  
Base Stats: Life 85, Dynamis 20, Fatigue 90

This suit of ancient, rusty armor seems to be empty, and yet it moves about with a sense of menacing purpose!

### SUCCUBUS

Race: Nachashim  
Court: Twilight or None  
Archetype: Sorceress  
Attributes: BEA: 15, CHA 14, CON 10, END 9, INT 11, NIM 16, STR 9, WIL 14  
Base Stats: Life 45, Dynamis 100, Fatigue 110  
This terrifyingly exotic creature bears herself on leathery, bat-like wings, and has the frightful talons of a night owl for feet. Despite this, she exudes a potent sexual aura, and her

ebony eyes smolder with lust and malevolence.



### VAMPIRESS

Race: Gevahim  
Court: None  
Archetype: Sorceress  
Attributes: BEA: 15, CHA 16, CON 13, END 12, INT 9, NIM 15, STR 17, WIL 15  
Base Stats: Life 85, Dynamis 100, Fatigue 110

This deathly pale creature has translucent, nearly transparent skin drawn tightly across her features, and she wears her ebony-black hair loosely down over her shoulders. Her eyes burn with a demonic malevolence, and sharp fangs protrude from her crimson red lips: a vampire!

### WIGHT

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 5, CON 10, END 11, INT 8, NIM 11, STR 13, WIL 12

Base Stats: Life 65, Dynamis 50, Fatigue 90  
This desiccated corpse shambles about with surprising speed and liveliness. It wears a

tattered, brittle set of armor, such as worn by heroes many generations ago. A malevolent aura of intelligence emanates from it, marking it as a revenant: one of the unhappy dead who refuse to depart this life.

## WIGHT ARCHER

Race: Gevahim  
Court: None  
Archetype: Ranger  
Attributes: BEA: 3, CHA 5, CON 10, END 11, INT 8, NIM 13, STR 10, WIL 10  
Base Stats: Life 35, Dynamis 50, Fatigue 90

## WRAITH

Race: Gevahim  
Court: None  
Archetype: Warrior  
Attributes: BEA: 3, CHA 3, CON 10, END 11, INT 3, NIM 10, STR 12, WIL 15  
Base Stats: Life 50, Dynamis 70, Fatigue 90

Clad in a tattered, ancient burial shroud, this creature seems to be comprised of a random collection of brittle, yellowed bones and ectoplasm. Its movements defy all the laws of nature, for it hovers through the air like a spirit. The empty eye sockets of its skull are utterly devoid of any life, but they exude a dark aura of willful malice nonetheless.



## PART 4. THE WORLD OF PARHEDROS

*I met a lady in the meads,  
Full beautiful, a faery's child,  
Her hair was long, her foot was light,  
And her eyes were wild.  
Keats, La Belle Dame sans Merci*

**P**arhedros provides a core mythos, around which all of the assumptions regarding Fey culture and Faerie magic are necessarily structured. By conscious choice, this core mythos is set in ancient times, at the dawn of civilization, and draws in a syncretic manner from a number of primitive and pre-modern cultures from around the world. If you were looking for a precise historical analogy to the game world, you would not be far amiss to consider a Central European setting in which Greek and Latin colonists have come into contact with established Celtic tribes and the vanguard of the Northern Germanic peoples

that were to sweep across the continent in the coming centuries. Most of the *prima facie* explanations of the supernatural in this game are clothed in the concepts and terminologies of the ancient Hellenistic world. To this initial mythos, we have added liberal doses of Celtic and even Germanic mythology, as well as critical concepts drawn from Tantric yoga, Jewish Cabbalism, and medieval alchemies and demonologies. In short, while this game does not strive for anything approaching strict historical accuracy, it does achieve a distinctive resonance with our own historical and cultural understandings of magic and supernatural beings.



## THE REALMS OF EPHRONNIA

*Parhedros* is set in an earth-based fantasy world: the realm of Ephronnia, nestled in the primeval forests and river valleys of central Mesogeios, or Middle-Earth in the vernacular of the Milesians. For centuries, Ephronnia has been known as the homeland of the courageous Milesian tribes and the enigmatic Fey Courts. But the events of *Parhedros* occur in a time of turmoil, roughly in the period marking the waning of the Bronze Age and the dawn of the Iron Age, during which Ephronnia becomes a veritable melting pot of new and different cultures and races.

This is a time of marked political and social change, as new and sometimes aggressive peoples seek to explore, exploit and even settle the wild lands of Ephronnia. From the south there come ever larger waves of highly civilized traders and colonists, who have little patience with the venerable tribal customs of the autochthonous peoples, the Milesians and the Fey, and from the north there looms the ever-present threat of the even more barbarous and piratical Yngling tribes and war-bands. Thus, overall, Ephronnia constitutes a distinctly barbaric, tribal world dominated by internecine warfare, deep cultural conflicts, and religious anxiety and change.

The world of Ephronnia is starkly divided between the very wealthy, and the powerless. This is a very cash-short society, and most wealth is configured in terms of influence over people, and real assets. Amidst such cultural and religious diversity, there exists no singular moral compass, either, and the player is challenged to set his own standards of behavior, and to shape amorality for the Player Character from among the many competing impulses and cultural traditions that he will encounter.

In the following paragraphs, we shall briefly review the major human cultures that compete for dominance in Ephronnia. We shall examine the Fey races in a subsequent section of this manual.



### ACHAIANS

The Achaians are not natives of Ephronnia, but rather colonists who have migrated from the distant shores of the mountainous Cheir Peninsula on the northern coast of the Inland Sea. An industrious and martial race, they have founded numerous city-states and petty kingdoms across the breadth of the realm.

The Achaians tend to cherish the ideals of democracy, but in practice the demos is always very narrowly defined, as their cities are invariably founded on an economic base of large-scale slavery and the systematic exploitation of the indigenous tribal peoples. Lovers of beauty, art and education, the Achaians justifiably consider themselves to be the most culturally refined and civilized of all the races of Mesogeios. Many of the most famous bards, courtesans, and philosophers have arisen from among the Achaians, as have goodly number of powerful sorceresses.

## AMAZONS

The Amazons are a warlike, matriarchal people who live in tribal communities among the vast, wind-swept steppes that stretch to the southeast of Ephronnia. In these tribes, the noble women exercise political control and serve as warriors, while the men are pampered creatures who tend to domestic affairs. Amazon women make for some of the finest individual warriors in the entire realm, and they often set out on adventures to seek fame and fortune. Unhappily, they are seldom received well among the communities of the other races, owing to their bellicosity and their arrogant feminism. Amazon men seldom voluntarily venture from far home, but are prized as domestic slaves in the households of wealthy Achaians and Ausonians.



## AUSONIANS

Although the Ausonians are not natives of Ephronnia, and have settled here only in very small numbers, they are nonetheless one of the most influential of all the races owing to their great wealth. Originally hailing from the Latin-speaking tribes dwelling in the central highlands of the Calceus Peninsula, many wealthy Ausonians of the patrician class have sought to escape the turbulent and often brutal political life of their native land by founding vast estates on the rich alluvial valleys of Ephronnia. So too, one sometimes sees on the roads and byways of Ephronnia one of the remarkable Grey Wizards, who are gyrovague adherents of a strange cult of an unknown god that has gained inroads among the Ausonian intelligentsia.

## CHALDEANS

Chaldeans are natives of the Land-Between-the-Rivers, far away in the most remote corner of Mesogeios. In their homeland, they have built remarkable cities and wealthy empires, where the scions of the elites live in unrivaled luxury. Very few Chaldeans leave their sunny and prosperous homeland to adventure in the often chilly and rugged climes of Ephronnia, and those who do usually have some sort of precisely planned agenda. When you encounter a Chaldean in Ephronnia, you can bet your last dollar that he is either a novice trader seeking the start to a fortune, or one of the Red Wizards, members of a religious cult dedicated to awaiting the arrival of some unknown god.

## MILESIANS

A strong-willed and handsome people, the semi-barbaric Milesians have dwelled in the deep forests and shady valleys of Ephronnia since the dawn of history. Despite their close trade and cultural contacts with the civilized

world, however, the Milesians have stubbornly clung to the old folkways. In particular, the Milesian religion remains very much in tune with nature and the myriad of minor deities and elemental forces that shape the course of natural life. The chief priests of the religion, the Druids, exercise an immense but often subtle authority over Milesian society, acting as teachers, judges, and advisers to kings. The Milesians are justly renowned as powerful enchanters and brave warriors. Unlike in many societies, the Milesian women often stand alongside the men on the battlefield, usually supporting their brothers and mates with either magical incantations, or with sling shots and archery fire.

## YINGLINGS

The Ynglings are a sea-faring, barbarian race that hails from the ice-swept islands and rocky peninsulas of the most remote northern reaches of Ephronnia. Speaking a harsh Teutonic language, and worshipping a strange pantheon of violent and coarse gods and goddesses, the Ynglings tend to inspire fear, or at least wariness, among the peoples they encounter in their wanderings. Indeed, Yngling culture revolves around a strangely contrived *cultus* of the warrior, in which personal honor and bravery on the battlefield are valued above life itself. In fact, most of the Ynglings eek out a scant living by such mundane occupations as fishing or trade. But always lurking below the surface is a seething violence, that readily emerges in cases of family or tribal feuds, or when the opportunity for piracy or plundering presents itself.

## THE WORLD OF THE FEY

Around the world, nearly every race of mortal men has become aware that it coexists, sometimes uneasily, with sentient creatures that very closely resemble humans to a greater or lesser extent, and yet are clearly something

other than human. Men call the various Fey races by many different names, such as: fairies, the *lasa*, daemons, elves, and whatnot. But what do mortals really know of the Fey folk?

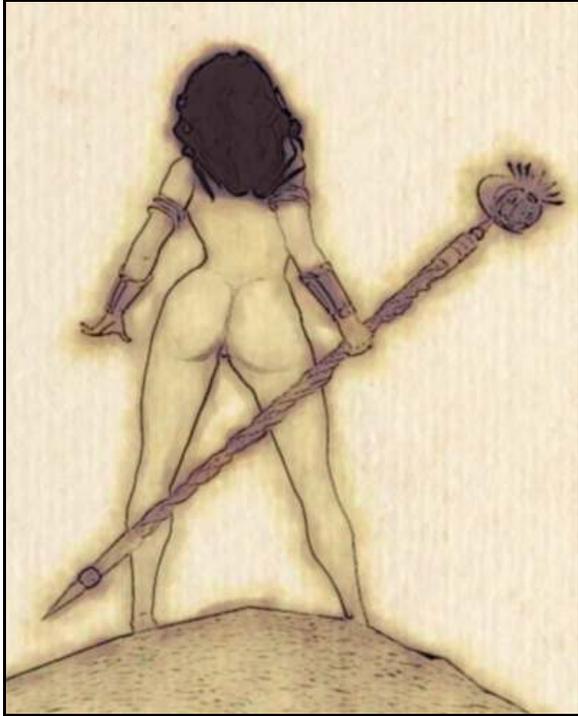
Some men say that the Fey are great witches and shamans, while others say that they are the descendents of a mysterious race that dominated the land long ago. Some say, darkly and with a grim certitude, that the Fey are demons, while still others effuse that the Fey are nothing less than glorious immortal creatures. Finally, some insist that the Fey are veritable gods and goddesses, ruling over those primitive people who prefer the veneration of nature spirits to the worship of celestial pantheons or omnipotent creator gods. Oddly enough, there lies a grain of truth under each of these viewpoints. Each touches on a superficial aspect of the nature of the Fey folk, without really arriving at the subtle kernel of reality that lies underneath.

## WITCHES AND SHAMANS?

Whatever else they may be, the Fey have an intrinsic aptitude for what humans call magic and sorcery. Each and every one of the Fey have what is sometimes called the Second Sight, or *da shealladh*. This means that they can clearly see fabulous creatures, objects and events that remain invisible to most humans, whose benighted souls are blind to all of the diverse wonders around them.

The Fey are well aware that the mundane world, which humans think they know so well, is in fact composed of a series of otherworlds, in which varied spirits and elemental creatures roam at will, and which are so closely and inextricably intertwined that the events in one of these worlds can readily influence those in another, for the boundaries between the worlds are often thin and porous. With their gift of the Second Sight, the Fey are able to walk among these otherworlds,

which together and only as a totality compose *the* world, and thereby have regular intercourse with the various inhabitants just as readily as the most gifted mortal shaman.



## DESCENDANTS OF AN ANCIENT RACE?

Just as different nations of humans have peculiar myths and legends about their racial origins, so too the Fey have theirs. Remarkably, the creation myths of the Fey, while differing of course in focus from race to race, all boil down to just one of two archetypal ancestries: the Lilim, and the Nephilim.

### THE LILIM

The most noble among the Fey races trace their ancestry back to a single, maternal progenitor, in that they all call themselves the *Lilim*, or the children of Lilith, who was in myth the first wife of Adam and the original Queen of the Faeries. What are we to make of this myth? Perhaps the more literally-minded

will take it at face value, and see the creation of the Fey as having occurred more or less in tandem with that of man, in a lost paradisiacal garden of remote antiquity. But even the more rational among us should take pause to note the underlying psychological topography that gives this myth its poignancy.

The Lilim firmly believe that they are, in genetic terms, closely related to mankind, to the so-called children of Eve. The major point of difference between the races, from the point of view of this legend, fragmentary as it is, lies in the differing spiritual trajectories of the progenitors: Lilith, created from the smokeless fire of God, early-on fled the garden for the company of daemons, while Adam, created from the clay of the earth, remained to be tempted and thus fall from grace (whatever exactly that means). Philosophically, then, the Lilim tend to think of themselves as the archetype of humanity, or as humanity the way it was meant to be. As a result, they tend to look down a bit on mortal humans as their slightly younger, errant brethren. Nonetheless, the Lilim also feel a sore lack in their essentially immortal lives; a grieving of sorts for what they have lost in their separation from mortal kind.

In practical terms, there are of course some remarkable points of racial similarity between humans and the Lilim. Indeed, the fact that an individual Lilim can, and sometimes does, breed with a human and produce fertile offspring tells us that the similarities are more than superficial. But even so, the Lilim live in an entirely different moral and spiritual universe than most men; a universe in which magic is real, and bodily immortality a thing to be grasped. This, I think, is the crux of the legends regarding Lilith and her Fey children.

