Wyrlde

# Synopsalia Wyrldica

Antonia D'orsay

Adventures in the Seven Cities

# SYNOPSALIA WYRLDICA

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For those reading this and wondering "*does she really think that's a possibility?*", the answer is *no, not really*, but it never hurts to include it. After I am dead, I won't care.

## Dedications

To Jerry, Eric, Kat, Anita, Don, Bryn, and the rest
Who put up with all the prior versions and made this what it is today.
Thank you.

For Hellyeah, a very good girl who leaped ahead. For Pixie, who helped inspire it.

For Dave, with whom I will catch up one day. I have so much to tell you about.

For Jax, always unconditional, though I am usually conditional.

**v1.0**

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# JOURNEY TO WYRLDE

Rovers and Voyagers!

Hold your breath. Make a wish. Come with me.

Let me call to you, to this darkness deep within,
Nay, my good friends, this is no fantasy,
No careless product of wild imagination.

We gather today to look through this life.
A lightning word, life -- it means forever,
And that's a mighty long time.
I will show you there's something else:
***The After This World***

We'll begin with a spin,
Traveling to a world of our creation
Take my hand, and close your eyes,
Let your spirit shine and light your way,

Like raindrops in the sun, like diamonds on the rough.
Like Flowers in the sun, like Snowflakes in the night
Like raindrops in the flood, in the emptiness of the storm
Let this heart in silence burn, through solemness and stone, A heart out front that everyone can see.

Let us travel together, to the edge beyond the shore,
Through time and space to the borders of your waking mind,
Where darkness and light are one.
For within lies a precipice along this peculiar penumbral path.

Yes, there! Breathe deep the gathering gloam.
We move through a desert of Stuff and Substance
Of things and ideas; a place not only of sight and sound,
But of mind and dreams;

'Tis the middle ground, you see,
Twixt Smoke and Mirror,
Light and Shadow,
Mirth and Madness.

There lies The Pit of Fear and
There lies the Summit of Knowledge,
Entangling Science and Superstition,
Indulging Feeling and Emotion

Ah! There! Look yonder! Beyond lies a brave new world.
See the storm, see the fall,
Each drop an idea, Shimmery and sparkly,

Just reach out and grasp,
A handful of dreams,
See what lies within this ocean of imagination;
For what is an ocean but a multitude of drops?

Listen close, listen tight:
See that door floating in the night?
You unlock this world with the key of imagination.

A key of Self and Yearning,
A Door of Passing within the Veil,
A liminal portal beyond the Pale.

Ask not how much of your mind is left,
Ask how much of your time, for we have so little.
Will you go beyond the Pale, and turn the key in your heart?

Ask yourself now: what wonders lay in it?
Yes, look around and know!
For this will only have what you bring to it,

What will you put into it.
Will it be a realm as vast as space
And as timeless as infinity?

Will Xanadu be your decree?
Shall Alph, the sacred river, run on,
Through caverns measureless to man?

Will it be of never-ending happiness,
Where you can always see the sun,
Day or night?

Or a bitter and sallow world,
Where you long to see the sun,
In darkness and screams?

There is no life I know
To compare with your imagination
Living there, you'll be free
If you truly wish to be

Know now, there is no turning back.
For in this place, things are much harder:

Here in the ***After That World***

Cause in this life, you're on your own.

# PREFACE

So, it seems you wanna be a Hero in the Age of Icons?

"You don't choose the day you enter the world and you don't choose the day you leave. It's what you do in between that makes all the difference."

**Wyrlde**: *Adventures in the Seven Cities* is a great place for that. May your journeys be rewarding, and may your life be worthy of the sacrifices you will make within it.

I have been playing D&D since late 1979. I have been a DM since 1980. I started creating worlds in my head, however, in about 1974/75. As is likely common, I started with a fascination with what JRR had done, and went on a whole series of creation, and to this day I still think of the carved mountain home of Skycrest and the struggle between Kure and Kore and how that always went dark.

This is the 13th iteration of a particular world that I created originally in 1981. The primary elements that remained from that initial creation are the core name (sooo original, I know, but originality of name wasn't the goal here), the name of the kingdoms, and several of the Powers That Be. It is, otherwise, quite different from that first one. Into it was added stuff from all the previous iterations, and then some new ones, and then, finally, as is my wont with this particular world setting, I turned to my players.

I have a lot of players. Some of us met in High School, and the very large group that has grown up around tat core has played together for most of the last 40 plus years. We prefer a crunchier style of play, and an RP heavy style of play, and we have not always paid attention to the great and grand controversies of the day or time – It was only recently that I learned about the concept of a "West Marches" campaign, and it caused me to laugh, for we have had some variant on that for years (we had to – when you have a huge group of folks, it is easier to do it in chunks, and to operate from a base). We operate what is called a "sandbox" these days, a world that is meant to be explored, an open world that is player driven instead of some story driven effort. There are still stories for us, still adventures, and we have a lot of fancy little adventures.

But we also have very different outlooks, backgrounds, perspectives, and interests, and with so many of us and being so varied in ages, it seemed time to create a world that was informed by the players, but built by the DM. What you have here is the end product of a dozen Q&A sessions for ideas and wants mashed together by a single person who sought to try something different, to break from a set of commonalities, but still achieve something that seems similar on the surface.

That whole effort took five years, and in the interim I created a whole new campaign world in addition and even ran a two-year-long campaign within it. It became a kind of test ground for some of the ideas but was still a separate thing in and of itself.

I started this iteration because regular life once again took me away from my players, across a state line, and into a field of work that was involved and worthwhile and it was meant to help me retain a tie to the folks with whom I still played via Zoom and other avenues, always theater of the Mind, always with a lot of laughter and fond memories.

This iteration is special to me because it will be the last iteration of Wyrlde. After this, I will create different worlds, and they will be different, and this will be the last of its kind, for me. I knew that going in, so I had a few ground rules that were very firm.

I wanted to step away from the JRR Tolkien influenced stuff as much as possible. That concept expanded to essentially exclude nearly all of the fantasy works published between 1920 and 1985. That's harder to do than it sounds. It needed to still be a kind of D&D world, but the world had to stand alone, and the rules of the game had to be changed or bent to fit it, not the other way around. That meant it still needed to be some form of Kitchen Sinnk world, where most things were possible so long as they stayed within the overall ideas and

concepts of the world, and that meant the concepts and ideas needed to be able to be picked up easily, and I would likely have to create some guidelines and systems to guide things.

It needed to include a lot of stuff that was from places and things that were not typical. I go into greater detail about that in the next section, on Influences and Inspirations.

This is a situation in which the basics of the world were created long before any mechanics or rules were applied. This world was created whole cloth without thinking about them, without giving them room or making space for them. Then, once the outline of it was done, once the deeper stuff was created, the rules and mechanics were redesigned to work with the world itself.

A good example of this kind of thing is the original release of Oriental Adventures, or the Dark Sun campaign – not in specific elements of their themes, but in the idea that the game rules and classes and races and all of that have to bend to fit the world. The world *does not* bend. The world *does not* shift. The world *does not* make space. Chicory will be proud.

What is cool to me is that when I did that, it *added* to the world. Because I knew the world, as I brought things into it from the game in terms of mechanics and systems, I was able to bend rules and systems to fit the world as a whole. The exception is classes, and that's because classes are derived from archetypes, and archetypes have to be derived from the world itself – so I needed to know what the world was before I could know what the classes would be – but I did know I would have to make them all from scratch.

And then, of course, once I was done with that, I had to make all the rules work together with each other.

Wyrlde is the product of a lot of people throwing out ideas and things they would like, and then making them all fit together. Those people shared a common cultural background, and a general familiarity, and so it reflects that.

Wyrlde does take in ideas from many other cultures, and it meshes those ideas with those from yet more cultures, and then it fits them into the structure of this world as a whole, so it becomes something that avoids many pitfalls of other places. Trying to describe Qivira as an *Asian-inspired* realm is difficult because it has a lot of "*Arabian Nights*" style stuff in there, and then on top of that is overlaid a dose of several other cultural touchpoints from the perspective of Earth. Dorado is the Wild West influenced by *Lawrence of Arabia*, Durango is a metropolis influenced by Chicago and New York gang wars from several points in the past and then mixed with films again. Antilia is a roiling chaos of democracy struggling with internal divisions because it is where so many kinds of people collide. There is no "Elf Land" and no "Dwarf Land".

So, it *is* different, and yet, it is not so different that it isn't recognizable as being very much similar to other worlds out there.

That all makes Wyrlde a collaborative project that draws from the ideas and thoughts of many and attempts to wrestle those ideas into a somewhat decent whole. Much to the surprise of a few, Wyrlde is not a "Diversity" world, it is not a particularly original or fresh world. It is still very much a mainstream "kitchen sink" fantasy world. It *is* different, in that the rules of the game are bent to support the rules of the setting, and the inspirations for the setting are not the same as the core inspirations for D&D. It is surprising to many because among my real-life work is that of Diversity, Equity, Inclusion, and Empowerment.

It is a poor world for edge-lords to play in.

All of that, and what you have here, if you are not one of the group that will be playing in it, is a setting that is a baseline for ***you*** to pick up and start playing with on your own. It really is little more than bare bones and gives you the ability and the basis from which to have an impact that is unique to you.

There are reasons it is free, not the least of which is that in order to play around with it, to create with it, to adventure within it, you still need to have the core books, and not merely the Basic Rules.

This is where you begin your exploration of the land of Seven Cities.

It is a labor of love, of devotion, and a paean to the promise of a game shown to a girl on a kitchen table in 1979. I used both a top-down and bottom-up approach as a result of many different decisions for organizing it all, changing, separating, coalescing, and more, each section taking a different direction and meeting in the middle which is where they began to diverge according to their purpose.

There is lore throughout this book, and everything here is localized to Wyrlde as a setting. Everything was bent to fit the world itself – not as a copy or reflection of our world, but as a world that stands on its own.
I have taken enough of your time, and so I bid you…

# *Welcome to Wyrlde!*

**THE SEVEN SEAS AND EMPIRE OF SIBOLA 1**

# Starting Up

This book will assume that you are going to use the Campaign that comes with it. The adventures have been created specifically for this world, and one of the goals of them is to have the players change the world as it is at the start.

Sometime around your initial session when you all make your characters, you should take the time to become familiar with the parts of this book that are of interest to you. You don't need to know it all, you don't need to read it cover to cover. But if you and your character have some ideas – some of the trivia from here or in the Bestiary that can help save you or ease a thing or let you know who to see – it will help you out.

One thing impacts everyone still, for it reshaped the way the world is, and that is **The Bleak Journey**, also called ***The Bitter Road***. Other significant events are **The Skyfalls**, which changed the ways that things worked, and of course the whim and whimsy of the Spirits of the World leave impacts across the world.

This book is not able to touch on every little thing. It is merely the start of a little hill of joy.

## Your Impact

"Adventure should be part of everyone's life. It is the whole difference between being fully alive and just existing."

– Holly Morris

As you go through this work, you will note some odds and ends that could be of use if you are a DM or someone looking for a world to turn into your own.

Dates and Names are rather fluid and purposely left open. This is to enable you to add in your own moments of history, your own legends of past adventures, your own bits and pieces so that you can feel as if there is more to this than just the basics.

There are very few villages or hamlets named. Most of the population lives in or comes from villages, and the absence of them is intentional – a village can be much more flexible a place to deal with than an established City or Town, and allows you to place adventures, modify published materials, and more. This is also why the Section and Villages portions go into more detail.

There are many places where you might see a good location for a nice new kingdom or a fief for you to add in your own flavor, and perhaps even copy elements from others. Your place can fit right in there somewhere. The map of Avilon is a huge area, And there are more cultures coming.

This is *the infrastructure* for you to create a world of your own, a foundation on which you can build. You have enormous flexibility as this is a world that will give you a start, a place to begin, while also giving you a place where you don't have to do it all. There are many, many small little asides in the body of the text here. You can create entire adventures just from them.

**Genre**: While the general genre of the whole is Fantasy, there is comedy, drama, western, mystery, chase, spy, fairy tale, horror, surreal, absurd - to name a few. Each adventure is a different genre, so they can vary widely.

**Tone**: Heroic. This is the kind of game where if you are willing to leap into the unknown, or attempt

You're not in Kahnsus anymore.

You're on Wyrlde, people!.

Respect that fact every second of every day.

Out there every living thing that

grows, crawls, flies, swims, burrows, walks, lopes,

or squats in the mud

wants to kill you and eat your eyes for berries.

We have a population of Critters and Creatures that routinely wipe out whole Villages and Hamlets,

all without breaking a sweat.

They are very hard to kill.

You are going to be born into this world, grow up in this world, live in this world.

As your Pedant, it is my job to give you knowledge that will keep you alive.

something certain to kill you but is massively cool, you get points. That help you do it again.

**MOOD**: Serious, Absurdist, Pop Cultural.

**THEMES**: Survival. Action. Emotion. Culture Shock. Heroism. Defiance. Glory. Rebellion. Discovery. Consequences. There are heavy ones in the background, as well: Racism. Sexism. Trauma. Colonization.

**CONSEQUENCES**: Death is a consequence, but a little coin and a quick trip can solve it. The other consequences are often worse -- you can be outlawed, you can be executed, you can be branded or scarred, you can be ostracized, you can lose worldly goods -- the world reacts to the actions of PCs in a realistic way, and those consequences can change everything about a character over time.

