

Quest for the The Eye

CONCEPT

QftE is a writing game/RPG for three to eight people, including a GM. There is a dungeon, and there is a fabled Eye of some sort in it, and your characters are questing for the Eye. Your characters are probably all barbarians of some sort. Their success or failure will depend not on your tactics, but on your ability to harness bad writing in the general style of The Eye of Argon.

PREPARATION

In addition to these rules, you need paper and pens or pencils, a supply of dice with any even number of sides, and the Quest for the The Eye card deck with 54 writing instructions. A dictionary and thesaurus may be helpful but are not required.

The GM should be familiar with the rules, The Eye of Argon, and all linguistic terms appearing on the cards. The GM should have an idea for the dungeon and the specific Eye of the session and should have around six encounters planned out, including suitably terrible prose to use when narrating the encounters. The narrative flow of the session does not need to be logical or internally consistent.

GAME STRUCTURE

Each player makes a character at the start of the game [see **CHARACTER GENERATION**]. The GM describes the dungeon and why the characters are questing in it for the Eye. The GM runs a linear series of encounters [see **ENCOUNTER STRUCTURE** and **TAKING ACTIONS IN AN ENCOUNTER**], concluding with the success of the quest. Additional role-playing between encounters is optional and not generally recommended.

CHARACTER GENERATION

Before actually generating any characters, each player writes and reveals a list of at least ten assorted Traits and at least two potential character names. Traits should be a mix of mental, physical, background, and equipment characteristics. Each should be appropriate for a (poorly-written) barbarian. They shouldn't be more than ten words long, and one or two words is often enough.

Once all the lists are complete, each player makes a character to play by picking a name and six Traits from other players' lists. You can't use names or Traits from your own lists, and you have to use each other player's Trait list at least once. If multiple players choose the same name, they can add surnames or epithets to tell their characters apart. You can flesh out your character beyond this if you wish to do so, but only the six Traits are used by the game rules.

You begin the game with all six Traits "fresh". They will change to "used" and back to "fresh" over the course of the game. You may represent this by drawing a column of checkboxes next to the Traits on your character sheet, checking them off when you use them, and adding a new column of checkboxes when they refresh.

TAKING ACTIONS IN AN ENCOUNTER

During a round of an encounter, players declare their actions in any order, receiving dice when they do so. The GM can declare what actually happens if there are contradictions, or can just let contradictions enter the narrative unreconciled.

Exactly what your character does is less important than the way you describe it happening. Actions should be written down and then read out loud, not simply improvised out loud. The GM and other players listen to your action and read it, then the GM scores it. You receive one die for each of the face-up cards you match, as judged by the GM. The other players can point out possible matches to the GM, but *you are not allowed to point out your own card matches*. If you do, then you cannot receive dice for the ones you pointed out. Do read other players' actions and help point out any matches the GM is overlooking.

In addition to earning one die per card, you can earn one die by picking one of your "fresh" Traits and incorporating it into your description of the action. This cannot add more than one die per action. The Trait does not have to be helpful or even relevant, and you do not have to use its exact words. You are allowed to point out how you used it. After you use a Trait, it turns from "fresh" to "used". Whenever all six are "used", they all turn back to "fresh".

ENCOUNTER STRUCTURE

The GM sets the enemy HP and the card pool size [see **SUGGESTED ENCOUNTER STATS**]. If there is a group of enemies, treat them the same as one enemy for rules purposes.

An encounter can last up to three rounds. In each round, the GM deals a number of face-up cards equal to the card pool size, and players write and present actions for their characters that incorporate the instructions on the cards. The GM scores the actions and assigns each player an appropriate number of dice. After dice are assigned for all players, the players roll the dice simultaneously, and the enemy HP is reduced by the number of dice that roll even numbers. Between rounds, the GM should describe the enemy being proactive and hitting back, but the enemy's actions have no mechanical effect until the end of the third round.

