



**MONKEY**



# MONKEY

THE ROLE-PLAYING GAME



**BY NEWT NEWPORT.**

D101 GAMES

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Monkey the Role-playing Game

The Monkey Companion

The Ministry of Thunder

The Mandate of Heaven

The Golden Book of 101 Immortals

## LEGALS

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## DEDICATION

This book is in memory of my late father, Derek Newport, who introduced me to the wonders of the Far East and was the inspiration for this 2nd Incarnation.

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## RETAIL

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The following backers either suggested or sponsored the following pieces of art:

- Jeff 'Fin' Kattau, page 1, "The Pilgrims."
- Glanni Vacca and Greg Hurst, page 9, "Monkey at the End of the Universe."
- Simon Clark & Paul Hubbard, page 23 "The Great Cloud Race."
- Andrew Smith, page 57 "The General of Cats."
- Morgan Davis, page 75 "Monkey Steals the Peaches of Immorality."
- Niclas Lindgren page 95 "The Pilgrims Cross the River."
- Daffi Lowe, page 121 "Piggy rides the Flightless Bird."
- Donald A. Turner, page 137 "The Queen Mother of the West."
- Lloyd \*Luminous Hurricane\* Gyan. page 163 "The Spider Demon Queen"
- Phil Hibbs, page 173 "The Rat Demon Bandit."

# 1. INTRODUCTION

## THE STORY OF THE STONE MONKEY

*A new day dawns high upon an ancient mountain. From a stone egg, a fully-formed Stone Monkey is born. Immortal watchers report this auspicious event to the Jade Emperor, ruler of the Western Heaven.*

*The Stone Monkey is bold and energetic and goes on to lead the other monkeys to the Water Curtain Mountain. By being the first to leap the high waterfall and see what is at the top, he becomes their King.*

*Life in the Water Curtain Mountain is idyllic, but after decades of bliss, the Monkey King becomes restless.*

*"What is it, our Lord?" his old monkey advisers ask.*

*"I am the ruler of all that I see, but one day I will be dead and forgotten," the Monkey King anxiously replies.*

*"I have heard that in the human lands, there are Taoist Sages who know the Secret of Immortality," says one of the old monkeys.*

*"Excellent! Then I shall find such a Sage, who will be sure to teach me. I will need not fear death, and you will not need fear the loss of your beloved King, my little monkeys!" exclaims the Monkey King.*

*Hugely excited, the Stone Monkey prepares immediately for the journey, and after saying goodbye leaves his subjects for the lands of humans.*

*If, gentle reader, you wish to learn what becomes of the restless Monkey King, his quest for immortality and the trouble into which it got it him, then please read on.*

*Monkey the Role-playing Game takes its inspiration from the 16th century Chinese novel Journey to the West by Wu Cheng'en. In the West, it is more commonly known as Monkey, the name of its English translation by Arthur Waley (published by Penguin). The novel is one of the four great classical novels of Chinese literature (along with Water Margin, Romance of the Three Kingdoms, and Dream of the Red Chamber) and has spawned numerous TV, film and comic adaptations.*

*The story is set in a colourful version of 8th Century China, featuring immortals and locations from popular Chinese mythology, weaving a tale that is at once fantastic, satirical, action-packed and spiritual in nature.*

## THE JOURNEY TO THE WEST

The novel tells the story of the exploits of the immortal Monkey King. Born from a stone egg, he rises to become ruler of the monkeys of Water Cave Mountain. Worried that he will not live forever, he leaves his little monkeys and searches the world in search of a Taoist Master who knows the secret of immortality. Finally, he meets one, the Patriarch, who takes him on as a student and he learns what he desires. Monkey's mischievous nature soon lands him in trouble with his teacher, who dismisses him, warning him never to mention that he was his student. He returns to Water Cave Mountain only to find the little monkeys enslaved by a Demon of Havoc. Immortal and now a master of Taoist magic, Monkey makes short work of the demon and his demon brothers, who he makes his vassals after defeating them.