**GRIT**: Social and emotional more than physical. Humor will win over gore every time, and there is a much more complex structure to the nature of alignment and attitude and there is no PVP.

## CORE ASSUMPTIONS

In much the same way that once you have a group of people who want to play together assembled and you have a session zero, it should be noted that there are some core assumptions about this game setting that you should know.

## PLAY STYLE

Wyrlde is a place where the Characters – you – are heroes. They may be epic, they may be anti-, they may be reluctant, they may be all in, but they are *heroes*. They chose to become something more than ordinary, something more than average and typical, someone who seeks glory, fortune, honor, and whatever else in the world that they live in.

Wyrlde's structure prioritizes improvisational roleplay, making it an RP heavy setting. This can take a bit of getting used to as the characters come from a world the players may not know that well. This is why there is so much information presented about the world itself.

> "Life is either a daring adventure or nothing."
>
> – Helen Keller

Wyrlde's underlying premise is "Horrific (Science) Fantasy", with the parenthesis around the part that can mean magic, can mean physics, can mean all manner of things, including the history of the world. It is a place where the apocalypses are over, but there were several of them, and they have scarred the people. Wyrlde is also entirely within a sacred space – the rules of our universe not only do not apply to it, but they are also often defied by it.

It is a world that is filled with humor, references to pop culture, and emphasizes improvisation over formal planning. It can be an intense game, and there is a strong goal of having you try things that are heroic, that are all in or bust, and be aware and ready for the consequences of it. There are mature themes, a high degree of moral and ethical ambiguity, and even elements of racism and classism built into the game – but they are not Earth's version of those things. Above all else, Wyrlde is a separate world, that does not share the history of Earth, and does not represent or speak to issues of Earth. Even the archetypes used in creating it are archetypes grounded in the world itself.

To say that the game uses "modern thinking" or "medieval thinking" ignores the nature of the world – Wyrlde is set in a place that is over a thousand years from now, in a place so far removed from Earth that nothing compares – so it is a world where people may understand things like advanced agricultural practices or have regular crops that are genetically modified versions of present-day ones. They will sound a lot like us but be people of their place and time.

Lastly, Wyrlde as a campaign will involve hack and slash, comedy and humor, horror and action, mystery and procedural, and cross all the boundaries of genre – yet still be grounded in a world that is actively being kept at a certain state of growth and development by capricious and intent Powers.

Powers that are very much present and real in the day-to-day lives of those who live there.

## WYRLDE SETTING

This book will assume that you are going to use the Setting described herein. The setting has been created specifically for this world, and all the parts were all designed together, sometimes bottom up, sometimes top down, sometimes in a crazed spiral with a thousand detours.

This book can be used with other settings and other adventures and even other game rules. It operates on a variant of a common system, and so can work well in other places. If you do use other systems, note that there are Seven Mortal Planes, and this book will only deal with one of them: The Ephemeral Dimension of the Plane of Mortality.

You are completely free to set entirely new campaigns on any of the Mortal Planes – they are all reflections of the Ephemeral, all some variant of it, and so the information remains. The default *straight 5e* campaign for Wyrlde takes place on Yrthe, the Mortal Realm of the Celestial Plane.

## THE POWERS THAT BE

There are many different beings whose mere whimsy or furious rage can have an unforeseen impact on the world. They come in many sorts and types: The Powers That Be, The Old Ones, The Powers of the World, and the Spirits of the World.

The Powers That Be will tell you that they oversee the world. They are many, but most are *not* personifications of something, or manifestations of some idea or concept. They are just as likely to strike down an unbeliever with a lightning bolt as they are to grant them some grand and terrible power.

When they send a message, it could be in person, it could involve a messenger, it might be in the form of a sequence of events, it could be dreams, omens, portents, and signs. It is always through the presence of magic granted to Clerics of various sorts. ***They*** created the Planes, and their progeny dwell within them. The Powers did **not** create Humans, but they shaped humans into all the other major peoples.

The Powers betrayed the people once, and this betrayal has them struggling to win back the people who have turned from them. Despite all their power, they did not make Humans. The Powers That Be are not omnipotent, omniscient, or ineffable.

The Old Ones are exceptionally Ancient Gods who were long forgotten, their names and powers and ways blended and shifted until they were erased by other, newer stories, but here on Wyrlde they found a conduit, even though their names are long forgotten. It remains a question as to if they were the ones that created Humans, but no longer has any real meaning. They are served by some Shamans, who honor and recognize them. The Old Ones are ineffable, inscrutable, and very much unable to have direct impact on the world as a whole.

The Powers of the World are seven very strange people who represent some aspect of the World's Soul, and who were inadvertently made far more powerful by the actions of the Powers That Be. The foremost among them is a woman called Chicory.

Lastly but of great everyday importance, there are the Spirits of the World. These are manifestations of the will and presence of the World itself, a particular place, a kind of space. They range from the Numen to the Dryads and Naiads, and on to the rest. Some are said to be the spirits of ancestors, others are said to be more akin to elementals or perhaps the Fae. Shamans are intimately familiar with all of them.

In terms of the System, The Powers that Be are all Greater Deities, The Old Ones are Vestiges, there are Quasi-deities who have power even over the Powers upon the Material Plane and within The Mortal Plane, and the Planes themselves are filled with **Demigods** and **Denizens** and their descendants and creations. Most significantly is that every plane has a duplicate dimension seven times over, with the People there subject to those being as if they were Powers themselves.

## THE WORLD IS UNTAMED

Immense City States hold most of the population in each realm. Dependent Towns supply and assist them. Villages, Hamlets, Steadings, and camps dot the countryside, the people their doing their best to carve out livings in a place where horror, raids, and more mundane terrors can happen. The world does not have huge

populations. In between all of these places there are the occasional ruin, there are bandits and brigands, pirates and the desperate, small Lemurian outposts with Goblins or Thyrs or Grendels, there are Imps everywhere, even in the cities and towns, and they are the masters of the Underdark, an entire massive realm larger than any other that lies a mile or more beneath the surface.

Between these places travel Merchants, always in armed and guarded caravan of wagons, or using the Skyships or the Train, or the Riverboats or Ships. Lone travelers fear bandits, often derived from destroyed steadings or hamlets, and the worst that could happen is being waylaid by a Dragon or a Beholder.

**The Boonies** are not a safe place, and to help make it safer there are those who seek to protect and defend the world, as well as those who seek to end the threats and promote trade. And beyond them are the folks who have a desire to make a living, get rich, build skill, and experience the world.

They are called **ADVENTURERS**. They are **Clerics** and **Paladins** and **Shrinewards**, **Envoys** and **Corsairs**, **Rangers** and **Gunslingers**, **Bards** and **Shamans**, **Mystics** and **Monks**, **Reeves** and **Outlaws**, **Vanguards** and **Warriors**, **Sorcerers** and **Warlocks**, **Witches** and **Wizards**.

Lest we forget them, there are also Merchants, Physics, Sages, and Oracles who support them in their ongoing effort to make the world a better place and get something out of it for themselves. It never does to forget the folks who help us survive.

## THE WORLD IS OLD

The world we are most familiar with now is about 1500 years old. There is around 1500 years of stuff before that, with a third of that time spent in a war that was waged among the Powers That Be with people as the fodder for it. That time, called **The God's War**, is when and where the Elfin were created, the Dwarfs came to be. It filled the world with monsters and brought Magic to the world. The remainders of the world that was lie in ruins, and there are many of them, and the shape of the world as it is now is not the shape of the world as it was then. Ruins found on one continent may have been built and new upon another.

Despite being old and despite sharing some things in common with many other worlds, it is not them. The things you know from different worlds are not true here, and if they are it is mentioned in the following. There were no Druids in groves here, there were no ancient Tibetan masters, and the armorers of this world are people who learned their craft in ways different from those of yours. There is a wealth of history, but it is Wyrlde's history, not that of someplace else.

This is a world that has seen disasters of a magnitude unimaginable, and still perseveres. It is a world where it has ended several times. It is a world where that which was is as unknown and unfathomable as what is would have been to those who walked it as the Ancients of yore.

Wyrlde as a plane orbits a star that is in the yolk position within an ovoid space (egg shaped) that contains the entirety of all of creation. The "shell" is called The Firmament. There is nothing beyond it, and it cannot be pierced. Embedded in the firmament are brightly lit balls of fire called stars.

## CONFLICT SHAPED HISTORY

The God's War is not the only conflict that shaped history The hundred years after it were filled with surviving disasters and raids on the rag tag survivors, with some breaking away and others never even knowing there had been an end. Later conflict among people led to the creation of new cities, and the developing idea that it was a great and grand Empire, but even that idea is fraught – and the Gods meddle in everything. The sky itself fell, not once, but twice, and brought with it destruction and change on a grand scale.

There are entire peoples who sole purpose is to restore the order from before the God's War, to return the vanquished and to conquer the world. Others seek to only build their own realms, and force others into service to them. There is always conflict here, and the forces that shape it are both similar and yet not like what you may know as a player. Here there are no savage and uncivilized people, no mindless hordes. There is no Elfin homeland, no Dwarfin stronghold, and yet there are still ills that followed the people here, and linger, fester, and hopefully will be overcome. Here there is a reason for everything, but that reason is not one mortals usually know.

In the present Era, the tension between the Empire of Lemuria and the Empire of Sibola is a roiling and seething bitter opposition that finds its truest expression int eh Crusades, where land neither wants is fought over with a ferocity and savagery that cannot be overstated.

## The World is Magical

History says that over a thousand years ago, at the Cataclysm that presaged the end of the God's War, magic entered the world and suffused everything – but not everyone can use it. Indeed, most people are outright terrified of it. Magic is an uncontrolled thing, and no one knows who may have the ability and who may not. Magic altered the world in ways which no one fully understands, not even those who have had it the longest: The Powers That Be.

Nowhere is this more apparent than in the workings of Imps and Wizards, in the ruins of the ancients warped and changed by the release of magic, in the cunning cruelty of Thyrs Clerics dedicated to the service of old Bill Lyle.

Magic is not something that is inherited, either. For some reason it always skips at least one generation, and this has meant that great Wizards and mighty Sorcerers have no direct family heirs. There are rumors of a different kind of power that has come into the world, and there are many kinds of magic, as well: Arcane, Divine, Eldritch, Mystical, Primal – it is a long list, but all of them follow the rules of Magic, which are determined as ever by the power of the Pale, from whence all magic comes.

## Humanity

Wyrlde is inhabited by People. People is a broader term for the different kinds of beings that live in the world. Here, things are very different from other worlds you may have heard of. The Powers may not have *created* **Humanity**, but they have absolutely *changed* it.

- **Humans** are the most populous, most in power, most common and typical and present of the People. They have mostly shades of brown for eyes, hair, and complexion in coloring, and are typically noted for a lower variance of height and weight than we are, five and a half to six and a half feet tall (66 to 78 inches tall). It is from Humans that all the others are descended, hence the terms for them.
- **Demihumans** are descended from a small set of Houses during the God's War, each changed by the Powers they served.
- **Humanoids** are descended from a small set of Tribes during the God's War, each changed by the Powers they served.
- **Semihumans** come from a union within two generations with a Planar being.

Collectively, all these beings are called **The People**, even though many humanoids would never acknowledge that, and many humans and demihumans would agree. Perhaps the one place they can all get along.

**Humanoid** is not based on what they look like, but on what they come from. So, Fairy beings and the creatures of the planes and dimensions are not Humanoid or Demihuman – though they are Denizens.

In the ages since the God's War, there has been a change in the peoples. Following the last Skyfall, among all of the Human and Humanoid sorts, there are new and strange hair colors, and eye colors, and even complexions that have emerged.

# New World, New Rules

"If you don't get out of the box you've been raised in, you won't understand how much bigger the world is."
Angelina Jolie

Wyrlde as a whole is different from what you will know as part of mainline D&D. Everything here has been considered and evaluated to fit the setting *first*, instead of the setting being made to fit the element, mechanic, or approach. Second were the story elements of the many different plotlines from several campaigns. The traditional game elements all came in third, subject to the whims of the Campaign and the Setting.

Wyrlde is ***different***. Degrees of Mastery, Professions, Heritages, Homelands, Houses, Adventures, Ability Scores, Challenge Ratings, Aspects, features, your relationships with others; things here will have some familiarity but not to a degree where one can say it is not different.

## 5e Books

Wyrlde's volumes do not wholly replace the published stuff.

Although Wyrlde is recommended for players who understand how to play the game in its normal form first and foremost, it can be played by those with only limited familiarity. For that, we suggest you use **the free Basic Rules** you can find at the embedded link.

In general, you will still need the Player's Handbook (**PHB**) and the Dungeon Master's Guide (**DMG**). This is not a new game or new version of 5e. It also helps to have Tasha's Guide to Everything (**TGE**) and Xanathar's Guide to Everything (**XGE**).

However, when a rule is found here, it takes precedence over the rule in the books, and disputes are resolved by the DM.

## Dice & Dicing

The game is played using an assortment of polyhedral dice, different ones used at different points and times, representing chance and fortune, as Radiance is always present, as well as for creation and engagements. These dice are arranged on something called a Die Scale, and different actions can move the die used up or down the scale.