If the enemy HP reaches zero within three rounds, the party wins the encounter. If the party does not win the encounter within three rounds, then the GM picks a character who has been performing poorly in the battle. That character's player gets to narrate how the party gets past the encounter and continues the adventure, but during the course of that narration, the character dies.

The player of the dead character can rejoin the game, picking a name and Traits for a new character as at the start of the game. The new character may not share a name or any Traits with the old one. The new character may be introduced logically via role-playing or may be simply injected into the narrative via bad writing.

SUGGESTED ENCOUNTER STATS

Start at 3 cards for the first encounter, then add one card for each subsequent encounter up to a cap of 8 cards. Set the enemy HP equal to the number of players multiplied by one plus the number of cards. For example, if you have a 4-player party and the encounter has 5 cards, the enemy should have $4 \times (1+5) = 24$ HP.

GM FAQ

When do I shuffle the used cards from previous rounds back into the deck? *You can decide. Seeing the same card more than twice in a game can be annoying, so it's best to shuffle infrequently.*

What if a player's action has nothing to do with the player's character or nothing to do with the combat? *If everyone agrees it's funny and clever, let it count and assign dice for it normally. Otherwise, instruct the player to write a different action.*

What if a player's action involves making another player's character do something? *If the other player agrees, let it count. Otherwise, instruct the player to write a different action.*

What do I do if I overlooked a card match? *If you didn't notice it and none of the other players noticed it, then it wasn't blatant enough to be worth a die. This is not a game about subtlety.*

Can dice or cards be carried over from round to round, or from encounter to encounter? *No.*

Do I award multiple dice for matching the same card more than once in the same action? *No. The benefit a player gets for writing redundant copies of a match is that it makes the match harder for you and the other players to overlook.*

Can I award a dice bonus for things other than matching cards and using a Trait? *You can apply bonus "benefit of the doubt" to otherwise dubious or borderline card matches, but do not exceed the number of dice that can be earned normally per round.*

Can the same word or phrase match multiple cards? *Yes.*

Do the titles of cards and the italicized quotes matter? *They are provided for illustrative purposes only and are not rules text.*

Can I deviate from the suggested encounter stats? *Yes, but please don't do so the first couple times you play the game. You can likewise adjust the round limit to more or less than three.*

ADVANCED PLAY: ROTATING GM

Once everyone understands how the game works, try playing the game with a rotating GM instead of having one person be the GM for the entire game. The result will be less narratively coherent, but probably more fun.

Each participant in a rotating GM game should have one encounter planned out in advance before the game session begins. There will be as many encounters as there are participants in the game.

Randomly order the participants at the start of the session. The first participant will be the GM for the first encounter of the game, and the last participant will be the GM for the last encounter and the end of the game. The last participant is also responsible for setting up the story prior to the first encounter, including the nature of the Eye and the reason for the quest.

All participants make a character at the start of the game. While someone is the GM of an encounter, that person does not count as a player, and that person's character is left quietly unmentioned in the narrative.

Instead of leaving encounter stats to the GMs' individual discretions, use the formula in **SUGGESTED ENCOUNTER STATS** exactly, keeping in mind that you do not count the GM when counting the number of "players" in the encounter. Alternately, agree on one specific other formula in advance.

EXAMPLE ENCOUNTER

This is the second encounter of a session. The characters are named Erick the Bald, Gwyndylyn Lythefyyt, and Mrgfdn. The rotating GM rules are not being used, and the GM is using the suggested encounter stats with no house rules. The first encounter had three cards per round, and this encounter is going to have four cards per round.

The contents of the gaming table include a deck of Quest for the The Eye cards, a discard pile containing the cards that were already used in the first encounter, sheets listing the names and Traits of the characters, a pile of dice, and a supply of blank paper.

The GM consults some previously prepared notes about what to say to set up this encounter.