Then Monkey sets his mind to attaining a place amongst the ranks of the heavenly immortals of the Western Taoist Heaven. On the advice of the wise Planet Venus, the Jade Emperor, ruler of the Western Heaven, makes Monkey the Heavenly Stable Boy to keep him out of trouble. Monkey eventually realises his lowly status in the ranks of Heaven. Feeling slighted, he runs amok, causing all sorts of trouble. Meanwhile in the Eastern Buddhist Heaven, Great Buddha hears that there is trouble in the Western Heaven and pops over to see what is happening. Buddha tricks Monkey into thinking that he has travelled to the end of the Universe, where he urinates on five white pillars he finds there. In fact Monkey has never left Buddha's hand, which now becomes a fist and traps him under a mountain. Buddha tells him that after 500 years a passer-by will release him and provide him with the means to re-enter Heaven.

The story continues as Monkey is released by the Buddhist Priest Tripitaka, charged by the Tang Emperor of China to recover sacred scrolls missing from the Chinese canon of Buddhist writings. In the priest's service, Monkey accompanies him from China to India to collect them. Two other fallen immortals also seeking redemption join them, Sandy and Pigsy. After many adventures battling demons out to stop them, they regain the scrolls and Monkey, who has been judged to have redeemed himself, enters the Buddhist Heaven as the Victorious Fighting Buddha.

In this game, the players play immortals who, like Monkey, Sandy and Pigsy, have fallen from favour with the Heavenly authorities and seek to regain their place in Heaven, through their own version of the Journey to the West to regain the lost scrolls of Buddhism.





*A cheeky Monkey urinates on the five pillars at the end of the universe, while three faces of Buddha look on unnoticed.*

## EARTH, HEAVEN'S MIRROR

Monkey takes place in a mythological version of ancient China. On Earth, the great cities of the Tang dynasty (7th-10th century AD) swarm with mortals. The earthly Emperor is directly responsible to his Heavenly counterpart, the Jade Emperor. The Jade Emperor sits in his court in the Western Heaven, a fantastic city of jade and jewel-encrusted buildings that hang in the clouds above Mount Kunlun on the Western edge of China. The Jade Emperor is surrounded by a celestial bureaucracy of immortals who are responsible for the smooth running of the cosmos. In the Eastern Heaven sits Great Buddha, who with the aid of the other Buddhas and Bodhisattvas offers the good release from the eternal cycle of rebirth and pain for those prepared to follow the Way.

## RESTLESS AND DISOBEDIENT IMMORTALS

Each player controls an immortal. This immortal is their alter-ego in the story which the Narrator describes to them. In Chinese myth, immortality is not only granted to the gods.

They may be:

Awakened intelligent *Animal Spirits* whose bestial nature gets them into all sorts of mischief yet gives them abilities beyond that of any mortal.

*Celestial Immortals* who serve in the Celestial Bureaucracy in the heavenly ministries.

*Local Deities* who are responsible to Heaven via one of the ministries and look after a local feature, such as a hill or a river.

Or they may be *Transcended Masters*, Kung fu experts and Taoist sages who have trained hard in the mystic arts and attained immortality as a result.

They may even be *Demons* seeking to change their evil nature.

Each immortal has *Skills* which represent areas of broad expertise in the areas of Mind, Body and Spirit. For example, Monkey's Kung Fu covers not only the fighting methods of this martial art but also associated skills of perception, stealth and balance. Each skill has a numerical rank, which gives the base number of cards that the player draws when performing an action with that skill (see "Action" page 93 for more details). For example, Monkey has a skill in Kung Fu with a rank of 2, or Kung Fu 2 as it is written on his Immortal Sheet.

*Attitudes* describe an immortal's personality or physical traits. These are strong and noticeable to anyone meeting them. If skills tell you what an immortal can do, attitudes tell you how they do it. Attitudes give a bonus card when used to perform actions. Attitudes are divided between Yin (feminine, passive) and Yang (masculine, active) forms. Neither Yin nor Yang is better or more efficient than the other.

All immortals are innately magical beings and have *Magical Powers* and *Magical Weapons or Tools*. Powers arise from spiritual abilities, such as spells from studying Taoism or Buddhism, innate strengths, and abilities gained through Kung Fu practice. Weapons and tools are special items an immortal has previously acquired, and usually help them in their role.

Finally, each immortal has a *Weakness*. This is a flaw in their character that

prevents them from behaving with virtue all the time. An immortal's weakness distracts them from the Way of Heaven. In the case of the player immortals, their weakness led to the event which got them kicked out of the Western Heaven.