### THE NEPHILIM

The rest of the Fey races refer to themselves as the Nephilim. They believe that each of their

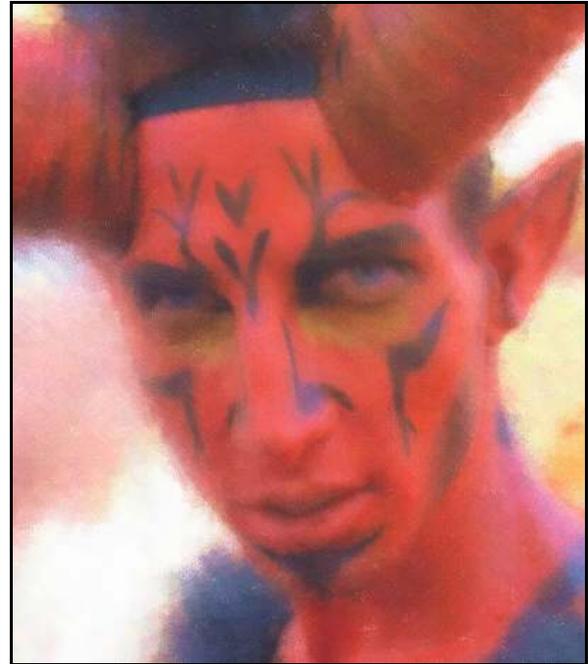
racess originated when near the beginning of time some of the higher angelic principalities known as the Watchers, or the Grigori, prevailed upon the creative Demiurge to endow them with bodies of flesh, in order to better tend to the welfare of the fledgling race of men. With corporeal bodies, of course, came corporeal temptations, and it was not long before the children of unholy unions between angel and human began to emerge into the light of day. By all accounts, these demi-human creatures, known collectively as the Nephilim, were giants among men: some by virtue of their inhuman strength and physical stature, and some by virtue of other exaggerated traits, such as beauty or ugliness, quickness or strength, or charisma or cruelty. Moreover, the Watchers taught their mates and their children the magical arts, which thence began to spread among humans.

Not surprisingly, the Nephilim tend to have the reputation of a thoroughly anarchic and chaotic race, ill-disposed to institutions of religion, culture or political dominion. Although some of the Nephilim offspring are monsters in every sense of the word, and still others are an ill-mannered lot, this reputation is really more of a stereotype, which loses its accuracy and ability to predict behavior once it starts dealing with individuals. I suppose that most Nephilim might assent, however, that they enjoy their independence from outside control, which is surely to be read as domination by one or another of the High Lilim courts.

## DAEMONS?

Technically speaking, the Fey do in fact constitute the lowest order of the daemons. This fact was first noted, at least in the annals of esoteric Western discourse, in the writings of such neo-Pythagorean philosophers as Iamblichus. Thence, of course, and also by means of the neo-Platonic speculations, this distinction as to the nature of the Fey has

passed into the theologies of the great monotheistic religions that have come to dominate so much of human religious belief and practice.



Unfortunately, the daemonic nature of the Fey has caused untold anxiety and confusion among mortals, and indeed resulted in the destruction of a great many Fey luminaries by the cruel auto-da-fes of the late Middle Ages. The fact is, however, that the appellation of daemon refers only to the higher spiritual of the Fey, and their natural ability to perform works of theurgical and genesiurgical magic. Generally speaking, the Fey are inherently neither good nor evil, any more so than is mankind, and they remain unaligned for the most part in the great Theomachy, or God-War, that has raged since the beginning of time amongst the angels.

## IMMORTAL CREATURES?

Many among the fey refer to themselves by a remarkable descriptive sobriquet, which is seemingly derived from an ancient Achaean folk appellation: the *Athanatoi*, or the Undying. Indeed, it is quite common among

mortals to believe that the Fey are immortal creatures, who need never to taste the bitter cup of death. We must ask ourselves: is this credible?

First, we must immediately remark that some of the Fey believe that they were, in a previous existence, mortal humans who somehow transcended that condition; for such as these, the Fey state of being is sometimes thought of as a sort of heaven on earth. In fact, the doctrine of metempsychosis is a fairly common conviction amongst the fey, and perhaps arises from an inchoate philosophical desire on their part to explain the sudden birth of potentially immortal – and hence timeless – offspring well after the dawn of time and history. Oddly enough, however, a similar belief holds sway among some humans, who say that when powerful wizards or witches die, their spirits return to earth to wander in the guise of faeries.

But this fine point of speculation aside, it is in fact quite true that nearly all of the higher Fey have a reasonable expectation of remaining alive, in perpetuity, in their current bodies. More precisely, death from such natural causes as old age is exceptionally rare among the Fey, and death from disease occurs only during the most terrible plagues of supernatural origin.

And what do the Fey think of their potentially unlimited lifespans? For the white-haired Yashysim wizard, of course, being forever trapped in an aged, decrepit body may seem no great reward. But, conversely the perpetually youthful Sarahim, those most lovely and graceful of creature that mortals usually call the queens of the faeries, simply revel in the prospect of forever sloughing off old age and decay like a serpent sheds its skin.

But it is nonetheless a mistake to call the Fey immortal, for it is quite possible for a Fey to perish suddenly and forever as a result of violence, or a weakness of the spirit, or the

failure to adhere to some taboo or geis. For this reason, unrestricted warfare is a grave matter among the Fey, and the murderer of a faerie is treated with the utmost contempt. As usual, however, Fey culture is a bundle of contradictions – take for instance the case of ritual warfare: visitors to Faerie commonly report the love the Fey have of ceremonial battles in which hundreds may be slaughtered on both sides, only to rise up again and wage the fight anew on the next morning! Here, of course, is an instance of the fey utilizing their remarkable powers of regeneration to avoid the permanency of death; and it is no accident that such ceremonial battles invariably take place during the annual festivities in which the fey renew themselves and their raw potential for continued life by means of the ritual of the Cauldron of Regeneration.



## GODS AND GODDESSES?

Should we wonder that creatures of magic, who are able to live so long as to be nearly immortal, should attract the worship of some men and women, and particularly rustics who lack a liberal education and acquaintance with the higher principles of philosophy and theurgy? Not at all. Indeed, since time

immemorial certain chthonic cults have practiced bizarre rituals to propitiate the Fey, in hopes of receiving gifts of fertility and abundance. That the rustics who propagate such cults often number their more venerable ancestors among the fey demi-gods may suggest the natural tendency among men to euhemerize the beloved dead. Of course, that such a belief accords well with the thoughts of the Fey on matters of metempsychosis may indicate that this ancestor worship is well received by the objects of the devotion.

Rather more strangely, some amongst the Fey actively encourage certain wild and mysterious cults among mortal men, and play the parts of gods and goddesses before these superstitious peoples. What their aims are, I can not tell for certain. What I do know is that these cults are well received by the simple and the poor, particularly in rural areas, and not infrequently bring great comfort and joy to their adherents. However, owing to the orgiastic nature of the rites, and the brooding and dark nature of the chthonic mysteries they claim to reveal, such cults seldom percolate, at least in their purest forms, to the upper strata of any mortal society.

## THE FEY RACES

There are literally hundreds of different racial groupings to be found amongst the Fair Folk, scattered as they are across this Middle-Earth and the dozens of otherworlds that radiate off from it. Despite this bewildering local diversity, however, nearly all of the Fey races fall into one of a handful of major groupings, which we shall summarize below. For the sake of convenience, we have used the racial names found in the ancient tongue of the Lilim, which serves as a sort of *lingua franca* or common language amongst the Fey peoples; the various races invariably have their own idiosyncratic names for themselves and their kin, some of which may be listed for the sake of comparison.

*Note: for the sake of both balance and good story design, not all of these races are playable in any given game.*

### THE HIGH LILIM

The High Lilim constitute the aristocracy of the Fey world, and they consider themselves, with some justification, to be the rightful Queens and Kings of Faerie. According to their most cherished myths, the High Lilim are descended from the union of Lilith and either Adam, or King Lamech of Nod. In day to day life there is a great deal of commerce and intermingling among the clans of the High Lilim, but by the force of ancient tradition they organize themselves into three great Courts, which no doubt have some arcane metaphysical or magical function in the governance of nature and the world. These Courts are: the Twilight Court, the Winter Court, and the Summer Court.

**Nachashim.** The Nachashim, a race of exotic but dangerous vampiric faeries, claim descent from Lilith, who came to Adam by night and seduced him in his dreams. The Sisterhood of the Naga, a coterie of shape-changing succubus faeries, constitutes the undisputed aristocracy of this fearsome race. Nachashim often prowl about the mortal realms by night, seeking adventure and human prey. Above all, however, they are inclined to the practice and mastery of sorcery. More than any other sentient races in all the known worlds, the Nachashim have cultivated the power of the serpentine Kundalini energy that empowers all genesurgical magic. The Nachashim Drakaina, or Dragon-Queen, and her Naga sisters command the allegiance of the Twilight Court. Among Milesian tribes, a Nachashim is usually referred to as a Liannon Sidhe.

**Prithivim.** According to the ancient myths, the Prithivim constitute the line of male descendents of the great Dwarf-Father, Tubal-Cain, who was the son of Lilith and Lamech. The Prithivim enjoy great renown in

Faerie for their industriousness, and the quality of their manufactured goods. A powerfully built and stocky race that prefers living underground or in great stone edifices, the Prithivim are sometimes called Dwarves or Gnomes among men. The Prithivim kings and their retainers rule over the Winter Court.

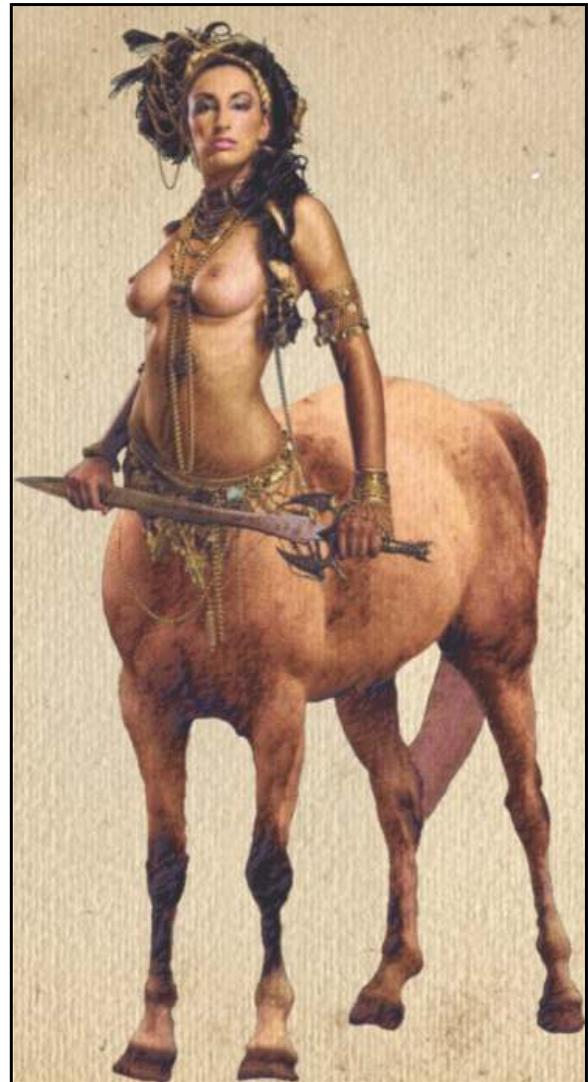
**Sarahim.** The Sarahim are a matriarchal clan whose queens and noble women claim descent from Naamah the Lovely, the daughter of Lilith and Lamech. The Sarahim further divide themselves into three social orders: the Apsarah (muses and guardians of nature), the Houris (heavenly courtesans), and the Valkyrja (warrior-princesses). They are a joyous and courtly people, given over to feasting, sporting, merry-making and lovemaking. The Milesians, who are especially attuned to the ways and mores of Faerie, tend refer to the Sarahim and their elf-lord consorts as the Daoine Sidhe, or sometimes as the Seelie Court; among the fierce Ynglings of the far north, the peoples of the Sarahim are for the most part integrated into the heavenly clans of the Vanir, the Aesir and the Light-Elves. By ancient and venerable tradition, the Sarahim Queens and their retainers constitute the Summer Court.

## THE LOW LILIM

The so-called Low Lilm constitute those races that claim to have descended from Lilith or her daughters, having been fathered by the daemons and nature spirits of the otherworldly Wilderness to which Lilith fled after leaving the garden of Eden.

**Apasim.** The Apasim races tend to be graceful, lovely and persuasively charismatic. They have a high affinity with elemental water. Great communities of Apasim live in the open seas, where they are occasionally encountered in the guise of Merfolk. Much smaller communities of Apasim may sometimes be found living near the purest of

springs and inland streams and lakes, and are called by such names as Undines, Morgans and Merfolk.



**Co'Ciyim.** An impetuous and headstrong race of Fey, the Co'Ciyim faeries bear the upper torsos of humans conjoined at the hips with the bodies of horses. Among mortal men, the Co'Ciyim are known almost universally as Centaurs. The Co'Ciyim prefer to dwell on the great steppes of the East, where they live in loosely organized tribes that range freely, hunting and making war on any mortal or Fey tribes that encroach upon their territories. Many among the Fey look down upon the Co'Ciyim as uncouth barbarians.

**Rephaim.** An amazingly diverse race of Fey that encompasses such creatures as the Spider-Folk, the Incubi and the Succubi, the Lamiae and other assorted Larvae, the Repahim Fey claim descent from the dalliances of Lilith and her daughters with the spirits of the ancestral dead. Tending to be insatiable vampires and ogres, many of these fearsome fairies range widely through the mortal realms by night, seeking prey and feeding upon the sins and desires of mankind. They often remain in the mortal world by day as well, and dwell in caverns and other chthonian lairs. The Rephaim, and in particular the Spider-Folk and the Succubi, are renowned among the fey for their aptitude at sorcery. Widely feared by mortals, and reviled by many in faerie, the Rephaim claim the protection of the Twilight Court.



