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d20 system

THE QUINTESSENTIAL MONK

Collector Series

Book Seven

This Product Requires the use of the Dungeons and Dragons® Player's Handbook, Third Edition, Published by Wizards of the Coast®

The Quintessential Monk

Patrick Younts

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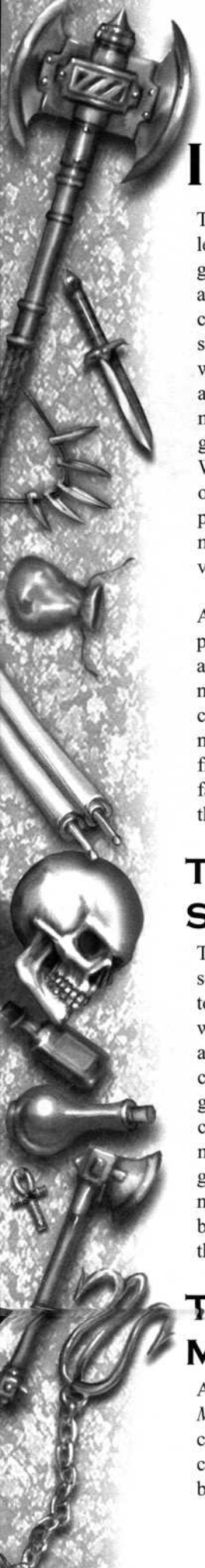
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Introduction

The square-jawed, half-orc boxer, yearning to be a legitimate champion but beholden to the whims of a gangster cartel. The halfling acrobat, running up walls and tumbling from rooftop to rooftop as easily as he cartwheels across the stage. The serene elf bodyguard, slender and graceful but able to crush a giant's skull with a single kick. The wandering philosopher, slow to anger but an implacable defender of the poor. All are monks and all can be created using the rules and guidelines presented here, in *The Quintessential Monk*. With this sourcebook you will be able to create any sort of martial artist that you can imagine, as the rules presented within greatly expand the horizons of the monk, allowing him to become perhaps the most versatile and diverse class available.

As a class, the monk has always been a cut above, the perfect blending of physical and mystical abilities, both a superior warrior and the ultimate survivor. It is the monk who emerges unscathed when the fireballs come crashing down and, at the end of the adventure, it is the monk who will vault past the henchmen and smash his fist into the villain's face. When the rest of the party falters, it will be the monk who stands firm, resolute in the conviction of his philosophies.

The Collector's Series

The Collector's Series is a range of class and racial sourcebooks from Mongoose Publishing, all designed to greatly widen a player's options for his character within the d20 games system. Slotting seamlessly into any fantasy-based campaign, each book gives a comprehensive guide to one class or race within the game, allowing both players and Games Masters the chance to present old character types in a completely new way without overpowering or unbalancing the game as a whole. The Collector's Series will not necessarily allow players to create a better character, but they will be able to do a lot more than they ever thought possible before.

The Quintessential Monk

A monk character created using *The Quintessential Monk* has more options than any other d20 monk created before. With the character concepts, you can customize your monk characters with a ready made background and personality that matches those found in the most popular martial arts films and legends. You can further customize your character with the many prestige classes presented within, each designed to replicate one of the iconic styles and archetypes of martial arts legends. Options for customization reach their ultimate extent with the inclusion of *The Quintessential Monk's* new Alternative Fighting Schools. With these schools, you can trade existing monk class abilities for new, allowing you to build sumo wrestlers and kabuki actors that are not saddled with extraneous class abilities. To top it all off, this sourcebook presents a cornucopia of new feats, dirty tricks and skill uses, as well as rules for incorporating many of the unique traditions of the martial arts world. Want to include lion dancing in your campaign? The rules are here. Want your monk to face to his opponents in a push hands competition? Or break a stack of bricks with his bare hands? Or walk across hot coals? Or practice acupuncture? All of these rules are contained within this book.

The Quintessential Monk also includes rules for constructing a monastery and attracting students to your school, new weapons and equipment for your characters to carry and a complete system for determining your monk's notoriety among the community of martial artists. Finally, this sourcebook also contains rules for incorporating legendary forms into your campaign. Legendary forms are a brand new concept to the d20 system, allowing your monk characters to discover and learn ancient, exotic techniques; powers that were confined to martial arts film and legend, now made available for the d20 system.

Welcome to *The Quintessential Monk*, the last word on d20 martial arts.

The thirst, Ankius had long since decided, was the worst part, an unceasing dry throbbing sensation that overshadowed all the other pains, even the stabbing hunger pains and dull ache of his backside. Two days ago it had rained, just briefly but hard enough to send the monks practicing in the courtyard scurrying for the safety of the training hall. He, of course, had not moved and the rain had washed over him in a torrent, drenching his clothes and pouring into his upturned mouth. He remembered that fleeting moment with fondness, having sucked the last bit of moisture from his tunic sometime early yesterday. Now his skin felt cracked and tight from the heat of the summer sun.

From the other side of the grand monastery gate came the sound of steel on steel and a hundred feet stamping on stone in unison. The monks were beginning their morning training. Or was it evening? He had lost track of time and could not even remember from which direction the sun rose.

His eyes drifted closed, swollen from lack of sleep, and his head lolled onto his chest. He slept. Or perhaps it was just a waking dream of sleep, as he still heard the scrape of steel and endless rolling thunder of feet on stone.

A bird landed on his shoulder, its wings fluttering in his ear. Ankius raised his head slightly. The sound of steel and heavy feet faded, narrowing into a single soft cadence that issued in-out-in, a broken, three legged rhythm, a step and a step and then the tap of wood topped with bells. Ankius' eyes snapped open, blurred into focus. His stomach rumbled and he felt suddenly embarrassed.

The grand gate was open. Ankius noticed that first. Then he noticed the old man standing at his side. The abbot.

The abbot was dressed in orange robes, the long, sagging folds of his sleeves pouring down arms covered by equally baggy skin the color and texture of wet parchment left to dry in the sun. He wore a thick necklace of wooden beads from which a red tassel hung and he carried a wooden staff topped with a small chain of silver bells. He was smiling a gap toothed grin, all gums and empty sockets and his lips were moving, but the words tumbled together in Ankius' mind and he could not understand them.

'I'm sorry master,' Ankius croaked. Even the words sounded cracked and dust dry coming from his throat. I'm sorry. I can't hear what you're saying.'

'I asked if you felt these past few days were productive.' The abbot's voice was measured and even. 'What have you proven?'

'I wanted to prove my commitment. How willing I am to give up everything for the chance to learn.'

'And have you?'

Ankius considered for a moment. Then he nodded vigorously, the motion sending an ache of prickling sensation sloshing up and down the cramped muscles of his back. 'Yes, master. I have.'

'Oh?' The abbot's eyebrows arched and his lips pursed, his forehead disappearing into a mass of wrinkles, the skin around his mouth pulling tight. 'Do you presume to know my thoughts, young one?'

'No, master, I've proved it to myself.'

The abbot laughed, softly at first, then in great bursts. He clapped his hands together, the bells of his staff jangling in offbeat rhythm. 'Young master' he said, helping Ankius to his feet and brushing the dust from his shoulders and back, 'you have enough wisdom for the both of us. Come inside and meet your new brothers.'



Character Concepts

Not all monks spend their days meditating behind monastery walls. Whether a broken-nosed pugilist fighting in squalid back alleys, a classically trained actor re-enacting heroic legends on the stage or a fugitive monk forced to flee the ashes of his temple, every monk has a unique story to tell. In this chapter we will explore the possibilities for every character that begins his career as a monk.

Character Concepts are a core idea for the *Quintessential* series of sourcebooks from Mongoose Publishing and provide a range of templates for each character class that allow players to quickly and easily create background for every new character. As well as providing both a small bonus and penalty to his character's capabilities, each character concept gives a ready base for role-playing, thus greatly shortening the time taken during character creation, as well as granting that oft-needed inspiration so important for a player to feel 'at home' with his new character.

Any one character concept may be applied to a character as it is being created. If chosen, a character concept is considered in addition to the basic monk class. From this point forth, both the player and the Games Master should be aware of the character concept chosen and take steps to ensure the character is played accordingly. It must be stressed; character concepts are a role-playing tool, not simply a method to gain lots of new abilities!

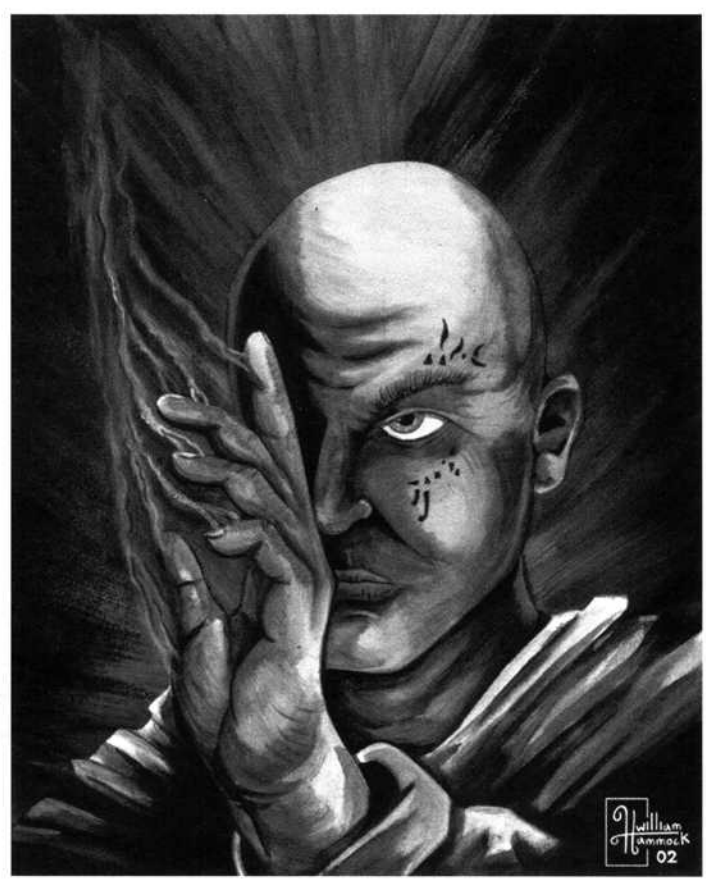
Eunuch

'You are envious of what I have achieved, yes? But if you knew what I have sacrificed, you might reconsider.'

The practice of removing one's reproductive organs is a long-standing tradition in some societies. Often it is done as a punishment, to insure the end of a traitor's line or, more commonly, to create elite guards, for harems and the like, who are immune to temptations of the flesh. Other times, the castration is voluntary, a way for the subject to remove the perceived weakness of sexual lust and focus the mind. These voluntary eunuchs occupy, or seek to achieve, trusted positions within powerful organizations, gaining considerable influence and wealth in the process. Many eunuchs immerse themselves in the way of the monk, more for the development of subtle mental and martial strength than the desire for enlightenment.

Adventuring: Most eunuchs see adventuring as a means to an end, by developing their fighting skills, acquiring gold or magic and gaining a reputation as a great warrior, eunuchs seek to take their place among the ruling elite. Others are forced to become adventurers after they find themselves out of favour in the noble courts, most often as a consequence of one of their own failed plots. On the run, they make alliances with other adventurers, hoping that strength in numbers will keep them safe from retaliation.

Roleplaying: Eunuchs are driven by the need to acquire power; everything else is secondary to that desire. They tend to be cautious, considering all facets of situations before responding, knowing that a single ill-considered action can irrevocably ruin their plans for greatness. Eunuchs have few, if any, real friends, though they will claim many as such – people are tools to be used and discarded when necessary and emotional attachments simply complicate matters. Still, eunuchs value known commodities and will not betray their companions on a whim, remaining loyal so long as it is in their best interests to do so.



Bonuses: Eunuchs' single minded pursuit of wealth and power gives them unshakable resolve. They receive the Iron Will feat for free at first level. In addition, they receive permanent +2 insight bonuses to all Sense Motive and Bluff checks relating to members of their own gender.

Penalties: In addition to sacrificing their reproductive organs, eunuchs have great trouble understanding the motives and desires of the opposite sex. Eunuchs suffer - 4 penalties to all Charisma checks involving members of the opposite sex.

Temple Orphan

'This unworthy begs you to sheathe your blade. I do not wish to hurt you.'



Every year hundreds of infants are abandoned on the steps of monasteries around the world, usually because their families are too poor to provide for them. Most temples make it a practice to adopt these cast-offs, teaching them the ways of the order in exchange for years of work as cooks, gardeners and general labourers. Since they know no family outside the temple's brotherhood or lifestyle other than the regimented monastic existence, temple orphans spend their formative years concerned only with the quest for self-perfection, honing their martial skills to a razor's edge.

Adventuring: Many temple orphans never willingly leave the comfort of their monasteries, viewing the intrusions of the outer world as unwelcome distractions from their pursuit of self perfection. A few of these sorts are forced into lives of adventure when their elders send them in pursuit of stolen temple relics or into service as advisors, ambassadors or guards to royalty. Other temple orphans actively seek out adventure, fleeing the confines of their monasteries at the earliest opportunity. Very often, they are surprised at how woefully their years of meditation and practice have prepared them for the challenges of the larger world.

Roleplaying: Sheltered by decades of isolation in monasteries, temple orphans see the outside world as an alien environment. Some are overwhelmed by, and fearful of, the new and exotic cultures and sights they are exposed to, while others react with wonder and child-like enthusiasm. They tend to see the world as black and white and, accustomed to the honesty of their fellow monks, take people at their word. Many temple orphans quickly tire of the chaos and uncertainty of the world beyond their temple's walls and seek to return home as soon as possible. The rest thrive on that same chaos, though, holding true to their early training, they never fully immerse themselves in it, more an interested observer than an active participant.

Bonuses: Temple orphans approached their early monastic training with the utmost dedication. They receive 8 bonus skill points at first level, 6 of which can be spent on any monk class skill. The other two must be spent on Profession or Craft skills.

Penalties: Due to the fact temple orphans have witnessed so little of the world outside their temple, they are more naive and trusting than they should be. Temple orphans receive a -4 penalty to all Bluff, Sense Motive and Intimidate checks at first level. These penalties decrease by one each time the temple orphan gains a level, until they no longer suffer any such penalties at fifth level.

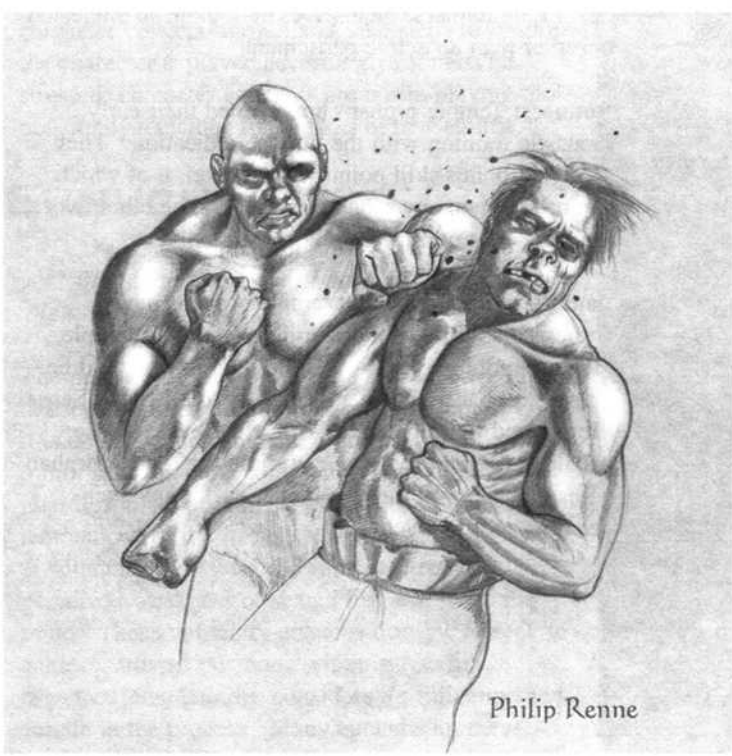
PUGILIST

'Pardon miss. Could you pick up me teeth?'

Not every unarmed fighter comes from a monastery and not every martial art was developed by monks. Pugilists, or boxers, learn to fight on the streets and hone their skills in countless prize-fights, both legal and illegal. By tradition, boxers are not allowed to kick or strike below the waist, so pugilists rely on their fists and elbows in and outside the ring. Though their techniques aren't flashy, true pugilists are finely trained martial artists, able to defeat any foe with precise, brutal efficiency.

Adventuring: Some pugilists, particularly those from large cities, never leave their hometown, but most live the life of the open road, travelling from city to city and fair to fair, fighting for a share of slim prize purses. After a few years of such hard living, many try their hand at full-time adventuring, lured by tales of vast treasure vaults waiting for those with the strength to claim them. Most pugilists try to convince themselves that they will retire after one big score, whilst a few do, the rest quickly become addicted to the challenge of pitting their fists against sword and claw, fighting on until old age or, more likely, a violent demise, claims them.

Roleplaying: Pugilists are tough-as-nails warriors who relish the opportunity to test themselves in unarmed combat. At their worst, pugilists are crude, brutal thugs addicted to the feeling of bone crunching beneath their fists; at their best they are local or even national heroes who embody the fighting spirit of their community. Though pugilists are sometimes unrefined, they possess an earthy magnetism that the common man can easily relate to, so pugilists are often their adventuring party's mouthpiece, especially in poorer neighbourhoods.



Bonuses: Pugilists are fanatically dedicated to brutal training regimes that dramatically increase their punching power. They gain new unarmed damage dice one level earlier than other monks, receiving their first increase at level three, their second at level seven and so on. Additionally, pugilists understand the value of intimidating their opponents, so Intimidation is a class skill for pugilists.

Penalties: Since boxing rings are so small, pugilists put less emphasis on mobility and acrobatics then other monks. Pugilists do not receive tumbling as a class skill. Additionally, pugilists gain unarmoured speed bonuses one level later than other monks, receiving their first increase after four monk levels, their second after seven and so on.

WANDERER

Many wanderers are monks who have traded the structured routine of the monastery for the freedom of the open road. Some are students of obscure family styles, leaving the village to bring fame to their art. Others have chosen the way of the knight-errant, wandering the frontier and setting their martial skills against monsters and bandits who prey on outlying villages. Regardless of their origin, all wanderers share a deep, restless passion for discovery, a need to see the land beyond the next hill and to overcome its challenges.

Adventuring: Wanderers don't seek out adventure, it finds them. The desperate and the helpless are drawn to wanderers and, in turn, wanderers are drawn to help them. Wanderers make fine additions to most adventuring parties; they recognize the advantages of their partner's diverse skills and, though most see little use in wealth, are happy to help their friends find gold and fame.

Roleplaying: On the whole, wanderers are more open and friendly than other monks; they seek enlightenment through worldly experience and



are not afraid to put themselves in situations where the boundaries of their personal or religious ethics are pushed to the limits. Having tested themselves in this manner again and again, wanderers are comfortable with who they are and what they are capable of, acting as a calming influence and wise counsellor to their friends and adventuring partners.

Bonuses: Wanderers are accustomed to life in the wilderness and many can survive there indefinitely. Wilderness Lore is a class skill for wanderers. Additionally, at character creation they have 4 bonus skill points which are automatically assigned to Wilderness Lore.

Penalties: Wanderers have no use for the niceties of polite society and prefer exploration of the open roads to the contemplation of the soul's pathways. They do not have Diplomacy or Knowledge (arcana) as class skills. In addition, they are required to have maximum ranks in Wilderness Lore at each level.

Former Sumotori

The history of sumo wrestling stretches back millennia, to a legendary battle between giants that changed the shape of the world. Sumo competitions are equal part sporting match and cultural event, precisely orchestrated ritual clashes that capture the attention and passions of entire nations. Sumotori are athletes unlike any other – through a combination of high fat diets and torturous, all day training sessions, they gain enormous fatty bulk while simultaneously achieving the highest levels of physical fitness. The greatest sumotori are revered as national heroes, accorded glory equal to the most storied adventurers.

Adventuring: Though successful sumotori can achieve great wealth and fame, the vast majority toil in obscurity until age or injury forces them into retirement. Those who refuse to accept such an ignoble fate turn to adventuring, hoping that courage and raw power serves them better in the dungeon than it did in the ring. Former sumotori make excellent adventurers, as their gruelling training has well prepared them for the hardships of the adventuring life.

Roleplaying: Former sumotori who turn to adventuring have an air of quiet desperation about them. Filled with uncertainty after abandoning their long cherished dreams of arena glory, they can be easy prey for the unscrupulous. More than a few sumotori have become enmeshed in organized crime, serving as hired muscle for minor crime lords. Former sumotori lucky enough to join heroic adventuring bands, particularly successful ones, quickly become the party's unshakeable foundation and, having discovered their new place in the world, they will fight with all their considerable power to protect it.

Bonuses: Sumotori train their bodies to withstand almost inhuman amounts of punishment. They receive the Toughness feat for free at first level. Furthermore so long as they continue to train extensively, sumotori may

roll twice for their monk hit dice, taking the higher of the two rolls.

Penalties: Though more nimble than their bulk would suggest, and far faster than any non-monk, sumotori are not as quick as their smaller brethren. As a result, they gain unarmoured speed bonuses two levels later than normal, with their first increase at fifth level, their second at eighth and so on.

Fugitive Monk

Though most orders of monks carefully maintain political neutrality, many despots grow fearful of their martial strength and enigmatic natures, coming to view them as potentially deadly rivals. To eliminate the imagined threat, they subvert the orders with bribery and blackmail, then strike with overwhelming military force, razing the temples and putting the monks to the sword. Invariably, despite the despot's best efforts, a few monks survive, often due to being overlooked by the attackers or being away from the temple at the time. Fleeing to the wilderness or nearby villages, these fugitive monks disappear for years or even decades, resurfacing to wage guerrilla war against their betrayers, a deadly threat of their enemies' own design.



Adventuring: Fugitive monks are driven to vengeance against those who destroyed their order. They actively recruit allies, viewing adventurers as potent weapons in their personal war. Though they dislike abandoning their mission for long, they are not so single-minded that they refuse other quests, seeing every adventure as a chance to hone their fighting skills and recover useful magic. If and when fugitive monks complete their vengeance quest, they turn their attentions to rebuilding their order, continuing to adventure until they have enough money and fame to reconstruct their temples and attract new students.

Roleplaying: Whilst fugitive monks hunger for revenge, their hatred is tempered by years of quiet meditation and contemplation- they often seem calm and dispassionate, even while single-handedly laying waste to entire enemy patrols. Having endured the worst sort of betrayal, fugitive monks rarely trust anyone and even companions they have known for years will often be kept at a distance.

Bonuses: Fugitive monks are driven to seek vengeance against the organization that destroyed their temple. They may choose a favoured enemy as the ranger, however, the bonus applies only to members of that organization (tribe, gang, cult, military troops, etc.) and does not increase as the monk gains levels.

Penalties: Forced to flee the destruction of their temples before their training was complete, fugitive monks lack the strong base of skills other monks enjoy. They receive only half the normal number of skill points at first level and may assign no more than two ranks to any skill.

Temple Swordsman

The blade cuts, the body directs the blade....
...but it is the mind that strikes the killing blow.

As an aid to meditation and a means of practical self defence, monks are taught the use of various weapons. Some monastic orders and family schools take their weapons training a step further, selecting a single weapon and training its use to the exclusion of all others. Temple swordsmen are initiates of these orders, philosophical warriors who see their weapons as an extension of their souls.

Adventuring: Some temple swordsmen become adventurers out of a sense of duty, feeling that their

great skill gives them the responsibility to protect the weak from the deprivations of monsters and unscrupulous men. Others see adventuring as a test; by pitting their skills against the world's greatest dangers they prove themselves worthy of their masters' attention. Temple swordsmen are valuable members of any adventuring party – what they lack in raw weapon power they make up for with esoteric techniques and sheer combat speed.



Roleplaying: Many temple swordsmen enjoy quiet contemplation and view their sword practice as an almost holy pursuit; possessing a calmness of spirit that is unshakeable they endeavour to set a good and righteous example for their companions. Others are more flamboyant, viewing martial arts training as a means of achieving great fame as warriors. Uninterested in quiet contemplation or self discovery, they enjoy boisterous companions and raucous celebration, though they practice moderation in indulging their vices, knowing that excess leads to weakness of the martial spirit.

Bonuses: Temple swordsmen gain proficiency in any single melee weapon presented here (except the flying guillotine) or in *Core Rulebook I*. The selected weapon is considered a special monk weapon, uses the monk's more favourable unarmed attack bonus and can be used with flurry of blows. If the weapon has exotic properties, the monk gains access to those as well (see Tools of the Trade).

Penalties: In order to hone their exceptional skill with their chosen weapon, temple swordsmen forsake all others. They are not, nor may they ever become, proficient in any other weapon, even if multiclassed. The single exception to this is a temple swordsman who studies the Smoke Sword style (see Alternative Fighting Schools). A member of this school who is a temple swordsman gains proficiency in both the escrima stick and kris knife should he select either of those weapons (see Tools of the Trade).

Pirate of the Eastern Seas

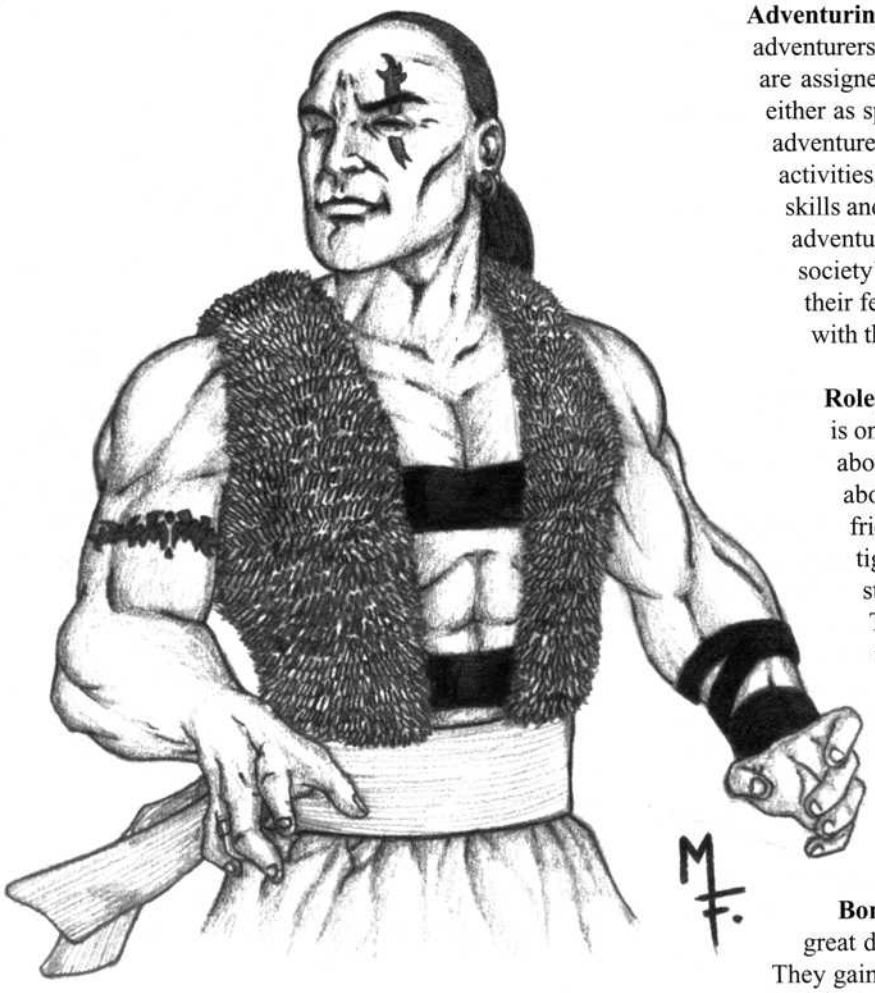
The pirate fleets that haunt the eastern shipping lanes are infamous for their audacious cruelty and ruthless martial skill. Over the centuries many disgraced monks have found a home with the pirates, so there is a long tradition of martial arts within the fleets. Though other monks often take a dim view of the behaviour of their seafaring counterparts, even they respect the formidable fighting prowess of the pirates of the eastern seas.

Adventuring: The pirate's life is one of constant adventure, a desperate struggle against the sea and the law. Some pirates view the life of the typical adventurer as an escape from the cycle of violence and fear, abandoning ship at the earliest opportunity to seek their fortune on the docks; others flee when their ships are seized or destroyed by rival pirates or military forces. Constantly on the run, they join adventuring bands as a way of finding safety in numbers.

Roleplaying: Pirates of the eastern seas are exposed to constant cruelty from a young age and never forget those early lessons. They have no regard for the well-being of others and are unmoved by even the most wretched pleas of their victims. A precious few come to regret their beliefs and attempt to atone for their actions by working for the common good, but such pirates are the rare exception.

Bonuses: Pirates of the eastern seas are not constrained by the morals, laws and beliefs of polite society. They are restricted to Evil or Neutral alignments at character creation.

Penalties: To describe pirates of the eastern seas as merely crude is a compliment. They do not have access to Diplomacy, Knowledge (arcana) or Perform as class



skills. Additionally, they are required to have maximum ranks in the Swim skill at each level. Lastly those who sailed amongst the pirates for long might well have earned a bounty (or three) upon their heads for taking part in crimes committed by the pirates.

Secret Society Member

The first secret martial arts societies were created in response to government sponsored destruction of famous monasteries. The founders of the societies were fugitive monks who sought to overthrow the ruling government by raising and training secret armies of martial artists. The societies shrouded their activities under layers of passwords and hidden symbols until, as the founders died and years turned into centuries, they lost sight of their original goals and only the culture of secrecy remained. Now, most of the secret societies have become criminal gangs, also known as triads or tongs, or religious cults dedicated to the worship of forgotten gods and esoteric philosophies.

Adventuring: Secret society members become adventurers for any number of reasons. Some are assigned to accompany adventuring bands, either as spies or as recruiting agents. Others adventure as a sideline to their criminal activities, a way to develop their fighting skills and earn extra gold. A few see adventuring as the means of escaping their society's clutches and end up dragging their fellow adventurers into a shadow war with their former associates.

Roleplaying: The secret society member is only comfortable when he knows more about his companions than they know about him. They have few close friends outside their order and are tight lipped and reserved around strangers and casual acquaintances. They are suspicious by nature and most have little trust for any authority outside their order's hierarchy. Society members who are fleeing their order will be even more guarded and paranoid, though they will be careful not to alienate their adventuring companions.

Bonuses: Secret societies must exercise great discretion if they hope to survive. They gain Innuendo as a class skill.

Penalties: Secret society members do not have Diplomacy as a class skill.

Constructing Secret Societies

Steeped in violence, criminal activity and mysticism, a secret society has much in common with a thieves' guild. The rules necessary to create and oversee a secret society are outside the scope of this work, so Games Master and players who are interested in incorporating such organizations into their campaign are encouraged to read *The Quintessential Rogue*. *The Quintessential Rogue* includes all the rules and guidelines you need to create secret societies, construct their hideouts and determine their future. It is also full of useful and enlightening information regarding the criminal mindset and their cult of secrecy.



Performer

The martial and performing arts have been intertwined for centuries. The graceful movements and lightning-fast flourishes of most martial arts styles are easily adapted to the stage and very appropriate for the myriad plays and operas celebrating the exploits of legendary heroes. Many monk performers are members of opera troupes that specialize in the performance of these legends, trained in arts that blend acting, dance and martial skill equally, they are masterful acrobats but lack the fighting abilities of other monks. The rest find work as street acrobats, eking out a living with impromptu tumbling and weapons displays in open air markets and upon street corners.

Adventuring: Most performers become adventurers out of a desire to emulate the heroes they portray on stage. For some, the line between performer and performance becomes blurred and they begin to believe that they are the spiritual heir of the warriors of old. Still others, particularly street acrobats, adventure because they cannot afford to eat if they don't.

Roleplaying: Most performers are flashy and flamboyant by nature, hungry for the admiration of the crowd. They never walk when they can strut and never talk when they can orate. Performers see little difference between combat and stage performance; with flourished spins they display their bodies and skill with reckless abandon. Performers get along famously with bards, though they see them as friendly rivals, and are often the heart of an adventuring band, lightening the moods of their stodgy fellows with levity and irrepressible joy.

Bonuses: Performers specialize in crowd-pleasing acrobatic displays and impressive, if impractical, weapon flourishes. They receive the Opera Training feat for free. Many are also skilled actors and imitators, so Disguise is a class skill for performers.

Penalties: Though the performer's weapon and unarmed fighting displays are visually impressive, they are not as effective as the techniques of other martial artists. They improve their unarmed damage dice one level later than normal, with their first increase at fifth level, their second at eighth and so on.

The Bonesetter

The study of anatomy and physiology is an important component of most martial arts. In fact, many cultures considered a martial artist to be a master only if he can heal as easily as he kills, so many monasteries and schools serve double duties as hospitals, especially in poor and rural areas. Monks who are particularly skilled healers are sometimes referred to as bonesetters, in a somewhat snide reference to the fact that they spend much of their time healing the broken bones of others, often those they've defeated in challenge matches.

Adventuring: Many bonesetters become adventurers out of a sincere desire to help the downtrodden. Knowing that the peasants of poor, rural communities rarely have access to medicine, especially those who live under the thumb of tyrants or in monster-infested wilderness, they take it upon themselves to act as doctor and shepherd to the community. Many proactive bonesetters view tyrants and predatory monsters as simply another 'disease' and consider their destruction a logical extension of their work as community healers. Others adventure hoping to collect esoteric healing knowledge from far flung cultures and ancient tomes, the better to perfect their healing arts. In any case, their knowledge of healing and compassionate natures makes bonesetters an asset to any adventuring party.

Roleplaying: Bonesetters are compassionate by nature, with a tendency to treat even their close friends and



family as patients, offering counsel on life and health that is honest, if occasionally blunt. Most are enraged by cruelty, having seen the pain of needless violence first hand, they have nothing but contempt for bullies and thugs. A few take their hatred of violence to an extreme, becoming sworn pacifists, but most simply practice restraint in their use of force.

Bonuses: Gifted natural healers, bonesetters have Heal (acupuncture) as a class skill. Additionally, they receive 4 ranks in Heal for free at 1st level.

Penalties: Bonesetters cannot be of evil alignment. Additionally, their years of diligent training in the healing arts leaves them no time for the contemplation of the world at large, so Knowledge: Arcana is a cross class skill. Finally, bonesetters are required to maintain maximum ranks in Heal (acupuncture) at each level.

Non-humans and Character Concepts

The character concepts presented above draw their inspiration from the archetypal human cultures of martial arts fantasy. As such, though all the concepts can be applied to any character, not all are appropriate for typical members of the various non-human races. The following are guidelines for applying character concepts to non-human characters.

Dwarf Concepts

The archetypal dwarf is industrious, gruff, dedicated to the point of obsessiveness and predisposed to favour the practical over the frivolous. As such, the most appropriate concepts for dwarves are the pugilist, fugitive monk, temple swordsman, secret society member and bonesetter.

With their great love of fisticuffs and natural hardiness, dwarves make outstanding pugilists. Also, the boxing style's focus on straightforward punching, free of the ornamentation and acrobatics of many other styles, suits both the dwarven mindset and minimizes the disadvantages of their stubby, somewhat sluggish bodies. Famed for their obsessive pursuit of vengeance for even insignificant, centuries old slights, dwarves fall naturally into the roles of fugitive monk and secret society member. Masters of the slow burn, vengeance-driven dwarf monks are terrors to behold, their carefully nursed, centuries old hatreds leading them to commit unspeakable atrocities in the name of justice. The temple swordsman is an excellent concept for dwarves who wish to become masters of that traditional dwarven weapon, the axe, as the dedication required to truly make a weapon an extension of the body comes naturally to the dwarf. Such characters are often revered by other dwarves for their work in preserving dwarven martial culture. Finally, the skills of the bonesetter appeal to the dwarves' practical side, as skill with the natural healing arts is often seen to be less wasteful than using magic, particularly on minor injuries.

Occasionally, a dwarf will follow the path of the former sumotori, as his natural bulk and squat body can be of considerable advantage. Even more rarely, a dwarf obsessed with the perfection of his martial skills at any cost will choose to become a eunuch. Such a dwarf will usually be considered a pariah among his own people; to the dwarven mind, a person unable to resist the



temptations of the flesh without taking such drastic measures is a weakling.

Elf Concepts

Elves, with their extremely long lives and innate grace, would seem to be perfectly suited to the life of the monk and, in fact, they are enthusiastic practitioners of the martial arts. Unfortunately, elven enthusiasm is too often a fleeting thing. In pursuit of their whimsies elves have been known to simply abandon their martial practice literally in the blink of an eye, with no intention of ever returning to it. Those elves who do maintain their devotion do so as often for the aesthetic value of the martial arts as for any concerns of practicality or enlightenment. As such, elves are most often temple swordsmen or performers.

Elves have a great love for swordplay that is instilled in them almost from birth. Many monasteries in the elven lands teach fighting styles that blend the longsword with graceful, high flying kicks and tumbling into a seamless whole. The sword masters these schools produce are considered artists on a par with the greatest singers, sculptors and painters, likewise for those elves who dedicate their lives to the study and perfection of acrobatics and performance theatre. Elven performers are among the most recognised artists in the entire world, their grace and carefree natures making them the darlings of crowds everywhere.

Elven history is marred by long periods of sorrow, betrayal and brutal warfare. When such tragic times occur, many elves are driven to the life of the fugitive monk or secret society member, working to preserve the unravelling threads of elven society. Others, the last survivors of their family, are left on the steps of human monasteries and grow up as temple orphans. Finally, some elves, embittered by years of hardship and sorrow, turn to crime and the ways of the pirates of the eastern seas, swooping down on their traditional racial enemies in a storm of blood and fire.

It is the rare elf indeed who would choose to study the way of the sumotori, as the enormous fatty bulk of the greatest sumo is repugnant to the elven sense of beauty. Likewise, no elf would willingly choose to become a eunuch, the prospect of millennia without carnal release is a truly terrifying prospect for the free spirited elves.

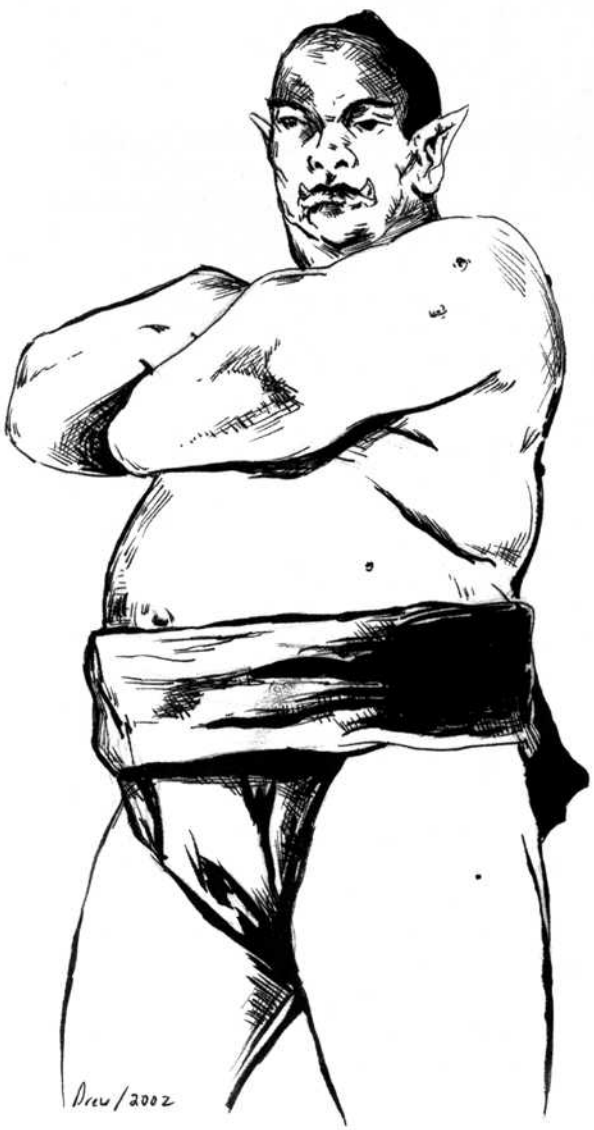
Gnome Concepts

Of all the non-human races, the whimsical gnomes are the least likely to choose the life of the monk. Those few gnomes who do choose to do so approach the martial arts as an academic exercise, studying forms and techniques with the same fervour as they would architecture or mathematics.

Gnomes have a difficult time acclimatising themselves to regimented monastery life. Not only are they irrepressible pranksters, which does not endear them to their often stuffy fellow students, they chafe at the restrictions placed upon them by the temple elders. For gnomes, learning is an organic thing best accomplished by a combination of study and practical experience. As such, wanderers are the archetypal gnome monks. Travelling the sprawling wilderness, they seek to use their martial arts abilities in novel ways, whether it be cutting wood with a kick or catching salmon for dinner with their bare hands.

Gnomes are also fascinated by the medical practices taught in many martial arts academies, particularly the precision art of acupuncture, and they have an abiding love for any science that improves the lives of others, so they often become bonesetters.

On the other hand, few, if any, gnomes become pugilists or sumotori though they share the dwarves' hearty constitution; their muscles are puny at best and they lack the aggressive nature required of aspiring champions. Likewise, the gnomish heart is rarely capable of summoning up the hatred required to pursue the goals of the fugitive monk and only the most depraved would ever become a pirate of the eastern seas.



Half-Elf Concepts

The life of the monk holds great appeal for many half-elves. It offers them a chance to distinguish themselves as powerful warriors and wise scholars, finding acceptance in a brotherhood that judges them by their deeds, not their mixed heritage. Though any of the character concepts can be considered appropriate for half-elf characters, the temple orphan and wanderer are the natural choices.

Half-elf temple orphans are children of three worlds - elven, human and monastic. They are rarely bitter towards their natural parents, especially if they ever leave the temple and encounter the social hardships faced by their kind in the outside world. In fact, many consider their abandonment on the temple steps a blessing, as it allows them to avoid the weight of the outside world's prejudices and expectations that burden so many of their monastic brothers along the path to enlightenment. Most half-elf wanderers share this belief, moving freely through the worlds of elves and men, they consider themselves the best expression of each culture's most desirable qualities.

Half-elf characters are frequently found among the senior heirarchy of a temple, or teaching a rare few students their mastery of a legendary form. Having both the lifespan to dedicate to study and the desire to excel when they are often regarded as outcasts gives them a rare perspective and dedication towards the higher mastery of the martial arts.

Half-Orc Concepts

Half-orcs fall easily into the roles of pugilist, eunuch, temple orphan and pirate of the eastern sea. With their immense strength and innate enthusiasm for brutality, half-orcs are perhaps the finest pugilists of all the non-human races. Many half-orcs choose the life of the boxer for another reason, in the ring they can unleash all the hate and rage they feel toward a world that scorns them. Half-orcs that become pirates of the eastern seas do so for similar reasons. On board ship, they are valued for their strength and ferocity and no one cares one whit if they are stupid or ugly. In fact, half-orc martial artists are often the defacto champions of their vessel, enforcing the captain's words with a scarred iron fist.

It's a sad truth that few parents willingly keep a half-orc child. Most are abandoned in a wilderness or a city street, the less lucky individuals being sold to slavers. So it is that Half-orc infants abandoned on the steps of monasteries are truly the fortunate few, as monks on the

path of enlightenment are wise enough to look past the surface and see the purity within. Half-orcs raised as temple orphans are usually extremely loyal to the monastery brothers who raised them and often appoint themselves 'guardian' of the temple.

Half-orcs rarely become eunuchs by choice. Most are mutilated as infants and then sold into a slave's life as either a caravan or harem guard or as a gladiator. Those few who willingly choose to become eunuchs do so out of a sense of shame. Unwilling to 'curse' their offspring with life as a half-orc, they view their mutilation as a guarantee that their line goes no further.



Halfling Concepts

With their natural curiosity, love of derring-do and admirable nimbleness, halflings are a perfect match for the concept of the wanderer and performer. Few halflings can resist the call of the open road for long and halfling wanderers are more susceptible to its call then most. They often serve as advance scouts and good will ambassadors for halfling trade caravans and can be quite vicious in the defence of their people. Their small stature is rarely a hindrance during those times when they come into conflict with the larger races; many larger opponents view unarmed halflings as physical weaklings, a false belief halfling monks quite willingly exploit.

Halfling performers are always in high demand. Though they can be skilled actors, they truly shine at tumbling and often scorning the ritualized plays of heroic theatre for the more free-wheeling, crowd-pleasing antics of the street acrobat. Halfling performers are said to have a knack for recognizing when the novelty of their act has faded, rarely staying in one city for long.

Surprisingly, halfling sumotori and pugilists are not uncommon, though they are considered more novelty acts than serious athletes by most cultures. Halfling sumotori, particularly, face a hard road, most prestigious sumo tournaments, or 'basho', refuse to allow halflings outright. Taverns and local eating establishments often thrive on the needy if not somewhat forlorn patronisation of halflings seeking to 'bulk up' in the hope of being accepted into the nearby basho.

The Prestige Monk

As characters, monks possess a compelling mix of unique powers. From 1st to 20th level there is never a dull moment. At high levels, there is no other class that can match the monk in his sheer number of exotic abilities.

As their characters progress through the levels, however, many monk players look for something more, whether it be an edge, a character hook, or simply new and unique powers - in short, a way to separate their monk from the crowd. Prestige classes are perhaps the best way to do just that. The prestige classes presented in this chapter are designed to take your monk characters to the next level, allowing you to focus on and explore particular monk abilities or simply better represent one of the classic monk archetypes. While any character that meets the prerequisites for one of these prestige classes will benefit from its unique abilities, each is specifically designed with monks in mind and they will see the most benefits. The prestige classes within this chapter cover a wide range of character archetypes, from hard-nosed kick boxer to flamboyant lion dancer to peaceful healer to wise old man of the mountain, at all character levels, so that relative novices and martial arts masters will reap equal benefit.

With these prestige classes, your monk will stand at the forefront of any adventuring band. Let the fighters have their swords and the wizards their spells – the monk needs nothing but his bare hands and iron will.

Multiclassing: Monk characters can freely multiclass with any of the prestige classes presented in *The Quintessential Monk.*

Blind Master

Most people view being blinded as a tragedy, a trauma that isolates victims from the outside world. Blind masters see it as an opportunity, a chance to focus inward and learn to "see" with the mind's eye. Blind masters spend their days in quiet contemplation, honing their remaining senses to an unmatched degree. The way of the blind master is well known in most monasteries, though only a few monks willingly choose to learn it. Those who do are greatly respected for their absolute dedication to perfection of the inner self.

NPC blind masters are rare. They prefer to live in isolated monasteries and secluded groves far from noisy distractions. Blind masters choose their students very carefully, they will usually accept monks who have been accidentally blinded, but will accept sighted students only after they have completed many rigorous tests of dedication and agreed to undergo voluntarily blinding.

Hit Dice: d8

Requirements: To qualify to become a blind master, a character must fulfil the following requirements.

Unarmed Base Attack Bonus: +3
Alignment: Any lawful
Feats: Blind-Fight, Skill Focus (Listen) or Alertness
Skills: Concentration +8, Listen +8, Move Silently +8
Other: Still Mind ability, the character must be blind or must undergo voluntary blinding. If the character is later cured of his blindness, he loses all blind master class abilities. Simply wearing a blindfold is not sufficient.

Class Skills: The blind master's class skills and relevant abilities are: Balance (Dex), Concentration (Con), Craft (Int), Diplomacy (Cha), Escape Artist (Dex), Knowledge (arcana) (Int), Listen (Wis), Move Silently (Dex), and Profession (Wis)

Skill Points at Each Level: 4 + Int modifier

The Blind Master

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Sightless Eye
2	+1	+3	+3	+3	Formless Shadow (Dex bonus)
3	+2	+3	+3	+3	Blindsight 30'
4	+3	+4	+4	+4	Sightless Eye
5	+3	+4	+4	+4	Catch the Phantom, Formless Shadow (cannot be flanked)



Class Features: All the following are class features of the blind master.

Weapon and Armour Proficiency: The blind master gains no new proficiencies in weapons or armour.

Monk Abilities: A blind master continues to gain the monk's unarmed attack bonuses, AC bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and blind master levels combined. Blind masters do not gain unarmoured speed bonuses.

Sightless Eye: The blind master has honed his hearing to an unmatched degree and has learned to move with absolute silence. At 1st level he gains a +10 competence bonus to all Concentration, Listen and Move Silently checks and he can always choose to take 10 on Concentration, Listen and Move Silently checks, even when circumstances would not normally allow him to do so. At 4th level, his competence bonus increases to +20.

Formless shadow: A 2nd level blind master retains his Dexterity bonus to AC regardless of being flatfooted or struck by an invisible attacker. At 5th level, the blind master can no longer be flanked, denying the rogue the ability to use Sneak Attack while flanking. A rogue at least four levels higher than the blind master can flank normally.

Blindsight: A 3rd level blind master gains acute hearing and vibration-based blindsight to a radius of 30'. Blindsight is an extraordinary ability.

Catch the Phantom: A 5th level blind master can affect *ethereal* creatures with unarmed attacks as though he possessed the *ghost touch* weapon enhancement. Catch the Phantom is an Extraordinary ability.

Iron Body Master

All monks subject themselves to great hardship in their quest for physical and spiritual perfection, enduring all-day training sessions, exposing themselves to the elements and meditating for hours under the hot sun. The iron body master goes one step further, he meditates under raging waterfalls and at the peaks of glaciers, smashes boards, bricks and steel bars with his limbs and encourages other students to pummel him with fists and weapons. In return, the iron body master learns to endure horrific injuries and deliver focused blows that can shatter steel like glass.

NPC iron body masters are common among the more militant monk orders and in larger cities where boxing is a common sport. Iron body masters happily accept challenges from all-comers and will journey long distances to face worthy opponents.

Hit Dice: d10

Requirements: To qualify to become an iron body master, a character must fulfil the following requirements.

Base Save Bonus: Fortitude +5
Alignment: Any lawful
Feats: Endurance, Great Fortitude, Iron Body
Skills: Concentration +10
Other: Wholeness of Body ability

Class Skills: The iron body master's class skills and relevant abilities are: Balance (Dex), Climb (Str), Concentration (Con), Craft (Int), Diplomacy (Cha), Escape Artist (Dex), Hide (Dex), Jump (Str), Knowledge (arcana) (Int), Listen (Wis), Move Silently (Dex), Perform (Cha), Profession (Wis), and Tumble (Dex).

Skill Points at Each Level: 4 + Int modifier

Class Features: All the following are class features of the iron body master.

Weapon and Armour Proficiency: The iron body master gains no new proficiencies in weapons or armour.

Monk Abilities: An iron body master continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and iron body master levels combined. Additionally, monk and iron body master levels stack for the purposes of determining whether the character receives the monk's Perfect Body special ability.



Iron Palm: A 1st level iron body master can attempt to sunder weapons and shields with his unarmed attacks and does not provoke attacks of opportunity when doing so. His unarmed attacks are considered large weapons for the purposes of determining what he can sunder.