Dice on Wyrlde are Rolled. While table rules may opt to specify a certain default result, the setting as a whole applies the concept of Fate and Destiny, and this is represented by die rolls. The Sisters are the weavers of probability, and the grand tapestry they weave relies on the nature of chance and potential.

The full assortment used by players are a fairly standardized one. They are described using a convention of the letter "d" followed by the number of sides for the die. The *normal* assortment consists of **D4**, **D6**, **D8**, **D10**, **D12**, and **D20**. On occasion you may be asked to roll "percentile dice" or **2D10**, and one will be the tens and the other will be the ones. This is represented by **D%**.

Wyrlde uses additional dice: **D14**, **D16**, **D18**, **D22**, **D24**, **D26, D28,** and **D30**. These will typically be rolled by a DM as these dice are not commonly or readily available. Dice combinations can be used if they are not available.

## Dice Chain & Scale

One tool Wyrlde uses is called the Die Chain or Die scale. This is an assortment of dice from d4 to d24 in even numbers. Moving up the chain increases the die size, moving down the chain decreases the die size. Moving down the scale takes you towards **D4**, moving up the scale takes you towards d%. In most cases, the maximum die move is to **D30**, the minimum is **D4**.

| D4 | D6 | D8 | D10 | D12 | D14 | D16 | D18 | D20 | d22 | D24 | D26 | D28 | D30 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| -- | -- | -- | -- | -- | 2d8 -1 | 3d6-2 | 2d10 -2 | -- | 2d12 -2 | 6d4-5 | 5d6-4 | 3d10-2 | 6d6-5 |

This set up will be used throughout the game as a whole. Dice Chain and Dice Scale are synonymous. Magic allows one to move up or down the die chain for spell effects, including damage.

Some people may be familiar with a different dice chain, and there is difficulty in locating the dice, so the common conversions are provided so that people don't have to go buy new dice. Also, those things are pricey. This is still D&D – the dice chain is used for hit points, damage, and similar effects, as well as to determine the challenge of a given encounter.

## Creature Size

Each creature takes up a different amount of space. Size Category Table shows how much space a creature of a particular size controls in combat. This also applies outside of combat and is used to describe the amount of space that a being takes up.

Objects sometimes use the same size categories.

| Size Categories | | |
|---|---|---|
| **Size** | Space | Height |
| **Micro** | 1 in by 1 in | |
| **Minute** | 3 in by 3 in | |
| **Bitty** | 6 in by 6 in | |
| **Tiny** | 9 in by 9 in | |
| **Wee** | 12 in by 12 in | |
| **Little** | 18 in by 18 in | 1 ½ ft. to 2 ft. |
| **Short** | 24 in by 24 in | 2 ft. to 3 ft. |
| **Small** | 3 ft. by 3 ft. | 3 ft to 6 ft |
| **Medium** | 6 ft. by 6 ft. | 6 ft to 9 ft |
| **Large** | 9 ft. by 9 ft. | 9 ft to 12 ft |
| **Big** | 12 ft. by 12 ft. | 12 ft to 15 ft |
| **Huge** | 15 ft. by 15 ft. | 15 ft to 18 ft |
| **Gigantic** | 18 ft. by 18 ft | |
| **Massive** | 21 ft. by 21 ft. | |
| **Immense** | 24 ft. by 24 ft. | |
| **Monstrous** | 27 ft by 27 ft. | |
| **Humongous** | 30 ft. by 30 ft | |
| **Gargantuan** | 36 ft. by 36 ft | |
| **Colossal** | 42 ft. by 42 ft | |
| **Titanic** | 48 ft. by 48 ft | |

## Spacing & Facing

Wyrlde uses a 3 foot (1 meter) grid and does apply facing.

## Difficulty Chart

Actions taken in the game can rely on rolls of the dice, adding to the roll different modifiers. The most commonly used chart is the Difficulty Chart. This is used when there is some action or task that is being attempted.

A roll of a **D20** is made against the target number as shown.

To use this chart, you need to know how difficult something is. An example is locks: locks will have different ratings – some will be common, others may be Exacting, while others will be Arduous. That will determine the difficulty of the action. To succeed, the roll, after modifiers, must be equal to or greater than the difficulty.

In general, 1 to 5 is *Apprentice Difficulty*, 6 to 10 is *Novice Difficulty*, 11 to 15 is *Yeoman Difficulty*, 16 to 20 is *Adept Difficulty*, 21 to 25 is *Master Difficulty*, and 26 to 30 is *Grandmaster Difficulty*. This breakdown will make sense in a moment.

## Standard Difficulty Chart

The Standard Difficulty Chart is a simple expansion. The DM decides on the difficulty, usually through using the phrase as a guideline, and then sets that as the DC. Much of Wyrlde is like this, an expansion of the normal rules, a deeper dive, with layers of what is sometimes called "crunch". The basis for much of this is that Wyrlde is a *harder* place. The world of mortals is small and simple. The world of greater things is large and difficult, and adventurers seek to cross that boundary.

| DEGREE OF DIFFICULTY | DC | DEGREE OF DIFFICULTY | DC | DEGREE OF DIFFICULTY | DC |
|---|---|---|---|---|---|
| Trivial | **2 - 7** | Difficult | **15** | Exacting | **23** |
| Simple | **8** | Very Difficult | **16** | Very Exacting | **24** |
| Everyday | **9** | Precise | **17** | Intense | **25** |
| Baseline | **10** | Challenging | **18** | Very Intense | **26** |
| Common | **11** | Intricate | **19** | Very Improbable | **27** |
| Uncommon | **12** | Hard | **20** | Inconcievable | **28** |
| Tricky | **13** | Very Hard | **21** | Improbable | **29** |
| Very Tricky | **14** | Expert | **22** | Miraculous | **30** |

## Variable Difficulty Chart

The Variable Difficulty Chart adds an additional layer of complexity; some tasks are easier to do than other ones, even within a particular specific task. An example is lockpicking. A Common DC Lock crafted by a Novice is going to be easier to pick than one crafted by a Grand Master as a result of experience and personal quirks. Wyrlde introduces 7 Variables: Inadequate, Adequate, Competent, Remarkable, Exceptional, Incredible,

Amazing. This gives variability within a generalized degree of difficulty and enables a DM to be somewhat more precise. This is useful for objects and puzzles, enabling solving of complex things by roll of dice, or for crafting and complex clockworks or mechanical locks.

The Variable Difficulty lists the Standard Difficulty in the first column, then expands that difficulty by the row of how variable something is *within* that general difficulty. A lock made by a Master Locksmith, with a remarkably challenging mechanism, would be a DC 24. One made by a Novice Locksmith, with a similar mechanism, would be a DC 8.

The Central Variable DC is Baseline Common, or 10.

| *Difficulty* | Inadequate | Adequate | Competent | Remarkable | Exceptional | Incredible | Amazing |
|---|---|---|---|---|---|---|---|
| Very Easy | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Easy | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Trivial | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| Simple | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| Everyday | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| Baseline | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| Common | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| Uncommon | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| Tricky | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| Very Tricky | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| Difficult | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| Very Difficult | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| Precise | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| Challenging | 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| Intricate | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| Hard | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| Very Hard | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| Expert | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| Exacting | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| Very Exacting | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| Intense | 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| Very Intense | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| Very Improbable | 25 | 26 | 27 | 28 | 29 | 30 | 31 |
| Inconcievable | 26 | 27 | 28 | 29 | 30 | 31 | 32 |
| Improbable | 27 | 28 | 29 | 30 | 31 | 32 | 33 |
| Miraculous | 28 | 29 | 30 | 31 | 32 | 33 | 34 |
| Unearthly | 29 | 30 | 31 | 32 | 33 | 34 | 35 |

## DC Penalties

Some actions may have penalties applied to them, such as trying to pick a lock during a battle under a timeline while losing blood from an injury. That penalty is a modifier – all the modifiers are added to the role, negative reducing it and positive increasing it.

Disadvantage and Advantage works the same way – the modifiers are still applied to both rolls.

## Recovery

Recovery on Wyrlde is not as easy or as simple as in typical 5e. You do not gain Hit Dice back on a long rest. You do not gain your full hit points on a long rest.

On Wyrlde, magical healing is an important part of the world's nature – and is far more potent than what is expected.

## Magical Damage and Healing

Wyrlde's magic system is an oft startling change to the way people are used to seeing it. One of the key aspects to it is the simplified spell damage and healing system. Looking through spell descriptions, you will not usually

find damage numbers. This is because the power of a spell is a combination of the Caster's Level and the Spell Level. The Degree of Complexity determines the die used, the casters level determines the number of them.

| | Simple | Rudimentary | Intermediate | Advanced | Expert |
|---|---|---|---|---|---|
| Die Used | **D6** | **D8** | **D10** | **D12** | **D14** |

The number of dice that are rolled is equal to the Caster's level. So, a 3rd level spell cast by a 6th level Mage will harm or heal 6d8 damage – no matter what the spell is. If that same 6th level Mage casts a cantrip, that cantrip will do 6d6 damage.

# MASTERY

A concept you will encounter often is the idea of Mastery. Mastery is levels – instead of saying what level are you, you will give your degree of mastery. Degrees are collections of levels, because the darn game uses the word "Level" for far too many things.

Wyrlde's design places significant importance on the process and need for learning, for gathering experience and knowledge and shaping them into some form of valuable action or activity.

Each Degree includes several Levels, and a level still reflects your experience and improvement. There are distinct kinds of Degrees according to different factors in play. Mastery is about knowledge and the world around you.

Discipline is about your personal growth and the ability you have to deal with it. Difficulty is about how hard something is to do. Complexity is about how challenging and complicated magic is.

Mastery is the primary form of ranks and has an impact on many things you do.

Discipline is used when your effort results in a development for you, on your terms.

Spells are grouped by complexity of the spell and difficulty in "containing" it.

| Degree of Ability | | Degrees of Mastery | | Degrees of Discipline | | Degrees of Complexity | |
|---|---|---|---|---|---|---|---|
| **Tier 1** | 1 to 5 | **Novice** | 1 to 4 | **Novice** | 1 to 5 | **Simple** | Cantrips/0th to 1st Level |
| **Tier 2** | 6 to 11 | **Yeoman** | 5 to 8 | **Competent** | 6 to 10 | **Rudimentary** | 2nd to 3rd Level |
| **Tier 3** | 12 to 15 | **Adept** | 9 to 12 | **Experienced** | 11 to 15 | **Intermediate** | 4th to 5th Level |
| **Tier 4** | 16 to 20 | **Master** | 13 to 16 | **Expert** | 16 to 20 | **Advanced** | 6th to 7th Level |
| **Tier 5** | 21 to 25 | **Grand Master** | 17 to 20 | | | **Expert** | 8th to 9th Level |
| **Tier 6** | 26 to 30 | | | | | | |

**DEGREE OF ABILITY** reflects the distinct tiers of capability of a person based on an ability score. This applies to Primary, Derived, and Societal Scores. The greater your mastery in, say, Renown, the more influence and power one has within the guild, in society, in your profession, leading to better and more choice assignments.

**DEGREES OF MASTERY** play a role throughout the character development process and in navigating the world as you play. One degree of mastery is awarded every four levels. Mastery is how you navigate the world around you on the world's terms. **Degrees of Mastery** are like the Tiers of Play you may be familiar with from the Player's Handbook. They are the way the rules of the world affect you.

**DEGREE OF SKILL** influences NPCs – non-player characters – heavily, but also influences how you engage with them and what new skills and abilities you gain as you rise in levels. Here you can keep learning a skill, and as you do, you get better at it, and it is presumed you will develop a skill over time.

**DEGREES OF DISCIPLINE** are akin to the points and places where you push yourself to a greater point, crossing and passing an undefined sense of your ability to challenge the entirety of the world. This is your personal ability to navigate the broader world, on your own terms. They are, then, more about Agency. One degree of discipline is awarded every five levels. You gain Ability Score improvements according to Degrees of Discipline.

**DEGREES OF COMPLEXITY** are ways of defining how challenging and involved a spell is, and how much effort must go into the knowledge behind that spell, the foundations, and approaches to creating it. Those who put the greatest amount of time and effort into mastering the intricate mental whorls and whirls of highly complex spells do not have a lot of time to devote to other efforts and may often spend hours concentrating and doing little else,

while those who push through in other areas may not be able to fully grasp the intricacies of a complex spell but could easily manage a rudimentary one and struggle only a bit with an intermediate one.

Progression on Wyrlde may seem much slower at first glance. In play, however, it should be noted that Wyrlde is a more challenging environment, but roughly equal to normal progression.

## STACKING

Wyrlde is *not* a setting that falls within *bounded accuracy*. In this sense, it is much closer to previous editions. Many things and elements and options will give a character certain additions and subtractions to different aspects of the game mechanically.

Of import to those who seek to maximize and optimize are particular rules:

1) No character is unbeatable.
2) The maximum number of cumulative effects (stack) is 4.
3) The maximum total of factors on a single roll is 20.