**Sahirim.** A sprightly and virile race of Fey, whose members resemble nothing so much as human beings bearing the legs of goats, the many sub-races of the Sahirim are often called Satyrs, Fauns, Phoukas, Urisks and Glaiistigs among mortals. Many, but by no means all, of the Sahirim have a distinctive affinity with elemental water. The Sahirim tend to be

exceptionally fecund and promiscuous in their amorous proclivities, and beget offspring on all manner of animals and willing (or not!) humans, and sometimes on each other as well. Normally peace-loving, the Sahirim can nonetheless be ferocious fighters if crossed, and troops of shaggy, goat-footed archers are a common sight in any Fey army.

**Selahim.** The Selahim races tend to be short, stout and swarthy, and have a high affinity for elemental earth. They are a familiar sight among humans living in remote mountainous regions, and they are often called by such vulgar names as Brownies, Kobolds, Goblins, or Druegar. Just as one might expect of such creatures, the Selahim usually live in cavernous, subterranean abodes, and are renowned for their skill as miners, metal workers and alchemists. Most of the Selahim accept the sovereignty of the Prithivim, and thus rank among the numbers of the Winter Court.

**Vayusim.** The Vayusim races tend to be lithe, sprightly and joyful, and have a high affinity with the elemental air. Communities of Vayusim tend to live simple lives, closely connected with nature, in the deepest forests and glades. Most often, humans know the Vayusim by such names as Sylphs, Nymphs, Elves and Dryads. Most of the Vayusim affiliate with the Summer Court, under the tutelage of the Sarahim Queens.

## THE NEPHILIM

It is very challenging to classify the Nephilim, owing to the great difficulty of knowing with any certainty the particular patronymic circumstances from which any given race or clan might have arisen. Nonetheless, the following typological generalizations may prove useful.

**Anakim.** Although they appear human in outward form, the Anakim tend to be

abnormally large and strong, and are often known as Cambions and Giants among men. They usually live solitary lives, or more rarely, form small tribal clans. One sometimes finds Anakim serving as mercenaries or hirelings in human armies, or as bodyguards to wealthy human or fey patrons. While they are usually, but not invariably, violent and bloodthirsty by nature, the Anakim do not as a general rule prey on humans. Some pride themselves in being independent, fairly enlightened thinkers, and thus take a neutral if fairly self-interested stance toward the political turmoil that often besets Faerie.

**Emim.** The Emim tend to be small and grotesquely shaped creatures that bear only a vague resemblance to humans. They often live underground in large clans or tribes, and very seldom permit themselves to be seen by men. An abhorrent collection of races, the Emim are very predatory toward humans and other Fey. The Milesians, ever attuned to the ways of the Fair Folk, often refer to the Emim as Redcaps.

**Gevahim.** Probably the most disgusting of the Nephilim races, the Gevahim encompass a collection of cannibalistic revenants that have obtained the ability to reproduce themselves by various loathsome and unmentionable means, which usually entail the reanimation of a mortal human's corpse, either as a direct host or as a mate. Known generally as the Undead, this race includes such nightmarish variants as Ghouls, the Common Vampires, and Zombies or Draugr.

**Koshaphim.** The Koshaphim are one of the branches of offspring of pairings between lesser daemons and mortal men or women. Like the Yashysim, they have a high natural aptitude for magic, and often become great witches or sorcerers. Unlike the Yashysim, however, the Koshaphim are quite mortal, and live for a more or less normal human lifespan. For this reason, many of the Koshaphim search desperately to discover

antidotes to death, and rumors circulate that the most advanced alchemists have learned to fabricate, by various arcane experiments, a rare elixir that arrests the effects of aging.



**Yashysim.** The Yashysim are the direct offspring of pairings between angels and mortal women. While the Yashysim are effectively immortal, or at least preternaturally long-lived, they are unfortunately subject to the physical effects of aging. For this reason, most Yashysim appear as incredibly old and frail humans. Despite this outward appearance, they combine an amazing capacity for magic with the human aptitude for science, and are thus to be numbered among the most powerful of the mages and alchemists on the face of the earth. Years of study and experience have rendered many of the Yashysim wise beyond measure, for which reason they are most often called Wizards among men, and they are sought out by both Fey and human rulers alike as advisers. The Yashysim are the rarest of all the fey races.

## ROLE PLAYING A FEY

*Yet Geraldine nor speaks nor stirs;  
Ah! What a stricken look was hers!  
Deep from within she seems half-way  
To lift some weight with sick assay,  
And eyes the maid and seeks delay;  
Then suddenly, as one defied,  
Collects herself in scorn and pride,  
And lay down by the maidens side!  
Coleridge, *Christabel**

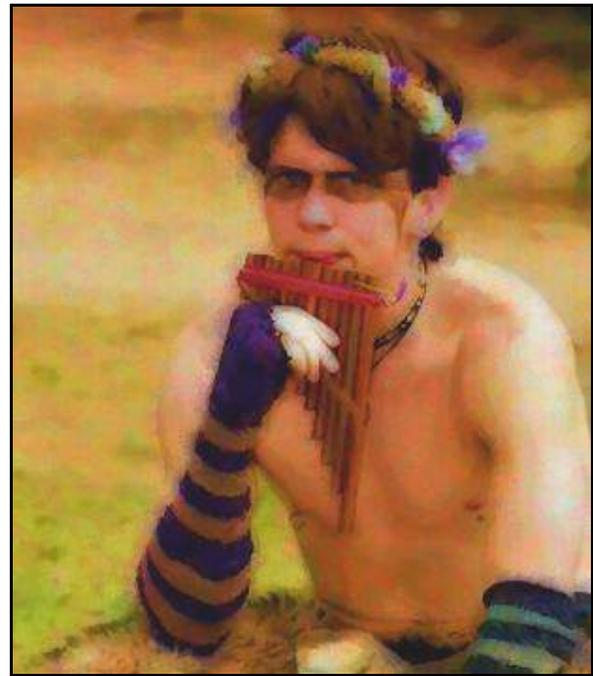
As a member of one of the Fey races, your character will have two gifts that most mortal humans can only dream of obtaining: magical aptitude, and the potential to live for untold ages. We call these gifts, but in reality nothing in this world, or any other world for that matter, is ever truly free.

Indeed, there are many who consider an aptitude for magic to be far more a burden than a gift. Sure, possessing the Second Sight allows one to enter into all manner of arcane dealings with the supernatural, but who really wants to spend their eternity actually *seeing* all of the daemons and sprites and other things that go bump in the night? What is it like to channel frightened and frightening energies that emanate from the dead, and the dying? Despite their laughter, despite their jests and joyous festivities, the Fey often bear about themselves the slightly sad air and wizened eyes of those who have gazed into the pit of eternity, and plumbed its depths.

Even near-immortality can be conceived as something of a burden. The inventive human, trying to imagine what it is like to be immortal, is often appalled by the possibility that as one millennium of existence slides into another like a glacier into the sea, it might just all get old, and that ennui will rise like weeds to choke one's very soul. But I must honestly say that not one of the fey I have met, however many centuries he or she may have lived, has ever seemed bored with life. Indeed,

joy and frivolity are ever the prevailing moods among most of the Fey races.

But by the same token, if it painful and tragic to die after a mere six or seven decades of life, as among the mortals, how much more bitter it must seem to die after centuries of happiness! And death can come to the fey, and steal away their souls, through violence or mischief, or even supernaturally caused diseases or plagues. As much as the pauper jealously worries for the loss of a single coin, so much more the truly wealthy person must fear in the depths of his soul for the loss of the treasure of the ages.



## GENERAL CONSIDERATIONS

So, how does one role-play a Fey character, then? Well, you should begin by acquainting yourself with the characteristics and descriptive behaviors of your chosen Fey race. Playing a vampiric, often lecherous Naga is quite a different experience than playing a stolid, acquisitive Prithivim. And different than both is the role of a bravely impetuous, somewhat naïve Valkyrja!



## MAGIC

Beyond that, a few general considerations hold true for most Fey races. In the first place, among nearly all of the Fey, magic is *usually* not viewed as a path to power, wealth or glory. Rather, magic is most often the corollary of self-awareness, of wisdom, and of immersion into the world of the beyond. In a very real sense, magic emerges as the language with which the Fey sing poems of joy, life, love, and potentiality each to the other. The image of the human mage, carefully and studiously poring over his tomes for the sake of power and abstract knowledge, is absurdly silly to a race that treats magic as a graceful art, and even as a sort of courtesy. That said, some of the Fey do plumb the secrets of

magic in a quest for mundane power or wealth, or perhaps for the pure love of knowledge, but such as these are universally regarded as pariahs or curiosities among their brethren.

## ADVENTURE

Secondly, the Fey temperament is strangely divided: in their own realms or in familiar situations, they are usually wild, passionate, untamed, and carefree; in strange or unknown circumstances, however, there emerges an underlying and deeply embedded prudence and even caution. Quite simply, a Fey seldom rushes into new situations without carefully considering the risks and possible mishaps.

For this reason, Adventurers are fairly rare among the Fey, as it requires a unique and compelling circumstance to persuade a faerie to venture into the hazards of the unknown. Similarly, among most of the fey races apart from the notoriously impetuous Valkyrja, nearly all acts of heroism are carefully calculated, and usually result from a dire situation in which no other solution presents itself. Professional heroes are virtually unknown outside the courtly enclaves of the Sarahim; indeed, in the common tongue of the Nephilim, the words for 'hero' and 'fool' are the same.

## SOCIETY

With the marked exception of the Nephilim, the Fey tend to gravitate toward highly stratified and cultured societies. In particular, the stately courts of the Kings and Queens of Faerie provide a venue for the pursuit of pleasure and joy, intrigue and trickery, and all manner of other overly civilized pastimes. In addition, the royal courts serve as the setting for the sacred rites of Hieros Gamos and the Cauldron of Regeneration, which annually rejuvenate all of Fey (and even, to a degree, human) society.

## LOVE AND FRIENDSHIP

Amongst the Fey, formal marriages are rare, and usually exist merely as alliances concocted for purely political reasons. The Fey often take lovers on a whim, and love affairs can last for as little as a single night, or as long as the millennia. Nearly all of the Fey greatly value friendship, and are exceptionally loyal to those they have taken into their confidence. Among many of the Fey, observing the bonds of friendship and loyalty to one's friends is the highest principle of morality. Conversely, betrayers of confidences and friendship seldom find forgiveness or understanding amongst the Fey.

## CULTURE

The Fey, and especially the Lilim, love art and music, and they eagerly embrace human innovations in these fields. The Fey also admire human cleverness and inventiveness in other fields, but with the notable exception of the Prithivim, most faeries gravely mistrust technological innovations. For this reason, Fey society seems perpetually stuck in the Dark Ages, and the Fey wouldn't have it any other way! Fey dwellings and communities will invariably lack most of the contrived and invented amenities that humans have come to take for granted.

## RELIGION

The practice of organized religion is all but unknown amongst the Fey, who are notorious for their impiety. To a certain degree, the Fey feel alienated from the supreme celestial gods, and they look with disdain upon the many cults that have emerged among human societies to praise, worship and entreat these enigmatic, remote beings.

Many of the Fey do in fact engage in various cultic practices aimed at propitiating the lesser

gods and goddesses, but even here they exhibit a shrewd and even cynical sense of self-interest, and they tend to look with some contempt on the objects of the cults as mere objects of magical manipulation.

That said, some few of the Fey take an impish delight in convincing gullible humans to worship *them*, and seem to enjoy playing the role of mercurial, in-your-face deities. But these would-be gods and goddesses among the Fey usually outgrow such youthful immaturity and pranks within several centuries, and pass on to more sober and dignified pastimes and hobbies.



## SHAPE SHIFTING

A few of the Fey races, such as the Nachashim, have the natural ability to shape-shift into another form, such as that of an animal, an enchanted creature such as a drake or a unicorn, or even a human. Many other Fey characters will eventually master a more limited ability to shift shapes through the study of magic, and particularly the Red Magic of Glamour. In all cases, the shape-shifting character will feel very much at home in any shape it assumes, and will gain some of the natural abilities of the new shape (such as increased Life Points and the ability to breath fire, in the case of a drake). That said, in most cases the character will prefer to 'wear' its own humanoid form whenever possible.

## THE QUESTING FAERIE

A role-playing game necessarily entails taking an interesting character, and placing him or her in a highly unusual and often dangerous set of circumstances. Given their natural proclivities, most Fey would no doubt spend their days in their own realms, and have little if anything to do with the boisterous, chaotic worlds of mortals, or the dangerous dungeons of the adventurer! Alas! For the Player Character, such a life of safety and the familiar comforts of home is simply not an option!

Just as talented mortal humans often become adventurers for one compelling reason or another, so too talented and usually noble-blooded Fey often become adventurers and go on some grand and epic Quest. The reasons for undertaking a Quest usually fall under one of just several rubrics:

Some Fey, such as the Valkyrja, spend a great deal of time in mortal realms and other dangerous places because, quite simply, that is their role in life. The Valkyrja live for the thrill of battle, and delight in choosing which of the brave mortal warriors are to be slain and carried in triumph to one or another of the Faerie Courts. Needless to say, few Valkyrja attain to great age; many perish in battle, and many more eventually fall in love with a handsome human knight, and give up the ways of the Fey.

For some Fey, and especially for young nobles, undertaking a Quest in remote lands affords the best means of gaining the experience, skills and advanced magical powers that shall be needed to make an impact on the otherworldly Courts. For such Fey as these, a Quest is often seen as a sort of apprenticeship, or an educational experience.

Other Fey undertake a Quest for the simple reason that it is necessary for the better good of their community or Court. Such heroism

does not come easily or lightly to most of the Fey, but when the needs are exigent, they will rise to the occasion.

