

LILITH



BY KENNETH HITE



Pelgrane Press

KEN WRITES ABOUT STUFF

KEN WRITES ABOUT STUFF

PUBLISHER CATHRIONA TOBIN
AUTHOR: KENNETH HITE
LAYOUT: CATHRIONA TOBIN
ARTWORK: ANNA KRYCZKOWSKA

KEN WRITES ABOUT STUFF

Ken Hite has joined Pelgrane as a full-time writer, and we've come up with a clever way of using his considerable writing talents. Now, you can subscribe to Ken Writes About Stuff, featuring new and original Hite goodness every month for twelve months. It costs \$24.95 and as well as giving you a generous 30% discount on the individual article price of \$2.95, we'll be offering an exclusive extra later in the year to all subscribers.

Any time you order, you'll get all the issues of the current KWAS to date. The latest edition will be added to your order receipt page when it is released, so all you need to do is click on the link in your order email. (If you can't find your receipt email, you can get another one sent to you by entering your email address here).

Ken describes it as so:

"A burst of Hite goodness that you can imbibe or not as you see fit, secure in the knowledge that there's another one coming down the pike in a month at a reasonable price. I'll be putting about 4,000 words worth of fun together every month — maybe an optional rules system, maybe a longish DramaSystem Series Pitch, maybe a "ripped from the headlines" mini-scenario, maybe a campaign frame or a mini-setting, maybe an extended riff on some worthy intelligence organization or serial killer or astrophysical anomaly. Leave requests in the comments, and I shall take them most indubitably under advisement."

TABLE OF CONTENTS

LILITH	3
BABYLON BEFORE AND AFTER.....	4
<i>THE BURNEY RELIEF</i>	3
LOST IN TRANSLITERATION	4
WHERE THE LILITHS BLOOM	4
TRAIL OF CTHULHU	4
<i>LILÏTU</i>	5
NIGHT'S BLACK AGENTS.....	6
LILITH, QUEEN OF THE VAMPIRES.....	7
ESOTERRORISTS	7
MUTANT CITY BLUES.....	7
LORENA "LILITH" BARNES.....	9
LILITH'S CHILDREN	9
DYING EARTH RPG	9

Like a proper improper goddess should, Lilith comes in many forms: Queen of the Vampires and Lady of the Night — or First Rebel and First Heroine. Herewith, a look at the many faces of Lilith, and at her sisters in shadow from Sumeria to Red Hook.

THE HERSTORIES OF LILITH

“After God created Adam, who was alone, He said, ‘It is not good for man to be alone.’ He then created a woman for Adam, from the earth, as He had created Adam himself, and called her Lilith. Adam and Lilith began to fight. She said, ‘I will not lie below,’ and he said, ‘I will not lie beneath you, but only on top. For you are fit only to be in the bottom position, while am to be in the superior one.’ Lilith responded, ‘We are equal to each other inasmuch as we were both created from the earth.’ But they would not listen to one another. When Lilith saw this, she pronounced the Ineffable Name and flew away into the air.”

--“Alphabet of Ben Sirach”(ca. 900 A.D.)

If the “Alphabet of Ben Sirach” was intended as a dirty joke at the expense of nit-picking rabbis, then it may have been the most influential dirty joke in history. Even as a straight-faced example of rabbinical nitpicking, it’s pretty powerful. It simultaneously warns the devout to avoid arguments with God, while providing a surprisingly plucky and sympathetic female rebel to make sure the story had legs. (This early feminist boost to Jewish thought continues into the modern neo-pagan community as well.) Like most of Lilith’s history — er, herstory — the “Alphabet” dissolves when you try to look at it. It might have been written as early as 700 or as late as 1100, it’s either anti-Semitic satire or deeply deranged mythopoeics, and just how did Lilith learn the Ineffable Name of God, anyhow? (In an entirely different deranged kabbalistic tradition that surfaced centuries later, Lilith was God’s wife for awhile.) And the story just keeps getting good.