GM: As you boldly grope your way from corridor to corridor, deeper in search of the Eye of Agave, you round a corner to suddenly behold a fearsome and enormous wolf! You have seen many a giant wolf in your days climbing the untamed steppes, but this wolf is, like, at least twenty percent bigger than those. And it shoots lasers from its eyes.

The GM pauses for a moment for mental arithmetic.

GM: There are three of you and you get four cards, so the wolf has three times one plus four, three times five is fifteen hit points.

The GM deals the card “ARCHITECTURAL PROSE”, with the instruction “Describe a floor, wall, or ceiling which has no unusual features in ten words or more.”

The GM deals the card “TYPO”, with the instruction “Use an inappropriate but real English word which is off by one letter from an appropriate one.”

The GM deals the card “THE FUTILITY OF LANGUAGE”, with the instruction “Use two or more synonyms or near-synonyms for ‘indescribable’ in a description.”

The GM deals the card “GENDER CONFUSION”, with the instruction “Use a word or phrase with gendered denotation or connotation, but apply it for the incorrect gender.”

The GM waits while the three players begin writing down their characters’ actions. The player of Erick the Bald finishes writing first and checks off the Trait “enormous hands”.

Erick the Bald: Showing no fear of the deadly eye losers, I glide ballerina-like across the underground floor of heavy gray earthen stone untouched by the sun’s rays and grapple my enormous hands around the neck of the beast with incomprehensible skill beyond the reach of bards to sing.

Everyone looks at Erick’s written action to double-check for card matches.

GM: One die for the hands Trait, one die for the floor, one die for “eye losers” as the typo, does anyone see gender confusion?

Gwyndylyn Lythefyyt: Ballerina?

GM: Right, and “beyond the reach of bards” is an indescribable, with “incomprehensible”, so that’s the full five dice for Erick.

Erick’s player picks up five dice to remember how many to roll when it’s time to roll them.

Gwyndylyn’s player finishes next and checks off “always smells like horses” from Gwyndylyn’s character sheet.

Gwyndylyn Lythefyyt: The unmistakable but impossible to verbalize smell of quinines emanates from Gwendyln’s rugged body as it always does for some reason which words consistently fail to convey, as she draws her mighty shortbow and levels an arrow at the throat of the wolf.

GM: “Impossible to verbalize” and “words fail to convey”, that’s one die for indescribables, you used the Trait for one die, I’ll count “rugged” for gender confusion. “Quinines” must be a typo for something... equines maybe? It’s more than one letter off from equines, so it doesn’t match the card anyway if that’s it. I also don’t see anything about a floor, wall, or ceiling. Three dice, unless someone else sees something I missed on the “quinines” thing?

The other players shake their heads.

Gwyndylyn Lythefyyt: Sorry, I misread the typo card.

GM: So three dice for Gwyndylyn.

Mrgfdn’s player finishes writing without checking off a Trait.

Mrgfdn: Mrgfdn hefts his delicate floral battleaxe, scraping a cleave into the otherwise unmarred granite of the tunnel which is not notable in any way, and slices open a crimson gash in the unrecordably awesome and unspeakably terrible wolf’s front keg.

GM: “Keg”’s the typo, I’ll buy “floral” for gender, you got enough words for the tunnel, “unrecordably” and “unspeakably” for futility of language... you didn’t use a Trait? Four dice.

The players roll the specified numbers of dice. They happen to be rolling six-sided dice, but this makes no difference, since the rules only care about whether each number is even or odd.

Erick’s player rolls a 3, a 4, two 5s, and a 6: two even numbers.

Gwyndylyn’s player rolls a 6, a 3, and a 2: two even numbers.

Mrgfdn’s player rolls a 1, two 2s, and a 5: again, two even numbers.

The GM counts the total number of even dice.

GM: That’s six damage, so the wolf is now at nine hit points. It howls a blood-chilling screech and the hallway becomes a light show of colorful beams of lupine fury. Gwyndylyn’s hair is slightly singed.

The GM adds the four cards from the round to the discard pile.

The GM deals four new cards for the second round.