Seven Year Stare: In order to endure the excruciating pain of their daily training, iron body masters learn to free themselves from the shackles of their senses, gaining an enviable clarity of focus. At 1st level, the iron body master receives a +10 competence bonus to Concentration checks. At 5th level, the competence bonus increases to +20.

Improved Iron Body: By channelling his Chi energy, a 2nd level iron body master can fortify his body against critical injury. His body is considered to be protected as if by *light fortification,* granting him a 25% chance to avoid extra damage from critical hits and sneak attacks. He can do this for a number of rounds per day equal to his iron body master class level. The rounds need not be consecutive.

Hammer Palm: A 3rd level iron body master inflicts double damage when attempting to sunder weapons and shields. In addition, his unarmed attacks are considered to be +2 weapons for the purposes of determining what he can strike with his unarmed attacks. The bonuses from the monk ability Ki Strike stack with Hammer Palm when determining what he may attempt to sunder.

Iron Skin: A 4th level iron body master gains damage resistance (2/--). He subtracts 2 points of damage from every attack, to a minimum of 0.

Greater Iron Body: A 5th level iron body master has achieved supreme control over his body and can harden his skin to resist even the most powerful blows. His body is considered to be protected as if by *moderate fortification*, granting him a 75% chance to avoid extra damage from critical hits and sneak attacks. He can employ Greater Iron Body for a number of rounds per day equal to his iron body master class level. The rounds need not be consecutive.

Iron Body Master

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+0	+2	Iron Palm, Seven Year Stare
2	+1	+3	+0	+3	Improved Iron Body
3	+2	+3	+1	+3	Hammer Palm
4	+3	+4	+1	+4	Iron Skin
5	+3	+4	+1	+4	Greater Iron Body, Seven Year Stare

Deadly Venoms Boxer

To the deadly venoms boxer, combat is the purest form of meditation. He actively seeks out powerful opponents in order to practice his martial skills and it is the rare opponent indeed he finds worthy enough to spare from the killing blow. Despite this, the deadly venoms boxer is not necessarily evil, though certainly he can be. Though they enjoy mortal combat, deadly venoms boxers never kill randomly and avoid fighting obviously weaker opponents, using stealth to bypass a target's minions when possible.

NPC deadly venoms boxers rarely stay in one place for long, as they are constantly seeking out new opponents. Many deadly venoms boxers will work as assassins, though they are notoriously selective when accepting commissions.

Hit Dice: d8

Requirements: To qualify to become a deadly venoms boxer, a character must fulfil the following requirements.

Base Attack Bonus: +7
Alignment: Any lawful or neutral
Feats: Combat Reflexes, Quick Draw, Weapon Finesse (Unarmed)
Skills: Move Silently +13, Pick Pocket +4
Other: Unarmed Damage d8

Class Skills: The deadly venoms boxer's class skills and relevant abilities are: Balance (Dex), Bluff (Cha), Climb (Str), Concentration (Con), Craft (Int), Escape Artist (Dex), Hide (Dex), Jump (Str), Knowledge (arcana) (Int), Listen (Wis), Move Silently (Dex), Pick Pocket (Dex), Swim (Str), and Tumble (Dex)

Skill Points at Each Level: 4 + Int modifier

Class Features: All the following are class features of deadly venoms.

Weapon and Armour Proficiency: Deadly venoms boxers gain no new proficiencies in weapons or armour.

Monk Abilities: A deadly venoms boxer continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and deadly venoms boxer levels combined. Additionally, he combines monk and deadly venoms boxer levels for the purposes of determining his Stunning Fist save DC.

Diamond Body: A 1st level deadly venoms boxer gains immunity to poisons of all kinds. Diamond Body is a supernatural ability.

Centipede Sting: The deadly venoms boxer has an encyclopaedic knowledge of pressure points and at 1st level he adds his deadly venoms boxer levels to the save DC of his Stunning Fist ability.

Snake Bite: A 2nd level deadly venoms boxer is a master of An Ch'i, the art of concealing and using small and unorthodox weapons. He can take 10 on any Pick Pocket skill check when attempting to palm objects up to the size of a dagger and can conceal them as easily as he would palm a coin (DC 10). He gains a +10 competence bonus to Pick Pocket skill checks for the purposes of opposing observers Spot checks. Additionally, his mastery of Chi and the art of An Ch'i allows him to turn small objects into weapons. The deadly venoms boxer can inflict d4-1 (minimum 1, 20/x2) damage with any object no lighter than a gold piece and no heavier than a dagger, including shuriken. The deadly venoms boxer suffers no penalty to attack rolls when using these unorthodox weapons and may throw them as a dagger, but does not add Strength bonus to damage.

Wasp Venom: By striking certain pressure points, the deadly venoms boxer can unleash virulent poisons into the bloodstream. A 3rd level deadly venom boxer can, with a successful strike, choose to inflict a victim with

Deadly Venoms Boxer

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1)	+0	+2	+2	+2	Diamond Body, Centipede Sting
2)	+1	+3	+3	+3	Snake Bite
3)	+2	+3	+3	+3	Wasp Venom
4)	+3	+4	+4	+4	Spider Bite
5)	+3	+4	+4	+4	Blowfish Sting



poison, as the 4th level cleric spell of the same name. The Fortitude save DC is equal to 10 + ½ monk and deadly venom boxer levels combined + Wisdom bonus. Wasp venom is a spell-like ability that can be used 1 + deadly venom boxer class levels per day, but can only effect each victim once per day.

Spider Bite: With a forceful exhalation of chi, a 4th level deadly venoms boxer can deliver stunning blows after a successful touch attack. The deadly venoms boxer must announce that he is using Spider Bite before attempting the attack roll (a missed attack ruins the attempt and counts as one of the monk's stunning blows for the day). A successful attack does no damage, but the victim is required to save against the stunning blow as normal. Spider Bite is a supernatural ability.

Blowfish Sting: A 5th level deadly venoms boxer gains a more dangerous form of the monk's Quivering Palm ability. Once per day the deadly venoms boxer can, with a successful strike, choose to affect his opponent with Blowfish Sting. He does not need to announce the use of Blowfish Sting before making his attack roll. At anytime thereafter, up to one day per monk and deadly venoms boxer level combined, he can, as a free action, will the target to die. The target must succeed at a Will save (DC 10 + ½ monk and deadly venoms boxer level combined + Wisdom modifier) or instantly die. A successful save results in no damage. Constructs, undead, plants, incorporeal creatures and creatures immune to critical hits are not affected by the Blowfish Sting. Blowfish Sting is a supernatural ability that replaces the monk's Quivering Palm ability.

King Lion Boxer

Lion dancing is a centuries old art form, a complex blending of pageantry, acrobatics and martial arts. In some cultures, only those skilled at lion dancing can be considered true monks, with the greatest practitioners bringing more honour to their school than the most formidable warrior. The king lion boxer is a monk who has dedicated himself to mastering the art of the lion dance, becoming a performer without equal. King lion boxers who reach the highest level of prowess are unparalleled acrobats and so skilled at imitating the antics of lions that they can become lions for brief periods.

NPC king lion boxers are almost always found in major cities, where appreciative audiences are close at hand. King lion boxers guard their schools lion dancing techniques very carefully and a prospective student will have to work very diligently to learn the king lion boxer's trust.

Hit Dice: d8

Requirements: To qualify to become a king lion boxer, a character must fulfil the following requirements.

Alignment: Any
Feats: Skill Focus (Perform)
Skills: Balance +9, Craft (lion) +4, Perform +9
Other: Slow Fall (30 ft.)

Class Skills: The king lion boxer's class skills and the relevant ability are; Balance (Dex), Climb (Str), Concentration (Con), Craft (Int), Jump (Str), Listen (Wis), Perform (Cha), Tumble (Dex)

Skill Points at Each Level: 4 + Int modifier

Class Features: All the following are class features of the king lion boxer.



Weapon and Armour Proficiency: The king lion boxer gains no new proficiencies in weapons or armour.

Monk Abilities: A king lion boxer continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and king lion boxer levels combined.

Regal Bearing: A 1st level king lion boxer gains a +10 competence bonus to all Balance, Climb, Jump and Tumble skill checks. At third level the bonus increases to +20 and +30 at fifth level. A king lion boxer can always choose to take 10 on a Balance, Climb, Jump or Tumble check, even when it would not normally be allowed.

Shared Prowess: A 1st level king lion boxer can substitute his own Balance, Climb, Jump and Tumble skill check results for those of his lion dance partner. In order to benefit from the Shared Prowess ability, both the king lion boxer and his partner must be actively participating in a lion dance and must be outfitted in the proper lion dance costume. Shared Prowess is an extraordinary ability.

Awaken Grace: Once per day, a 2nd level king lion boxer can raise his Dexterity by 1d4+1 points. This ability functions as a *cat's grace* spell cast by a sorcerer of the character's king lion boxer class levels. Awaken Grace is a spell-like ability.

Kindred Spirit: A 2nd level king lion boxer is permanently affected as if by a *speak with animals* spell, but only in regards to lions, dire lions and lions with the celestial template (foo lions). In addition, he can *charm monster* once per day (Will save DC 13 + Wisdom modifier), but can only affect lions, dire lions and lions with the celestial template.

Frolicking Lion: A 3rd level king lion boxer is so skilled at lion dancing that he no longer imitates lions, he becomes one. Once per day the king lion boxer may, while performing a lion dance with his partner and as a full round action, transform himself, his partner and his lion costume into a celestial dire lion, as the *polymorph self* spell. Only the king lion boxer's abilities are considered in the transformation – if the king lion boxer is reduced to zero hit points or less, the transformation ends and the king lion boxer's partner resumes his normal, uninjured form. When the king lion boxer learns the Spirit Partner ability, he can activate Frolicking Lion without need of a partner, though he still requires his costume. Frolicking Lion is a spell-like ability with a maximum duration of 1 hour per king lion boxer class level.

King Lion Boxer

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Regal Bearing, Shared Prowess
2	+1	+3	+3	+3	Awaken Grace, Kindred Spirit
3	+2	+3	+3	+3	Frolicking Lion
4	+3	+4	+4	+4	Spirit Partner
5	+3	+4	+4	+4	Celestial Ally

Spirit Partner: At 4th level, the king lion boxer no longer needs a partner to perform a successful lion dance. Instead, the rear half of the lion is held aloft through a combination of swift footwork and sweeping arm movements.

Celestial Ally: At 5th level, the king lion boxer has the ability to summon a foo lion (dire lion with the celestial template) once per day as the spell *summon monster V* cast by a sorcerer of his combined monk + king lion boxer levels. To summon the foo lion, the king lion boxer must perform a lion dance of 10 - his Wisdom modifier rounds in duration. At the end of that time, the king lion boxer must succeed at a Perform check (DC 20) and then throw his lion costume into the air. The costume rises as a foo lion in the following round, concurrent with the king lion boxer's next action. It obeys the king lion boxer to the best of its abilities, reverting back to the lion dance costume at the end of the duration. If slain or otherwise defeated, the foo lion disappears and the lion dance costume is lost. Celestial Ally is a spell-like ability.

Elemental Fist Boxer

Martial artists and philosophers accord great significance to the five elements, air, water, fire, earth and metal, believing that they define the personalities and characteristics of all aspects of reality. The elemental fist boxer is a monk who has learned, using his chi, to separate and channel each of the five elements, taking on the characteristics of each element. An elemental fist boxer possesses the strength of stone, the elusiveness of the wind, the consuming fury of fire, the crushing force of water and destroys steel with a touch.

NPC elemental fist boxers are usually found deep in the wilderness, most often in areas where each of the five elements is found in great abundance. Most willingly share their secrets with pupils they consider worthy, though they can be harsh taskmasters.

Hit Dice: d8

Requirements: To qualify to become an elemental fist boxer, a character must fulfil the following requirements.

Base Attack Bonus: +5
Alignment: Any lawful
Feats: Master Grappler, Skill Focus (jump or swim)
Skills: Balance +10, Jump +10, Swim +10
Other: Leap of the Clouds ability

Class Skills: The elemental fist boxer's class skills and the relevant abilities are; Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Hide (Dex), Jump (Str), Knowledge (arcana) (Int), Listen (Wis), Move Silently (Dex), Swim (Str), and Tumble (Dex)

Skill Points at Each Level: 4 + Int modifier

Class Features: All the following are class features of the elemental fist boxer.

Weapon and Armour Proficiency: The elemental fist boxer gains no new proficiencies in weapons or armour.

Monk Abilities: An elemental fist boxer continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and elemental fist boxer levels combined and combines his levels to determine available monk Stunning Attacks per day.

Stone Oni Stance: Once per day a 1st level elemental fist boxer can, as a standard action, imbue his body with the weight and strength of stone. While in the Stone Oni Stance, the elemental fist boxer gains a +2 bonus to Strength, a +2 bonus to AC and is considered to be large size for the purposes of determining grappling size modifiers. At 3rd level he can use Stone Oni Stance twice per day. While in his Stone Oni Stance, the elemental fist boxer loses all unarmoured speed bonuses and does not benefit from the Leap of the Clouds ability. Stone Oni Stance is a supernatural ability that lasts 1 + Wisdom modifier rounds.

Elemental Fist Boxer

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Stone Oni Stance
2	+1	+3	+3	+3	Leaves Swirling Through Leaves, Wind's Grace
3	+2	+3	+3	+3	Phoenix Spreads its Wings, Koi in the Pond
4	+3	+4	+4	+4	Immortal Breaks the Blade
5	+3	+4	+4	+4	Dragon Strikes the Waves

Leaves Swirling through Reeds: A 2nd level elemental fist boxer can, once per day, use *blink* as the spell cast by a sorcerer of his class level. Each time the elemental fist boxer 'blinks' out of existence, he disappears in a flurry of blossoms and dried, crackling leaves that fade away almost instantly.

Wind's Grace: A 2nd level elemental fist boxer receives a +10 competence bonus to Jump checks and can always take ten even when not normally able to do so.

Phoenix Spreads its Wings: A 3rd level elemental fist boxer can, once per day, cause his arms to erupt in magical flames resembling a bird's wings. The flames inflict d4+1 per class level damage, in addition to normal unarmed damage, and grant the elemental fist boxer an additional +10 competence bonus to Jump checks. At fifth level the elemental fist boxer can use Phoenix Spreads its Wings twice per day. Phoenix Spreads its Wings is a supernatural ability, activated by a standard action and lasting 1 + Wisdom modifier rounds.

Koi in the Pond: A 3rd level elemental fist boxer receives a +10 competence bonus to all Swim checks and can hold his breath for 4 x his Constitution score in rounds.

Immortal Breaks the Blade: As a standard action a 4th level elemental fist boxer can use *rusting grasp* once a day as the spell cast by a druid of his class level. Immortal Breaks the Blade is a supernatural ability.



Dragon Strikes the Waves: A 5th level elemental fist boxer learns to strike his opponents as the waves strike the shore. 1 + Wisdom bonus times per day he can resolve all unarmed attacks in a round as touch attacks. Dragon Strikes the Waves is a supernatural ability.

Enlightened Scholar

The enlightened scholar has achieved a degree of spiritual and physical perfection unheard of even among monks. He sits alone on a mountain top, or in the depths of the ocean, unconcerned by the turmoil of the outer world. The enlightened scholar never leaves his meditative state, even in combat, his unshakeable focus allowing him to see the world in slow motion and anticipate the thoughts and actions of the less enlightened.

NPC enlightened scholars rarely leave their isolated homes, venturing forth into the mortal world only to face the greatest threats to world harmony. Enlightened scholars never teach students their techniques, though they will guide the worthy towards the proper path, most often with proverbs and mind-bending riddles.

Requirements: To qualify to become an enlightened scholar, a character must fulfil of the following requirements.

Base Save Bonus: Will +7
Alignment: Any Lawful
Feats: Iron Will, Skill Focus (Concentration or Knowledge: Arcana)
Skills: Balance +9, Concentration +18, Diplomacy +9, Knowledge (Arcana) +18
Other: Diamond Soul ability

Class Skills: The enlightened scholar's class skills and relevant abilities are; Concentration (Con), Craft (Int), Diplomacy (Cha), Gather Information (Cha), Knowledge (all, purchased separately), Listen (Wis), Perform (Cha), Profession (Wis), Scry (Int), Sense Motive (Wis), and Spot (Wis)

Skill Points at Each Level: 6 + Int modifier

Class Features: All the following are class features of the enlightened scholar.

Enlightened Scholar

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Moving Meditation, Unshakeable Calm
2	+1	+3	+3	+3	Self Sustenance, Circular Thought
3	+2	+3	+3	+3	Tongue of the Sun and Moon
4	+3	+4	+4	+4	Wisdom of the Ages
5	+3	+4	+4	+4	Free From the Cycle

Weapon and Armour Proficiency: The enlightened scholar gains no new proficiencies in weapons or armour.

Monk Abilities: An enlightened scholar continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and enlightened scholar levels combined.

Moving Meditation: Enlightened scholars never leave their meditative state, perceiving the world around them in slow motion. A 1st level enlightened scholar receives a +4 bonus to initiative checks, cumulative with Improved Initiative, and always receives a partial action in the surprise round.

Unshakeable Calm: A 1st level enlightened scholar receives a +10 competence bonus to all Balance, Concentration and Sense Motive checks and can take 10 even when not normally allowed to do so. At 3rd level the bonus rises to +20 and at 5th level, +30.

Self Sustenance: The enlightened scholar understands that all things are one and the universe makes no distinction between the bird and the stone. At 2nd level, the enlightened scholar no longer needs to eat, sleep or breathe. He is immune to drowning, starvation and dehydration. He gains a bonus to spell resistance equal to his Wisdom bonus against spells, such as *horrid wilting*, that pertain to drowning, starvation and dehydration. Self Sustenance is a supernatural ability.

Circular Thought: Though the enlightened scholar understands the concepts of front and back, he no longer accepts their validity. A 2nd level enlightened scholar retains his Dexterity modifier to AC even when caught flat-footed or attacked by an invisible opponent. At 5th level he can no longer be flanked, denying a rogue the ability to sneak attack while flanking. An exception to this is that a rogue at least four levels higher than the enlightened scholar can still flank him.

Tongue of the Sun and Moon: The enlightened scholar is fluent in the secret, whispered language of creation At 3rd level, the enlightened scholar gains the ability to speak with any living creature.

Timeless Body: The enlightened scholar realizes that muscle strength pales before the power of chi. A 3rd level enlightened scholar no longer suffers ability penalties for aging and cannot be magically aged. The enlightened scholar still receives bonuses for aging and will still die at the end of his normal lifespan.

Wisdom of the Ages: In his meditative state, a 4th level enlightened scholar can perceive the thought patterns around him. He can *detect thoughts* at will as a sorcerer of his class level. Wisdom of the Ages is a spell-like ability.

Free from the Cycle: At 5th level an enlightened scholar's lifespan is extended by his Wisdom bonus x 50 in years.



Using the Enlightened Scholar

The enlightened scholar is intended to be an alternative to the normal high level (16th plus) monk ability progression, allowing players and Games Masters to create high level monks that more closely resemble the archetypal wise man of the mountain. As such, the feat, skill and ability requirements are designed to be achievable by most monk characters by the time they reach higher levels, even those monks who have already taken another *Quintessential Monk* prestige class.

Master of the Gentle Fist

Though most monks focus on the development of their fighting skills, some choose to nurture and build their healing talents. Most masters of the gentle fist consider themselves healers first and warriors second, and though some vow to never take a life, they are not afraid to use their martial arts in defence of the downtrodden. Skilled masters of the gentle fist can defeat multiple opponents without leaving so much as a bruise.



NPC masters of the gentle fist are most often found in villages and small cities, working as doctors in places where powerful healing magic is not available. Many also work secretly as vigilante champions, particularly in areas suffering under the yoke of oppressive rulers. Masters of the gentle fist are extremely careful in selecting students – in the wrong hands, their abilities can be quite deadly.

Hit Dice: d8

Requirements: To qualify to become a master of the gentle fist, a character must fulfil the following requirements.

Base Save Bonus: Fortitude +6
Alignment: Any lawful
Feats: Expertise, Skill Focus (Profession: herbalist)
Skills: Heal +5, Profession (herbalist) +10
Other: Stunning Attack or Stunning Fist ability, Wholeness of Body ability

Class Skills: The master of the gentle fist's class skills and relevant abilities are: Balance (Dex), Concentration (Con), Craft (Int), Diplomacy (Cha), Gather Information (Wis), Heal (Wis), Knowledge (arcana), Listen (Wis), Profession (Wis), Sense Motive (Wis), and Speak Language

Skill Points at Each Level: 4 + Int modifier

Class Features: All the following are class features of the master of the gentle fist.

Weapon and Armour Proficiency: The master of the gentle fist gains no new proficiencies in weapons or armour.

Monk Abilities: A master of the gentle fist continues to gain the monk's unarmed attack bonuses, AC bonuses and unarmed damage increases. He gains iterative unarmed attacks and Stunning Attack uses per day as a monk of his monk and master of the gentle fist levels combined.

Acupressure Mastery: A 1st level master of the gentle fist receives a +10 competence bonus to all Heal and Profession (herbalist) checks and he can always choose to take 10 even when he would not normally be able to do so. At 4th level the competence bonus rises to +20.

Intercepting Palm: A 2nd level master of the gentle fist is a consummate defensive fighter. When using the Fight Defensively or Total Defence option he adds his master of the gentle fist class levels to his AC in addition to the normal AC bonus from those actions.

Superior Wholeness of Body: A 3rd level master of the gentle fist can cure up to three times his current level in hit points each day. At 5th level he can cure 4 x his current level.

Quieting Touch: A 4th level master of the gentle fist can, with a successful melee touch attack, *hold person* once per day as a cleric of his class level. He must declare that he is using the ability before making the attack roll. If the attack misses, Quieting Touch is wasted. Quieting Touch is only effective on those creatures with discernable anatomy and working nervous systems, so it has no effect on constructs, oozes, plants, undead, incorporeal creatures and creatures immune to critical hits. Quieting Touch is a Supernatural ability.

Hands of Mercy: The master of the gentle fist is a healer of unmatched skill. By allowing his chi to flow into his hands, he can repair even mortal wounds. At 5th level, a master of the gentle fist can, as a spell-like ability requiring a full round action, use his Wholeness of Body ability to heal others. Normal hit point damage healed by hands of mercy is converted to subdual damage on a 1 for 1 basis, so if a character who has suffered 20 points of normal damage is healed by hands of mercy, his hit points return to normal and he instead suffers 20 points of subdual damage. A character healed to full hit points after being reduced to negative is still unconscious, as his subdual damage exceeds his hit point total. Subdual damage healed by hands of mercy is removed on a 1 for 1 basis, so a character who suffered normal damage can be completely healed with 2 applications of hands of mercy.

Master of the Gentle Fist

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Acupressure Mastery
2	+1	+3	+3	+3	Intercepting Palm
3	+2	+3	+3	+3	Superior Wholeness of Body (x3)
4	+3	+4	+4	+4	Quieting Touch
5	+3	+4	+4	+4	Hands of Mercy, Superior Wholeness of Body (x4)

Mage Slayer

In the right hands, magic is a powerful, benevolent force, bringing peace and prosperity. In the wrong hands, magic is an unstoppable, malignant terror that, if left unchecked, can spread ruin and death across the face of the world. Unfortunately, when magic is used for evil designs, there are few who dare stand against it – blades and arrows are no match for the power of sorcery and no armour can withstand the fury of divine wrath. In dark times, when magic grips the land in tyranny, the mage slayers come to put things right.

NPC mage slayers rarely stay in one place for long. They travel in secret from kingdom to kingdom, quietly eliminating dark, sorcerous cabals and churches dedicated to the worship of evil. By necessity, mage slayers guard their secrets carefully – a potential student must go to great lengths to get a mage slayer to even admit to his abilities, let alone agree to teach them.

Hit Dice: d8

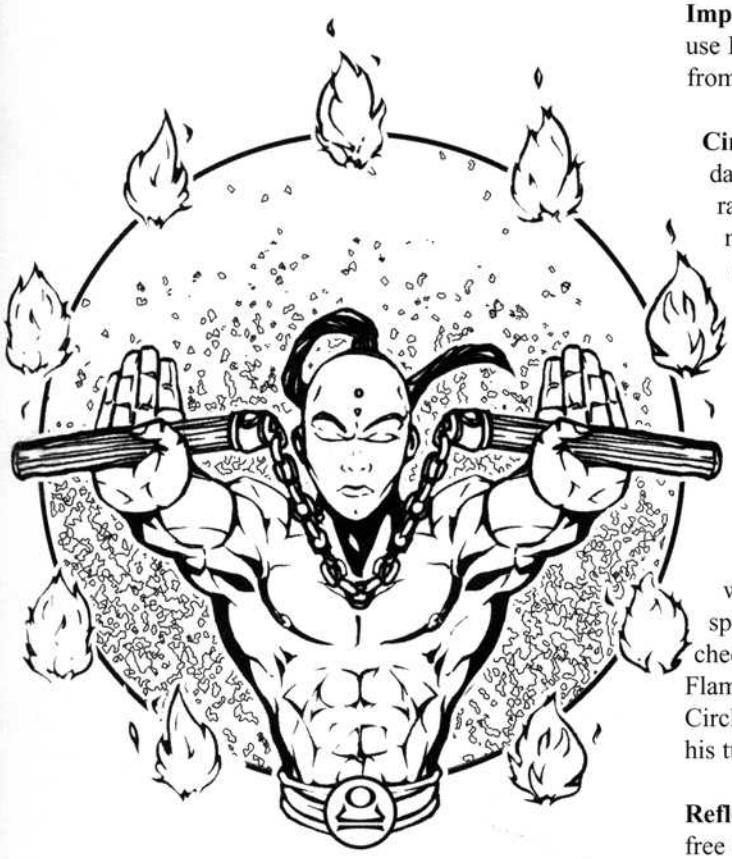
Requirements: To become a mage slayer, character must fulfil the following requirements.

Base Save Bonus: Will +8
Alignment: Any lawful
Feats: Iron Will, Focus the Flame, Choose the Poison
Skills: Concentration +16, Knowledge (arcana) +8
Other: Diamond Soul ability or natural Spell Resistance

Class Skills: The mage slayer's class skills and relevant abilities are: Balance (Dex), Concentration (Con), Craft (Int), Diplomacy (Cha), Knowledge (arcana) (Int), Listen (Wis), Move Silently (Dex), Profession (Int), Search (Int) and Spot (Wis).

Skill Points at Each Level: 4 + Int bonus.

Class Features: All the following are class features of the mage slayer.



Weapon and Armour Proficiency: The mage slayer gains no new weapon proficiencies, nor is he proficient with armour or shields.

Monk Abilities: A mage slayer continues to gain the monk's unarmed attack bonuses, AC bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and mage slayer levels combined.

Improved Diamond Soul: Each time the character gains a mage slayer class level he increases his Spell Resistance by 2. This bonus stacks with the monk's Diamond Soul ability, as well as with the natural Spell Resistance possessed by certain beings, so a 15th level monk, 5th level mage slayer has Spell Resistance 35.

Improved Flame Focus: A 2nd level mage slayer can use Focus the Flame 2/day. At 5th level, he may benefit from it 3/day.

Circle of Flame: At 3rd level, the mage slayer can, 1/day for 1 + Wisdom bonus in rounds, suffuse a 10ft. radius with his aura, filling the air with harmless motes of flame and allowing all allies within that radius to benefit from his Spell Resistance. Spell Resistance gained from Circle of Flame overlaps and does not stack with existing Spell Resistance. Activating Circle of Flame is a full round action, so it takes effect just before the beginning of the mage slayer's next turn. Maintaining Circle of Flame is also a full round action, so the mage slayer can take no other actions on his turn and may take no more than a 5ft. step. If the mage slayer takes damage while maintaining Circle of Flame, whether by spell or weapon, he must succeed at a Concentration check (DC 10 + damage suffered) or the Circle of Flame ends. The mage slayer can voluntarily dismiss Circle of Flame as a free action, but may only do so on his turn. Circle of Flame is a Supernatural ability.

Reflective Soul: A 4th level mage slayer can, 1/day as a free action on anyone's turn, reflect a single spell or spell-like ability as by the spell *spell turning*. The spell can be of any level, but affects only those spells which directly target the mage slayer. Effect and area spells are not affected, but unlike *spell turning*, Reflective Soul is effective against touch range spells. Further, Reflective Soul can reflect only those spells which fail to penetrate the mage slayer's Spell Resistance or those which he successfully saves against.

Improved Circle Of Flame: At 5th level, the radius of the mage slayer's Circle of Flame ability expands to 15ft. and activating and maintaining it becomes a standard, rather than full round, action.

Mage Slayer

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Improved Diamond Soul
2	+1	+3	+3	+3	Improved Flame Focus
3	+2	+3	+3	+3	Circle of Flame (10ft.)
4	+3	+4	+4	+4	Reflective Soul
5	+3	+4	+4	+4	Improved Circle of Flame (15ft.)

Temple Guardian

It has become common practice to establish monasteries in far-flung corners of the world – high in remote mountains, on tiny, windswept islands or nestled in the shadowy depths of the forest. While this insures that the temptations and distractions of civilization rarely interfere with the serious business of achieving personal enlightenment, it also exposes the monastery to many dangers, bandit raids and attacks by tribes of monstrous humanoids or single, powerful creatures chief among them. To ensure the safety of the temple, most monasteries have established and trained cadres of fanatically devoted and martially inclined monks to guard against these constant threats. These monks receive the finest training the temple can offer and are viewed with something akin to awe by their temple brothers. In return, they are required to swear an oath of absolute loyalty to the monastery – they must obey any command from a temple elder and are forbidden to leave the temple grounds except when explicitly given instruction to do so.

Temple guardians are rarely seen outside the walls of the temple or school they are sworn to protect. On those few occasions when they are encountered outside temple grounds, they are invariably be on a mission considered to be of the greatest importance by the monastery hierarchy and will take a dim view of those who interrupt them for comparatively trivial matters. Temple guardians do not accept outsiders as pupils, no matter how skilled or dedicated they may be – only those willing to swear their lives completely to the temple and prove their dedication through personal sacrifice can ever hope to join their ranks.

Hit Dice: d8

Requirements: To become a temple guardian, a character must fulfil the following requirements

Alignment: Any Lawful



Skills: Tumble +5, Listen +5
Feats: Alertness, Twin Warriors
Other: Still Mind ability, must swear an oath of guardianship to a temple or martial arts school

Class Skills: The temple guardian's class skills and the relevant abilities are: Balance (Dex), Climb (Str), Concentration (Con), Diplomacy (Cha), Escape Artist (Dex), Hide (Dex),Intimidation (Cha), Jump (Str), Knowledge (arcane) (Int), Listen (Wis), Move Silently

Temple Guardian

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Improved Twin Warriors
2	+1	+3	+3	+3	Unshakeable Resolve (+2)
3	+2	+3	+3	+3	Bonus Feat
4	+3	+4	+4	+4	Unshakeable Resolve (+4)
5	+3	+4	+4	+4	Diamond Soul

(Dex), Search (Int), Spot (Wis), Swim (Str) and Tumble (Dex).

Skill Points Per Level: 4 + Int bonus

Class Features: All the following are class features of the temple guardian.

Weapon and Armour Proficiency: The temple guardian gains no new weapon proficiencies, nor is he proficient with armour or shields.

Monk Abilities: A temple guardian continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and temple guardian levels combined.

Improved Twin Warriors: At 1st level, the maximum circumstance bonus to AC, attack or damage rolls a temple guardian can gain from the Twin Warriors feat increases to +5. In addition, the range at which he may benefit from those bonuses increases to 50ft. No more than two temple guardians can benefit from the same bonus simultaneously but they may change the bonus as a free action on their turn.

Unshakeable Resolve: Temple guardians are fanatical in their devotion and cannot be compelled to betray their temple. A 2nd level temple guardian gains a +2 morale bonus to saves versus all spells and spell-like effects from the Enchantment school. He gains this bonus only on temple grounds or when performing a mission in the direct service of the temple or school.

Bonus Feat: Since they rarely leave school grounds, temple guardians have ample time to train. At 3rd level they can select one of the following feats for free; Weapon Finesse, Weapon Focus, Exotic Weapon Proficiency, Expertise, Martial Weapon Proficiency or any feat from *The Quintessential Monk* that the meet the requirements for.

Unshakeable Resolve: At 4th level, the temple guardian's morale bonus to saves versus Enchantments increases to +4.

Diamond Soul: A 5th level temple guardian gains the Diamond Soul ability, granting him Spell Resistance equal to 10 + monk and temple guardian levels combined.

Using the Temple Guardian

The temple guardian is primarily designed to be an NPC class, allowing the DM to staff his campaign's monasteries and martial arts schools with powerful guardians capable of facing the heroes without forcing him to use high level NPCs. Several of the temple guardian's abilities will be of limited use to the average adventuring party, so the DM may wish to restrict the prestige class to NPCs only.

Five Animals Fist Fighter

Many monks look with envy at the animal kingdom, for nature has chosen to bless wild beasts with many advantages most humanoid races simply do not possess. Horns, armoured hides, razor-sharp claws and fangs, superior senses, speed, grace and the power of flight – though man can emulate these things with the aid of magic and invention, he can never use them with the instinctual ease of the beast. Still, monks have for centuries adapted the fighting skills of animals into their own styles, reckoning that even an imperfect version of a superior technique still has value. Though there are fighting techniques, and even entire styles, inspired by nearly every animal, none are more commonly seen than the tiger, leopard, crane, snake and dragon. The five animals fist fighter is a monk who has combined all five animal styles into a single style who's whole is greater than the sum of its parts.

5 Animals Fist Fighter

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Tiger, Predator's Senses
2	+1	+3	+3	+3	Leopard, Silent Killer
3	+2	+3	+3	+3	Crane, Long Legged Grace
4	+3	+4	+4	+4	Snake, Sinuous Form
5	+3	+4	+4	+4	Dragon, Diamond Soul

THE PRESTIGE MONK

NPC five animals fist fighters are usually encountered in remote areas, diligently perfecting their techniques among the wild creatures they seek to emulate. As a rule, they will freely train any prospective student who shows the dedication and aptitude necessary to master the style. However, five animals fist fighters are a territorial, contentious lot, so a prospective student must be prepared to prove his worth again and again in frequent, vicious brawls.

Hit Dice: d8

Requirements: To become a five animals fist fighter, a character must fulfil the following requirements.

BAB: +4
Feats: Alertness, Improved Initiative, Improved Unarmed Strike
Skills: Wilderness Lore +4, Listen +10, Move Silently +10
Other: Leap of the Clouds ability

Class Skills: The five animals fist fighter's class skills and the relevant abilities are; Balance (Dex), Climb (Str), Concentration (Con), Escape Artist (Dex), Hide (Dex), Intimidation (Cha), Jump (Str), Listen (Wis), Move Silently (Dex), Spot (Wis), Swim (Str) and Tumble (Dex).

Skill Points Per Level: 4 + Int bonus.

Class Features: All the following are class features of the five animals fist fighter.

Weapon and Armour Proficiency: The five animals fighter gains no new weapon or armour proficiencies.

Monk Abilities: A five animals fist fighter continues to gain the monk's unarmed attack bonuses, AC bonuses, unarmoured speed and unarmed damage increases. He gains iterative unarmed attacks and Stunning Attack uses per day as a monk of his monk and five animals fist fighter levels combined.

Tiger: The tiger teaches strength and ferocity. When he charges, a 1st level five animals fist fighter gains his class level as a bonus to attack and damage rolls (in addition to the normal +2 to attack) and suffers no AC penalty.

Predator's Senses: A 1st level five animals fist fighter gains a +2 bonus to Intimidation, Listen and Spot checks per class level.

Leopard: The leopard teaches stealth and quickness. A 2nd level five animals fist fighter increases his unarmoured speed by an additional 10ft. Additionally, he gains a +2 bonus to initiative that stacks with the bonus from the Improved Initiative feat.

Silent Killer: A 2nd level five animals fist fighter gains a +2 bonus per class level to all Climb and Move Silently checks.

Crane: The crane teaches grace and defence. When fighting defensively, a 3rd level five animals fist fighter adds his class level as a dodge bonus to AC (which stacks with the normal +2 defensive fighting bonus) and suffers only a -2 to attacks. He also gains his class level as a dodge bonus when using the total defence action (which stacks with the normal +4 total defence bonus).

Long-Legged Grace: A 3rd level five animals fist fighter gains a +2 bonus per class level to all Jump and Balance checks.

Snake: The snake teaches pressure point attacks. A 4th level five animals fist fighter adds his class level to the



save DC of all Stunning attacks and may use Stunning attacks against oozes, plants and creatures that are normally immune to critical hits. Constructs, undead and incorporeal creatures are still not affected by Stunning Blow.

Sinuous Form: A 4th level five animals fist fighter gains a +2 bonus per class level to all Escape Artist and Hide checks.

Dragon: The dragon is a master of chi energy. A 5th level five animals fist fighter's unarmed attacks are considered +2 weapons for the purposes of defeating damage reduction. This bonus stacks with those gained from Ki Strike.

Diamond Soul: A 5th level five animals fist fighter gains Spell Resistance equal to 10 + his monk and 5 animals fighter levels combined. If he later receives, or already possesses, the monk's Diamond Soul ability, there is no additional bonus.



Iron Legs Kickboxer

The life of an iron legs kickboxer is an endless cycle of pain. Pain from the gruelling training regime that lasts from sunup to sundown and pain from the brutal, horrifically bloody matches that he must survive to claim his share of a meagre tournament purse. Though iron legs kickboxers can fight skilfully with their hands, they are most famous, or perhaps infamous, for the incredible power of their kicks. An iron legs kickboxer's legs are a mass of muscle and scar tissue, capable of snapping a fence post with a single blow; they harden the bones and skin of their legs, and desensitize the nerves, by ruthlessly beating them with sticks and iron bars and slamming them again and again into rocks and tree trunks. Few monks have the courage to follow the kickboxer's path, but those who do are worthy of respect... and fear.

Lured by the fight purses, fame and ready availability of opponents, NPC iron legs kickboxers rarely venture far from large cities. High ranking kickboxers frequently establish their own fighting academies, passing on their fighting secrets in return for prodigious training fees. Unscrupulous kickboxers often find work as thieves' guild enforcers, as the world of organized prize fighting is rife with corruption.

Hit Dice: d10

Requirements: To become an iron legs kickboxer, the character must meet all the following requirements.

Iron Legs Kickboxer

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+0	+2	Toughness
2	+1	+3	+0	+3	Razor Kick (+1)
3	+2	+3	+1	+3	
4	+3	+4	+1	+4	Razor Kick (+2)
5	+3	+4	+1	+4	Cannon Kick

Base Fortitude Save: +5
Feats: Improved Unarmed Strike, Hammer Blow, Power Attack, Toughness or Great Fortitude
Skills: Intimidate 4 ranks
Other: Unarmed damage d8

Class Skills: The iron legs kickboxer's class skills and the relevant abilities are: Climb (Str), Concentration (Con), Craft (Int), Intimidation (Cha), Jump (Str), Profession (Int) and Swim (Str).

Skill Points Per Level: 2 + Int Bonus

Class Features: All the following are class features of the iron legs kickboxer.

Monk Abilities: An iron legs kickboxer continues to gain the monk's unarmed attack bonuses, AC bonuses and unarmed damage increases. He gains iterative unarmed attacks as a monk of his monk and iron legs kickboxer levels combined.

Weapon and Armour Proficiencies: An iron legs kickboxer gains no new weapon or armour proficiencies.

Toughness: A 1st level iron legs kickboxer gains the Toughness feat for free.

Razor Kick: A 2nd level iron legs kickboxer adds +1 to the natural critical threat range with all his unarmed attacks. At 4th level he adds an additional +1. If the iron legs kickboxer selects the feat Improved Critical (unarmed), the bonuses from Razor Kick are considered to be part of his natural threat range, so a 4th level iron legs kickboxer with the Improved Critical (unarmed) feat would have an unarmed threat range of 15 - 20 (18 - 20, then doubled).

Cannon Kick: A 5th level iron legs kickboxer increases his unarmed damage multiplier for critical hits to x3.

Street Acrobat

Some monks are destined to be poor. Whether through a cruel twist of fate or their own spendthrift ways, for them a day with two coins to scrape together is a good day indeed. Rather than reduce themselves to begging for scraps, many take up the life of the wandering street acrobat – travelling from city to city, they put on flashy demonstrations of acrobatics and flashy combat, depending on the good will and generosity of their audiences to provide them with enough gold for a hot meal and a bed without fleas. Street acrobats have a (usually) undeserved reputation as scoundrels and troublemakers – while it's true that some street acrobats turn their talents to thievery, others consider themselves protectors of the downtrodden and although they seem to be hounded by trouble wherever they go, most are simply men and women looking to earn enough money to survive another day.

NPC street acrobats are most often found plying their trade in the marketplaces of major cities, their stylized tumbling routines and flamboyant martial arts demonstrations bringing cheers and, most importantly, handfuls of gold coins from appreciative crowds. Street acrobats rarely teach their skills to anyone outside their immediate families, having no wish to give their secrets away to potential competitors, so most aspiring street acrobats are forced to learn through simple trial and error.



Hit Dice: d8

Requirements: To become a street acrobat, the character must meet the following requirements.

Base Reflex Save: +5
Feats: Dodge, Skill Focus: Tumble or Opera Training
Skills: Balance +10, Tumble +10
Other: Leap of the Clouds ability

Class Skills: The street acrobat's class skills and the relevant abilities are: Balance (Dex), Bluff (Cha), Climb (Str), Concentration (Con), Craft (Int), Escape Artist (Dex), Jump (Str), Perform (Cha) and Tumble (Dex).

Skill Points Per Level: 4 + Intelligence

Class Features: All the following are class features of the street acrobat.

Weapon and Armour Proficiencies: The street acrobat receives no new proficiencies in weapons or armour.

Monk Abilities: A street acrobat continues to gain the monk's unarmed attack bonuses, AC bonuses and unarmoured speed bonuses. He gains iterative unarmed attacks as a monk of his monk and street acrobat levels combined.

Springing Handstand: A 1st level street acrobat suffers no penalties when prone and can stand from a prone position as a free action.

Untouchable: A 1st level street acrobat adds a +1 Dodge bonus per class level when using the defensive fighting or total defence actions (stacking with normal AC bonuses).

Monkey Spirit: A 2nd level street acrobat gains a +10 competence bonus to Balance, Jump and Tumble checks. At 4th level the bonus increases to +20. Additionally, a street acrobat can take 10 on all Balance, Jump and Tumble checks, even if he would not normally be able to do so.

Improved Evasion: A 2nd level street acrobat gains the Improved Evasion ability, taking no damage on a successful Reflex save and only half on a failed save.

Feather Fall: A 3rd level street acrobat can use Feather Fall at will, as a free action, as a sorcerer of his monk and street acrobat levels combined.

Bouncing Charge: A 3rd level street acrobat can perform a Bouncing Charge, ricocheting off walls and inanimate objects and gaining a bonus to attack and damage rolls equal to his class level. In order to attempt a Bouncing Charge, he must begin the charge within 20ft. of a wall, thick tree trunk or other inanimate object roughly the size of a wagon. During a Bouncing Charge, he can move up to double his standard movement and need not charge in a straight line. However, in order to change direction during the charge, he must bounce off another object. While performing a Bouncing Charge he may attempt a Tumbling check versus DC 20 each time he passes through a threatened area – if he succeeds, he suffers no attacks of opportunity.

Crowd Fighting: A 4th level street acrobat receives the Crowd Fighting feat for free, even if he does not meet the prerequisites.

Gecko Step: A 5th level street acrobat can run up walls, even across ceilings, with no effort. He can move his standard movement rate, or double that with a charge action, across vertical surfaces, or upside down across a ceiling, so long as he ends his movement upright on a horizontal surface. Should the street acrobat end his movement on a vertical surface, or upside down, then he will fall and take damage as normal. Gecko Step cannot be used in conjunction with Bouncing Charge.

Street Acrobat

Class Level	Base Attack	Fort Save	Ref Save	Will Save	Special
1	+0	+2	+2	+2	Springing Handstand, Untouchable
2	+1	+3	+3	+3	Monkey Spirit, Improved Evasion
3	+2	+3	+3	+3	Feather Fall, Bouncing Charge
4	+3	+4	+4	+4	Crowd Fighting, Monkey Spirit
5	+3	+4	+4	+4	Gecko Step

Alternative Fighting Schools

There are as many theories of unarmed fighting as there are monks. Though, in a battle, the ultimate goal of any monk is victory, the road each takes to reach that goal is by no means the same.

Alternative Fighting Schools

Alternative fighting schools are a new concept in the Quintessential series, allowing the monks of your campaign to break from the traditional meld and more closely mirror the diversity of martial fighting arts found in fantasy and legend. They are not intended to replace the standard monk, merely enhance it. Each is the distilled essence of one or more martial arts archetypes – the wrestler, the sumo, the internalist, the performer, the stick fighter and the hard-nosed-boxer, translated into the d20 system. Alternative fighting schools allow you to model any of these common archetypes using the monk class as a base, while freeing your characters from special monk abilities that can seem extraneous to their concept.

Each of the alternative fighting schools presented here comes with a ready-made origin and history designed to facilitate their adoption into your campaign, but each fighting school is also designed to be a broad representation of a particular fighting concept. As such, each can form the basis of dozens of different monasteries throughout your campaign world.

Benefits of an Alternative Fighting School

Characters that progress in an alternative fighting school are still considered monks for all intents and purposes; the only difference is the alternate special abilities they receive at certain levels. Essentially, alternative fighting schools are groups of abilities with a common theme. In all cases, alternative special abilities are received in lieu of the standard monk special abilities received at the indicated level. Alternative fighting schools are designed exclusively for monks, so only monks, or characters who multiclass as monks, can gain the benefits of these alternative fighting schools.

Choosing an Alternative Fighting School

A player who wishes to have his monk character be a student of one of the alternative fighting schools presented within this chapter must decide to do so before receiving his first alternative fighting technique. For some schools, that means deciding at initial character creation, for the rest, no later than 2nd level. A monk character that is assigned an alternative fighting school at character creation is considered to have studied that style exclusively and he automatically receives the alternative special abilities of that school each time he gains a new level. A character who begins as a standard monk must find a teacher of the appropriate style before he can learn any of its alternative special abilities. Under no circumstance should a monk character be allowed to mix and match alternative special abilities from more than one fighting school and he may not choose to ignore a school's alternative abilities in favour of the standard monk abilities; to achieve true enlightenment and mastery, the monk must be absolutely dedicated.

Optional

If the Games Master wishes, he can allow higher level characters to enter an alternative fighting school after they would normally have received their first alternative special ability. It is recommended that he follow this guideline when doing so. A monk who purchases the feat he would normally receive at 2nd level (and 1st, with regards to the Ancestor's Illusion school) as a bonus feat from an alternative fighting school may freely enter that school if he does so before he would receive that school's next alternative special ability.

Earth Dragon Wrestling

The art of grappling has a long and celebrated history. Many scholars of martial arts believe that the first organized systems of unarmed combat were based around grappling and pictographs found in ancient orc caverns show that to be true, at least so far as that savage race is concerned. Almost all races and cultures

have at least one indigenous grappling system and some, particularly among human, giant, orc and, especially, dwarven cultures, have many. Earth Dragon wrestling is one such style.

The origins of Earth Dragon wrestling are lost to time, though both dwarves and orcs attribute its creation to famous heroes of their respective race's distant past. Regardless of its origin, Earth Dragon has spread across racial and cultural boundaries and monasteries and fighting academies dedicated to the style have become a ubiquitous sight. The Earth Dragon style focuses on joint locks and grappling techniques- though its students do learn to fight effectively with fists and feet, that training is secondary to the endless, repetitive tackling, joint locking and wrestling drills they must endure.

Weapon Focus Grapple: At 2nd level, a disciple of Earth Dragon Wrestling receives the Elusive Grappler feat instead of the Deflect Arrows feat, allowing him to substitute his Dexterity for his Strength in all grappling checks.

Natural Grappler: At 6th level, in lieu of Improved Trip, the Earth Dragon wrestler receives the Natural Grappler feat for free.

Standing Grapple: Instead of the Leap of the Clouds ability, a 7th level disciple Earth Dragon Wrestler can perform a Standing Grapple. A Standing Grapple allows the disciple to maintain Dexterity bonus to AC (if applicable), continue to threaten adjacent areas while engaged in a Grapple, even when grappling multiple opponents and maintain a Pin on two opponents simultaneously. An opponent who opts to pin a disciple of Earth Dragon Wrestling must succeed at two consecutive opposed Grapple checks – the first grounds the disciple, forcing him to the ground and removing the benefits of Standing Grapple. The second successful check, which must be attempted in the following round, pins the disciple as normal. If the second check fails, the disciple can elect to stand, regaining the benefits of Standing Grapple.

Giant's Grasp: In lieu of gaining the Abundant Step ability, A 12th level disciple of Earth Dragon Wrestling is considered to be one size larger for the purposes of determining what he may grapple and size modifiers for grappling checks.

Dragon's Grasp: In lieu of gaining Quivering Palm, a 15th level master of Earth Dragon wrestling is considered to be two sizes larger for the purposes of determining what may grapple him and size modifiers for grappling checks.

Way of the Titans

The martial art known as the Way of the Titans is a style of sumo wrestling. According to legend, sumo wrestling originated in a battle between a divinely-descended emperor of an ancient civilization and a great titan that terrorized and devoured the populace of that nation. According to myth, the battle between emperor and titan lasted for days and reduced much of the countryside to rubble. In the end, the emperor was victorious and the titan was slain, his shattered corpse cast into the sea, where it formed a chain of islands that still stands today. Four times each year, in honor of that battle, students of sumo come together from all across the world to grapple one another, to the delight of huge, adoring and fanatically devoted crowds. The Way of the Titans is one of the most famous and successful sumo schools, with off-shoot branches in many nations.

The techniques of the Way of the Titans style, as with all sumo schools, are primarily powerful open hand slaps and pushes, charging techniques and simple but effective throws using the opponent's hips, neck and arms. Unlike other wrestlers, sumo are loathe to fight on the ground – in organized sumo matches, wrestlers are declared the loser as soon as any body part above the knees touches the earth. Strength and mass are critical to success in sumo, so Way of the Titans students enthusiastically practice body building



techniques and consume truly massive quantities of rice and fish. As a result, their bodies grow to prodigious size, a combination of fat and bulk muscle that some, notably elves, find repugnant. Many who see sumo for the first time dismiss them solely based on their slovenly appearance- in truth, sumo are extremely fit, superbly trained athletes and warriors, capable of defeating an opponent with a single shove.

Improved Bull's Rush: A 2nd level practitioner of the Way of the Titans gains Improved Bull's Rush instead of Deflect Arrows, even if he does not meet the requirements.

Toughness: At 4th and again at 6th level, in lieu of the Slow Fall 20ft. and 30ft., the Way of the Titans practitioner receives the Toughness feat for free.