## LEVELING TABLE

| Level | Mastery | XP | MS | PB | Skill | Forte | ASI | Maxims | Precepts | Mysteries | Orders | Esoterica |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | Novice | -- | 0 | 0 | | Yes | | | | Simple | First | |
| 2 | | 2,000 | 3 | 0 | Yes | | | | | | | Yes |
| 3 | | 5,000 | 4 | 0 | | | Yes | | Yes | | | |
| 4 | | 9,000 | 5 | +1 | | | | Yes | | Rudiments | | |
| 5 | Yeoman / Doyen | 14,000 | 6 | +1 | | Yes | | | | | Second | |
| 6 | | 20,000 | 8 | +1 | Yes | | | | | | | Yes |
| 7 | | 28,000 | 10 | +1 | | | Yes | | Yes | | | |
| 8 | | 38,000 | 12 | +2 | | | | Yes | | Medial | | |
| 9 | Adept | 50,000 | 14 | +2 | | Yes | | | | | Third | |
| 10 | | 64,000 | 16 | +2 | Yes | | | | | | | Yes |
| 11 | | 80,000 | 18 | +2 | | | Yes | | Yes | | | |
| 12 | | 98,000 | 20 | +3 | | | | Yes | | Advanced | | |
| 13 | Master | 118,000 | 22 | +3 | | Yes | | | | | Fourth | |
| 14 | | 140,000 | 24 | +3 | Yes | | | | | | | Yes |
| 15 | | 162,000 | 26 | +3 | | | Yes | | Yes | | | |
| 16 | | 188,000 | 28 | +4 | | | | Yes | | Expert | | |
| 17 | Grand Master | 216,000 | 30 | +4 | | Yes | | | | | Fifth | |
| 18 | | 246,000 | 32 | +4 | Yes | | | | | | | Yes |
| 19 | | 278,000 | 34 | +4 | | | Yes | | Yes | | | |
| 20 | | 312,000 | 36 | +5 | | | | Yes | | | | |

**MS:** Milestone Points. If your DM chooses to use Milestones, this is how advancement works. Note that these are a hybrid system, meant to trigger on achieving certain storyline goals.

**PB:** This is the Proficiency Bonus for that level.

**SKILL:** This is when you gain an additional Skill Point.

**FORTE:** This is when you gain an additional capability in your Profession that is unique to that profession.

**ASI:** This is when you gain a certain number of points to add to your Ability Scores.

**MAXIMS:** This is when you gain an additional Maxim as an Aspect of your character.

**PRECEPTS**: This is when you gain an additional Precept as an Aspect of your character.

**MYSTERIES:** this is when you learn new mysteries about magic.

**ORDER:** This is when you can learn a new aspect of combat and fighting.

**ESOTERICA:** This is when you gain a new aspect of the Esoterica type.

**ASPECTS** are essentially akin to a combination of Features and Feats from 5e, that enable your character to do much more than just the default stuff, for the are no sub-Classes on Wyrlde.

## PCs & The Dread Foes

The Dread Peoples, or Foes, (Goblins, Orcs, Merow, Thyrs, Imps, Grendels, and Kobolds) are not available as PC races. These beings are not *inherently* evil, are not all of one mind or one heart or one way of being. However, for most of them, they are trapped in rigid, cruel, destructive, ruthless cultures that have no tolerance for deviation and that are treated as kill on sight by the Empire as a whole.

There are active Resistances that could one day lead to rebellion, and many will escape to arrive in Antilia. Of them all, Kobolds are the ones no one fully understands on any side in the tripartite conflict between the Dread Host, the Bright Host, and the Shadow Host.

Goblins all come from the 125 Great Houses that were conscripted to serve the Dread Host in the same way that those who became the Elfin and Triton and Dwarfs volunteered. They were infused with the *faij* of the Necrotic, Infernal, and Nether planes, which twisted and gave entirely new ways to be. The horror of Goblin and Merow attacks comes in part from the fact that they take slaves, eat the living and the dead, raping and pillaging often leaving behind or carrying with them the progeny from such, who are orcs. Orcs are a challenge, destroying their hosts on birth, and raised in conditions that create near mindlessness. They will be released ahead of a raid, and they, too, will engage in horrible acts of depravity and ferociousness, but what they may leave behind are Ogres.

**Evil** on Wyrlde is a concept that is more about actions and the viewpoints that lead to that action. The Dread Peoples are not given that freedom, though one never knows – it is always possible that escaping slaves may be aided by a goblin who feels they can survive on the dead, or perhaps a Thyrs will jump ship and choose to survive out from under the thumb of the Matriarx there. Those truths will come as the DM decides, for Wyrlde is intended to be used for several Campaigns.

## Pedants

Throughout Wyrlde, though especially within the Empire, there are compounds where people learn and engage called **Tanjins**. Tanjins are divided into several classes, mostly by age groups but not exclusively, and each class is led by a Pedant, and focusing on a particular aspect of what people need to know.

To help you come to know the world better, you are going to be given a Pedant, or a teacher, who will help to guide you through the assorted parts of the world. Different Pedants will guide you in different areas. Note that she does not know everything, and that she, too, has biases and prejudices; that she is a part of the World and is ultimately in service to one of the Powers (even if she did not choose it). She has her own ways. But she will help you going forward. The same can be said of the others – it is always useful to be aware that there are limits to what they can tell you.

Not everyone can afford to send their children to a Tanjin, even though they are generally open to anyone – and many people don't see a need to do so, so there is a higher than typical level of ignorance and illiteracy on Wyrlde.

In order to help guide you through this process, we have three Pedants awaiting, and they in turn have brought some folks to be with them.

Your Pedant for knowledge about the Wyrlde in general – the culture, history, and places -- is an Ikon; a very powerful, chosen representative of a given Power That Is – named **Arabesque**.

For things related to the development of characters and understanding many of the rules, your Pedant will be the currently liminal faery lass who goes by the name of **Tinghabel**.

The three pedants are not always absolutely aware of everything.

They are the products of their world, and familiar with the ins and outs and subject to those same things for the realms and backgrounds that they have, from their heritage to their roles in the wider world.

Their perspective is the perspective of those who dwell in the Empire.

They have all assured that they are doing their best to remain as unbiased as they can, but such work is inevitably going to have some bias on the part of the pedant who is teaching you.

For Magic's often ineffable nature and the difficulties in explaining it, your pedant is a grumpy, self-important, irascible and indomitable Grand Master Wizard of the most prestigious College in all of Akadia – and she will tell you that herself. Her name (and no, not her True Name), is **RAFAEL**.

## RAFAEL

I am Grand Master Wizard Rafael of Akadia, Grand Pedant of the College of Abjuration in Gateway, Member of the Mage Council, and close personal friend of the Great Wazoo. I have been asked by my erstwhile companions to elucidate you on the nature and fashion of Magic within the Wyrlde, and I deign to do so because I have been assured that you will listen close, listen well, and listen deep. Very well then, oh thank Heavens, the auditor left.

I'm Rafael. I, too, am an Incarnate. It is why several of us met. Where I come from, a place called Earth, I used to play a game that allowed me to be a wizard. Then I was attacked by a person with leprosy and the next thing I knew I was born a gal in a world and learned to be a wizard for real.

Memories get sucked into stone and brick over time, and you can feel them if you have magic. The worse the weather is, the more it seems to come out. The memories will be thinned by age, watered down by time until instead of terror and despair, the background is a disturbing melancholy, but…yeah. This was a world I could only pretend about before. Let's tell you about Magic!

## TINGHABEL

Ahyi!

I'm Ting. Well, Tinghabel, but call me Ting. I am not much for formality.

While I am waiting for my friends to resurrect me, I was asked to hop in here and give you a bit of info on how things work if this was a pretend game. We all know it isn't, but my Da in the Fairywilde says that games are a favorite thing of folks in Mortality, so I'm gonna do it that way.

There is a secret, though. One I kept my whole life, and probably this new one I have coming.

I wasn't from here. Like Ara, I'm an Incarnate. I was reborn into this world and imagine my surprise to find I was only two and a half feet tall and had sparkly wings and my Da was a Fae Lord, of all things. Now, I wasn't much for that when I was alive before, but I had a

friend who was really into playing games that are a lot like what it is like to live here.

So, I will be using that to guide you, to help you learn, and hey, if we are lucky, maybe we will run into each other! Ok, yeah, I won't remember because I'm dead right now, but it would be kinda cool to meet someone that I helped when I was dead.

And if we are both incarnates and from the same place, maybe we can compare notes. There are a lot of places though; mine had these big ole companies that ran everything and we had lasers and computers and err, um, sorry. I get distracted a lot in this life. Everything is so big!

I wasn't going to talk about magic much, and you wouldn't want to hear it from me, so I asked my Wizard friend Rafael to pop in when it comes to that part because he, like, gets all that stuff in a way I don't and wouldn't want to.

Me? Oh, my job is being a Corsair, which had a really different meaning where I was from before – it was a place called "Earth". They call me a corsair. I have a sometime boyfriend here, too, though he cusses me out a lot. He hangs out with a Cambion that does Reeve type work in a place called the Hollows over in Durango.

And with that all out of the way, let's get you into the body you will be using this time around the Cycle…

## ARABESQUE

Greetings!

I am **ARABESQUE**. I am the current **IKON** for **ANTELLE**.

I will be one of your Pedants for your journey, sharing with you what I know and have learned of this cruel, crazy, wonderful world. The notes, comments, and content that comes from me about the world is meant to be listened to. Get comfy, cozy, snuggle into those warm blankets, and ensure your warm drink is by your side; it will be a long night for you…

I am a Witch. As an Ikon of Antelle, it is my duty to bring Her Word and Blessings to the world, and to ensure that she is represented among the people. I am her Chosen vehicle for Her will. Of all the many Powers That Be, she is closest to the annoying, bossy one called Chicory, and so I must deal with her a lot as well.

Welcome to the Wyrlde. Here the Powers That Be walk among us and *they* have a sense of humor, and the world is as deadly as it can get. Here, *we* are the interlopers. But we are not going anywhere and so we need to make the best of what we can.

I did not plan this. I am an Incarnate -- I was reincarnated here, on Wyrlde, after an accident when and where I was from, and I retained all my old memories even as I grew up again in the outskirts of Sibola. My parents were simple folk, and my father passed away when I was only six. My mother and I went outside the city to live with relatives, but we were victims of a raid by Goblins, and I soon found myself apprenticed to a hedge witch who traded with both Sibola and Aztlan. It was quite a heady experience, let me tell you. The majesty of Sibola, the glorious flower that is Aztlan; it was a wonderful youth. I must stress something from my experience: Wyrlde is not my beloved home, not this strange place called Earth, not Caerlion, not Whorled – not any of them, nor any I haven't met people from. The things you know from there, the reality you are familiar with; it means nothing here.

Our ship was capsized one fateful night, and Antelle came to me and made me an offer that would enable me to continue to practice the Craft, but I would be hers, body and soul, and her Tool on this plane. I accepted, and since have roamed the width and breadth of the world to gain much knowledge and insight.

One thing you should know immediately is that The Powers That Be of Wyrlde are not beloved by all and sundry. They are deeply resented, and faith is a precious commodity here. The Powers That Be are many, even after so many of them died.

Long ago there was an immense war, lasting for 500 years, between the Powers That Be, for who would have domain over the world. Their soldiers were us, the people, the ones who live in the muck and the dirt and who struggle to gain even the merest amount of power or material gain or knowledge. It was a cataclysmic time, and when it ended suddenly, the Powers That Be vanished and left the few survivors, so few, to fend for themselves. There were no clerical healers because the Powers That Be were gone. There was no blessing or guidance or divination – and for a hundred years the people of the world wandered and starved and died of thirst and deprivation in the event called **THE BLEAK JOURNEY**, until finally they came to the place we call **SIBOLA** and began anew.

It was many years after that we saw miracles again, healing, and, of course, Ikons, like me, were chosen as the Powers That Be recovered from their labors. That is why I am here to speak on Her behalf – those who have faith must work to earn it, among others. And they must do so even as others do the same. Including the Old Ones. This is the world in which you live now – you should embrace it and hope that you survive it. And if you do not, well, there are the seven levels in the Infernal dimension. Pray you do not end up among the Demons.

All things considered that seems like a great place to start: the Planes and their Dimensions.

"Don't let anyone rob you of your imagination, your creativity, or your curiosity. It's your place in the world; it's your life. Go on and do all you can with it and make it the life you want to live."

Mae Jemison

# CANONALIA WYRLDICA

The House Rules.

> "You must go on adventures to find out where you truly belong."
>
> – Sue Fitzmaurice

Wyrlde: Adventures in the Seven Cities, is designed and intended to test your character across nearly every major aspect of them and their lives. Many of the rules in this section are modified or added onto, because Wyrlde is a place where you must be ready to face things that can drive you to madness or send you into a rage, wear you down or burn you out.

Heroic Journeys are a kind of test, and Wyrlde will test not only your character, but you as the driving force behind them, as well. Here we will talk about the rules of the game, the kinds of damage you can sustain, and how that damage works. We will talk about the "crunchy" parts of the game, but it is important to remember that Wyrlde is a game of what is best described as Horrific Science Fantasy in many ways – only the science partis replaced by magic – and that it is meant to feature you as the protagonists, the heroes, of the story.

## ROLLS & CHECKS

As a whole, the game makes copious use of percentage and probability generators with an ancient and longstanding value: dice.

There are several different kinds of rolls when playing the game. For example, you already did the Ability Score rolls if you used dice for that.

You generate hit points using different dice, and when you make attacks, you will use dice to strike and dice for damage.

The basis of many rolls is a D20 Check – a basic roll.