The GM deals the card “BLOODY DETAILS”, “Devote a sentence of at least fifteen words to blood handling blood, and/or ancillary effects of blood”.

The GM deals “TENSE MISMATCH”, “Inappropriately combine verb tenses (past/present/future).”

The GM deals “FATE WORSE THAN DEATH”, “Describe something as a fate worse than death.”

The GM deals “MAGICAL ASSPULL”, “Have your character use a supernatural power or item which your character has no previously established reason to possess.”

The players take their time writing. Mrgfdn’s player finishes writing first this round and checks off the Trait “lover of ale”.

Mrgfdn: “I hate laser wolves almost as much as I love ale”, Mrgdrn used to mutter as he is about to unleash his most powerful secret ability, inflicting upon the wolf a torment far grislier than simply slaying it. With a gesture, Mrgfdn caused the very blood of the wolf to run backwards, forcing its way in reverse through each capillary, vein, and artery, leaking out through its eyes and tinting the lasers blood-red.

GM: Okay. Long sentence about blood, secret ability completely from the ass, torment far grislier than slaying, “used to mutter” and “about to unleash” for tenses, and you got the ale in there. Five dice. *After more writing, Gwyndylyn’s player presents an action.*

Gwyndylyn Lythefyyt: “You scorched my hair, you horrible ugly thing! Killing you isn’t enough for that, I have something far worse in store for you!” Gwyndylyn hollered as she pulls from her most secret pocket a tiny crystal of dragony blood. Gwyndylyn swallows the crystal and shudders as the energized blood of the dragon courses through her body, suffusing her with a red glow and briefly granting her all the powers and privileges of a full-blooded red wyrm. She then unleashes her fiery breath upon the beast.

GM: No Trait.... You have the blood, the asspull, the fate, and is there a tense mismatch?

Erick the Bald: “Hollered”, then “pulls”.

GM: Four dice for Gwyndyln.

Erick’s player checks off the Trait “bastard son of a minor king”.

Erick the Bald: I may not have my father’s family name, but there’s one thing I will have: his ability to summon archangels! And there’s nothing archangels hated worse than wolves. If animals can wish for death, this wolf certainly will.

GM: You have past and future tense, archangels are definitely out of nowhere, a good use of the Trait, wishing for death covers the fate thing, no blood. Four dice.

Mrgfdn gets a 2, a 3, a 4, a 5, and a 12 [there was a stray 20-sided die in the pile]: three even numbers.

Gwyndylyn gets two 2s, a 3, and a 5: two even numbers.

Erick gets a 2 and three 4s: four even numbers.

GM: Nine even dice. It was at nine HP, so you win the fight....

The GM pauses to think of an ending that incorporates the effects of the players’ actions.

GM: Time seems to freeze between past and future as Erick’s angelic ally appears in a nimbus, reaches into the flaming blood, and snatches the wolf away from the mortal realm entirely. There is a distant... harpy trumpet sort of sound... as the angel vanishes, and then all is calm except for there’s still some blood and some fire.

The GM pauses to review the notes for the third encounter.

GM: And so the way is clear for our three intrepid adventurers to proceed deeper into these underground mazes of terror in pursuit of the legendary Eye of Agave. Twinkling fairy-lights hint at some arcane wizardry behind the next door....

A SHORT EXCERPT FROM THE EYE OF ARGON

*This section appears in chapter 4. By the page numbering of the original fanzine printing, it is on pages 34 and 35. I recommend reading *The Eye of Argon* in its entirety, but if you are unable or unwilling to do so, this passage conveys enough of the story's flavor for gameplay purposes. Typographical errors here are reproduced verbatim from the printed text.*

Grignr gradually groped his way to the other end of the vault carefully feeling his way along with his hands ahead of him. When a few inches from the wall, a loud, penetrating squeal, and the scampering of small padded feet reverberated from the walls of the roughly hewn chamber.