Oshi: At 7th level, in lieu of the Leap of the Clouds ability, an adept of the Way of the Titans receives the Gorgon's Horns feat for free, even if he does not meet the requirements.

Haragei: At 8th level, in lieu of Slow Fall 50ft., the Way of the Titans practitioner gains a +1 natural AC bonus.

Unstoppable Titan: A 12th level, in lieu of Abundant Step, a master of the Way of the Titans gains the ability to trample opponents. As a standard action, or when Charging, the monk can simply move over the opponent, inflicting normal unarmed damage (plus double strength bonus when Charging). Trampled opponents can attempt an attack of opportunity, but they suffer a -4 penalty to the attack role. Alternately, they can attempt a Reflex save for half damage against DC 10 + Monk level + Strength modifier. The monk is considered to be size large for purposes of determining what he can attempt to Trample. Unstoppable Titan is an Extraordinary ability.

Haragei: At 18th level, in lieu of unlimited distance Slow Fall, a master of the Way of the Titans' natural armor bonus increases by another +1.

Ghost Fist

For convenience sake, many scholars divide martial arts styles into two broad categories, external or hard styles, which rely on raw physical strength and internal or soft, arts that harness and develop chi energy. While in reality all martial arts become, at their highest level, a mix of external and internal, the division is a valid one. With few exceptions, internal arts are designed to be evasive and reactive, rather than aggressive arts.



Practitioners are taught to redirect the force of their opponents blows with a simple parry (hence the saying 'a single ounce can move a thousand pounds') and then defeat them with a single, chi charged, open palm slap. To truly master an internal art requires boundless patience, as students must endure endless hours of meditation before they begin to feel even the barest trickle of chi energy.

Ghost Fist is an internal style. Created millennia ago by elven scholars, the techniques of the Ghost Fist style were designed to take advantage of the natural grace and magical nature of the elven race, while simultaneously compensating for their innately fragile nature. The result is a graceful martial art that relies on evasive footwork and sweeping circular movements for defence and a huge arsenal of open palm strikes and high kicks for attack. Ghost Fist masters are well known and respected for their mastery of chi energy, an art they have cultivated to the highest degree. The art is most popular among elves, gnomes and humans; elves, blessed with long lives and a love of beauty, appreciate the Ghost Fist's aesthetic value and see no waste in dedicating a century of life to mastery of the art; gnomes, with their love of the intellectual, consider the study and cultivation of chi as a worthwhile academic endeavour; and humans, whose lives flicker out all too briefly, believe that the cultivation of chi helps to preserve their health even well into old age.

Break Breath: A 2nd level student of the Ghost Fist style receives the Break Breath feat instead of Deflect Arrows.

Circle Boxing: Instead of Improved Trip, a 6th level student of Ghost Fist receives the Circle Boxing feat.

Ki Shield: In lieu of receiving Abundant Step, a 12th level practitioner of Ghost Fist gains the ability to add his Ki Strike bonus to any saving throw or skill 1 + Wisdom bonus times per day. He must decide to add the Ki Strike bonus before attempting the roll.

Ki Sword: In lieu of the Tongue of the Sun and Moon ability, a 17th level practitioner of the Ghost Fist style gains the ability to, for a number of rounds equal to 1+ his Wisdom bonus, add Ki Strike bonuses to all unarmed attack and damage rolls. He need not use the rounds consecutively.

Ki Strike: At 19th level, in lieu of Empty Body, a master of Ghost Fist adds another +1 to his Ki Strike ability, for a total of +4.



Ancestor's Illusion

Through the centuries, as the martial and theatrical arts became more entwined, the need for effective fighting techniques became secondary to the development of spectacular acrobatic skills. On stage, the greatest accolades were reserved for those who could thrill, not kill, with a single technique, so martial arts styles evolved to match audience tastes. They are sometimes referred to as 'opera' styles, after the highly ritualized stage plays where they are most commonly seen, and many monks scorn them as 'ineffectual', but in the hands of a dedicated student, they are still surprisingly dangerous. There are nearly as many styles of operatic martial arts as there are opera troupes and each guards its secret training methods jealously.

The first Ancestor's Illusion academy was founded just over two centuries ago, by a group of halfling revolutionaries who established the troupe as a cover for their anti-government activities. As years passed and the troupe's fame grew, they abandoned their revolutionary ideals in favour of profit. Now, Ancestor's Illusion has become one of the most influential opera styles, its methods and techniques widely copied. Practitioners of Ancestor's Illusion are gifted tumblers and actors, specializing in the re-enactment of famous legends of ancient martial arts masters. Elves and, especially, halflings make up a large percentage of Ancestor's Illusion actors, but humans, gnomes and, rarely, dwarves have taken up its study as well. Half-orc students of the style are almost unheard of – those few who have attempted to practice the art are viewed as side show curiosities not to be taken seriously.

Opera Training: At 1st level, in lieu of Stunning Fist, a student of Ancestor's Illusion gains the Opera Training feat for free.

Ghost Walk: At 6th level, a student of the Ancestor's Illusion school gains the Ghost Walk feat instead of Improved Trip.

Master Performer: At 10th level, the Ancestor's Illusion boxer can take 10 on all Perform, Tumble and, if he has it as a class skill, Disguise checks, even when circumstances would not normally allow him to do so.

Painted Faces: At 12th level, in lieu of Abundant Step, a practitioner of Ancestor's Illusion gains the supernatural ability to change his appearance as by the spell Change Self. He may do this an unlimited number of times per day, but before each use he must spend a full round applying grease paint makeup to his face.



Heroic Aspect: At 15th level, in lieu of Quivering Palm, a master of the Ancestor's Illusion style gains the supernatural ability to channel the spirit of a legendary hero once per week. After a full round spent applying grease-paint makeup and a second acting out a brief performance related to the hero to be summoned (tumbling, singing or soliloquies are appropriate, but no Perform check is required), the monk is affected as if by the spell *tenser's transformation* cast by a sorcerer of his class level.

Consummate Actor: At 19th level, in lieu of Empty Body, a master of the Ancestor's Illusion school instead perfects his Painted Faces and Heroic Aspect abilities. He no longer needs to apply grease-paint or act out a performance to use Painted Faces or Heroic Aspect and can activate Heroic Aspect as a standard action. Additionally, the monk can use Heroic Aspect 2/week instead of once.

Smoke Sword

It's a common myth that monks consider weapons training to be secondary to the study of unarmed combat. While it's true that unarmed fighting techniques are studied diligently, it is also understood that the mastery of weapons is essential for any monk who wishes to have a complete understanding of fighting. In fact, many styles teach weapons use first, the belief is that it is much simpler to teach a man to kill with a sword than kill with a kick. Though these styles later add a comprehensive repertoire of unarmed techniques, they never shift their focus from the perfection of armed combat, considering weapons to be nothing more than an extension of the body.

Smoke Sword originated as an indigenous style of a remote island nation. The native practitioners were much feared by sailors for their bloodthirsty nature and their mastery of the stick and long knife. Slowly, as trade between islanders and sailors increased, the art of Smoke Sword spread along the trade routes to many civilized nations, becoming popular with duellists and with the monks of more martially inclined monasteries. Smoke Sword is famous for its hundreds of intricate and effective disarming techniques, as well as the ruthless efficiency of its practitioners. Though the first smoke sword masters used long knives and fighting sticks, the style has since grown to include training for all manner of melee weapons.

Weapon Focus: At 2nd level, in lieu of Deflect Arrows, the Smoke Sword student receives the Weapon Focus feat for free. He may not select Weapon Focus (unarmed or grappling) with this free feat but is not restricted from selecting either with other feats he may receive.

Improved Disarm: At 6th level, in lieu of Improved Trip, the Smoke Sword practitioner receives the Improved Disarm feat for free.

Weapon Specialization: A 9th level, the Smoke Sword stylist gains Weapon Specialization as a bonus feat, though he may not apply it to unarmed attacks. The Smoke Sword stylist can select Weapon Specialization as a feat only once and he receives the feat in lieu of the Improved Evasion ability.

Unbreakable Bond: A 12th level Smoke Sword master can no longer be disarmed while wielding the weapon he has specialized in. Additionally, that weapon is considered to have an enhancement bonus equal to his Ki Strike bonus when resisting damage from other weapons, unless his weapon's existing enhancement

bonus is greater than that gained from Ki Strike. Unbreakable Bond is gained in lieu of Abundant Step.

Ki Empower: At 15th level, in lieu of Quivering Palm, the Smoke Sword master gains the ability to add his Ki Strike as a to hit bonus to critical hit confirmation rolls made with his chosen specialized weapon. He can do this 1 + Wisdom bonus/day but he must choose to add the bonus before rolling.

Double Hammer

Boxing, the science of fighting with the fists, has existed in some form or another for thousands of years. It is known that giants have practiced boxing, for both sport and defence, since at least the very beginnings of recorded history. For their part, giant scholars and theologians claim that the art was passed down to them by their gods, who can, on occasion, be seen brawling amongst the thunderclouds. It's doubtful that giants are solely responsible for the creation of the art, as some form of boxing is, or was, practiced by all races and cultures. In many nations, boxing is considered the 'gentleman's art' of unarmed defence and is somewhat of a fad amongst the upper crust. In others, boxing is thought of as nothing more than organized thuggery, a crude sport unworthy of being considered a martial art. In truth, boxing is a sophisticated martial art, incorporating elements of grappling and borrowing and adapting techniques freely from duelling academies.

The Double Hammer style is named in honour of the greatest half-orc boxer who ever lived, a woman with fists as large as hams and hard as stone. Double Hammer is a simple martial art – there are only four punches in the whole of the style; jab, cross, hook and uppercut but, coupled with a judicious sprinkling of fast, low kicks, knees, elbows, bear hugs and surreptitious head butts, it is more than most opponents can handle.

Weapon Focus: At 2nd level, in lieu of Deflect Arrows, the Double Hammer student receives the Weapon Focus (unarmed) feat for free.

Hammer Blow: At 6th level, in lieu of Improved Trip, the Double Hammer practitioner receives the Hammer Blow feat for free.

Weapon Specialization: At 8th level, in lieu of Slow Fall 50ft., the Double Hammer pugilist gains the Weapon Specialization: Unarmed feat for free. He gains Slow Fall 50ft. at 18th level.

Rabbit Strike: At 12th level, when using the Flurry of Blows ability with a full attack action, the Double Hammer practitioner suffers only a -1 penalty to his extra attack and highest base attack. The remaining attacks suffer the normal -2 Flurry of Blows penalty. Rabbit Strike replaces the Abundant Step ability.

Lightning Strike: At 15th level the Double Hammer pugilist is so skilled at making rapid-fire blows that he can attempt a Flurry of Blows as a standard action. In other words, he can make two attacks at his highest base attack as a standard action, suffering the normal -2 Flurry of Blows penalty to both attacks when doing so. He gains the Lightning Strike ability in lieu of Quivering Palm.

Great Fortitude: At 17th level, in lieu of Tongue of the Sun and Moon, the Double Hammer master gains the Great Fortitude feat for free.

Raging Bull: At 19th level, in lieu of Abundant Step, the Double Hammer master gains the ability to, 1/day, raise his strength as if by a *bull's strength* spell cast by a sorcerer of his Wisdom bonus in levels.



Tricks of the Trade

A monk is more than the sum of his feats and special abilities. The world of martial arts is filled with ancient fighting doctrines to study, esoteric philosophical beliefs to absorb and colourful rituals to perform and the wise monk samples them all, absorbing what is useful and discarding the rest. While his companions may scratch their heads at some of the monk's more exotic practices, they cannot deny their effectiveness, in and out of battle.

This chapter presents a host of new fighting options and skill uses for monk characters. Also included is a selection of dirty tricks specifically designed to take advantage of the monk's special abilities and rules for pressure point attacks, push hands duels and lion dance competitions. Unless otherwise noted, all characters are free to use these rules, but they are designed with the monk, the master of unarmed fighting, in mind.

Pressure Point Attacks

The primary targets for any unarmed martial art are the soft spots of the body, those places not protected by bone. The joints, throat, eyes, ears or any one of the body's potentially hundreds of nerve bundles, or pressure points, are vulnerable to a well-placed foot or fist. The monk, as the master of unarmed fighting, can use his encyclopaedic knowledge of these vulnerable areas to wreak havoc with his opponents; by carefully targeting specific areas of the body, he can destroy their will, and ability, to fight.

Making a Pressure Point Attack

In order to attempt a pressure point attack, a character must have the Improved Unarmed Strike feat and either the monk's Stunning Fist ability or the Stunning Attack feat. Each pressure point attack counts against the character's daily allotment of stunning attacks. The character must declare the use of a pressure point attack and its target before rolling to attack (thus, a failed attack wastes that use). When attempting a pressure point strike, the monk receives a circumstance penalty to his attack roll, the value of which depends upon the location struck. If the attack is successful, in addition to suffering normal damage, the victim must succeed at a Fortitude save versus DC 10 + ½ the character's level + Wisdom modifier or suffer the appropriate effect listed below. He is not, however, stunned. A character can attempt only one pressure point attack a round.

Pressure point attacks can only be attempted with unarmed attacks and may not be attempted against any opponent who is immune to stunning attacks. Monks, with their mastery of chi energy, can freely use pressure point attacks even against armoured opponents, but non-monks can only affect those in light armour or no armour, or those with a natural armour bonus of +4 or less. The effects of a pressure point attack can be negated by a successful Heal check against DC 15.

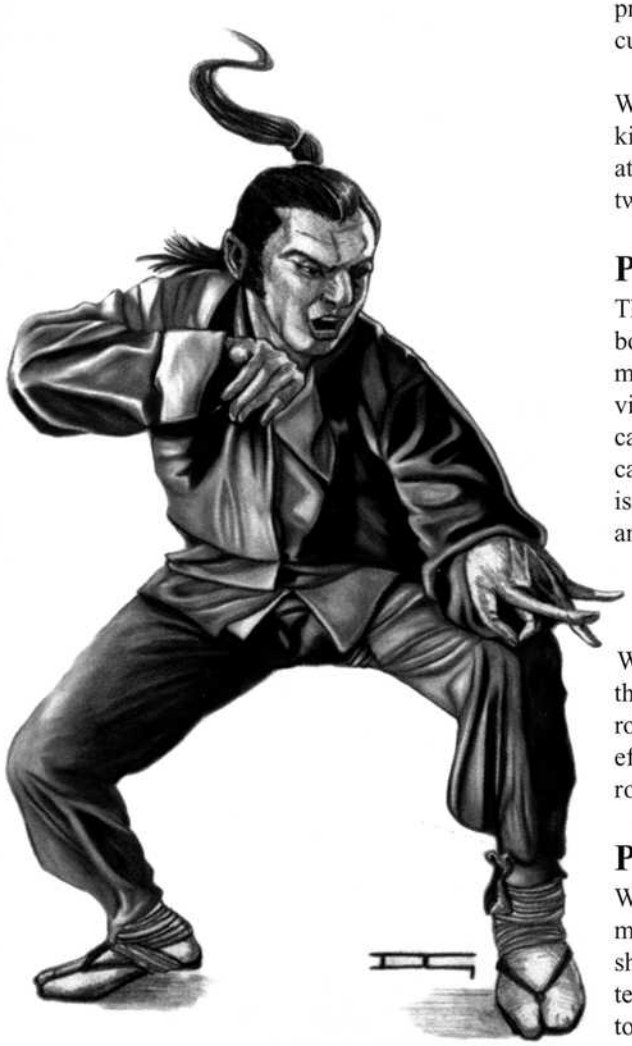
Pressure Point Attack to the Arm

With a quick strike to the wrist, elbow joint or vulnerable upper tendons of the biceps, the clever monk can render a victim's arm temporarily useless. The victim immediately drops any items held by the affected arm and that arm is rendered useless, negating shield bonuses if that is the victim's shield arm. A victim with a useless arm suffers a -4 circumstance penalty to all Strength or Strength-based skill checks and, if it is his weapon arm that is affected, he is forced to fight with his off hand, suffering the appropriate penalty. Under normal circumstances, a spellcaster who has only lost the use of one arm is still able to cast spells requiring somatic components, so only if pressure point attacks are used successfully on both arms does he lose the ability to cast those spells.

When attempting a pressure point attack to the arm, the monk suffers a -4 circumstance penalty to his attack roll. The effects of a pressure point attack to the arm last for 1d4 rounds.

Pressure Point Attack to the Leg

Though most areas of the leg are protected by thick muscle, a swift kick to the knee or a single blow to the ankle by a monk's iron hard shin can hobble an opponent. An opponent who suffers a pressure point attack to the knee suffers a 50% penalty to his movement and a - 4 circumstance penalty to all Balance, Climb, Jump, Swim and Tumble checks. An opponent who is hobbled in both legs suffers a 75% decrease in movement, a - 6 circumstance penalty to the listed skill checks and a -2 penalty to AC, as he is no longer mobile enough to protect himself adequately. A mounted opponent does not suffer the listed penalties so long as he remains on his mount. He does, however, suffer a - 4



penalty to Ride checks if he loses the use of one leg, -6 for both, as he is no longer able to use his legs to guide his steed.

When attempting a pressure point attack to the leg, the monk suffers a -4 circumstance penalty to his attack roll. The effects of a pressure point attack to the leg last for 1d4 rounds.

Pressure Point Attack to the Groin or Kidney

A swift, savage, low blow to the groin or kidneys causes the victim to feel excruciating nausea. A victim affected by a pressure point attack to the groin or kidneys is considered staggered for 2 rounds, so he is restricted to partial actions. Further, he suffers a -2 penalty to attack rolls and all skill checks during those two rounds and for 1d4 rounds after that. Additional pressure points attacks to the groin or kidneys have no cumulative effect.

When attempting a pressure point attack to the groin or kidneys, the monk suffers a -4 circumstance to his attack roll, as most trained combatants protect these two especially vulnerable areas instinctively.

Pressure Point Attack to the Throat

The throat is among the most vulnerable points of the body. A single, sharp blow can seal the windpipe, making it difficult for an opponent to draw breath. A victim affected by a pressure point attack to the throat cannot speak even so much as a whisper and he cannot cast a spell with a verbal component, unless that spell is enhanced via the Silent Spell feat, nor may he activate any item that requires a command word. Finally, he is forbidden from using spell-like or supernatural abilities involving a sonic component or effect.

When attempting a pressure point attack to the throat, the monk suffers a -6 circumstance penalty to the attack roll, as the throat is a small, well protected target. The effects of a pressure point attack to the throat last 1d4 rounds.

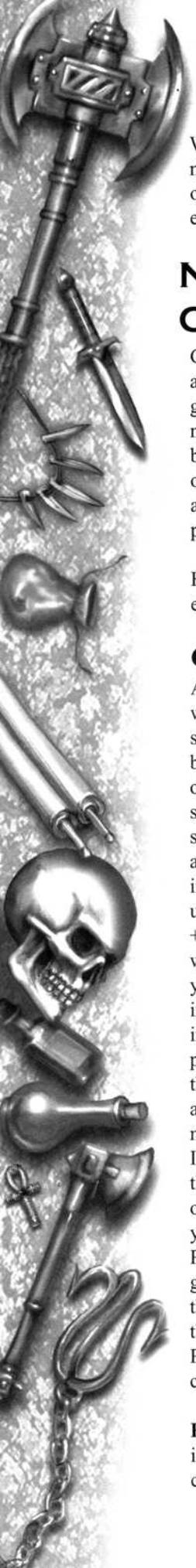
Pressure Point Attack to the Eyes

With a quick knuckle or finger thrust to the eyes, a monk can render his opponent partially blind for a short time, just long enough for a lethal finishing technique. A victim affected by a pressure point attack to the eyes is rendered nearly blind, suffering a 30% miss chance in combat (opponent gains ¾ effective concealment), losing any Dexterity bonus to AC and granting opponents a +2 bonus to hit him in combat.

When attempting a pressure point attack to the eyes, the monk suffers a -8 circumstance penalty to the attack roll, as the eye is both a small and instinctively protected target. The effects of a strike to the eyes last for 1d4 rounds.

Pressure Point Attack to the Ear

A chopping blow to the soft spot behind the ear can render an opponent deaf for a brief period of time. A victim affected by a pressure point strike to the ear is deafened, suffering a 25% loss of movement rate and granting opponents a +2 bonus to strike him due to loss of equilibrium. Further, a spellcaster suffers a 20% chance to miscast and lose any spell with a verbal component.



When attempting a pressure point strike to the ear, the monk suffers a -6 penalty to the attack roll, as the back of the ear is a difficult target to reach effectively. The effects of a strike to the ear last for 1d4 rounds.

New Grappling Options

Grappling is a key component of any complete martial arts system. Through the skilled application of grappling techniques, a monk can, if he chooses, neutralize an opponent while inflicting minimal bodily harm. Or, should he choose, he can throw his opponents around like a rag doll, tearing their joints and twisting their limbs into agonizing, unnatural positions.

Here are new techniques for your monk characters to employ in grappling combat.

Chokehold

A choke-hold is a vicious manoeuvre in which a wrestler wraps his arm around the victim's throat and squeezes, halting the flow of blood and oxygen to the brain. A monk can only attempt to initiate a chokehold on his turn in the round immediately following a successful full round Pin of his opponent. With a successful opposed grapple check at a - 4 penalty, you achieve the chokehold and your opponent must immediately succeed at a Constitution check or fall unconscious (0 hp). The DC of the check is equal to 10 + 1 per your remaining unarmed melee attacks. If you wish to maintain the chokehold after the 1st round, and your opponent is still conscious, you must declare your intention to do so at the beginning of your turn and immediately attempt an opposed grapple check with no penalty. If the grapple check is successful, the DC of the chokehold is increased by 1 for each unarmed melee attack you would normally receive and your opponent must immediately attempt another Constitution check. If the grapple check fails, you maintain the grapple but there is no other effect. In either case, you may take no other actions during your turn. While in a chokehold, you're opponent is considered to be pinned. As with a Pin, a conscious opponent can attempt an opposed grapple check to escape the chokehold. If successful, they are still grappled, but your cumulative bonuses to the Constitution check DC are lost and you must again Pin them for a full round if you wish to reapply the chokehold.

Results: When a victim succumbs to the chokehold, he immediately falls to 0 hp and is unconscious. If the chokehold is maintained, he drops to -1 hp in the second round and loses an additional hit point for each round the hold is maintained. At -10, he is dead.

Exception: A character with the Weapon Focus (grappling) feat suffers only a -2 penalty to opposed grapple checks when initiating a chokehold.

Grappling Throw

With a successful opposed grapple check, you can throw your opponent. Your opponent lands in any adjacent square, suffering normal, not subdual, unarmed melee damage and is considered prone. If you accept a -4 penalty to your grapple check, you may throw your opponent into any square within a 10ft. radius. If the square is occupied, the occupant must attempt a Reflex save against DC 15 or suffer unarmed melee damage equal to that suffered by the thrown opponent. A successful grappling throw ends the grapple and allows you your normal movement. A grappling throw may not be attempted while you are pinned by or pinning an opponent.

Exception: A character with the Weapon Focus (grappling) feat suffers only a -2 penalty to opposed grapple checks when using a grappling throw.

Joint Lock

In your turn immediately following a successful full round Pin, you may attempt to joint lock your opponent. You must declare your intention to attempt a joint lock before rolling the opposed grapple check and you receive a -4 penalty to the check. With a successful opposed grappling check, you apply a painful lock to an opponent's limb and he suffers the penalties for being Helpless until the start of your turn in the next round. If you have multiple attacks, you can use subsequent attacks to damage your opponent. With a failed grappling check, you are still considered grappled, but there is no additional effect. A joint-locked opponent can attempt to break free on his turn with an opposed grapple check at a -4 penalty. If he succeeds, he escapes the joint lock, but is still considered grappled.

Exception: A character with Weapon Focus(grappling) suffers only a -2 penalty to opposed grapple checks when initiating a joint lock.

Push Hands Competition

Push hands is the common name for a training technique, practiced in several internal martial arts, that increases the monk's balance, chi flow and awareness

of his opponent's body language. Skilled push hands practitioners develop such instinctive awareness of movement and react so quickly to their opponent's techniques that they are sometimes mistaken for mind readers. A popular legend tells of the monk who could sense the tensing of muscles when a bird on his palm was preparing to fly and, by dipping his hand at the correct instant, he could prevent the bird from pushing off and taking flight.

Push hands is a two-person exercise. To begin the push hands training, the partners must assume a low and relaxed stance. The partners then cross their left forearms, with their right palms placed flat against them. During push hands, the partners attempt to sense the balance and anticipate the motion of their partners, flowing forward and back, their arms moving in sweeping circular patterns. When a practitioner senses that his partner is off balance, he presses forward quickly, expelling chi energy and pushing. If his partner does not respond quickly enough, he staggers back or falls to the ground.

Push hands contests are a useful way for monks, especially those of the Ghost Fist style, to settle conflicts, or simply test each other's skill, without the need for outright violence. Victory conditions for push hands duels are usually agreed upon before the duel begins. Most often, the winner is the duellist who manages to push or pull his opponent a certain distance, the duellist who first manages to knock his opponent down or the duellist who manages to knock his opponent unconscious with palm strikes.

Conducting a Push Hands Duel

For a push hands duel to take place, both participants must willingly enter into it. Ideally, a push hands duel is conducted outside of combat. If the participants choose to engage in a push hands duel while involved in combat, the opponent with the higher initiative must declare that he is readying an action to prepare for the duel and wait for his opponent's initiative. His opponent, until he moves to a square threatened by the monk's unarmed attack and declares he is preparing to push hands, may freely decide not to enter the duel. If he does choose to push hands, he must move adjacent to his opponent and declare his intent to push hands. Assuming the proper push hands stance is a move-equivalent action.

Restrictions

Opponents in a push hands duel must be within two size categories of one another and only opponents with humanoid hands and arms can attempt to push hands. No more than 2 opponents may engage in a push hands duel at the same time. During a push hands duel, the opponents may take no movement beyond that listed under each push hands option (see below).

Push Hands in Combat

Opponents pushing hands in combat do not threaten any adjacent squares and may not attempt attacks of opportunity. They do, however, maintain their dexterity bonus to AC. If a push hands duellist is damaged by anyone other than his push hands opponent, he must succeed at a Concentration check against DC 10 + damage received. If he fails, the duel ends. Both duellists act simultaneously each round, with phase 1 and 2 or a push hands duel encompassing a full round action. Either duellist can choose to end the push hands duel by declaring his intention to do so at the



beginning of the round, before the opposed push hands check is rolled; if he does so, the other duellist is allowed to attempt an immediate unarmed melee attack as an attack of opportunity against him.

Phase 1

Each push hands duellist attempts an opposed push hands check. A push hands check is 1d20 + Balance + Wisdom bonus. As success in a push hands duel depends on technique, not strength or mass, size modifiers do not apply to opposed push hands checks. A push hands duellist without the Improved Unarmed Strike feat suffers a -4 competence penalty to all opposed push hands checks. The winner of the opposed push hands check is the aggressor. The aggressor picks one of the push hands options listed in phase 2 and resolves it as listed below. Then, if the push hands duel continues, the opponents return to phase 2, rolling new opposed push hands checks, with appropriate modifiers, to determine who the aggressor is.

Phase 2

Each round, the aggressor in a push hands duel chooses one of the following options:

Palm Strike: If the aggressor chooses, he inflicts unarmed damage against the defender. There is no need to make an attack roll. Damage inflicted is assumed to be subdual; if the aggressor chooses to inflict normal damage, the push hands duel ends and normal melee combat begins. A character without the Improved Unarmed Fighting feat cannot attempt the palm strike manoeuvre.

Surge: If the aggressor chooses, he can surge forward, automatically moving into the defender's square and pushing the defender back 5ft. Immediately afterwards, both opponents must make another opposed push hands check. If the aggressor wins, he can choose to surge forward another 5ft. If the defender wins, he manages to brace himself and is pushed no further.

Pull: If the aggressor chooses, he may pull backwards 5ft., pulling the defender forward into the square he just vacated. Immediately afterwards, both opponents must make another opposed push hands check. If the aggressor wins, he can choose to pull his opponent another 5ft. If the defender wins, he manages to brace himself and is pulled no further.

Trip: If the aggressor chooses, he can attempt to trip the defender. He does not need to make a melee touch attack to do so. The trip attempt is resolved by opposed push hands checks. If the aggressor wins, the defender falls prone. If the defender wins, the push hands duel resets to phase 1, he does not have the opportunity to trip the aggressor. As success in a push hands duel depends on balance and technique, not mass and strength, size modifiers do not apply to a push hands trip. If the aggressor wishes, a successful trip attempt ends the push hands duel- if he has the Improved Trip feat, he may immediately attempt an unarmed melee attack against his opponent. A successful strike inflicts normal damage and automatically ends the push hands duel. If the aggressor does not wish to end the duel, the defender must first be allowed to stand and then the duel returns to phase 1, with the aggressor receiving a +4 circumstance bonus to his next opposed push hands check.

Stun: If the aggressor chooses, he can strike the defender with a Stunning Attack, though the force of the blow is somewhat muted as his arms are intertwined with his opponent's. He does not need to make an attack roll to strike his opponent. The defender must immediately attempt a Fortitude save as normal. If he fails, the aggressor can choose to end the duel. If he does not, the duel resets to phase 1 but the defender does add his Wisdom bonus to his next opposed check and he suffers an additional circumstance penalty equal to the aggressor's Wisdom bonus, if any.

Grapple: As the two opponents have already entwined their arms, there is no need for the aggressor to make a melee touch attack to initiate a grapple, should he choose to do so. He must, however, attempt to achieve a hold. To do so, unlike when attempting to initiate a standard grapple, both opponents make opposed push hands checks. If the aggressor wins, he achieves a hold, moves into the defender's space and the two opponents are now considered to be grappling, ending the push hands duel. If the defender wins, he may choose whether or not to enter the grapple. If he does not wish to grapple, the push hands duel resets to phase 1 and he receives a +2 circumstance bonus to his push hands check. As success in a push hands duel depends on balance and technique, not mass and strength, size modifiers do not apply to the opposed push hands check that initiates the grapple.

Ending the Push Hands Duel

The push hands duel ends as soon as one duellist is reduced to 0 hit points, when any of the conditions listed under push hands options are met, or when the duellists agree to stop pushing hands.

Lion Dance

It is impossible to overstate the importance of the lion dance to the monks of many cultures. The lion is a symbol of strength, wisdom, good fortune and courage and monks who can perform a skilled lion dance are said to possess the same virtues. Lion dancers carry the pride of their monasteries, so only the most athletic and dedicated students can hope to don the lion dance costume.

Lion dances are a regular occurrence in any large city with a sizeable population of monks. As the lion dance is thought to bring good fortune and frighten away mischievous spirits, new businesses frequently commission monasteries or schools to conduct a dance in front of their building. For the same reason lion dances are frequently performed at weddings and births. Lion dances are also performed during every religious holiday that is of significance to monks and to celebrate significant events in a monastery's history. Finally, a competitive lion dance is also a common means for rival Monk schools to settle disputes, though, as often as not, such competitions simply lead to even greater violence.



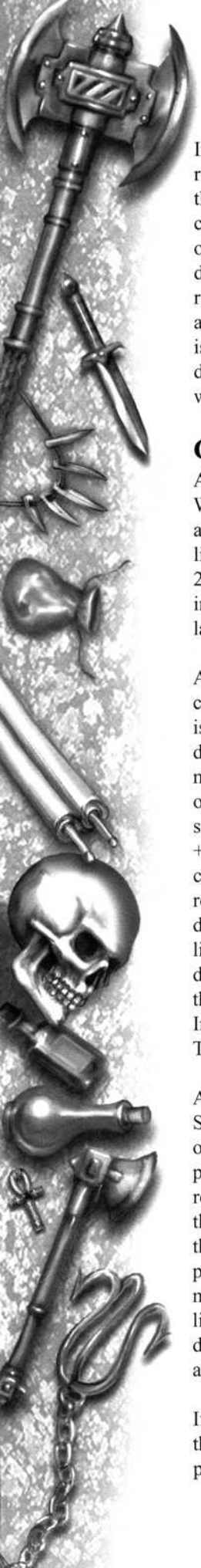
Restrictions

The lion dance is performed by two monks who work in tandem to replicate the movements and mannerisms of a lion through a combination of dance, martial techniques and imitation. The dancers wear a fanciful and expensive costume that resembles a lion only in the loosest sense (see Tools of the Trade for details). The dancer who controls the lion's head is in the most prestigious position. It is he who determines the steps of the dance and he who is responsible for bringing life to the lion head's features. The performer under the costume's rear half is responsible for supporting the lead as he performs acrobatic leaps and must learn to time his own moments perfectly to the established rhythm, as there are several points in every lion dance where both performers must leap and roll as one.

The lion dancers are accompanied in every performance by two or three junior monks wearing fanciful masks of famous monks and mythic heroes. The job of these masked men is to 'tease' the lion by tumbling, running and flipping over and around the costume, all the while shaking tambourines and jangling bells. Each dance is also accompanied by a trio of musicians playing flute, cymbals and drums. These musicians set the pace and their music serves as a narrator of sorts for spectators. Their songs are by turn lively, sleepy, fierce and playful, representing the many moods of the lion.

The Goal of the Lion Dance

The ultimate goal of any lion dance performance is the devouring of the lettuce or bakchoi bundle, a large head of leafy greens that the lion dancers must reach and 'eat', using the hinged jaw of the lion head to tear and shred it. The bundle is the symbolic reward for the lion, thanking it for bringing good fortune and driving away evil spirits. In a lion dance competition the bundle usually contains a small pouch of money as well – the first lion team to reach the bundle gets the money as a reward. By tradition, the bundle is hung from either the front door-frame of a building or from a pole extending from the building's eves. Between the bundle and the lion dancers is an obstacle course of balance wires, seesaws, balance balls and chairs and planks stacked like stairs. Reaching the bundle is not simply a matter of leaping up and grabbing it, no matter how far a monk's leap can carry him. Rather, the lion dancers must reach the bundle by carefully making their way over and across all the obstacles placed before them, all the while maintaining the rhythm and prescribed motions of the dance.



In a competition involving two (or more) lions, reaching the bundle becomes even more difficult, as the performers must not only navigate the obstacle course, they must contend with interference from the other lion dance teams. In such competitions, lion dancers are free to attack one-another with kicks and ramming attacks, though the deliberate destruction of an opponent's lion costume is frowned upon, though it is still a common tactic. A team whose lion head is destroyed is out of the competition, regardless of how well they have performed up to that point.

Conducting a Lion Dance

A proper lion dance requires a great deal of space. When the two lion dance performers are in full costume and proper posture they occupy a 5ft. x 10ft. area, so a lion dance can only be performed in an area at least 20ft. x 20ft.. Most lion dances, particularly those that involve obstacles or multiple lions, occur in areas much larger than that.

A typical lion dance lasts a minimum of 10 rounds but can take much longer, particularly if the bakchoi bundle is protected by a large array of obstacles. The lion dance begins with each of the lion dance musicians making a Perform skill check, followed by both members of the lion dance team. For each musician that succeeds against DC 10 the lead lion dancer receives a +2 bonus to his own skill check. When the two costumed lion dancers roll their Perform checks the results are averaged by adding them together and dividing by 2. This Perform check covers the complete lion dance, regardless of how many rounds that lion dance lasts. The masked performers who accompany the lion are not required to attempt Perform checks. Instead, they spend each round performing intricate Tumbling manoeuvres.

After the Perform checks, the lion dancers roll Initiative. Since lion dancers must learn to move and perform as one, they can only act at the speed of the slowest performer. The dancer with the higher initiative must ready an action to wait for his fellow dancer's turn. On their initiative, the lion dancers are free to move but they must spend a move equivalent action each round performing the shambling steps and intricate imitative motions of the lion. Every other round, so long as the lion is not attempting to navigate an obstacle, the dancers are required to perform a sideways roll by attempting a Tumble check against DC 15.

If there are no obstacles between the lion dancers and the bakchoi bundle they are free, once 10 rounds has passed, to attempt to grab and 'devour' the bundle. Grabbing the bundle requires a successful melee touch attack against AC 15. Usually, the bundle is hung 2-3ft. above the heads of the lion dancers and to reach it, they must first succeed at a standing high jump. Lion dancers are not required to spend a move equivalent action performing in any round that they attempt to leap to reach the bundle.

If there are obstacles to be overcome the lion dance team must navigate each one before they may attempt to seize the bundle. Before the team can enter the obstacle course, they must spend at least 5 rounds dancing on open ground. A list of possible obstacles to be overcome is provided below.

Lions in Combat

When two or more lions from opposing teams meet in a dance, they must compete for the bakchoi bundle. When teams from allied schools meet, the contest is relatively peaceful, with each team trying to outdo the other through wildly enthusiastic dancing and daring feats of tumbling and leaping. In such friendly competitions, being the first to reach the bundle is almost less important than putting on a spirited show. But when teams from bitterly opposed schools meet, concerns of art and showmanship are put aside in favour of victory at any cost.

In contests between multiple lions, it is common for two (or more) identical sets of obstacles to be erected, so that the contest becomes a race between teams to see who can overcome the obstacles and reach the lone bakchoi bundle first. As before, the lions must spend a minimum of 5 rounds dancing on open ground before they can move to the obstacles. During this time, the opposing teams are free to attempt to disrupt each other's performance, whether by simply moving into each other's way, or, more commonly, by attacking each other with charges, fists and feet. Weapons are not allowed during a lion dance and though it is considered bad sportsmanship to directly attack any opposing team's lion, it is still a common tactic. Attacking the opposing team's obstacle course is also frowned upon but that rarely stops anyone and more than one lion dance has ended with all erected obstacles reduced to rubble and one or both team's lions in tatters, with the bakchoi bundle still hanging untouched.

The tumblers that accompany the lion dance team may or may not be allowed in competition dances. If they are allowed, they are forbidden from touching the opposing team's lion or musicians. Instead, they spend most of their time brawling with their counterparts, much to the delight of the gathered crowd.

Wild Lions

The lion dance competition is fast becoming a staple of martial arts films and literature. Often, the wild and woolly competitions they portray bear little resemblance to the historical reality of the lion dance, with armoured lions, fire breathing lion heads and even sickle wielding steel centipede costumes dancing side by side with their traditional brethren. The lion dance rules presented here in *The Quintessential Monk* are intended to strike a halfway point between reality and fancy. They are freeform enough to allow players and Games Master to add their own cinematic descriptive touches but are not intended to fully model the often ludicrously hyper-kinetic contests seen in the most extreme martial arts movies. Should the Games Master choose, he may wish to incorporate some of those elements into his own campaign, by allowing player characters and their non-player character opponents to add outlandish weapons to their lions or placing fantastic obstacles in between them and the bakchoi bundle. Here are some examples to help you get started. Fair warning though, should you choose to incorporate these elements, you must be vigilant to ensure that your lion dances do not simply degenerate into costumed brawls.

Weapons And Armour

Fire Spitter: A fire spitter is a weapon mounted in the mouth of the lion that allows the lion to shoot a stream of alchemist's fire at opponents. The fire spitter is simply a leather bladder attached to a short brass nozzle, when compressed the bladder shoots alchemist's fire out the nozzle in a stream that ignites upon contact with the air. The alchemist's fire shoots in a Line, 5ft. wide, 5ft. high and 15ft. long. Anything within that area takes damage exactly as per the description of alchemist's fire in *Core Rulebook I.* A fire spitter contains enough alchemist's fire for a single burst and up to two fire spitters can be mounted in a standard lion head. Each time the fire spitter is used, there is a 10% chance that it bursts, inflicting damage to the head it is mounted on and the dancer that squeezed it. An empty fire spitter costs 50gp.

Mounted Sickles: A lion head with sickles mounted on both sides inflicts 1d6 damage, double that at the end of a charge. Each round the armed lion is in contact with an opponent, whether that be another lion or a tumbler, it gets an automatic attack against them at the highest base attack bonus of the lead lion dancer. Mounted sickles cost 100gp.

Iron Armour: A lion can be equipped with iron plates, making it much more difficult to damage in combat. An armoured lion adds +5 to its hardness and a +1 to its AC but is so heavy that the dancers within lose 10ft. of their normal movement. Only masterwork lion heads can be armoured in this way. Adding armour to a lion head adds 50% to the base price of the lion costume.

Alternate Costumes

Though the lion is the traditional costume, it is by no means the only possible choice. Other suitable options include: unicorn, bear, goat, tiger, wolf, snake, turtle, shark beetle, centipede, leopard, boar, rhinoceros or any other creature that is considered fearsome in either appearance or temperament.

Ending a Lion Dance

The lion dance ends one round after a lion successfully seizes the bundle. During that final round, the lion dance team finishes its dance with a flourish, ending by laying belly-first on the ground, in imitation of sleep. At the same time, the musicians and tumblers are building to a frenzy of movement and sound – when the lion settles, the music and tumbling comes to an immediate halt.

A competitive dance ends in a similar fashion, with one important difference. When one lion seizes the bundle, the other must immediately, on its next action, roll onto its back in submission. The victorious lion dancers then spend at least 1 round cavorting around their defeated opponents, often ending the dance with the lead dancer standing on his opponent as a lion stands over its kill.

Lion Dance Obstacles

The following are common examples of lion dance obstacles. In all cases, the DC is raised by a circumstance penalty of 5, as the performers are required to maintain the shuffling, capering gait of the lion even while navigating the obstacles presented to them.

Obstacle	DC
Angled Narrow Beam 10-60ft. long	20 (Balance)
Tightrope 10-30ft. long	25 (Balance)
3ft. circumference Leather Balance Ball Both dancers must balance simultaneously	20 (Balance)

Angled Ladder 10-20ft. high	15 (Climb)
See Saw	-

(A see saw is often placed under a platform 5-10ft. overhead. To reach the platform, both lion dancers must stand on one end of the platform and ready an action to Jump. One of the tumblers that accompanies them then leaps on the other end of the see saw, sending the lion dancers into the air and granting them a +4 circumstance bonus to their Jump skill checks.)

Balance Poles 1' circumference, 5-20ft. high	15 (Balance)

(Balance poles are generally spaced 5ft. apart. To move between poles, the lead lion dancer must leap to the first pole. On the next round, the two dancers leap together, with the lead dancer moving to the next pole and the tail dancer jumping to the first. If either fail their jump check, both fall, as the costume and weight of the falling partner is too much to resist.)

Stacked Chairs or Stools	5 +5 per additional level of chairs

(Chairs are usually stacked in a single chair wide pyramid. If either member of the lion team fails his Balance check, both dancers fall and the stack of chairs tumbles to the ground.)

Dirty Tricks

Oh yeah? So what he if he calls his punch 'The crane strikes swift and sure'? A sissy name don't mean nothing. When he hits you in the kidneys, you're still going to piss blood for a month.

Ignorant and arrogant back alley brawlers often claim that they are more than a match for the monk because they 'fight dirty'. What they fail to understand is that martial arts styles are nothing but systemized methods of dirty fighting. Tempered in the fires of war and a thousand lethal challenge matches, the monk doesn't know one method of breaking a nose with a head butt, he knows a dozen.

The following section presents new rules and tactics for monks designed to give them the advantage in any situation.

Poison

Starting at 11th level, the monk gains absolute immunity to poison. The unscrupulous monk can take advantage of this powerful ability in a number of ways:

Spitting Cobra: Unscrupulous monks often carry a small bladder of contact venom under their tongues. When they close on an enemy, they simply bite down on the bladder and spit a mouthful of poison in the unfortunate victim's face. For the spitting attack to be effective, the monk must be within 5ft. of his opponent and must succeed at a ranged touch attack. The save DC versus a poison delivered in this way is reduced by 1, as the poison is slightly diluted by the monk's body fluid. Spitting poison in an opponent's face is a standard action.

Poison Skin: Mercy is not a virtue all monks share. Those monks who believe that death is the only fitting punishment for any who would dare face them often coat their bodies and fists in virulent contact poison. An opponent who strikes the monk with any sort of unarmed blow is considered to have come in contact with the poison and must attempt a Fortitude save versus the poison as normal. Alternately, a successful unarmed blow from the monk transmits the poison to the target. A single dose of contact poison is enough to coat one fist, three doses are required to coat the body with the equivalent of a single poison dose. In order to effectively strike a character wearing medium or better armour with a poison punch, the monk must



succeed at a normal unarmed melee attack. Against an opponent in Light or no armour, the monk simply needs to succeed at a melee touch attack. When striking with unarmed attacks, a character with the Improved Unarmed Strike feat risks just a 10% chance of contact with the poison if he is wearing gauntlets, without Unarmed Strike, the chance of accidental contact rises to 25%.

Poison and the Quivering Palm

In order to survive a Quivering Palm attack, a victim must succeed at a Fortitude saving throw. A ruthless monk can minimize his victim's chance of surviving the attack if he first affects them with doses of one or more poisons that lower their Constitution score.

Kicking Up Dust

Sometimes, fighting with honour is not as important as winning the battle. An old trick amongst monks who believe that the ends justify the means is the throwing of dust, flour or similar substances into their opponent's face. Throwing a handful of dust in the opponent's face requires a ranged touch attack. If the attack is successful, the opponent must succeed at a Reflex save against a DC of 15 or suffer a -2 circumstance penalty to attack rolls and AC for 1d4 rounds – if the save is successful, the victim suffers no ill effects, as he was able to avert his eyes in time to avoid the dust. The victim can eliminate the penalty if he spends a full round wiping the substance from his eyes. Likewise, a quick application of water, such as a splash from an ally's canteen, negates the penalty. A monk or any character with the Improved Unarmed Strike feat can attempt this manoeuvre as a standard action, as they can, if fighting outdoors or in a particularly dirty environment, literally scoop up and deliver a healthy dose of dust to their victim's eyes with a kick. Characters without the Improved Unarmed Strike feat must first spend a move equivalent action to scoop up a handful of dust before they can attempt this manoeuvre.



Thunder Step

A monk skilled at the art of breaking can spring a rude surprise on opponents who are foolish enough to attack him inside a building. When his enemies charge to the attack, the monk can use his focused power to smash the floor in front of him, sending his would-be assailants crashing to the earth below. In order to avoid smashing the floor beneath his own feet, the monk must succeed at either a Knowledge (architecture) check against DC 10 or, if he has no ranks in that skill, an Intelligence check against a DC of 20. If the check is successful, then the monk, with a successful break check, smashes a 10ft. square area adjacent to himself. If the knowledge check is unsuccessful, a successful break is centred on the square occupied on the monk and he is subject to falling damage, as appropriate.

Falling Rock

Starting at 4th level, most monks gain the ability to fall great distances without suffering damage, so long as they are within arm's reach of a wall or similar surface. Clever monks can wreak terrible damage on their adversaries with this ability by simply dropping on them from great heights. The monk gains +1 to strike and damage to his unarmed attack roll for every 10ft. that he drops and for every 100lbs he weighs, to a maximum of +20. He does less than normal falling damage since he is using a wall to slow his descent. He may not use Stunning Blow, Power Attack or similar feats in conjunction with a falling rock attack.

Garrotte Strangulation

A particularly vicious way to kill an opponent, in garrotte strangulation the attacker wraps a length of wire, rope or wound cloth around the victim's throat and twists it, cutting off the flow of air and blood to the victim's brain. Garrotte strangulation is similar to a chokehold, but the presence of the weapon makes it much more lethal. To strangle an opponent, the attacker must enter into a grapple by succeeding at both a normal, not touch, melee attack and an opposed grapple



check. If he succeeds, the victim must immediately succeed at a Constitution check against a DC of 10 + 1 per attacker's remaining unarmed melee attacks or fall unconscious (0 hp). Each round that the garrotte strangulation is maintained, the attacker makes 1 opposed grapple check for each unarmed melee attack he possesses. Each successful grapple check adds +1 to the save DC of the Constitution check – the victim must attempt a new Constitution check at the end of the attacker's action. The round after a victim loses consciousness he falls to -1 hp and is dying. He dies the following round. On his action, a conscious victim can attempt to escape, but he suffers a -4 circumstance penalty to his opposed grapple check. If he succeeds, he is no longer considered grappled and can take his normal movement. If the attacker wishes to reapply the garrotte, he must succeed at another melee attack and opposed grapple checkand, even if he is successful, the accumulated bonuses to the Constitution check DC from the prior attempt are lost.

New Uses for Existing Skills

It's easy to overlook the monk's skills. Compared to the exotic array of special abilities and feats available to him at each level, the monk's skill list can seem somewhat drab. Nothing could be further from the truth. The skills available to a monk character are some of the best in the game and a monk who uses his skills in new and inventive ways is a great asset to a party.

Unless otherwise noted, the new skill uses listed below can be attempted by anyone, but they will be of particular interest to the monk.

Balance (Dex)

Normal Use: This skill allows you to keep your balance while walking on a tightrope, narrow beam or uneven floor.

New Use: *Cat Creep.* With a successful skill check against DC 20, you can literally walk on the tips of your big toes, adding a +2 bonus to all Move Silently checks and, where applicable, leaving a minimal trail reminiscent of cat prints. A successful use of Cat Creep adds a +4 circumstance penalty to the Track DC of anyone attempting to follow your trail. While using Cat Creep, you are limited to moving at half your speed.

Climb (Str)

Normal Use: Using this skill you can climb cliffs, scale a monastery's walls or slide down a tree trunk.

New Use: *Cling:* You can attempt to leap and cling to a wall or slope. The DC of the Climb check is equal to the normal Climb DC of the wall or slope +5. With the Games Master's permission, you may also attempt to jump and cling to the side of a moving inanimate object no smaller than a wagon. The DC of such an attempt is equal to the base Climb check DC (usually 15, plus appropriate modifiers for slipperiness, etc.) +10.

Concentration (Con)

Normal Use: You can focus your mind to an impressive degree.

New Use: *Breaking.* An important concept in many martial arts systems is that of breaking, the art of shattering objects with an unarmed strike. Breaking is not simply a matter of pitting crude muscle against the inanimate, though certainly strength does play a part; any barbarian can smash down a door with an axe, after all. Rather, breaking is a challenge of will against the weakness of the flesh. The monk does not seek to conquer the stone, he seeks to conquer his own doubts. The stone's destruction is simply a beneficial side effect. Breaking is governed by the Concentration skill.

Only a monk or character with at least 1 rank in Concentration and the Improved Unarmed Strike feat can attempt a break. Breaks can only be attempted against unmoving, non-living objects, so a character cannot attempt to destroy weapons or armour in combat. The optimal time to attempt a break is during a period of relative calm, so a monk who attempts a break while under duress, in combat for example, will find it much harder to accomplish.

The Break Attempt: A character has two options when performing a break – he can attempt to shatter the object by overcoming its hardness and hit points, or he can simply attempt to overcome the object's Break DC. In either case, the initial procedure is the same.

First, the character must devote at least 1 round, and may devote up to 1+ Wisdom modifier in rounds, to focusing his will. While doing so, he is considered to be flat-footed and may take no action. Since the character is already concentrating to focus his will he cannot attempt a Concentration check to ignore injury, so any damage he receives during this time automatically disrupts the break attempt. When the character has finished focusing his will, he attempts a Concentration check at a DC equal to 20 + 2 per additional round beyond the first spent in concentration. In combat, the DC is 30 + 2 per

additional round. If the check is successful, he moves to the next step. If unsuccessful, he can still attempt to strike the object but receives no break bonus for doing so. It is not possible for a character to take 10 or 20 when rolling a breaking Concentration check.