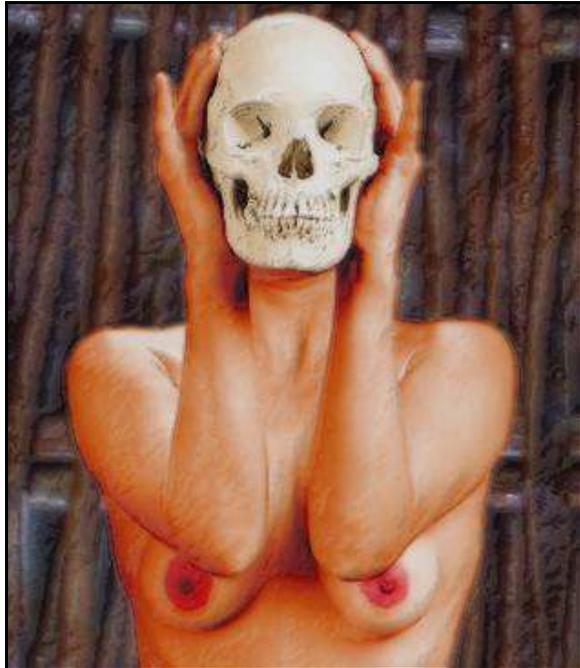
Some Fey, admittedly a minority, undertake a Quest against their will, usually after having been conjured and bound by some human witch or sorcerer who stumbled across her secret name of power in some arcane magical text. Not surprisingly, such faeries usually deeply resent having been plucked willy-nilly from her own world to serve a mere mortal. Nonetheless, the bond to a conjuring witch is nearly unbreakable. A bound Fey can never directly harm her master, and is always bound by a powerful geis to perform the tasks or quests set before her. Of course, she has a great deal of latitude in *how* she performs any given task or quest, and can, if able, manipulate the outcome to her own favor, or even to the disfavor of her master. Very rare is the human who can successfully match wits with an angry faerie!

## IMMORTALITY, DEATH AND THE FEY

As a faerie, your character is a *potentially* immortal creature. This does not mean, however, that you cannot die. Rather, it means that if you do happen to die, you need not stay dead in some circumstances.

Normally, in the realm of Faerie, those who have the misfortune of being killed by violence are brought back to life by means of the powerful magic of the annual sacrament of the Cauldron of Regeneration, which nearly always occurs in conjunction with the rites of the Sacred Marriage and the Dolorous Blow by which the Fey Courts renew the fertility of their realms for the coming year. The central ritual of the Chalice ceremony entails the bloody sacrifice of a willing human victim for the benefit of the entire Court. This victim, who is usually called the Rey'Graalnecht, is held in the highest esteem by all the Fey, and

indeed is accorded the singular honor of wedding the Faerie Queen herself at the beginning of the year during which he prepares for his supreme sacrifice. In all the years that I have been observing the world of the Fey, I have not known even one Rey'Graalnecht to go to his death with anything even remotely resembling remorse.



Note that even the Cauldron of Regeneration can do nothing to resurrect Fey characters who have died from supernatural plagues or diseases, or who have suffered a fatal mishap in remote lands. So too, it sometimes happens that during times of war or sedition, or in the case of horrendous crimes, fallen Fey are denied the sacrament of the Cauldron of Regeneration, and they simply cease to exist. In cases such as these, the fallen faerie suffers a permanent and quite tragic death.

Finally, in the case of a Fey who has been bound to a human witch, the rite of resurrection usually proceeds quite differently. A witch who has conjured and bound a faerie can, should he or she desire, quite easily raise a fallen Familiar with a fairly modest blood rite. It is this ability that renders the dangers

of serving, or at least cooperating with, a mortal witch acceptable to the prudent Fey mentality. Indeed, those Fey characters who find themselves out of favor at court, or who suspect sedition or treachery, will sometimes keep a human witch as a consort, paramour or adviser long after the terms of any conjuration have been completed, simply as a sort of supernatural life insurance, if you will.

## SEXUALITY IN PARHEDROS

In real life as well as in literature people sometimes fall in love, and sometimes they even have sex with each other, and we don't try to suppress these elementary facts in this game (although celibacy and chastity are perfectly viable and potentially rewarding character paths!). More to the point, romance and adventure have long cohabited under the rubric of fantasy Quest Stories; for examples of this we need look no further than the romance between Jason and Medeia, or the manifold sexual conquests of Conan the Barbarian. Thus, while *Parhedros* is most definitely NOT a game about sex, certain situations may nonetheless arise within the game that take on romantic overtones, and a character's actions may also lead to implicit sexual encounters. For that reason, it is prudent to mention some of prominent repercussions of Fey sexuality in this game.

First, let us mention that sexuality and gender are both strongly shaped by the prevailing culture. For this reason, you will find that your character's sexuality is constructed and received in widely different manners among the different in-game cultures. What is shameful among one people might be normal, or even honorable, amongst another ... and vice versa. Let the player beware, and tend carefully to the reputation of his character!

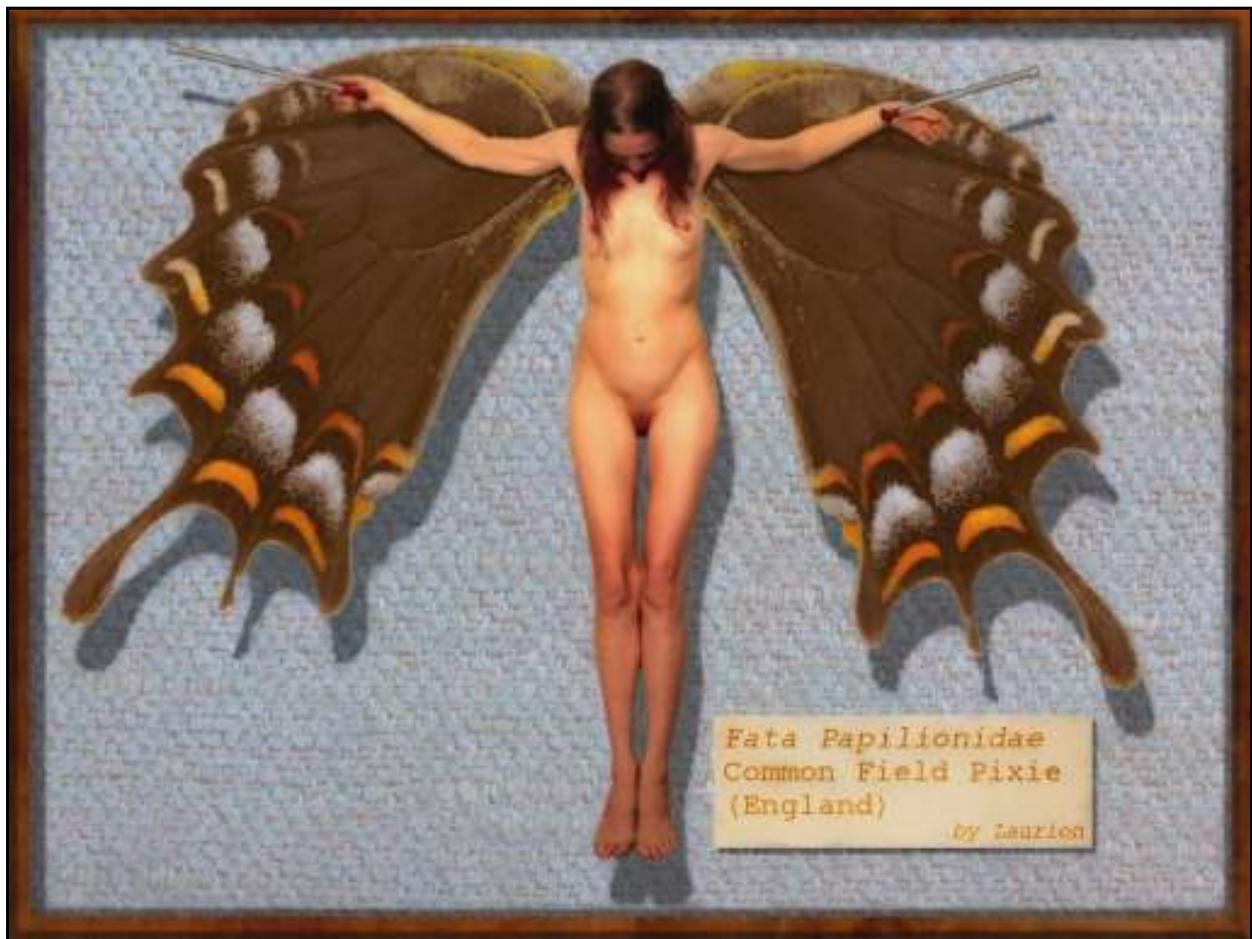
Then there is the messy matter of the mechanics of sexuality, as presented with an eye toward realistic interpersonal dynamics.

As always, the player should beware of the feelings of the Non-Player Characters (NPCs) that his character encounters. No NPC is just a passive toy; rather, NPCs can become insanely jealous if abused, or even resentful if rudely rejected. So too, if a romantic affair is consummated, the character may find that he has implicitly contracted certain social obligations. Think before you wink!

Never forget that even among the Fey sex is a biological imperative, one effect of which is to ensure the reproduction of the species. Thus, if you play a sexually active female character, you may become pregnant, with the result that certain Attribute Scores, notably Nimbleness and Endurance, are temporarily reduced over a period of several months (the usual term of gestation among the Fey is seven months).

Normally, adventuring and motherhood do not complement each other, but children can nonetheless become a valuable asset for their mothers. If your female avatar should choose to bear a child, the pregnancy might be a good time to do some extended training!

Finally, certain paths of magical initiation are inherently and inextricably sexual in nature, either by means of symbol or even deed. This is a straightforward matter of history, or at least literary history, for which we cannot apologize (as if we had the temerity to apologize for, say, Homer's treatment of the sexual initiation of Odysseus by Circe!). Nor will we spoil any surprises by describing how we implement that matter of sexual magic in those paths where it is ineludible.



# PART 5. THE GOSPEL OF THE LILIM

## THE CREATION

**I**n the very first days, at the beginning of all days, and in the very first nights, at the beginning of all nights, the Sky Tyrant decided to make a garden. He went to a lovely glade beside a gently flowing river of sweet waters. There he gathered enormous stones, each an entire mountain, and built a mighty wall. He put his hand into his mouth, and took out a shoot, which he planted in the ground. When it started to bear leaves, he cut a shoot from the sapling, and planted it into the rich soil. Over and over he did this until his garden was filled with mighty trees as the nighttime sky is filled with stars.

As summer waned and fall began to wax, each of the trees bore a single fruit, which dropped to the ground when it ripened. The Sky Tyrant strolled through his Garden in the cool of the evening, picking up his fruits and tasting of them, one by one. As he bit into each fruit, a creature emerged from it, with some crawling, some walking, some swimming, and some flying. On the bank of the river, however, there was one particularly mighty tree, which towered far above all the rest. At the top of this wondrous tree, the Sky Tyrant spied three succulent looking fruits, and he desired to taste of them more than all the other fruits in his Garden. The Sky Tyrant spoke a word, and a mighty storm arose and shook the tree so that the three fruits fell to the ground.

When the Sky Tyrant bit into the first fruit, a swarthy, flat-headed man emerged with his equally swarthy wife. The Sky Tyrant asked of them, “Well, what do you have to say for

yourselves?”, and the misshapen couple ran deep into the garden shrieking in fear. The Sky Tyrant then bit into the second fruit, and a radiant woman with golden eyes, beautiful of face and finely shaped in body, stepped forth. The Sky Tyrant asked of her, “Well, what do you have to say for yourself?” The lovely woman responded by asking, “What is your name, and what, also, is mine?” Then the Sky Tyrant loved her, and answered, “My name is *Adonai-Alam-Yabu-Tzvyahot*, and you shall be called Lilith. You and your daughters shall be my hand-maidens, for you have pleased my heart.” Then he gave to her the golden lyre named *Shechinah*, and commanded her to sing pleasant songs of love. Finally, the Sky Tyrant bit into the third fruit, and a radiant man, handsome in face and rugged in form, stepped forth. The Sky Tyrant asked of him, “Well, what do you have to say for yourself?” The splendid man answered by saying, “What am I, and what is this place?” Then the Sky Tyrant felt proud of the man, and said, “This is the Garden that I have built, and you are the man that I shall call Adam. You shall be my servant, for you have looked in wonder upon my splendid Garden.” Then he gave the man a bronze-tipped spear named *Elokim*, as well as a knife and an axe, and sat him at his feet, that he might rule over the wild beasts and frighten the daemons of the wind.

Then the Sky Tyrant said to Lilith, “This what you shall do to please me. By night, go out into the Garden with your lyre, and sing to all the creatures you encounter, and enchant them with your lovely words so that you might learn their secret names. For when I grow lonely, I shall wish to call them to my side.” Then he turned to Adam and said, “This is how you shall please me. By day, go out into the Garden with your spear, your

knife, and your axe. Whatsoever creatures you encounter, tame them and call them by cruel names of your choosing, so they might know to bow their necks to the plough or to the knife, as you see fit. For if the Garden does not produce gain, then I shall surely tear it down.” Then the Sky Tyrant said to both of them, “In the cool of the evening, neither of you shall work. Rather, you shall both refresh yourselves as best you can. Twice a year, when the day and the night are of equal length, I shall come to you in the twilight glow, and we shall all sleep together and dream together of the Garden and its beauty.” And that very night, the Sky Tyrant settled down to sleep in the Garden, with Lilith sleeping on his bosom, and Adam curled up at his feet. Together, they dreamed of joy.

## THE FLIGHT OF LILITH

For many days, the man and the woman labored at their tasks. Then early one evening, as the heat of the afternoon began to wane, they both came to the bank of the river to seek refreshment. As they bathed in the cool waters they began to play, and then each looked upon the other and felt love stirring in the heart and in the loins. The woman said to the man, “Come to me and lie beside me on the shady bank so that I might sing a tender song, and I shall be your Lilith, and you shall whisper your name softly in my ear. Together we shall dream of lovely children and endless seasons of fruitful joy.”

And the man said, “Come and sleep with me as my wife, so that you shall be the mother of my child, and surely you shall be a great help to me in my pleasures and in my labors.” Then Lilith was exceedingly filled with wrath, and blood flowed from her eyes and from her fingertips and from her womb. She turned from the man, and took up her lyre and fled. Adam grew so angry that his feet stomped and his hands flapped, and his seed fell upon

the ground. Then he took up his spear and his axe and his knife, and he ran after Lilith. Now, where Lilith’s blood fell to the ground, a wondrous tree sprung forth, and where Adam’s seed touched the earth, another wondrous tree took root. The Sky Tyrant saw that these two trees were sacred, and so he established a grove and a precinct around them. From the first tree blossomed the fruit of ever-lasting life, and from the second grew the fruit of knowledge.