Grignr threw his hands up to shield his face, and flung himself backwards upon his buttocks. A fuzzy form bounded to his hairy chest, burying its talons in his flesh while gnashing towards his throat with its grinding white teeth; its sour, fetid breath scorching the squirming barbarians dilating nostrils. Grignr grappled with the lashing flexor muscles of the repugnant body of a gargantuan brownhided rat, striving to hold its razor teeth from his juicy jugular, as its beady grey organs of sight glazed into the flaring emeralds of its prey.

Taking hold of the rodent around its lean, growling stomach with both hands Grignr pried it from his crimson rent breast, removing small patches of flayed flesh from his chest in the motion between the squalid black claws of the starving beast. Holding the rodent at arms length, he cupped his righthand over its frothing face, contracting his fingers into a vice-like fist over the quivering head. Retaining his grips on the rat, grignr flexed his outstretched arms while slowly twisting his right hand clockwise and his left hand counter clockwise motion. The rodent let out a tortured squall, drawing scarlet as it violently dug its foam flecked fangs into the barbarians sweating palm, causing his face to contort to an ugly grimace as he cursed beneath his breath.

With a loud crack the rodents head parted from its squirming torso, sending out a sprinkling shower of crimson gore, and trailing a slimy string of disjointed vertebrae, snapped trachea, esophagus, and jugular, disjointed hyoid bone, morose purpled stretched hide, and blood seared muscles.

Flinging the broken body to the floor, Grignr shook his blood streaked hands and wiped them against his thigh until dry, then wiped the blood that had showered his face and from his eyes.

DESIGNER'S NOTES

The Eye of Argon was written by Jim Theis and first appeared in the mimeographed fanzine/journal of the Ozark SF Society in 1970. It contains a tremendous number of errors of many kinds, and for this it is legendary. It can be found online in several forms. I recommend reading it in direct scans from the original printing, as the common ASCII-format version of it unintentionally corrects some of the errors in the original printing and introduces some other errors.

I do not believe that the errors of The Eye of Argon were the work of a single man. The journal's production was obviously sloppy in enough ways that many of the errors were likely to have been introduced in the mimeographing process, rather than having already been present in Jim Theis's originally submitted manuscript. I am undecided as to whether the producers of the journal *intentionally* introduced any of the story's errors, but I believe that to be as good a hypothesis as any for why the chapter numbering involves a fraction.

This game is based mostly on the subject matter and writing style of The Eye of Argon, with some additional influence from other fantasy writing and RPGs.

The rotating GM rules predate the single GM rules in the game's development. I only decided to put the single GM rules at the beginning because arranging the rules that way made them easier to read and explain. Once everyone in your group understands the game, you should consider making the rotating GM version your usual mode of play.

The rule about not letting players point out their own card matches may be overly strict for some groups. It represents my view of how the game should operate by default, but as with any rule in any RPG, you may temper it to fit the mood of your group.

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David Langford and Sandra Bond, for making a complete scan of The Eye of Argon's original printing available on the Internet and documenting the story's history.

Daniel Bayn, whose RPG Wushu was a major source of inspiration for Quest for the The Eye's game mechanics.

PRINTING THE CARD SHEETS

If you have a way to reliably cut cardstock to a consistent size, then you can print the card sheets directly to cardstock and cut them that way. Otherwise, print them to normal paper, cut them out, and then insert the slips of paper into card sleeves, backed by playing cards or any other sleevable cards. (There are exactly 54 cards, so a poker deck is an appropriate choice.) In either case, the card backs are only present for decorative reasons and may be omitted.