Next, the character attempts to strike the object. In order to correctly break an object, he must strike a vulnerable point with a single unarmed touch attack against an AC equal to the object's hardness. If successful, he gains the break bonuses detailed below. If unsuccessful, he may inflict normal damage on the object but does not receive the break bonus. In any round the character attempts a break, he may make only one attack roll, regardless of how many unarmed attacks he can normally attempt. There is no need for the character to actively search for a vulnerable point before striking, if his attack is successful, it is assumed he found one.

Results

Attacking an Object's Hardness and Hit Points: If the character is attempting to destroy the object, for example a novice attempting to destroy a board as a test of skill, he rolls unarmed damage once for each unarmed attack he would normally receive in a round and totals the amount. A monk may not use Flurry of Blows when attempting a break. For purposes of the break attempt, the character adds Strength, Power Attack and Weapon Specialization: Unarmed bonuses to damage only once, as he is making only a single strike. As the master of chi, a monk, and only a monk, can choose to substitute his Wisdom bonus for Strength bonus when determining break damage. For each round beyond the first that the character concentrates, he may add ½ of his Strength or Wisdom bonus to the total damage inflicted. When the damage is totalled, it is applied against the hardness and hit points of the object. If the damage is higher than the total of the object's hardness and hit points combined, it is destroyed. If not, the object survives but is likely to be heavily damaged. A character that fails to destroy an object with one blow is free to try again, but the DC of the Concentration check when focusing rises by 5 each time.

(Example 1: A 20th level monk with a Wisdom of 26 (+8) is attempting to shatter an iron door (Hardness 10, HP 60). He concentrates for a total of nine rounds and succeeds at his Concentration check versus DC 36 (20 + 2x8). He also succeeds with an unarmed touch attack against AC 10, so he rolls his unarmed damage (d20) five times, for a total of 60 points of damage. He then adds his full Wisdom bonus + 8 x ½ his Wisdom bonus to that, for a total of 98 points of damage, more than enough to destroy the iron door.)

Multiple Simultaneous Breaks: On rare occasions, a character may need to attempt to break multiple objects simultaneously, usually as some sort of demonstration of skill. A character can only attempt to break multiple objects if they are adjacent or, more commonly, when they are stacked horizontally or vertically. When attempting to break adjacent objects, the character attempts a single unarmed touch attack to strike both objects, but rolls damage for each separately and each object's hardness is doubled. When attempting to break a stack of objects, the character makes a single unarmed attack and damage roll, and then applies that to the first target. If the break is successful, he applies the same damage against the next target, but its effective hardness is stacked with that of the first. Break results against additional objects in the stack are resolved the same way, with its hardness equal to the sum of all the objects previously broken. When a character fails to destroy an object, the break attempt ends.

(Example 2: A 20th level monk with a Wisdom of 26 (+8) is attempting to shatter a stack of twenty wood planks (Hardness 5, HP 10). He concentrates for a total of nine rounds and succeeds at his Concentration check versus DC 36 (20 + 2x8). He also succeeds with an unarmed touch attack against AC 5, so he rolls his unarmed damage (d20) five times, for a total of 60 points of damage. He then adds his full Wisdom bonus + 8 x ½ his Wisdom bonus to that, for a total of 98 points of damage and applies it against the first wooden board, destroying it easily. He then applies damage against the second, subtracting 10 points of damage – another success. He destroys each plank in turn, until he reaches the eighteenth, which has an effective hardness of 90. The 8 points of damage subtracted from the eighteenth plank are not enough to destroy it, so the break attempt ends.)

Attacking an Object's Break DC: If the character is attempting to knock an object down, for example a monk attempting to knock a dungeon door off its hinges, he rolls a Strength check and adds +1 to the result for each unarmed attack he would normally receive in the round. As the master of chi, a monk, and only a monk, may substitute a Wisdom check for the Strength Check. For each round past the first the character concentrates, he adds 1/4 (minimum 0) of his Strength, or Wisdom for a monk, bonus to the check. A character may not take 10 or 20 when on his check.





(Example 3: A 20th level monk with a Wisdom of 26 (+8) is attempting to bash open an iron door. He concentrates for a total of nine rounds, succeeds at his Concentration check versus DC 36 and also with his unarmed touch attack against AC 10. He rolls a 10 and adds his Wisdom + 8 x ¼ his Wisdom bonus to the check, for a total of 34, more than enough to bash open the door.)

Other Uses for Breaking

Shattering the bottom brick: As a demonstration of his consummate control of martial power, a monk can attempt to break only a single object in a stack, most often the bottom one, rather than the entire stack. In order to do so, he must, at the moment he strikes the stack, succeed at a Concentration check. The DC of the check is equal to 20 + 1 per object in the stack up to, and including, the target object. With a successful check, he inflicts break damage against only that object, leaving the rest unharmed. However, he must still bypass the cumulative hardness of each object in order to damage the target. If the check is failed, he damages all objects as normal.

New Use: *Body Kung*. The young girl who serenely performs a handstand balanced on only two fingers. The ancient master who bends spears and swords placed against his throat. Both are examples of body kung. Closely related to the art of breaking, body kung are tricks of mind over matter that monks use to demonstrate their focus and power. While body kung serve no combat purpose, they are often spectacular displays that impress laymen and attract prospective students. As the successful performance of body kung depends on absolute focus and unshakeable mental clarity, only a monk or character with at least 1 rank in Concentration and the Still Mind class ability can attempt to perform body kung. Certain kung also require the character to possess at least 1 rank in Balance. The following are examples of body kung:

Balance on Two Fingers: A monk who succeeds at both Balance and Concentration checks against a DC of 20 can focus enough chi into his hands to perform a handstand using only his index fingers. A monk who succeeds at Concentration and Balance checks against DC 25 can balance on a single index finger.

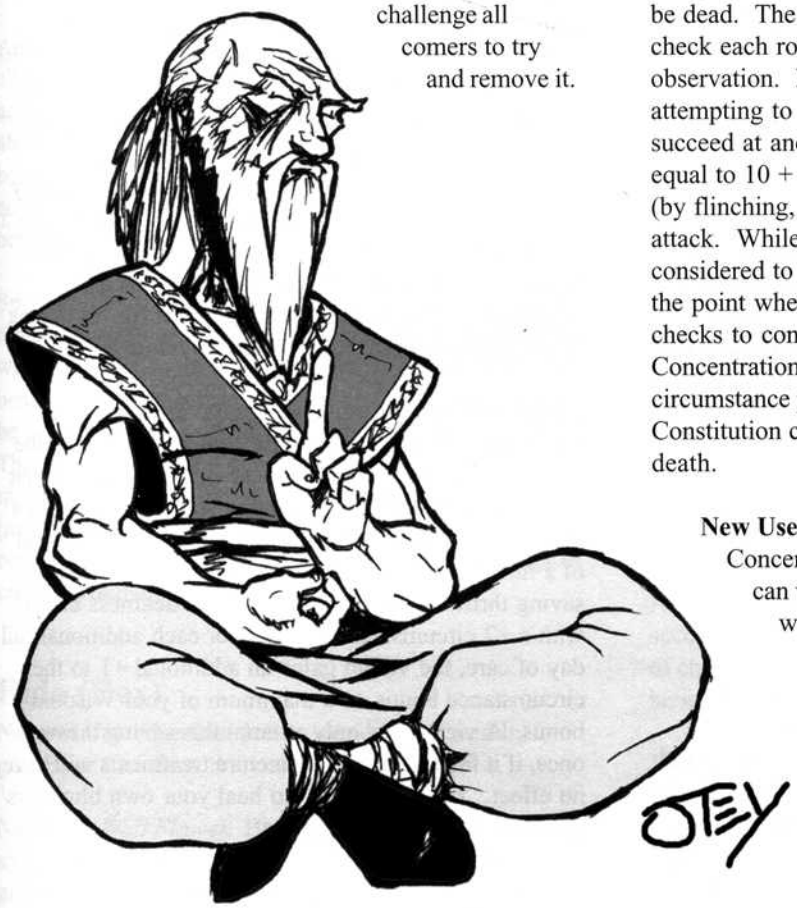
Bend Spears: With a successful Concentration check, a monk can bend the shafts of spears placed against his throat or other vulnerable areas. A monk preparing to bend spears is required to spend a minimum of 10 - Wisdom bonus in rounds in absolute concentration. At the end of that time, he readies himself and assistants place the point of at least one spear against the hollow of his throat. When the monk is ready he tightens his throat and leans forward. With a successful Concentration check against DC 20, he inflicts unarmed damage against the spear. As with breaking, a monk, and only a monk, may add his Wisdom bonus instead of Strength to the unarmed damage. If the unarmed damage is enough to overcome the spear shaft's hardness, the shaft bows and the monk is uninjured. If the damage is insufficient to overcome the spears hardness, he suffers the unarmed damage instead. If the initial Concentration check is failed, the monk suffers maximum possible weapon damage, including Strength or Wisdom bonus.

Martial artists are not limited to bending spears using this technique, though that is the most common choice; swords, iron bars, quarterstaves and chopsticks are all common choices. Skilled and especially confident monks can even attempt to bend more than one simultaneously, in the case of multiple objects the

hardness of each is stacked together to determine the total the monk must overcome.

Balance on a Spear Point: With successful Balance and Concentration checks, a monk can place the tip of a razor sharp spear point or similar item just below his belly button and, using nothing but the strength of his chi, balance there uninjured. Before he can attempt this feat, the monk must spend at least 10 - Wisdom bonus rounds in absolute concentration. When he is prepared, he places his stomach against the spear point and leans his full weight forward. He then attempts Balance and Concentration checks against DC 25. The assistants then tilt the spear upright, hoisting the monk high into the air, his full weight pressing down on the spear. If both the Balance and Concentration checks are successful, the monk balances, unharmed, on the spear point for a maximum of his Wisdom bonus in rounds. If he fails either or both of his skill checks, the monk suffers damage equal to the maximum possible for the weapon each round he remains on the spear point.

Belly Suction: A simple way for a monk to demonstrate his muscle strength and mastery of chi is to suction a bowl to his stomach, using abdominal power and breath control, and challenge all comers to try and remove it.



To perform this kung, the monk simply relaxes the muscles of his stomach, places the open end of a bowl against his bare skin and takes a deep breath. He then rolls a Concentration check. The result of the Concentration check is the Strength check DC that must be overcome if someone is to successfully remove the bowl. If the bowl is broken, as often happens when those attempting to remove the bowl become frustrated, the suction fails and the remnants of the bowl fall. A monk can maintain belly suction for as long as he can hold his breath.

Body kung can only be attempted outside of combat. If a monk suffers damage from any attack while performing the kung, the kung ends and the monk immediately suffers damage as appropriate for each kung.

New Use: *Feign Death.* Martial artists are famed for their incredible control over even their body's autonomous functions – the breath, dilation of the pupils, even the heart's beat obey the monk's every whim. A successful Concentration check, opposed by an observer's Spot check, allows the monk to slow his heartbeat and control all autonomous functions to such a degree that he appears, for all intents and purposes, to be dead. The monk must attempt a new Concentration check each round that he remains under direct observation. If the monk takes damage while attempting to feign death, he must immediately succeed at another Concentration check against a DC equal to 10 + damage suffered or involuntarily react (by flinching, a sharp intake of breath, etc.) to the attack. While attempting to feign death, the monk is considered to be holding his breath. When he reaches the point where he is required to roll Constitution checks to continue holding his breath, his opposed Concentration checks suffer a -1 cumulative circumstance penalty. When the monk fails his first Constitution check, he can no longer attempt to feign death.

New Use: *Fire Walk.* With a successful Concentration check against a DC of 20, a monk can walk across hot coals without injury. Fire walking is a common test of focus and courage in many cultures. The trick to successful fire walking is moving without hesitation, as the thin sheen of perspiration that wells up along the bottom of the foot when it comes near the coals is sufficient to offer protection from the heat. The ability to fire walk offers no protection against the sort of heat and flame commonly

faced by adventurers. Fire walking can only be attempted on coals that are prepared to an exacting degree of heat and carefully raked until they are perfectly arranged.

Craft (Int)

Normal Use: You are trained in a craft such as pottery or armour smithing and can earn a living wage crafting items.

New Use: *Bonsai and Calligraphy.* Bonsai is the art of carefully pruning, over a period of years, a small tree into an aesthetically pleasing shape, calligraphy a style of lettering as much art as means of communication. A character with Craft (bonsai) or Craft (calligraphy) earns gold equal to the full result of his craft check, rather than half.

Diplomacy (Cha)

Normal Use: Use this skill to persuade the baron to reconsider the heavy taxes, flatter the bandit king or convince the dragon to spare your life.

New Use: *Enlightened Impartiality.* Use Diplomacy to make even the bluntest insults appear to be innocently offered wisdom. When offering insult or unpleasant advice to a non-player character, roll a Diplomacy check opposed by a Sense Motive check. If your result is higher, you have disguised your meaning with enough philosophical trappings that he accepts your words as a pearl of 'enlightened wisdom'. If his result is higher, he sees through the prettiness of your words to their true meaning.

New Use: *Beg Alms.* In order to remain humble, many monks assume the mantle of the beggar, depending on the kindness of strangers to provide life's necessities. Each week, you earn ¼ of your Diplomacy check result in gold pieces or the equivalent in food and clothing.

Escape Artist (Dex)

Normal Use: You twist and fold your limbs into all manner of unnatural positions, allowing you to slip bonds, wriggle through tight spaces and escape the grip of monsters.

New Use: *Eagle Folds His Wings.* The strength of a monk's limbs are such that he can move and fight normally even in very tight quarters. With a successful Escape Artist check you suffer no penalties for fighting unarmed in spaces that most adventurers can barely crawl through.

Eagle Folds His Wings

Relative Size of space	**DC**
1 size smaller than player:	25
2 sizes smaller than player:	30

Heal (Wis)

Normal Use: Use this skill to keep wounded friends from dying, or to diagnose and treat poison and disease.

New Use: *Acupuncture.* Acupuncture is the art of relieving pain, illness and injury with the precise placement of needles into the body's pressure points. A trained acupuncturist can restore movement to paralyzed limbs, ease depression, help a patient overcome addiction, stop bleeding and restore sight and hearing. Acupuncture is governed by the Heal skill.

Check: The DC and effect of Heal (acupuncture) depends on the task you are attempting.

Task	**DC**
Ease paralysis	Paralysis effect's save DC
Restore sight/hearing	Effect's save DC
Restore emotional balance	Effect's save DC

Ease paralysis: As a standard action, you can negate the effects of any temporary paralysis, including that from a Hold spell, Slow spell or ghoul's touch. A successful Heal check allows the victim to immediately attempt another save against the paralysis effect, with a +2 circumstance bonus. For each round you spend before the victim attempts to save, he gains an additional +1 to his circumstance bonus for his saving throw, to a maximum equal to your Wisdom bonus.

Restore sight/hearing: Through the careful application of acupuncture, the healer can reverse the effects of the Blindness/Deafness spell or other similar spell or natural effects. Restoring sight or hearing is a difficult process, requiring long term care. At the end of a full day of care, the victim is entitled to a new saving throw against the blindness or deafness effect, with a +2 circumstance bonus. For each additional full day of care, the victim gains an additional +1 to the circumstance bonus, to a maximum of your Wisdom bonus. A victim can only attempt this saving throw once, if it fails, further acupuncture treatments will have no effect. You can attempt to heal your own blindness/deafness through acupuncture.

Restore emotional balance: As a standard action, you can negate the effects of any condition, spell or spell-like effect that causes fear, as well as the effects of the spell Emotion. You can even attempt to temporarily negate a barbarian's Rage, as well as other, similar, abilities possessed by other creatures and classes, though you may not do so if the barbarian is already raging. You can attempt to use acupuncture on an unwilling target only if you possess the Improved Unarmed Fighting feat and even then you suffer a -4 penalty to your unarmed attack roll and expose yourself to an attack of opportunity from your target, as your concern for the precise placement of the acupuncture needles reduces your ability to defend yourself. If your attack is successful, you must succeed at a Heal check against a DC equal to 10 + ½ victim's level + victim's Will save. For the next hour, any time the victim wishes to activate his Rage or Rage-like ability, he must succeed at a Will save against a DC equal to 10 + ½ your ranks in Heal.

Treat Caltrop, Spike Growth or Spike Stone wound: When used to treat injuries from a caltrop, or from the *spike growth* or *spike stones* spells, acupuncture treatment requires only 5 minutes does not require you to dress the wound.

An acupuncture kit gives a +1circumstance bonus to all Heal checks listed in *Core Rulebook I.* Since acupuncture needles are required in attempts to use the abilities listed here, they provide no circumstance bonus to acupuncture skill checks. Bonuses from an acupuncture kit do not stack with those gained from a healer's kit.

Special: The study of acupuncture is a precise science requiring years of dedicated practice. Only a character who has ranks in the Heal skill can attempt to gain the benefits of acupuncture. Acupuncture healing can only be attempted if the character has an acupuncture kit. The +2 synergy bonus for characters with 5 or more ranks in Profession (herbalist) applies to Heal (acupuncture) checks. Acupuncture has no effect on constructs, oozes, plants, undead, incorporeal beings or creatures that are immune to critical hits.

Hide (Dex)

Normal Use: Use this skill to avoid being seen by guards, or to follow thieves to their hideout.

New Use: *Wall Flower.* By remaining quiet and keeping still, you discreetly fade into the background of the group. Make a Hide check opposed by a Sense Motive check from the target (or targets). If successful, people are aware of your presence but largely ignore you. They will not initiate conversations or remember more than vague details about you. If you fail, people not only notice you, they are likely to be intrigued by your enigmatic silence. A character with 5 or more ranks in the Disguise skills gains a +2 synergy bonus to Wall Flower checks.

New Use: *Blind Man's Shadow.* With precise timing and impeccable skill, you become a virtual shadow, always in the blind spot of your target, soundless and unseen. With a successful Hide check, opposed by either the target's Spot or Listen skill, you can make yourself Invisible to that target by keeping yourself behind him at all times, matching your footsteps to his and turning as he turns. In order to do this, you must be in the adjacent square directly behind your target and you must remain soundless. While hidden using blind man's shadow you gain all the effects of Invisibility against, and only against, your target but each round you must attempt a new opposed Hide check to remain hidden. If you choose to attack, or otherwise reveal your presence, you automatically surprise your target but may not attempt to use blind man's shadow against him again for the duration of that encounter. If another party chooses to reveal your presence, you still gain a free surprise round against your target. Blind man's shadow cannot be used in combat.

Knowledge (arcana) (Int)

Normal Use: Knowledge (arcana) represents a body of knowledge concerning sorcerous cabals, esoteric philosophies and cryptic phrases.

New Use: *Feng Shui.* At its simplest, Feng Shui is the art of harmonizing man and his creations with the natural environment by regulating and balancing the flow of chi. A skilled practitioner of Feng Shui can, by painstakingly determining the proper location and arrangement of buildings and their furnishings, ensure good fortune and prosperity for its owners.

A character with knowledge of Feng Shui can, with a successful Knowledge skill check, harmonize the flow of chi to an area, achieving one or more of the following beneficial effects.

Effect	DC
Prosperity	20 + size modifier
Luck	20 + size modifier
Health	20 + size modifier
Harmony	20 + size modifier

Size Modifiers: Single room (10ft. x 10ft.) +0; simple house +2; grand house +4; mansion +6; tower +4; keep +10; castle +15; huge castle +20.

Prosperity: a building that is Feng Shui-balanced to achieve prosperity grants a +2 bonus to all Craft and Profession check results only for the purposes of determining gold earned each week. Further, it grants a +1 bonus to all Appraise checks and any Sense Motive check to recognize a bluff involving money.

Luck: A building that is Feng Shui-balanced to ensure luck grants a +1 luck bonus every 24 hours to any one skill check or saving throw made on the premises. There is no limit to the number of people who can benefit from this luck bonus each day, but each must have spent at least a total of 1 hour within the confines of the building to in order to receive the benefit.

Health: A building that is Feng Shui-balanced to ensure health enables its occupants to recover from injuries more quickly. Occupants regain 1 additional hit point from natural healing for each day of rest they spend within the building.

Harmony: A building that is Feng Shui balanced to ensure harmony adds a +2 morale bonus to all Diplomacy checks.

The best time to balance a building with Feng Shui is at the time of construction. Hiring a Feng Shui specialist to determine the proper harmonious shape and location for balanced chi adds an additional 10% to both the time and cost of building construction. A building constructed using proper Feng Shui principles can be imbued with two beneficial effects. The check to determine whether or not a Feng Shui balancing is effective or not is rolled immediately after the construction of the building. If the check is successful, the effects of the Feng Shui balancing are permanent, so long as the building undergoes no major physical changes, whether through accident or design. If the building does undergo major physical changes, the beneficial effects of Feng Shui are rendered dormant until another Feng Shui realignment is performed. Costs for the realignment are equal to ½ of the initial Feng Shui alignment.

A character can also attempt to align an existing building with the principles of Feng Shui, but the process is considerably more difficult. The realignment of an existing building using Feng Shui principals costs 20% of the building's value and requires 1 day for a single room and 1 + 2 x size



modifier for larger structures. The skill check for a Feng Shui realignment is made at the end of the realignment. The Feng Shui realignment of an existing building is a permanent effect, so long as the building undergoes no major physical changes.

If an initial or realignment check fails by 10 or more, the building is considered to have poor Feng Shui and the desired beneficial effects become penalties instead. A Feng Shui realignment to reverse the negative effects is double the cost, in both time and money, of the first and the DC of the check is raised by +5. If the second check fails there is no additional negative effect but realignment cannot be attempted again for a period of 1 year. Half of the monetary costs incurred during a Feng Shui alignment are in non-reusable materials.

Monks with ranks in Knowledge (arcana) are automatically assumed to possess a working knowledge of the fundamentals of Feng Shui, as the harmonious flow of chi through his temple or martial arts school is critically important for any monk who

hopes to achieve enlightenment. It is recommended that other character classes be required to take a separate skill, Knowledge (feng shui), in order to receive the benefits listed above.

New Use: *Style lineage.* The histories of a particular monastery or martial arts style are often convoluted affairs, a mix of myth, half remembered truth and outright lies. Knowledge of a style's lineage is of vital importance to any monk who wishes to verify the validity of a self-proclaimed master and even more vital to one who wishes to make that claim himself. For monk characters, style lineage is considered an aspect of the Knowledge (arcana) skill. For non-monks, Knowledge (style lineage) is considered a separate Knowledge skill.

Listen (Wis)

Normal Use: Use this skill to eavesdrop or to hear the movement of deer in the forest.

New Use: *Heart Whisper.* Choose a living target and make a listen check against a DC of 25. If you are successful, you can tell by the beating of their heart how injured they are and whether they are suffering from the effects of poison or disease. The information gathered is simply a general overview of their current health, for example a character at ½ hit points is seriously injured, a character in single digit hit points is near death, etc. A character with 5 or more ranks in Heal gains a +2 synergy bonus to the skill check.

Perform (Cha)

Normal Use: You are skilled in many types of artistic expression.

New Uses: All the following are new arts for the Perform skill:

Lion Dance: You know how to manipulate the traditional lion dance costume to make it move and dance as if alive. Further, you are familiar with the prancing, exaggerated motions of the lion's attendants. A character with 5 or more ranks in Tumble gains a +2 synergy bonus to all lion dance-related Perform checks.

Heroic Opera: You are fluent in the sometimes grandiose, often subtle but always highly ritualized postures and songs of the heroic opera. With a successful Perform check you can recall completely the details of any one of the artform's hundreds of often centuries old morality plays. A character who is skilled in heroic opera and has 5 or more ranks in Perform gains a +2 synergy bonus to any Knowledge skill check that relates to martial arts or legendary heroes.

Sumo Rituals: You are skilled with the many ritualized ceremonies that proceed and follow a formal sumo tournament.

Sumo Rituals

The following are some of the many formalized rituals of the art of sumo.

Dohyo-iri: the procession of champions. During the dohyo-iri, recognized sumo champions form a ring in the competition circle, clap their hands in unison and withdraw. Immediately afterwards, the grand champions, or yokozuna, enter the ring, squat low, rise and bow to the audience, balance on one leg and then bring the other down with a crash.

Shikiri-naoshi: the ceremonial posturing before each individual match. During the shikiri-naoshi, contestants flex their muscles, throw salt into the corners of the ring and pound their fists on the floor.

Yumitori-shiki: the short, one-man ceremony, recalling sumo wrestling's early military connection, which concludes each day of competition.

Tegatana: tegatana is the formalized ritual performed by the winner of a sumo tournament. The champion swings one hand like a sword, chopping left, right and centre.

Tea Ceremony: The tea ceremony is an important ritual of several cultures. The proper procedure for the performance of the tea ceremony is exacting and unforgiving – a single omission or botched motion reflects very poorly on the host and is a source of great shame, just as a perfect ceremony brings great honour. Conducting a proper tea ceremony requires two full hours. Skill with the art of the presentation of tea is considered a sign of great refinement. A character who achieves an extraordinary result (DC 30) on a Perform skill check when conducting a tea ceremony receives a +2 morale bonus to any single Intelligence, Wisdom or Charisma-based skill check made within the next 24 hours.

Profession (Int)

Normal Use: Profession encompasses a number of livelihoods, from brewer to herbalist.

New Use: *Guru.* You know enough about philosophy, and, more importantly, the spiritual and psychological needs of people to earn a modest living dispensing wisdom as a philosopher.



New Use For Profession (herbalist) *Create Jow.* Jow is a universal herbal remedy that works wonders to relieve the muscle and bone pain of monks. There are as many recipes for jow as there are martial arts masters, but all are concocted from a cornucopia of foul smelling and individually lethal herbs blended into a viscous brown soup. The costs and benefits of jow are listed in Tools of the Trade.

Swim (Str)

Normal Use: A character who knows how to swim can stay afloat and propel himself through the water.

New Use: *Slow Dive:* A character with the Slow Fall ability can avoid falling damage even if he is not within arm's reach of a wall so long as he lands in water at least twice his own height in depth. A successful Swim check against a DC of 20 allows the monk to lower his falling damage by the amount reduced by his Slow Fall ability.

New Use: *Stillness:* With a successful Swim check against a DC equal to that of the water conditions +5, you can sit absolutely still within the water, neither sinking nor rising, unmoved by the current without seeming effort.
Normal: See Sea of Blood and *Core Rulebook II* for rules regarding underwater movement and adventuring.

New Use: *Underwater Jump:* With a successful Swim check against a DC equal to that of the water conditions +10, you can use the Jump skill underwater, with all distances increased by 50%.

Tumble (Dex)
Normal Use: You are skilled at rolling, springing and somersaulting.

New Use: *Leaping Roll:* With a successful Tumble check, you can roll during a jump and pass through narrow openings. The DC of the Tumble check depends on how narrow an opening you are trying to leap through. In order to successfully complete a leaping roll, you must have movement remaining when you pass through the opening.

Relative Size	DC
1 size smaller	25
2 sizes smaller	30

New Use: *Heroic Opera.* With a successful Tumble check, you can perform any of the hundreds of spectacular acrobatic routines associated with the heroic opera. The four basic roles for acrobatic performers, or 'wu', are the same as those for non-acrobatic opera performers; wu sheng (male), wu dan (young female), wu jing (painted face, a male character that is unusually heroic or diabolical) and the wu chou (clown), which can be either male or female.

At the halfling's words, the crowd took a collective breath.

'Hey, little man. Mebbe you wanna say that ta me one more time?' The orc miner stamped forward, his belly shaking, iron-soled boots sinking deep into the river of mud and horse waste that passed for a street in the small mountain town. He pulled a sawtooth dagger from his belt and grinned as he loomed over the halfling.

'I said I've seen prettier things than you bobbing in my privy after a night of spicy sausage and beer.' The halfling settled into a balanced fighting stance, bouncing forward and back on the balls of his feet, his hands loose at his sides.

'That's what I thought ya said.' The orc lunged, moving at a speed that belied his enormous bulk, his dagger flashing towards the halfling's eyes.

The halfling stepped forward, allowing the blade to pass over his head, close enough to shear off hair. He threw a single hard punch to the inside of the orc's knee. The joint collapsed under the force of the blow, pulping inward with a thunderous snap. He stepped aside quickly as the orc collapsed face first into the mud, then grabbed his opponent by one ear and pulled his head out of the muck.

The orc sputtered and choked, spitting thick streams of bloody snot and mud. The halfling leaned in, until he and the orc were nose to nose.

'Now you and I are going to have words, big man.'

Monk Feats

The monk is a character for all occasions. The sheer number of special abilities available to even a low level monk is staggering, giving him a degree of versatility in, and out, of combat that few, if any, other characters can match. This versatility is only enhanced by a player who makes judicious use of his character's feats. A wisely chosen feat can make the difference between a legendary hero and an anonymous also ran. The feats presented here are specially designed to give your monk the edge he needs to be more than a face in the crowd.

Please note that the feats listed in this chapter are specifically intended to be used by monks and that feats listed as 'monk' are only available to monk characters. Feats labelled as 'general' are available to anyone.

Blunted Blade (General)

You have great skill with weapons, but prefer to use them to defend, not attack.

Prerequisites: Proficient with weapon, Dex 13+
Benefits: You gain a +1 dodge bonus to AC when wielding a one or two-handed weapon. While using Blunted Blade you cannot attack with that weapon, but may strike with unarmed attacks at no penalty. A monk character cannot use Flurry of Blows during any round in which he uses Blunted Blade. If fighting with two weapons, you gain no additional AC bonuses from the second weapon, may only attack with one weapon and suffer the usual penalties for two-weapon fighting. An exception to this is a character using paired special monk weapons, he suffers no penalty to weapon attacks, though he still cannot use Flurry of Blows. Blunted Blade can be taken twice and its bonus is cumulative.

Break the Breath (Monk)

Your stunning attack is particularly potent.

Prerequisites: Wis 15+
Benefit: You add 2 to the save DC for your stunning attack.

Broom Sweep (General)

With a fast, low sweep of your leg, you can cause even groups of enemies to tumble to the ground.

Prerequisites: Improved Unarmed Strike, Improved Trip, Finesse Trip, Unarmed BAB +4
Benefits: As a full attack action, in lieu of your regular attacks, you can attempt a trip attack at your highest base attack bonus against every opponent within 5ft. of you. Each successful trip attack allows you to make an automatic melee attack against that opponent, as with the Improved Trip feat, but a failed trip attempt ends your action.

Chin Na (Monk)

You have learned the art of Chin Na, or joint locking.

Prerequisites: Dex 13+, Weapon Focus (grappling) or Finesse Grappler
Benefits: You gain a +2 bonus to all opposed grapple checks and to unarmed damage inflicted in a grapple.

Choose the Poison (Monk)

Your knowledge of anatomy is unequalled and you are able to strike even the most well-protected pressure point with ease.

Prerequisites: Weapon Finesse: Unarmed, Heal 8 ranks
Benefits: When using a stunning attack, you choose whether your opponent must attempt a Fortitude or Will save.

Clever Monkey Spins the Branch (General)

You can adjust your grip quickly on any long handled weapon, allowing you to attack nearby opponents freely.

Prerequisites: Dex 13+, Weapon Focus
Benefits: When wielding a reach weapon, such as a naginata, that does not normally allow you to attack adjacent opponents, you can adjust your grip to allow you to attack close-range foes. You cannot attack adjacent opponents in any round that you use reach to attack, nor may you use reach in any round that you attack adjacent foes. This includes attacks of opportunity. Adjusting your grip between reach and adjacent attack positions is a move equivalent action that does not provoke an attack of opportunity.

Cotton Cage (Monk)

You can use loose clothing to capture opponent's weapons.

Prerequisites: Improved Disarm, Improved Unarmed Strike, BAB +4, loose robes or a cloak
Benefits: At the start of your turn, declare that you are using Cotton Cage. The next opponent who strikes you is automatically subject to either a disarm attempt



(using the attack roll that struck you for the opponent's disarm check) if using a melee weapon or a trip attempt (no attack roll required) if the opponent attacks unarmed. Clothes are considered to be one size larger than the character wearing them when determining size modifiers for disarm and trip checks. You cannot be disarmed or tripped as a result of a failed check. Cotton Cage takes the place of the character's attack of opportunity for the round and opponents with the Improved Grapple ability who attempt to initiate a grapple are not subject to Cotton Cage.

Crowd Fighting (Monk)

Your combat savvy and dextrous footwork make you difficult to pin down in combat.

Prerequisites: Dex 15+, Dodge, Mobility or Circle Boxing, BAB +4
Benefits: You are not considered flanked unless you are within the threatened areas of three or more foes. To be considered flanked, the attackers must meet the normal requirements for flanking, however an additional opponent must be threatening you for you to be considered flanked. If three or more opponents threaten you, only those who would normally be considered flanking gain the benefits for flanking, including Sneak Attack opportunities. An exception to this are rogues of at least four higher levels higher than you, who can flank as normal.

Crushing Blow (Monk)

Your charges strike with incredible force.

Prerequisite: Power Attack
Benefits: At the end of a charge, if you move less than your standard movement, you add 1 point of damage to a successful attack per 10ft. of movement remaining. Crushing Blow cannot be used if you charge beyond your standard movement.
Example: A 20th level monk (base speed 90ft.) with Crushing Blow charges an opponent 10ft. away. With a successful strike, he adds +8 to damage. The same monk charges an opponent 80ft. away. With a successful strike, he adds +1 damage. If he charges 90ft. or more, he adds no damage. Extra movement gained from magic items or spell effects do not add to damage.



Elusive Grappler (General)

You rely on quick techniques, rather than powerful ones, when grappling.

Prerequisite: Dex 13+
Benefits: You can apply your Dexterity bonus, rather than your Strength, in all grappling checks.

Finesse Trip (General)

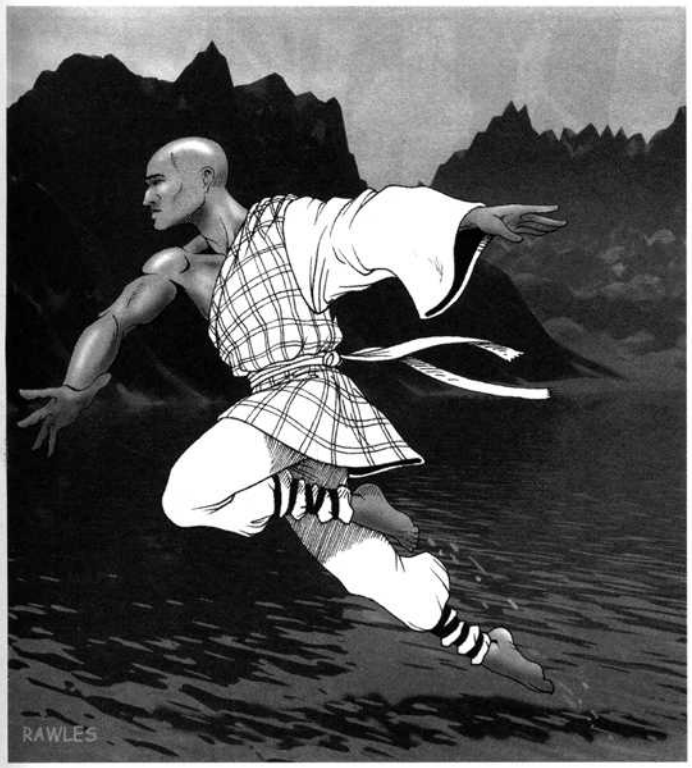
You know that strength is not the only way to topple a mountain.

Prerequisites: Improved Unarmed Strike, Improved Trip
Benefits: You use a Dexterity, rather than Strength, check when attempting to trip an opponent.

Focus the Flame (Monk)

Some forms of meditation teach the student to focus the will and ignore outside turmoil by visualizing a spark of flame drifting in an endless black void. You have learned this technique.

Prerequisites: Still Mind ability, Concentration 10 ranks, Wis 15+
Benefits: 1/day you may substitute your ranks in Concentration for the d20 roll in any saving throw. Bonuses gained from Skill Focus (concentration) are counted as ranks for the purposes of this feat, but modifiers from statistics or special abilities are not.



Frog on the Lilypad (Monk)

By focusing your chi, you can walk on water as if it was solid ground.

Prerequisites: Wis 15+, Balance 15 ranks, Concentration 10 ranks
Benefit: With successful Concentration and Balance checks against DC 25, you can move your normal movement rate across relatively calm liquid surfaces for a number of rounds equal to 1 + Wisdom bonus. With a successful Concentration check against DC 30, you can stand motionless atop liquid surfaces for 1+ Wisdom bonus rounds. The difficulty for all Concentration and Balance checks increases by 5 when attempted on liquids with fast or choppy currents and up to 10 when attempted in conditions equivalent to storm-tossed seas. A character using Frog on the Lilypad can even attempt to run across the surface of oozes and other creatures with amorphous, primarily liquid bodies, but the DC to do so is at least 40 and they are subject to an attack of opportunity from the creature when doing so. Characters are subject to normal contact damage for moving across liquids other than water, if appropriate.

Ghost Steps (Monk)

Your footsteps echo strangely and no longer betray your location.

Prerequisites: Dex 13+, Tiger Treads on Eggshells, Move Silently 10 ranks
Benefit: Thanks to your knowledge of acoustics you can, should you choose, cause the sound of your footsteps (as well as breathing and the rustle of gear) to issue forth from any direction and location within a 30ft. radius. With a successful Move Silently check, enemies are not aware of your true location and believe the Ghost Steps to be real. On a failed Move Silently check, enemies are aware of your real location and hear your ghost steps for what they are, echoes. Ghost Steps does not work in areas affected by Silence effects or when underwater.

The Gorgon's Horns (General)

Your body hits with the force of a battering ram.

Prerequisites: Power Attack, Improved Bull Rush, BAB +3
Benefits: If you successfully push an opponent back during a Bull Rush, make a melee touch attack. If you are successful, you inflict normal unarmed damage.

Hammer Blow (Monk)

You know that power makes up for subtlety. Where other monks strike like lightning, you prefer kicks and punches that hit like a battering ram.

Prerequisites: Flurry of Blows ability, Power Attack, BAB +6
Benefits: In lieu of an extra attack when using Flurry of Blows, you add damage to your first attack equal to the base attack bonus of the sacrificed extra attack, minus the Flurry of Blows penalty. For example, an 11th level monk with unarmed BAB of +8/+5/+2 and a +1 Str bonus to damage would, when using Hammer Blow, have an unarmed BAB of +6/+3/+0 with +7 to his first damage roll and +1 to the rest. Hammer Blow can be used in conjunction with Power Attack.

Hidden Tiger (General)

Your small size leads opponents to believe you are weak, a mistake you always use to your best advantage.

Prerequisites: Small size, Improved Unarmed Attack
Benefits: When attacking unarmed, or when using a Tiny-sized weapon, you gain an additional +1 small size bonus to attack rolls in the first round of combat when fighting opponents of Medium size or larger. All other bonuses or penalties for size are unchanged.

Improved Ki Strike (Monk)

Your Ki Strike is more potent than normal

Prerequisites: Wis 19+, Ki Strike +1
Benefits: Add +1 to the effective enhancement bonus of your Ki Strike ability. This feat can be taken only once.



Iron Body (Monk)

After years of diligent practice and great hardship, you have boosted your body' pain tolerance to an incredible degree.

Prerequisite: Great Fortitude
Benefits: You reduce the damage from critical hits and sneak attacks by 1 point per damage dice. Additionally, when reduced to 0 hit points or less, you have a 20% chance to stabilize each round, rather than10%.

Monkey Taunts the Emperor (Monk)

You have learned to dismiss your enemies' fighting prowess with a single sneer or waggle of your finger, goading them into rash actions.

Prerequisites: Unarmed Damage d8, Bluff 6 ranks
Benefits: With a successful Bluff check you can force an opponent to charge you on his next action. If you ready an action to meet his charge, your unarmed damage is doubled. Monkey Taunts the Emperor can be used once per opponent per combat.
Special: Monkey Taunts the Emperor cannot be used against non-intelligent creatures or creatures of animal intelligence (1-2). Single class wizards and sorcerers, who as a whole put little stock in martial prowess, gain a +8 insight bonus to their Sense Motive checks.

Natural Grappler (General)

You can grapple as easily as you punch.

Prerequisites: Improved Unarmed Strike, Weapon Focus (grappling), BAB +3
Benefits: You no longer provoke attacks of opportunity when attempting to initiate a grapple and can initiate a grapple as a free action after a successful unarmed melee attack.

Northern Staff, Northern Spear (General)

Some styles of martial arts teach their practitioners to use the staff in the same manner as the spear, keeping both hands on one end of the staff and stabbing, as with a spear, with the other end. This style of staff fighting allows you to attack opponents at a longer range than is normal for a staff, while still allowing you to change your grip and attack nearby opponents at will.

Prerequisites: Weapon Focus (staff), BAB +4
Benefits: While fighting with a shortspear, snake spear or quarterstaff, you may attack opponents who are 10ft. away as if you had a reach weapon. In any round that you use this feat, you may not attack adjacent opponents with your staff or spear.

Opera Training (General)

You have undergone the intensive training required to be a performer in the heroic opera.

Prerequisite: Dex 13+
Benefits: You gain a +2 bonus to Tumble and Perform checks.

Rhythmic Accompaniment (Monk)

You practice a style of martial arts that benefits from strong musical accompaniment

Prerequisites: Perform 6 ranks, Skill Focus (perform) or Opera Training
Benefits: When accompanied by at least one musician with 6+ ranks in Perform, you gain a +2 morale bonus to attack rolls and Tumble checks. For the purposes of this feat, a bard with at least 6 ranks in Perform is considered to be accompanying you whenever he uses his Bardic Music abilities.

Scabbard Strike (General)

You understand that even a sheathed weapon is dangerous.

Prerequisites: Combat Reflexes, Monk's Stunning Attack or Stunning Fist
Benefit: Once per combat you can surprise an opponent with an unexpected blow from your scabbard. Make a normal attack roll. If successful, you deal subdual damage equal to your unarmed damage and your opponent is forced to make a Fortitude save (DC 10 + Class level + Wis modifier), or be stunned as per Stunning Fist or a monk's stunning attack. Scabbard Strike can only be used with a scabbarded weapon of at least medium size and only with scabbards that are worn on the waist or loosely slung. Scabbard Strike counts as one daily use of the stunning ability.

Throw (General)

You know how to sweep your opponents to the ground and control the direction of their fall.

Prerequisites: Improved Unarmed Strike
Benefits: When making an unarmed trip attack, you can cause your opponent to land prone in any direction within your threatened area. When making a bull rush, you can push your opponent in any direction you choose, even directly behind you.

Tiger Treads on Eggshells (General)

You have a delicate step.

Benefit: You gain a +2 bonus to Balance and Move Silently

Twin Snakes Share the Fang (General)

Assassins in many cultures are taught to keep their hands close together and quickly pass their blades from hand to hand, making it much more difficult to disarm them. You have mastered this unique skill.

Benefits: You gain a +4 bonus to resist disarm checks while wielding a single, one handed weapon. Both hands must be free in order to gain this bonus.

Twin Warriors (General)

Some martial arts schools teach their students to fight in teams, one monk using aggressive techniques and the other fighting defensively, the better to keep opponents off balance.

Prerequisites: Improved Unarmed Fighting, Dodge or Weapon Focus (unarmed)
Benefits: For each ally, to a maximum of two, who possesses this feat and is within a 20' radius of you, you benefit from one of the following; a +1 circumstance bonus to AC, attack or damage rolls. No two characters may benefit from the same bonus simultaneously, but any character can change the bonuses (including the bonuses of their allies) on their turn as a move equivalent action.





Tools of the Trade

The monk is, perhaps, the ultimate survivalist. More than any other class, a monk is capable of surviving and even thriving without a single weapon or piece of equipment. Still, a wisely selected weapon or piece of gear can do much to enhance the monk's already formidable abilities.

Weapons

Though monks are justifiably famed for their mastery of unarmed fighting, the martial arts have been the inspiration for a seemingly limitless number of exotic weapons, many of which appear to the untrained eye to be so bizarrely shaped as to be unusable. In truth, each is designed with a specific purpose in mind and, in the hands of a trained monk, their killing power is readily apparent. The weapons presented here are representative of many diverse cultures and fighting philosophies, allowing you to more fully explore the rich and varied range of fighting techniques available to the martial artist.

Twin Weapons

Many martial arts weapons are specifically designed to be used as a pair rather than individually and, though they can be used in that fashion, doing so is the exception rather than the rule. Twin weapons are, regardless of weight and size, considered Light weapons for the purposes of Two-Weapon fighting. A weapon that is considered a twin weapon is identified as such in its descriptive text.

New Monk Weapon Proficiencies

In addition to the weapon proficiencies listed in *Core Rulebook I*, a monk also gains proficiency in the following weapons: escrima stick, sai, tonfa, two section staff and any one of the following: dao, scholar's sword, butterfly sword or three-section-staff. A student of the Smoke Sword school can instead choose to be proficient in the kris knife and if he does so he gains access to that weapon's exotic properties as well.

PHB Equivalent Weapons

Some common martial arts weapons are simply cultural variations of those presented in the *Core Rulebook I*. A character who is proficient with the *Core Rulebook I* weapon is also considered proficient with the equivalent weapons listed below.

Dao (sword): The standard weapon of many armies, the dao has a heavy, curved blade, sharpened only on one edge. Dao forms are athletic and aggressive, concentrating on heavy chopping blows, but encompassing slashes and quick thrusts as well; skilled dao practitioners are said to embody the spirit of the tiger. The dao is the equivalent of a scimitar.

Escrima Stick: Escrima sticks were first developed by martial artists of the Smoke Sword style. Thin, 2ft. long rods of lacquered hardwood, escrima sticks strike with lightning speed. Escrima forms teach the practitioner many rapid disarming techniques and quick chains of up to a dozen strikes in the space of a few seconds. Escrima sticks are often paired with kris knives and a character with the temple swordsman concept can use an escrima stick and kris knife simultaneously with his higher number of attacks and Flurry of Blows without penalty. Escrima sticks are equivalent to nunchaku and can be used with the monk's more favourable number of attacks.

Hero Lei Kwei Axe: Hero Lei Kwei axes are named in honour of the great warrior of antiquity who first wielded them. Hero Lei Kwei axe forms are slow but aggressive and the martial artist learns to punch with the hilt as often as he slashes with the blade. Equivalent to a battleaxe, Hero Lei Kwei axes are perhaps half the size of a normal battleaxe, but just as heavy. They are constructed entirely of metal, from blade to hilt. Hero Lei Kwei axes are designed to be used in pairs, so they are considered twin weapons.

Sai: A sai is equal parts club, fork and dagger, with a long, blunt metal tine spiking out from the centre and a shorter tine set to either side. Sai forms teach the wielder to thrust with the weapon like a dagger, all the while distracting the opponent with feints and spins of the sai. Sai forms also teach the wielder many diverse disarming techniques - a character wielding a sai gains a +2 bonus to all Disarm checks. A sai is equivalent to a kama and a monk who wields sai can use them with a Flurry of Blows and attacks with his more favourable number of attacks.

Scholar's Sword (Tai Chi sword): A scholar's sword is equivalent to a rapier, and can benefit from Weapon Finesse, but is a slashing as well as piercing weapon. Scholar's swords are rarely used in large battles, but are favoured as duelling weapons and often worn as fashionable accessories by nobles. Scholar's sword forms favour graceful footwork and intricate attack patterns that are sometimes likened to the sinuous movements of a dragon's tail.

Tonfa: Tonfa are 2ft. thick, 1 ½ft. long lengths of hardwood, either rounded or squared, with a short wooden handle, set a few inches from one end, that juts outs perpendicular to the longer shaft, giving the weapon a peculiar L shape. Tonfa attacks are made by either punching forward with the butt end of the weapon, or by gripping solidly on the handle and allowing the tonfa to swing in a wide, clubbing arc. Tonfa are often used in pairs and are functionally equivalent to nunchaku. Like nunchaku, they are considered a special monk weapon and can be used with the monk's more favourable number of attacks.

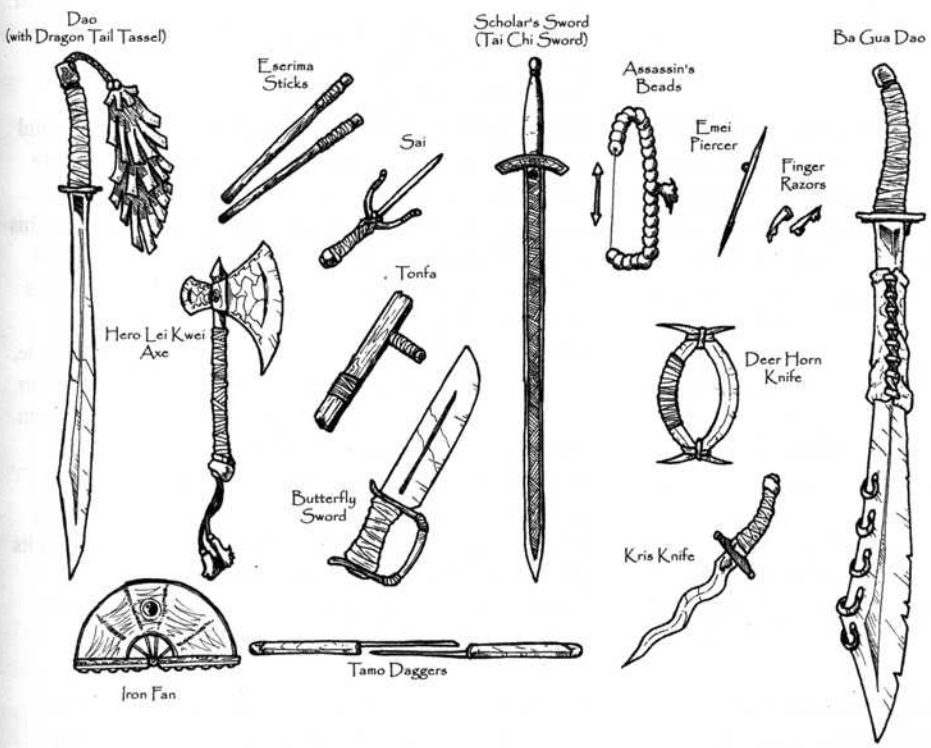
New Weapons

Assassin's Beads: Though the practice is frowned upon, some unscrupulous monks, and others pretending to be monks, hide garrotte wires in their prayer beads. Usually the wire is kept spooled within a pair of hollowed out prayer beads but, as a free action, the wielder can tug on the beads, separating them and exposing the garrotte. Assassin's beads add +1 to the Fortitude save DC of a garrotte attack.