To make a D20 Check, roll a **D20** and add the relevant modifiers called for, apply bonuses and penalties and compare the total to the target number. If the total equals or exceeds the target number, the ability check is a success—the creature overcomes the challenge at hand. Otherwise, it's a failure, which means the character or monster makes no progress toward the objective or makes progress combined with a setback determined by the GM.

## ADVANTAGE AND DISADVANTAGE

Sometimes a special ability or spell tells you that you have Advantage or Disadvantage on an ability check, a saving throw, or an attack roll. When that happens, you roll a second d20 when you make the roll. Use the higher of the two rolls if you have Advantage and use the lower roll if you have Disadvantage. For example, if you have Disadvantage and roll a 17 and a 5, you use the 5. If you instead have Advantage and roll those numbers, you use the 17.

If multiple situations affect a roll and each one grants Advantage or imposes Disadvantage on it, you don't roll more than one additional d20. If two favorable situations grant Advantage, for example, you still roll only one additional d20.

If circumstances cause a roll to have both Advantage and Disadvantage, you are considered to have neither of them, and you roll one d20. This is true even if multiple circumstances impose Disadvantage and only one grants Advantage or vice versa. In such a situation, you have neither Advantage nor Disadvantage.

When you have Advantage or Disadvantage and something in the game lets you reroll the d20, you can reroll only one of the dice. You choose which one.

You usually gain Advantage or Disadvantage through the use of special abilities, actions, or spells. Inspiration can also give a character Advantage. The GM can also decide that circumstances influence a roll in one direction or the other and grant Advantage or impose Disadvantage as a result.

# Modifiers

Proficiency Degrees exist from None to Expert, and greater skill will add a degree of modifier to any roll. One way to look at this is that modifiers are often more important than the base roll they modify.

# Proficiency Bonus

Characters have a proficiency bonus determined by level. Monsters also have this bonus, which is incorporated in their stat blocks. The bonus is used in the rules on ability checks, saving throws, and attack rolls. It is not used on proficiency checks.

Your proficiency bonus can't be added to a single die roll or other number more than once. For example, if two different rules say you can add your proficiency bonus to a Wisdom saving throw, you nevertheless add the bonus only once when you make the save.

Occasionally, your proficiency bonus might be multiplied or divided (doubled or halved, for example) before you apply it. For example, the rogue's Expertise feature doubles the proficiency bonus for certain ability checks. If a circumstance suggests that your proficiency bonus applies more than once to the same roll, you still add it only once and multiply or divide it only once.

By the same token, if a feature or effect allows you to multiply your proficiency bonus when making an ability check that wouldn't normally benefit from your proficiency bonus, you still don't add the bonus to the check. For that check your proficiency bonus is 0, given the fact that multiplying 0 by any number is still 0.

For instance, if you lack proficiency in the History skill, you gain no benefit from a feature that lets you double your proficiency bonus when you make Knowledge (History) checks.

In general, you don't multiply your proficiency bonus for attack rolls or saving throws. If a feature or effect allows you to do so, these same rules apply.

# Ability Checks

An ability check tests a character's or monster's innate talent and training in an effort to overcome a challenge. The GM calls for an ability check when a character or monster attempts an action (other than an attack) that has a chance of failure. When the outcome is uncertain, the dice determine the results.

For every ability check, the GM decides which of the six abilities is relevant to the task at hand and the difficulty of the task, represented by a Difficulty Class. The more difficult a task, the higher its DC.

## Contests

Sometimes one character's or monster's efforts are directly opposed to another's. This can occur when both of them are trying to do the same thing and only one can succeed, such as attempting to snatch up a magic ring that has fallen on the floor. This situation also applies when one of them is trying to prevent the other one from accomplishing a goal— for example, when a monster tries to force open a door that an adventurer is holding closed. In situations like these, the outcome is determined by a special form of ability check, called a contest.

Both participants in a contest make ability checks appropriate to their efforts. They apply all appropriate bonuses and penalties, but instead of comparing the total to a DC, they compare the totals of their two checks. The participant with the higher check total wins the contest. That character or monster either succeeds at the action or prevents the other one from succeeding.

If the contest results in a tie, the situation remains the same as it was before the contest. Thus, one contestant might win the contest by default. If two characters tie in a contest to snatch a ring off the floor, neither character grabs it. In a contest between a monster trying to open a door and an adventurer trying to keep the door closed, a tie means that the door remains shut.

# Saving Throws

A saving throw—also called a save—represents an attempt to resist a spell, a trap, a poison, a disease, or a similar threat. You don't normally decide to make a saving throw; you are forced to make one because your character or monster is at risk of harm.

To make a saving throw, roll a d20 and add the appropriate ability modifier. For example, you use your Dexterity modifier for a Dexterity saving throw.

A saving throw can be modified by a situational bonus or penalty and can be affected by Advantage and Disadvantage, as determined by the GM.

Each class gives proficiency in at least three saving throws. These are Represented by the Ability Scores of that class, and all classes have three scores.

The wizard, for example, is proficient in Knowledge saves. As with skill proficiencies, proficiency in a saving throw lets a character add his or her proficiency bonus to saving throws made using a particular ability score. Some monsters have saving throw proficiencies as well.

The Difficulty Class for a saving throw is determined by the effect that causes it. For example, the DC for a saving throw allowed by a spell is determined by the caster's spellcasting ability (Mana Score) and proficiency bonus.

The result of a successful or failed saving throw is also detailed in the effect that allows the save.

Usually, a successful save means that a creature suffers reduced or sometimes no harm from an effect.

### Spell Attack Saves

Spell Attack saves *always* trigger off of the Spell Caster's Mana score.

### Weapon Saves

If an ability calls for a save against Weapon DC, calculate this DC with the following formulas:

- **Melee Weapon:** 8 + Strength Modifier + Proficiency Bonus
- **Range Weapon:** 8 + Dexterity Modifier + Proficiency Bonus

### Null Saves

Nulls always add their proficiency bonus and their Null bonus to their Mana Saves to resist magical effects. Note that the only Nulls are Warriors, Vanguards, and Outlaws.

### Spell Effect Saves

Spell Effect saves are either described in the effect, or they will rely on the appropriate score:

**Arcane**: Knowledge.

**Mystical**: Perception.

**Divine**: Wisdom.

**Eldritch**: Sanity.

**Primal**: Charisma.

**Psychic**: Psyche.

**Corruption**: Heart.

**Necrotic**: Vitality.

## Critical Hits & Fumbles

Critical Hits and Fumbles only apply to attack rolls. They are entirely Optional, and they do not work well in a game where something can have an Armor Class of 30.

When you score a **Critical Hit** (a natural roll of 20 plus modifiers that is still able to hit), the damage you do is also applied to the AC of the target, reducing their AC. Roll all of the attack's damage dice, add any relevant modifiers as normal.

Higher quality objects have a save against the Critical: Adept quality gains a +1, Master Quality gains a +2, and Grand master gains a +3. The DC of this save is 10.

In terms of how to narrate this, armor falls off or splits, hide breaks open and a grievous wound appears, and more. This applies to both Monsters and PCs

A **CRITICAL FUMBLE** (a natural roll of 1, without modifiers) results in the attacker's weapon breaking. This also applies to both monsters and PCs.

Novice and Yeoman products do not get a save, but Adept, Master, and Grand Master quality items do get a save, adding their bonus of +1, +2, and +3 to the roll for each of their degrees of quality.

Magic weapons get a save. Magic armor also gets a save. The DC in both cases is a 10 minus the weapon/armor bonus and they always add the Grand Master bonus of +3 as well.

# SKILLS

Each ability covers a broad range of capabilities, including skills that a character or a monster can be proficient in. A skill represents a specific aspect of an ability score, and an individual's proficiency in a skill demonstrates a focus on that aspect. (A character's starting skill proficiencies are determined at character creation, and a monster's skill proficiencies appear in the monster's stat block.)

For example, a Dexterity check might reflect a character's attempt to pull off an acrobatic stunt, to palm an object, or to stay hidden. Each of these aspects of Dexterity has an associated skill: Acrobatics, Sleight of Hand, and Stealth, respectively. So, a character who has proficiency in the Stealth skill is particularly good at Dexterity checks related to sneaking and hiding.

Sometimes, the GM might ask for an ability check using a specific skill—for example, "Make a Piloting check." At other times, a player might ask the GM if proficiency in a particular skill applies to a check. In either case, proficiency in a skill means.

Normally, your proficiency in a skill applies only to a specific kind of ability check. Proficiency in Athletics, for example, usually applies to Strength checks. In some situations, though, your proficiency might reasonably apply to a different kind of check. In such cases, the GM might ask for a check using an unusual combination of ability and skill, or you might ask your GM if you can apply a proficiency check to a different check. For example, if you have to swim from an offshore island to the mainland, your GM might call for a Constitution check to see if you have the stamina to make it that far. In this case, your GM might allow you to apply your proficiency in Athletics and ask for a Constitution (Athletics) check.

So, if you're proficient in Athletics, you apply your proficiency bonus to the Constitution check just as you would normally do for a Strength (Athletics) check. Similarly, when your half-orc barbarian uses a display of raw strength to intimidate an enemy, your GM might ask for a Strength (Intimidation) check, even though Intimidation is normally associated with Charisma.

## WORKING TOGETHER

Sometimes two or more characters team up to attempt a task. The character who's leading the effort—or the one with the highest ability modifier—can make an ability check with Advantage, reflecting the help provided by the other characters.

In combat, this requires the **HELP** action.

A character can only provide help if the task is one that he or she could attempt alone. For example, trying to open a lock requires proficiency with thieves' tools, so a character who lacks that proficiency can't help another character in that task. Moreover, a character can help only when two or more individuals working together would actually be productive. Some tasks, such as threading a needle, are no easier with help.

## GROUP CHECKS

When a number of individuals are trying to accomplish something as a group, the GM might ask for a group ability check. In such a situation, the characters who are skilled at a particular task help cover those who aren't.

To make a group ability check, everyone in the group makes the ability check. If at least half the group succeeds, the whole group succeeds. Otherwise, the group fails.

Group checks don't come up very often, and they're most useful when all the characters succeed or fail as a group. For example, when adventurers are navigating a swamp, the GM might call for a group Wisdom (Survival) check to see if the characters can avoid the quicksand, sinkholes, and other natural hazards of the environment. If at least half the group succeeds, the successful characters are able to guide their companions out of danger.

Otherwise, the group stumbles into one of these hazards.

# Difficulty Charts

The Target number is determined most commonly by something called a Difficulty Chart, or DC. Nearly every activity in the normal course of play is going to make use of this chart or one similar to it – combat is a different issue and will be addressed in a bit, but the goal there is to hit an Armor Class rating which is a rating of difficulty as well.

The difficulty is determined by the DM for any given action. So, for example, to see if you are able to convince that Merchant to give you a piece of fruit, the DM might say that for that specific merchant in that specific moment the difficulty is very hard, while wanting to pay only half price might be merely hard. You would roll your **D20** and then add your modifiers, bonuses, and penalties, and hope that the total of the roll is higher than needed.

## Standard Difficulty Chart

The Standard Difficulty Chart is a simple expansion. Much of Wyrlde is like this, an expansion of the normal rules, a deeper dive, with layers of what is sometimes called "crunch".

The basis for much of this is that Wyrlde is a *harder* place. The world of mortals is small and simple. The world of greater things is large and difficult, and adventurers seek to cross that boundary.

The DM decides on the difficulty, usually through using the phrase as a guideline, and then sets that as the DC. These are shown on the table below.

| DEGREE OF DIFFICULTY | DC | DEGREE OF DIFFICULTY | DC | DEGREE OF DIFFICULTY | DC |
|---|---|---|---|---|---|
| Trivial | 2 - 7 | Difficult | 15 | Exacting | 23 |
| Simple | 8 | Very Difficult | 16 | Very Exacting | 24 |
| Everyday | 9 | Precise | 17 | Intense | 25 |
| Baseline | 10 | Challenging | 18 | Very Intense | 26 |
| Common | 11 | Intricate | 19 | Very Improbable | 27 |
| Uncommon | 12 | Hard | 20 | Inconcievable | 28 |
| Tricky | 13 | Very Hard | 21 | Improbable | 29 |
| Very Tricky | 14 | Expert | 22 | Miraculous | 30 |

## Variable Difficulty Chart

The Variable Difficulty Chart adds an additional layer of complexity because some tasks are easier to do than other ones, even within a particular specific task. An example is lockpicking. A Common DC Lock crafted by a Novice is going to be easier to pick than one crafted by a Grand Master as a result of experience and personal quirks. Wyrlde introduces 7 Variables: Inadequate, Adequate, Competent, Remarkable, Exceptional, Incredible, Amazing. This gives variability within a generalized degree of difficulty and enables a DM to be somewhat more precise. This is useful for objects and puzzles, enabling solving of complex things by roll of dice, or for crafting and complex clockworks or mechanical locks.