Lilith flew away to the Red Sea, to be chased down by three angels of medicine: Sanvi (or Sennoy), Sansavi (or Sanzanui), and Samangaleph (no vowels, you get the drill). They tried to haul her back to Adam, but she refused, and threatened to kill all of Adam’s children. Thanks to that Ineffable Name, the angels’ bargaining position was weak, but by threatening to kill a hundred of her demonic children (by Adam, or Cain, or the demon Samael, or Asmodeus) a day they got Lilith to agree to only kill children before circumcision (for boys) and in their first month (for girls), and to not kill any children marked with

the names of the three angels. Talismans marked with those names do indeed turn up in Jewish homes in Mesopotamia and Persia from about the 5th century onward, so part of the legend is older than the “Alphabet.”

BABYLON BEFORE AND AFTER

And another part of her legend is older than the alphabet. The Hebrew name Lilith is possibly cognate with the Babylonian word *lilu* (“night”) and certainly cognate with the Assyrian word *lilitu*, meaning a kind of winged demon (see p.5). Arguments still fester over whether either come from the Sumerian word *lil*, meaning both “wind” and “female demon,” but if *lil* is Lilith, then she first nests in a willow tree in the

THE BURNEY RELIEF

In 1933, one Roger Homsey (a Syrian importer living in London) deposited a clay bas-relief broken in three pieces in the British Museum. Soon authenticated as a genuine Babylonian sculpture from about the time of Hammurabi (1792-1750 B.C.), it depicts a nude woman with owl’s talons for feet and folded wings. She wears a horned crown and carries two architects’ rods-and-rings, all emblems of deities in Mesopotamian art. She stands on the back of two lions, with two owls flanking her. The British Museum declined to purchase the item, and inexplicably the modern art dealer Sydney Burney (who left remarkably few traces in the public record for a man with a C.B.E.) purchased it for an unknown sum. Burney sold it later that decade to Lt. Col. Norman Colville of Launceston in Cornwall, where it remained until Colville’s death in 1974. It almost left the country in 1975 with a Japanese collector, but the British government refused to grant an export permit. Did the SIS smuggle Lilith into England from Syria? Was Burney working for them? For Lilith? Why move her to Cornwall? A **Trail of Cthulhu** scenario awaits those answers.

If, that is, the sculpture depicts Lilith, or rather *Lilitu*. Since the “Queen of the Night” (as the British Museum named her when they finally did purchase the Burney Relief in 2003) is clearly a goddess, and no Babylonian inscription describes *Lilitu* as a goddess (instead of a demoness), most scholars now believe the Relief represents Ishtar/Inanna or Ereshkigal. Who, of course, are never associated with owls in any Babylonian inscription, either. A Danish scholar suggests a compromise: she is the goddess of harlots, an avatar of Inanna, namely *Ki-lili*. Just ask the angels, however: compromises with Lilith don’t work out like one hopes they do.

garden of the goddess Inanna, under the opaque name ki-sikil-lil-lâ-ke. In a story fragment at least four thousand years old (and possibly closer to six) Gilgamesh chases her (possibly in the form of a screech owl) away from her nest; she flies into the desert, just as Lilith did after rebelling against Adam.

Over that many years, it should be unsurprising that Lilith took on many different names and forms, borrowing elements from such entities as Lamashtu (a female child-murdering demigoddess), Ereshkigal (the goddess of the underworld), and of course Ishtar. By 800 B.C., in the Aramaean city of Hadattu in Syria, Lilith resembled a wolf with a scorpion's tail. The "Arslan Tarsh" amulets found there in 1933 incorporate a protective spell against her, calling her the "demoness that flies in the dark," and the "robbing

murderess." Interestingly, the initials that keep her at bay are S.S.M.; pretty close to those angels' names from "Ben Sirach." But it wouldn't be a Lilith fragment without lies and darkness: the Arslan Tarsh amulets may be forgeries, either from around 200 A.D., or from the 1930s. Or of course, they may have been dropped by hasty time travelers.