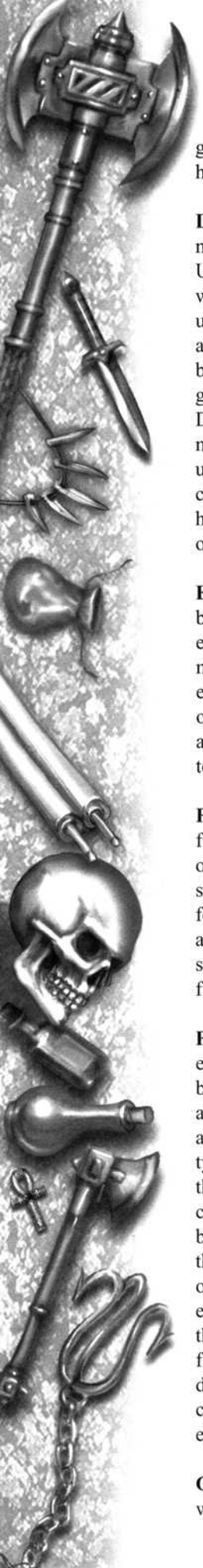
Ba Gua Dao: The Ba Gua dao is a much larger and heavier version of the dao, 4ft. long and weighing nearly 6 pounds. The shape and balance of the Ba Gua dao preclude its use as a one-handed weapon by anyone of less than Large size. In combat and forms practice the dao is kept extremely close to the body, often held vertically with one palm flat against the midpoint of the blade and 'swung' by sharp twists of the waist coupled with quick circular footwork. The sheer size of the Ba Gua dao, coupled with its forms' footwork training, is a great defensive asset - by spending an Exotic Weapon Proficiency feat, the wielder gains a +1 bonus to AC that stacks with armour as a shield would.

Bull's Head Headdress: Worn as both weapon and religious ornamentation by primitive orc tribesmen competing in the ritualized sport known as 'Throw Horns', the bull's head headdress is an stylized, bulky leather helmet in the rough shape of a bull. Topped by a long, wickedly curved pair of iron reinforced bull's horns, the bull's head headdress is capable of inflicting gaping wounds if it strikes an opponent at the end of a charge attack. The bull's head headdress is rarely wielded outside of a throw horns competition, as its great bulk and weight make it nearly useless in normal combat and the wearer suffers a -2 circumstance penalty to his attack roll even if he spends an Exotic Weapon Proficiency feat. The bull's head headdress inflicts double damage at the end of a charge.

Butterfly Swords: A butterfly sword is a heavy, single-edged blade roughly the length of a short sword but much heavier. Butterfly sword forms teach the wielder to attack with vigorous pushing strikes and axe-like, heavy chopping blows. Frequently used in pairs, butterfly swords are considered twin weapons. There is also a famous weapon form designed for close range combat against spear and trident-wielding foes that pairs a single butterfly sword with the woven shield.



Deer Horn Knife: A deer horn knife is formed by two sharpened crescent blades turned inwards towards one another; the tips of each blade overlap, forming the knife's four 'horns'. A length of leather wrapped around one of the blades serves as a grip for the wielder. Deer horn knife forms are circular and evasive, with low stances and attacks that come from every direction. The 'horns' of the deer horn knife are especially useful when making disarm attempts and a practitioner who spends an Exotic Weapon Proficiency feat



gains a +2 bonus to all opposed Disarm checks. Deer horn knives are usually wielded in pairs.

Dragon Head Bench: A dragon head bench is nothing more than a small, four legged hardwood bench. Usually intricately carved with a dragon motif, from which it takes its name, the dragon head bench is a useful, but rarely seen weapon in the monk's arsenal. In addition to its value as furniture, the dragon head bench is very useful in both Trip and Disarm attempts, granting the wielder a +2 bonus to all opposed checks. Dragon head bench forms are extremely difficult to master, combining tumbling with awkward, seemingly uncontrolled strikes with the bench's legs. Only a character who expends an Exotic Weaponry Feat can hope to use the dragon head bench effectively - all others suffer a -8 non-proficiency penalty.

Emei Piercers: An emei piercer is a long steel needle, between 9 inches and 1ft. long and sharpened on both ends, with a ring for the index finger attached to the middle on one side. When worn, an emei piercer can be easily concealed under long sleeves and an outstretched palm, making them useful in discreet assassinations. Emei Piercers grant a +4 bonus to rolls to resist Disarm attempts.

Finger Razors: Finger razors are sharpened false fingernails of either jade or steel that slip over the tips of the wearer's fingers. They allow the user to inflict slashing damage with unarmed attacks and are useful for delivering poisons. Finger razors are ineffective after the first blow, as they have a tendency to either stick in their target or simply fall off the user's fingertips.

Flying Guillotine: The flying guillotine is a cage, large enough to enclose a human head and rimmed along the bottom by a razor-sharp blade. The cage is attached to a 15ft. length of chain. A flying guillotine is designed as a particularly insidious ambush weapon; the wielder typically hides in the lower branches of a tree and drops the flying guillotine over his victim's head. When the cage slips over the target, the assassin pulls up, the bottom of the cage constricts and the razor blade slices through the victim's neck, severing his head. Outside of ambushes, the flying guillotine loses much of its effectiveness, but can still be a dangerous weapon in the hands of a master. When wielded in combat, the flying guillotine threatens a 15ft. radius, but its awkward design forces the wielder to use a full attack action if he chooses to strike and he is restricted to a single attack each round.

Gold Coin Spade: A gold coin spade is a long handled weapon with a sharpened circle of steel on one end, often with an elaborate design, usually of a clan or religious symbol, set in the centre of the wheel. In addition to delivering powerful slashing blows, the wheel is especially suited to trapping opponent's weapons - the gold coin spade can be used by anyone proficient with martial weapons but those who use an Exotic Weapon Proficiency feat gain a +2 bonus when attempting to disarm (including resisting disarms).

Iron Fan: An iron fan is a well-crafted fan with iron spines and covered with either paper or silk decorated with elaborate landscapes or animal motifs. Iron fans are common in noble courts, serving as both accessory and subtle protection. Most attacks are thrusts to the vitals made when the fan is closed, though the universally intricate and graceful fan forms teach practitioners to open and close their fans with a quick flick of the wrist, the loud snap serving as a distraction to opponents. A player who spends an Exotic Weapon Proficiency feat adds a +2 bonus to Bluff checks when attempting to feint in combat and can use the iron fan as a special monk weapon.

Iron Staff: An iron staff is a heavier version of a normal quarterstaff, much sturdier and capable of inflicting large amounts of damage with a successful hit. An iron quarterstaff can be wielded by anyone proficient with quarterstaff but requires a higher degree of strength. A character with less than Str 13 must spend an Exotic Weapon Proficiency feat to use the iron staff without penalty.

Kris Knife: Kris knives, which average 20-30 inches in length, are famous for their wavy blade shape and are sometimes referred to as 'flame' blades. The unique design of the blade gives it exceptional wounding power and superior ability to slip past bone to the vital organs. Beyond their lethal efficiency, kris knives are purported to possess all manner of spiritual powers, including the ability to kill a man simply by stabbing his shadow, and are viewed with the same reverence that samurai hold for their daisho. The best kris knives are made from meteoric iron, known in some nations as adamantine. Kris knife forms are taught in single blade, twin blade and blade and stick styles and are famed for their practicality and systematic methods of striking an opponent's vulnerable areas. Any character who is proficient in martial weapons can use the kris with proficiency but a character who chooses to spend an Exotic Weapon Proficiency feat on the kris increases its critical multiplier by one to x3. A Kris blade is considered a twin weapon when used in conjunction with an escrima stick.

Kwan Dao: Also known as the general's sword, the Kwan dao is one of the martial arts' most legendary

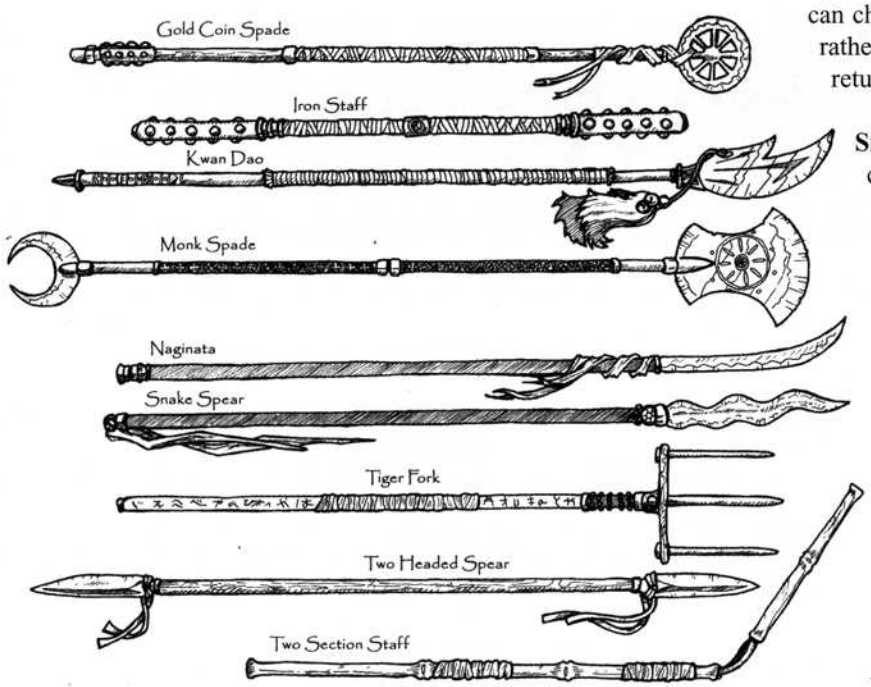
weapons. Named for a famous mythological hero, the Kwan dao is essentially a heavier version of a halberd, granting the same +2 bonus to Trip attempts but may not be set to receive a charge. Gaining proficiency with the Kwan dao is an essential part of opera training, as General Kwan figures prominently in many famous opera stories. Kwan dao forms are very aggressive and teach the practitioner to spin the weapon in tight arcs around his body to build up momentum for wide slashing strikes.

Meteor Hammer: A meteor hammer is simply a solid metal ball attached to a 15ft. length of rope. The wielder attacks by quickly shooting the metal ball out with punch or kick and then pulling it back in one smooth motion, powering his strikes by coiling the rope around his elbows, neck, back, legs and arms. A martial artist wielding a meteor hammer threatens a radius of 10ft., can attack freely anywhere within that radius and can use his more favourable number of attacks and Flurry of Blows ability. However, using the meteor hammer requires full concentration - the wielder can only attack using the full attack action, limiting his movement to 5ft. in any round he wishes to attack. Also, since a meteor hammer attacks with linear, rather than circular blows, it cannot be used with Trip attempts. A meteor hammer can be finessed.

Monk Spade: A monk spade is a long-hafted weapon topped on one end by a sharpened, shovel-like blade and an outward facing, half-moon crescent blade on the other. Monk spade forms help build strength and stamina, favouring low stances and thrusting attacks that require full body extension. Monk spades can be used as double weapons, incurring the normal attack penalties for using a one-handed weapon and a light weapon.

Naginata: The naginata is a type of polearm with a long, curved blade set atop an 8ft. shaft. As it is an effective weapon against opponents at a distance but useless at close range, naginata practitioners are taught to keep their opponents at a distance by striking with quick, deliberate blows and then retreating. The naginata is the traditional weapon of the female warriors of several martial arts but it is by no means restricted to use by women. A naginata has reach but cannot be used to attack adjacent targets.

Prayer Beads: Prayer beads are long strings of wooden or, rarely, jade or ivory beads worn around the neck. Most prayer beads are small, roughly the size of a marble, though prayer beads the size of eggs or even oranges are not unknown. It's common in most monastic orders for monks to wear a string of prayer beads, usually as an aid to meditation and novice monks are taught to slowly count the beads as a way of taming their thoughts, a habit that stays with many monks for years, or even decades. Though it is not common, some monks choose to use their prayer beads as weapons, whipping them in wide circles as impromptu flails. A chain of prayer beads used in this manner adds +2 to Trip attempts and a martial artist can choose to drop the beads rather than risk being tripped in return.



Snake Spear: A snake spear consists of a 1ft. long kris style spear-head mounted on a 6ft. haft. The wavy blade design allows the blade to slip past bone to the target's vulnerable organs more readily, but the weapon's heavy forward balance makes it difficult to use, requiring an Exotic Weapon Proficiency feat to use without penalty.

Tamo Daggers: Tamo daggers, which are always sold in pairs, are thin, stiletto blades mounted on an often elaborately carved, thick, wooden handle. Each handle has a slot near the blade that serves as a sheath for its twin. When the blades are sheathed, the handles form a sturdy club.

Three Section Staff: A three section staff is just that, a quarterstaff separated into three pieces of equal length and connected by short lengths of chain. Three section staff forms are a whirlwind of aggressive techniques, with the wielder alternately holding the staff by one end and sweeping it in wide arcs and grasping the middle length in both hands and spinning both ends in intricate whirling circles about the body. The three section staff is an exotic weapon and a monk character who spends an Exotic Weapon Proficiency feat can use the three section staff with his more favourable number of attacks. The three section staff is also long enough to be used as a reach weapon and, by adjusting grip, can be used to attack adjacent opponents in the same round. However, during any round a monk chooses to attack with the three section staff as a reach weapon he is restricted to his less favourable number of attacks.

Tiger Fork: A tiger fork is a trident-like weapon, with three widely spaced, 1ft. long, very narrow steel tines set atop a long wooden haft. Originally designed as an

Simple Weapons Melee

Weapon	Size	Cost	Damage	Critical	Range	Weight	Type
Finger Razors *	T	5gp	-	x3	-	-	S
Tamo Daggers *	S	25gp	1d4/1d6	19-20(x2)/x2	-	4 lbs.	P or B
2 Section Staff *	L	5gp	1d8	x2	-	4 lbs.	B
Iron Staff *[D]	L	10gp	1d6/1d6	x3	-	8 lbs.	B
2 Headed Spear [D]	L	10gp	1d6/1d6	x3	20ft.	5 lbs.	P

Martial Weapons Melee

Weapon	Size	Cost	Damage	Critical	Range	Weight	Type
Deer Horn Knives +	S	10gp	1d6	19-20/x2	10ft.	2 lbs.	P or S
Butterfly Sword [T]	M	50gp	1d8	19-20/x2	-	6 lbs.	S
Kris Knife +[T]	M	50gp	1d6	19-20/x2	-	5 lbs.	S or P
Kwan Dao *	L	25gp	1d10	19-20/x2	-	20 lbs.	S
Naginata*	L	20gp	1d10	x3	-	10 lbs.	S

Exotic Weapons Melee

Weapon	Size	Cost	Damage	Critical	Range	Weight	Type
Emei Piercers *	T	2gp	1d4	x4	-	½ lbs.	P
Iron Fan +	S	25gp	1d6	x3	10ft.	1 lbs.	B
Whip Chain *	S	5gp	1d4	x2	-	1 lbs.	B or S
Dragon Bench *	M	50gp	1d8	x2	-	4 lbs.	B
Tiger Hook Swords *[T]	M	20gp	1d8	x3	-	5 lbs.	S
Meteor Hammer *	M	10gp	1d6	x2	-	1 lbs.	B
Prayer Beads *	M	5gp	1d8	x2	-	2 lbs.	B
Assassin Beads *	M	10gp	1d8	x2	-	2 lbs.	B
Ba Gua Dao *	L	50gp	1d8	19-20/x2	-	8 lbs.	S
Bull's Head*	L	25gp	1d6	19-20/x2	-	10 lbs.	P
Gold Coin Spade *	L	35gp	1d10	x3	-	10 lbs.	B
Wolf's Teeth Club *	L	35gp	1d10	x4	-	10 lbs.	P or B
Monk's Spade [D]	L	20gp	1d8/1d6	19-20(x2)/x3	-	10 lbs.	S or B
Snake Spear	L	20gp	1d8	19-20/x2	-	5 lbs.	P
Three Section Staff*	L	10gp	2d4	x2	-	5 lbs.	B
Tiger Fork	L	20gp	1d8	x4	-	10 lbs.	P
Flying Guillotine *	L	50gp	1d8	18-20/x4	-	5 lbs.	S

* see description
[D] double weapon
\+ exotic properties
[T] twin weapon

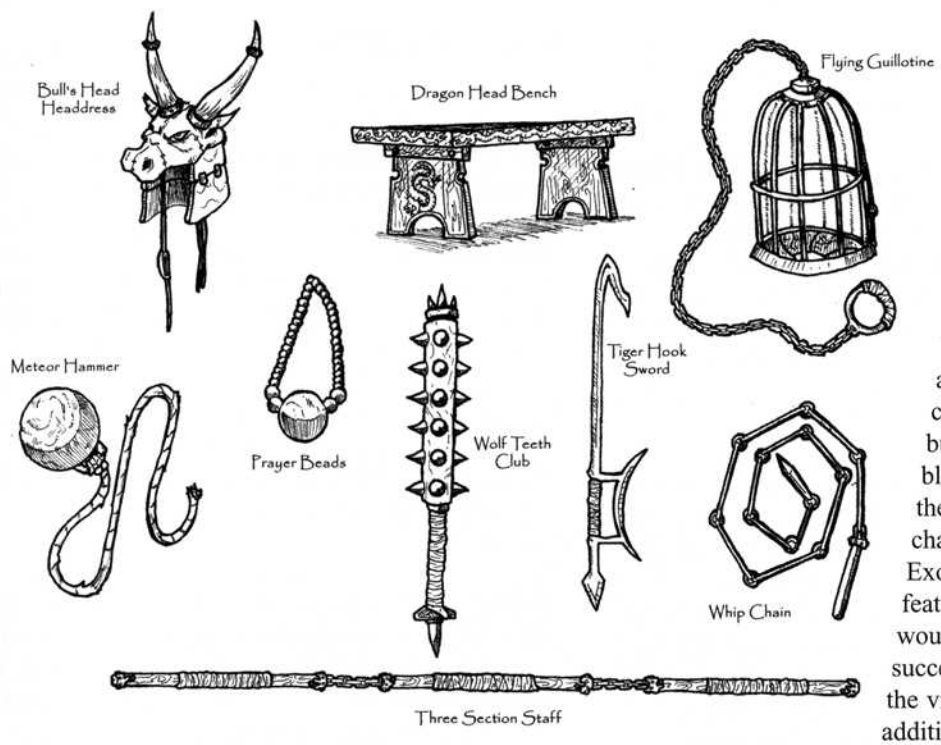
implement for hunting tigers, the tiger fork also makes an outstanding weapon of war. The narrow tines of the fork can quite easily slide past bone to the most vulnerable points of the body, inflicting terrible damage and spitting opponents like a worm on a hook. A tiger fork can be set to meet a charge, inflicting double damage against charging opponents and a character that spends an Exotic Weapon Proficiency feat on the tiger fork can, on a successful critical hit, impale an opponent, forcing him to make either an opposed Strength check or an Escape Artist check against DC 15 on his next action. If he fails, he cannot move, though he may attack, and he automatically suffers normal tiger fork damage in the next round, with no attack roll needed.

Tiger Hook Swords: A tiger hook sword is a 3ft. long blade, the first 6 inches of which is curved sharply forward like a fishhook. The wielder's hands are protected by a sharpened, crescent blade and the base of the hilt is sharpened to a spear point. Tiger hook sword forms specialize in Disarming and Tripping techniques and tiger hook swords give a +2 bonus to all attempts to Disarm or Trip. Additionally, a character with Two Weapon Fighting who uses paired tiger hook swords can link the swords together by their hooks and swing them as one long range weapon – the character is considered to have reach, but cannot attack adjacent foes. Linking tiger hook swords together is a move equivalent action.

Two Headed Spear: A two headed spear is simply a long wooden haft with a spear point on each end. A two headed spear form is a constant blur of motion, the spear spinning in constant figure-eight patterns as the practitioner leaps and twists. A two headed spear can be used as a double weapon, but the wielder incurs all the normal attack penalties as if using a one-handed weapon and a light weapon.

Two Section Staff: A two section staff is a 1 ft. long length of wood attached by stout chain to a quarterstaff. Primarily used as a grain threshing tool, the two section staff has been adopted into a few martial arts styles, but is neither as popular nor effective as the three section staff. Characters familiar with two section staff forms attack by spinning the short length of wood in figure-eight patterns, using just a quick flick of the wrists. A two section staff can be used by anyone proficient in quarterstaff.

Whip Chain: A whip chain is a flexible weapon consisting of 3, 6 or 9 steel bars tipped on one end by a small lead weight and on the other by a sharpened point. Attacks with whip chains are made by spinning the chain in spirals and figure-eight patterns over the head and around the body. Characters using a whip chain gain a +2 bonus to Trip attempts. Whip chains are a common choice for martial artists who fight with two weapons, usually they are paired with a sword but it is not unheard of for two whip chains to be used simultaneously. Whip chains are also popular as back up weapons, as they can easily be disguised as a belt or hidden in the folds of a loose robe.



Wolf's Teeth Club: A wolf's teeth club is a 1ft. long, wickedly barbed steel head set atop a 5ft. long haft. Wolf's teeth club forms are short and to the point, concentrating on crude but effective hammer blows and fast jabs with the tip of the club. A character who spends an Exotic Weapon Proficiency feat can inflict fearsome wounds with the club – a successful critical hit causes the victim to lose an additional hit point each

Shield Table

Shields	Cost	Armour Bonus	Armour Check Penalty	Spell Failure	Weight	Hardness	Damage	Type
Studded Bracers*	5gp	-	-	-	1lb.	-	-	-
Woven*+	10gp	+1	-1	5%	2 lbs.	5/5	-	-
Tiger Steel*	100gp	+1	-1	15%	4 lbs.	10/15	1d6/x2	P

*See Description
+Exotic Properties

round until the wound is bound. The effects of multiple critical hits are cumulative, but creatures that are immune to critical hits or blood loss ignore the effect.

Armour and Shields

Normally, monks scorn the use of armour, counting on their unmatched agility and well-honed combat instincts to help them avoid blows that clumsier warriors require thick sheets of steel to absorb. In fact, in most cases, a monk who chooses to don armour of any sort loses his vaunted unarmed combat prowess and most of his supernatural abilities. There are, however, a few specialized protective devices designed to complement, rather than impede, the monk's abilities and he may benefit greatly from them.

Requirements

In order to benefit from any of the protective devices listed below, the monk must purchase both the Shield Proficiency feat and an Exotic Weapon Proficiency feat. A monk who has not purchased both feats suffers the normal penalties of a monk in armour, as detailed in the monk class description in *Core Rulebook 1.*

Studded Bracers: Forearm-length wrist guards of heavy leather studded with steel, studded bracers are an excellent choice for martial artists, as they offer protection from the accidental injuries that can result from blocking swords and flying arrows. A martial artist who wears a set of studded bracers gains a +1 bonus to his Reflex save for the purposes of deflecting arrows as per the Deflect Arrows feat.

Tiger Steel Shields: Tiger steel shields are an exotic combination of weapon and shield, 3ft. long, 1ft. wide gently curved lengths of steel sharpened on the edges and tapering to a spear point that projects just past the fingertips. Tiger steel shields are most often used in pairs. A tiger steel shield can be used by any character with the shield proficiency. Normally, a character loses the shield's AC bonus if he attacks with it but a character who spends an Exotic Weapon Proficiency feat retains the AC bonus, even during rounds that he uses it as a weapon. In addition to that benefit, a monk who spends an Exotic Weapon Proficiency feat does not lose the use of his monk abilities while armed with one or more tiger steel shields.

Woven Shield: Woven shields are lightweight, steeply-rounded shields made of interwoven lengths of either lacquered rattan or bamboo. Though a common sight on the battlefield, woven shield use is only rarely taught at martial arts schools. The few existing woven shield forms concentrate on highly mobile fighting techniques, utilizing low stances and evasive tumbling manoeuvres that allow martial artists to close quickly against spear and polearm-wielding opponents. A monk who spends an Exotic Weapon Proficiency feat does not lose the use of his monk abilities while equipped with a woven shield, negates the armour check penalty in regards to the Tumbling skill and receives a +2 competence bonus to Tumble checks when tumbling through threatened areas.

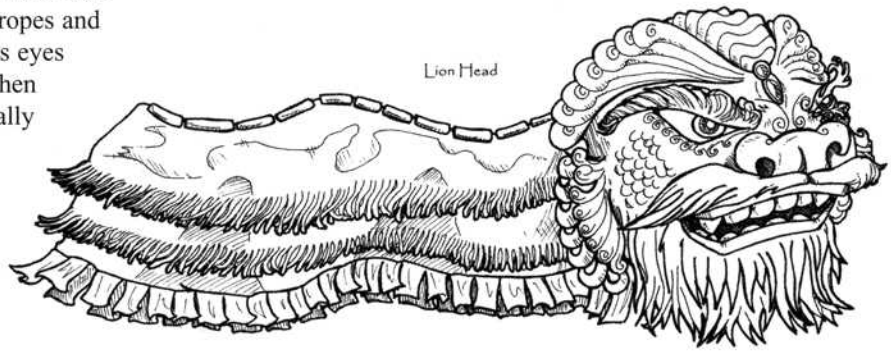
Equipment

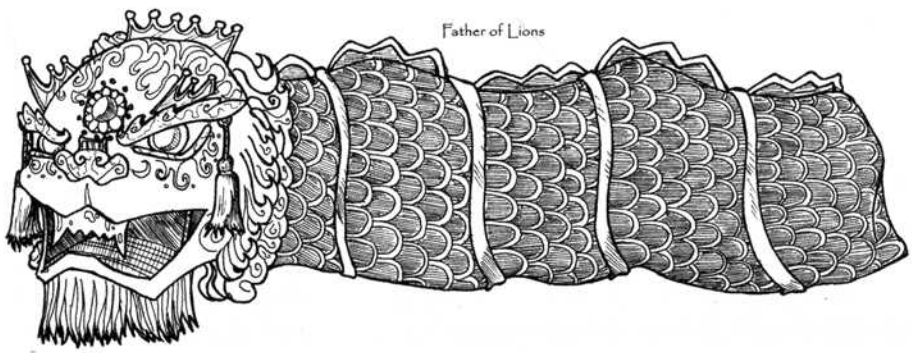
Though monks have admirably little need of equipment, those few tools they do require are often very specialized and quite expensive. The following items are designed especially with the monk in mind.

Lion Head: One of the most revered possessions of many martial arts schools is the lion head, the symbol of the school's martial pride, vitality and honour. Lion heads often remain within a school for centuries, representing an investment of not just thousands of gold pieces, but also countless hours of loving maintenance. Lion heads are most often placed in a position of honour directly above the main door of the school or temple's training hall.

A lion head is constructed of a simple, lightweight, wooden frame, large enough for the upper body of an adult male to fit comfortably inside, covered with a thin veneer of silk, wood and painted paper in a myriad of colours. The eye-lids and lower jaw of the lion head are attached to the frame by thin ropes that hang loose

within the head; a person inside the head can manipulate the ropes and cause the lion to flutter its eyes and flap its lower jaw. When the costume is worn, usually for a lion dance competition or school celebration, the head is attached to a stylized lion's 'body', made of thick cloth or silk in colours to match the head, large enough to completely cover two men. Two sets of pants decorated in colours matching the rest of the lion complete the outfit.





Lion heads come in two main styles, young lion and elder lion. The young lion is the more colourfully decorated, in clashing shades of red, green, white, purple or blue, often highlighted with gold. The elder lion is more subdued, usually in black or grey and trimmed with long tufts of white hair around the eyes and chin. The young lion is worn by young and aggressive schools, who often parade through the streets in impromptu displays of their martial skill. When two groups of young lion dancers meet in the street, the encounter very often descends into violence. Elder lions are worn by the dancers of established schools and it is a symbol of their enduring strength and value to the community. Elder lions are rarely worn in lion dance competitions; their use is reserved for ceremonies commemorating important events in the school or temple's history.

A masterwork version of the lion head is available. Made of rare silks, woven strands of precious metals and exotic hardwoods, the masterwork lion head is far sturdier than the standard but so prohibitively expensive that only the wealthiest of temples and schools can afford them.

Acupuncture Kit: This kit comes complete with a supply of acupuncture needles, charts of the pressure points of several humanoid races and a few vials for storing herbs. It is a mandatory accessory for a healer who wishes to attempt any of the acupuncture remedies. An acupuncture kits grants a +1 circumstance bonus to all uses of the Heal skill listed in *Core Rulebook I*. The bonus does not stack with that gained from the healer's kit and does not apply to the acupuncture skills listed earlier.

Explosive Egg: An explosive egg is a unique espionage tool used to distract and frighten pursuers. Although its most famous users are the mysterious assassins

Equipment Table

Item	Cost	Weight	Hardness/Hp
Acupuncture Kit	30gp	½ lb.	-
Animal Fat	1cp	5oz.	-
Dragon Sweat	10gp	1oz.	-
Dragon Tail Tassel	5gp	½ lb.	-
Explosive Egg	10gp	½ lb.	-
Leather Fist Straps	1sp	½ lb.	-
Padded Boxing Gloves	1gp	1lb.	-
Lion Head Costume	500gp	10lb.	5/20
Masterwork Lion Head	1,500gp	10lb.	15/30
Tear Away Robes	6gp	3lb.	-
Jow	10gp	1lb.	-

known as the ninja, it also sees use by several other lesser known organizations. An explosive egg is a hollowed out eggshell filled with a pinch of black powder and a handful of flour or dust. A thin square of paper is placed over the hole in the egg, with shell and paper held fast together by a gum made of sticky, smeared rice.

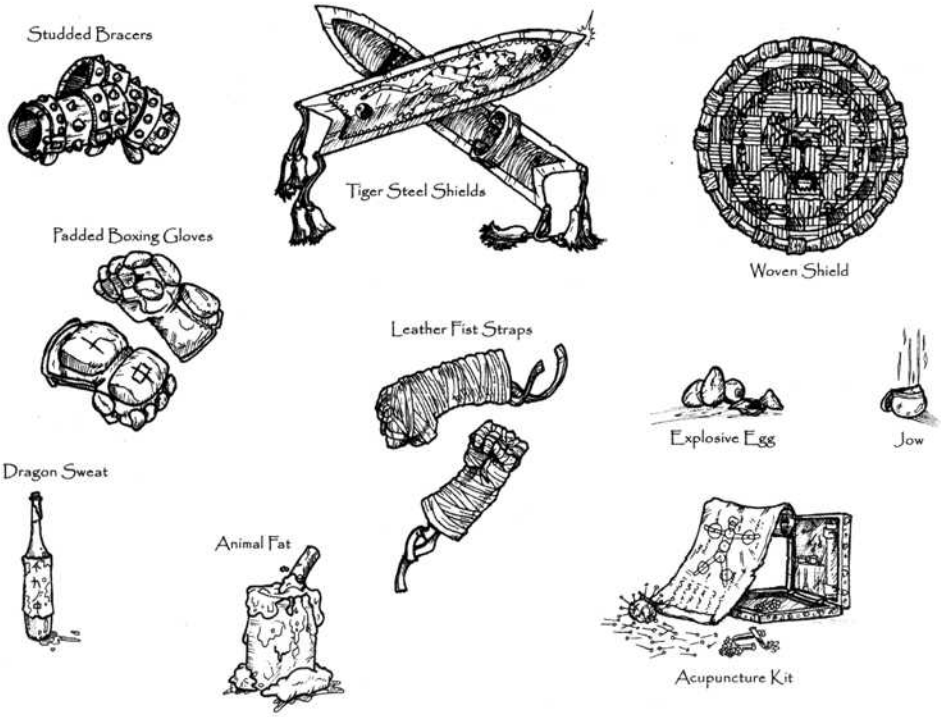
To discharge an explosive egg, the user simply throws it, whereupon it explodes, using the rules for grenade-like weapons listed in *Core Rulebook II*. When the egg breaks, the black powder explodes in a flash and the flour fills the air in a thick cloud. Anyone within 10ft. of the egg must attempt a Reflex save against a DC of 10. If they succeed, they have successfully averted their eyes. If they fail to save, the combination of the explosive flash and the flour in the air blinds them for 1 round. The flour cloud disperses after 1d4 rounds. While the cloud remains, anyone within its 10ft. radius suffers a -2 circumstance penalty to all Spot checks. An explosive egg has a range increment of 10ft..

As you might imagine, an explosive egg is very delicate. A character carrying an explosive egg who is struck in melee combat or affected by an area effect damaging spell risks having the egg explode prematurely. Each time he is struck by a melee weapon, there is a 20% chance that the egg detonates. If it does, he, and all characters within 10ft., must immediately attempt to save as detailed above. The owner of the egg suffers a -2 circumstance penalty to his save. If he takes any damage from an area effect spell, regardless of whether he successfully saved against that spell, there is a 50% chance that the egg explodes, as detailed above.

Creating an explosive egg is a relatively simple procedure, requiring only the proper materials and a successful Alchemist's skill check. The DC of the check is 20, with time and costs associated with manufacture following the guidelines listed in the description of the Craft skill.

Jow: Jow is a herbal treatment that is very beneficial for both martial artists and anyone who works in a physically demanding occupation. Concocted from a number of individually toxic herbs and a healthy dose of strong alcohol, jow is used as a topical ointment; when rubbed vigorously on bruises and sore muscles, jow relieves tension and eases stiffness. Anyone who rubs a single ounce of jow on their body heals 1 additional hit point after a full day of rest or 1 additional point of subdual damage each hour. 1 ounce of jow is considered a single dose.

Padded Boxing Gloves: Padded boxing gloves are cotton and rag-stuffed leather or canvas gloves that fit snugly over the hands and wrists. The bulk of the padding is settled across the top and front of the knuckles, to reduce the impact of unarmed blows. A character wearing boxing gloves can inflict only subdual damage when attacking unarmed and monks are further restricted to a maximum of d10 unarmed damage when attacking with their fists. Additionally, while wearing boxing gloves, monks cannot use their Ki Strike or Quivering Palm ability in conjunction with fist attacks, nor may spellcasters cast any spell requiring gestures. Unscrupulous competitors sometimes hide metal shot or small iron plates in the interior of their gloves, allowing them to inflict normal damage with a successful blow. Gloves altered in such a manner weigh



twice as much as normal boxing gloves.

Leather Fist Straps: Leather fist straps are hand wraps of soft, boiled leather that provide both minimal protection for the wearer's hands and cutting power to his blows. On a successful critical hit, the leather fist straps slash open the skin of the target, causing them to lose an additional hit point for 6 rounds, minus the target's Con bonus due to excessive bleeding. Cumulative effects stack, but creatures immune to critical hits, or those who cannot bleed (constructs, undead, etc.), are unaffected.

Dragon Sweat: Dragon sweat is a rare and expensive oil that is the bane of grapplers. It takes its name from the disciples of an infamous, and now destroyed, Earth Dragon wrestling school who used it so liberally that it would sweat from their pores for weeks after wrestling bouts. A single ounce of dragon sweat is enough to fully coat a Medium-sized wrestler and 2 ounces sufficient to cover a suit of armour, providing a +4 circumstance bonus to opposed grapple and Escape Artist checks to resist being Grappled or Pinned. Dragon sweat remains effective for 1d4 hours after first application. In addition to being exceptionally effective, dragon sweat is virtually undetectable - users gain a +2 circumstance bonus to Disguise checks to hide its presence.

Animal Fat: Animal fat is the cheapest, most readily available type of body oil. It is also the most obvious and least effective. A handful, or roughly 5 oz., of animal fat is enough to coat a Medium sized wrestler's body, providing a +1 circumstance bonus to opposed grapple and Escape Artist checks to resist being Grappled or Pinned. Two handfuls are sufficient to cover a suit of armour. Animal fat remains effective for 1d4 minutes after application, but is so rancid and visibly greasy that the Disguise check to mask its presence suffers a -6 circumstance penalty. Those with the scent ability will instantly detect the presence of animal fat. Butter, another common body oil substitute, is considered identical to animal fat for the purposes of grappling bonuses and penalties.

Dragon Tail Tassel: A dragon tail tassel is a long, 1ft.-3ft. length decorative braid that can be added to the hilt of any sword. When the sword is used in combat, the dragon tail tassel slashes and twirls through the air, distracting opponents and giving the wielder a +2 circumstance bonus to Bluff checks when attempting to feint in combat. A crude version of the dragon tail tassel exists for spears and other pole weapons as well; a tuft of red-dyed horse-tail tied just below the weapon's head, it adds a +1 circumstance bonus to feint attempts.

Tear Away Robes



Tear Away Robes: The outfits worn by many martial artists can be a liability against a skilled grappler, as the loose folds of robes make for easy handholds. The solution is the tear away robe. A tear away robe is made of the same sturdy fabric as a normal monk outfit but is held together at the seams with thin thread that tears away easily when it is given a hard tug. Tear away robes give a +2 bonus to all opposed Grapple checks or Escape Artist checks rolled to resist or escape from a grapple. After the first successful check, the seams split and the robes fall free from the wearer in several large pieces. A tear away robe can be used more than once but it must be sewn together with a successful Craft (weaving) check against DC of 15 if the wearer wishes to receive the same tear away benefits each time.

Magic Items

Though monks are not able to create their own magic items, they often commission the creation of special items or receive magical treasures as rewards from kings and commoners alike. The items listed below are some of the most common and useful magic items for martial artists.

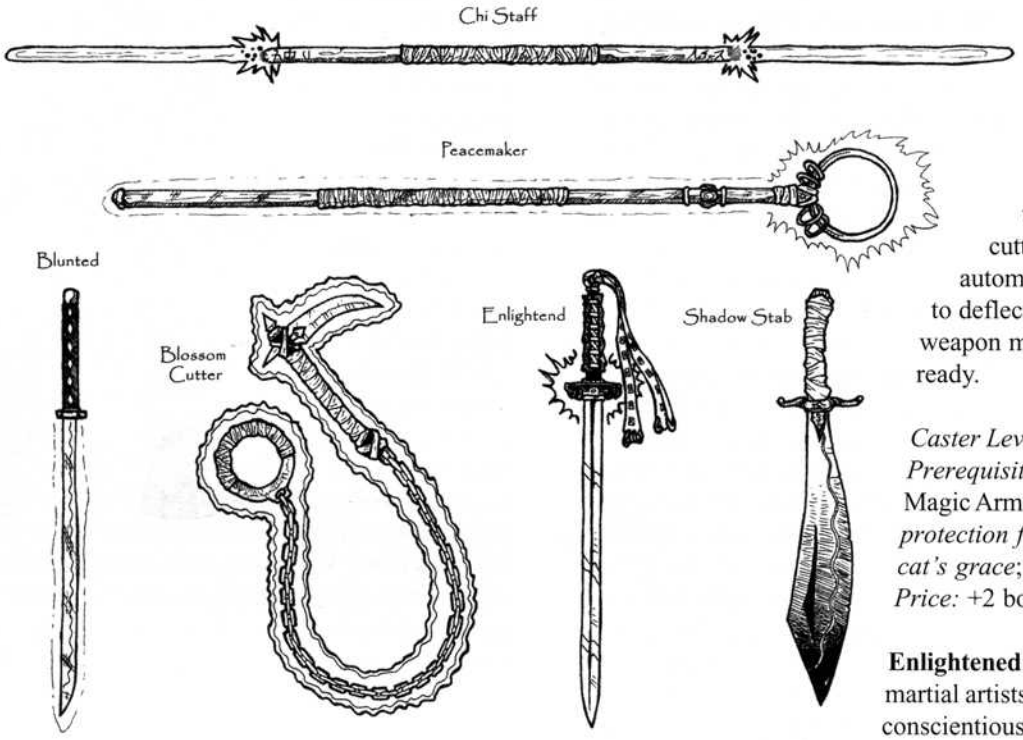
Magic Weapons

While most monks prefer to fight using only their bare hands, all recognize the power an enchanted weapon can provide. Magical weapons for monks are usually designed to complement, rather than replace, the monk's innate combat abilities.

Weapon Qualities

Blunted: A blunted weapon does not truly lose its edge. Rather, it is enhanced to inflict only non-lethal wounds. A blunted weapon deals only subdual damage. Even





extra damage, as from the enhancement *flaming burst*, is converted to subdual damage. Blunted weapons are very popular with practitioners of the more pacifistic martial arts, as it allows them to fight opponents without fear of slaying them.

Caster Level: 5th; *Prerequisites:* Craft Magic Arms and Armour, *cure light wounds* or *sleep*; *Market Price:* +1 bonus

Blossom Cutter: This quality may be applied to any slashing or bludgeoning weapon. It is enchanted to effortlessly deflect arrows and other ranged weapons, granting the wielder the use of the Deflect Arrows feat even if he does not meet the prerequisites. 1/round, if the wielder does not already possess the Deflect Arrows feat, the blade automatically attempts to deflect the first arrow or other ranged weapon that would otherwise strike the wielder. The roll is made using the wielder's base Reflex save, with a bonus equal to the weapon's enhancement bonus, against a DC of 20 + the projectile's enhancement bonus. If the wielder already possesses the Deflect Arrows feat, he may attempt to deflect a number of projectiles equal to 1 + his Dexterity modifier per round and each roll to Deflect is made using his base Reflex save + Dexterity modifier + the enhancement bonus of the weapon. The wielder need not be aware of the attack to attempt to deflect it, as the blossom cutter will automatically move to deflect it, but his weapon must be at the ready.

Caster Level: 10th; *Prerequisites:* Craft Magic Arms and Armour, *protection from arrows*, *cat's grace*; *Market Price:* +2 bonus

Enlightened: Enlightened martial artists are very conscientious of the damage their magical weapons can inflict in the wrong hands and take great pains to prevent such occurrences. A weapon enchanted to possess the enlightened enhancement can only be wielded by Lawful characters with a Wisdom of 15+ and the Still Mind class ability. In the hands of anyone without those abilities, the enlightened enhancement negates any and all special properties or magical bonuses the weapon may possess, causing it to function as simply a masterwork version of the appropriate weapon. When wielded by someone who does possess the proper abilities, an enlightened weapon functions as normal. An enlightened weapon has no other special properties. Receiving an enlightened weapon is considered a great honour among martial artists, as it signifies that the recipient's honour is considered to be above reproach.

*Caster Level:*15th; *Prerequisites:* Craft Magic Arms and Armour, *detect thoughts* or *Detect law*, caster must be lawful and possess Wisdom 15+ and the Still Mind class ability; *Market Price:* +1 bonus

Shadow Stab: The shadow stab is a very potent ability and weapons so enhanced are rare and much desired by martial artists and assassins of all sorts. 3/day a weapon enchanted with shadow stab can literally be used to stab the shadow of any creature, living or not, bypassing its innate defences and inflicting crippling

wounds. In order to strike a living creature's shadow, the wielder must succeed at a melee touch attack against an AC of 10 + or minus the target's size modifier to AC. A successful hit bypasses all the victim's defences, such as Damage Reduction or immunities to specific types of damage (slashing or piercing). A successful hit also ignores miss chances from incorporeality or similar defences. In order to use shadow stab, the victim must cast some sort of shadow, so invisible creatures are not affected and shadow stab cannot be used in areas of absolute darkness. Against creatures that are literally shadows, the enhanced weapon can directly shadow stab the creature but must strike the target's normal AC. Shadow stab is most often associated with kris weapons but any piercing or slashing weapon can be enhanced to carry this effect. *Caster Level:* 5th; *Prerequisites:* Craft Magic Arms and Armour, *true strike*, *darkness*; *Market Price:* +3 bonus

Specific Weapons

Chi Staff: An enchanted 1ft. length of dark hardwood, a chi staff functions as a simple +1 club in the hands of most characters but is a potent weapon when wielded by an experienced monk. When grasped in both hands by a monk who possesses the Ki Strike ability, a 2' length of shimmering energy, in whatever colour the wielder desires, erupts from both ends of the stick. In this form the weapon functions as a quarterstaff with an enhancement bonus to attack and damage equal to the wielders Ki Strike bonus. A chi staff can benefit from other enhancements as normal but those enhancements only apply when the weapon is wielded as a quarterstaff.

Caster Level: 10th; *Prerequisites:* Craft Magic Arms and Armour, *greater magic weapon*; *Market Price:* 8,300gp

Peacemaker: An enchanted abbot's staff, crafted from an unknown, shimmering, blue/black stone that radiates an inner light, the peacemaker is both lightweight to the touch and stronger than steel. Rumoured to have been crafted with his bare hands by a dwarven monk of unsurpassed wisdom, the peacemaker is a potent weapon for peace when wielded by a skilled martial artist. The peacemaker bears the blunted and enlightened enhancements and radiates at all times a zone of calm as the spell *calm emotions* cast by a 10th level cleric. 1/day the wielder can also cast *zone of truth* and *hold monster* as the spells cast by a 10th level cleric. In combat, peacemaker functions as a +3 weapon.

Caster Level: 15th; *Prerequisites:* Craft Magic Arms and Armour, *hold monster*, *calm emotions*, *cure light wounds*, *detect thoughts, zone of truth*; *Market Price:* 72,300gp

Potions

Potion of Great Ki: When consumed, this vial of golden liquid sends alternating waves of hot and cold through the drinker's body. For the next hour, his unarmed attacks strike as though he had the Ki Strike +1ability. If the drinker already possesses the Ki Strike ability, the benefits of the potion stack with it, raising it by +1to a maximum of +5. While under the effects of a potion of Great Ki, the drinker is suffused with golden light and he suffers a -4 circumstance penalty to all Hide skill checks.

Caster Level: 3rd ; *Prerequisites:* Brew Potion, *magic weapon*, brewer must have Ki Strike as a class ability; *Market Price:* 150gp.

Potion of Burning Skin: When drunk, this potion causes the user's skin to exude a clear, shimmering substance that burns with the same intensity as the juice of a hot pepper. For 1 hour after it is consumed, a potion of burning skin forces any creature attacking the user with unarmed attacks to succeed at a Fortitude save against a DC of 11 or suffer 1 point of damage each time they successfully strike. A creature grappling the user must attempt the same save at a -2 circumstance penalty each round.

Caster Level: 1st ; *Prerequisites:* Brew Potion, *inflict minor wounds*; *Market Price:* 50gp

Potion of Total Focus: The user of this potion gains great clarity of focus, providing them +30 bonus to a single Concentration check made within the next 24 hours. Potions of total focus are used most often by martial artists looking to gain an edge in breaking competitions. A potion of total focus appears as a syrupy, brown liquid shot through with yellow motes of light.

Caster Level: 3rd; *Prerequisites:* Brew Potion, *endurance*, spellcaster level 5+; *Market Price:* 300gp

Wondrous Items

Ancestor Tablet: An ancestor tablet is a stone or wooden tablet with the likeness of a famous ancestor of the martial art's school or monastery carved on its surface. An ancestor tablet is also covered with calligraphy and religious writings that describe in great detail the honour and worthiness of that ancestor. Once per month the tablet can be used to communicate with that ancestor as by a *speak with dead* spell. The ancestor tablet takes the place of the corpse for the purposes of the spell effect. If the questioner is a



member of the ancestor's school or monastery, the ancestor receives no Will save to ignore his questions, even if his alignment is different.

If found, an ancestor tablet will already be connected to a specific being. That being can only be contacted once its identity has been discovered and even then it receives a Will save to refuse to answer questions as though its alignment was different tothe questioners.

Caster Level: 8th; *Prerequisites:* Craft Wondrous Item, *speak with dead*, creator must be a member of the ancestor's school or monastery; *Market Price:* 800 gp

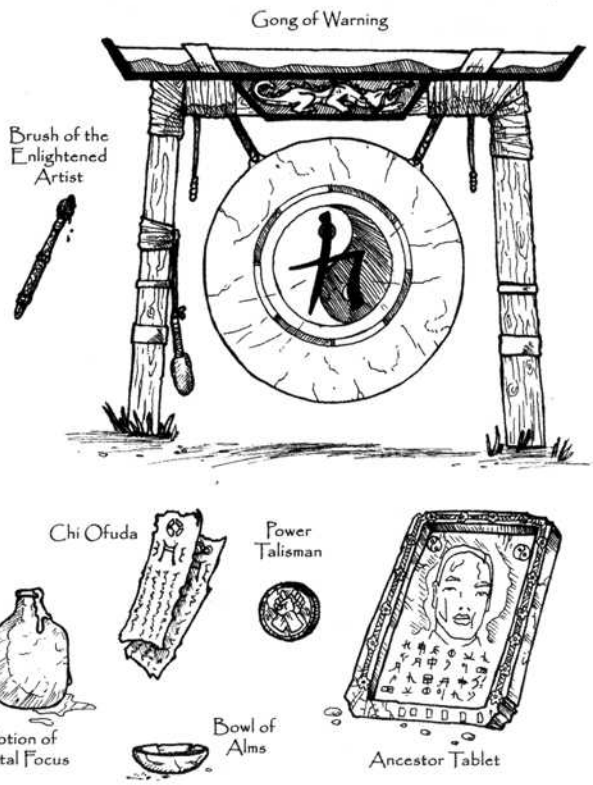
Bowl of Alms: A bowl of alms appears as a simple cracked, wooden bowl, perpetually dusty and rancid with absorbed sweat. 1/week, a single copper or silver piece placed within the bowl is automatically transformed into a gold piece. A bowl of alms also grants a +2 bonus to the wielder's Diplomacy skill checks when he attempts to beg alms.

Caster Level: 3rd; *Prerequisites:* Craft Wondrous Item, *fabricate*; *Market Price:* 400 gp

Brush of the Enlightened Artist: A fine calligraphy brush, with bristles of softest sable and an ivory and jade handle, a brush of the enlightened artist grants a +10 competence bonus to all Craft (calligraphy) checks and automatically produces ink upon command. 1/week, a brush of the enlightened artist can be used to create *illusory script*, as the spell cast by a 5th level sorcerer.

Caster level: 5th; *Prerequisites:* Craft Wondrous Item, *illusory script*; *Market Price:* 2,500 gp

Chi Ofuda: A small strip of paper upon which religious and philosophical writing are placed, a chi ofuda has two uses. First, if placed against the forehead of any outsider or undead by a martial artist with the Ki Strike ability, it automatically adheres to the creature and allows any character to strike that creature with unarmed or melee attacks as though they possessed a weapon enchanted to the same bonus as the monk's Ki strike. The monk must succeed at an unarmed melee touch attack in order for the chi ofuda to be effective. Such an attempt always draws an attack of opportunity. Second, if placed against a door frame or at the juncture of two doors, the chi ofuda automatically adheres to the door, temporarily affecting the door as if by an *arcane lock* spell cast as by a wizard of the monk's class level. In addition, the door and frame are considered to possess magical enhancement equal to the monk's Ki Strike bonus for the purposes of what may be used to damage them, so a door protected by the chi ofuda of a monk with Ki Strike +3 can only be damaged by a weapon with a +3 or better enhancement. A *knock* spell is only effective against a door protected by a chi ofuda if the ofuda has already been negated by *dispel magic*. In all cases, a chi ofuda is effective for 1 + Wisdom bonus in rounds, after which time it disappears in a puff of smoke. Activating a chi ofuda is a full round action. Once placed, a chi ofuda cannot be removed or damaged by any being other than a monk with Ki Strike ability equal to or greater than the monk who placed it. A chi ofuda can be crafted by any character with the appropriate requirements but only a monk with Ki Strike +1 or better can activate it.



