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Written by Steve Kurtz

Edited by Richard Pike-Brown

Cover by Fred Fields

Black-and-white Illustrations by Karl Waller

Cartography by David Sutherland III

Typesetting by Angelika Lokotz

Playtesting and Review by "Blades 'R Us" (Karen Kurtz, Tamiko Toland, Marketa Aschenbrunner, Mark Barrerra, Stephan Gabriel, David Konieczynski, Manish Kothari, Peter Schmidt, and Josh Gerner), Wolfgang Baur

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Introduction

Welcome, honored Dungeon Master, to *A Dozen and One Adventures*. The sand blows where the wind wills and Fate has directed this colored coffer into your possession. Inside, you will find a booklet of adventures, thirteen plots filled with intrigue, deception and wonder to challenge and entertain the players under your care. You will find six cards and a large colored sheet inscribed with carefully detailed maps. You will discover four loose documents, detailing the eight principal characters that your players will encounter during their travels. This campaign guide, which lies open before you, contains all the background information you will need to successfully run these adventures in the official Land of Fate setting. Feel free to adapt any of this to suit the needs of your own campaign in the Burning World. May the Loregiver grant you prosperity and may fortune smile upon your path all the days of your life!

How to Use This Product

A Dozen and One Adventures is an anthology of thirteen short adventures. The plots for these scenarios appear in the 64-page adventure booklet. Although each adventure in this boxed set can be run independently, many will have greater depth and interest to the players if played sequentially. The first three low-level adventures take place in or near Muluk and introduce the PCs to the plots of a dangerous merchant rogue. The next six adventures take place in the Burning Lands, in the context of a large framing adventure called "Eleven Baneful Gates." Following this wilderness mini-campaign are three high-level scenarios, all of which take place when the party returns to Muluk. The last adventure, "Endgame," draws the PCs into a final confrontation with their most powerful enemies.





NPC Sheets

A *Dozen and One Adventures* will introduce the players to many new enemies and allies: aquatic nymphs, fabulous genies, evil magicians, malicious dragons, lofty scholars, honorable desert riders, ruthless merchants, and tragic undead. For the DM's convenience, the eight principal NPCs that appear in the adventures are presented in detail on four separate sheets. Just as the *Arabian Nights* is tied together by its narrator, Scheherazade, *A Dozen and One Adventures* is bound together by these eight common characters. Although the motives and abilities of these NPCs are presented in great detail, it is up to the DM to put words into their mouths and to direct their actions during the course of the adventures. Only you, as the DM, can bring them to life and make them memorable for your players.

DM's Maps and Players' Aids

All the maps you will need appear on the large 22 inch by 31 inch colored mapsheet and on the six page-sized cardsheets. The mapsheet displays a map of Muluk, the PCs' home base throughout many of the adventures. It also depicts the detailed floor plans for Krak al-Niraa, stronghold for the Brotherhood of True Flame which is introduced in "Salt Bond" and explored in "Endgame."

The six numbered cardsheets have all the other maps needed to run the adventures. The full-color sides are meant to be shown to the players, while the two-color back sides are for your eyes only. You have probably already realized that the fronts and backs of the cards are always unrelated. For example, although a player's map appears on the front of card 5, the corresponding DM's map appears on the back of card 4. This is so both you and the players can keep your respective maps visible at all times during play.

Don't hesitate to use the artwork from the adventure booklet and campaign guide as visual aids for your players.

The Campaign Guide

Just as every good play has its interesting plot and memorable characters, it also needs an exotic setting and flashy props. This is what this 32-page campaign guide (abbreviated CG) is all about. In these pages you will find an overall description of Muluk, followed by a more specific guide to the city on the mapsheet. The second chapter will give you general background information for the wilderness beyond Muluk's city walls. It highlights the sections of the Burning Lands visited by the party during their wilderness adventures. The third chapter describes the deadly Brotherhood stronghold, Krak al-Niraa. Since it is possible that the players might want to investigate this castle outside the context of the scenarios in the adventure booklet, it appears here in its own chapter.

On to flashy props: new nonmagical devices and Zakharan magical items are described in the last two chapters. The campaign guide concludes with full descriptions of the immortal and the vishap.

Finally, the inside cover of the campaign guide is packed with tables which might prove useful during play: a key to NPC abbreviations used in this text, random monster encounters for the wilderness and Krak al-Niraa and dungeon dressing to help you spice up any AL-QADIM™ adventure.

What You Will Need

A *Dozen and One Adventures* assumes that the DM has access to the *Player's Handbook (PH)*, *DUNGEON MASTER™ Guide (DMG)*, the first two volumes of the *Monstrous Compendium*, and the *Arabian Adventures Sourcebook (AA)*.