LOST IN TRANSLITERATION —

But none of those pieces actually name her "Lilith." That name first appears in the book of Isaiah, in a chapter written around 720 B.C.:

Wildcats shall meet with desert beasts, satyrs shall call to one another; There shall Lilith repose, and find for herself a place to rest. (Isaiah 34:14)

Note, again, that Lilith has fled into the desert. In other versions of

Isaiah, the word is variously translated as "night hag," "screech owl," "nightjar," and "Lamia." In the Dead Sea Scrolls containing this passage, the word "Lilith" is plural, for extra fun. Lilith is also pluralized on some of the incantatory bowls buried under Jewish doorways in Babylon, Nippur and other cities of the Sassanid Empire (ca. 300-500). These bowls contained rituals of banishment, of protection, and even an exorcism that divorced Lilith from the man of the house!

Possibly because of the translation association with the snaky Greek monster Lamia, Lilith entered the Christian world not as an owl but as a serpent. In many cases, as *The Serpent*: in imagery throughout medieval Europe, the Serpent in the Garden has a female face and torso, and often wings to seal the deal. Michelangelo famously painted the Serpent as Lilith, although strangely enough nobody wrote anything about it. It's as though people had learned that Lilith doesn't like people trying to define her.

As befits a five-thousand-year-old symbol, Lilith

WHERE THE LILITHS BLOOM

wears many faces. She presents lovely opportunities in almost any game: she would make an excellent icon in *13th Age*, or the ideal duplicitous daughter of Quandos Vorn in the *Gaeen Reach RPG*. She could even be a dangerous, retired immortal (like Flint in *Star Trek*) in a Halloween-themed *Ashen Stars* episode. Or use the body of the legend and remove the proper names. Imagine a *Fear Itself* game in which the Final Girl is revealed as both the slasher's ex-girlfriend and as a rival serial killer; or a *TimeWatch* game slowly focusing on the hunt for the actual first time traveler, who defected from Timewatch on her first mission and somehow took a universal time-machine override with her.

Herewith, some meatier Lilith fare for other Pelgrane games.

TRAIL OF CTHULHU —

"The shivery tinkle of raucous little bells pealed out to greet the insane titter of a naked phosphorescent thing which swam into sight, scrambled ashore, and climbed up to squat leeringly on a carved golden pedestal in the background. ... Here lay

the root of a contagion destined to sicken and swallow cities, and engulf nations in the foetor of hybrid pestilence. Here cosmic sin had entered, and festered by unhallowed rites had commenced the grinning march of death that was to rot us all to fungous abnormalities too hideous for the grave's holding. Satan here held his Babylonish court, and in the blood of stainless childhood the leprous limbs of phosphorescent Lilith were laved."

-- H.P. Lovecraft, "The Horror at Red Hook"

Lovecraft only mentions Lilith once in his fiction, but she takes something of a starring role in "The Horror at Red Hook." A "naked phosphorescent thing" who marries the reanimated sorcerer Robert Suydam after murdering his bride and drinking her blood, Lilith disappears after Suydam submerges her throne in the black river beneath his Brooklyn mansion. What part, if any, she plays in the larger Cthulhu Mythos is left unsaid. As with the discussion of the other gods and titans in the *Trail of Cthulhu* corebook, the following variations on Lilith intentionally contradict each other.

- Lilith is an entity that exists

between dimensions, her phosphorescence glimmering in mirrors and other reflective surfaces when she touches our space-time. Her primary anchor in this reality is a golden throne cast in ancient Chaldea. If it reflects no light, she is locked out of our plane. Drinking blood and marriage to human sorcerers allows her to expand and solidify her existence here.