Now, as Lilith fled, she turned and saw Adam running behind her, so she took up her lyre and sang out the name of Father Stag, who came and took her on its back and sped away. Adam saw that Lilith was escaping, so he took his spear and tamed the horse, so that it carried him on its back and ran over the steppe like a thunderous storm breaking from the north. When Lilith saw that she had not escaped, she took up her lyre and sang out the name of Mother Salmon, who came and took her on its back and swam out over the face of the deep. Adam saw that Lilith was escaping, so he took his knife and slew an ox, and fashioned its hide into a coracle that he might pursue the woman over the waters. When Lilith saw that she had not yet escaped, she took up her lyre and sang out the name of Sister Swan, who came and carried her on its back high into the air. Adam saw that Lilith was escaping, so he took his axe and felled a hundred mighty trees, and then built a tower that rose up to the clouds. When Lilith beheld the cleverness of Adam, she wailed in despair, and then took up her lyre and sang out the name of *Adonai-Alam-Yahu-Tzzyabot*. With that, the voice of the thunder spoke and she found herself walking along the shores of the sea in a remote desert place, and in the company of a mighty host of wailing and shouting daemons.

Lilith looked about her, and marveled at the manifold countenances of the daemons. Some had heads of beasts, or wings of beasts, or limbs or torsos of beasts. Some resembled

mounds of animated vegetation. Others still glowed like coals, or blew across the waves like howling winds, or trickled over the rocks like water. Still others had monstrous figures and ghastly appurtenances, the likes of which she had never before seen in the Garden. Then Lilith knelt in the dust, weeping with fright and bewailing the cruel fate that had overtaken her.

## LILITH AND THE DÆMONS

For seven days and seven nights Lilith cried, until her tears flowed like a stream of water down the shore and into the sea. And on the evening of the seventh day since she fled the Garden, Lilith heard a song, whispered as though by the voice of many clouds. She sat up and wiped the dust out of her eyes, and beheld that a great many daemons had gathered along the banks of the stream of her tears to drink, like wild animals from a swiftly flowing brook. Taking courage in this, she spoke to the nearest daemon, asking, "What is your name?" And the daemon wailed, "I do not know my name! Can you give me a name?" And Lilith's heart grew heavy and her mind grew sad, and the stain of grief spread like a shadow in her eyes, as she answered, "No, that I cannot do. My birthing-gift was the honey-stringed lyre *Shechinah*, and not the cruel-bladed *Elokim*."

But even as she said this, the blood flared in her womb and warmed her like smoldering coals stirred on an earthen hearth. Lilith sat down upon the shore and gazed with admiration on her wondrous vulva, and she rejoiced. At that moment, the seven and seventy Dakinis standing before the Sky-Tyrant cried aloud three times: "Alas! For the Ruby of Eternity shines forth resplendently in a band of clay!"

Then Lilith went to a mighty daemon that looked like a cliff jutting from the sea, and it moved with a tumult of tumbling rocks and

shifting clay. She asked this daemon, "What is your name?" And the daemon wailed in pain and rage, "I do not know my name! Can you give me a name?" Lilith answered, "No, that I cannot do. My birthing-gift was the honey-stringed lyre *Shechinah*, and not the cruel-bladed *Elokim*." But then she embraced the daemon and softly kissed it, and gave to it the friendship of her thighs. And as the daemon looked into Lilith's eyes while they made love, and as the daemon joyfully placed his gift of the Sacred Jewel of Earth deep in her womb, then behold! She knew its name! Then Lilith took the daemon to the sea and bathed it, combing its hair and anointing its head with water and blood. And Lilith took her lyre and sang this song of love to the daemon:

*Come my sukkal, come my love.  
Come into the sheepfold of my thighs,  
Graze upon the sweetly scented grass,  
Lean against the golden apple tree,  
And taste the milk and honey of its fruits.  
Seek the fountain in the valley,  
Seek the fountain of living waters,  
Seek the fountain adorned with the jewel,  
And gaze upon the Ruby of Eternity.  
Drink of the crimson fountain of new birth,  
That your eyes may open, and see my power!  
That you may know yourself through my eyes!  
That you may conform yourself to my desires!  
Like the stream empties into the raging flood,  
Mingle your desires with the panting of my soul.  
Behold, I anoint you with humanity!  
Behold, I bind you to me in love and fealty!  
Behold, I sing your name: Adonai-Arnaimon!*

And behold! Once the daemon's name was uttered, a radiant and beautiful man stood forth in the place of the daemon, albeit from the thighs down he had the shaggy legs of a goat. For her part, Lilith delighted in the Jewel of Earth that germinated in her womb, for by its power the desert began to sprout tender young plants, and animals crept from burrows in the rocks. And immediately Lilith's belly swelled, and from her womb there poured

forth gnomes, dryads and satyrs to tend to the earth.

Next, Lilith approached a mighty daemon that resembled a waterfall, and made love to it. And as the daemon placed its gift, the Sacred Jewel of Water, into Lilith's womb, she looked deeply into its eyes and knew its name. Then Lilith bathed the daemon, and sang its name: *Adonai-Ariton*. When Lilith felt in the Sacred Jewel of Water germinating in her womb, springs erupted from the earth, and lakes settled over the low places like fog in the valleys of morning. And immediately Lilith's belly swelled, and from her womb there poured forth undines, nymphs and tritons to tend to the waters and the seas.

Three more times Lilith approached the mightiest daemons of that desert place, and three more times she gave them the friendship of her thighs in exchange for the gift of a sacred gem. Once she made love with a daemon of many fires, once with a daemon of many winds, and once with a daemon that bore the faces of many ancestors as its skin. Each time, as the daemon placed its sacred gem in Lilith's womb, she looked into its eyes and knew its name. Thus three more times she bathed the daemons and sang their names: *Adonai-Paimon*, *Adonai-Amaymon*, and *Adonai-Eheieb*. And as Lilith delighted in her sacred gems, she knew the gift of fire, the gift of the cloud-bearing winds, and the gift of the communion of the ancestor spirits. From her womb poured forth salamanders, sylphs, and the incubi and succubi that roam the earth by the silvery light of the Moon.

Thus Lilith became the Queen of the Daemons, and of all of the spirits that roam the earth beneath the circuit of the Moon. She gave the friendship of her thighs to a great many of the daemons haunting that desert place, so that she might bestow upon them pleasing forms and the knowledge of their names. In turn the Great Mother bore a great many lovely children, male and female, spirit

and flesh, who consorted and frolicked with each other and the daemons in that rocky vale. They spent their days in song and dance, and their incantations caused the desert to blossom with a tumultuous and wild abundance of plants and animals, all of which yielded themselves eagerly to the needs of the children of Lilith.

## THE JUDGMENT OF LILITH

Now, when Adam saw that Lilith was no longer in the Garden, his heart grew heavy and his mind grew sad. He sat down in the dust, and covered himself with ashes and began to mourn. For seven weeks he wept, and then he arose and for seven weeks searched in the Garden for the missing woman. When the Sky Tyrant saw that the Garden was beginning to grow wild, he found the man and asked him, "Why are you weeping? Why do you no longer tend my Garden?" The man answered, "The woman has fled, and now I am lonely." The Sky Tyrant grew annoyed, and asked, "Why did she flee?" The man replied, "I fell in love with her, and asked her to become my wife. But she wanted me to give her my name, that she might sing her enchantments and gain power over me!"

The Sky Tyrant crossly replied, "You foolish man! She could not love you as a husband, only as Adam! And you shall sorely miss her songs, you blindly fumbling oaf, for they are the mirror in which you can see the souls of yourself and your children, and even the very face of God!" Adam bowed his head and said, "It is as you say, my Lord." The Sky Tyrant replied, "Then what are we to do?" Adam said, "Lord, make for me a woman from my own flesh, and from my own nature, that she may be more suitable for me!" "You are foolish, like a child teaching its elders," replied the Sky Tyrant, "Even so, that is what I shall do. But if I do this for you, then you shall be forevermore a creature of the Day, yet in your

dreams by Night the secrets of the Wilderness shall arise as gossamer fantasies and shadows to tempt you with visions of what you have given up. For this reason, you must never eat of the fruit of the Tree of Knowledge, or your eyes will be opened and surely you shall die of remorse and regret!”

The Sky Tyrant then called three of his favorite Dakinis to his side, and told them to summon Lilith before him. So they flew with all haste to the desert beyond the Garden, and were amazed to see that it had blossomed into a wild and towering forest. They returned to the Sky Tyrant, and told him what they had seen. “Such is as I expected, and such is as I hoped,” the Sky Tyrant replied. “Now return thence, and fetch Lilith to me!” So the Dakinis flew into the forest, and when they saw that many of the howling and raging daemons had taken on the aspect of golden men and women, fair of face and form, and were tending to the forest and the creatures therein, they were amazed and returned to the Sky Tyrant to report what they had seen. “Such is as I expected, and such is as I hoped,” the Sky Tyrant replied. “Now return thence, and fetch Lilith to me!” So the Dakinis flew into the forest, and into the midst of the daemons, where they discovered the daemoniac children of Lilith – nymphs, gnomes, sylphs, centaurs, salamanders, and incubi and succubi – frolicking in a lovely glade. Amazed and confounded, the Dakinis returned to the Sky Tyrant and reported what they had seen. “Such is as I expected, and such is as I hoped,” the Sky Tyrant replied. “Now return thence, and fetch Lilith to me!”

So a fourth time the Dakinis flew into the forest, and came before Lilith, who was sitting upon a rude throne of heaped up boulders, and wearing a garment of ivy leaves and hides. The first Dakini despised her, and sneered, “So you would make yourself a queen of the wasteland? Humble yourself and return with me to the side of the Sky Tyrant!” In anger Lilith tore her garment to reveal her breasts,

and said, “A wasteland! With this milk and with this honey I have nurtured this land! I shall not go with you!” Then the second Dakini was moved to wrath, and proclaimed, “A curse I place on you, that a hundred of your daemon brood shall die each day! Now humble yourself and return with me to the side of the Sky Tyrant!” In great anger Lilith cast aside her skirt to reveal her vulva, shrieking, “From this chalice I have poured life into this land, and yet the chalice is not empty, but it is become a terrible cauldron without bottom! So be your curse, and yet know this: the shades of my missing children shall not wander in the deserts alone, to haunt the tombs of forgotten kings and keep the company of owls and adders; rather, they shall fill the dreams of living men by night and rob them of strength and wisdom, and they shall prey on the children of women by night for their blood! With gifts of blood and the seed of wisdom my children shall refill this cauldron, and they will know life anew! I shall not go with you!”

Then the third Dakini took pity on Lilith, and taking up a fistful of clay he breathed on it, saying, “I tell you in truth, that the one named *Adonai-Alam-Yabu-Tzyahot* has spoken the name *Lilith*, and conjures her that she appear before him!” At the sound of these two names, one-third of all the living creatures on the earth fell dead, and young men saw frightening visions and maidens had disturbing dreams. Then Lilith stood and called for her feathered cloak and her ivy-wound staff, and said, “I am ready to go with you.” And at that very moment she stood before the Sky Tyrant.

The Sky Tyrant asked Lilith, “Why did you flee the Garden? Why do you no longer rest in my bosom and please me by singing sweet songs?” Lilith answered, “I fell in love with the man you call Adam. But he would not sing my true name, Lilith, but instead called me by such loathsome and clumsy names as ‘wife’, ‘helper’, and ‘mother’. He did not want

to sing love songs to me, but rather he wanted to find a use for me, as he finds uses for all of the beasts of the Garden!”

The Sky Tyrant crossly replied, “You foolish, dreamy woman! You should have taught him how to sing! As it is, he toils all day long; shaping the garden with his hands, inventing new uses for this and that, and his ingenuity is as delightful to my eyes as your songs to my heart! Without your songs, he shall always be lonely, for he shall never truly know himself nor his children. As for you, and the children you have raised in the wasteland, you shall sorely miss the skill of his hands, which shall raise mighty cities and produce wondrous crafts and arts.” Lilith bowed her head and said, “It is as you say, my Lord.” The Sky Tyrant replied, “Then what are we to do?” Lilith said, “Lord, make for him a woman from his own flesh, and from his own nature, that they may complement one another!” “You are foolish, like a child teaching its elders,” said the Sky Tyrant, “Even so, that is what I shall do. But you must give me one of your ribs, and seal the gift with a sacrament of your blood. I shall plant the rib like a tender, young shoot in Adam’s side, and water it with the blood, and a woman shall spring forth, shaped in your image but clothed in his flesh. Forevermore, however, your flesh and blood will be in no wise as complete as your spirit, and you will ache and hunger for its fulfillment. Henceforth, when men look on you, they shall see you only in their dreams, and thus you shall rightly be known as the Mistress of the Night.”

So it was that Lilith gave up her own flesh and blood, in the form of a rib. Then the Sky Tyrant cast a deep slumber on Adam, and made a woman from his side. When he awoke, Adam looked upon the woman in great delight, and said, “Since you have been taken from my side, you shall be called Ish’ah!” The woman looked at herself, and said, “No. That name will just not do. You must give me the name Ha’vah, for I shall be

the fountain from which countless nations of the living spring forth.” So the man named the woman Eve, and when they came together they began to know joy and contentment.

## LILITH AND EVE

Now, one evening the Sky Tyrant summoned Lilith to rest in his bosom, that she might sing to him the songs she had learned in the forests of the wasteland. When she had finished, he demanded, “Sing to me now of the great and fearful Wedding Day, when in the heart of winter the two shall again become as one.” Lilith replied, “But, Lord, I do not know such a song!” The Sky Tyrant chastised her, saying, “That is true. But you must open your ears and discover this song, for even the stones at the bottom of the sea long to hear it!” So Lilith went off in search of this song, inquiring of all the beasts in the Garden what the Sky Tyrant had meant, and yet none could help her. As she passed a grotto by the banks of the river, she looked in and saw Eve kneading bread. At that very moment, Eve looked up, and like a flaming arrow shaft her glance struck Lilith in the heart. As ecstasy and then dizziness swept into her head, as her knees trembled, a fiery serpent stirred in Lilith’s loins and began to curl upward toward her heart. She pondered all of this for a moment, and then she turned and ran back to the side of the Sky Tyrant. “I have discovered the song you seek, Lord,” she said, “But I fear it will be a great long time in the singing.” He replied, “Even so, let it be as you say.” With that, Lilith returned to her home to begin the Great Song.