Caster Level: 5th; *Prerequisites:* Craft Wondrous Item, *arcane lock*, *magic weapon*; *Market Price:* 4,000 gp

Father of Lions: The father of lions is an exquisitely crafted elder lion head, with a frame of jade covered and a covering of seamless, midnight black silk. The eyebrows and beard of the father of lions are made from strands of woven ivory, thin and flexible as hair but tough enough to resist any blow, and its eyes and teeth are orbs of pearl. A father of lions has Hardness 15 and 100 hit points and can only be damaged by weapons of a +3 or greater enhancement.

A character performing a lion dance with a father of lion's lion head gains a +10 bonus to all Perform skill checks and can unleash a *cataclysmic roar* 1/day. A *cataclysmic Roar* combines the effects of both a *Fear* and *shout* spell cast by a 10th level sorcerer. The roar affects all objects and creatures within a 30' cone of effect that originates from the father of lion's mouth.

If a father of lions' lion head is used by a character of the King Lion boxer prestige class to summon a foo lion (see the Prestige Monk chapter for details), the summoned lion has an additional +2 Strength and gains a +1 bonus to all saves and 10 additional hit points. If the summoned lion is slain in combat, the father of lions is not destroyed. It is instead rendered inert for 1week, during this time the father of lions retains its hardness, hit points and weapon immunities but loses all other powers.

Caster Level: 15th; *Prerequisites:* Craft Wondrous Items, *summon monster*, *shatter* or *shout*, caster must have 5+ ranks in Perform (lion dance): *Market Price:* 12,000 gp

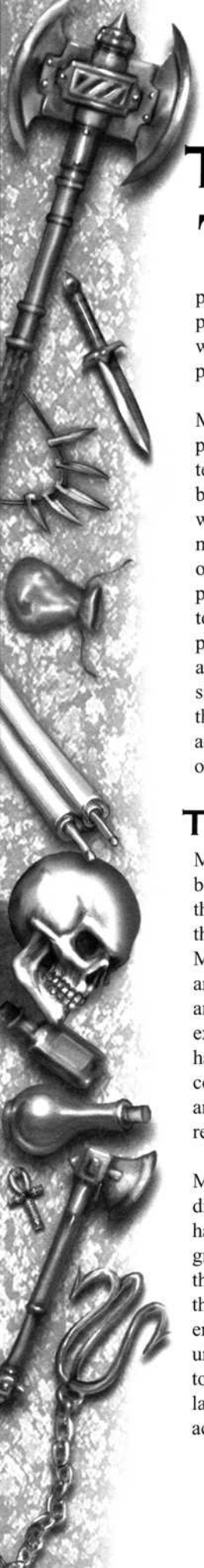
Gong of Warning: A gong of warning is an enormous brass gong that stands nearly twice a man's height and weighs nearly a ton. A ringer nearly the height of a man is attached by a length of silk rope to the gong. When hung from a sturdy frame within a martial arts school or monastery, the magic of the gong activates. A gong of warning has two powers. First, the gong will sound, as if by an *alarm* spell, when any being not of the monastery or school enters the grounds. The sound of the gong will be very clearly heard by any monastery brother within the grounds but is otherwise inaudible. Second, if a member of the brotherhood strikes the gong with the ringer, the gong will give off a thunderous peal, affecting all non-brothers within the monastery or school grounds as if by a *Fear* spell cast by a 10th level sorcerer. The gong may sound in this fashion once per month.

Caster Level: 10th; *Prerequisites:* Craft Wondrous Items, *alarm*, *whispering wind*, *fear*; *Market Price:* 1,500gp

Power Talisman: A power talisman appears to be a simple iron coin emblazoned with a pair of crossed fists. A power talisman can be enchanted to contain any weapon enhancement of a +2 bonus or less and grants the use of that ability with unarmed attacks. The price of the enhancement bonus is doubled for the purposes of imbuing it within a power talisman, so a +2 bonus placed with a power talisman costs the same as a +4 bonus placed within a weapon.

Caster Level: 5th; *Prerequisites:* Craft Wondrous Item, Craft Magic Arms and Armour, *greater magic weapon*; *Market Price:* 2,000 gp





Tournaments

The martial arts were born in conflict. Though some monks attempt to distance themselves from that bloody history, claiming that the true purpose of the unarmed fighting arts is to facilitate the pursuit of enlightenment, the fact remains that a monk who never tests his fighting skills can never achieve the pinnacle of his art.

Many monks, with the notable exception of those who pursue enlightenment while sequestered behind thick temple walls, are a restless, contentious bunch given to brawling with minimal provocation. Without a proper war in which to test their skills and establish their fame, martial arts schools have no choice but to battle each other to prove their supremacy and win the gold of prospective students. Thus organized martial arts tournaments have evolved out of a direct need to preserve both the integrity of the unarmed fighting arts and civil order during lengthy periods of peacetime, since they are a relatively safe way for monks to hone their fighting techniques, earn the recognition and acclaim of their peers and, in many cases, a goodly sum of gold.

The Tournament

Martial arts tournaments come in all sizes, from a pair of boxers bludgeoning each other on a wooden table in the common room of an inn, to a grand affair with thousands of entrants taking their turn in the coliseum. Most are held in conjunction with public holidays, or are marked as public holidays themselves, as commoner and noble alike are drawn to the spectacular and often exotic fighting styles on display. Some tournaments have strict rules of entry, insisting that prospective contestants provide verifiable proof of their instructors and their style lineage, but most are open to all comers regardless of race or birth.

Many larger tournaments encompass a number of different events, with breaking, lion dancing and push hands tournaments spread throughout the tourney grounds. The highlight of any tournament, however, is the actual unarmed fighting competition and this draws the largest crowds by far. In a tournament that encompasses multiple events, the winner of the unarmed fighting competition is accorded the tournament's greatest acclaim and, if applicable, its largest prize but, unlike a joust, there is no acknowledged lord of the games.

In larger tournaments, great care is taken to ensure that magic is not used to influence the outcome of the tournament in any way. Most commonly, the organizers employ a low level wizard to scan the contestants with a wand of *detect magic* at the start of the tournament, in an effort to prevent the use of enhancement spells such as *bull's strength*.

Gambling

The tournament world attracts all manner of riff-raff. Inveterate gamblers, gangsters and slumming nobles form a large part of the audience of a typical, big city boxing match and the amount of gold that passes from hand to hand at the conclusion of a match can be staggering. Even in poor farming villages, peasants wager eggs and livestock on the outcome of a match. Though they do all the work, monks rarely get any direct shares of these (usually) illicit gambling profits, as most tournaments have strict rules forbidding contestants to wager on the outcome of their own matches. However, thieves, corrupt nobles and wealthy merchants often bribe, or simply threaten, contestants into purposefully losing, or 'throwing' their matches. This is simply referred to as 'fixing' the match. Fixed matches are particularly common in larger cities, where thieves' guilds often rule the tournament scene with a ruthless iron fist. More insular tournaments, particularly those restricted to the members of a single temple or school, are only rarely fixed.

Boxing

Boxing is the art of fighting with the unarmed fists. Boxing tournaments, usually referred to as matches, are enormously popular in both rural and civilized areas and, within the circle of their communities, boxers are often accorded greater acclaim than mighty dragon slayers. Boxing is popular with nobles and commoners alike; for the nobles, it is a way to prove their valour and ease boredom, for the commoners, it is often the only hope for achieving any measure of prosperity.

Rural boxing tournaments are usually small affairs held in a roped off square of grass on the edge of a market fair or in the cleared floor of the local inn's common room. In larger cities, inns and theatres are common hosts for boxing tournaments, but matches between famous pugilists are occasionally held in the open areas of the market district or, if the city is lucky enough to have one, in the coliseum. The rules of boxing vary from location to location, but generally share these common features:



Ring: The boxing ring is a square, 20ft. to a side and clear of obstructions. Rarely, the boxing ring is lined by two sets of ropes attached to poles set in each corner of the ring. In the centre of the ring are two short, parallel lines spaced roughly an arm's length apart. At the beginning of the boxing match, the two contestants are required to place the toes of their leading foot on the line, hence the phrase 'toe the line'. Once the match begins, the contestants are free to move about the ring.

Rules: Attacks are to be made only with the fists and only to the waist and above. Throws and deliberate trips are not allowed. Once the match has begun, only the fighters are allowed to remain in the ring. Traditionally, there are no weight classes to separate the competitors, so a halfling could quite easily find himself in the ring with a half-orc on any given night. If a contestant is knocked unconscious, his friends are given roughly 30 seconds to revive him and coax him to toe the line again; while he is recovering, his opponent must toe the line. The fight continues without breaks until one pugilist is either knocked senseless and cannot recover or signals his acquiescence by holding up both hands. If more than one fight is scheduled for the evening, the second is begun as soon as the contestants of the first walk, or are dragged, from the ring.

Costume and Gloves: The idea of boxers wearing gloves for safety's sake is a recent one, but it is growing in popularity. Most matches are held 'bare-knuckle', or at best the pugilists wrap their hands in strips of rough leather or cloth. When gloves are used, both fighters are required to have them. There is no typical or required uniform in boxing, though most competitors compete shirtless. Most kick boxing tournaments ban the use of footwear in the ring, though sailors of certain elven and human nations are known for fighting in hard-toed shoes, a practice known as 'la savate', or old shoe.

Prizes: The prize of a boxing tournament is referred to as the purse. In larger cities, the purse is most often a handful of gold pieces. In rural areas, the prize may be livestock or simply a handful of silver. There is no second place in a boxing tournament; the entirety of the prize purse is given to the final boxer standing.

Boxing Variants:

Kick Boxing: A popular variant of the normal boxing match is kick boxing, where fighters are allowed to use kicks and knee strikes in addition to punches. Kick boxing matches tend to be even more brutal than normal boxing contests; indeed several cultures require that kick boxers wind long strips of glass studded cloth around their wrists, the better to inflict debilitating injury.

San Shou and Pankration

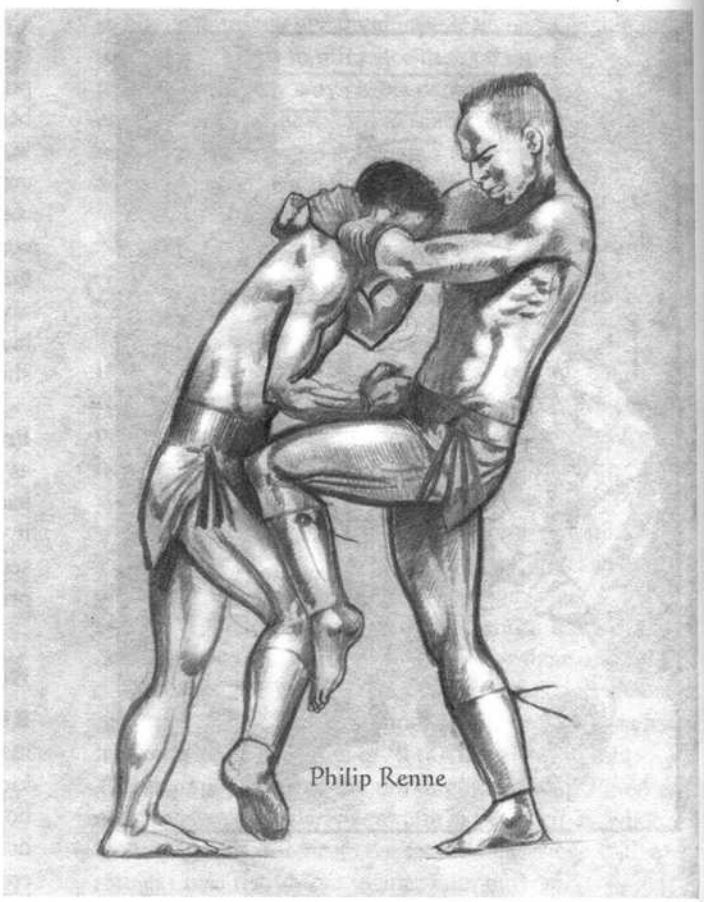
San Shou translates as 'unbound hand', pankration as 'all powers', with both referring to martial arts matches that allow the use of nearly the full arsenal of martial arts techniques. Kicks, punches, joint locks and wrestling holds are all expressly allowed in san shou and pankration contests. The only forbidden techniques in most matches are eye gouges and throat strikes and even those techniques are allowed by more militant races and cultures.

Ring: Organized san shou tournaments usually occur on a 5-10ft. high raised platform, known as the lei tai, that is similar in size and shape to a boxing ring. Unlike a boxing ring, the lei tai platform is never encircled by ropes. Instead the ground around the ring is, as often as not, studded with dagger-length spikes. A contestant thrown from the ring must succeed at a Reflex save versus DC 15 or become impaled on 1d4 spikes, each causing 1d4 damage. Pankration tournaments, on the other hand, are almost always held on open ground, in a

designated square 10ft. to a side, the better to encourage aggressive, close range fighting.

Rules: In both san shou and pankration, no one besides the contestants is allowed to enter the ring after the match has started. In both, a winner is declared when one opponent is unconscious or raises his hands in a sign of surrender. In san shou, a contestant also loses if he is thrown or falls from the ring. In pankration, judges with wooden rods, equivalent to a quarterstaff, stand on each side of the ring; if a contestant attempts to leave the ring, he is beaten with the rods until he returns to the contest or offers his surrender. As with boxing, there are no formal weight divisions in san shou or pankration.

Costume and Gloves: Most san shou and pankration matches are held either bare-knuckle, or with each opponent's hands wrapped in long strips of cured leather. In the latter case, the leather serves no protective purpose. Rather, it is intended to make the match bloodier, as the rough leather edges can slice flesh like a knife. Traditionally, pankration requires all contestants, regardless of sex, to fight in the nude. San shou competitors must compete without shoes and are not allowed to wear armour, but are not otherwise restricted.



Prizes: San shou and pankration matches are fought as often for honour as for monetary gain. Many san shou tournaments begin with a monk setting up a ring in the town square and challenging all comers, in an effort to boost the prestige of his style and attract students. In those tournaments where a prize is offered, the reward is rarely monetary, the champion is routinely given a set of masterwork weapons or a grant of land for the establishment of a fighting academy.

WRESTLING

The sport and martial art of wrestling is practiced the world over. Sometimes known as the sport of kings, as facility with grappling is considered essential for the warrior kings of many societies, it is equally popular with commoners, who often settle arguments with impromptu bouts. Like boxers, wrestling champions are considered to be heroes of nearly mythic proportion and they often move in high social circles.

In rural villages, wrestling contests are a traditional part of almost all official fairs and celebrations and many wrestlers make their living travelling in a circuit from one fair to another. In cities, the students of wrestling academies frequently organize small tournaments in inns across the city, with government-sponsored tournaments held on at least a yearly basis.

Ring: The size and shape of a wrestling ring varies wildly from place to place. In many places the ring is a circle of ground roughly 15ft. in radius, in others the contestants fight on a raised platform identical to a boxing ring. Halflings are famed for their 'table wrestling', in which matches are held atop round tavern tables stacked two or even three high and giants frequently wrestle on the very peaks of craggy mountains, where a fall means almost certain death.

Rules: Though there are cultural and racial variations, the essentials of wrestling remain the same; two contestants attempt to force each other to submit by use of throws, holds and applied joint locks. A submission is achieved when a wrestler surrenders or is pinned (per *Core Rulebook I*) for 2 consecutive rounds. In most cultures, if one or more of the contestants finds himself outside the ring, the match is halted and both fighters return to their starting positions in the centre of the ring. Initiative is rolled each time the match is halted.

Costume and Gloves: Wrestlers wear no protective equipment in the ring, as gloves interfere with the intricate locks of most wrestling styles. In some cultures, it is traditional for wrestlers to compete in the nude, regardless of sex, though most allow the wrestlers to wear anything but armour in the ring.



Wrestling Variants

Shuai Chiao: Shuai chiao, or 'fast throw' is a form of wrestling that relies entirely on neutralizing an opponent's balance and punishing him with high speed, sweeping trips and throws. In a shuai chiao competition, normal grappling is forbidden; instead, the contestants must attempt to throw each other using trip attacks. Each time a contestant is successfully thrown, competition halts until the competitors have set themselves in the centre of the ring, at which time, as with normal wrestling, a new initiative is rolled.

Corno Breton: Corno breton is a style of wrestling competition that is very popular in rural areas. In a corno breton match, each competitor wears a long-sleeve, canvas jacket that serves as the only allowed grappling point for the wrestlers. When the match begins, the competitors attempt to push, pull and twist the jacket, in an effort to destabilize their opponents for a throw. The goal of corno breton is to 'back' your opponent three times, throwing him onto his back so that at least three of his four 'pins' (left and right shoulder blades and hips), make contact with the ground. Each time a contestant is successfully backed, the match resets and a new initiative is rolled. In corno breton, if any part of the thrower above the knee touches the ground before his opponent is backed, the throw is considered invalid - in game terms, grappling is allowed, but the pin option is not. An exception to this rule is that a monk of 7th level or above who practices the earth dragon style can back an opponent using a standing grapple pin.

Ssirum: The notable difference between a ssirum match and other wrestling tournaments is the presence of the 'sabta', a thick cloth sash that is wound about the waist and right leg of each competitor. In a ssirum contest, the competitors are required to maintain a two handed grip on the sabta at all times. The winner of the match is the contestant who manages to throw his opponent three times while allowing no part of his own body above the knee to touch the ground. As in corno breton, an opponent cannot use the grappling Pin option without forfeiting the throw, so a ssirum contest is a series of Trip and Grappling Throw attempts. The presence of the sabta adds an additional wrinkle to the ssirum match, an opponent who is successfully tripped still has an opportunity to trip the other competitor by pulling on the sabta as he falls, though his opponent receives a +4 stability bonus to resist the trip. If both competitors are successfully tripped, the throw is considered invalid.

Throw Horns: Throw horns is a peculiar, primitive form of shuai chiao wrestling, kept alive as a rite of manhood among the savage humanoid races. In a throw horns competition, both wrestlers wear a bull's crown, a leather helmet, topped with long stag or bull horns, and shaped to resemble a stylized bull's head (see Tools of the Trade). The opponents begin the match at opposite ends of the ring, their heads lowered. When the judges' horn sounds to begin the match, they charge, attempting to gore their opponent with their great horns. In effect, the contest begins with both contestants executing a charge as a simultaneous partial action independent of initiative. At the end of

the simultaneous charge, both wrestlers make melee attack rolls - a successful hit inflicts double normal bull's crown damage. Following the simultaneous charge, initiative is rolled as normal and the contestants attempt to throw each other per shuai chiao rules. Each time a wrestler is thrown; the competitors resume their places at opposite ends of the ring and await the signal to charge.

Sumo Wrestling

Sumo wrestling is an art whose origin stretches back to the age of myth. It has enjoyed enormous popularity for millennia and its greatest champions are considered heroes of legendary stature. Sumo is practiced as both an art of war and a sport; many militaries believe that the powerful shoves and full body throws of sumo are more effective against armoured opponents than the precision techniques of other martial arts. Commoners and noblemen alike hunger for the social prestige that a sumo champion enjoys.

Rural sumo tournaments are universally humble affairs, usually organized by a local sumo school, temple or retired competitor. Such tournaments are annual events in many villages and are usually held during the celebrations that mark the conclusion of harvest season. Established sumo champions rarely, if ever, deign to compete in rural tournaments, but the villagers and young sumotori who fill the tournament ranks are enthusiastic, if unskilled, competitors. Larger sumo tournaments, known as basho, are traditionally held four times each year and attract crowds and competitors from all over the world. Since most basho are organized and tightly controlled by government and religious organizations, they rarely experience the wide spread corruption that infects so many other martial arts tournaments.

Ring: The traditional sumo ring is a 10ft. radius circle of soft dirt, the 'dohyo', on a 1-2ft. high raised platform, its boundaries marked by straw-filled canvas bags. The sumotori begin the competition adjacent to one another in the center of the ring.

Rules: Major sumo tournaments take place over a period of fifteen days, with each sumotori competing once a day. The championship goes to the sumotori with the best winning record. Smaller tournaments are held over the course of a single day, or at most three days, with sumotori competing in several matches each day. Regardless of tournament size, there are no weight or size divisions, so half-orcs and halflings can and do compete against each other.

Sumo tournaments are dominated by the elaborate rituals that take place before the tournament begins, before and after each individual match and at the conclusion of the tournament. The performance of these rituals is not optional; unlike in most other styles of tournaments, the observance and skilled performance of the myriad sumo rituals is considered just as important as the outcome of an individual match. Descriptions of the various sumo rituals are provided in Tools of the Trade, but the salient points are repeated here. A proper sumo match is conducted as follows:

Before an individual match, the two contests stand at opposite ends of the ring and perform the shikiri-naoshi, a ritual that involves each contestant stalking back and forth, throwing handfuls of dust to either side of the ring and flexing their muscles in an attempt to intimidate their opponent. At the beginning of the shikiri-naoshi, each player rolls a Perform (sumo rituals) check. At the conclusion of the shikiri-naoshi, which by custom lasts 4 minutes, the player of the sumotori who achieved the higher result on the Perform skill check attempts an Intimidate skill check, with a +2 morale bonus - if the check succeeds, his opponent is considered Shaken for the duration of the bout, suffering a -2 penalty to attacks, damage rolls and saving throws.

Following the shikiri-naoshi, the competitors enter the ring and squat opposite to one another. When the referee, or 'gyoji', signals the start of the match, the sumotori attack each other with a barrage of slaps, pushes, trips and throws, with the goal of forcing their opponent from the ring or causing any part of his body from the knees up to touch the ground. Most sumo matches are concluded in seconds. In game terms, sumo are allowed to attack with unarmed melee attacks, Trips and, most often, Bull's Rush attacks. They are also free to grapple, though they may not use the Pin or Choke grappling options.

Costume and Gloves: Sumotori wear no protective equipment of any kind during a match. Before they enter the ring, as they perform the many rituals of the basho, sumotori wear a multicoloured, braided apron known as a kesho-mawashi. In the ring, they wear only the 'mawashi', a rolled loincloth with long fringes hanging from the front.

Prizes: The traditional prize of a sumo tournament is a well-crafted-longbow. In larger tournaments, the weapon is a masterwork mighty longbow. In addition, in countries where sumo is popular, the champion of a major sumo tournament is almost always invited to perform several highly ritualized ceremonies before the country's ruler.

Renown

As monks grow in power and wisdom, word of their deeds and prowess spread far and wide. A renowned monk will be sought out by supplicants yearning to benefit from his wisdom and eager hopefuls desperate to become his martial disciples. Unfortunately, a famous monk also becomes a target for bloodthirsty warriors eager to test their skills against him and young toughs hoping to make their reputation by his defeat. This chapter provides rules and suggestions to help you model your monk's growing fame and influence on the world around him. While of particular interest to the monk, the rules presented here can be used by members of any class.

What is Renown?

At its simplest, a monk's renown score is a measure of his fame, or infamy, within the martial arts community and, to a lesser extent, the larger world. A monk's renown can help him influence the opinions of monastery elder and novice alike and can be used in place of his Charisma score for the purposes of determining bonuses for specific skill checks. In addition, a monk's renown score is used to determine the frequency with which prospective students seek him out for training, peasants and nobles turn to him for aid and warriors arrive to challenge him to duels. Unlike the monk's attributes, his renown will fluctuate both up and down frequently, particularly as his adventures begin to take on more and more worldwide consequence.

Fame is a double-edged sword. Keep in mind that whispered half-truths, drunken tales and local legends often take on a life of their own, so a monk who develops a great deal of renown should not be surprised to find that the legendary or infamous deeds attributed to him greatly exceed his true accomplishments. It will not be uncommon for both commoners and kings to show at least a little disappointment upon meeting the mortal man behind the legend. Still, players in a standard campaign should be encouraged to build their character's renown and a few extra renown points make an appropriate reward for an adventure well played.

Calculating Renown

A monk's renown and influence will primarily grow in martial arts circles. Outside of the relatively close community of monasteries, martial arts schools and adventurers, his name and deeds will carry much less impact and his renown score will reflect this. Also, the kind of deeds that a monk performs will weigh heavily on what sort of renown he cultivates, so the especially cruel will be loathed as strongly as the gentle will be beloved.

A monk's base renown is equal to his level plus his Charisma modifier. His base renown will be known to fellow monks, nobility and adventurers worldwide, as they have good reason to stay abreast of the deeds of their contemporaries. Outside of that limited group, his renown will diminish with distance, as common villagers and city folk have less opportunity to hear of the deeds of the heroes and villains of far off lands. The monk's base renown changes only as his levels and statistics change but there are other actions that the monk can take that will greatly raise and lower his renown. As he undertakes quests or performs certain actions, such as slaying a rampaging demon or founding a monastery, his renown will increase. Conversely, if he chooses to retire from active adventuring or simply disappears for a length of time, for example if he decides to adventure in another plane, his renown will diminish.

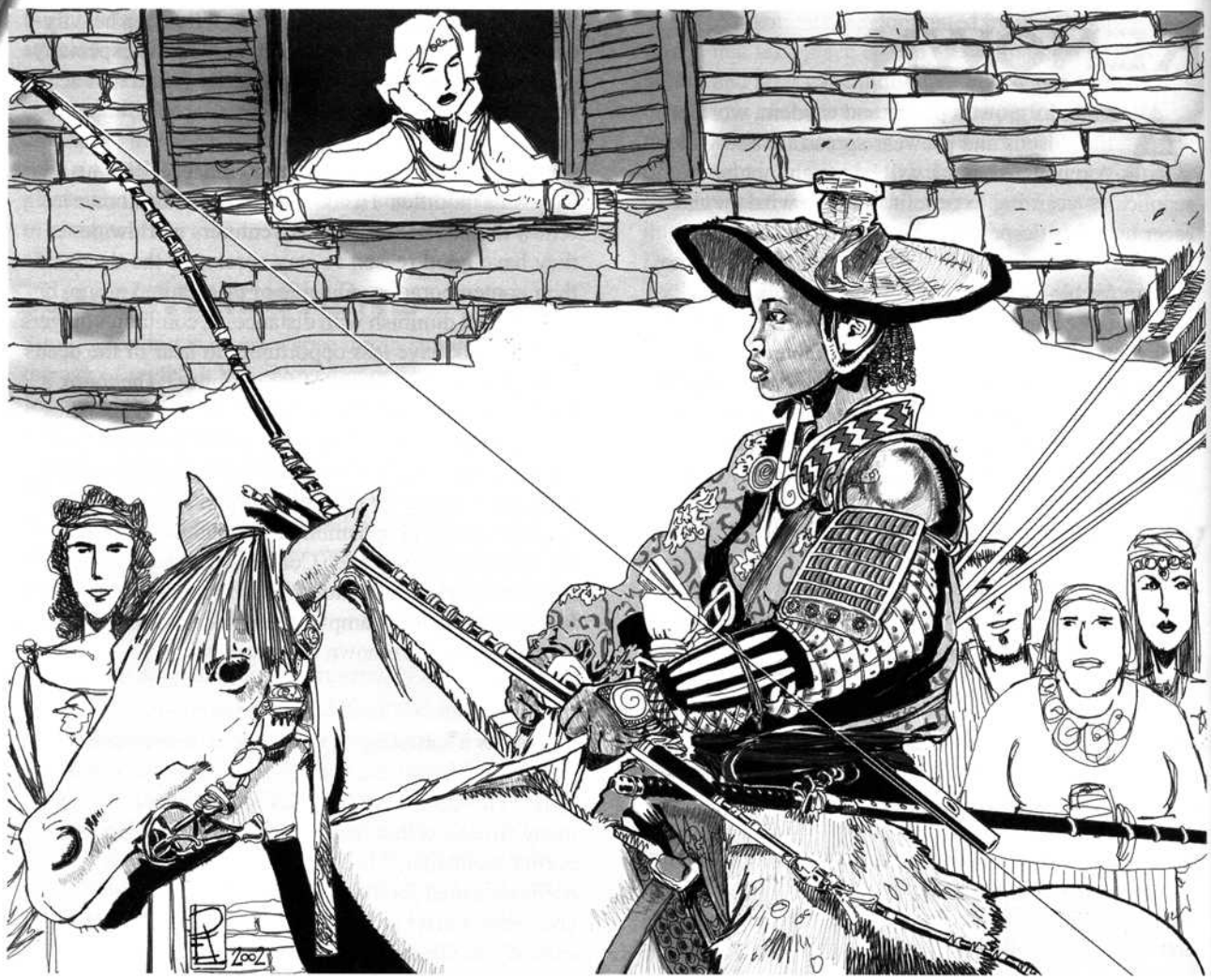
The list of renown modifiers presented below represents a sampling of the types of actions and situations that can cause a monk's renown to shrink or grow. Though the list provides modifiers for a great many situations that may occur over the course of a normal campaign, it is by no means all inclusive or perfectly suited for all campaigns. It is greatly encouraged that Games Masters take this list and expand and change it to fit their particular campaign.

Using Renown

Each time the monk meets a Non-Player Character, the Games Master should roll against the character's renown to see if his fame has preceded him. The roll is made using percentile dice – if the Games Master rolls the monk's renown score or less on d100, then his name is indeed known. A Non-Player Character who knows of the character will have at least a passing knowledge of deeds attributed to that character and will have preconceived notions of that character's honour and moral character based on that knowledge. Always keep in mind that the stories the Non-Player Character has heard are just that, stories; there is no guarantee that the 'facts' known to that Non-Player Character are in anyway related to the truth of the monk's deeds.

If a particular Non-Player Character has heard of the monk, he is more easily influenced by him. In those situations the monk may substitute his renown bonus for his Charisma bonus for all Diplomacy, Intimidate and Perform skill checks. For the purposes of determining





the character's renown bonus, calculate it using the same method that is used for attribute bonuses. For example, a character with a renown score of 18 will have a renown bonus of +4.

Renown and Disciples

A monk's renown also determines how often Non-Player Characters will approach him with the hopes of becoming his students. Once per month, the Games Master should roll percentile dice and apply the result against the monk's renown. If the number rolled is equal to or less than his renown, he will be approached by prospective students. A good or neutrally-aligned monk will be approached by 1d4 hopefuls, an evilly-aligned monk 1d2. These hopefuls are always 1st level and will be commoners, warriors or aristocrats. Unlike the followers attracted by the Leadership feat, these hopefuls can be of any alignment and they owe no particular loyalty to the monk. Instead, they will approach him at a (usually) appropriate time and offer to trade either cash or services in return for becoming students of his martial arts style. The monk is free to accept or refuse them as he sees fit. Should he accept them as students, they will stay only so long as they are well treated and instructed at least 1/week. Though they will travel with their instructor, they will accompany him on dangerous adventurers only under the most extreme circumstances. A monk can have no more than 1 + his Charisma modifier in students at any one time.

Should the monk take the Leadership feat, any students currently under his instruction will become his first followers. He will then attract the remainder of his followers as normal. If the Games Master permits, the monk's renown can be substituted for his Charisma when determining his Leadership score. Monthly renown checks should still be made to see if the monk attracts any more prospective students – these students are considered independent of his followers and he is still restricted to no more than 1 + Charisma bonus students in total.

Renown and Challenge Matches

It is a simple fact of life that famous monks quickly become targets for other fighters seeking to make a name for themselves. Once per month the Games Master should roll percentile dice and compare the result to the monk's renown score; if the result is equal to or less than his renown, then another martial artist arrives to challenge him. The challenger will almost always be another monk, though fighters, barbarians and rogues with the Improved Unarmed Strike feat are also possibilities. To determine the challenger's character level, subtract 2 from the monk's levels, to a minimum of 1, and add 1d4 levels. A challenger can be of any race and alignment. The specific nature of the challenge is for the Games Master to decide but will almost always involve unarmed combat in a public place.



A monk is free to decline the challenge should he choose and in most cases the rebuffed challenger will not press the issue. A monk who declines a challenge will suffer a loss in renown as detailed below.

Students, Challenges and the Adventuring Life

The standard adventuring party, particularly at high levels, rarely stays in one location for long and often finds itself in locations that no sane person would ever willingly enter. As such, it may not always be appropriate for the Games Master to roll to determine whether students or challengers appear to complicate a monk's life. If the party spends a significant length of time in a particularly dangerous or remote area, for example in orc-infested lands or on another plane, it is recommended that the Games Master forgo making renown checks for the duration of that adventure.

Renown and Alignment

A character's alignment weighs heavily on what kind of renown he cultivates. A good-aligned monk will gain a reputation for selfless heroism. He will be seen as a champion of the common man and downtrodden villagers will come to him to save them from the depredations of bandits and monsters. Good monks are also more likely to attract prospective students and a famous hero can expect to be approached by aspiring monks on a regular basis. Conversely, an evil monk proves by his deeds that he is not to be trusted. Those who have heard of him are likely to flee his presence and he should expect to be watched very carefully by the local government. Truly infamous monks are often forbidden entrance to a city outright, if the local militia feels it has power enough to enforce the ban. Rather than attracting students, an infamous monk will find himself hunted by other monks, good and evil alike, who seek to earn fame and, most likely, money, by destroying him. On the plus side, an infamous monk will find it easy to intimidate the local populace into doing his bidding.

As most player characters will be good, or at worst, neutrally-aligned, they should rarely, if ever, encounter the kind of loathing that infamous monks receive. Still, the Games Master should be careful to have Non-Player Characters react to the monk's deeds, not the alignment he has listed on his character sheet.

Renown by Location

Although tales of the monk's prowess will be known to adventurers and rulers worldwide, the vast majority of a fantasy world's population lives in relative ignorance of

the events that occur even in the next kingdom over, let alone the fantastic adventures of a monk on the other side of the world. As such, a monk's renown is considerably lessened the further he travels from his usual adventuring haunts. Use the following table to determine a monk's effective renown when he travels to a new location.

Distance Travelled	Renown Penalty
0-100 miles	-0
101-500 miles	-2
501-1000 miles	-6
1001-2000 miles	-10
More than 2000 miles	Renown is 0

Sample Renown Modifiers

Action	Renown Modifier
Gain a level	+1
Found a martial arts school	+2
Found a monastery	+4
Found a grand monastery	+6
Mediate a dispute between warring families or businesses	+1
Mediate a dispute between villages or guilds	+2
Mediate a dispute between large cities	+4
Mediate a dispute between kingdoms	+8
Destroy a locally known menace (thieves' guild)	+2
Destroy a nationally known menace (mature dragon)	+4
Destroy a legendary menace (demon lord, ancient dragon)	+8
Win a challenge match	+1
Lose a challenge match	-2
Refuse a challenge match	-4
Witnessed act of cowardice	-6
Each month without adventure	-1

Diminishing Returns

The greater the accomplishments of a monk, the greater his deeds are expected to be in the future. After a monk has slain a great demon lord with his bare hands, he no longer receives great accolades for smashing a mere thieves' guild. A Games Master should feel free to reduce the renown gained if a monk duplicates a deed he has already accomplished. For example, if a monk founds a second grand monastery, the Games Master might increase his renown by only +3 or even +1. Conversely, the Games Master may wish to increase penalties for monks with renown scores above 30, as the fickle public rarely tolerates failure from those they place on pedestals.

Evil Actions and Their Consequences

If the Games Master wishes, he can use a monk's renown score as a means of warning him when he commits alignment violations. There are two ways to do this. First, the Games Master can simply reduce the character's renown. Using this method, the Games Master should find an equivalent good action on the renown modifiers chart and change the bonus to a penalty. For example: if a good-aligned monk were to kill a nationally-famed paladin, he would suffer a -4 penalty to his renown.

The second method requires a bit more work but is also more realistic. Using this method, the Games Master keeps two separate renown totals for the monk. The first keeps track of his heroic actions; the second tracks his evil deeds. When the time comes for a renown check, the Games Master rolls separately for each total. When using this method, the Games Master should not roll twice for student or challenge checks. Instead, he should roll once, using the higher total.

Martial Arts Traditions

The martial arts are governed by tradition. Many arts are centuries, or even millennia, old and have developed intricate formalized curriculum, forms of address and rules of conduct. Though not all monks, or systems, share all of the same traditions or even pay heed to them at all, they cast a long shadow over the life of a monk.

Accepting a Student

Monks must be very careful in selecting their students, as the behaviour and attitude of their disciples directly reflects on their own honour. There are many ways by which a master may test a prospective student; far too many to list them all but here is a short list of possible requirements to get you started.

Tests of Strength and Endurance

Some instructors, particularly those who train boxers, wrestlers and other combatants for the high stakes world of tournament fighting, run prospective students through a rigorous series of tests designed to examine the limits of their physical and mental endurance. Long distance running, leaping, swimming and flexibility are all common tests of the applicant's ability to endure pain and humiliation. In especially tough schools, an aspiring student may well find himself facing the master in open combat; the goal of this 'fight' is simply to endure the experience without collapsing or giving up. One famous monastery requires that prospective students sit cross-legged and motionless in front of the main temple gate until such time that the monks decide that the applicant is serious. This test can last for weeks and the applicant is not allowed to move for any reason, even during snow and rain; the monks will make no move to help him, or even speak to him, during this time and the applicant is dependant on the kindness of strangers and his family for food and water.

Tests of Wisdom

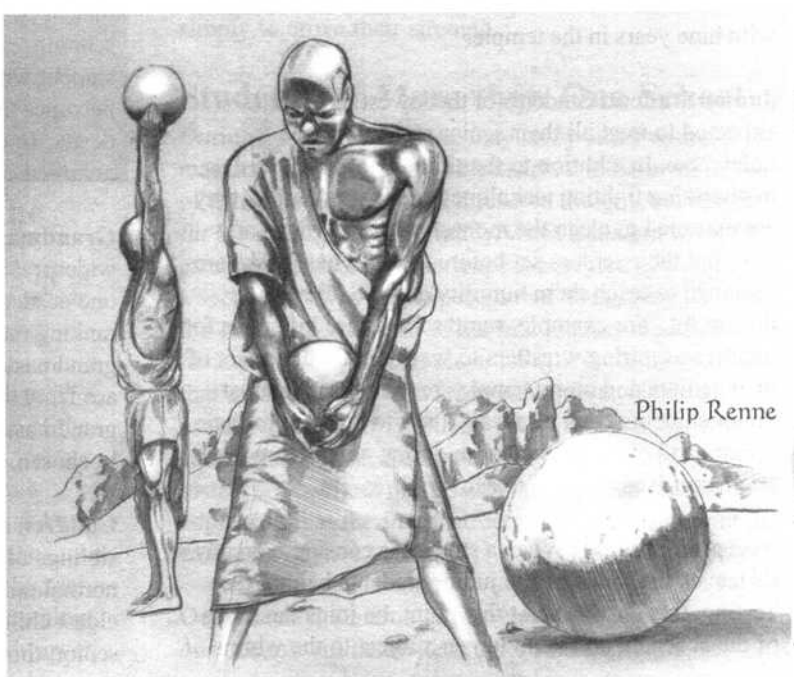
Other masters take a different tack, testing students for their cleverness by asking them to interpret head-scratching bits of philosophical wisdom. One famous test of wisdom involves a bowl with a hole in the bottom, a hard slice of bread and a steaming cauldron of soup. The master offers the potential student the bowl and bread first and they begin to speak. Later, he offers the student some soup, an applicant who has already eaten his bread fails the test and earns a lapful of hot soup. A clever applicant places the bread over the bottom of the bowl and earns the master's respect.

Tests of Humility

Tests of humility are another common means of determining the worthiness of a prospective student. In these tests, students are expected to demonstrate their ability to complete tasks set before them without question or complaint. Tests of humility often require that the prospective student perform and endure tasks that even a dim-witted kobold would refuse, such as sweeping the stables with his bare hands or scrubbing the entirety of the school with his own clothes. For example, a famous monk of the Ghost Fist style was approached by a young and wealthy nobleman for training. The master agreed, with the condition that the nobleman agree to live the life of a beggar for one year and beg alms in the marketplace near his ancestral home. During that year, the master would hire villagers to belittle the nobleman, as a test of his temper; at the end of the year, the nobleman was accepted as a disciple and in time became heir to the monk's martial techniques.

Tests of Generosity

Some masters simply require that prospective students willingly pay them exorbitant sums of money. Other,



more altruistic masters require that a student show his willingness to leave behind worldly possessions or provide for others at great cost to himself. Such a test might require that a prospective student donate all but a few coppers of his earning each month to beggars or shower the master and his students with generous gifts.

The Red Pocket

Keeping up appearances is very important in the martial arts world, so not even the greediest instructor wishes to advertise his avarice. The solution is the small, crimson-coloured envelope called the red pocket. The red pocket symbolizes good fortune and wealth and is sometimes filled with sweets and given to children on their birthday. The red pocket is also the traditional means by which students offer donation or payment to their master. Red pocket donations also prove useful for politicians who wish to discreetly bribe the local monastery's elders; the red pocket is small enough to be hidden in the palm and passed with a 'friendly' handshake.

Rank and School Hierarchy

The martial arts tend to attract students that are not afraid of confrontation. In order to maintain peace in the school or temple, each martial artist is given a rank. In most schools, rank is not simply a function of fighting ability; it is also a measure of the length of time the student has spent within that particular martial arts organization. In fact, a martial artist of limited fighting ability who has spent ten years in the temple is considered to be of higher rank than a skilled fighter with nine years in the temple.

Junior Student: Students of the lowest rank are expected to treat all their senior students with deference. In addition to the time they spend memorizing fighting techniques and in meditation, they are expected to clean the monastery and perform any task that their seniors set before them. These tasks are designed to teach them humility and are often quite distasteful. For example, sumo schools are infamous for requiring aspiring wrestlers to wash the hindquarters of their seniors and many temples require that the most junior students cook all meals, then serve them to their seniors and clean up the entire dining area before they are themselves allowed to eat.

Accepted Student: When a student is considered ready, he leaves the ranks of the junior students behind (see Testing, this chapter). At this point, he joins the ranks of the accepted and is no longer subject to the whims of the senior students, though he is still expected to give respect to any student who has more years in the monastery than he. An accepted student is free to develop his martial arts as he sees fit, within the boundaries set for him by the master of the monastery.

Disciple: When an accepted student proves his value to his monastery, usually by performing selfless acts of great value to his school and cultivating his fighting skills and enlightened spirit to the limits of his understanding, he is taken as a direct disciple of his style's master. Disciples are the true seniors of their school and treated with the utmost respect by all other students. They are also referred to as 'closed door disciples', in reference to the fact that they are taught the most secret and valuable techniques of their style, always far from the prying eyes of lesser students. Commonly, the highest ranking disciple is referred to as 1st senior, with the next highest known as 2nd senior and so on. Disciples are directly responsible for teaching the school's less experienced students, being in all ways the eyes, mouths and ears of the school headmaster.

Master: The master is just that, the highest ranking member of the monastery, responsible for guiding all the students under his care and determining the destiny of the style. By tradition, the master's word is law and he is accorded the utmost respect by all other students. The master of the style is typically the monastery's most skilled and enlightened martial artist, privy to all the secrets of his fighting style. A master retains his rank until his death, though many masters pass some of their teaching duties to a trusted disciple long before that. The method of choosing a new master varies from school to school. In some schools, the eldest child or student with the most years of study automatically becomes the new master at the time of the old one's death. In others, his disciples face one another in unarmed combat to determine the master's successor.

Grandmaster: In some cases, a martial art is so widespread that its techniques are taught at more than one academy or monastery. In these cases, the highest ranking master of all the schools is considered to be the grandmaster. The grandmaster is to the master of each academy as that master is to his students. A new grandmaster is chosen in the same way as a new master is chosen.

Children and Siblings: In most cases, the children and siblings of a master or grandmaster stand outside the normal rankings of the style. Upon his or her birth, the eldest child of the master instantly becomes the 1st senior, though he holds no authority over his fellow

students until he is recognized as an adult and proves his fighting skill. Younger siblings may or may not be instructed in the martial arts; if they are they are also considered senior disciples, though of secondary importance to their eldest sibling. If the master has siblings who study the martial arts, they too are considered senior disciples. In cases where the master has siblings and children both, his eldest child is automatically assumed to be the 1st senior and heir to all the secrets of the art, though that child is bound by tradition to defer to his parent's siblings until such time as he inherits the mantle of master.

Other Methods of Determining Rank: The system presented above is perhaps the most recognized traditional method of school organization but it is not the only one. More competition-oriented arts, particularly boxing, kick boxing and wrestling, put little stock in a martial artist's dedication to his school. Instead, in these arts, a martial artist's rank is solely determined by his combat prowess. In these academies, there are no delineated ranks like junior, accepted or disciple and a master is only a master so long as he can maintain his fighting superiority.

Titles of Address
Here is a list of some titles for martial artists that will add flavour to your campaign.

Grandmaster: Sigung, Shihan, Hanshi, Kodansha, O-Sensei.
Master: Sifu, Sensei, Guru, Sabom, Teacher, Instructor, Coach, Doshu, Deyang (high ranking female), Kyoshi, Lakan (high ranking male).
Student: Bastanaro, Disciple, Deshi, estocator (escrima practitioner), Jeja, Judoka (judo student), karateka, Mudansha, Apprentice, Ushi Deshi (apprenticed to become a teacher).
Junior: Kohai.

When the Student Surpasses the Teacher

It is not at all uncommon for monks, particularly those that spend their days chasing one adventure after another, to surpass the martial prowess of their instructors. In most cases, among the good-aligned races, this does nothing to change the dynamic of the relationship between master and disciple. It is considered a sign of an enlightened mind when a student remains humble even when his martial skills have reached their peak, so it is expected that the student will continue to treat his instructor with great respect, even if that instructor can teach him nothing further about the fighting arts. Monks of the dwarven



and elven races are famous for taking this respect to its ultimate level; it is not unheard of for a student to devote years or even decades to instructing his own teacher, so that their fighting skills reach the level of their cultivated wisdom. Conversely, evil humanoids rarely spare a thought for the masters they have surpassed; when and if they do think about them, they are likely to hunt them down and beat them savagely, simply to prove their strength.

Students of More than One School

During a monk's career, he may study under many masters. Though all are his masters and he owes each of them deference, he must reserve the greatest respect for his first teacher. Normally, when a student with existing martial arts experience is accepted as a pupil by a second teacher, it is expected that he is doing so with the express permission of his first instructor and that his loyalties lie with that instructor; it is for this reason that most students who study multiple styles do so under schools closely allied to their first school. It is considered a great dishonour to seek out other instruction without permission, as it is seen as an admission that the first instructor's teachings are not of sufficient quality.

Occasionally, a martial artist who studies at more than one school will be invited to become a disciple, or

even the heir, of his second master. On these occasions, it is customary for him to seek out his first master and petition him for release from his obligations to him. Under most circumstances, particularly if the student was only with the school for a brief time, or if the masters of both schools are closely allied, permission is given. At that point, the martial artist's new master is considered his primary instructor, although he is still expected to treat his first teacher respectfully.

Of course, not all masters are concerned with such formalities. Many schools, particularly among the fighting academies of the orc races, don't expect their students to hold to such idealized notions of respect. In fact, orc masters have been known to kill wayward students who are foolish enough to return to the academy they abandoned.

Coloured Belts and Other Signifiers of Rank

Frequently, as a particular martial art grows more popular, especially when it begins to be taught at more than one monastery or when it becomes popular as a tournament art, the master of the style will institute a formalized system of belts or similar items to signify rank within the style. This is done as both a matter of convenience, as it makes it a relatively simple matter to identify the seniority and fighting skills of practitioners of the same style from different schools, and as a means of providing students with a tangible symbol of their progress within the school.

Coloured belts are by far the most common means of signifying rank. Though the idea of providing students with belts of different colours as they moved up a school's ranks is a relatively new one, it is based on a bit of common, centuries old. dwarven folk wisdom that roughly translates as 'The filthier the uniform, the purer the technique.' In other words, a martial artist with a uniform blackened from decades of sweat, blood and ground in dirt is a martial artist to be feared. In keeping with this theme, the lowest ranking in most belt systems is the white belt, representing a student with little or no knowledge of the school's techniques, and the highest is the black belt. In between white and black is any number of coloured belts, most commonly yellow, green, red and brown. The exact colours and number of belts varies from style to style. Contrary to popular belief, a black belt does not equate to absolute mastery of a particular martial art. Instead, it signifies that a student has mastered the basic techniques and forms of his style and is ready for more in depth training. In most belt styles, there are up to ten ranks of black belt, with the highest ranks reserved only for the greatest practitioners of the art and even then, only after they have proven their dedication over a period of many decades.

There are many variations of the coloured belt ranking method. One famous monastery, and many of its offshoot schools, uses a long silk sash that winds three or more times around the waist instead of a belt. In others, a student's entire uniform is dyed a new colour each time he gains a rank. Finally, some styles of boxing and kick boxing use thin bands of precious metal wrapped around the base of padded boxing gloves; journeymen pugilists have unadorned gloves, contenders have silver and champions gold.

Generation and Lineage

Martial arts are living things, growing and changing as they are passed down from founder to chosen heir, to that heir's successor, to the successor's successor and so on, through generation after generation of students in an endless cycle. Over time, many arts undergo such radical adaptation and transformation at the hands of the hundreds, thousands and even hundreds of thousands of students that practice them that they become, effectively, different styles, ones that would be all but unrecognizable to the style's founder. Very often, masters of the style will begin to argue amongst



themselves over the proper interpretation of the style's techniques or philosophies; when this happens, masters will often officially break off from the founding school and begin passing down their own interpretation of the art, further muddling the issue of authenticity. In some cases, this is a good thing, as it allows the art to evolve to meet the self-defence needs of modern times. In too many cases, however, it simply results in the watering down of the style, as the basic principles that made the founder's art effective in the first place are forgotten or disregarded.

In an effort to minimize the loss of the founder's knowledge and maintain a firm connection to the style's original fighting theories, many monasteries establish a lineage line. The lineage line is, for all intents and purposes, a family tree, with the founder as the base and an ever expanding list of masters and students branching off from there, with each layer of the tree considered a new 'generation'. The fewer the generations between a martial artist and the founder of the style, the more 'pure' his training is considered. In styles where a careful lineage line is maintained, it is of critical importance that prospective masters have a solid knowledge of it, as only those who can unequivocally trace their lineage in an unbroken line to the style's founder will be accepted as legitimate teachers. Those who cannot prove their lineage, even if their training is legitimate, can expect to face scorn and outright hostility from other masters of the style should they attempt to found their own monastery.

Variant Rule: Recharging Chi

As an optional rule, the Games Master may choose to require that monks reactivate their chi each morning with a brief but vigorous set of chi exercises. These exercises require that the monk spend 20 - Wisdom bonus minutes in absolute concentration. At the end of that time, his chi-based abilities are recharged and he may use them for the remainder of the day. For the purposes of this variant rule, a monk's chi-based abilities include: Stunning Attack, Slow Fall, Purity of Body, Wholeness of Body, Leap of the Clouds, Fast Movement 60ft. or more, Ki Strike, Abundant Step, Diamond Body, Diamond Soul, Quivering Palm and Empty Body.

This variant rule would be appropriate for Games Master wishing to run campaigns where martial artists are required to 'power up', as they often are in fantasy and action anime and comic books. Think carefully, however, before including this variant rule, as it can severely limit the power of a monk, especially in ambush situations.