*For example, Monkey is Undisciplined, which means that he had a hard time obey the orders he was given in Western Heaven. His rebellious attitude led him to openly rebel and run amok.*

As well as being colour for role-playing the character, weaknesses can be invoked to give extra held cards that can be played in later actions.

## WHAT YOU NEED TO PLAY

### A GROUP OF TWO TO SEVEN PLAYERS

One player takes on the role of *Narrator*, who describes the game's setting and plays all the supporting characters, while the other players play the immortals who take centre stage in the story. While the game can work as a very intimate and intense 'one on one' game (one immortal run by a player, with a Narrator) the game works best with a group of three to six immortals.

### PENCILS/PENS AND PAPER

For writing out the player immortals' details, drawing rough maps and making notes during the game.

### TWO DECKS OF CARDS

The players share a deck of cards, which they draw from for their immortals, and the Narrator has a deck to themselves, from which they draw from for all the non-player characters the immortals meet. Players and Narrators draw cards from their deck to resolve actions during the adventure, such as fights and lively debates.

### AN ADVENTURE

This can either be pre-written, such as the ones in the back of this book, or created by the Narrator. Guidance on how to build adventures is given in the Narrator's section of the book.

### SOME TIME

A game of Monkey is broken into chapters called 'sessions'. Each session typically takes between three and four hours.

### IMAGINATION

Since the game does not have a physical board, all the action takes place in the imagination of the players and takes the form of a conversation between the players and the Narrator. The players describe their immortals' actions and the Narrator describes the reaction of the non-player immortals or environment.

## THE NARRATOR

One of the players needs to be the Narrator. The Narrator is responsible for describing the player immortals' surroundings, and situations affecting them. The Narrator also describes the actions and plays the part of any other immortals and mortals, called non-player characters (or NPCs), that the player immortals encounter. NPCs range from an elderly woman who works the ferry the immortals are using, to the angry Dragon King of the Western Sea, who the player immortals have just offended by their rude behaviour.

Narrators need to know the rules and guidelines in the players' section, for they must resolve any misunderstanding or disputes about the rules.

The role of Narrator is pivotal, but the Narrator's section provides lots of help and tips on how to run the game smoothly and effortlessly. It also gives an overview of the many exciting locations and immortals that populate the world of Monkey.



*Behold the Handsome Monkey King!*

## OVERVIEW OF THE GAME SYSTEM

Most actions the player immortals attempt can be resolved using common sense; there isn't any need to use the rules in this book. Simply by talking it through between players, the action will be resolved. When the outcome of an immortal's action is uncertain, the Narrator may ask for an action. The players share a deck of playing cards, which is used in this situation.

Cards have associated values reflecting their importance, and how well an action proceeds when the card is drawn. The value of a numbered card is its number. Jacks count as 11, Queens as 12, Kings as 13, Aces as 14, and Jokers as 20. When a Joker is drawn, the result is usually a resounding success for the action attempted.

The Narrator can call for one of three types of action:

A *quick action* is called when it is significant how well an immortal does in a task, but success is not in doubt. In some cases, the task is straightforward, and an immortal can show off. In other cases, the task requires struggle and hardship, but the immortal will inevitably get there with enough hard work.

No cards are drawn, but the Narrator asks the player which skill they are using to overcome the obstacle put in their way, and then narrates the level of success depending on the skill rank.

*For example, the Pilgrims (Monkey, Tripitaka, Sandy and Pigsy) are crossing a fast-flowing river, which really needs experienced swimmers to cross it. Sandy (who is a Water Demon and an expert swimmer) cross the river with ease and sings a merry tune. Monkey uses his magic staff and Monkey Kung Fu to somersault over in style. Tripitaka is riding the Horse, a transformed Dragon who has no problem traversing the river. Pigsy who is a poor swimmer struggles against the current and eventually gets across wet, cold and ill of temper.*

A *simple action* is called when the Narrator wishes to quickly resolve a conflict between a player immortal and another immortal, usually an opposing demon. The outcome of the conflict in the story is significant.