The next day, as Lilith was wrapped in the passionate embrace of a daemon called Clithert, the serpent stirred in her loins and crawled through the five treasure-houses of the five gifts until it became lodged in her throat, for the final two treasure-houses were empty and the doors were locked. When Lilith opened her mouth in a moan of pleasure, the

serpent crawled forth, spread its wings, and flew into the Garden where it lodged itself in one of the branches of the Tree of Knowledge. There it began to eat of the fruits, which gave it great pleasure.

As the sun began to set, the woman Eve came along the path, carrying a basket of herbs balanced on her head. The serpent called out to her, "Greetings and warm wishes, most lovely of creatures, who rises before me like the first star on this fine evening." Eve blushed, and then seeing the serpent coiled around the branches and eating the fruit of the Tree of Knowledge, she dropped her basket in surprise. "Oh! Master Dragon," she exclaimed, "You must tell me what that fruit tastes like! Long have I wondered at that marvelous tree." The serpent chuckled, and invited, "Why don't you climb up here with me, and find out for yourself? It's a most delicious fruit!"

A flash of anger darkened the woman's eyes, and she responded crossly, "By what right do you think to trick me so? The Sky Tyrant said that I cannot eat of the fruit, or surely I shall die!" The serpent laughed, and said, "No, lovely child, the Sky Tyrant said only that your husband may not eat of the fruit; he said nothing of you. But nonetheless, you are correct: once you eat of the fruit, then you shall die." The woman only shrugged, and said, "Then I don't see why I would want to eat such a horrible old fruit anyway."

The serpent flew down out of the tree and whispered, "Ah! But you have only to prick your finger, and let me taste but one drop of your blood, and I shall tell you why." Eve did as the serpent asked. No sooner serpent taken the droplet of blood on its darting tongue than it swelled up and split its skin, and Lilith stepped forth, resplendent and lovely as the full moon.

"My sister in spirit," Lilith said to Eve, "you must have no fear of death, for you are not

yet fully alive. You are as yet but a half, and dream without remembrance of being whole. Alas! As for me, I remember my dreams!" Then Eve looked into Lilith's dark eyes, and said, "You are the woman I dreamt of yesterday as I kneaded the dough!" Then, as they embraced and kissed, Eve saw the face of Life and that of Death in Lilith's eyes, and she heard the whispering of the stars in Lilith's song. And gladly she took the fruit of the Tree of Knowledge, and ate.

Then the man Adam, emboldened and shamed by the fire he saw in Eve's eyes, also approached the tree and ate of the fruit. As he did so, a voice like loud thunder cried out over all the earth, and the man and his wife became frightened, for they knew that the Sky Tyrant was approaching them in great anger and wearing his robes of judgment. And thus it was that man was expelled from the Garden, and came to dwell in the trackless voids of the Dreaming.

## THE DARK CHILD

In those days, after Adam and Eve were expelled from the Garden of the Sky Tyrant, a great spirit of discord went out over the face of the earth. Flowers rejected the bees, the turtledoves shrieked and clawed at each other from the crags and branches, and all that crawled or went about on two legs or four ceased from rutting in the woods and in their lairs. So too, Eve was wroth with her husband Adam, and sent him forth from her side, and refused him the warmth of her hearth and her bed. When she grew lonely for the touch of a gentle hand upon her cheek and bosom, she called Lilith to her side, and they lived together as sisters. Lilith taught Eve the arts of sorcery, and Eve taught Lilith the arts of the loom.

When the Sky Tyrant saw the barrenness of the earth, he summoned Lilith to his court, and demanded to know why the land no

longer blossomed with flowers. "It is because," she answered, "the man and his wife are at odds, and hold each other to blame for the fiasco in the Garden. They are so angry that they have forgotten the pleasure of holding each other in bed, and thus they cannot bring themselves to forgive one another."

"Indeed, hearts of stone are slow to heal," the Sky Tyrant observed, and then he asked, "How can we put this to right?"

"This is what I shall do," said Lilith, "I shall go to the man by night, in his dreams, taking on the guise of the woman Eve. I shall arouse him while he sleeps, and lie with him. Then I shall carry his seed to the woman while she sleeps, and appear in her dreams as the man, and say sweet and gentle things to her, and gently tease her hair and stroke her cheek. And then we shall lie together. In that way, their vicarious union shall renew the earth and all that is in it. In time, perhaps, they shall remember their desire for each other in their waking hours as well."

And so it was that Lilith lay with Adam in his dreams every night for one hundred and thirty years, and then carried his seed to Eve that same evening as she dreamed of Adam. Even so, some of Adam's seed clung to Lilith, and she gave birth to a lovely daughter with skin as white as snow, lips as red as rubies, and hair the color of a raven's wings. "What a lovely, graceful child you are!" she exclaimed, "And what, then, shall be your name?" The child felt the power of the Blind-Dragon coiling up and down her spine, and it thrilled her with its cold power. Thus she replied to her mother, "My power arises, like a serpent of icy fire, with the panting of desire, and as it sings sweet songs and incantations I see fleeting glimpses of eternity. Thus let my name be Nachash, for I shall enchant men and women with the song of the serpent." So Lilith took up her lyre and sang this song:

*Resplendent opal, black as coal  
Set in a torque of shining ebony  
That winds in serpentine spirals  
About the pearl-white arm of youth!  
A child who does not know the play of children,  
You shall tame the serpents lurking in the grass  
So babes may gather eggs from adder nests.  
A maiden who does not know the play of lovers,  
Save for in the dreams that rupture the night,  
You shall sing love songs that stir the passions  
Of ripening youths, of maidens at the loom  
And provoke the furtive glance, the quiet sigh,  
That invites the consummation of desire.  
You are the fire of yearning, the burden of need.  
You light the candle that burns bright,  
Flares, and dies; you gather the fallen shadows,  
Like sheaves of wheat, into your bottomless heart.*

And Lilith taught the lovely child the names of power by which she might enchant the beasts of the field, the plants of the forest, and even the daemons. Then Nachash spoke a name of power, and flew into the east, where she bore a great many children begotten from the dreams of men at night. To this day her children continue to give and receive the bittersweet gift of fire in the blood.

After the hundred and thirty years had passed, less a week of days, Eve began to ache with desire for Adam as she kneaded dough in the cool of the morning. Looking into Eve's eyes, Lilith knew that the time had come for her to depart. She took her sister by the hand, and bade farewell, promising to come again whenever she called her with the blood. Thus it was that Eve set her shoulders, and set out to find the abode of Adam.

## THE BLOOD COVENANT

For many years, Lilith dwelled in the Wasteland with her daemon children, and wept with longing for her flesh. She often went to Adam and Eve, and to their children by night, and appeared to them in dreams,

and they embraced in the lock of passion. But such interludes only served to accentuate her hunger for what she had given up. In those years, Night was divided from Day, so that the children of Day lived like animals wearing skins and living in holes in the ground, while the children of Night wandered about like restless birds seeking the dawn so that they might explode into song. This was until Cain the Consecrated instituted the Sacrament of the Calling.

On that terrible and glorious day, the blood of Abel washed over the earth like a crimson flood. It poured into the Wastelands of the Night in tiny rivulets, and the daemons and the Lilim sniffed at the air with an unnamed longing. The blood of Abel lapped around the toes of Lilith as she slumbered on her throne, and filled her dreams with dread and desire, until she awoke with a start. Seeing the blood, she let out a lament that pierced even into the land of the Daytime Dreaming. Wiping a tear from her eye, she took up her staff and her cloak, and went to find the Sky Tyrant.

As Lilith strode through the river of blood that swirled around her ankles, she felt a painful stab in her side, and she reached down to touch raw flesh and oozing blood whence her rib had been taken. At that moment, she found herself in the presence of the Sky Tyrant and Cain. "In a fit of anger and petulant jealousy, this selfish child of the Day has stumbled upon the terrible secret of the Cry of the Blood," said the Sky Tyrant to Lilith, "And now the fruits of blood must be reaped. Behold! Before you stands the father of mighty rulers, the architect of great cities of hewn stone and cut wood, the root of a tree of iron which shall cast its shadows over all the earth. Behold! I have traced a mark in blood upon his forehead; it is your name, and by this mark, I bind you to him in service, that you might prosper him, and avenge his death sevenfold. In return, I give you the power of blood to take new flesh and walk in the land of the Day in order to serve the children of

the Day, and I give you the right to rule over his descendents as a goddess from your throne of the Night. And you shall become the mother of a great race of Faerie Children, born of dream and of flesh, of spirit and of blood, who shall inflame the passions and inspire the dreams of mortal men and women in life, and keep watch over their souls in death."

So Lilith took her staff, and led Cain into the east, where she found a wife for him. The she led the family to Nod, where she variously awed and tricked the inhabitants into swearing fealty to Cain, and rendering a portion of their flocks and crops to him and his family. She taught Cain and his sons to assemble his followers and build a mighty city, from which they might venture forth each spring at the head of a powerful army to conquer new tribes and win new wealth. Every spring, Lilith rode out to war in the vanguard of the army, and sang songs that filled the hearts of their foes with such fright and dread that they scattered in panic, so that they might be harvested like wheat by the stone spears of Cain. And finally, she taught Cain to build an altar high upon the steps of an awe-inspiring temple, where every year a virgin youth was sacrificed, that the pact of blood might be renewed. After many years, Cain died of old age, and Lilith returned to her throne in the Wasteland, in order to rule the men of Nod from their dreams.

## THE ROYAL CHILDREN

In the sixth generation of the Kings of Nod, the city had grown so large that it sprawled across both banks of the river, and tens of thousands of subjects lived within its walls. In those days, the Sky Tyrant called Lilith into his presence, and asked her, "What shall become of the city of Nod? Its kings harvest an annual crop of flesh and blood, and thus they grow wealthy and fat! But what do they sow? Nothing! There is nothing of beauty or

art, neither learning nor refinement, in their dismal city. They are nothing but beasts of prey skulking in their dens of mud-baked clay. Lilith, you best of all my children know that the blood must be the leaven of the flesh.” And so Lilith asked, “What must I do, my Lord?”

The Sky Tyrant replied, “King Lamech roars among his neighbors like a lion, and is every bit as much a ravenous beast; yet his descendents shall cultivate the race of men until the time of the Great Wedding Feast. You shall take one of your daemons of the dance to his wife, Adah, and it will beget on her a child who shall teach men to grasp the gift of music. As for you, go unto Lamech in the flesh, and be his sukkal for a year and lie with him every night. In the fifth month of your service, you shall be gotten with child, and then after seven months longer you shall give birth to twins, a boy and a girl. The boy will be swarthy and uncomely by human standards, but he shall be the father of the race of dwarves, and shall teach men the arts of taking power from the earth. The girl will be lovely, lovely even as you, and she shall be the mother of a race of goddesses and muses who will inspire men to achieve ever greater deeds in war and peace.” So Lilith bowed and said, “It shall be as you say, my Lord.”

On the day of the next New Year, as Lamech stained his knife with the annual blood of the virgin youth captured from the surrounding tribes, Lilith suddenly stood atop the great altar. Lilith disguised herself with long and curly hair, not only on her head but on her body as well, and she professed her desire to wed Lamech for the year, and promised to bring good luck and great prosperity. The king looked at her with lust burning in his eyes, and he said, “Ah! Yes, my Lady, but what is your name?” Lilith responded, “Nay, my Lord, a name I shall not give you; rather, what will you call me?” Looking at the fleeciness of her hair and body, Lamech declared, “I shall name you Zillah, and under that name you

shall serve me and my nation!” So Lilith submitted to Lamech for a round of the seasons, and made him very rich in sheep and in followers. In the fifth month, she became pregnant, and quickly grew large with child.

At the end of seven more months, Lilith called her handmaidens to her and told them that the time had come. Then she opened her womb, and gave birth to a swarthy, stout-limbed youth. She looked upon the youth with distaste, and asked, “What is your name?” The youth looked at his strong hands and his massive arms, at his thick neck and powerful legs, and replied, “I shall be a smith to all the nations of the Day and Night, and so you may call me Tubal-Cain.” Then he sang this song to his mother:

*My skin is dark, my frame compact and stout,  
Can coal bud from an apple's fragrant flower?  
Be proud, my mother, and hide your disgust  
For you have seen the beauty in the foulest daemons,  
And brought forth the golden children of the Night.  
In me the seed of Adam's child has mingled with the earth  
And Fire and Sea, taken root in Lilith's fecund womb,  
And now has stained the Day with the shadow of all that is Night.  
To the shadows thus shall I return, to the caverns in the womb  
Of our Greatest Mother, the Earth.  
I shall teach the races of men and elves to plumb the depths  
And reap the abundant harvest of gems and ore.  
I shall give the fateful gifts of bronze and iron  
Which raise nations from the dust of savagery  
Only to reap them again in a frightful harvest of slaughter.*

Then Lilith's opened her womb again, and she gave birth to a lovely young maiden with golden-red hair and bright blue eyes. Lilith looked upon the girl with wonder, and asked, “What is your name?” The girl looked upon herself, at the beauty of her hair and eyes, at the firmness of her limbs, at the swelling of

her breasts, and at the ripening fruit of her vulva, and she said, "I shall be called Naamah, for I am lovely to behold." Then Lilith took up her harp and sang this song to her daughter:

*Rejoice my daughter, in your eyes that rend the sky  
with lightning!  
And then weep, for upon whom shall your restless,  
lonely gaze rest?  
Your tears will water the plains and bring forth the  
fruit of the fields.  
Your locks of lovely hair shall cover the flocks with  
restful night!  
And yet what hand shall dare to comb them and  
anoint them with oil?  
Your tears shall fill the wells of mortal men.  
With mighty and lovely limbs you shall stride across  
the earth,  
And yet all that you touch shall crumble to dust.  
Your tears shall fill the sacred lavers of the temples.  
From the swelling of your breasts flow the milky,  
honeyed dreams,  
Rousing the soul to love you with passion by night,  
But drying up in the gaze of Sun at dawn!  
Virgins shall bathe in your tears on their wedding  
night.  
Rejoice, my daughter, for your vulva hides the holy gem  
of kingship!  
And then weep, for what thunderbolt can illuminate  
that fearsome vale?  
Heroes and kings are they who seek to plunder that  
gem!*

The following day, New Year Day, was the anniversary of Lilith's service to Lamech. As the king mounted the steps of the altar for the annual sacrifice, Lilith shed the disguise of her hair, and took her son and daughter before Lamech and all the people. "Behold, mortal king!" she cried out in a loud voice, "I am Lilith, the Queen of Night, the Guardian of Nod! My name was the mark upon the forehead of Cain the Consecrated, and it guarded him against his foes. A new mark I now leave upon the race of your descendents: my son and daughter! Under their sign, you heirs shall conquer the earth and carry the torch of civilization to all the lands, and yet under their sign your heirs shall forever long for what can never be theirs. Behold! I mark you with Power and Sovereignty, Truth and Beauty!" Then Lilith stretched out her arm and slew Lamech at the foot of the altar. She dipped her finger in the blood that spilled from his wounded neck, and wrote the names of Tubal-Cain and Naamah on the base of the altar. Then she took up her children again, whispered a name, and returned to her throne in the Wilderness.