- Lilith is an avatar or leprous growth or extrusion of Shub-Niggurath, separated from the Dark Goat by some powerful prehuman magic. She cancerously dreams of replacing Shub-Niggurath, and expanding her own identity throughout the sapient cosmos.
- Lilith is one of the names under which the Great Old One Mormo is worshiped.
- Lilith, the Black Madonna, is a female avatar of Nyarlathotep.
- Lilith is one of the weak gods of Earth, created by men's hatred and fear of women and by women's hatred and fear of childbirth. Her powers are greater in the Dreamlands, and among men and women who resonate with her hatreds. She wishes to draw such people into atrocities — especially infanticide — that they may be sealed to her. In the Dreamlands, she takes the form of a beautiful, dark-complected woman, or of a giant female gug.
- Lilith is a Great Old One connected to Hastur, and thence to the Element of Air. She spreads her initiation and her bargains

LILĪTU

The *lilītu* are one of three demons almost always mentioned together in Babylonian inscriptions. The *lilû* is a male predator on travelers in the desert, while the *ardat-lilî* (the “maiden” demon) causes impotence and sterility in between ecstatic bouts of ... well, according to one tablet, “what your wife won’t do.” This writeup represents the original Sumerian and early Babylonian version of the *lilītu*, as nearly as can be determined. (For an **ardat-lilî**, or for the later *lilītu* that increasingly took on her characteristics along with a seductive female form, add the powers from the lamia on p. 152 of **Night’s Black Agents**.) The Jews of Mesopotamia combined the *ardat-lilî* and the *lilītu* into the *lilim*, the Daughters of Lilith, spawned to spite God and prey on humanity. The **lilim** avoid the names of the angels rather than amulets of Pazuzu, of course. They also cannot prey on any circumcised male infant.

The *lilītu*, in her original form, was the female monster who brought disease and death to pregnant women and infants on the hot southwest wind. Winged and taloned like a vulture or an owl, with the body of a woman (or wolf, or lioness), she could enter any dwelling and steal or kill the infants within.

In a modern game, the *lilītu* could be part of a child-napping or baby smuggling ring, or batten on the poison infant formula spread by a vampire-controlled food conglomerate.

General Abilities: Aberrance 12, Hand-to-Hand 7, Health 8

Hit Threshold: 5 (winged, Distortion)

Alertness Modifier: +1

Stealth Modifier: +2

Damage Modifier: -1 (bite), +0 (talon rake)

Free Powers: Darkvision, Distortion, Drain, Wings

Other Powers: Apportation (between mirrors), *Control Wind*, Mesmerism (eye contact or voice), Plague (fever), *Read Doubts* (as *Mental Attack*), *Regeneration* (heals and resurrects completely by next sundown), Stifling Air, Turn to Creature (screech owl, lioness, snake, vulture, wolf), *Vampiric Speed*, *Venom*

Banes: dogwood, Babylonian or Hebrew ritual of exorcism

Blocks: angelic talisman, bowl buried under threshold

Dreads: amulets of Pazuzu

Requirements: attack pregnant women, *drink blood*, drink infants’ breath or blood

DAUGHTERS OF NIGHT

To translate the *lilītu* into **Trail of Cthulhu** creatures, begin at their beginning: as hybrid scorpion-vultures with little or no human appearance. The Keeper can even leave players assuming they’re dealing with *byakhee*: the two winged horrors have much in common. Indeed, the *lilītu* might be a sub-species of *byakhee* called up by some forgotten Mesopotamian wizard, now bound to their amulets forever.

Make the following changes to their statistics:

- Change Aberrance to Athletics, and Hand-to-Hand to Scuffling; unlike *byakhee*, the Daughters of Night have the same ability scores in the air or on land.
- Either increase bite damage to +0 or allow a second talon rake attack against a target hit by either a bite or talon rake. Bite damage still drains Health from the victim to the *lilītu*.
- Add Armor of -2 vs. any; their tangential connection to normal space means that some blows pass mostly through.
- Stability Loss is +1

A Daughter of Night can absolutely move inside and between mirrors, including highly reflective surfaces like glass windows. It can still see in pitch darkness, spreads black fever, and fouls the air. Ignore the other powers, banes, dreads, etc.



in plagues and brain fevers blown in on the star-winds. She despises Cthulhu, who imprisoned her during his reign on Earth.