The Variable Difficulty lists the Standard Difficulty in the first column, then expands that difficulty by the row of how variable something is *within* that general difficulty. A lock made by a Master Locksmith, with a remarkably

challenging mechanism, would be a DC 24. One made by a Novice Locksmith, with a similar mechanism, would be a DC 8.

| *Difficulty* | Inadequate | Adequate | Competent | Remarkable | Exceptional | Incredible | Amazing |
|---|---|---|---|---|---|---|---|
| Very Easy | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Easy | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Trivial | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| Simple | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| Everyday | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| Baseline | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| Common | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| Uncommon | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| Tricky | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| Very Tricky | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| Difficult | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| Very Difficult | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| Precise | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| Challenging | 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| Intricate | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| Hard | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| Very Hard | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| Expert | 20 | 21 | 22 | 23 | 24 | 25 | 26 |
| Exacting | 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| Very Exacting | 22 | 23 | 24 | 25 | 26 | 27 | 28 |
| Intense | 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| Very Intense | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| Very Improbable | 25 | 26 | 27 | 28 | 29 | 30 | 31 |
| Inconcievable | 26 | 27 | 28 | 29 | 30 | 31 | 32 |
| Improbable | 27 | 28 | 29 | 30 | 31 | 32 | 33 |
| Miraculous | 28 | 29 | 30 | 31 | 32 | 33 | 34 |
| Unearthly | 29 | 30 | 31 | 32 | 33 | 34 | 35 |

## Default Difficulties

On occasion, it will be necessary to know the default difficulties of something according to their degree of Mastery. For the creations of a PC, the default is always equal to their Level+3. For NPCs, the default difficulties are:

| Apprentice | Novice | Yeoman | Adept | Master | Grand Master |
|---|---|---|---|---|---|
| 1 | 6 | 11 | 16 | 21 | 26 |

## DC Penalties

Some actions may have penalties applied to them, such as trying to pick a lock during a battle under a timeline while losing blood from an injury. That penalty is a modifier – all the modifiers are added to the role, negative reducing it and positive increasing it.

Disadvantage and Advantage works the same way – the modifiers are still applied to both rolls.

## Vehicles

Wyrlde has an assortment of vehicles that can be broken down into several types of vehicle based on a combination of how they are moved, what they move through, and their nature. All Vehicles have an assortment of capabilities that allow them to be used.

# VEHICLE STAT BLOCKS

All vehicles have certain qualities in common that describe their ability to resist and take damage, how they are controlled and move, and weapons they may have. These are represented by Vehicle Stat Blocks. All Vehicles use the same stat block, although all vehicles are somewhat different.

**VEHICLE STAT BLACK EXAMPLE**

| Vehicle | | | | | |
|---|---|---|---|---|---|
| Type | | Piloting | | Propulsion | |
| Size | | Officers | | Speed | |
| Weight | | Crew | | Fuel | |
| Armor Class | | Passengers | | Handling | |
| Hit Points | | Cargo | | Acceleration | |
| Threshold | | Space | | Turn Radius | |
| Heavy Mounts | | Medium Mounts | | Light Mounts | |

**TYPE**: This is the Vehicle's type:

- **DRAWN**, vehicles drawn by a single person or animal over ground.
- **WAGON**, Vehicles which are drawn by teams of people or animals over ground.
- **GROUNDCRAFT**, Vehicles which are powered by some form of Engine over ground.
- **SANDCRAFT**, vehicles which are used on the Sand Sea.
- **WATERCRAFT**, vehicles which are used on the surface of the seas and rivers.
- **DIVECRAFT**, Vehicles which are powered by some engine and operate mostly underwater.
- **SKYCRAFT**, Vehicles which are magically powered and operate mostly in the air.
- **DEMESNE**, which are small islands that float in the seas or in the skies.
- **MAGICAL**, which are vehicles empowered by spellcraft.

**SIZE**: Vehicles have a size rating.

**WEIGHT**: Vehicles have a weight rating.

**ARMOR CLASS:** Vehicles have an AC for the body of the Vehicle. This is sometimes called a Hull.

**HIT POINTS**: Vehicles have hit points.

**DAMAGE THRESHOLD;** All vehicles have a threshold of at least 10% of their total HP. Damage less than that threshold has no effect.

**PILOT:** Vehicles require a Pilot.

**OFFICERS**: Some vehicles have a number of officers, expressed in number of adult bodies.

**CREW**: Some Vehicles have a crew capacity, expressed in number of adult bodies.

**PASSENGERS:** Vehicles have a passenger capacity, expressed in number of adult bodies.

**CARGO:** Vehicles have a cargo capacity, expressed in pounds.

**SPACE**: Vehicles have a set amount of space, expressed in either cubic feet or number of Containers.

**PROPULSION**: the means by which the vehicle is able to move.

**FUEL**: Some vehicles have a fuel requirement.

**SPEED:** Vehicles have different types of movement (wheels, propeller, wings, sails, oars, skis, team, engine) with different speeds. This is the same speed rating as given to living creatures. Speed impacts the DC of Maneuvers.

**HANDLING:** Vehicles have a handling score. A Handling score is a DC for piloting the vehicle. Certain circumstances and Maneuvers add or subtract to the Handling score, and the character has to successfully roll

their piloting score against the handling DC to achieve the action. Handling represents how easy the vehicle is to pilot, and the default DC is 10.

**Acceleration:** one tenth the maximum speed of the Vehicle. Each round that a vehicle accelerates, it adds this number to previous speed. Vehicles reach their maximum speed in 10 rounds.

**Turn Radius:** space to turn around. Trying to turn too tightly will capsize the vehicle.

**Weapon Mounts:** Vehicles have between 0 and 20 weapon mounts. Vehicle weapons make ranged attacks as normal. There are three kinds of Weapon Mounts: Light, Medium, and Heavy. Vehicle weapons have their own weapon table.

**Range:** The range of the Vehicle in miles per day. Range is reduced by certain maneuvers. Range is determined using the travel Speed chart, based on the Speed of the vehicle.

**Actions:** All vehicles get actions, just like people. A vehicle can make one Maneuver per turn and one Attack per weapon it has mounted per turn. Some vehicles may get a reaction, and some may get a bonus action. The individual vehicle descriptions describe those.

**Maneuvers:** The movement actions that a vehicle can take.

# Vehicular Basics

## Board

Once during your move, you can get into a vehicle that is within 5 feet of you. Doing so costs an amount of movement equal to half your speed.

Boarding is a movement action.

## Pilot

A pilot makes a Proficiency check when attempting maneuvers while directing a vehicle. This piloting check is always made against the DC of the vehicle's Handling score. Piloting is a Complex Skill. This shows the kind of Piloting that is needed for that type of Vehicle.

Pilots can use an action to propel the vehicle up to its speed or bring the vehicle to a dead stop. While the vehicle is moving, the driver can steer it along any course.

If the driver is incapacitated or does nothing to alter the vehicle's course and speed, the vehicle moves in the same direction and at the same speed as it did during the driver's last turn until it hits an obstacle big enough to stop it.

## Disembark

Once during your move, you can get out of a vehicle. Doing so costs an amount of movement equal to half your speed.

Disembarking is a movement action.

## Vehicle Weapons

A vehicle may have one or more weapons. Such weapons are slow to load and fire. Weapons are determined by the number of Weapon Mounts, and the type of weapon mounted (if any).

## Magical Propulsion

Any Magically powered vehicle will become inoperable within an antimagic field. When the engine comes into contact with such an effect, the vehicle shuts down and can't be restarted until the engine is free of the field.

## Crashing

When a vehicle crashes into something that could reasonably damage it, such as an iron wall or another vehicle of its size or bigger, the vehicle comes to a sudden stop and takes 1d6 bludgeoning damage for every 10 feet it

moved since its last turn. Whatever the vehicle struck takes the same amount of damage. If this damage is less than the vehicle's damage threshold, the vehicle takes no damage from the crash.

Regardless of whether or not the vehicle takes damage, each creature on or inside the vehicle when it crashes must make a DC 15 Strength saving throw, as per Jostling.

## Crushing Creatures

A vehicle can crash into a creature by entering its space. The creature can use its reaction to attempt to get out of the vehicle's way, doing so and taking no damage with a successful DC 13 Dexterity saving throw.

If the saving throw fails, the vehicle slams into the creature and deals 1d6 bludgeoning damage to the creature for every 10 Speed the vehicle had that turn. Thus, a speed of 30 causes 3d6 damage, a speed of 1100 does 110d6 in damage.

A vehicle that is at least two sizes bigger than the creature it crashed into can continue moving through that creature's space if the vehicle has any movement left.

## Falling

When n vehicle goes over a cliff or otherwise falls, the vehicle and all creatures on or inside it take damage from the fall as normal (1d6 bludgeoning damage per 10 feet fallen, maximum 20d6) and land prone.

## Mishaps

Roll on the Mishaps table when one of the following occurs to a vehicle while it's in motion:

- The driver fails a Piloting check by more than 5.
- The Vehicle Collides or Rams another vehicle.
- The Vehicle crashes into something that is not soft and squishy.

## Mishaps

| d20 | Mishap | Repair DC |
|---|---|---|
| 1 | **Large Breach.** The Vehicles Damage Threshold is reduced by 20 until the mishap ends. | 15 |
| 2-4 | **Locked Steering.** The vehicle can move in a straight line only. All Handling has a +10. | 15 |
| 5-7 | **Propulsion Issue.** The vehicle's speed decreases by 30 feet per turn until this mishap ends. | 15 |
| 8-10 | **Weapon Malfunction.** One of the vehicle's weapons (DM's choice) can't be used until this mishap ends. If the vehicle has no functioning weapons, no mishap occurs. | 20 |
| 11-13 | **Handling Issue.** The Vehicle's handling increases by 3. | 15 |
| 14-16 | **Small Breach**. The vehicle's damage threshold is reduced by 10 until this mishap ends. | 15 |
| 17-19 | **Damaged Propulsion.** The vehicle grinds and shakes uncontrollably. Until the mishap ends, the Pilot has disadvantage on all Piloting checks, and all ability checks and attack rolls made by creatures on or inside the vehicle have disadvantage. | 20 |
| 20 | **Flip.** The vehicle flips over, falls prone, and comes to a dead stop in an unoccupied space. Any unsecured creature holding on to the outside of the vehicle must succeed on a DC 20 Strength saving throw or be thrown off, landing prone in a random unoccupied space within 20 feet of the overturned vehicle. Creatures inside the vehicle fall prone and must succeed on a DC 15 Strength saving throw or take Crash bludgeoning damage. | None |

If a mishap has a repair DC, the mishap can be ended by making repairs to the vehicle.

# Crews

Each vessel requires people to run it: the officers in charge and the sailors who follow their orders.

## Officers

Large, complex vehicles need officers to oversee its operations—officers who fill six different roles.

These roles can include or exclude the role of the Pilot.

Some roles aboard a vehicle reflect the need for trained experts to direct a crew's efforts. Other roles focus on keeping the crew's health and morale in order. The roles are meant to provide a sense of the types of ability checks useful to managing a vehicle. Of these, though, captain is the only role that must be filled for the vehicle to function. A vehicle needs a single person to issue orders and respond to threats, otherwise a vehicle risks chaos and confusion during a crisis.

Each type of officer is described below, along with the abilities and proficiencies that help a character excel in that role:

### Captain

The captain issues orders. The best captains have high Intelligence and Charisma scores, as well as proficiency with the kind of vehicles and the Intimidation and Persuasion skills.

### First Mate

This specialist keeps the crew's morale high by providing supervision, encouragement, and discipline. A first mate benefits from a high Charisma score, as well as proficiency with the Intimidation and Persuasion skills.

### Bosun

The Bosun (or boatswain) provides technical advice to the captain and crew and leads repair and maintenance efforts. A good bosun has a high Strength score, as well as proficiency with carpenter's tools and the Athletics skill.

### Navigator

The Navigator plots the vehicle's course, relying on knowledge of nautical charts and a study of weather and sea conditions. A reliable Navigator tends to have a high Wisdom score, as well as proficiency with navigator's tools and the Nature skill.

### Surgeon

The vehicle's surgeon tends to injuries, keeps illnesses from spreading throughout the vehicle, and oversees sanitation. A capable surgeon benefits from a high Intelligence score, as well as proficiency with herbalism kits and the Medicine skill.

### Cook

A vehicle's cook works with the limited ingredients aboard a vehicle to make meals. A skilled cook keeps the crew's morale in top shape, while a poor one drags down the entire crew's performance. A talented cook has a high Constitution score, as well as proficiency with brewer's supplies and cook's utensils.

## Crew Members

A vehicle requires a number of able-bodied sailors to crew it, as specified in its stat block. A crew's skill, experience, morale, loyalty, and health are defined by the Captain’s Charisma score plus the Ship’s Renown score, divided by two. This is the Quality Score.

This score can affect a number of general vehicle activities, like the crew's ability to notice threats or contend with hazards. It decreases as a crew takes casualties, suffers hardship, or endures poor health. It increases if the crew enjoys high morale, has good health care, and receives fair leadership.

Quality scores always drop by 1 point for each week away from Home.

Quality scores are affected by different events, as determined by the DM.

### Mutiny

A poorly led or mistreated crew might turn against its officers. If the crew mutinies. They become hostile to the officers and might attempt to kill them, imprison them, or throw them overboard. The crew can be cowed into obedience through violence, combat, or offers of treasure or other rewards.

If things are bad for longer than a week, then once per day, a quality check can be rolled, using a DC determined by the DM.

### Shore Leave

Life aboard a vehicle is a constant wear on the crew. Spending time in port allows the crew to relax and regain its composure.

A crew's quality score increases by 1 for each day the crew spends in port or ashore, up to a maximum of 7.