PRINTABLE CARD FRONTS (1/6)

<p>ACADEMIC ASIDE</p> <p>State an abstract, detached generalization (which may or may not make sense).</p> <p><i>However, when the actions of the body are restricted its needs are also affected.</i></p>	<p>ADJECTIVE-ED NOUN</p> <p>Add an "-ed" suffix to an adjective which would have been correct without one.</p> <p><i>... spilling a pool of crimsoned entrails...</i></p>	<p>ALLITERATION</p> <p>Begin four or more words in close proximity with the same sound or letter.</p> <p><i>... severing several scarlet locks from his scalp.</i></p>
<p>ANACHRONISM</p> <p>Refer to something contemporary or futuristic.</p>	<p>ANATOMICALLY INACCURATE SYNONYM</p> <p>Refer to a body part by a biologically inaccurate term.</p> <p><i>His hands reached out clutching his urinary gland...</i></p>	<p>ANATOMY TEXT</p> <p>Refer to an anatomical detail with excessive specificity (correctly or incorrectly).</p> <p><i>Grignr grappled with the lashing flexor muscles of the repugnant body of a gargantuan brownhided rat</i></p>
<p>ANIMAL METAPHOR</p> <p>Metaphorically describe your character as an animal. (This may involve a simile rather than a formal metaphor.)</p> <p><i>In grim silence Grignr treaded down the dingily lit corridor; a stalking panther creeping warily along on padded feet.</i></p>	<p>ARCHITECTURAL PROSE</p> <p>Describe a floor, wall, or ceiling which has no unusual features in ten words or more.</p> <p><i>... the hand hewn granite laid pavement, worn smooth by countless hours of arduous sweat and toil...</i></p>	<p>BLOODY DETAILS</p> <p>Devote a sentence of at least fifteen words to blood, handling blood, and/or ancillary effects of blood.</p> <p><i>Grignr shook his blood streaked hands and wiped them against his thigh until dry, then wiped the blood that had showered his face and from his eyes.</i></p>

PRINTABLE CARD FRONTS (2/6)

<p>CLOTHIER'S PARADOX</p> <p>Refer to a piece of clothing or armor as being of a specific kind, but also refer to some property of it that contradicts that kind.</p> <p><i>... beneath the folds of the g-string wrapped about his waist...</i></p>	<p>CONSONANT CLUSTER</p> <p>Use three or more consecutive consonants in a way that is incompatible with normal English word construction.</p> <p><i>The councilor slumped to his knees as Grignr slid his crimsoned blade from Agfnd's rib cage.</i></p>	<p>CRAYOLA THESAURUS</p> <p>Use three or more synonyms for the same color or shade.</p> <p><i>the stygian cloud of charcoal ebony</i></p>
<p>DANGLING PRONOUN</p> <p>Use a pronoun with an incorrect or unclear antecedent.</p> <p><i>Their hell-spawned cult demands a sacrifice once every three moons upon its full journey through the heavens.</i></p>	<p>FATE WORSE THAN DEATH</p> <p>Describe something as a fate worse than death.</p> <p><i>Upon hearing this, Grignr realized that his fate would be far less merciful than death to one such as he, who is used to roaming the countryside at will.</i></p>	<p>FOR DECORATIVE USE ONLY</p> <p>Describe an object as being designed in a way that would make it useless for its actual purpose.</p> <p><i>... silver meshed chalices...</i></p>
<p>FORCED EXCITEMENT</p> <p>Use a term which indicates sudden intense action, for an action which is neither.</p> <p><i>The girl burst into a slow steady whimper..</i></p>	<p>THE FUTILITY OF LANGUAGE</p> <p>Use two or more synonyms or near-synonyms for "indescribable" in a description.</p>	<p>GEMSTONE METAPHOR</p> <p>Metaphorically describe someone or something as a gemstone. (This may involve a simile rather than a formal metaphor.)</p> <p><i>... its beady grey organs of sight glazed into the flaring emeralds of its prey.</i></p>

PRINTABLE CARD FRONTS (3/6)