*For example, the gate of a town the Pilgrims are travelling through is blocked by a demon guard. First the Narrator draws a card for the guard, and plays it face up in front of them. The players draw a number of cards equal to the skill their immortal is using to overcome the demon guard and pick the highest card to beat the card that the Narrator drew. Note this need not be Kung Fu or a similar fighting skill. It could be their skill in administration, gained during their time as a Mandarin, as they berate the demon guard for being inappropriately equipped and generally lazy in upholding their duties. Or a skill based on of China's religions such as Buddhism as the character chants Buddhist Sutras to drive off the demon using the divine grace of Great Buddha.*

The player gains additional cards for using an appropriate attitude, or magical ability or item. The opposing character, in this case, the demon guard, draws some cards depending on how powerful they are. The player and the Narrator look at their hand of cards and play the highest card, with victory going to the higher score, or in the case of a tie to the player.

A *dramatic action* is resolved in the same way by pulling cards. However, dramatic actions are called when a Narrator wishes to focus the game session

on an important and lengthy scene in the story, such as a long, tough fight against a River Dragon or a big debate versus the Sage of the Blue Sky Mountain. The action is not resolved in one draw of the cards but through a series of linked simple actions. For each lost action, a participant gains a strike, and when they have three strikes against them, they are knocked out of the action. The eventual winner(s) are the characters who have beaten all their opponents.

*Using Yin and Yang forces to actions.* Chinese philosophy sees the universe is made up of two opposing forces: Yin and Yang. To add colour and significance to the card draw, *red cards* are active or Yang in nature and *black cards* are passive or Yin in nature. When the player declares their narrative for their action they chose whether the action is is Yang (red) or Yin (black) in nature, by the attitude they choose to use. Then any cards that a drawn during their card draw that do not match the chosen force and its colour are discarded.

*For example, Manju, a demon hunter, attacks a guard with his Kung Fu of 3 and chooses to make it a Yin action by using Manju's Yin attitude of Lazy. So when he and draws four cards; a Two of Diamonds (red and Yang), a Five of Hearts (red and Yang), and Nine of Clubs (black and Yin), and the highest is the Ten of Clubs (black and Yin). The two Yang cards, the Two of Diamonds and the Five of Hearts, are discarded immediately because they do not match the Yin nature of the action being made.*

*As well affecting the rules outcome, use of an attitude colours the narrative. Manju's describes how Manju lazily sidles up to the Town Guard and with misleading casualness strikes them softly and quietly using their Kung Fu technique. This is in comparison to a more straight forward and bold Yang (active attack) where the player could easily describe how Manju runs up to the Town Guard shouts and strikes them directly in the gut.*

This system applies to all actions from physical fights, magical duels and philosophical debates. For more detail about the *Action System*, see Chapter 5, The Road to India.



## WHAT'S IN THIS BOOK?

### GETTING STARTED, THE GREAT CLOUD RACE

This chapter, following this introduction, is designed to introduce you to the game. It is intended as a solo adventure where you play Monkey as he races his fellow pilgrims to the Holy Mountain of Fiery Top. Unknown to Monkey, evil forces have amassed with the aim of creating havoc and destruction, with their eye firmly on capturing Tripitaka.

### PLAYING THE GAME

Monkey is a Storytelling Game in that there are rules to resolve the action when it is less than clear what the possible outcome could be, and has a structured framework that the players and the Narrator follow to guide the flow of the story.

A game of Monkey has four stages which are described in their own dedicated chapter.

The four stages of the game are as follows.

1. Origins.
2. The Journey to the West Begins.
3. The Road to India.
4. The End of the Journey.

Each state of play is described below.

#### ORIGINS

This part of the game is all about working out the background story and the abilities of the player immortals

Rather than being a dry series of calculations and choices, the Origins stage throws the players straight into the game as they take turns in playing out the origin stories of their immortals.

#### THE JOURNEY TO THE WEST BEGINS

Every good story has a beginning. For the Journey to the West that beginning details of what the group's Monk is like (using a procedure similar to the player immortal creation), how the player immortals and the Monk all meet up, and the first challenge that they face together as a team. As well as establishing the relationships between the immortals, this part of the game teaches the players and the Narrator many of the rules that they will use in earnest once they progress into the next part of the game.