Lineage among the Races

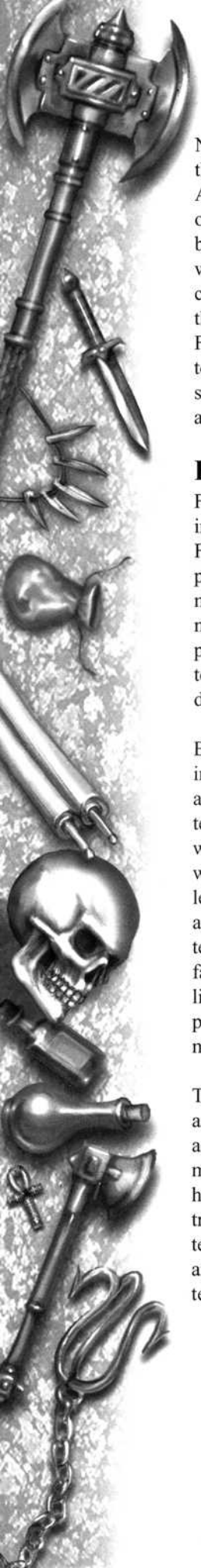
Though the martial artists of the relatively short-lived human race are the group most concerned with style lineage, most other races make at least a token effort to chronicle the evolution of their martial arts. Elves and, especially, dwarves are quite passionate about maintaining scrupulous lineage records; the former because they consider the founder of a beloved style to be an artist on par with the finest composer and his system an inviolable work of art and the latter because they hold the ties of the monastery to be as sacred as the ties of clan. An elven style lineage record is reads like a biography of all its practitioners; given the miraculous lifespan of the average elf, they have fewer generations to keep track of and thus more time to dedicate to each practitioner. Some elven lineage records are literally family trees, with entire forest groves magically ensorcelled to display the generation record using the shadow of leaves on the ground and the sound of birds singing in the branches. Dwarves are no less elaborate in their records, though they prefer to carve their style lineage on great stone tablets decorated with magical runes. On the opposite side, orcs, and the half-orcs who live with them, rarely bother to preserve their style lineage. For them, it is enough that they learn how to kill with their bare hands; the founder of the style is dead, so why should he care if he is remembered?

Chi or Ki Energy

Chi, or Ki as it is commonly known, is the essence of life and literally translated it means 'breath'. Chi energy is the collective life force of all the world's living things and it pools in every corner of the natural world, especially near flowing water and areas of unspoiled natural beauty.

The concept of chi energy is common to many forms of martial art. It is through the cultivation of chi that a monk is allowed to strike with the force of a catapult, heal his wounds through force of will, resist all poisons or fall any distance without injury. Without the cultivation of chi, a martial artist is simply a brawler. Chi is developed during long periods of meditation and while practicing specialized exercises, known to some cultures as chi-kung that involve repetitive movement and deep, slow, regulated breathing. Chi energy moves in an eternal cycle throughout the body, from fingertips to toes, flowing out from the body's three central repositories of chi, the dan-tian, or 'centres of breath'. The dan-tian are located in the centre of the forehead, the solar plexus and just below the navel.





Not all martial arts acknowledge the presence of chi, though all martial artists benefit from its effects. Among halflings, chi is viewed as the collective spirit of the tribe, given to select members that they might better protect the whole. Gnomes approach chi as they would any other unknown phenomena, concocting complex mathematical formulae and attempt to codify the development of chi into a sound scientific process. Finally, the unarmed fighters of the orc race consider chi to be the focused rage of their great, maimed god of war, sent to them so that they can destroy the hated elven and dwarven races.

Forms

Forms, also known as kata, djuroes and kembang, are an important training tool in many styles of martial arts. Forms are specific patterns of fighting movements, performed in a set sequence and designed to teach the martial artist to flow easily from one technique to the next in combat. The teaching of forms is also the primary method by which the knowledge and techniques of a particular martial art are transmitted down through the generations.

By their nature, forms must contain a minimum of two individual techniques, though there is no upper limit and many include dozens, or even hundreds of fighting techniques. Most forms are themed around a single weapon or category of unarmed fighting technique, whether that be joint locking, punching or acrobatic leaps, rolls and kicks. Forms are often quite intricate and, as they teach idealized, often flamboyant techniques, very beautiful. The elves, especially, are famous for their achingly graceful forms - full of dance-like movements, sweeping gestures and perfectly timed pauses for dramatic effect, their forms very often seem more pretty than effective.

Though forms are important to many martial arts, they are by no means common to all of them. Boxing academies have no use for forms, as their training method teaches relatively few techniques and relies heavily on sparring to develop skill. Likewise, traditional wrestling, though it includes many techniques, relies solely on sparring to develop skill and written manuals or murals to pass down its techniques.

Do, Jutsu, Internal and External

All martial arts fit into one or more of these broad categories. Players and Games Master may find it useful to decide which of the following arts each martial artist in their campaign practices, as it will influence both their fighting styles and philosophies.

Jutsu: Jutsu arts are fighting systems created strictly for use in life or death combat. They concentrate on brutal, efficient techniques meant to maim or kill an opponent with minimum effort. Most instructors of jutsu arts are hardened, pragmatic warriors. The Double Hammer style is a good example of an unarmed fighting style that would be considered a jutsu art; its techniques are simple, effective and concerned only with eliminating the opponent by any means necessary.

Do: Do translates roughly as 'art' and do systems are, in many ways, the opposite of jutsu arts. Do arts concentrate on the cultivation and development of harmony, chi and spirit and place reduced emphasis on effective combat techniques. Many jutsu arts become do arts over time, their killing techniques replaced with stylized movements that emphasize perfection of movement over effectiveness. Do masters are often admired for their absolute, unshakeable calm and knowledge of philosophy. The Ancestor's Illusion school is a good example of a do art; its techniques are valued for their beauty, not their efficiency.

External: External arts, sometimes known as 'hard' arts, teach monks to give and resist hard blows by developing the muscular power of the body first. Purposeful development of chi is a secondary concern in external arts and is often only taught later in life. In a fight, students of external arts fight aggressively, blocking blows and striking out with full power kicks and punches. Since they spend so much time building physical power, monks from external styles are often well-muscled and stronger than the average man. Most jutsu arts are considered external arts.

Internal: Internal arts, also called 'soft' arts, are concerned with the building of chi above all else. An internal martial artist learns to flow with the rhythm of his opponent, he yields when his opponent pushes and pushes when his opponent yields, redirecting, rather than blocking, attacks and disabling his opponents with chi-powered blows. Internal stylists move with a fluid grace that is unmatched and can be surprisingly strong, though their bodies are rarely heavily muscled. Many do arts are considered internal, though by no means are all internal arts do styles. Ghost Fist is a good example of a style that is both an internal and jutsu art.

Legendary Forms



Though all monks learn techniques that allow them to fight dragons with their bare hands and leap across mighty rivers, there are fighting skills that surpass even those potent abilities. Shrouded in secrecy, buried in forgotten tomes in the misty corners of the world, even the rumours of these techniques are known only to the wisest monks. Now the secrets of these legendary forms are placed in the capable hands of your characters.

Legendary forms are a new concept in the Quintessential line, introducing the idea of lost martial arts techniques that the monks of your campaign can discover and learn. Legendary forms are not necessarily more powerful than pre-existing monk abilities; instead they are designed to replicate the often bizarre 'secret' techniques so common in martial arts fact and fantasy. Legendary forms are similar in function to feats and they have ability score, skill and special ability requirements as feats do. However, unlike feats, they are not received at specific levels. Rather, a monk can learn a legendary form as soon as he discovers it, assuming he immerses himself in deep study and has the requisite skills.

In this chapter you will find complete rules for using legendary forms in your campaigns. Also included are guidelines for introducing the legendary forms, as well as complete descriptions and background information for almost a score of legendary forms.

Other Classes and the Legendary Forms
Normally, only monks are allowed to learn legendary forms, as only they have the understanding of martial arts necessary to grasp the intricacies of the techniques. With the Games Master's permission, however, other character classes can learn legendary forms, though the cost is higher. A non-monk who wishes to learn a legendary form must have the Improved Unarmed Fighting feat. He must also pay double the normal cost in experience points and must dedicate double the normal amount of time to the form's practice. A non-monk is limited to knowing only 1 legendary form per 2 points of Wisdom bonus (minimum 1).

Discovering a Legendary Form

Discovering a legendary form, much like uncovering an ancient spell tome or unearthing a minor artefact blade, is a rare and wondrous event, a worthy prize given at the culmination of an arduous adventure. A character should never simply be given a legendary form; he must first earn it, whether as a result of careful research and investigation, or by claiming it through physical skill. Here are some appropriate ideas to get you started.

The Forgotten Scroll

To ensure that their techniques and knowledge are not forgotten, many great masters record their teachings in scroll or book-form. When the time comes for the master to pass on the stewardship of the style, the scrolls, and the knowledge therein, are entrusted to his heir, to be held by him until such time as he passes them on to his own successor. These scrolls are jealously guarded, as they contain the greatest secrets of the school, and few, if any, aside from the grandmaster of the style know of their existence. Though this helps to keep the scrolls safe, it also means that should something happen to their owner, the scrolls may well be lost forever, with none the wiser.

As a result of some ancient tragedy, perhaps the murder of the grandmaster or the destruction of the monastery, the scroll passed from the knowledge of man. Now, in some crumbling vault or time-lost library, it awaits discovery by intrepid adventurers. Forgotten scrolls are usually guarded by inhuman guardians, often the spirit of its last owner; the spirit will test any



adventurer who seeks to claim the scroll and will only willingly allow a worthy monk to take it.

Most forgotten scrolls are a mixture of written word and pictures, with the steps to mastery of the legendary form within clearly outlined. In addition to that information, there will be scribbled notes, lineage lines and assorted other information that the scroll's former owners felt was important enough to record for posterity. In many ways, a forgotten scroll is a time capsule and the monk who reads it will gain great insight into the minds of its writers. The ravages of time are seldom kind to scrolls and tomes and a Games Master who wants a monk to truly earn his legendary form might decide that a few pages or a section of the scroll are missing, forcing the monk to quest for the remaining parts. If the Games Master should choose to do this, he should provide clues to the location of the lost sections.

The Hidden Master

A lone hermit, living in a secluded grove or in a cave on a high mountain peak, possessed of incredible martial arts abilities, the hidden master is a staple of martial arts fantasy. Hidden masters are notoriously retiring and curmudgeonly and a monk who wishes to learn at one's feet must be prepared to go to extreme lengths to prove their worthiness. To the hidden master, proficiency with martial arts is less important than an enlightened mind, so a prospective student must cultivate good manners and, most importantly, cleverness. During the period of testing, the character is expected to perform a series of convoluted, contradictory and seemingly pointless exercises, like digging a hole and then refilling it, or memorizing and reciting entire philosophical texts backwards, or washing and drying laundry while blindfolded and using only his feet. Convincing a hidden master to reveal his secrets should be an exercise in frustration that can take months or even years of persistence and dedication.

Once a character is accepted as a disciple of the hidden master, however, he often finds that the process of learning the legendary form takes no time at all. He may discover much to his chagrin, that the 'nonsensical'

tests he endured for so long *were* the training and that the hidden master had been his teacher all along.

Treasure of the Monastery

A character who masters his art and its philosophical teachings might find himself designated as the heir to his ancient teachings. Taken under the wing of the current grandmaster, he will learn all the techniques of the school, including those legendary forms passed down from master to heir. A character who learns these forms will be expected to maintain the code of secrecy, so he must not brag about his knowledge or use his techniques in front of the unworthy.

A character who is not the heir to his style can still be taught its legendary forms, though this will happen only extremely rarely. In order to receive this honour, the character must perform an extraordinary service for his school. What exactly this extraordinary service entails is determined by the Games Master but it should entail deeds far beyond the call of normal adventuring.

All of the Above

A quest to find a legendary form could include some, or all, of the above elements. Perhaps the lost sections of the forgotten scroll are in the possession of a hidden master with ties to the scroll's original owners. Maybe the service the character must perform for his temple is the recovery of a forgotten scroll stolen long ago or perhaps he must convince the hidden master, who is secretly the grandmaster's brother and true heir to the style, to return to the brotherhood. Or, perhaps, the character finds a forgotten scroll but has no idea how to translate the ideas within. His only hope is to find the hidden master, now ascended to immortal status, who wrote the scroll in the first place and convince him to reveal its secrets. The possibilities are endless.



Learning a Legendary Form

Once the character has discovered the legendary form, he must still spend much time and effort learning and practicing it before he can use it effectively. He must meet all the following conditions.

Meeting the Requirements

Before the character can begin to practice the techniques outlined in the legendary form, he must meet or exceed all the attribute, skill and feat requirements. A character who does not meet all of these requirements can pore endlessly over texts and receive all the instruction he wants but he cannot begin meaningful study until the requirements are met. This means that any period of study before that time does not count towards the time he must spend in a form's practice, as detailed below.

Form's Practice

Once the character has met the appropriate requirements and has the correct texts or instructor, he can begin to practice the legendary form. The amount of time that the character must dedicate to form's practice varies by individual form but is never less than one week. Time spent in practice need not be consecutive but the character must meet the minimum amount before he gains the benefits of that legendary form. Additionally, only days completely dedicated to training count against the total; a complete day is 8 or more hours of uninterrupted practice. Some forms with multiple benefits have more than one listing for required training time; in these cases each individual benefit will have its own time listing, with the total spent practicing the legendary form counting towards the time requirement of each.

Experience Point Costs

After the character has met the attribute, skill and feat requirements and at the conclusion of his form's practice, he must expend a certain amount of experience

points before he is allowed to gain the benefits of the legendary form. This represents the absolute, unswerving dedication with which the character must practice to train his body and mind to absorb the difficult concepts inherent to all legendary forms. The cost in experience points varies for each form and the character need not pay in one lump sum, but he must meet the entire cost before he can use the legendary form.

Maximum Number of Legendary Forms

A character can learn a maximum of one legendary form for each point of Wisdom bonus he possesses, though most characters will never even reach that total. Should a character reach his maximum number of legendary forms and then have the opportunity to learn another, he can choose to replace one of his existing forms with the new. To do so, he must spend a year of game time 'emptying the cup' or unlearning what he has learned. During that year, he may not use or benefit from the legendary form he is abandoning. If, during that year, he uses the legendary form at any time, he must start over from day one. At the conclusion of the year, the character no longer knows the legendary form and may immediately begin the period of form's practice that will allow him to use the new form.

Be aware that a character who chooses to 'forget' a legendary form he has already learned may suffer serious in-game repercussions for doing so. After all, he is disregarding the wisdom of centuries and, very often, the hard work that a hidden master or grandmaster of his school invested in him. This is not something to be taken lightly. At the very least, his master will take it as a grave insult to both his teaching ability and the worthiness of his martial arts style. At best, the master will snub the offending character; at worst, he will send other students to educate the character on his folly. He might even choose to do the educating himself.

The Legendary Forms

Each of the legendary forms listed below includes a brief tale relating one possible origin for the form. Some of the origins are based on real world legends of great masters; others are taken from various sources of martial arts fantasy. Each entry also details the exact cost and benefits of learning the legendary form.

Breaking Point

Though he was a learned sage, well schooled in philosophy, the half-orc monk Split Tusk was unable to control his temper. His masters, worried that his frequent rages would end only in his death, as well as the deaths of many innocents, banished him to high mountains and forbade him to return 'until such time as you have gained sufficient wisdom to turn your weakness into strength.' Wandering the mountains alone, Split Tusk gave in to his anger again and again, unleashing tremendous blows that splintered trees and cracked stone. One morning, while lost to his rage, he lashed out at a small black rock buried in a cliff side. To his surprise, the rock stood strong. He struck again and still the rock was unscathed. Again and again he lashed out, until his strength failed and he was left gasping on the ground. The rock was undamaged.

Each day Split Tusk returned to that spot to hammer at the rock with his fists and feet and each day the rock stymied his best efforts. At last, after a long year had passed, Split Tusk's rage was spent and he found he could not summon up enough anger to strike the rock even one more time. Instead, he settled into a meditative position and began to study the rock, exploring its every curve, chip and texture with all his senses. He meditated for days, contemplating, allowing his consciousness to drift freely. Again and again he found himself focusing on a single point on the rock, a depression so small that it was barely visible to the naked eye. To his surprise, he began to notice lines of energy crisscrossing the stone, all running to or from the small depression. Rising to his feet, he took a deep breath and struck the depression with all his might, shattering the stone. He had found its breaking point.

Requirements: Wis 17+, Concentration 10 ranks
Form's Practice: 2 months
Experience Point Cost: 300
Benefits: Skilled at finding the weak points of non-living objects, you gain a +2 bonus to all your Concentration skill checks and attack rolls when making a break attempt. In addition, you add one-and-a-half times your Wisdom bonus to the damage for all breaking attempts. If you concentrate for more than one round, you gain your full Wisdom bonus to damage, instead of half, for each additional round you spend in concentration.

Wu Song Breaks His Manacles

Wu Song was a powerful monk and infamous bandit who spent most of his life running from the lawful authorities. Though he was captured many times, no prison could hold him for long and he was notorious for being able to defeat even hardened groups of soldiers while bound hand and foot. Legend has it that Wu Song still wanders lonely roads, relieving fat and

greedy merchants of their gold, having slipped free of even mortality's grasp.

Requirements: Dex 15+, Balance 7 ranks, Escape Artist 7 ranks
Form's Practice: 1 month
Experience Point Cost: 400
Benefits: You have trained your balance to such an incredible degree that, by twisting and shifting your limbs and torso, you can fight with nearly full proficiency even while bound hand and foot. If only your arms or legs are bound, you suffer no penalty to attack. If both arms and legs are bound you suffer a -4 penalty. Your attacks while completely bound take the forms of leaping flip kicks with both feet striking your opponent, head butts and shoulder rams. While completely bound, you are limited to 1/3 your normal movement, your jumps are reduced to 1/4 their normal distance and you may not use Flurry of Blows, Whirlwind Attacks, Improved Trip, Improved Disarm, Power Attack, Deflect Arrows or any similar feat or special ability. In those situations where you are bound and your movement is completely restricted, such as when you are tied to a tree, you cannot attack.

Shaky Palm

The first master of the 'shaky palm' was a young boy stricken with a wasting disease that sapped his strength and constricted his lungs, leaving him gasping for breath with each step. In an effort to heal the boy, the local doctor began to instruct him in the martial, and healing, arts. The boy proved an able student. Within a short time he had surpassed the doctor in skill and had no choice but to leave his village in search of more training at the Young Forest temple. By virtue of luck or divine providence, he survived the long journey and was accepted into the monastery brotherhood. Again, he proved a quick learner, surpassing all his teachers in dedication, wisdom and martial ability, though he was still too fragile to survive a long fight. Finally, after he had outpaced all his brothers and instructors, he was taken as the disciple of the abbot of the temple and named heir to the Young Forest fist. Under the abbot's tutelage and with access to all the secrets of the Young Forest fist martial arts, the boy, now a young man swiftly approaching maturity, learned to turn his body's weakness into his greatest strength. He developed his chi energy to its fullest extent and created complex breathing patterns that sent it pulsing through his arms, timed to match the still uncontrollable shaking of his hands. He found that, with a single palm strike, he could temporarily infect his opponents with a bit of his pulsing energy, causing them to stumble and lose strength, allowing him to make good his escape without causing them further harm. His 'shaky palm' sat well with the pacifistic philosophies of the temple and became one of its most popular techniques, known to all members of the brotherhood, but when the Young Forest temple was burned to the ground and its monks put to the sword by the command of the emperor, the 'shaky palm' was lost to history.

Requirements: Wis 16+, Stunning Attack, Break the Breath
Form's Practice: 2 months
Experience Point Cost: 700
Benefits: By learning to exhale your breath in specific patterns and matching that pattern with vibrations in your palm, you can cause victims to feel the effects of your Stunning Attacks for much longer than normal. After a successful Stunning Attack, your opponents suffer a -2 penalty to all attack and damage rolls and a -4 penalty to all skill checks for a number of rounds equal to your Wisdom bonus. The penalties incurred from shaky palm are cumulative with those suffered from pressure point attacks.

Everything's a Weapon

Cadderok was one of the most infamous boxers of his day. Strongly allied with several infamous crime lords, he often found himself at odds with both the authorities and members of rival gangs, who often interrupted his bouts with threats of beatings, or worse. Out of necessity, Cadderok became very adept at defending himself with whatever objects were close at hand. In one famous incident, he held off an entire squad of troops using nothing more than a comb, a woman's gown and a ceramic vase. When Cadderok grew too old to continue the life of the wandering pugilist, he passed on his skills, including his unique form of self defence, to a motley assortment of professional boxers and street criminals, so that they would have the means to protect themselves from bandits and city guardsmen alike.

Requirements: BAB 6+, Str 13+, Wis 14+
Form's Practice: 3 months
Experience Point Cost: 500
Benefits: Any inanimate object you can swing, push, kick, spin or otherwise manipulate is a viable weapon for you, inflicting 1d4 + Strength bonus damage per blow at your most advantageous number of attacks. You suffer no non-proficiency penalty, regardless of how awkward your improvised 'weapon' is. Only an object that is considered to be a light load in terms of the character's carrying capacity is allowable as an improvised weapon. With the Games Master's permission, an improvised weapon may possess other



attributes, as determined by its size and shape. For example, a ladder might be considered to have reach and a bar stool might add a +2 to all Disarm attempts.

Tan Tui

Tan tui translates as 'springy legs'. Tan tui is a set of exercises designed to strengthen the practitioner's legs and develop his jumping abilities to their fullest extent by forcing him to cross long distances while moving in a variety of low postures. Developed by the members of a northern nomadic horse tribe whose martial arts style concentrates on teaching high-leaping kicks effective against mounted warriors, the tan tui exercises are extraordinarily taxing on the body. Properly practicing tan tui requires a great deal of room; the traditional minimum length to be travelled is equal to the furthest distance a wind-carried arrow can fly. When the monk reaches the highest level of tan tui training, he is expected to practice his tan tui while carrying large rocks on his shoulders or while wearing a saddle and an adult rider on his back.

According to folklore, a master of tan tui can leap to the roof of a tall inn without apparent effort and crack rocks with a kick.

Requirements: Con 14+, Jump 10 ranks
Form's Practice: Con bonus to Jump Checks - 1 month, Jump bonus - 2 months
Experience Point Cost: 500
Benefits: By repetitive practice of the tan tui exercises, you have strengthened the power and endurance of your legs, granting you several bonuses. After 1 month of practice, you may add your Constitution bonus, in addition to your Strength bonus, to all Jump skill checks. At the end of the second month, you double the minimum distance of your Jump checks and no longer need to roll above 10 to gain additional distance. Instead, you gain bonuses regardless of your check result. For example, a character attempting a running high jump jumps a minimum of 4 feet and gains an additional foot of distance for every 4 points of his Jump check.

Kiss of the Dragon

The technique known as the Kiss of the Dragon was first used by the assassin Cheng Zhen, who, disguised as a bonesetter and acupuncturist, assassinated government officials on behalf of the secret triad society known as the 'Brothers of the Pure Ideal'. Cheng Zhen himself claimed that the Kiss was taught



to him in an opium fuelled dream by the 'Master of Ecstasies', an oni (demon) with transparent skin who demonstrated the technique on his own body, using needles of pure jade. The story is dismissed as the lunatic ramblings of a drug-addled mind by most scholars, though it is know that Cheng Zhen's favourite weapon was an acupuncture needle of purest jade.

Requirements: Dex 15+, Wis 15+, Heal (acupuncture) 10 ranks
Form's Practice: 4 months
Experience Point Cost: 800

Benefits: Using your knowledge of acupuncture, you can inflict wounds that bleed profusely. In order to use the Kiss of the Dragon, you must place an acupuncture needle in a specific pressure point, requiring you to strike your target with an unarmed melee attack. The penalties associated with using acupuncture in combat are detailed under the description of Heal (acupuncture) in the Tricks of the Trade chapter. If your attack is successful, your victim begins to bleed profusely from his pores each time he is hit in combat; he bleeds 1 extra hit point a round for 1 + your Wisdom bonus in rounds. The effects of multiple hits are cumulative. A victim can only be healed by dedicating a full week to bed rest or as the result of a successful Heal check. Unlike normal, this is an opposed Heal check; when someone attempts to stop the Kiss of the Dragon, both you and he roll Heal checks. Only if he defeats your total are the effects of Kiss of the Dragon ended.

18 Iron Lohan

The lohan were a group of monks who achieved martial and spiritual perfection but chose to forgo ascension to the heavens in favor of remaining behind and helping other achieve their own enlightenment. They founded a monastery and invited all to come and study their version of the martial and philosophical arts, which they called the 18 Iron Lohan fist. The 18 Iron Lohan fist was a very dangerous art, as its practitioners were taught to hone their chi energy to its highest levels, allowing them to imbue each strike with incredible internal power.

Requirements: Str 15+, Power Attack, Unarmed damage 1d8+
Form's Practice: 6 months
Experience Point Cost: 1200
Benefits: Your unarmed attacks strike with increased force. Use the chart below to determine unarmed damage.

Gecko Step

Gecko step is one of the 72 consummate skills, a fabled collection of abilities from the Young Forest temple. According to legend, a young monk was inspired to develop the gecko step when he witnessed a gecko climbing a rough-hewn, stone wall to reach a fat



caterpillar on a high branch. The gecko was moving with its back pressed against the wall and though it was unable to see the wall to look for handholds, its fingers never once lost their purchase. When the gecko came level with the branch, it sprang forward from the wall and gulped down the caterpillar. Inspired, the monk returned to that wall each day, training himself to climb first while blindfolded and later, when he had learned to let his fingers and toes 'see', with his back to the wall. Within a year's time, the monk was so skilled that he could literally run up any wall, his feet so strong and sure of purpose that he had no further need to use his hands.

Requirements: Dex 15+, Climb 10 ranks
Form's Practice: 6 months
Experience Point Cost: 1000
Benefits: You can move some or all of your normal movement up walls as though they were level ground, so long as you end your move on a horizontal surface. While using Gecko Step, a character suffers none of the normal penalties associated with Climbing. If you are a member of the Street Acrobat prestige class and you

Medium Size Monks		Small Size Monks	
Old Damage	**New Damage**	**Old Damage**	**New Damage**
1d8	2+1d6	1d6	2+1d4
1d10	4+1d6	1d8	2+1d6
1d12	4+2d4	1d10	4+1d6
1d20	8+1d12	2d6	4+2d4

have the 5th level Gecko Step ability, you can end your movement on a vertical surface while using this legendary form. While doing so, you suffer no penalties to Dexterity and may fight as normal; in effect, you are able to cling to the wall using only your feet, allowing you to stand perpendicular to the wall should you so choose. If you are struck while perched on a wall in this fashion, you must immediately succeed at a Concentration check against a DC of 10 + damage suffered or fall off the wall, suffering falling damage as appropriate.

Chestnut Fist

Certain elven tribes practice a unique form of exercise that trains their hands to move with lightning speed. The elder monks fling handfuls of chestnuts into a roaring fire and the young trainees are expected to remove the chestnuts just at the moment they are ready to burst from the heat, all without burning their hands or even singing the hair on their arms. Not only does the Chestnut Fist training give their blocks and punches a speed that no other monk can match, it is said to make them absolutely fearless.

Requirements: Flurry of Blows, Dex 15+, Combat Reflexes, Lightning Reflexes
Form's Practice: 4 months
Experience Point Cost: 600
Benefits: You can make a second extra attack at your highest base attack bonus when using the Flurry of Blows ability. When doing so, all your attacks are made at a -4 penalty to strike. Using Chestnut Fist is very taxing; you may only make a Chestnut Fist attack every other round.

Chun Kuo's Chopsticks

Though Chun Kuo was a peerless monk, he preferred the pleasures of a gourmet meal to the life of the wandering scholar/warrior. Chun Kuo was never seen without his chopsticks, a pair of delicate jade utensils commissioned by the emperor and presented to Chun Kuo in recognition of his learned wisdom.



Though Chun Kuo was known as a man of peace, he was a frequent target of young toughs looking to make a name for themselves. Thanks to his great wisdom, Chun Kuo was able to defuse most of these situations before they came to blows. In one famous instance, Chun Kuo was eating in a roadside tavern on a sticky summer's day when he was confronted by seven toughs armed with swords. The toughs demanded that Chun Kuo face them in battle. Without looking up, Chun Kuo snapped his jade chopsticks around his head seven times in rapid succession. When he calmly tapped his chopsticks on the table, seven flies tumbled out, stricken senseless but otherwise unharmed. As Chun Kuo rose from the table, the seven toughs fled, their swords clattering in the dust.

Requirements: Dex 15+, Deflect Arrows, Weapon Finesse (unarmed)
Form's Practice: Bonus to Deflect Arrows - 1 month, Multiple Arrows - 3 months, Piercing Strike - 6 months
Experience Point Cost: 600
Benefits: When carrying a pair of chopsticks in your hand, you gain several benefits. After one month of practice, you gain a +2 to your Reflex save when attempting to deflect arrows. After two more months of practice (three total), you can attempt to use Deflect Arrows a number of times each equal to your Dexterity bonus, so long as you wield a pair of chopsticks. Finally, after a total of six months of dedicated training, you have learned to wield your chopsticks as dangerous weapons. You may wield them in combat as a dagger, striking with both sticks held in one hand, inflicting 1d4 with a strike and using your more favourable number of attacks. You can also throw the chopsticks, with range and damage equal to a dagger, each chopstick can be thrown separately when making a ranged attack. You may be disarmed of your chopsticks as normal and your chopsticks are vulnerable to sundering, they have a hardness of 5 and 1 hit point.

Eight Drunken Immortals

The eight drunken immortals were a group of monks who achieved enlightenment and ascended to immortality despite the fact that they were, to a one, hopeless drunks. In combat, the eight immortals were savage and unstoppable and their drunken rages were a

terror to behold. The eight drunken immortals are; Chung Li Ch'uan, guardian of the elixir of life; Ho Hsien Ku, the female sage who's symbol is the lotus blossom; Lan Ts'ai Ho, depicted as either a woman or young boy; Ts'ao Kuo Chiu, patron saint of the theatre; Han Hsiang Tzu, patron saint of music, who carries a flute and can make flowers bloom at will; Li T'ieh Kuai, a great sage and patron saint of the sick; Lu Tung Pin, who carries a magic sword and slays dragons; and Chang Kuo Lao, patron saint of old men who rides an old mule and carries a bamboo drum. As a group, the eight drunken immortals symbolize happiness and acceptance of change.

Requirements: Con 13+, Dex 15+, Tumble 7 ranks
Form's Practice: 3 months
Experience Point Cost: 800
Benefits: When you imbibe alcohol, you gain a +2 morale bonus to damage and armour class and gain damage resistance (1/-), allowing you to ignore a single point of damage from all attacks. However, you also suffer a -2 penalty to all Intelligence and Wisdom-based skill checks. A single mug of strong ale allows you to gain the benefits of 8 Drunken Immortals for 1 hour. A monk may benefit from 8 Drunken Immortals for a maximum of his Constitution bonus in hours per day.

Mad Devil Staff

A vain, proud monk, skilled in the art of the quarterstaff, heard legends of a learned master whose skill with the staff was reputed to be unparalleled. Incensed, the young martial artist set out to find the master, who was known simply as the 'mad devil', and defeat him. After a long and difficult search he came upon an old man, stooped and creaky-boned with age, standing in a forest clearing, spinning a quarterstaff with such speed that the wind howled like a crazed beast and loose leaves and even pebbles whipped through the air. Though the young monk was frightened by the old man's power, he still brandished his quarterstaff and roared out his challenge. In response, the old master simply smiled and shrugged. Scowling, the young man knelt and picked up a rock. Tossing it in the air, he whipped his staff in a circle above his head and then struck the rock with all his might, sending it careening through the forest, where it buried itself deep in the bark of a tree. The old master smiled and clapped in appreciation, then stepped forward to the nearest tree, spun his staff in a tight arc and cut the tree in two.

Requirements: Unarmed damage d8+, Weapon Focus (staff)



Form's Practice: 2 months
Experience Point Cost: 600
Benefits: When wielding a quarterstaff you may, by forgoing all other attacks, resolve a single melee attack at your highest base attack bonus as a touch attack. In addition to ignoring your opponent's armour bonus to armour class, the attack inflicts damage equal to normal quarterstaff damage + your unarmed damage. Using a Mad Devil Staff attack is a full round action.

No Shadow Kick

The learned master and bonesetter Wong Fei Hong was famous for his 'no shadow kick', a kick that moved with such speed that it cast no shadow on the ground. Thanks to his 'no shadow kick', Wong Fei Hong never lost a challenge match. In one such match, Wong Fei Hong struck an opponent so hard that he sent him crashing through the wall of his school and into the street.

Requirements: Dex 17+, Improved Initiative, Unarmed BAB 6+
Form's Practice: 4 months
Experience Point Cost: 600
Benefits: You gain a +2 bonus to hit with all unarmed attacks when attacking an opponent with a lower Initiative than your own. The bonus to hit is increased to +4 when you attack any flatfooted opponent with a lower Initiative total.



Waking Trance

Millennia ago, there existed a small, tropical island nation adrift in a vast, dark sea. The few inhabitants of the island were a fierce warrior people, skilled at knife and stick fighting, who lived in a perpetual state of inter-tribal war. The fighting was so fierce and so treacherous that they were afraid to fall asleep, for fear that their enemies would behead them in the night. Instead, they developed a form of meditation that was restful enough to equal a night's sleep but shallow enough that it allowed them to keep their senses alert.

Requirements: Con 13+, Wis 17+, Endurance, Iron Will
Form's Practice: 4 months
Experience Point Cost: 500
Benefits: You no longer need to sleep in the normal sense of the word. Instead, you must meditate for 4 hours each night. Doing so gives you the same benefits as a full (8 hours) night's sleep. An elven monk needs to meditate for a mere 2 hours each night. While meditating in this fashion, you retain full command of most of your senses, you make all Listen checks as normal and are not considered helpless, though you do not benefit from your Dexterity bonus to armour class.

Clever Crane's Wing

Clever Crane was the last master of the Young Forest temple. His defensive skills were unparalleled and he was able to deflect arrows using only his feet while blindfolded. When the emperor's armies came to raze the temple, Clever Crane faced them alone, blocking the only path to the temple and buying time for his monastic brothers to prepare a defence. Fearing to face him in close combat, the emperor's troops chose to cut him down with volleys of arrows and spears but, no matter how many they fired, he blocked every one using only his left hand. In response, the general of the emperor's army directed the sorcerers and wizards under his command to destroy him. They assaulted him with a rain of *magic missiles* and a hail of *acid arrows*, all to no avail, as he deflected them as easily as he did the spears. In the end, Clever Crane was laid low by treachery, stabbed from behind by the man he had chosen to be his heir.

Requirements: Deflect Arrows, Dex 19+, Unarmed BAB 6+
Form's Practice: 3 months
Experience Point Cost: 800
Benefits: You can attempt to deflect ray attacks, *acid arrows* and even *magic missiles* with the Deflect Arrows feat. To do so, you must have a free hand as normal for Deflect Arrows. The DC of the Reflex save against ray attacks or *acid arrow* is equal to 20 + the level of the spell. Against *magic missile,* the DC is equal to 25 + 1 per missile. If the Reflex save is successful, you suffer no damage. An unsuccessful save still allows you to save versus the spell as normal.

Whispers of the Ancestors

Deep in the steaming jungles of the south, there remain a few masters who still practice the ancient traditions of ancestor worship. Using a mix of shamanic magic, mind-expanding drugs and meditation, they send their chi energy coursing through the heavens, to seek out the spirits of their ancestors long gone and sit at their celestial tables, listening for insights into future events.

Requirements: Wis 19+, Still Mind, Knowledge (arcana) 10 ranks
Form's Practice: 6 months
Experience Point Cost: 900
Benefits: By entering a deep, trance-like state of meditation, you can connect your mind to the spirits of your ancestors, gaining the benefits of their wisdom and experience. 1/week you may gain wisdom from your ancestors, with effects equivalent to that gained from a *divination* cast by a cleric of your monk class level. Entering a meditative state conducive to contacting your ancestors takes 1 hour and requires that you be in an area of relative quiet. If you burn an incense stick while entering the trance, you reduce the amount of time to ½ hour.

Building Monasteries and Schools



There comes a time in a monk's career where the thought of risking life and limb in yet another exotic, far-flung adventure no longer holds the thrill it once did. Usually this point is reached somewhere around the time that the grey hairs begin to outnumber the coloured, when he can trace the years through the lines on his face and he's no longer so sure that he can dodge every sword or fist that comes his way. It is then that he begins to truly contemplate his own mortality and he begins to consider passing down what he knows to a new generation.

In other words, he decides to found his own monastery.

This chapter contains all the information you will need to purchase, build and populate the fighting academies of your fantasy world. From the tiniest basement dojo to the mightiest of monasteries, you will find herein the rules necessary to bring them to life.

Constructing a Monastery or Fighting Academy

The first step for a monk building a school or monastery is gaining the permission of his own instructor to do so. It is in the best interests of the master of any martial arts style to ensure that the traditions and quality of his style are upheld, as the actions of his students reflect directly on his own competence as a teacher, so he must be fully convinced of the student's sincerity before giving his permission. The wise student will do whatever he can to boost his worthiness in the eyes of his master. Here are some examples of actions a prospective school founder might take to prove his sincerity and qualities he might possess that show his worth.

Undertake a Great Quest in the Name of His Master or School

A monk who willingly places his life at risk for no other reason than to bring fame and honour to his master and his school does much to earn respect in the eyes of his peers and superiors. Typically, a worthy quest is something that affects lasting change for the master's and style's benefit and involves real risk for the monk, whether that risk be physical, psychological or social. Examples of appropriate great quests would be personally destroying a menace at least 2 CR higher than the monk, recovering school lore lost for centuries or defeating a wayward former student who is damaging the reputation of the school.

Earn Great Fame within the Martial World

A monk who cultivates great fame within the close knit martial arts community does much to increase his chances of receiving permission to open his own school. As a general rule, a monk with a Renown score greater than, or equal to, 25 has garnered sufficient fame to be given permission to open his own school.

Amass Personal Power and Demonstrate Great Enlightenment

A monk who demonstrates equal facility with both the fighting techniques of his school and the moral beliefs and philosophies that guide its practitioners can hardly be denied the opportunity to pass his training on to others. As a rough guideline, a monk with at least 10 levels in the monk class will be considered worthy of opening his own school.

Pay Money

When all else fails, a monk can simply attempt to buy the good will of his teachers. Though the masters of many martial arts systems will be greatly offended by the very notion of selling their training for profit, more pragmatic teachers, particularly those involved in the world of professional tournament fighting, will see it as simply a natural part of the process.

Bypass the Whole Process

Of course, some monks may wish to simply bypass the whole process altogether, establishing their own school without first consulting or receiving the approval of their master. There are many reasons for doing this. Perhaps the student and his teacher have had a falling out and he knows there is no chance that his master would approve. Or perhaps the student is so far away from his teacher's home that trying to seek his permission would be futile at best. Or, as is the case with temple orphans and most members of secret societies, his masters, and most of his fellow students, are dead or imprisoned. In any case, a monk who chooses to follow his own path faces a hard road. If he and his former master are at odds, he can expect to face severe hostility at all times from both his former master and his students and any allies that master may have. Worse still, for both ostracized aspiring teachers and those who have lost their master to misfortune, the validity of their art will be called into question. This will be especially troublesome for those who choose to establish schools in area where there is already a strong martial arts presence. In such areas, teachers will face scorn from the local peasants and be forced to prove the strength of their techniques again and again in challenge matches against other masters.

Monastery or School?

After a monk receives permission to establish his own academy, he faces a difficult decision. Should he build a school or attempt to establish a monastery? The question is primarily one of scale and cost. The construction of a school, no matter how large or ornate its design, simply does not incur the same cost in time or resources that building the grandest monasteries does.

Another key difference between a monastery and a school is religion. A monastery, by its nature, will be associated with a particular philosophy or faith, sometimes both, and its members will be expected to pay at least lip service to that philosophy. Therefore, the members of a monastery are monks in the truest sense and may adopt many of the strictures of an organized church. By contrast, a school is not normally dedicated to a specific philosophy, though many of its members may share common beliefs, and its teachers and students concentrate primarily on the perfection of martial technique.



Whether he chooses to build a school or monastery is strictly a roleplaying decision, the mechanics of construction being identical in either case. The player and Games Master should work together to determine whether it is more appropriate for the character to construct a school or monastery.

When a Home Becomes the School

Many masters, especially when they are endeavouring to open their first school, are limited by very humble resources. If they already own a home or other property, like a tavern or even a large barn, they can save themselves a considerable sum by adapting that building to suit their needs, using the rules outlined in this chapter, modified by the guidelines listed below. Or, in cases of extreme poverty, they can simply make do with the building as is. Many a master tells tales of learning to fight in his own teacher's cellar, or listening to his wisdom while sitting cross-legged in a stable, or practicing his forms in an empty alley behind the local inn. In other words, the fact that a monk character cannot afford to pay for a grand monastery should not

Urban Buildings

Building Type	Building Size	Cost in Gold
Wooden	10 ft. x 20 ft. x 20 ft.	1,000
	Per additional storey (10 ft. height)	400
	Per additional 20 ft. width or length	800
Stone	10 ft. x 20 ft x 20 ft.	1,500
	Per additional storey (10 ft. height)	700
	Per additional 20 ft. width or length	1200
Stone base, wooden upper floor	10 ft. x 20 ft. x 20 ft.	1,200
	Per additional storey (10 ft. height)	500
	Per additional 20 ft. width or length	1,000

prevent him from becoming a teacher. As long as he has a single student, he is a teacher.

Location

Once a character has decided what sort of academy he wishes to establish, he can go about the business of scouting out a suitable location for construction. Monks are spoiled for choice when it comes to location, as the martial arts can be taught anywhere that there is enough space to take three or four steps. Of course, no aspiring teacher wants to teach in a closet, so the wise monk considers all the pros and cons of a location before parting with his hard-earned gold. Here is a list of some of the potential advantages and disadvantages to each of the main types of location:



Urban: Establishing a school in a major urban area has many benefits. Finding potential students is considerably easier in a major city and those students will tend to be wealthier than their rural cousins. What is more, the presence of a large and affluent upper class means greater profits for schools that train professional tournament fighters. Further, an urban school will benefit from the city's already established defences, which are often considerable. Finally, a monk who chooses to construct a school in the city will have easy access to construction specialists, such as architects, master masons and carpenters, as well as a ready pool of guildsmen to draw from for the hard labour.

On the downside, city living can be prohibitively expensive and the price of labour is often twice or more what it would be in a village. In addition, space in the city is at a premium; because of this it will be difficult for a monk to find a plot of land large enough to establish a grand monastery inside the city walls. For this reason, most urban academies are schools of relatively small size. Worse, a teacher wishing to establish a school in the city may face opposition from other, established martial arts academies that can make it difficult for him to receive the proper building permits from the local government. Temples and other religious institutions may raise objections as well, especially if the monastery to be constructed incorporates any sort of obvious religious or philosophical motif. Finally, cities are not conducive to the flow of chi, the overabundance of squalor, disease and man-made objects taints the ambient chi in the air and can leave the inhabitants feeling sluggish and uncomfortable.

Perhaps the simplest way for a monk to find a suitable location in the city is to purchase an existing building and modify it for his own use. The following table provides rules for determining the cost of purchasing an existing city building.

The costs listed in the table presume that the monk is purchasing a building in a reasonably middle-class neighbourhood. If he wishes, he can instead choose to locate his school in a more affluent area, raising the costs listed above by 20-100%. Alternately, he can purchase a building in the lower-class section of town, or even in the slums, lowering all costs by 10-50%. Remember that attempting to open a business in either kind of neighbourhood carries its own special set of problems. The rich may not appreciate the invasion of hordes of weapon-toting 'rabble' (students) that flock to martial arts academies, or the bursts of loud shouting and clashing blades that frequently issue forth from a school's walls. Conversely, opening an academy or indeed any business in the poorest sections of town is an open invitation to robbers and local toughs. Worse, the seedy reputation of the slums may well deter prospective students; in other words, a school in the slums may end up costing the monk more dearly than he first thought.

On those rare occasions when an aspiring school master locates an empty plot of land in the city that is suitable for his purposes, he must be prepared to pay dearly for it. A 100 ft. x 100 ft. plot of land can cost upwards of 500 gold pieces, even more if it is in a particularly rich neighbourhood.

Rural: Many teachers choose to establish their monastery in, or near, a small village. The benefits of doing so are numerous. First, it is cheap; an empty 100 ft. x 100 ft. plot in or near a village can cost less than 100 gold pieces. Second, a village monastery can conceivably be as grand as the builder wishes, as most villages are surrounded by literally miles of wide-open spaces. Third, villagers usually welcome new monasteries with open arms, as the presence of trained monks does much to ensure the peace and boost the local economy, so a monk will have no shortage of support when it comes time to actually construct his monastery. Fourth, the master of a rural monastery will not face the same degree of interference from established organizations that his urban peers will, unless he tries to build a monastery in a village where another fighting academy or especially zealous church already exists. Fifth, a monk who establishes a village monastery can, should he choose to do so, quickly become a major force in village politics, as he and his students are likely to have a monopoly on both martial and monetary power. Lastly, the flow of chi is relatively unrestricted in a rural environment. Though a village is by no means as pure as unspoiled wilderness, it also lacks the abundant poisons of the city, so the monks of a village monastery will be less sluggish than their city dwelling contemporaries.

There are, however, some disadvantages to founding a rural monastery that the builder should be aware of. Most importantly, the master of a village monastery will find it hard to attract students, at least in the beginning. The first students he finds will be the sons and daughters of the local farmers; mostly poor and almost always uneducated, they will be far from the ideal students. The monks of the monastery, as the adventurers in residence, can also look forward to the villagers running to them for protection at the first hint of danger. For good, altruistic monks, this may not prove much of a problem but for more neutrally-aligned monks, who wish only to be left to their own quest for enlightenment, this should be a source of major annoyance.





Wilderness: In many ways, the wilderness is the ideal spot for the location of a great monastery. Untouched by the civilized world, the enormous forests, windswept desert plains and high mountain peaks of the archetypal fantasy world teem with life and, most importantly, flow with an abundance of chi energy. As an added benefit, these wild lands can be freely claimed by anyone with the courage and strength to take them. Of course, with access to magic, an ambitious monk is by no means restricted to such 'mundane' areas. He might instead choose to build a monastery beneath the sea, in a vast underground cavern, in the heart of a glacial rift or even on the top of a roiling thundercloud.

On the other hand, a character that chooses to build his monastery in the wilderness faces a number of unique logistical problems. First, he has to clear the area of monsters and other hazards. Exactly what the character must do to accomplish this goal is up to the Games Master to decide, but it should not be a simple task. Next, he has to import, typically across enormous distances, construction materials. At the same time, he must be prepared to pay grandiose sums in wages, food and transportation fees for the construction workers and experts who will build his monastery. Hardest of all, he must find a way to attract students to his school. On the plus side, he can be sure any students who do seek him out will be sincere in their desire to learn from him.

For all the reasons listed above, only the largest of monasteries are ever constructed in the wilderness. Let the builder beware, establishing and guiding the fortunes of a wilderness temple is not a task to be undertaken lightly and a monk who does so is beginning an adventure more frustrating, and rewarding, than any he has faced before.

Building the Monastery

Once the monk has selected an appropriate site, he must begin the long, expensive and often frustrating task of design and construction. He must hire specialists, notably architects and engineers, to

Monastery or School Construction List

Construction	Cost	Height	Width	Length	Structure Points
Training Hall	50,000	20 ft.	40 ft.	80 ft.	500
Ancestor Shrine	5,000	10 ft.	20 ft.	10 ft.	400
* Meditation Cells	50	5 ft.	5 ft.	5 ft.	50
Meditation Garden	6,000	-	50 ft.	50 ft.	-
Gatehouse	8,000	20 ft.	20 ft.	30 ft.	100
Great Stair	200	-	5 ft.	40 ft.	200
Outbuilding, Stone	900	10 ft.	20 ft.	20 ft.	150
Outbuilding, Wood	600	10 ft.	20 ft.	20 ft.	100
Catacombs	300	10 ft.	10 ft.	10 ft.	-
Pagoda Forest	4,000	10 ft.	30 ft.	30 ft.	50*
Tower, Round	25,000	30 ft.	20 ft.	20 ft.	800
Tower, Square	18,000	30 ft.	20 ft.	20 ft.	600
Underground Passage	150	10 ft.	5 ft.	5 ft.	-
Wall, Stone	4,000	20 ft.	20 ft.	100 ft.	300
Wall, Wooden	3,000	20 ft.	20 ft.	100 ft.	200



BUILDING MONASTERIES AND SCHOOLS

Bronwyn and Four Fold Crane stood side by side on the edge of the ridge, the heat of the setting sun against their backs. Far below, the valley known as 'King's Folly' stretched to the horizon in every direction, a blasted scar filled with jumbled rubble and scattered piles of bleached white bone.

'My friend,' said Bronwyn, 'I fear you have made a grave mistake.'

'How so?'

Bronwyn swept her arm before her and sighed. 'Look at this place. King's Folly is a god-forsaken wasteland, nothing but a boulder-choked sea of dust. This place hasn't seen a drop of rain in more years than either of us has been alive and I know for a fact that it is undead haunted and demon-hunted.'

'True.' Four Fold Crane rubbed a hand across his shaved scalp, leaving a smear of mingled sweat and dust.

'So?'

'So, what is your question?' Four Fold Crane squatted in the dust, looking out across the valley.

'So,' she exclaimed, 'just how in the many hells are you going make this place safe for a monastery?'

Four Fold Crane pulled a large stone from the dust and stood. In one smooth motion he tossed the stone in the air and lashed out with a kick. The stone exploded into powder. He locked eyes with Bronwyn. 'One obstacle at a time.'

supervise the construction, as well as find hordes of labourers for the grunt work. Determining the success of this crucial part of monastery construction is best handled through roleplaying, as finding competent and, especially, honest employees in a typical fantasy campaign can easily be an adventure in itself.

In game terms, constructing a monastery or school is as simple as selecting the components of the building from the chart below and paying the associated costs. The Games Master and the player should both be involved in this process, as not all components will be appropriate for the campaign.

Here are a few additional guidelines that the player and Games Master should be aware of before they begin the process of construction:

† The wages of common workers are already accounted for in the costs listed below. Specialists must be hired separately. This includes the hiring of a Feng Shui specialist. A character who wishes to incorporate the benefits of Feng Shui must pay for an expert, or do the work himself, as detailed under the skill Knowledge (arcana) in Tricks of the Trade.

† Both the rules for building strongholds presented in *The Quintessential Fighter* and the rules for constructing temples as presented in *The Quintessential Cleric* may be used with the rules listed here, allowing the monk to build any sort of building his imagination can conceive.

† One engineer or architect must be hired for each 50,000 gold pieces, or part of, spent on building the stronghold.