The AL-QADIM Appendix to the *MONSTROUS COMPENDIUM™* and the *Land of Fate Boxed Set* are recommended, but are not required to run any of the thirteen adventures. Pertinent material from those sources has been included and expanded in the campaign guide for the DM's convenience.





Chapter 1

City of Kings

Many of the scenarios in *A Dozen and One Adventures* take place in Muluk. Since the DM might not have access to the Land of Fate boxed set, an expanded description of the city from that source is provided below. This chapter concludes with detailed descriptions of a few of the city's highlights.

Muluk, City of Kings

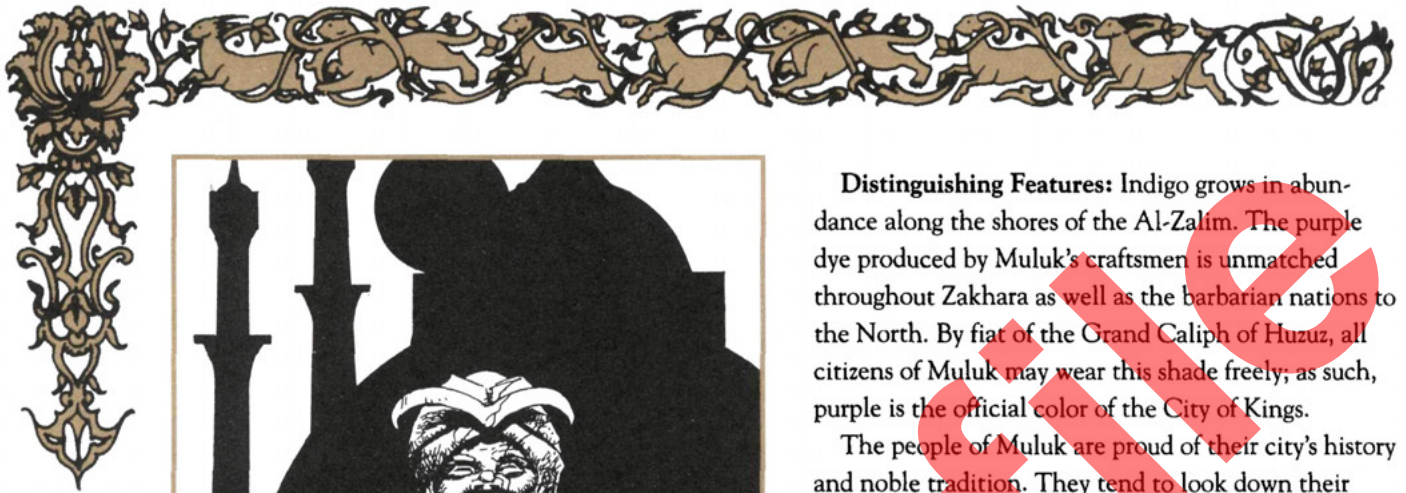
The Free City of Muluk takes its name from the long, unbroken line of rulers whose history predates the Enlightened Throne in Huzuz. It is known for its exquisite regal purple dyes produced from local indigo plants. Muluk lies along the shore of the Great Sea at the mouth of the River Al-Zalim. Like most of the Free Cities, Muluk is a fiercely independent martial state, engaged in unrelenting, low-grade conflict with the savage hill tribes of the nearby Furrowed Mountains, the ravaging pirates from the Corsair Isles, and the hostile armies of Umara and Qadib, both neighboring Free Cities.

The Ruler: At the helm of this city is Caliph Aswiyah al-Muftahir, (hfF/a/15), eldest daughter of the great Caliph Ibrahim al-Muftahir, from whom she inherited her position. Her family has ruled Muluk since the city's founding by the legendary king, Amakim ibn Issad over nine centuries ago. Aswiyah, who prefers the title "Caliph" to the more traditional female "Calipha," possesses all the craft and canniness of her predecessors, both male and female. She is a consummate politician. During her reign she has successfully allied alongside and against each of the other Free Cities in turn, always for the good of Muluk.

The Court: The Caliph is grooming her daughter, Princess Hadra bint Aswiyah (hfW/sh/9), to ascend to throne in the event of her death. A sha'ir, the princess holds the rank of Sorcerer-General within Muluk's army, and has led attacks against both of Muluk's nearest neighbors, Qadib and Umarra. Hadra's generalship is, in part, responsible for a recent palace revolution in Umara.

Population: 90,000





Distinguishing Features: Indigo grows in abundance along the shores of the Al-Zalim. The purple dye produced by Muluk's craftsmen is unmatched throughout Zakhara as well as the barbarian nations to the North. By fiat of the Grand Caliph of Huzuz, all citizens of Muluk may wear this shade freely; as such, purple is the official color of the City of Kings.