Most of the examples assume that the game that is going to be played is the familiar Journey to the West, where the player immortals escort a mortal Monk to Buddha's Temple in India to collect the lost scrolls of Buddhism. However, other stories are possible as the player immortals seek to earn their way back into Heaven's good graces. In any case, this stage of the game is usually, time permitting, played straight after the Origins stage in the first gaming session.

### THE ROAD TO INDIA

This phase of the game may take as many game sessions as the players and Narrator desire. If you take each chapter of the book to be a game session, *The Journey to the West* took 100 game sessions to complete, which is roughly 300-400 hours of game time. Now I understand that you and your friends probably don't have 300-400 hours, so the first thing this chapter of the rules explains is how to plan your sessions, so each of the player immortals gets a chance to tell and move their story to a satisfactory resolution.

Each game session begins with a round-up of the *story so far*, where the players summarize what their immortals got up to in the previous session, is covered in this chapter.

This chapter has the rules for quick, simple and dramatic actions in detail, with some helpful charts, so you know exactly what you are doing. There are also some handy tools for things like Bickering between the characters. Monkey and company do this all the time. I've seen players reproduce this with their in-character chat, so I came up with a basic ruling that allows players to peacefully resolve their immortals' differences in a game of one-upmanship, which gives the winner a bonus to their next action and makes the other immortals follow their plan.

The last thing in this chapter is wrapping up the game session and how to record any consequences of the immortals' actions.

### THE END OF THE JOURNEY

This is the resolution of the game. In the book, it's when Monkey and the rest of the pilgrims reach Buddha's temple in India, collect the lost scrolls of Buddhist Canon, return them to the Tang Emperor in China and then are judged by the Bodhisattva Kuan Yin, to see if each immortal is worthy of being readmitted into Heaven.

Your game's ending may be different. You might have chosen to play a shorter game that revolved around aiding the troubled mortals of a Chinese city on Earth for example. This chapter shows you how to finish the game, give each of the player immortals the spotlight and highlight their achievements.



## **RUNNING THE GAME**

This section of the book is for the Narrator and is packed full of guidance and information. Its role is to provide the Narrator with the insights and building blocks to create fun adventures.

### **NARRATOR'S ADVICE**

This chapter attempts to give Narrators a firm grounding in how to run the game. While any student of Kung Fu will tell you that practice will teach you more than books. I'm hoping that this chapter will give you the first few moves to becoming a Master Narrator who is skilled, inventive, and calm when faced with fast-moving, excitable and happy players - players who are revelling in the enjoyable and memorable story you are all collectively telling using the game.

### **THE WORLDS OF MONKEY**

This chapter is a run-down of the locations that feature heavily in the book, and the non-player immortals who may be encountered there. In the game, the player immortals may travel between each of these worlds as appropriate to the needs of the story, so this chapter gives the Narrator the nuts and bolts of each world so they can easily use them no matter how quickly the players move from one to another.

## **ADVENTURES**

There's no better way than learning the game than by playing it. This section of the book presents two full adventures that are designed introduce both new players and Narrators to the game's setting and rules.

### **IF YOU SEE BUDDHA ON THE ROAD**

This is a straightforward adventure to introduce everyone to the game and setting. You can run it as your first adventure with immortals that you have created at the table using the Origins chapter, straight after playing through The Journey To the West Begins OR using the Four Pilgrims (Monkey, Sandy, Pigsy and Tripitaka) from the novel itself (as detailed in The Four Pilgrims Chapter).

### **THE BAG OF WIND**

This is a more free-flowing adventure which sees the Pilgrims travel across the wilderness in search of the Wind Lord Fung Po's magical Bag of Winds, which has been stolen from him while he wasn't looking.

## **SPECIAL CHAPTERS**

These chapters give supplementary information, which sit outside the main core of how to play the game.

### **THE FOUR PILGRIMS**

This chapter details the main characters from the Journey to the West, Monkey, Sandy, Pigsy and Tripitaka. It also gives some guidance on how to use them as player immortals.

### **MORE IMMORTALS**

Four more example immortals, which show the diversity of character types the immortal generation rules can create.

### **DEFENDERS OF THE DRAGON EMPIRE**

This additional chapter provides rules for mortal heroic characters inspired by the Kung Fu action genre known as Wuxia.