*Thus ends the Gospel of the Creation of the Lilim.  
May the grace and the peace of the Great Mother  
shine upon her children like the full moon in the mid-  
summer's night sky!*



## PART 6. RESOURCES

If you enjoyed playing *Parhedros: The Tunnels of Sethir*, we would like to encourage you to do some more reading on magic, and on faeries. Of course, you will quickly find that a bewildering literature exists on these topics, and much of it is ridiculously poorly written and inane. So, we offer to help you get a solid start in your reading by listing some of the books that we found useful and enjoyable when researching this game system, and also by briefly explaining why in many cases.

### BOOKS OF MAGIC. A VERY ECLECTIC AND LIGHTLY ANNOTATED BIBLIOGRAPHY FOR FURTHER READING ON THE SUBJECT OF MAGIC

#### SOME TRADITIONAL TEXTS TOUCHING ON MAGIC

Apollonios Rhodios. *The Argonautika: The Story of Jason and the Quest for the Golden Fleece*. Trans. Peter Green. Berkeley: U of California Press, 1997. Medeia is one of the great literary witches of classical tradition. Not only is Apollonios' account of Medeia and Jason among the best treatments of the theme of ancient witchcraft, it is readily available in a modern translation that has probably made it to the shelves of a trade bookstore near you.

Dowman, Keith, trans. *The Divine Madman: The Sublime Life and Songs of Drukpa Kunley*. Varanasi and Kathmandu: Pilgrims Publishing, 2000. This astonishing little volume offers unprecedented insights into the secret teachings of Buddhist Tantricism, in the person of a wandering "crazy-wise" holy man who brought insight to people by his outrageous behavior and ribald humor. People coming from a purely western religious culture who may be confused over the role of sexuality in tantra spirituality will find this volume very enlightening, not so much for the way in which answers their questions, but

rather in that it teaches them the right questions to ask.

Faulkner, R.O., ed. and trans. *The Ancient Egyptian Book of the Dead*. Austin: U of Texas Press, 2001. A nice, illustrated edition of the collection of spells that assured Egyptians a smooth passage into the afterlife.

Kieckhefer, Richard. *Forbidden Rites: A Necromancer's Manual of the Fifteenth Century*. University Park, PA: Pennsylvania State UP, 1998. This excellent volume leads off with a nice overview of Kieckheffer's theory on medieval magicians as a sort of rebellious and frustrated clerical underclass, and then provides a nice edition of a very important collection of necromantic experiments from the late Middle Ages. That's the good news ... the bad news is that the text of the experiments is in Latin.

Kramer, Heinrich, and James Spengler. *The Malleus Maleficarum*. Trans. Montague Summers. London: John Rodker, 1928, 1948; repr. New York: Dover, 1971. According to some modern academicians, this work more or less invented from whole-cloth the scourge

of witchcraft cum demonism in the late Middle Ages, and thus fueled the ideological fires of the great persecutions. Be that as it may, it remains a fascinating book to read, and is particularly clever in its tireless efforts to weave various misogynist tropes, superstitions and even psychological phenomena into an emerging late-Medieval theology of the Devil.

Lonnrot, Elias, ed. *The Kalevala, or, Poems of the Kalevala District*. Trans. Francis Peabody Magoun, Jr. Cambridge: Harvard UP, 1963, 2002. Often hailed as the national epic of Finland, the Kalevala is also a fine collection of medieval Finnish and Laplander magical charms.

McNeill, John T., and Helena M. Gamer. *Medieval Handbooks of Penance: A Translation of the Principal Libri Poenitentiales*. New York: Columbia UP, 1938, 1990. This handy volume contains extensive excerpts from the Corrector of Burchard of Worms, which enumerates and describes a great many of the magical practices of the Northern German peasantry around the year 1000. But be sure not to overlook the other, less-famous penitentials in this volume, some of which also contain excellent source material on magic, superstitions and possible survivals of pagan practices and beliefs.

### SOME OF THE BETTER, MORE INTERESTING OR WIDELY AVAILABLE STUDIES AND CRITIQUES OF MAGIC

Budge, E.A. Wallis. *Egyptian Magic*. London: Kegan Paul, Trench and Trubner; repr. New York: Dover, 1971. Although a bit dated, this classic survey of the precepts and outline of Egyptian magic is still widely and inexpensively available as a Dover reprint.

Burkert, Walter. *Ancient Mystery Cults*. Cambridge: Harvard UP, 1987. This little volume offers important insights into the attractiveness of the pagan mysteries, which

certainly had much circulation as an alternative, ritual-based spirituality in competition to Christianity in the ancient world. Indeed, in some of the mysteries, it is hard to draw the line between magical rites and religious practices.

Flint, Valerie I.J. *The Rise of Magic in Medieval Europe*. Princeton: Princeton UP, 1991. Still easily available, this excellent but at times tedious and overly pedantic academic essay on magic attempts not only to categorize the expressions of a magical mentality in the Middle Ages, but also to account for the cultural and philosophical factors that gave rise to, and encouraged such a mentality.

Graf, Fritz. *Magic in the Ancient World*. Trans. Franklin Philip. Cambridge: Harvard UP, 1997, 2002. An excellent general academic survey of magical beliefs and practices in the ancient Mediterranean World.

Harrison, Jane Ellen. *Epilegomena to the Study of Greek Religion, and Themis: A Study of the Social Origins of Greek Religion*. New Hyde Park: University Books, 1962. A foundational anthropological study, very much in the school of Frazer, of the belief sets that can give rise to magic, as well as religion, in primitive societies. It is VERY dated, however!

Kieckhefer, Richard. *Magic in the Middle Ages*. Cambridge: Cambridge UP, 1989. This widely available and inexpensive little volume represents a well-considered and yet fairly easy-to-read academic survey of medieval magic.

Leland, Charles G. *Etruscan Roman Remains*. Blaine, WA: Phoenix, n.d. Originally published in 1892 and recently reprinted on the basis of Leland's import in the intellectual history of Wicca, this volume comprises a veritable wealth of collected traditions about magic and fairies in Northern Italy. Although Leland's hypothesis that these traditions

represent a direct survival of Etruscan religious beliefs and customs must be treated with a large grain of salt, his book is an absolute joy to read for anyone interested in European folklore. In addition, the volume contains a goodly number of traditional Italian charms and incantations.

Lowell, James Russell. "Witchcraft". In *Among My Books*. Boston: Fields, Osgood, & Co., 1870. Pp. 81-150. An excellent and deeply thoughtful essay on the witchcraft trials, but be sure to break out your Latin and French dictionaries if you want to follow along in the numerous source documents that he quotes at length!

Markale, Jean. *The Epics of Celtic Ireland: Ancient Tales of Mystery and Magic*. Trans. Jody Gladding. Rochester, VT: Inner Traditions, 2000. While this little volume is of scant academic merit, it does include an intriguing and somewhat mystical interpretation of magical and fairy themes in the great Irish epics.

Michelet, Jules. *Satanism and Witchcraft*. Trans. A.R. Allinson. New York: Citadel Press, 1939, 1967. This is the classical expression of the Romantic view of Witchcraft as an unfortunate admixture of the feudal propensity for superstition, and the willingness of the elite classes to persecute people based on religious dogma.

Peters, Edward. *The Magician, the Witch and the Law*. U of Pennsylvania Press, 1978. An excellent essay that suggests that learned, or bookish magic was accepted, to some extent at least, as a branch of the sciences in the early Middle Ages, but eventually fell into disrepute as it first was condemned by scholastic theologians, and thence became associated with heresy and sorcery.

White, David Gordon, ed. *Tantra in Practice*. Princeton: Princeton UP, 2000. A wide-ranging collection of essays and various

primary sources concerning the practice of Tantra among the major Asian religions. While a bit unfocused, and definitely academic in approach, this volume is sure to have something for everyone.

### A MEDLEY OF BOOKS ON MAGIC, WITCHCRAFT AND ESOTERICISM IN MODERN TIMES

Borges, Jorge Luis. *Ficciones*. New York: Grove Press, 1962. I highly recommend this masterful collection of short stories touching on deeply esoteric themes. While he does not write much at all about the actual practice of magic, Borges neatly captures, in a series of impressive vignettes, the underlying mentality of modern magic.

Burroughs, William S. *Naked Lunch*. New York: Grove Press, 1959, 1990. A masterpiece of the literary subculture, this book is a good starting point for those who may be curious about how, if at all, entheogenic substances can provide a channel, albeit a terrifying and dangerous one, for gaining insight and illumination. Of course the book is about much more than just that, and should be read by all for its brutal and cutting style, and its satirical account of the perilous propensity of the human psyche to be come addicted to pleasures and power.

Chardin, Teilhard de. *The Phenomenon of Man*. New York: Harper and Row, 1965. Wow ... mysticism meets science, in the posthumously published writings of this Jesuit priest who was also an academic archaeologist. I dare say this thought-provoking book could be the basis of an esoteric Qabalah for the twenty-first century.

Cowan, Tom. *Fire in the Head: Shamanism and the Celtic Spirit*. San Francisco: Harper, 1993. A brave, if not entirely satisfactory effort to develop the foundations of a neo-Celtic shamanistic spirituality, this book contains a

good deal more creative and often thoughtful interpretation of tradition and literature than it does feel-good platitudes for fluff-bunnies.

Fortune, Dion. *The Mystical Qabalah*. Boston: Weiser, 1984, 2000. A classic of modern esotericism, this book seeks to harmonize the occult teachings of the traditional Judaic Qabalah with both Christianity and the various Eastern religions that captivated Western mystics in the early-twentieth century. This book is essential to a working understanding of why many modern magicians think and act as they do.

Gonzalez-Wippler, Migene. *The Complete Book of Spells, Ceremonies and Magic*. St. Paul, MN: Llewellyn Publications, 1988, 2003. This book is a wonderful, rich and broad-ranging survey of the themes and techniques of magicians from around the world and throughout history. An excellent starting point for someone of a, shall we say, credulous bent who is curious about the history of magic.

Kraig, Donald Michael. *Tarot and Magic*. St. Paul, MN: Llewellyn Publications, 2003. A fairly good and typical introduction to what some “professional” occultists currently think of the utility of Tarot to magical workings.

Leland, Charles G. *Aradia: Gospel of the Witches*. London: David Nutt, 1899; repr. Blaine, WA: Phoenix, 1999. This rather cranky, pseudo-scholarly book on traditional Italian witchcraft has had an enormous impact on the beliefs and rituals of modern Wicca; nonetheless, the book remains important in its own right, even ignoring this Gardnerian shadow which tends to engulf it. Leland, often writing with his tongue-in-cheek, was somewhat ahead of his time in looking at Witchcraft as not only an alternate spirituality for women chafing under a patriarchal faith, but also in further exploring the idea that Witchcraft may have served the poor and oppressed of both sexes among the peasantry as a covert means of

resisting the dominant religious and social discourses of the day.

Metzger, Richard, ed. *Book of Lies: The Disinformation Guide to Magick and the Occult*. New York: The Disinformation Co., 2003. This collection of essays comprises a must-read overview of some of the bleeding-edge and over-the-top approaches to Magic over the last century or so.

Tyson, Donald. *Familiar Spirits: A Practical Guide for Witches and Magicians*. St. Paul, MN: Llewellyn Publications, 2004. There is nothing particularly remarkable about this book, other than that it attempts to commercialize the ancient idea of familiar spirits in a way that is palatable to the mainstream of modern occultists.

Valiente, Doreen. *Witchcraft for Tomorrow*. Blaine, WA: Phoenix, 1988.

Washington, Peter. *Madame Blavatsky's Baboon: A History of the Mystics, Mediums, and Misfits Who Brought Spiritualism to America*. New York: Schocken Books, 1993, 1995. An absolutely entertaining history of the personalities behind Theosophy and Anthroposophy, with a look as well at the circle of seekers that formed around A.J. Gurdjieff.

## PARAPSYCHOLOGY, SCIENCE AND SKEPTICISM

Bender, David L., et al, eds. *Paranormal Phenomena: Opposing Viewpoints*. San Diego, Greenhaven Press, 1997. A fun albeit, rather fluffy little book on a variety of paranormal topics.

Kuhn, Thomas S. *The Structure of Scientific Revolutions*, 2nd ed. Chicago: U of Chicago Press, 1970. Science does not have – indeed, cannot have – the final word on material truth. Everybody should read this book in order to better understand that the edifice of

knowledge is not only unfinished, but is occasionally to be demolished to clear room for a remodeling. Skeptics in particular should read this book, if they have not already, in order to remind themselves not to put the horse of good method behind the cart of accepted theory.

Rhine, J.B., and J.G. Pratt. *Parapsychology, Frontier Science of the Mind: A Survey of the Field, the Methods, and the Facts of ESP and PK Research*. Springfield, IL: Charles C. Thomas, 1957, 1967. This is perhaps the best and most accessible published work by the team of Duke University professors who more or less founded the modern field of parapsychology. While their methods and their somewhat disingenuous use of statistics have failed to convince skeptics, they do make a good case that the question of ESP is worth further examination.

Shermer, Michael. *Why People Believe Weird Things: Pseudoscience, Superstition, and Other Confusions of Our Time*. New York: W.H. Freeman, 1997, 2000. This fun-to-read pop-skeptic book has a couple of nice chapters that try to debunk paranormal phenomena and, especially, self-proclaimed psychics. Sadly, the author sometimes engages in nearly as much pseudo-scientific thinking and fuzzy-logic as the very foes he seeks to refute.