<p>GENDER CONFUSION</p> <p>Use a word or phrase with gendered denotation or connotation, but apply it for the incorrect gender.</p> <p><i>The slut should have picked his quarry more carefully!</i></p>	<p>GET NUMERIC</p> <p>Use at least three numbers to describe something that does not require any numbers to adequately describe.</p> <p><i>... when free and active Grignr may become hungry every six hours and witness the desire for sleep every fifteen hours, whereas in his present condition he may encounter the need for food every ten hours, and the want for rest every twenty hours...</i></p>	<p>GOLD THINGS ARE BETTER</p> <p>Describe an expensive substance being used for a purpose for which a more common substance would be more effective.</p> <p><i>Spiraling the lower portion of the helmet were short, up-curved silver spikes, while a golden hump spired from the top of each basinet.</i></p>
<p>HAVING IT BOTH WAYS</p> <p>Factually contradict yourself within a single sentence.</p> <p><i>Cushoning their bare feet were plush red felt slippers...</i></p>	<p>INCORRECT ADJECTIVE</p> <p>Use an incorrect real English adjective in a grammatically correct location. (Other parts of speech do not match this card.)</p> <p><i>... her stringy orchid twines of hair swaying gracefully over the lithe opaque nose...</i></p>	<p>INCORRECT ADVERB</p> <p>Use an incorrect real English adverb in a grammatically correct location. (Other parts of speech do not match this card.)</p> <p><i>Grignr's emerald green orbs glared lustfully at the wallowing soldier...</i></p>
<p>INCORRECT NOUN</p> <p>Use an incorrect real English noun in a grammatically correct location. (Other parts of speech do not match this card.)</p> <p><i>A coral stood before the pair, enclosing two grazing mares.</i></p>	<p>INCORRECT VERB</p> <p>Use an incorrect real English verb in a grammatically correct location. (Other parts of speech do not match this card.)</p> <p><i>A sweeping blade of flashing steel riveted from the massive barbarians hide enameled shield...</i></p>	<p>LOW BLOW</p> <p>Have your character attack genitals.</p> <p><i>... lodging her sandled foot squarely between the shaman's testicles...</i></p>

PRINTABLE CARD FRONTS (4/6)

<p>MAGICAL ASSPULL</p> <p>Have your character use a supernatural power or item which your character has no previously established reason to possess.</p>	<p>"MAY" CURSE</p> <p>Have your character use a curse starting with the word "may".</p> <p><i>May the demons of Hell's deepest haunts claw away at his wretched flesh for this merciless act!</i></p>	<p>METAPHOR JUGGLING</p> <p>Use two necessarily incompatible metaphors for the same subject consecutively. (This may involve similes rather than formal metaphors.)</p> <p><i>It is amazing that they would ever have left a pig like him become their ruler. I should imagine that his people would rise up and crucify him like the dog he is.</i></p>
<p>THE MOST SUBJECTIVE CARD</p> <p>Cause the GM to laugh or wince.</p>	<p>NEOLOGISTIC MODIFIER</p> <p>Coin a new adjective or adverb. (Other parts of speech do not match this card.)</p> <p><i>... the wench stated whimsicoracally.</i></p>	<p>NEOLOGISTIC VERB</p> <p>Coin a new verb. (Other parts of speech do not match this card.)</p> <p><i>Grignr appilevered the oaken haft, employing it as a lever whereby to pry open the barrier.</i></p>
<p>NUMBER MISMATCH</p> <p>Mix singular and plural forms incorrectly.</p>	<p>OMITTED NOUN</p> <p>Leave a grammatically required noun out of a sentence entirely. (Other omitted parts of speech do not match this card.)</p> <p><i>"Before me, sirrah! Before me as always! Ha, Ha Ha, Haaaa...", nobly cackled.</i></p>	<p>OMITTED VERB</p> <p>Leave a grammatically required verb out of a sentence entirely. (Other omitted parts of speech do not match this card.)</p> <p><i>A gasping gurgle from the soldier's writhing mouth as he tumbled to the golden sand at his feet, and wormed agonizingly in his death bed.</i></p>

PRINTABLE CARD FRONTS (5/6)