### **BIBLIOGRAPHY**

The chapter presents a quick round up of books, films, TV series and other media that has inspired this game so that both Narrators and players can explore these sources of inspiration themselves.

### **AN EXAMPLE TABLE SET UP**

This graphic shows how to set the game table for three players and a Narrator.

### **CHARACTER SHEETS**

Both the player Immortal Sheet and the Monk/Nun Sheet, for use as character records.

### **QUICK REFERENCE SHEETS**

A quick summary of the some important game procedures, placed at the back of the book for ease of use in game.

## **A NOTE ABOUT NAMES**

Throughout the game I've used the names that are given in Arthur Waley's translation, known as *Monkey*, published by Penguin books. Because it is the most commonly available English language version of the Journey to the West. Also, both *Monkey* and other translations (such as Antony Yu's complete translation published by the University of Chicago) tend to follow the novel's convention of using nicknames rather than full Chinese language names. This is done to make the game more accessible to follow for people unfamiliar with Chinese folk religion.

## GLOSSARY

This is a quick list of terms used in the book to describe rules and setting. It's meant as a quick reference, and all terms are explained fully within the text.

## GAME TERMS

Term	Explanation
Action (Simple/Quick/Dramatic)	Actions are game mechanics where you draw a number of cards, dependant on your character's abilities, and whoever gets the highest card wins the action, be it a debate between scholars or a fight between martial artists. There are three types of actions, which are in order of increasing complexity, simple, quick and dramatic. These modify the basic card drawing rules, to meet the needs of the situations encountered in the game.
Action hand	These are the cards you've drawn from various abilities, that you get to pick your highest card from any given exchange.
Adventure	The story that the player immortals are staring in like a TV show or a film.
Attitude	These descriptors show how a player immortal does things. Attitudes can be physical, mental, or spiritual and are either Yin or Yang. They bring an extra card into play when used and set the force of the action.
Extras	The unnamed mass of demons or mortals who rush at the player immortals in combat and get swept away by a flurry of flying and roundhouse kicks. Often called <i>Mooks</i> in other games.
Magic power	All player immortals have magical powers, both common due to their immortal nature and unique to them.
Major characters	These are the co-starring characters in the stories created by playing the game. These are the lead opponents, usually boss demons of some hideous variety, or fellow immortals of rank who help and advise the player immortals.
Narrator	The game's referee. Responsible for describing the world that the player immortals find themselves, the actions of the non-player-characters they meet and resolving disputes over rules.
Narrator's deck	The Narrator has their own deck of cards that they draw cards when opposing the player immortals in actions.

Term	Explanation
Non-player-characters	Any character who is not controlled by the players and is run by the Narrator.
Patron	The Pilgrims' immortal Patron, usually a major character, who provides them with advice and guidance. In the Novel, the Pilgrims' Patron is the Goddess of Mercy and Compassion Kuan Yin, and she is the default Patron in the game.
Player immortals	The alter egos of the players in the game.
Players' deck	All the players around the table share a deck of cards that they draw cards from into their Action Hand.
Resolution scene	The end of the adventure, where the Narrator and players bring things to a close.
Saved card(s)	This is where you can stash high-value cards when you draw them into your Action Hand and don't need to play them. By default, you can hold one, but every time you play your immortal's weakness, you can increase that number by one. Once cards are played from the saved cards, they are discarded. Once extra cards, above the default one, that came from playing the weakness are played, they are not replaced.
Scene	A clearly defined block of the adventure, like in a film or a play.
Scene exit	The end of a scene, where the Narrator sums up what has happened in the scene and transitions the players to the next scene.
Skill	These are broad packages of abilities usually based upon professions practiced within Tang China, such as Mandarin, Rogue, Taoist. Almost all player immortals will have a Kung Fu skill.
Strike	These are a temporary measure used to determine how well a character is doing during a dramatic action.
Supporting characters	Named non-player-characters who are significant players in adventures, but not the main movers of the story. For example they are the second in commands of the band of evil demons who oppose the player immortals or the minor immortals in charge of a certain aspect of the Celestial Bureaucracy.