- Saying any of Lilith's true names three times in front of a mirror summons her.
- Lilith is an Elder Goddess like Bast, fully reachable only in ecstatic or similar "out-of-body" states. Her cults use sex magic, ritual bloodletting, and hallucinogenic lotus or lily blossoms to commune with her; she guides them in the best methods of resisting the Great Old Ones. As her perspective and plans span millennia, her guidance often includes killing those human infants who show the Old Ones' taint, or seducing weak scions of stronger bloodlines to breed superior cultists.

NIGHT'S BLACK AGENTS

"I was wakened by something leaping upon me, and licking my face with the rough tongue of a feline animal. "It is the white

leopardess!" I thought. "She is come to suck my blood! — and why should she not have it? — it would cost me more to defend than to yield it!" So I lay still, expecting a shoot of pain. But the pang did not arrive; a pleasant warmth instead began to diffuse itself through me. Stretched at my back, she lay as close to me as she could lie, the heat of her body slowly penetrating mine ..."

— George Macdonald, *Lilith*

It's hard to say exactly when Lilith becomes associated with vampirism. The *lilitu* of Babylonian lore drank the life from children; the *ardat-lili* drained various fluids in pursuit of their proto-succubistic habits. The Vulgate translation (ca. 390 A.D.) of her name as "Lamia" identified her with the sometimes-vampiric monster of Greek myth. Rabbinic commentary associated her with the "horse-leech" with two daughters in Proverbs (30:15). In a medieval Jewish tale of Lilith and King Solomon, she has no reflection in the mirror. But an explicit connection between Lilith and blood-

drinking doesn't appear until the 17th century, in Jewish magical parchments in the Netherlands.

This version draws on the Romantic and modern image of Lilith as Queen of the Vampires, not least from her appearance (as the Daughter of Dracula) in Marv Wolfman's bravura *Tomb of Dracula* series from Marvel Comics. As written, she fits the Linea Dracula vampires of the Children of the Dragon setting (*Night's Black Agents*, pp. 143-145): her ability ratings present her as Vlad Tepes' equal, which fits the legend. Who, exactly, she was before becoming a vampire remains a mystery, and one that the other Draculesti want very much to solve. Current speculation makes her either an unrecorded infant daughter of Vlad by his second wife Ilona Szilagy, born at the moment of his vampirization, or his first wife, who committed suicide and rose from the dead when Vlad became a vampire. Lilith seems to be dedicated to aggrandizing her own power, creating assigns at random, and to thwarting Vlad Tepes' attempts to unite the Draculesti, in no particular order. In short, she is an excellent wild card for the agents to encounter: willing to help or betray them for reasons known only to herself.

Lilith is entirely immune to sunlight, and appears in mirrors (except when she spends Aberrance to

avoid it).

LILITH, QUEEN OF THE VAMPIRES

General Abilities: Aberrance 50, Hand-to-Hand 33, Health 33

Hit Threshold: 7

Alertness Modifier: +3

Stealth Modifier: +3

Damage Modifier: +1 (talons), +1 (bite; extended canines)

Armor: -1 (tough skin); Unfeeling

Free Powers: Darkvision, Drain (by bite or sexual contact), Regeneration (half of all damage from physical weapons regenerates immediately; the rest regenerates at the next moonrise), Wings (grow or conceal at will)

Other Powers: Addictive Bite, Body Jumping (into any woman who hates her father or husband), Cloak of Darkness, Control Weather, Dominance, Infection (by blood or sexual contact), Magic, Mesmerism, Stifling Air, Strength, Summoning (dogs, lilithu (see p. 5), mice, monsters, owls, rats), Turn to Creature (screech owl, leopard, raven, cat), Turn to Mist, Vampiric Speed, Venom

Banes: holy symbols

Blocks: angelic talisman, bowl buried under threshold, cannot directly attack Vlad Tepes, stake through heart (prevents all movement)

Dreads: crucifixes and holy objects (Difficulty 4)

Compulsion: kill infants, never obey a male order

Requirements: drink blood

ESOTERRORISTS

“The relevance of two sources previously used to connect the Jewish Lilith to an Akkadian Lilitu -- the Gilgamesh appendix and the Arslan Tarsh amulets -- are now both disputed by recent scholarship.”