## Breakdowns

Vehicles do not heal HP. Damage to a vehicle remains a loss. Combat, Environment, and Sabotage can cause a vehicle to stop functioning properly, until it eventually breaks down. This means that Vehicles suffer Fatigue.

### Vehicle Fatigue

Vehicles gain a Fatigue point whenever the following conditions happen:

- They take damage over the Threshold.
- A Weapon Mount is destroyed.
- The Vehicles suffers a Mishap.

When a vehicle reaches 9 Fatigue points, the vehicle breaks down. The only way to remove the effects of Fatigue on a vehicle is to repair the vehicle.

### Vehicle Repairs

Nonmagical repairs to a damaged vehicle can be made while the vessel is berthed. Repairing 1 hit point of damage to a berthed vehicle takes 1 hour and costs 1 gp for materials and labor. Damage to vehicle weapons can be repaired just as quickly, but at half the cost.

The mending spell is another way to make repairs. Casting mending on a damaged vehicle or vehicle weapon restores a number of hit points to the target equal to 1d8 plus the spellcaster's spellcasting ability modifier. The target can regain hit points from that spell no more than once per hour.

### Repairs

When a vehicle is damaged or suffers a mishap, a creature can attempt to make repairs to the vehicle. The creature making the repairs must meet the following criteria:

- The creature can't operate the vehicle's helm or one of its weapon stations while making repairs.
- The creature must be within reach of the damaged area in need of repair.
- The creature must have the right tools for the job (smith's tools or tinker's tools, for example).

Before beginning repairs, a creature must decide whether the repairs are aimed at ending a mishap, removing a level of exhaustion, or restoring the damaged vehicle's hit points. Each option is discussed below.

### End a Mishap

A creature can use its action to make an ability check based on the DC of the mishap (see the Mishaps table), adding current maneuver modifiers, with disadvantage if the vehicle is moving. The creature adds its proficiency bonus to the check if it's proficient with the tools used to make the repairs. A successful check ends the mishap.

### Restore Hit Points

If the vehicle has taken damage but has at least 1 hit point, a creature can spend 1 hour or more trying to patch the hull and replace damaged parts. The vehicle must be stationary, and the creature must have the spare parts

to make the necessary repairs. After 1 hour of repair work, the creature makes a DC 15 skill check, adding its proficiency bonus to the check if it's proficient with the tools used to make repairs. If the check succeeds, the vehicle regains 2d4 + 2 hit points. If the check fails, the vehicle regains no hit points, but the repair can be attempted again using the same replacement parts.

# Travel Pace

While traveling, a group can move at a Stealthy, Slow, Normal, Quick, or Fast pace, as shown on the **Travel Pace table**. The table shows whether the pace has any effect. A faster pace makes characters less perceptive, while a slower pace makes it possible to sneak around and to search an area more carefully. Difficult terrain reduces speed by half (2 to 1), with the same effects. Unstable terrain reduces speed to one quarter (4 to1), with the same effects.

## Travel Pace Table

| Pace | Speed | Effect | Notes |
|---|---|---|---|
| **Stealthy** | Quarter (0.25) | +5 to Perception Checks | Able to use stealth |
| **Slow** | Half (0.5) | +3 to Perception Checks | Typical Travel Pace, avoids fatigue of teams |
| **Normal** | Normal (1) | | Standard travel pace. |
| **Quick** | Rushed (1.5) | -3 to Perception checks | Teams suffer 1 point of fatigue per hour |
| **Fast** | Double (2) | -5 to Perception checks | Teams suffer 2 points of fatigue per hour, Individuals suffer 1 per hour |

The Speed of travel is based on the Speed of the way traveled – a Wagon Speed is going to vary by wagon, an airship or train will vary by that. The Speed rating of a vehicle, Mount, or individual determines the distance traveled in a Round, Minute, Hour, or Day.

Terrain impacts speed, type of Speed impacts it, and there are reasons not to tire people and mounts out or push them too hard. Travel is a common challenge, and is fairly uncommon among most of the population, which tends to remain within a given area for most of their lives.

**The Speed and Distance Table** shows how far something can travel in a span of time (minutes, hours, days) based on speed score (using standard speed unit of 1 = 10 feet in six seconds). This takes into account time spent resting teams and crews, minor disturbances, and the like. When using a vehicle, Handling can impact the distance and speed, especially during maneuvers, which are also more challenging at higher speeds.

A day of travel is 8 hours of time.

## Speed & Distance Table

| Speed | Distance Traveled | | | Notes | Speed | Distance Traveled | | | Notes |
|---|---|---|---|---|---|---|---|---|---|
| | Minute (ft.) | Hour (mi) | Day (mi) | | | Minute (ft.) | Hour (mi) | Day (mi) | |
| **1** | 10 | 0.2 | 1.6 | | 325 | 3250 | 37 | 296 | |
| **5** | 50 | 0.5 | 4 | | 350 | 3500 | 40 | 320 | |
| **10** | 100 | 1 | 8 | | 375 | 3750 | 43 | 344 | |
| **15** | 150 | 1.5 | 12 | | 400 | 4000 | 45 | 360 | |
| **20** | 200 | 2 | 16 | Foot | 425 | 4250 | 47 | 376 | |
| **25** | 250 | 3 | 24 | Cart | 450 | 4500 | 50 | 400 | |
| **30** | 300 | 3.5 | 28 | Horse | 475 | 4750 | 53 | 424 | |
| **35** | 350 | 4 | 32 | | 500 | 5000 | 55 | 440 | |
| **40** | 400 | 4.5 | 36 | Wagon | 525 | 5250 | 57 | 456 | |
| **45** | 450 | 5 | 40 | | 550 | 5500 | 63 | 500 | |
| **50** | 500 | 5.5 | 44 | | 575 | 5750 | 65 | 520 | Train |
| **55** | 550 | 6 | 48 | Skyship | 600 | 6000 | 68 | 544 | |
| **60** | 600 | 6.5 | 52 | | 625 | 6250 | 71 | 568 | |
| **65** | 650 | 7 | 56 | | 650 | 6500 | 74 | 592 | |
| **70** | 700 | 7.5 | 60 | | 675 | 6750 | 77 | 616 | |
| **75** | 750 | 8 | 64 | | 700 | 7000 | 79 | 632 | |
| **80** | 800 | 8.5 | 68 | | 725 | 7250 | 82 | 656 | |
| **85** | 850 | 9 | 72 | | 750 | 7500 | 85 | 680 | |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| **90** | 900 | 10 | 80 | | 775 | 7750 | 88 | 704 | |
| **95** | 950 | 11 | 88 | | 800 | 8000 | 91 | 728 | |
| **100** | 1000 | 12 | 96 | Barge | 825 | 8250 | 94 | 752 | |
| **125** | 1250 | 14 | 112 | | 850 | 8500 | 97 | 776 | |
| **150** | 1500 | 18 | 144 | | 875 | 8750 | 99 | 792 | Dragon |
| **175** | 1750 | 19 | 152 | | 900 | 9000 | 102 | 816 | |
| **200** | 2000 | 22 | 176 | | 925 | 9250 | 105 | 840 | |
| **225** | 2250 | 25 | 200 | Ship | 950 | 9500 | 108 | 864 | |
| **250** | 2500 | 28 | 224 | | 975 | 9750 | 111 | 888 | |
| **275** | 2750 | 31 | 248 | | 1000 | 10000 | 114 | 912 | |
| **300** | 3000 | 35 | 280 | | 1100 | 11000 | 125 | 1000 | |

**FORCED MARCH.** The tables above presume that characters travel for 8 hours in day. They can push on beyond that limit, at the risk of exhaustion.

For each additional hour of travel beyond 8 hours, the characters cover the distance shown in the Hour column for their pace, and each character must make a CON save throw at the end of the hour. The DC is 10 + 1 for each hour past 8 hours. On a failed saving throw, a character suffers one level of fatigue.

**MOUNTS.** For short spans of time (up to an hour), many animals move much faster than people.

A mounted character can ride at a gallop for 1 hour, covering twice the usual distance for a fast pace. If fresh mounts are available every 5 to 10 miles, characters can cover larger distances at this pace, but this is very rare except in densely populated areas.

Mounts which move at this double speed must make a Con check every hour or suffer a point of fatigue.

**VEHICLES.** Characters in wagons, carriages, or other land vehicles choose a pace as normal.

Characters in a waterborne vessel are limited to the speed of the vessel, and they don't suffer penalties for a fast pace or gain benefits from a slow pace. Vessels can slow down or speed up in some circumstances, depending on their method of movement, but altering speed has the effects outlined above. Note that unless visibility is impacted, waterborne vehicles move in stealth closer than 2 miles to the target.

Characters in a flying vessel are limited to the speed of the vessel, and they don't suffer penalties for a fast pace or gain benefits from a slow pace. Vessels can slow down or speed up in some circumstances, depending on their method of movement, but altering speed has the effects outlined above.

Depending on the vessel and the size of the crew, vehicles might be able to travel for up to 24 hours per day. This requires a vessel with shifts, or the crew begins to suffer from fatigue.

Certain special mounts, such as a pegasus or griffon, or special vehicles, such as a carpet of flying, allow you to travel more swiftly.

## TRUE SPEEDS

This table gives the precise speed versus miles per hour using standard Speed units.

It is provided for reference.

| Speed Equivalents | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Speed | .88 | 2.2 | 4.4 | 8.8 | 17.6 | 26.4 | 35.2 | 44 | 52.8 | 61.6 | 70.4 | 79.2 | 88 |
| Mph | .1 | .25 | .5 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Speed | 132 | 176 | 220 | 264 | 352 | 440 | 528 | 616 | 660 | 704 | 792 | 880 | 968 |
| Mph | 15 | 20 | 25 | 30 | 40 | 50 | 60 | 70 | 75 | 80 | 90 | 100 | 110 |

## DIFFICULT TERRAIN

The travel speeds above assume relatively simple terrain: roads, open plains, and dry packed soil. But adventurers often face dense forests, deep swamps, rubble-filled ruins, steep mountains, and ice-covered ground—all considered difficult terrain.

You move at half speed in difficult terrain— moving 1 foot in difficult terrain costs 2 feet of speed—so you can cover only half the normal distance in a minute, an hour, or a day.

### Unstable Terrain

The travel speeds above assume relatively simple terrain that remains pretty much where it is. But adventurers often face situations and experiences where the terrain is moving, roiling, or disturbed and broken far more than with difficult terrain—all considered unstable terrain.

You move at quarter speed in unstable terrain— moving 1 foot in difficult terrain costs 4 feet of speed—so you can cover only a quarter the normal distance in a minute, an hour, or a day.

## Vehicular Combat

The basic rules for vehicle combat are similar to those for regular combat, but with some additional rules to account for the larger scale and movement of the vehicles.

Vehicles have Piloting Skills: Sky, Sea, or Land. Vehicles have their own movement speed and can move in different directions. A vehicle moves as you direct it.

Vehicles themselves are objects for attacks on them. Vehicles have their own hit points and can be damaged or destroyed by attacks. When a vehicle reaches zero hit points, it may crash or sink, depending on the type of vehicle.

Vehicles have Actions and Maneuvers for engaging with both each other and with the environment around them. The environment can play a significant role in vehicle combat, with hazards such as rough seas or storms affecting movement and actions.

### Initiative

The Dungeon Master's Guide presents a variant rule called Side Initiative, which is ideal for vehicle-to-vehicle engagements, since it saves you the trouble of tracking initiative for individual creatures aboard each vehicle.

On a vehicle's turn, the captain decides which of the vehicle's actions to use.

### Starting Distance

At the start of an engagement, the DM decides how far a vehicle is from its enemies. Three possibilities are provided in the Starting Encounter Distance table. The shorter the distance, the less time crews have to load weapons and make other preparations.

**Starting Encounter Distance**

| Distance | Notes |
|---|---|
| 250 feet | Long range for ballistae, mangonels, shortbows, longbows, light crossbows, and heavy crossbows |
| 500 feet | Long range for longbows and mangonels; beyond the range of ballistae and crossbows |
| 1,000 feet | Beyond the range of most ranged weapons |

### Action Types

Attacking is the most common form of Action when in combat, but there are many other kinds of actions on can take, and they do not need to only be taken during combat.

### Ranged Attack

Vehicles may have mounted weapons, such as cannons or ballistae, that characters can use to attack other vehicles or targets on land or in the air.

It takes one action to load a Vehicle weapon, and one action to fire it. Vehicle Weapons often have a minimum range. Within that range, they cannot fire.

Normal Ranged Attack rules apply.

## Boarding Attack

Characters may attempt to board or grapple with another vehicle, either to take control of it or to sabotage it. To do so requires that the vehicles be within 5 feet of each other. They can do this using STR (Athletics) versus the DC of ongoing maneuvers.

When a vehicle moves to within 5 feet of another vehicle, the pilot of the moving vehicle can maneuver it alongside the other vehicle, enabling creatures to move safely from one vehicle's deck to the other vehicle's deck until one of the vehicles pulls away from the other.

A vehicle that has enough movement can pull alongside another vessel, deploy a boarding party, and then move away, provided the members of the boarding party took the Ready action to position themselves so they can move onto the other vessel when it's close enough.

## Move Between Vehicles

This is a combination of a Jump Action and Boarding Action. Boarding reduces Speed by half, and Jumping requires one foot of movement for each forward foot and each vertical foot. Normal rules for both long and high jumps still apply in regards distance and STR modifiers.