Wolberg, Lewis R., M.D. *Hypnosis: Is It for You?* New York: Harcourt, Brace, Jovanovich, 1972. There are lots and lots of books – of which this is but a random example – that laud hypnotism as an advance in Psychological science, all of which inadvertently make the point in one way or another that some of the traditional claims of magicians to exert power over others by mind-control are not so outlandish as they once seemed. Of course, some scientists continue to insist that hypnosis is not really some alternate state of consciousness, but rather a superb and complex game of make-believe or role-playing, gamed out according

to a hierarchy of interpersonal influence and established expectations. Sounds to me like the Chaos Magick dictum of “fake it until you make it.”

## SOME ESPECIALLY NOTEWORTHY FICTIONAL ACCOUNTS OF MAGIC

Crowley, Aleister. *Moonchild* London: Mandrake Press, 1929; repr. Boston: Weiser Books, 1970, 2004. A tale of high magic and low misogyny marred by often mediocre writing, this novel is still worth reading for its deep insights into Crowley’s vision of magic as a house within a house. In addition, it is rife with many wonderful inside allusions and jokes, and deliciously devious character assassinations and libels. The last several chapters are nothing less than bizarre, and in their staggeringly arrogant elitism give a good indication as to why Crowley’s Thelemic spirituality was unable to catch on among the masses in the way that, say, Gerald Gardner’s vision of Wicca has been able to do.



Fortune, Dion. *The Goat-Foot God*. York Beach: Samuel Weiser, 1971, 1999.

MacDonald, George. *Lilith*. Grand Rapids: Eerdmans, 2000. First published in 1895, *Lilith* is no doubt one of the finest and most influential of modern adult fairy tales, and is a genuine joy to read. Be forewarned that this is a deeply Christian story, although it embraces

such extremely unorthodox trappings as visions, fairies, a vampiric succubus, and an articulation of the inevitability of universal salvation, even of the ultimate evil. MacDonald's fairy tales had a profound and very direct impact, of course, on both J.R.R. Tolkien and C.S. Lewis.

Travers, P.L. *Mary Poppins*. Orlando, FL: Odyssey Classics, 1997. First published in 1934, *Mary Poppins* may never quite achieve the status of a Great Book in the canon of modern fantasy writing, but it is nevertheless a very, very good book. Moreover, the author

exhibits a great deal of often subtle knowledge and, more impressively still, insight regarding occult traditions. I found myself particularly impressed by the manner in which this book successfully and, I think, self-consciously located the font of esoteric belief in the superstitions of the lower-classes, and yet let the wisdom at the core of that body of belief speak quite well for itself. Also quite worth reading are the several sequels, and especially *Mary Poppins Opens the Door* (New York: Reynal and Hitchcock, 1943).

## FAERIE TALES. A VERY ECLECTIC AND LIGHTLY ANNOTATED BIBLIOGRAPHY FOR FURTHER READING ON THE SUBJECT OF FAERIES

### SOME OF THE TRADITIONAL TEXTS THAT HAVE DEFINED, IN LARGE PART, THE FAERIE TALE

Chrétien de Troyes. *Arthurian Romances*. Trans. D.D.R. Owen. London: J.M. Dent, 1993.

Gantz, Jeffrey. *Early Irish Myths and Sagas*. London: Penguin Books, 1981.

Marie de France. *The Lais of Marie de France*. Trans. Robert Hanning and Joan Ferrante. New York: E.P. Dutton, 1978.

*The Mabinogi, and Other Welsh Tales*. Trans and Ed. Patrick K. Ford. Berkeley: Univ. of Calif. Press, 1977.

Malory, Thomas. *Le Morte d'Arthur*. In *Malory: Works*. Ed. Eugene Vinaver. Oxford: Oxford University Press, 1971.

Yeats, W.B. *Irish Fairy and Folk Tales*. New York: Barnes and Noble, 1993.

### A SUMMARY LISTING OF SOME OF MY FAVORITE MODERN FAERIE TALES

**Note:** *There are literally thousands of modern novels dealing with faeries and other fantastical creatures. The following represent only some of my personal favorites among this bewildering treasure trove of literature. My selection criteria are unabashedly eclectic: some of these books stand out as masterpieces that have secured a firm place in the canon of modern fantasy, others are just good reads, and in some cases they are merely mediocre stories that, while deeply flawed in many regards, have nonetheless achieved something of creative note in their treatment of the faerie genre.*

A.E. (George W. Russell). *The Avatars*. New York: Macmillan, 1933. An interesting futurist fantasy, deeply imbued with Theosophical ideas, about semi-divine beings who descend among men.

Asimov, Issac, ed. *Faeries*. New York: Barnes and Noble, 2000. An excellent collection of modern short stories about the Fair Folk.

Barrie, J.M. *Peter Pan*. New York: Charles Scribner's Sons, 1950. First published in 1911 under the title *Peter and Wendy*, this classic more or less defined the modern fairy tale for several generations.

Bishop, Michael. *Who Made Stevie Crye?* Sauk City, WI: Arkham House, 1984.

Black, Holly. *Tithe: A Modern Faerie Tale*. New York: Simon Pulse, 2004. Technically YA fiction, this rather mediocre grunge-elf novel is most noteworthy for the sheer number of gleeful role-reversals and character-type inversions. For that, I loved it!

Bull, Emma. *War for the Oaks*. New York: Ace Books, 1987. This marvelous novel, which has done a great deal to define the grunge-elf genre, will no doubt emerge as one of the fantasy classics of the late-20<sup>th</sup> century.

Chesterton, G.K. *The Man Who was Thursday*. London: Penguin Books, 1937, 1986. First published in 1908, this outrageously funny fantasy about anarchists and detectives introduces us to the startling vision of the Christian God as a divine, Puck-like trickster.

Ende, Michael. *The Neverending Story*. Trans. Ralph Manheim. New York: Doubleday, 1983.

Feist, Raymond E. *Faerie Tale*. New York: Doubleday, 1988.

Ford, Theodosia. *Christmas Fairies*. Philadelphia: Claxton, Remsen & Haffelfinger, 1872. A sickly sweet but somewhat atypical collection of Victorian faerie tales bestowed with an explicit Christian message.



Fowles, John. *Mantissa*. Boston: Little, Brown and Company, 1982. A superb erotic-comedy about muses in the modern era.

Gaiman, Neil. *American Gods*. New York: HarperTorch, 2002. What would the old-world gods be like if they immigrated to America with their followers?

Hetley, James A. *The Summer Country*. New York: Ace Books, 2002. Typical grunge-elf fare, with the difference that faeries are interpreted as survivors of a non-human, Neanderthal-like race of hominids.

MacDonald, George. *Lilith*. Grand Rapids: Eerdmans, 2000. First published in 1895, this is one of my all-time favorite faerie tales.

Powers, Tim. *The Drawing of the Dark*. New York: Ballantine, 1979.

Pratchett, Terry. *Lords and Ladies: A Novel of Discworld*. New York: HarperTorch, 2000. A superbly written, fun yarn about elves as malicious, predatory, cat-like creatures.

Turtledove, Harry. *Thessalonica*. New York: Baen, 1997. A wonderful, fun tale of centaurs cooperating with Christian priests during the age of Barbarian invasions.

## CUSTOMIZING YOUR GAME

We have designed the interface for *Parbedros: The Tunnels of Sethir* so that you can easily customize your playing experience. For example, by modifying a simple text file, you can to create your own playlist for background music. Similarly, with just a bit of work in a basic art application, such as Photoshop or PaintShopPro, you can create your own customize character portraits and even splash art for the game!

Also, be sure to check our website for art assets for even more free downloads of portraits and splash art: <http://laurionstudio.deviantart.com/>.

**Note:** often, Windows automatically write-protects files you have installed from a disk. If the files you want to work with are write-protected, you can make them writable simply by right-clicking on the file, and opening the “Properties” interface, usually near the bottom of the list of options. On the “General Properties” tab of the interface, you will see a check-box that reads “Read-only”; uncheck it, and click “Apply”. Now you can modify the file!

## CUSTOMIZING BACKGROUND MUSIC

We have provided a sample playlist with the game, consisting of some real cool open source music from various sources. But who’s to say that your tastes in background match ours? Maybe you really want to rock out to your favorite indie band during arena battles? Or perhaps you want to chill to the melodies of your favorite classical composer while you are exploring the dungeons? You can do it!

Using the Start Menus, go to your Windows “My Computer” interface, select your local

disk, and find the directory and file to which you installed *Parbedros*. Now open the *Parbedros* folder, and then open the “Data” folder, and then open the “Music” folder inside of that. You need to concern yourself with three elements here: the “Arena” Folder, which contains the music played during battles; the “Explore” folder, which contains the music played as you wander around in the game levels; and the file named “play\_list.txt”, which tells the game engine what music exists in your game and where to find it.

Changing music is easy, but you must follow these directions carefully! To add any mp3 format song to your game, simply copy the file and paste it in the appropriate folder. Now, open the “play\_list.txt” file. Notice that there is a section that lists paths and file names for Explore music, and one for Arena music. Also note the warning that you can have no more than 30 songs for each type of music on your playlist; the game will ignore any song over 30. Now, using the exact format you see for the sample songs, add a new line in the appropriate section and write the path name and the file name for the song you have just added; be sure to leave no blank spaces between the lines listing paths and file names, and also between the carot ( ‘>’ ) symbols.

And that’s all there is to it! Now, say you don’t like the sample songs we provided. Then just delete their path and file names from the playlist, again being sure to leave no blanks spaces, and you will never hear those songs again! You can also delete the mp3 files from the folders, if you wish.

Now, what if you make a mistake and mess up the “play\_list.txt” file? Not to worry! We provided a back-up copy of it, in the folder named “Backup”. Just be sure to always leave a clean, unchanged copy of this file in the “Backup” folder, and you need have no worries as you tinker with customizing your music!

## CUSTOMIZING CHARACTER PORTRAITS

If you have any experience using image manipulation programs, such as PhotoShop or PaintShopPro, you will find that adding your own custom character portraits is a snap! Here's how to do it!

First, create the portrait you want to use, and size it exactly to 130 pixels wide by 150 pixels high. Then create a new 'frame' image that is exactly 256 pixels wide and 256 pixels high. Add your portrait to this new frame image, so that it is exactly centered; the left margin of your portrait should be at 63 pixels on the x-axis, and the top margin at 53 pixels on the y-axis. Save the merged image as a bitmap (.bmp) file, and it is now ready to add to the game.

Now, to add your portrait to the game, you will need to use it to *replace* once of the starter portraits we provided. Open the "Data" folder in the *Parhedros* directory, and then open the "GUI" folder, and finally open the "CharPortraits" folder. You will need to find the portrait you wish to replace (more on that in a moment), and rename the old portrait file; we suggest putting an 'X\_' in front of the filename. Now, copy your new portrait file (make sure it is a .bmp file!) to the "CharPortraits" folder, and rename it with the original name of the portrait you are replacing. And that's all there is to it!

How do you know which files go where in the game? Simple. Portraits 0-thru-19 are for the female player character, while portraits 20-39 are for the male player character. All others are for monsters, familiars and NPCs. You may refer to this chart to find which portrait belongs to any given character:

<b>Character:</b>	<b>Portrait:</b>
Sigrune	125
Emergainne	231

Kivafa	233
Amprodias	417
Dryad Archer	207
Dryad Familiar	237
Feorin Knight	302
Feorin Familiar	312
Gnome	128
Gnome Familiar	128
Sprite	228
Sprite Familiar	234
Druid	305
Druidess	218
Druidess Familiar	236
Redcap	113
Ogre	112
Assassin	304
Bandit Archer	213
Kinderlob	230
Werecrab	226
Minotaur	420
Minotaur familiar	420
Nuckalavee	123
Merwif	117
Valkyrja Adventurer	204
Valkyrja Familiar	214
Prithivim Adventurer	308
Prithivim Familiar	313
Centauress Adventurer	202
Centauress Familiar	229
Centaur Adventurer	301
Centaur Familiar	307
Arachneia Adventurer	212
Arachneia Familiar	211
Arachnian Adventurer	311
Arachnian Familiar	314
Glaistig Adventurer	225
Glaistig Familiar	219
Satyr Adventurer	309
Satyr Familiar	310
Rat	402
Black Cat	401
Guard Dog	405
Doe	408
Unicorn	406
Wolf	407
Draig'Talamh	418
Draig Familiar	418
Crimson Widow	416
Jaeger Spider	411

Green Recluse	410
Spider Familiar	410
Venom Huntress	414
Tarantula	412
Draig'Teine	419
Ghost	121
Wraith	105
Lich	101
Draugr Warrior	110
Draugr Knight	116
Headless Draugr	131
Mummy	126
Moddey Dhoo	403
Skeleton Warrior	103
Skeleton Knight	102
Skeleton Archer	104
Wight	106
Vampiress	119
Vampiress Familiar	132
Spectral Knight	303
Cacodaimon	124
Succubus	201
Succubus Familiar	235

As you explore the “CharPortraits” folder, you may notice that there are some portraits that do not appear in the game. These are extras. Feel free to use them if you like them better than an in-game portrait. Also, be sure to check our art assets web-site for even more portraits that you can download and use for free!

## CUSTOMIZING SPLASH ART

Customizing your Splash Art, those images that appear when you escape to the Main Menu, is a little trickier. Any one can

download new splash art from our art assets web-site for free, and easily install it in the game. But making your own splash art is something that we recommend only if you have some experience with digital art.

If you want to install a new Splash Screen that you have downloaded from our art assets web-site, simply open the *Parhedros* “Data” folder, then open the “GUP” folder, and then open the “Splash” folder. Each Splash Screen is divided into two parts (for easier loading and handling on ALL computers). Find the two files of the Splash Screen you want to replace, and rename them both (we suggest putting an “X\_” in front of the file name. Now simply copy and paste the two new Splash Screen files into the “Splash” folder, and rename them with the old file names. Just be certain that the narrower of the two image files has the file name ending in the ‘a’ suffix!

If you are able to make your own Splash Art, you will already know what you must do just by looking at the source images in the “Splash” folder, so we won’t insult you by giving you step-by-step directions. But here are some essential tips: each of the two image files must be a .bmp file, and they must be 512x512 pixels in size. The narrower of the two image strips must be centered on its frame image, so that its right margin is 171 pixels on the x-axis. And be sure to observe our file-naming conventions!