† The costs listed below presume that the monk is constructing a school or monastery in a city environment. If he chooses to build in a rural environment, the costs are raised by 5%, as he must pay for transportation of materials and specialists. If he chooses to construct a monastery in the wilderness, the costs of all construction will be anywhere from 50%-300% higher than normal, depending both on distance from the nearest population center and the hazards of the terrain.

† Construction of the monastery requires 1 week for every 2,000 gold pieces, or portion thereof, spent on the construction list. The monk may reduce this cost to 1 week for 5,000 gold pieces of construction if he is willing to hire double the workforce, for an increase of 50% to all construction costs. Remember that a monastery that incorporates Feng Shui principles adds an additional 10% to the time required for construction. This extra time cannot be reduced.

† All constructions may be built larger than their base size listed in the construction list. Doubling any dimension (width, height, or depth) doubles the cost of

construction. Tripling any dimension will triple associated costs. Such costs are cumulative. For example, a wall doubled to 60 ft. high will cost 8,000 gold pieces. If the width of it is also doubled to 40 ft. wide, the final cost will be 16,000 gold pieces. No dimension may be more than tripled in size and no construction may be more than twice as high as its width.

† When increasing the size of a construction, the Structure Points will also increase in proportion to the cost increase. So, for example, the wall above would have 600 Structure Points when its height was doubled and 1,200 when its width was also doubled.

† All constructions are considered to have a hardness score of 8. This may be increased to 10 by paying double the final cost of construction.

† All constructions are considered to have an adequate amount of doors, windows and arrow slits, as the player desires.

† In the list below, items listed with an asterisk are not free-standing structures. Instead, they are enhancements to the structure listed above. For example, an ancestor statue is not a separate building. Rather, it can be added as an enhancement to an existing structure, or placed outside the gate or in a courtyard.



Ancestor Shrine: An ancestor shrine is an important part of most larger schools and will always be present in a monastery. Most ancestor shrines include a small, intricately decorated altar or table upon which are set numerous stone tablets, scrolls and portraits of famous ancestors of the art. At more philosophically and religiously-orientated monasteries, the ancestor shrine is frequently the main location for important religious observances. Ancestor shrines are frequently set just in front of the doors of the main training hall, so that each monk can pay his respects to the ancestors before beginning the day's practice.

Catacombs: Catacombs are underground chambers often used as burial places for monastery brothers. Catacombs are also useful as storage spaces and, when linked together, are frequently used as testing and training chambers.

Gatehouse: The gatehouse is little more than an opening within a section of wall to allow entrance to the monastery. It has a reinforced wooden gate with a hardness of 6 and 30 Structure Points. Occasionally, a monastery gatehouse will also be equipped with an iron portcullis but this is rare even among monasteries in the deepest wilderness and almost unheard of otherwise. Only the largest of martial arts schools will ever have a gatehouse.

Great Stair: Many schools, and especially monasteries, are built high on cliffs, hills or even mountainsides, both for the defensive value such a high vantage point offers and for health benefits the monks receive by being forced to navigate the steep temple paths each and every day. Great stairs are long and winding sets of stairs, each step fully 2ft. tall but only 6ft. deep, designed to force the climber to expend maximum effort. Very often, monastery masters will force their students to carry buckets of water up and down the great stair, or spring up and down the stair, or frog step on all fours or even walk up the stairs on their hands!

Monastery Enhancements

Construction	Cost (gp)	Height	Width	Length	Structure Points
* Ancestor Statue	4,000	15 ft.	15 ft.	10 ft.	300
* Grand Gate	2,000	20 ft.	20 ft.	-	300
* Hardwood Floors	200	-	10 ft.	10 ft.	*
* Testing Chamber	1,000	10 ft.	10 ft.	10 ft.	-
* Exercise Equipment	1,000	-	-	-	-
* Ornamentation	2,000	-	-	-	-

Meditation Cells: Small, unadorned chambers of stone or wood, meditation cells are used by monks who wish to meditate in private. They are completely soundproof, making them ideal for long periods of isolated contemplation. Meditation cells are generally set in outbuildings far from the bustle of the main temple training hall. In those monasteries where the monks are expected to live particularly spartan lives, meditation cells double as cramped living quarters.

Meditation Garden: A meditation garden is an area of absolute tranquillity, where the monastery's brothers go to contemplate, meditate outdoors or simply relax in the midday sun. Meditation gardens are designed to be both aesthetically pleasing and completely integrated with the natural world, with small reflecting pools and bonsai trees sharing space with open stretches of tended grass and piles of artfully arranged stones. Small statues are also common, as are delicately flowering groves of cherry trees. In the autumn, blossoms stream through the air with the gentlest breeze and the ground is covered in a dappled blanket of pink and white flakes. Sand gardens are another common feature of meditation gardens – monks spend their days raking the sand into pleasing patterns or simply watching as the wind shifts the sand like waves on the sea.

Outbuilding, Stone: Outbuildings are common within the courtyards of monasteries and larger schools, and are typically used as storehouses, stables and barracks for the students and instructors. The players may choose any arrangement of rooms within an outbuilding as they desire, and may add additional floors simply by increasing the height of it. Several outbuildings may be joined together for larger constructions.

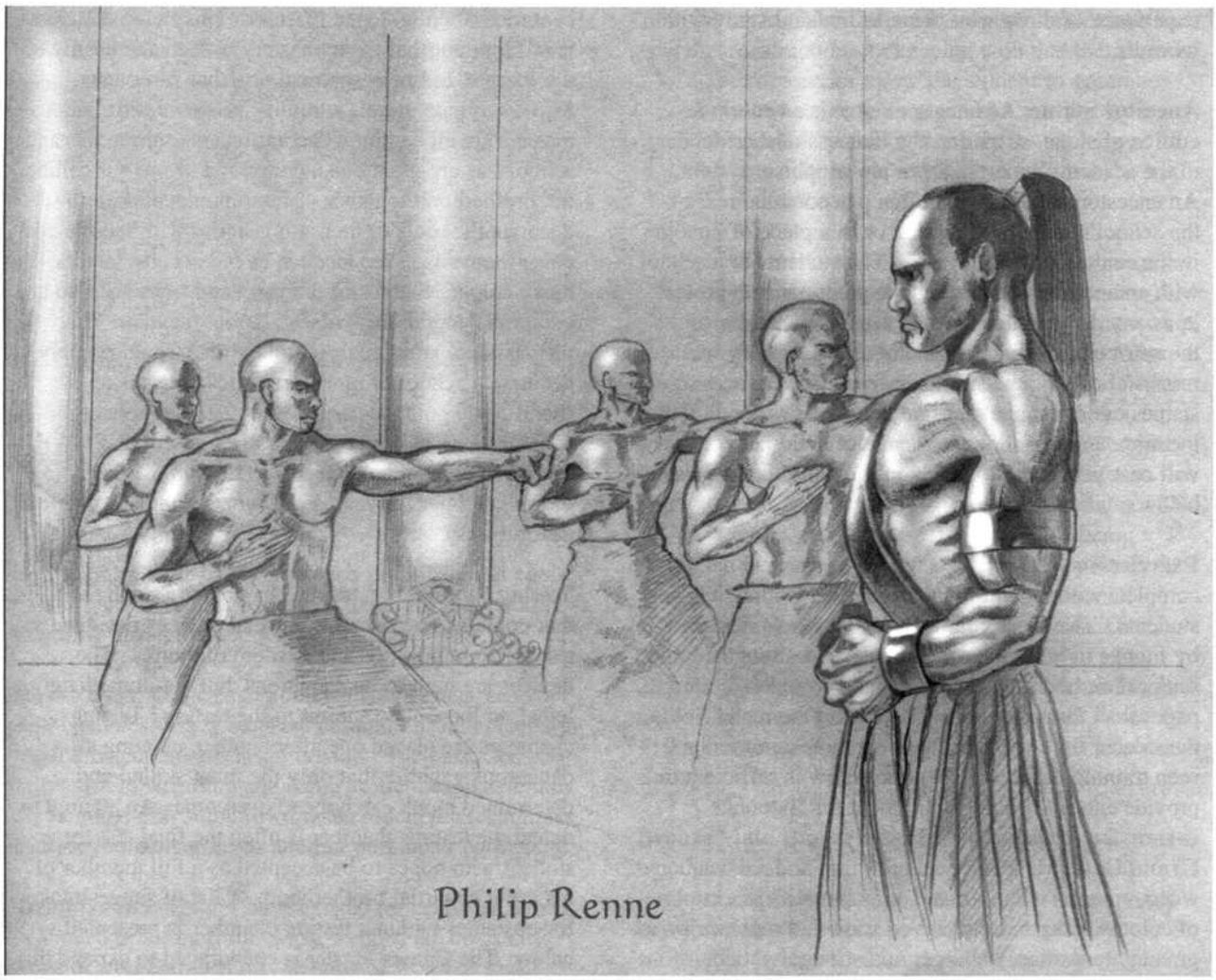
Outbuilding, Wood: Wooden outbuildings are far cheaper to construct and maintain than stone outbuildings, so many cost-conscious engineers use them to shave costs from the construction. In most cases, this is not a problem, as wooden outbuildings are usually nestled safely behind the monastery's outer walls. Wooden outbuildings are often used as living quarters for those members of the monastery or school who are not practicing students or teachers.

Pagoda Forest: A pagoda forest is the last resting place for important members of the monastery brotherhood. Each gravestone within a pagoda forest is a 8ft. tall, narrow, stone edifice, the body buried upright within the gravestone itself. The unusual design of the tomb is very practical, as it minimizes the space required to bury bodies, which is very important for larger monasteries with long histories. Pagoda forests are holy places, where living members of the brotherhood often go to meditate in the shadows of those who came before.

Tower, Round: Designed to be the most defensible point of any monastery, round towers are mighty constructions that can withstand a great deal of bombardment before being destroyed. Martial arts schools rarely contain round towers, unless that tower comprises the entirety of the school's grounds. The arrangement of any rooms and floors within the tower is left to the player.

Tower, Square: Easier and cheaper to build than round towers, the square design is the most common found in monasteries, though it is less resilient to attack.





Training Hall: The training hall is the heart of any school or monastery, a building with a single, enormous, vaulted ceiling, chamber. The training hall is designed with the monk in mind. The centre of the main floor is stone, perfectly level and free of all obstructions, the better for groups of monks to train their techniques and forms. The training hall is also the main audience chamber for the school or monastery, where the students gather to hear the wisdom of the monastery master and where the master greets visitors, as well as the most likely storage space for the monastery's precious training scrolls and books. A training hall of the base size is suitable for 50 monks to practice martial arts simultaneously, or for 100 monks to gather for meditation and prayers.

Underground Passage: Many monasteries and some schools have underground areas designed for defence, stores or even prisons. The cost listed is for a single 10 ft. high square to be dug into the ground and constructed with appropriate support to avoid cave-ins. Players may join squares of underground passages together to form long corridors, intersections and subterranean rooms.

Wall, Stone: The basic defence for any monastery or school, walls provide a protective enclosure for other buildings. A player may decide to have a single five-foot wide passage built inside the wall free of cost, in order to allow movement within the stronghold and provide firing positions for archers.

Wall, Wood: Instead of stone walls, many schools and monasteries choose to use the cheaper wooden walls. For a city-based school, this is rarely a problem, as they face little chance of siege from large armies or heavy weapons. A monk who builds a rural monastery would do well to consider spending more for the security that stone walls offer and a monk who builds a wilderness monastery almost certainly should do so.

After construction has begun on the school or monastery's basic shell, a character may wish to add some of the following enhancements to it, as they will both improve its beauty and enhance the training



experience of those who come to live and study within its walls.

Ancestor Statue: An ancestor statue is an enormous edifice of stone, shaped in the likeness of the founder of the academy's martial art or philosophical system. An ancestor statue is most often placed at the rear of the school's main training hall or in a place of honour in the centre of the courtyard. The students of a school with an ancestor statue will take great pains to protect it, as any damage done to it is seen as a direct insult to the spirit of their founder and his legacy. Truly wealthy monasteries have been known to construct ancestor statues out of more expensive materials- depending on location, an ancestor statue made of solid jade or ivory will cost between 300-500% more than the price listed below.

Exercise Equipment: No school or monastery is complete without a full set of exercise equipment for its students. The sheer amount of exotic tools designed by monks to hone their techniques and strengthen and sculpt their bodies is staggering and would take more pages than this book contains to detail them all. See the sidebar for a list of some of the more commonly seen training devices. The price below is sufficient to provide enough training equipment for 50 monks.

Grand Gate: Made of equal parts iron and red lacquered wood, covered with intricate dragon motifs in a rainbow of colours and precisely carved kanji and runic script, a grand gate is simply a larger and stronger version of the standard monastery gate. A grand gate at the entrance of a monastery or school says to all who look upon it the brotherhood within is strong and prosperous, so it is less a luxury than it is a necessity. A grand gate has a hardness of 8 and 100 Structure Points.

Hardwood Floors: Hardwood floors are much more forgiving than the hard stone of many monasteries. Hardwood is the flooring of choice for any school that can afford it, as it adds a touch of beauty to the school. Hardwood floors are an exception to the normal rules regarding expanding size – a character who wishes to cover the floors of his monastery with hardwood simply pays 200 gold pieces for each 10ft. square, or portion thereof, that is required.

Ornamentation: A monastery is much more than an edifice of wood and stone. It is a symbol of the indomitable spirit and fists of those who train within and the repository of the accumulated knowledge of centuries of enlightened masters. This being the case, it is important that the monastery reflects the beauty of the martial and philosophical arts that it protects. Mirrors, ornate murals and full sized statues of famous masters are all common decorations in monasteries and schools, as are great bells, gongs and drums for calling the brotherhood together. Many monks choose to decorate the roofs of their monasteries with red tile and cover the walls in red lacquer, as red is considered a lucky colour. Statues of foo dogs and lions are also common decorations – placed before the main gate, they serve to ward against evil spirits. To adequately decorate a school or monastery, the character must spend 2,000 gold pieces per 50,000 gold pieces of construction. Decorative costs are figured after all other costs are added together. The Games Master is the final arbiter of what is and what is not acceptable as decorations.

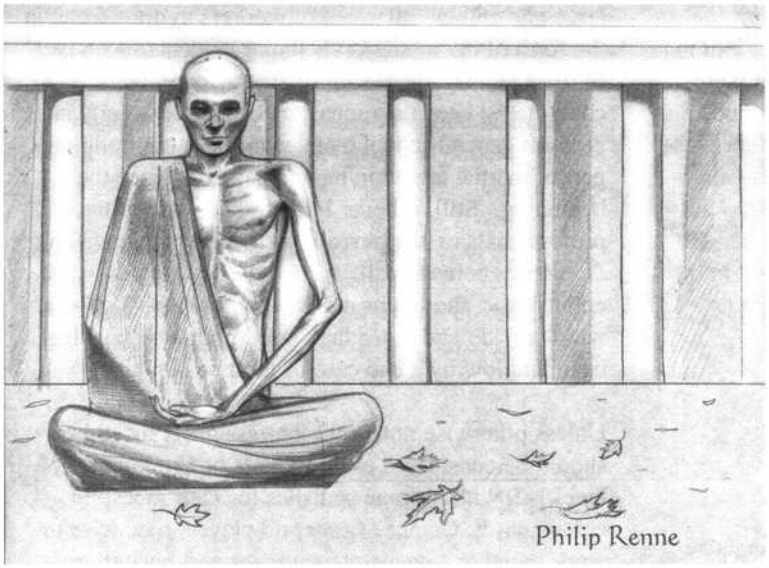
Testing Chamber: A testing chamber is a small room that contains one or more unusual devices designed to test the fighting skills and wisdom of monks. The devices are built to be dangerous, but not immediately lethal, to those who submit to the testing. Testing chambers are placed one after another, creating a dangerous gauntlet that only the most skilled and determined monk can hope to overcome. An attempt to defeat the testing chamber is often the final test for a student who hopes to be accepted as a full member of his order's martial brotherhood. A list of suggestions for obstacles within a testing chamber is presented below. The Games Master is encouraged to expand this short list with obstacles appropriate to the spirit of his own campaign.

Training Equipment

Here is a list of some of the most common types of martial arts training equipment seen in monasteries.

Plum Flower Poles: Plum flower poles are clusters of long wooden poles, perhaps 1ft. in circumference, planted deep into the ground and extending perhaps 10-20ft. into the sky. They are used to teach balance and monks are expected to train until they can move, tumble and jump from pole to pole as easily as they would walk across the ground. Challenge matches between masters are often fought on the top of plum flower poles, the first to fall from the poles being the loser.

Iron Palm Pots: Iron palm pots are cauldron sized clay or wrought iron pots used to toughen a monk's hands. Three pots are set side by side and filled with course material, hot sand, pebbles and iron shot respectively.



By plunging their hands into each pot again and again, monks gain incredible resistance to pain and the ability to punch through stone without injury.

Heavy Bags: Large bags filled with either rags, sand or small pebbles, heavy bags are common in schools that teach the gentleman's art of boxing. They also see heavy use in wrestling and sumo academies, where they are rammed into and thrown when practicing techniques that are too dangerous to attempt on human partners.

Weights: Free weights have existed for centuries, albeit in a much different form. Most weights are blocks of stone or iron tied to sturdy lengths of wood or iron. Many monks also build strength by lifting and throwing huge boulders across the courtyard.

Mook Jong: The mook jong, or wooden man, is a specialized training device that strengthens the limbs and teaches the practitioner to block and strike with incredible speed. A mook jong is a thick, man-sized hardwood pole, upon which are set three 'limbs', two near the top of the main pole representing arms and a crooked leg at its base. There are several combat 'forms' associated with the mook jong. To a one, they are rapid-fire systems of kicks and punches that are as impressive to watch as they are difficult to master.

Enter the 36 Chambers

The list of devious devices that a monk can put in his monastery's testing chambers is nearly endless. In addition to the ideas listed here, there is a wealth of guidelines for trap building, as well as a host of sample traps, available in *The Quintessential Rogue*. Always remember, however, that the goal of a training chamber is to make the monk stronger, not ensure his destruction. In keeping with that theme, most monasteries allow the student to continue through the testing gauntlet, even if he is injured by one or more traps – so long as he can exit the gauntlet on his own feet, he has passed.

Blunt Arrow: A blunt arrow trap is a common feature of a testing chamber. The most common trigger for the arrow trap is a trip wire attached to the door of the chamber. When the door is pulled open the arrow fires. More elaborate arrow traps are triggered by a pressure plate in the floor, often placed just before the door that exits the chamber, so that the careless student is caught unawares. The monk passes the test if he avoids being struck by the arrow, regardless of how he achieves that goal; avoiding or disarming the trip wire is as acceptable a solution as deflecting the arrow. The Search DC for seeing the trip wire or pressure plate is 20. The DC is increased by 5 if the testing chamber is unlit. The arrow attacks with a ranged attack bonus of +10 and a character struck suffers 1d8 points of subdual damage.

Bronze Man: Bronze men are fantastical contraptions of wood and bronze, approximately the size and shape of a large human male, equipped with up to a dozen rough-hewn, spring-loaded 'limbs'. The bronze man is surrounded by small pressure plates, and when the monk moves to a square adjacent to the bronze man, one or more of the limbs lashes out. The monk must avoid the blow and then respond with a strike of his own that disables the bronze man. To resolve the attack, both the Games Master and player roll initiative – if the player wins, he can attempt to strike the bronze man with unarmed strikes against an AC of 10. If he connects, the bronze man is disabled, regardless of damage inflicted, and it does not attack. If the Games Master rolls the higher initiative, the bronze man makes a single attack with any one of its arms at a bonus of +10, inflicting 1d10 points of damage. A monk is not allowed to circumvent the bronze man; he must face its arms to pass the test. Bronze men are often placed in a single file line of a dozen or more; the testing gauntlet of the famous Young Forest temple features no less than one hundred and eight bronze men.

Blazing Pot: The final obstacle of many testing gauntlets is an iron cauldron filled to the brim with hot coals. The iron cauldron, which weighs up to 200 pounds and is blazing hot to the touch, stands blocking

the door that leads out of the gauntlet. To escape, the monk must lift and carry the gauntlet through the exit to his waiting monastery brothers. The trick is that there are no handles on the cauldron, simply two iron nubs. To carry the cauldron, the monk must place his forearms tight against the nubs and lift. The bottom of each nub is often carved in the shape of symbols precious to the monastery administering the test. The heat and weight of the cauldron cause the marks to become seared into the monk's flesh, branding him permanently as an accepted brother of the monastery.

Weapons and Defences

Woe be unto any army that sets itself against a monastery. With their mastery of unarmed combat and bizarre, almost magical ki powers, the monks of the monastery are more than capable of defending themselves against any attack. Still, most monasteries in fantasy campaigns will take extra precautions to defend themselves and their home, by placing small siege weapons in strategic locations and cultivating good relations with any nearby spellcasters.

Schools in cities or rural areas will have less to fear from external dangers, at least of the open warfare variety, as they will be protected by the community's already existing defences, as well as their own. Further, savage monsters rarely have the opportunity to attack a city in the first place, so a simple standing guard of watchful monks will be as much as most urban schools ever need.

A monastery built deep in the wilderness will have much more to fear from the ravages of humanoid armies and great beasts, as their isolation makes them a natural target. To protect themselves, many monastery elders contract small forces of elite mercenaries to supplement the martial power of their own temple monks (see *The Quintessential Fighter* for specific guidelines for hiring mercenaries). Securing magical assistance is the most pressing concern for a wilderness monastery, as the ability to cast magical spells is one of the few skills monks lack. It is almost guaranteed that any long-established wilderness temple will have some form of divine or arcane spellcaster in residence, often more than one.

Staff

A well run monastery requires a large and dedicated staff. Fortunately for the monastery elders, they have a large and enthusiastic pool of workers to draw from, in the form of the monastery's junior students. As a part of their regular duties, junior students are expected to cook meals, keep the monastery clean and orderly and perform general school maintenance – it is a traditional part of martial arts training and has been since the beginning. Still, it never hurts to keep one or two professionals on the payroll, particularly when visiting dignitaries come to call. Although they are enthusiastic, the junior monks are not always good at what they do and more than one important guest has been laid low by a bad case of food poisoning.

Unless otherwise noted, the professionals listed below should be considered to be Experts or Commoners of level 1-2, with average statistics for their races. In certain cases, Games Master and players may wish to work together to generate statistics and backgrounds for these Non-Player Characters, but in most cases a name and record of their position in the monastery is all that will be necessary for campaign purposes. Note that not all monasteries or schools will employ members of all the positions listed below.

Staff Member	Cost Per Month
Armourer	125 gp
Bonesetter	500 gp
Chamberlain	50 gp
Cook	5 gp
Engineer	500 gp
Mage	2,500 gp
Sage	1,000 gp
Scribe	30 gp
Weaponsmith	100 gp

Armourer: Armourers are essential in keeping the equipment of mercenaries and monks in good working order. One armourer is necessary for every 100 armed men in the monastery. If sufficient armourers are not present, mercenary units will suffer a -1 circumstance penalty to their armour class until such time that enough armourers are present.

Bonesetter: A bonesetter serves a vital function in maintaining the health of the monastery's staff and monks. A bonesetter is also a skilled herbalist and can make 5 pounds of Jow each month. Not all monasteries and schools choose to employ a bonesetter, since many monks have an expert's understanding of healing already. Note that the bonesetter's salary already includes the costs associated with buying necessary supplies.

Chamberlain: A chamberlain is an essential part of any school or monastery. He manages the day to day details associated with running a monastery, including supervising all domestic duties, such as hiring of cooks and supervision of the junior students' chores.

Cook: Cooks provide food and drink for every member of the monastery's brotherhood. Since junior students do so much of the daily cooking, only one cook is necessary, no matter how large the monastery.

Engineer: The services of an engineer are absolutely vital to any monk who wishes to keep his school in top working order. A monastery without one engineer for every 100,000 gold pieces of its original value will lose 1d6 Structure Points from every construction each month.

Mage: The most expensive member of any monastery staff, only the greatest monasteries can afford to keep a mage on retainer. The mage is responsible for all magical aspects of the monastery and its surrounding territory and is a strong ally in battle. A mage will be either a wizard or sorcerer of a level equal to the monastery owner's level -1.

Sage: Since monasteries frequently have mounds of scrolls and other records in their libraries, the presence of a sage among the staff is a great boon. Though he charges a tremendous fee, he can easily pay for himself, as he alone has the skill to sort through the school's confusing and oftentimes contradictory historical records.

Scribe: Almost all monasteries and schools employ a scribe and very often they retain the services of several. Scribes spend their days following the enlightened elders of the monastery from place to place, writing down their words for the sake of posterity. When they are not performing that valuable task, they are busily sorting and transcribing the school's old records, often under the supervision of a sage.

Weaponsmith: Weaponsmiths are essential in keeping the arms of mercenaries and monks alike in good working order. One weaponsmith is necessary for every 100 armed men present within the monastery.

Attracting Students

After a monk has constructed his school or monastery, he must go about the business of attracting students to it. He can do this a number of ways; by performing



demonstrations of his skill, by hiring bards to sing his praises, or by the doing of great deeds. The guidelines below outline the process of populating a monastery and determining the attitudes and actions of its students.

Leadership

A monk with the leadership feat attracts followers in the normal manner. The majority of his followers are likely to be warriors or commoners. Followers above 1st level are assumed to have a basic proficiency with the martial arts – one of their feats will be Improved Unarmed Strike. 1st level followers may or may not have the Improved Unarmed Strike feat, as determined by the player and Games Master. It is recommended that monk characters substitute their Renown bonus for their Charisma bonus for the purposes of attracting students/followers to their monastery. In the martial art's world, it is considered prestigious to study under a famous master, so students will seek them out and shun the obscure.

If the monk character selects another monk as his cohort, that monk is considered to be his disciple, privy to all the secrets of his school. In cases where the character is not the grandmaster or founder of his own

style, the cohort will also be loyal to the character's instructor, though he will consider the character his primary master. If the player wishes, and the Games Master permits it, the cohort can assume the role of primary instructor at the character's monastery, allowing the character more leeway in adventuring. See Keeping the Students happy, below, for more details on running the monastery in the character's absence.

Renown

A monk without the Leadership feat can attract new students to his school if his Renown is high enough, though they will never be as numerous or loyal as followers or cohorts. Each month, the character makes a Renown check. If the check is successful and the character attracts new students, those students will become residents of his monastery or school. A character can never have more than his Renown score in students at any one time. Should his Renown score fall below the number of his students, the excess students will drift away over the course of the next month. Once a monk has established a monastery, he continues to make Renown rolls to attract new students, even if he is adventuring in another plane or similarly dangerous or far removed location, reflecting the growing fame of his school.

Combining the Two

A monk with both the Leadership feat and a high Renown score can, if the Games Master permits, attract students from both. Separate totals should be kept for each group of students, as those attracted solely by the monk's renown will not share the same loyalties as his true followers. If the monk loses followers, for any reason, they may be replaced on a 1 for 1 basis by his other students.

Keeping the Student's Happy

When a character has attracted students to his school, his work is just beginning. Though his students can, and will, feed and care for themselves, he is responsible for guiding their progress in both the martial and philosophical arts. A caring teacher will earn the respect, admiration and even love of his students, a callous, selfish teacher will earn only their scorn.

Teaching

A monk must spend a minimum of two weeks each month in residence at the school. These need not be consecutive weeks or even consecutive days. During this time he is assumed to be instructing his students in martial arts and philosophy, as well as dealing with day to day, mundane operations of the school. A teacher who does not spend two weeks of each month at his school risks losing his students. A character with the Leadership feat who assigns his cohort to teaching duties need only spend one week a month at his school.

Payment

It is within the character's rights to expect payment from those students who are not his followers. He can charge each student a maximum of his level + Charisma or Renown bonus, whichever is higher, in gold pieces each month, any more than that and he risks losing students due to his greed, as detailed below. In order for the character to receive payments, he must spend at least two weeks at his school. A character whose cohort does the majority of teaching must share his fees with his cohort equally, or risk losing him.

At the end of each month that the character does not spend two or more weeks at his monastery, roll against his Renown score. With a successful check, he loses only 1d4 students. On an unsuccessful check, he loses 1d8. These lost students are first taken from those attracted by his Renown score. Only after all of those students are gone does the monk begin to lose followers, even then he only begins to lose followers after a minimum of 6 consecutive months of ignoring his duties. Followers lost in this way only begin to be replaced after the character has spent a minimum of 6 consecutive months fulfilling his duties at his monastery.

Temple Orphans

Some of the most skilled and loyal members of a monastery's brotherhood come from the ranks of those who were abandoned on the steps of the monastery as children. Through quirk of fate, these orphans always seem to be born with the physical and mental gifts that distinguish a true martial arts prodigy. Each month, the Games Master should secretly roll against the monk's Renown score. If the roll is successful, a young orphan is found on the temple's steps. The orphan can be of any player character race and will be between 1 month and 5 years old. Though their statistics will be negligible, owing to their youth, upon maturation they will have statistics comparable to an adventurer (4d6), with their highest scores in Dexterity and Wisdom. These orphans are considered to be followers in all respects, though they do not count against the normal total, as they are simply too young. Only 1 temple orphan can be found each year.

The abbot stood in the training hall's doorway, sheltered from view in a shroud of long shadows, and watched his most senior students flow through the exacting movements of the Rolling Wave Fist. In his right hand he carried a simple wooden staff, cracked, yellowed with age and splintered at the tip, in his left was a string of thick prayer beads which he absently counted in time to the form's rhythm, pulling a fat bead between his thumb and forefinger each time the form called for a step, a shifting stance or a flurry of punches and kicks. He knew his students were off time before they had taken five steps and finished counting a full breath before they sank into the Sleeping Blade stance, the form's final movement. Tapping his staff in annoyance, he shuffled out into the hall, moving slowly towards his students.

The students started at his footsteps echoed through the cavernous hall. They fell out of their stances awkwardly, a handful rushing forward to help their aged master, the rest kneeling on the hard stone floor, pressing their foreheads to the ground in respect.

The abbot waved off the students who rushed to him, a deep frown wrinkling his chin. 'I am old, but not so old that I need more than my own two legs to carry me. ' Chastened, the students hurried back to their fellows and sank down flat beside them.

'Sit up young ones' the abbot said as he sank down onto his heels, knees popping, 'the floor has less to teach you than I do. '

When all eyes were upon him, he continued. 'You are my finest students. You have strength, courage; skill and. . . ' the abbot paused, meeting the gaze of each student in turn 'some of you have even possess the barest inkling of wisdom. ' He closed his eyes for a moment, and then rose, pushing off his staff and straightening slowly, back creaking.

'Yes,' the abbot said, speaking softly, 'you are my finest. But,' he let his staff slip from his fingers and, drawing a deep breath, dropped easily into Eagle Searches, the Rolling Wave Fist's opening stance, 'you are not the temple's greatest. ' As he shifted into the form's first movement, he began to count silently, visualizing beads passing through his fingers.

Leaping and twisting, rolling, sliding, slashing with his fingers, gripping and clawing the air like a tiger, pouncing as a lion and then rising slowly on one leg as a crane spreading its wings, the abbot moved through the form, each motion precise, each blow effortlessly strong and so quick that the air popped and tore at their passing.

The abbot finished in the exact spot that he began, his feet sweeping into the Sleeping Blade stance . Then his legs collapsed and he fell backwards, smacking his palms painfully on the hard stone. His students rushed forward, crowding around him.

After a few long moments, he pushed himself up onto his elbows and looked at looked at each of his students again. Their faces were anxious and creased with worry. 'A martial artist is defined not by how he trains his strengths but by how he overcomes his weaknesses. ' The abbot motioned with a withered hand and his students lifted him carefully to his feet. One of them, he wasn't sure which, pressed his battered staff into his hands and he took it gratefully, leaning on it for support. Turning, he hobbled towards the doorway, pausing at the edge of the deep shadows.

'As your teacher, I, too, am defined by your weakness. When I am gone, only your deeds can bring me honour. This is your lesson. Remember it well. '



Designer's Notes

I have a confession to make. Two confessions actually. First, when I was young I collected comic books and baseball cards, read fantasy and sci-fi novels, watched ninja and kung fu theatre on Sundays and played and daydreamed about Dungeons & Dragons every other waking moment. Oh, and I was fat. I know, I know, the hell you say! The fat kid as gamer?! That never happens!

It's true though. Reading comics and watching kung fu, I alternated between dreaming about the day when it would be me rolling and leaping and tumbling, me who knew Young Dragon's final, deadly technique and me who would face down a handful of knife wielding thugs with nothing but my fists and a smile, and realizing as I looked in the mirror that the fat kid never got the good fight scenes. (This was years before I discovered Samo Hung.)

Second confession time. I never liked the old monk class. Sure, the level titles were fun and at 18th level he was pretty much unstoppable, but otherwise? This is the sound of me shrugging my shoulders. The armour class of a naked farmer, no special abilities for several levels and damage potential at 1st level roughly equal to a baby kobold with a spoon. Speaking of monsters, in the old days your 1st level monk was best served by running in fear from any creature, cuddly, friendly or otherwise, that he encountered, since he was lucky if he had 4 hit points. Worst of all, at least to the mind of a kid raised on a steady diet of super ninjas, *all monks had exactly the same abilities.* There were no real differences between a Black Tiger stylist and a master of the White Crane, between a Northern Dragon fighter and a Shaolin Monk, or between the Grandmaster of the Plum Flower Fist and his archrival, the Ghost Faced Killer. As a result, I never played them and I suspect that few others did either, since the Monk class took a long journey to the west when 2nd edition hit the shelves.

Fast forward to the present day. The fat kid is gone, replaced by a thankfully non-fat full-time writer and part time martial arts instructor. Oh, and the monk class is back too.

So how is he doing? Oh, fine, thank you. Still can't master the flip but I can do the splits and... ah, you meant the monk. Sorry. Well, he's up to his fighting weight too, with a more sensible progression of powers, better hit points and, most importantly, some individuality, thanks to the game's new system of skills and feats. So, you might ask, why the need for this book?

It's all about options and individuality. The new skill uses and feats in Tricks of the Trade were designed to replicate the cool tricks that are so common in martial arts film and fantasy. The new prestige classes are intended to model some of the classic martial artist archetypes – like the lion dancer, who is so important to traditional kung fu and so ubiquitous in modern Hong Kong cinema, or the blind master, who never lets his infirmity stop him from delivering a well deserved thrashing to armies of hapless thugs. Likewise the character concepts, which translate the beloved cliches, or rather, 'archetypes' of martial arts legend and film to d20 rules.

The complaint I hear most often about the monk is that he is 'too kung fu', to which I answer... there is no such thing as 'too kung fu'. However, I also recognize the peculiarities of playing a sumo wrestler who can leap 300 feet through the air or a boxer who can fall any distance without noticeable injury. That's why I'm most proud of the new Alternative Fighting Schools, which tweak the monk class just enough to allow you to create both wrestlers and Tai Chi masters, without the bothersome extra bits.

The Mushy Part
Thanks to my mom, my kids and especially my wife, who offer support and encouragement when I need it.

Thanks to the folks at Mongoose, who offer support and encouragement and also edit my mistakes.

Finally, thanks to my Sifu, Jackie, Jet, Michele, Donnie, Gordon, Samo, the Yuens (all of them), Chuck, Bruce and anyone else who ever stepped in a ring, hit the mat, broke boards or held a horse stance. You know who you are.

Patrick Younts

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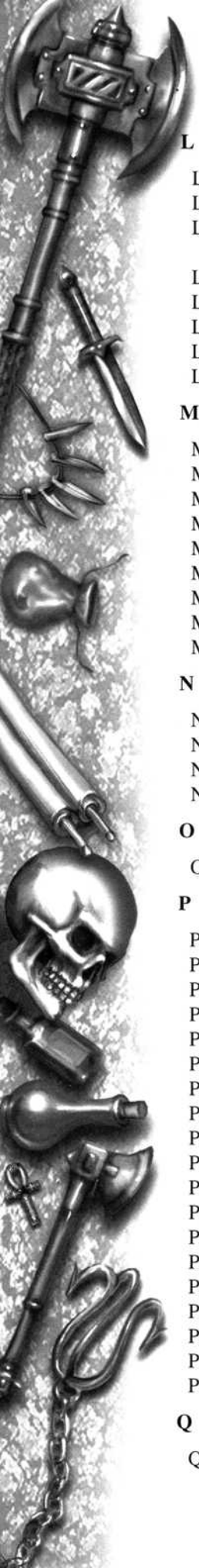
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Rules Summary

Monk Feats

Feat	Prerequisite
Chi Na	Weapon Focus (grappling), Dex 13+
Choose the Poison	Weapon Finesse: Unarmed
Cotton Cage	Improved Disarm, BAB 4+
Crowd Fighting	Dodge, Mobility or Circle Boxing, Dex 15+
Crushing Blow	Power Attack
Focus the Flame	Still Mind, Concentration 10 ranks, Wis 15+
Frog on the Lily pad	Wis 15+, Balance 15 ranks, Concentration 10 ranks
Hammer Blow	Power Attack, BAB 4+
Improved Ki Strike	Wis 19+ Ki Strike +1
Iron Body	Great Fortitude
Monkey Taunts the Emperor	Unarmed Damage d8, Bluff 6 ranks

General Feats

Feat	Prerequisite
Blunted Blade	Proficient with weapon, Dex 13+
Break the Breath	Wis 15+
Broom Sweep	Improved trip, Finesse Trip, BAB 4+
Clever Monkey Spins the Branch	Weapon Focus, Dex 13+
Elusive Grappler	Dex 13+
Finesse Trip	Improved Unarmed Strike, Improved Trip
Ghost Steps	Dex 13+ Tiger treads on Eggshells, Move Silently 10 ranks
The Gorgon's Horns	Power Attack, Improved Bull Rush, BAB 3+
Hidden Tiger	Small Size
Natural Grappler	Improved Unarmed Strike, Weapon Focus (grappling), BAB 3+
Northern Staff, Northern Spear	Weapon Focus (staff), BAB 4+
Opera Training	Dex 13+
Rhythmic Accompaniment	Perform, 6 ranks, Skill Focus: Perform or Opera Training
Scabbard Strike	Combat Reflexes, Monk's stunning attack or Stunning fist
Throw	Improved Unarmed Strike
Tiger Treads on Eggshells	Dex 15+
Twin Snakes share the Fang	Dex 13+ BAB 4+
Twin Warriors	Improved Unarmed Strike, Dodge, Weapon Focus (unarmed)

Weapons Table

Simple Weapons - Melee

Weapon	Size	Cost	Damage	Critical	Range Inc.	Weight	Type
Finger Razors	Tiny	5gp	-	x3	-	-	S
Tamo Daggers	Small	25gp	1d4/1d6	19-20/x2	-	4lbs.	P or B
2 Section Staff	Large	5gp	1d8	x2	-	4lbs.	B
Iron Staff * D	Large	10gp	1d6/1d6	x3	-	8lbs.	B
2 Headed Spear D	Large	10gp	1d6/1d6	x3	20ft	5lbs.	P

Martial Weapons - Melee

Weapon	Size	Cost	Damage	Critical	Range Inc.	Weight	Type
Deer Horn Knives +	Small	10gp	1d6	19-20/x2	10ft.	2lbs.	P or S
Butterfly Sword T	Medium	50gp	1d8	19-20/x2	-	6lbs.	S
Kris Knife + T	Medium	50gp	1d6	19-20/x2	-	5lbs	P or S
Kwan Dao *	Large	25gp	1d10	19-20/x3	-	20lbs	S
Naginata *	Large	20gp	1d10	x3	-	10lbs	S

Exotic Weapons - Melee

Weapon	Size	Cost	Damage	Critical	Range Inc.	Weight	Type
Emei Piercers *	Tiny	2gp	1d4	x4	-	1/2lbs.	P
Iron Fan +	Small	25gp	1d6	x3	10ft.	1lbs.	B
Whip Chain *	Small	5gp	1d4	x2	-	1lbs.	B or S
Dragon Bench *	Medium	50gp	1d8	x2	-	4lbs.	B
Tiger Hook Swords *T	Medium	20gp	1d8	x3	-	5lbs.	S
Meteor Hammer *	Medium	10gp	1d6	x2	-	1lbs.	B
Prayer Beads *	Medium	5gp	1d8	x2	-	2lbs.	B
Assassin Beads *	Medium	10gp	1d8	x2	-	2lbs.	B
Ba Gua Dao *	Large	50gp	1d8	19-20/x2	-	8lbs.	S
Bull's Head*	Large	25gp	1d6	19-20/x2	-	10lbs.	P
Gold Coin Spade *	Large	35gp	1d10	x3	-	10lbs.	B
Wolf's Teeth Club *	Large	35gp	1d10	x4	-	10lbs.	P or B
Monk's Spade D	Large	35gp	1d8/1d6	19-20/x3	-	10lbs.	S or B
Snake Spear	Large	20gp	1d8	19-20/x2	-	5lbs.	P
Three Section Staff*	Large	10gp	2d4	x2	-	5lbs.	B
Tiger Fork	Large	20gp	1d8	x4	-	10lbs.	P
Flying Guillotine *	Large	50gp	1d8	18-20/x4	-	5lbs.	S

Shield Table

Shields	Cost	Armour Bonus	Armour Check Penalty	Spell Failure	Weight	Hardness	Damage	Type
Studded Bracers*	5gp	-	-	-	1lb.	-	-	-
Woven*+	10gp	+1	-1	5%	2 lbs.	5/5	-	-
Tiger Steel*	100gp	+1	-1	15%	4 lbs.	10/15	1d6/x2	P

*See Description
+Exotic Properties

Equipment Table

Item	Cost	Weight
Acupuncture Kit	30gp	1/2lb
Animal Fat	1cp	5oz
Dragon Sweat	10gp	1oz
Dragon Tail Tassel	5gp	1/2lb
Explosive Egg	10gp	1/2lb
Leather Fist Straps	1sp	1/2lb
Padded Boxing Gloves	1gp	1lb
Lion Head Costume	500gp	10lb
Masterwork Lion Head	1,500gp	10lb
Tear Away Robes	6gp	3lb
Jow	10gp	1lb

Renown by Location

Distance Travelled	Renown Penalty
0-100 mile	0
101-500 miles	-2
501-1000 miles	-6
1001-2000 miles	-10
More than 2000 mile	Renown is 0

Sample Renown Modifiers

Action	Renown Modifier
Gain a level	+1
Found a martial arts school	+2
Found a monastery	+4
Found a grand monastery	+6
Mediate a dispute between warring families or businesses	+1
Mediate a dispute between villages or guilds	+2
Mediate a dispute between large cities	+4
Mediate a dispute between kingdoms	+8
Destroy a locally known menace (thieves' guild)	+1
Destroy a nationally known menace (mature dragon)	+4
Destroy a legendary menace (demon lord, ancient dragon)	+8
Win a challenge match	+1
Lose a challenge match	-2
Refuse a challenge match	-4
Witnessed act of cowardice	-6
Each month without adventure	-1

The Quintessential Monk

CHARACTER_____ PLAYER_____
CLASS _____ LEVEL_____
CHARACTER CONCEPT _____
RACE _____ ALIGNMENT_____
PATRON DEITY / RELIGION _____
PLACE OF ORIGIN_____ ALTERNATE FIGHTING STYLE_____



ABILITY SCORES

	SCORE	MODIFIER	TEMP SCORE	TEMP MODIFIER
STRENGTH				
DEXTERITY				
CONSTITUTION				
INTELLIGENCE				
WISDOM				
CHARISMA				

HIT POINTS

SUB DMG

HIT DIE

DAMAGE REDUCTION

ARMOUR

ARMOUR CLASS = 10 +

ARMOUR	SHIELD	DEX	WIS	SIZE	NATURAL	MISC

ARMOUR WORN

SAVING THROWS

	TOTAL	BASE	ABILITY	MAGIC	MISC	TEMP
FORTITUDE (CON)						
REFLEX (DEX)						
WILL (WIS)						

MODIFIERS

COMBAT BONUSES

	TOTAL	BASE	MODIFIERS ABILITY	SIZE	MISC	TEMP
INITIATIVE (DEX)						
MELEE (STR)						
RANGED (DEX)						

AC WHEN FLAT FOOTED	AC VERSUS TOUCH ATTACKS	MISS CHANCE	MAX DEX BONUS	ARMOUR CHECK PENALTY	ARCANE SPELL FAILURE	SPELL RESISTANCE

WEAPON AND ARMOUR PROFICIENCIES

WEAPONS

WEAPON	ATK BONUS	DAMAGE	CRITICAL	RANGE	TYPE	SIZE	HARD	HPS
NOTES								
WEAPON	ATK BONUS	DAMAGE	CRITICAL	RANGE	TYPE	SIZE	HARD	HPS
NOTES								
WEAPON	ATK BONUS	DAMAGE	CRITICAL	RANGE	TYPE	SIZE	HARD	HPS
NOTES								
WEAPON	ATK BONUS	DAMAGE	CRITICAL	RANGE	TYPE	SIZE	HARD	HPS
NOTES								
WEAPON	ATK BONUS	DAMAGE	CRITICAL	RANGE	TYPE	SIZE	HARD	HPS
NOTES								

MAX RANKS = LVL +3 (/2)	CROSS CLASS	KEY ABILITY	MODIFIERS TOTAL	ABILITY	RANKS	MISC
ALCHEMY	Y / N	INT				
ANIMAL EMPATHY	Y / N	CHA				
APPRAISE ✓	Y / N	INT				
BALANCE ✓	Y / N	DEX *				
BLUFF ✓	Y / N	CHA				
CLIMB ✓	Y / N	STR *				
CONCENTRATION ✓	Y / N	CON				
CRAFT ✓ (POISONS)	Y / N	INT				
CRAFT ✓ (TRAPMAKING)	Y / N	INT				
CRAFT ✓ ( )	Y / N	INT				
DECIPHER SCRIPT	Y / N	INT				
DIPLOMACY✓	Y / N	CHA				
DISABLE DEVICE	Y / N	INT				
DISGUISE ✓	Y / N	CHA				
ESCAPE ARTIST ✓	Y / N	DEX *				
FORGERY ✓	Y / N	INT				
GATHER INFORMATION ✓	Y / N	CHA				
HANDLE ANIMAL	Y / N	CHA				
HEAL ✓	Y / N	WIS				
HIDE ✓	Y / N	DEX *				
INNUENDO	Y / N	WIS				
INTIMIDATE ✓	Y / N	CHA				
INTUIT DIRECTION	Y / N	WIS				
JUMP ✓	Y / N	STR*				
KNOWLEDGE ( )	Y / N	INT				
KNOWLEDGE ( )	Y / N	INT				
KNOWLEDGE ( )	Y / N	INT				
KNOWLEDGE ( )	Y / N	INT				
LISTEN ✓	Y / N	WIS				
MOVE SILENTLY	Y / N	DEX*				
OPEN LOCK	Y / N	DEX				
PERFORM ( )	Y / N	CHA				
PICK POCKET	Y / N	DEX*				
PROFESSION ( )	Y / N	WIS				
READ LIPS	Y / N	INT				
RIDE ✓	Y / N	DEX				
SCRY ✓	Y / N	INT				
SEARCH ✓	Y / N	INT				
SENSE MOTIVE ✓	Y / N	WIS				
SPELLCRAFT	Y / N	INT				
SPOT ✓	Y / N	WIS				
SWIM ✓	Y / N	STR ★				
TUMBLE	Y / N	DEX*				
USE MAGIC DEVICE	Y / N	CHA				
USE ROPE ✓	Y / N	DEX				
WILDERNESS LORE ✓	Y / N	WIS				
	Y / N					

✓ CAN BE USED WITH 0 RANKS, * ARMOUR CHECK PENALTY APPLIES, ★ -1 PER 5 LBS OF EQUIPMENT

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EQUIPMENT

ITEM	LOCATION	WT	ITEM	LOCATION	WT
CURRENT LOAD			TOTAL WEIGHT CARRIED		

FEATS

NAME	EFFECT

CLASS ABILITIES

ABILITY	EFFECT

MOVEMENT / LIFTING

Movement	Rate	Movement	Rate
Walk (= Base)		Hour Walk	
Hustle		Hour Hustle	
Run (x 3)		Day Walk	
Run (x4)		Special	

Load	Weight Carried	Max Dex	Chk Pen	Run
Light		-	-	-
Medium		+3	-3	x4
Heavy		+1	-6	x3

MONEY & GEMS

CP -

SP -

GP -

PP -

GEMS -

LIFT OVER HEAD
= MAX LOAD

LIFT OFF GROUND
= 2 X MAX LOAD

PUSH OR DRAG
= 5 X MAX LOAD

EXPERIENCE

TOTAL EXPERIENCE

XPS NEEDED FOR NEXT LEVEL

LANGUAGES

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HEAL RATE PER DAY

RENOWN

SPELL BOOK

SPELLS

SPELL SAVE DC	LEVEL	SPELLS PER DAY	BONUS SPELLS	# SPELLS KNOWN
	0			
	1ST			
	2ND			
	3RD			
	4TH			
	5TH			
	6TH			
	7TH			
	8TH			
	9TH			

SPELL SAVE DC MOD

LEGENDARY FORMS

MONASTERY

MAGIC ITEMS

NAME	EFFECTS	NAME	EFFECTS

HENCHMEN AND MERCENARIES

NAME	RACE	NUMBER	HD / LVL	HP	INIT	SPD	AC	BAB	STR	DEX	CON	INT	WIS	CHA
NOTES														
NAME	RACE	NUMBER	HD / LVL	HP	INIT	SPD	AC	BAB	STR	DEX	CON	INT	WIS	CHA
NOTES														
NAME	RACE	NUMBER	HD / LVL	HP	INIT	SPD	AC	BAB	STR	DEX	CON	INT	WIS	CHA
NOTES														
NAME	RACE	NUMBER	HD / LVL	HP	INIT	SPD	AC	BAB	STR	DEX	CON	INT	WIS	CHA
NOTES														

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PHYSICAL APPEARANCE	AGE	SEX
	HEIGHT	SIZE
	WEIGHT	HAIR
	EYES	HANDEDNESS

QUOTE / FAVOURITE SAYING

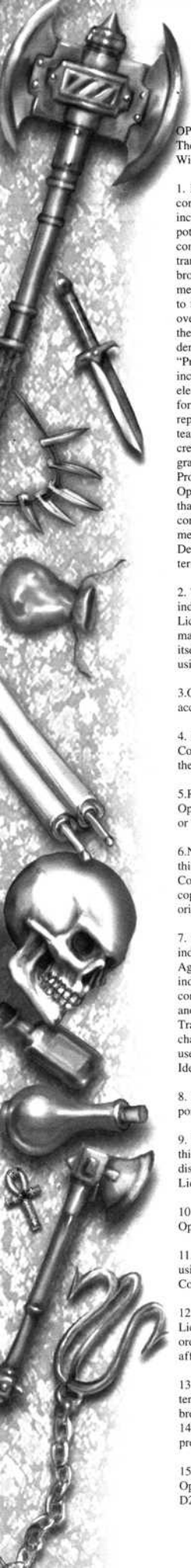
CHARACTER SKETCH

PERSONALITY AND CHARACTER

ENEMIES, ALLIES, PAST ACQUAINTANCES

BACKGROUND & FURTHER NOTES

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