-- Wikipedia article on Lilith

It’s all over the news, and on the covers of every magazine from *Archaeology Today* to *Entertainment Weekly*: Italian archaeologist Stephania Werzeli has found the legendary “Cave of Lilith,” an underground matriarchal commune established on the fringes of the first cities in Mesopotamia in 4000 B.C. Admittedly, the precise way in which the “mirrors, vulva icons, and owl idols” prove that “a peaceful society of alternate thinkers was demonized by patriarchal witch-hunters” much

less “disprove the Book of Genesis” is hard to pin down. There are indeed a lot of fetus skeletons on the site, but “a sacrament of abortion” is maybe too much for Samuel Remarque, the stodgy gray-haired Yale professor brought on the program “for another expert view” to endorse. Werzeli’s halting English keeps her from explaining more precisely on her endless round of interviews. She’s always releasing new pictures of a “Lilith and Cats” bas-relief (already a viral Instagram meme) or a “Goddess Bloodletting Knife” to accompany the sumptuous photo spreads highlighting her own lush brunette beauty.

It’s embarrassing how easy it is to research “Werzeli’s” nonexistent c.v. (And indeed the debunkers, mostly homely people on rightfully ignored evangelical blogs, have done so.) She’s actually Anissa Beroni, an Italian pornographic actress. She was hired to pretend to be an archaeologist by the Jungend-Ruhelos (“Restless Youth”), an Esoterror cell that believes in “flooding the zone” with Jungian and other archetypal signals to break down consensus beliefs. The artifacts are forged, some made from other pieces actually looted in Iraq. The “dig site” is a cave set and a green screen. “Dr. Remarque” is another actor, hired to put up boring straw men, look outmoded, and otherwise convince the TV audience of Lilith’s reality. A powerful, millennia-old symbol like Lilith has so much gravity, the Jungend believe, that by spinning it up with hundreds of memetic impacts they can open a rift – ideally in that cave in Iraq, where the O.V. response will be difficult at best.

They may be right: they have accidentally convinced *themselves* of their own lie: that they’ve stumbled onto the site of the First Esoterror Operation, a literal hole torn in the Veil by Lilith just after it came down. For now, the Jungend’s increasingly maniacal Lilith cultism is drowned out in the viral sea they’ve created, but if the Veil doesn’t tear in Iraq, it will in Germany when they trigger a string of serial vampire-murders in pediatric hospitals.

MUTANT CITY BLUES

“My children will protect me! My children! It is all for my children!”

-- Lilith, Mother of

Demons, in *Ghost Rider/Blaze: Spirits of Vengeance* #17

A few months back, petty thief Lorena “Lilith” Barnes broke into a samey-samey office block out by the airport, only to find that security was way too tight for the façade. She didn’t bring anything out of the weird lab on the top floor of the building except a peculiar strain of ghost flu. When the first spell broke, she had a suite of “vampire powers” and an ability she didn’t know existed. She can bite someone (or exchange fluids in a more intimate manner) and transmit the ghost flu to him – along with one power. Which power is up to her; she seems to know how to “awaken” the chromosomes for a little over a dozen powers.

The effect is just as if the target had the Absorption power, except that her transmission works automatically. She can “give away” her Absorption pool to one or more targets, and spend an Absorption point of her own to extend someone’s power for an hour. She can also withdraw her gift with a Difficulty 4 Absorption test. Her targets might be able to resist her influence, but Lilith has proven quite good at picking weak, easily manipulated followers for her super-gifts. She runs this cross between a cult and a gang with nothing more mutant than manipulation, withholding attention (and sex and powers), and rewards (such as sex and powers).