The people of Muluk are proud of their city's history and noble tradition. They tend to look down their noses at the citizens of other cities, and always expect the finest wine, the best seats, and the most comfortable conveyances. To say that they are effete snobs would be an insult to their long tradition of civilization and noble rule, but it would not be far off the mark. Truly, it may be said that Muluk has better leaders than it deserves.

Major Products: Trade, indigo dye, purple fabrics and clothing.

Armed Forces: 2,000 regular footmen, 5,000 militia, 1,000 cavalry (all under the command of Princess Hadra, the Sorcerer-General). Also, 1,500 mamluks of the Respected (including 500 cavalry) under the command of General Oman abid-Hazim (hmF/mk/10). Finally, a 20-ship navy (including four large dhows purchased from Umara), used primarily to escort the "fabric fleet" of indigo cloth to Qudra for the trip south.

Major Mosques: Jisan, Kor, Zann, and Selan, Hakiyah, Haku. In addition, a monument to Aswar al-Mutiq attracts the attention of kahins and mystics as a holy site.

Rumors and Lore: The ruling dynasty of Muluk traces its ancestry back to the ancient kingdom of Al-Anwahr, a powerful city state in the heart of what is presently known as the Haunted Lands. Nine centuries ago, the region contained a fertile kingdom ruled by Azaltin Ibn Issad. According to legend, Azaltin was visited by the Loregiver and tricked her into revealing the secret of immortality. Against her advice, Azaltin became immortal, but the process turned him into a hideous undead creature.



Azaltin had a brother, Amakim, a virtuous warrior who was much beloved by the people. After witnessing Azaltin's transformation, Amakim led a revolution to topple his monstrous brother from the throne. His forces triumphed over the undead king, but the brief civil war laid waste to much of Al-Anwahr. After his victory, Amakim led his subjects to a new kingdom by the ocean and named his new capitol In'aash, meaning "place of life-giving refreshment" in Old Anwahr.

In'aash was a well-developed trading city long before the discovery of the Law of Loregiver and the creation of the Enlightened Throne. When city after city fell before the wave of faith and understanding, many of the older emirs and sultans were toppled by their people. Caliph Aswal al-Mutiq heard the tales and was troubled, and when the first mystics and warriors brought enlightenment to his city he requested a private audience. For five days and five nights the messengers met with the Caliph in his private quarters, telling him of the Law of the Loregiver. The Caliph then deliberated by himself for five more days and nights. At the end of this time, he welcomed the Law into his city, recognized the Grand Caliph for his puissant wisdom, and stepped down from his throne to join his messengers in spreading the Law still farther. His eldest child succeeded him, as was customary, and renamed the city Muluk to reflect the beginning of enlightened rule in the kingdom. Since then Muluk has remained the oldest continual dynasty in the Free Cities.

Today, Caliph Aswal and Amakim Ibn Issad are revered as the city's most honored rulers. Legends of Amakim's brother are equally popular in Muluk. In modern folklore, Azaltin is universally portrayed as an archetypal, evil villain.

The Kingdom of Lions

This ancient text, warded by enchantments to prevent its disintegration over time, was written by Azaltin Ibn Issad nearly a thousand years ago in the ancient language of Old Anwahr. The symbol of Anwahr kingship is prominently displayed on the book's cover: a regal lion of gold on a malachite green field. Successful completion of the adventure "Eleven Baneful Gates" will result in this book's discovery.

This priceless archeological treasure chronicles the history of Al-Anwahr, up to and including Amakim's revolution. The kingdom's rulers, prominent citizens, intrigues, trade, and wars are described with detailed, objective accuracy.

Perhaps the most interesting part of the book, from the standpoint of adventurers, is the final chapter, which describes Azaltin's transformation into an immortal and his brother's revolution. Azaltin portrays Amakim as a weak-willed, foolish man, easily swayed by an important vizier named Zeenab. When Azaltin left the kingdom in his brother's hands for a decade, Zeenab wormed his way into Amakim's heart. After Azaltin returned to claim his kingdom after becoming immortal, his privations in the desert had reduced his body to a shrunken husk. Amakim was so horrified by his brother's appearance that Zeenab easily convinced him that Azaltin had become an undead monster. Zeenab then manipulated Amakim, unwittingly, into launching the revolution against Al-Anwahr's rightful king.

The Kingdom of Lions ends on a sad note: "Too late have I come to realize Zeenab's venomous hold on my misguided brother. Even as I write this, his army plunders the palace, and I must hide this history where Zeenab will never find it, so that future generations will know the truth behind my brother's treachery and my kingdom's proud history."

The implications of the tome's discovery are explored in the adventure "Dead Bearing Witness."