## SETTING TERMS

Term	Explanation
Enlightenment	An ideal state, where a person is aware of the true state of being. This is the aim of Buddhism, where the practitioner is awoken to the suffering of others and themselves, and tries to transcend it through performing acts of kindness.
Bodhisattva	A being that has achieved enlightenment but has not gone onto become a Buddha, preferring to stay attached to the world to teach others.
Buddha	One who has achieved enlightenment and has passed on to the Buddhist Eastern Heaven, existing in a state of Nirvana. Also known as a Lohan.
Buddhism	A religion that follows the teachings of Great Buddha to achieve Enlightenment.
Celestial Bureaucracy	An administration of immortals with the Jade Emperor at its head, which runs down through various Ministries in Western Heaven, all the way down to earth based immortals who are responsible for the day to day running of a specific area of responsibility, such as a local river or a city.
Demons	There are two types which the book uses interchangeably. Infernal demons who are warders of the Ten Courts of Hell, and the twisted souls of the wicked or victims of the wicked who have transformed into monstrous demons after their death. Demons are the primary opponent of the game in various forms since they believe if they eat Tripitaka, or the player's Monk/Nun, they will become a powerful immortal.
Dragon Kings	Rulers of the Four Oceans, each Dragon King, has their own underwater kingdom with citizens, armies, cities and palaces.
Eastern Heaven	The Buddhist Heaven, the entrance to which is found in India.
The Four Continents and Four Oceans	In the mythical world view of the Chinese that the Journey to the West follows, the world is made up of four continents (North, South, West, East) and four oceans (North, South, West, East).
Great Buddha	This is the name given to the original teacher of Buddhism, Prince Siddhartha Gautama.