<p>OVERLY MODIFIED SENTENCE</p> <p>Modify five or more words in a single sentence with adjectives, adverbs, and/or prepositional phrases.</p> <p><i>The staggering soldier clumsily reached towards the pommel of his dangling sword, but before his hands ever touched the oaken hilt a silvered flash was slicing the heavy air.</i></p>	<p>PERIOD DIALECT</p> <p>Use an archaic pronoun or grammatical construct, correctly or incorrectly.</p> <p><i>Thou hast need to occupy your time, barbarian</i></p>	<p>PLEONASTIC ADJECTIVE</p> <p>Use an adjective which is redundant with the noun it modifies. (Other parts of speech do not match this card.)</p> <p><i>... the stone masonry of the floor...</i></p>
<p>PLEONASTIC PHRASE</p> <p>Use a multi-word phrase which is redundant with another multi-word phrase in the same sentence.</p>	<p>PRURIENCE</p> <p>Bring sex into a description which was doing fine without it.</p> <p><i>To be forever refused further glimpses of the snow capped summits of the land of his birth, never again to witness the thrill of plundering unexplored lands beyond the crest of a bleeding horizon, and perhaps worst of all the denial to ever again encompass the lustful excitement of caressing the naked curves of the body of a trim young wench.</i></p>	<p>RHYME</p> <p>Rhyme.</p>
<p>SLASHING RAPIER</p> <p>Describe a weapon as being used for a form of attack inconsistent with its design.</p>	<p>SPECIFY GIBS</p> <p>Make a list out of gore, with at least four elements.</p> <p><i>... a slimy string of disjointed vertebrae, snapped trachea, esophagus, and jugular; disjointed hyoid bone, morose purpled stretched hide, and blood seared muscles.</i></p>	<p>TENSE MISMATCH</p> <p>Inappropriately combine verb tenses (past/present/future).</p> <p><i>The weather beaten trail wound ahead into the dust racked climes of the baren land which dominates large portions of the Norgolian empire.</i></p>

PRINTABLE CARD FRONTS (6/6)

<p>TERRIBLE GEOGRAPHIC TERM</p> <p>Invent a terrible name for a place or a people.</p> <p><i>... bringing a heavy cloud over the Ecordian's misting brain.</i></p>	<p>TERRIBLE MYTHOLOGICAL TERM</p> <p>Invent a terrible name for a god or mythic being.</p> <p><i>By the surly beard of Mrifk, Grignr kneels to no man!</i></p>	<p>THAT'S WHAT SHE SAID</p> <p>Use a word or phrase which tends to invite innuendo, without following through on any innuendo.</p> <p><i>Ejaculating a curse through rasping teeth...</i></p>
<p>TYPO</p> <p>Use an inappropriate but real English word which is off by one letter from an appropriate one.</p> <p><i>... to yield to the superior force in hopes of a moment of carlessness later upon the part of his captors...</i></p>	<p>UNNECESSARY KENNING</p> <p>Needlessly refer to a thing or event by a cliched multi-word synonym.</p> <p><i>A faint glimmer sparked from the pair of deep blue ovals of the amorous female...</i></p>	<p>VOCABULARY TEST</p> <p>Cause the GM to use, or desire the use of, a dictionary or similar work of reference. (It counts even if the word turns out to be fake.)</p>
<p>WANDERING PREPOSITION</p> <p>Omit, misplace, or incorrectly add an English preposition. (Other parts of speech do not match this card.)</p> <p><i>... he removed his callous paws from the girl's arms and replaced them with tightly around her undulating neck...</i></p>	<p>WHAT YOU HAD FOR BREAKFAST</p> <p>Specify the color of vomit.</p> <p><i>... causing her to wrench her head backwards and regurgitate a slimy, orangewhite stream of swelling gore...</i></p>	<p>WORD ELONGERATION</p> <p>Incorrectly add a syllable to a word which was already at least three syllables.</p> <p><i>... lighting his way with the confisticated torch of his dispatched guardian...</i></p>

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