Her “children” do manifest a spectrum of flaws associated with the powers she can bestow, but that goes with the territory. They also tend to develop full-blown SEDS after a few months of juicing – she ran away from the first case, and just blanked the second one. But the third case she turned into a human sacrifice, bonding her “family” to her even more tightly.

She got her nickname when she



was doing black-bags for some feminist animal-rights activists in '06. But as the flu keeps subtly boiling her brain, she identifies more and more with the rebel mother-goddess from that paperback mythology book that Ariadne gave her to read back then.

LORENA "LILITH" BARNES

Athletics 8, Driving 2, Health 10, Infiltration 5, Scuffling 3, Shooting 3

Powers: Absorption 28, Disease Immunity 3, Fangs 2, Venom (Bite) 6

Alertness Modifier: +1

Stealth Modifier: +0

Weapon: +0 (bite), -1 (knife), -2 (kick or punch)

LILITH'S CHILDREN

Possible Powers: Absorption, Alter Form, Command Amphibians & Reptiles, Command Birds, Command Mammals, Deplete Oxygen, Flight, Natural Weaponry, Night Vision, Phase, Sexual Chemistry, Spread Pathogen, Wind Control

Possible Flaws: Depression, Dissociation, Erotomania, SEDS

DYING EARTH RPG

"I am Lith," said she. 'I am what you say I am. I ferment, I burn, I seethe. Yet I may have no lover but him who has served me.'"

-- Jack Vance, "Liane the Wayfarer"

As the characters wander in the forest, with only the normal concerns on their mind, they encounter a tiny blue Twk-Man more than usually needful of a few grains of salt to help him avoid the shivering migraines that set in after a salt bender. After brutal and tantalizing negotiation, the Twk-Man reveals that his neighbor, the beautiful and wealthy Lith – who some call a witch, most likely out of jealousy at her sensual attributes -- has made it known that she is at home to suitors whose ambition ever so slightly exceeds their sense of propriety.

And indeed she is, with a demeanor of almost overwhelming lubriciousness held in check only by the presence of the other PCs. Her reed hut is lined with a tapestry worked in silks of deepest umber, amber, jet, ivory, and cinnabar. But the true connoisseur's eye goes to implements of magic that would be vulgar if not for the brio with which the sculptor shaped the raw gold. If asked, Lith avers that "any of her golden treasures might be plundered by a truly gifted thief," gesturing with understandable if slightly untoward blatancy at her own blonde complexion and translucent

cloth-of-gold gown.

A truly gifted thief, an abrupt transition reveals, is one capable of stealing the Robe of Eyes from Chun the Unavoidable. He dwells in a ruined temple outside Kaiin – but finding him shouldn't be too difficult: he is, after all, Unavoidable. To give her champion or champions (she remains charmingly opaque on such issues) the necessary edge, she offers a Ring of Mirrors. Its inner edge polished to mirror brightness, it can be expanded into a hoop of sufficient size and dropped over the head of one or more people. Those inadvertent explorers are transported to a world entirely of mirrors. Chun will not know which is the thief, and which is the illusion, until too late – and without his Robe, he will be easily avoidable. Lith also supplies the final element for the plan, a phylactery containing the incantation that removes the reader and his party from the mirror world, leaving Chun trapped within.

The PCs locate Chun in his temple, lurking behind a tapestry very similar in design to that in Lith's hut. But upon entering the mirror realm they discover first: that Chun can see through all the mirrors simultaneously, and that the realm also holds hundreds of blinded people stumbling around insisting that this is a world of darkness. Second, they discover that the phylactery

contains not an escape spell but a writ of divorce from Lith (signing herself, in full, as "Lilith") to Chun, couched in such insulting and emasculating terms that Chun's rage is incandescent.

If they do escape the mirror realm and make their way back to Chun's temple (or to Lith's hut) they find both halves of the tapestry gone. Witnesses describe a beautiful witch who flew away, with a rapidity exceeded only by her obvious delight, on a sumptuous carpet not an hour ago.