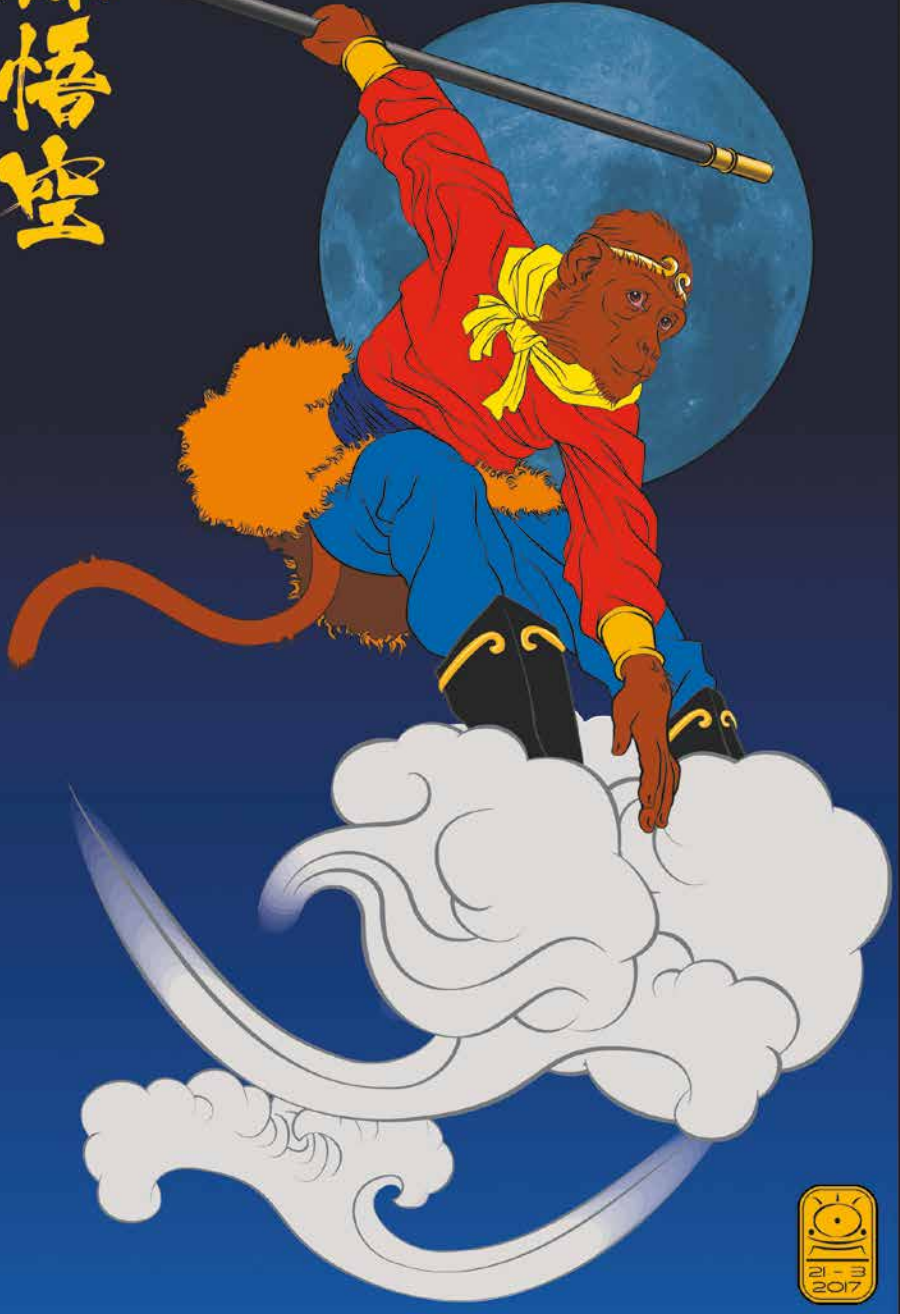
Term	Explanation
Immortal	A collective term that applies to any being that possesses the power of immortality, such as animal spirits, transcended masters, deities, and even demons.
Lost Scrolls of Buddhist Canon	Buddhism is a relatively new religion in China, brought by missionaries during the previous Han Dynasty. During the reign of the second Tang Emperor, he realised that China's collection of Buddhist knowledge, or its Canon, was incomplete. In history, Buddhist monks were sent along the long and arduous Silk Road to get the missing scrolls from India. In the Journey to the West, it's the immortal Pilgrims, led by the fictitious version of the real-life monk who did successfully return the scrolls, who are responsible for this mission.
Monk/Nun	This is the non-player-character that the player immortals are escorting to India. They are a highly virtuous Buddhist Monk (male) or Nun (female), chosen by the Emperor of Tang China and the Goddess of Mercy and Compassion Kuan Yin. In the book the monk is Tripitaka.
Pilgrims	A collective term for the player immortal adventuring party, which denotes the religious nature of their grouping, since it can be said that they are on a pilgrimage to get the lost scrolls from India. In the book, the Pilgrims are Tripitaka (nominally the group's leader), Monkey, Pigsy and Sandy.
Sutra	A chanted Buddhist spell usually to ward off evil forces such as demons.
Tang China	China as ruled by the Tang dynasty of Emperors from 618 AD to 907 AD. Considered China's Golden Age, where China was prosperous, at its height territorially, culturally rich and supported both Taoism and Buddhism as official religions.
Tao	The name that Taoists give the single comprehensive source of everything which is at one with itself while recognising that such a thing is entirely beyond the ability of anyone to comprehend fully.

Term	Explanation
Taoism	The practice of trying to live in harmony with to the Tao, by living one's true nature or The Way, which is individual and unique to anyone. In Ancient China this was codified into a religion of sorts with priests, martial artists, sorcerers, and geomancers (Earth Magicians) who used secret teachings to perform magical deeds that they ascribed to a real understanding of the Tao.
Ten Courts of Hell	In the City of Darkness, King Yama and the other Judges, judge the newly dead. If found wanting they are punished in one of the Chambers of Hell, tailor-made to their crimes, by demons for an allotted time - after which they drink a soup of forgetfulness and are reincarnated back on Earth for their next life.
Western Heaven	In Chinese folklore, this is the paradise where the Taoist deities live, ruled by the Jade Emperor and the Queen Mother of the West, in jade and the jewel-encrusted city that floats in the clouds in above the sacred mountain of Kunlun in the west of China.
Yin/Yang	The two opposing forces that act in balance to create the universe. Yin is feminine/dark/passive, while Yang is masculine/light/active.

*Now that you have an introduction to this game, yet are anxious to start, please be patient, gentle reader and read the next chapter, where you will learn how play the game in a choose your own solo adventure, playing the handsome Monkey King himself!*

## 2. THE GREAT CLOUD RACE

孙悟空



*Monkey riding high in the sky on his magic cloud.*