Moving between Vehicles is a Movement Action.

## Opportunity Attacks

Vehicles provoke opportunity attacks as normal. When a Vehicle provokes an opportunity attack, the attacker can target the vehicle or any creature riding on or inside it that doesn't have total cover and is within reach.

## Officer Actions

During an encounter, the captain, first mate, and bosun each have access to two special action options: Take Aim and Full Speed Ahead, both detailed below.

## Take Aim

As an action, the captain, first mate, or bosun directs the crew's firing, aiding in aiming one of the vehicle's weapons. Select one of the vehicle's weapons that is within 10 feet of the officer. It gains advantage on the next attack roll it makes before the end of the vehicle's next turn.

## Full Speed Ahead

As an action while on deck, the captain, first mate, or bosun can exhort the crew to work harder and drive the vehicle forward faster. This results in acceleration to the maximum speed.

## Crew in Combat

Managing a vehicle's entire crew in combat can prove cumbersome, especially as larger vehicles often host dozens of sailors. Typically, the crew is too busy managing the vehicle to do anything else during combat. Don't worry about tracking their specific positions unless you want to add that complexity. You can assume that the crew is evenly divided among the upper two decks of a vehicle.

## Weapon Mounts

A creature can use an action of the station it's occupying. Once a creature uses a station's action, that action can't be used again until the start of that creature's next turn. Only one creature can occupy each station.

A creature not occupying an action station is either in a passenger seat or clinging to the outside of the vehicle. It can take actions as normal.

## Maneuvers

Any Maneuver requires a Piloting Check.

On a given Turn, a Pilot without Proficiency can take make one Maneuver.

A pilot with Proficiency can make two Maneuvers simultaneously.

Vehicles have their own Handling score, which is the base DC for any piloting checks. The kinds of Maneuvers and the speed of the vehicle in that turn then modify that DC for the purposes of the check.

## Maneuver Mods

Each kind of Maneuver has a modifier, as shown below.

| Maneuver | Handling | Maneuver | Handling | Maneuver | Handling | Maneuver | Handling |
|---|---|---|---|---|---|---|---|
| **Forward** | +1 | Accelerate | +1 | Close | +3 | Strafe | +5 |
| **Reverse** | +1 | Brake | +1 | Collide | +3 | Land | +2 |
| **Hard Brake** | +2 | Climb | +2 | Ram | +4 | Surface | +1 |
| **Spin** | +3 | Dive | +2 | Crush | +4 | Stop | +1 |
| **23 Degree Turn** | +0 | 45 Degree Turn | +1 | 67 Degree Turn | +2 | 90 Degree Turn | +3 |

## Speed Mods

Speed impacts handling of a vehicle as well. The following table lists the handling modifier for speeds equal to or between the lower number.

| Speed | Handling | Speed | Handling | Speed | Handling | Speed | Handling | Speed | Handling | Speed | Handling |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **88** | -2 | 264 | +1 | 440 | +5 | 616 | +9 | 792 | +13 | 968 | +17 |
| **132** | -1 | 308 | +2 | 484 | +6 | 660 | +10 | 836 | +14 | 1012 | +18 |
| **176** | 0 | 352 | +3 | 528 | +7 | 704 | +11 | 880 | +15 | 1056 | +19 |
| **220** | 0 | 396 | +4 | 572 | +8 | 748 | +12 | 924 | +16 | 1100 | +20 |

Speeds over 125 miles an hour for people unused to traveling faster than 60 miles a day are unlikely to happen, but you can adapt from here.

Speed Equivalents

| Mph | .1 | .25 | .5 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **.88** | **2.2** | **4.4** | **8.8** | **17.6** | **26.4** | **35.2** | **44** | **52.8** | **61.6** | **70.4** | **79.2** | **88** |

| Mph | 15 | 20 | 25 | 30 | 40 | 50 | 60 | 70 | 75 | 80 | 90 | 100 | 110 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **132** | **176** | **220** | **264** | **352** | **440** | **528** | **616** | **660** | **704** | **792** | **880** | **968** |

## Accelerate

This causes the vehicle to increase its Speed by its Acceleration each turn until its maximum Speed rating is achieved.

## Brake

This causes the vehicle to reduce its Speed by its Acceleration each turn until a Speed of 0 is reached. Note that in the turn the vehicle begins to brake, it will still travel the distance of any remaining speed.

## Climb

This makes the vehicle move upwards a number of feet equal to its Acceleration in one turn. A vehicle in motion will continue in the last direction (upward) until an action is taken to change that. A normal climb is less than 15 degrees. If they wish to climb faster, they must make a turn.

## Close

This maneuver is to get close enough to another vehicle to collide with it or to get close enough to Crush a mount or person.

## Collide

Collide causes the speed of the vehicle at that turn to be applied as crushing damage to the target on a successful maneuver roll. Failure means the target sustains no damage. In both cases, however, the vehicle itself sustains half that damage to itself.

A Vehicle which has been collided with gets a reaction and can choose to either move away or collide again.

Damage from colliding vehicles overrides the Damage Threshold on both the attacking and defending vehicles.

## Crush

Crushing is striking a mount, person, or critter with the vehicle.

## Dive

This makes the vehicle move downwards a number of feet equal to its Acceleration in one turn. A vehicle in motion will continue in the last direction (downward) until an action is taken to change that. A normal dive is one that is less than 15 degrees. If they wish to dive faster, they must make a turn.

## Forward

This makes the vehicle move forward a number of feet equal to its Acceleration in one turn, unless the vehicle is already in motion. A vehicle in motion will continue in the last direction (forward) until an action is taken to change that.

## Hard Brake

A hard brake causes the vehicle to reduce its speed by double its Acceleration until a speed of zero is reached. Note that in the turn the vehicle begins to brake, it will still travel the distance of any remaining speed.

Jostling happens.

## Jostling

Passengers, pilots, and crew in Open Vehicles must make a STR (athletics) Check after any collision, braking, or turn of greater than 45 degrees.

The DC of that Check is equal to the Vehicle's Handling+(Maneuver+Speed) in that turn. On Success, nothing will happen.

On Failure, they will be thrown in the direction of a collision on impact (or direction of movement on stop) a number of feet equal to the Speed Mod of the vehicle in that turn and taking that amount of Crushing Damage (falling damage). This can happen even if there is something that would arrest their motion.

Hildegard yanks the wheel in a tight turn while traveling at a speed that turn of 176. Her passengers in the back are jostled about. The Vehicle's Handling is 10. The turn is a 90 degree turn and so adds 3. The vehicle is traveling at 176, which adds 0, for a total DC of 13. Jazzer rolls an adjusted 12, fails his strength check and is flung about the cabin. He ends up on the opposite side of the cabin but takes no damage. Had Hildy been going 264 or more, he would have taken damage.

## Land

For Vehicles which Fly, this is the maneuver to bring them onto the ground. It can only be initiated when the vehicle is within 1 turn of the ground based on its current speed.

A Flying vehicle is moving at a speed of 580. The Pilot can land the vehicle if it is within 580 feet of the ground.

Landing for flying vehicles takes a number of feet equal to the speed of the vehicle to be able to slow momentum to come to a stop, except for Brooms and Carpets.

## Ram

A Ramming Attack causes the vehicle to directly impact another vehicle. Ramming Attacks multiply the speed of the vehicle in that turn by 2 to determine damage. The Ramming Vehicle suffers one half the damage.

## Reverse

This makes the vehicle move backwards a number of feet equal to its Acceleration in one turn. A vehicle in motion will continue in the last direction (backward) until an action is taken to change that.

## Spin

A Spin is possible only for Swimming or Flying vehicles. The Vehicles rotates in space to face the opposite direction. Jostling happens.

## Stop

A stop can only be performed when the vehicle has a speed that turn of 100 or less. The vehicle stops abruptly. Jostling happens.

## Strafe

Strafing is coming close enough to a target to fire weapons while moving in a direct line.

## Surface

For Vehicles which Swim (submersibles), this is an action that takes the vehicle to the surface of the water. This presumes a climb of less than 15 degrees. If they wish to surface faster, they must make a turn.

## Turn

This is the smallest sized circle a vehicle can turn in. A vehicle in motion will continue in the last direction (turning) until an action is taken to change that. Turns very frequently have jostling because any turn tighter than 23 degrees will jostle occupants.

All vehicles have a Turning Radius. They cannot make a turn more tightly than that turning radius. Vehicles which do this will capsize, braking until they reach a speed of zero, jostling occupants with a -5 penalty to their roll.

## SPACE

A creature's space is the area in feet that it effectively controls in combat, not an expression of its physical dimensions. A typical Medium creature isn't 6 feet wide, for example, but it does control a space that wide. If a Medium hobgoblin stands in a 5-foot-wide doorway, other creatures can't get through unless the hobgoblin lets them.

A creature's space also reflects the area it needs to fight effectively. For that reason, there's a limit to the number of creatures that can surround another creature in combat. Assuming Medium combatants, eight creatures can fit in a 5-foot radius around another one.

Because larger creatures take up more space, fewer of them can surround a creature. If five Large creatures crowd around a Medium or smaller one, there's little room for anyone else. In contrast, as many as twenty Medium creatures can surround a Gargantuan one.

## VOLUMETRIC SHAPES

From time to time, there will be a description or effect that is described using a volumetric shape. These shapes will, in a virtual environment, "snap to the grid". In Theater of the mind, they will do whatever is described.

| Volume | Description |
|---|---|
| Bowl | A 3-Dimensional half spherical shape, bisected equally, without a base, descending vertically. |
| Box | A 3-Dimensional square or rectangle, open on one side |
| Closed Dome | A 3-Dimensional half spherical shape, bisected equally, with a base. |
| Column | A 3-Dimensional circular form rising vertically, closed on the top and bottom. |
| Cone | A 3-Dimensional circular with one circular base and a curved surface that connects the base and the vertex, open on the circular end. |
| Cube | A 3-Dimensional square, equal on all sides, enclosed. |
| Dome | A 3-Dimensional half spherical shape, bisected equally, without a base, rising vertically. |
| Hemisphere | A 3-Dimensional partial sphere, always having a curve and open in at least one area. |
| Ovoid | A 3-Dimensional egg-shaped form, enclosed on all sides. |
| Pillar | A 3-Dimensional circular form, rising vertically, open on the top and bottom. |
| Prism | A 3 Dimensional rectangle, unequal sides, enclosed. |
| Pyramid | A 3-Dimensional polyhedron for which the base is a polygon and all lateral faces are triangles coming to a point, fully enclosed. |
| Ring | A circluar space with a vertical height never greater than 9 feet, a form of Pillar. |
| Sphere | A 3-Dimensional round form, enclosed on all sides. |
| Toroid | A 3-Dimensional circular form with an open center, like a doughnut. |

A form can always be adjusted in general dimensions, but the volume will remain the same. So, one could shape a sphere into an ovoid or a cube into a rectangle, but the volume of that that sphere or cube in its new form must remain the same. One cannot, however, change the core structure – you cannot change a sphere into a cube, or a cube into a pyramid.

## SQUEEZING INTO A SMALLER SPACE

A creature can squeeze through a space that is large enough for a creature one size smaller than it. Thus, a Large creature can squeeze through a passage that's only 7 feet wide. While squeezing through a space, a creature must spend 1 extra foot for every foot it moves there, and it has Disadvantage on attack rolls and Dexterity saving throws. Attack rolls against the creature have Advantage while it's in the smaller space.

# Creature Size

Each creature takes up a different amount of space. Size Category Table shows how much space a creature of a particular size controls in combat. This also applies outside of combat and is used to describe the amount of space that a being takes up. You may note that it uses a 3-foot rule.

Objects sometimes use the same size categories.

| Size Categories | | |
|---|---|---|
| **Size** | Space | Height |
| **Micro** | 1 in by 1 in | up to 3 in |
| **Minute** | 3 in by 3 in | up to 6 in |
| **Bitty** | 6 in by 6 in | up to9 in |
| **Tiny** | 9 in by 9 in | up to 12 in |
| **Wee** | 12 in by 12 in | up to 18 in |
| **Little** | 18 in by 18 in | 1 ½ ft. to 2 ft. |
| **Small** | 24 in by 24 in | 2 ft. to 3 ft. |
| **Short** | 3 ft. by 3 ft. | 3 ft to 6 ft |
| **Medium** | 6 ft. by 6 ft. | 6 ft to 9 ft |
| **Large** | 9 ft. by 9 ft. | 9 ft to 12 ft |
| **Big** | 12 ft. by 12 ft. | 12 ft to 15 ft |
| **Huge** | 15 ft. by 15 ft. | 15 ft to 18 ft |
| **Gigantic** | 18 ft. by 18 ft | up to 21 ft |
| **Massive** | 21 ft. by 21 ft. | up to 24 ft |
| **Immense** | 24 ft. by 24 ft. | up to 27 ft |
| **Monstrous** | 27 ft by 27 ft. | up to 30 ft |
| **Humongous** | 30 ft. by 30 ft | up to 36 ft |
| **Gargantuan** | 36 ft. by 36 ft | up to 42 ft |
| **Colossal** | 42 ft. by 42 ft | up to 48 ft |
| **Titanic** | 48 ft. by 48 ft | up to 54 ft |

## Moving Around Other Creatures

You can move through a nonhostile creature's space. In contrast, you can move through a hostile creature's space only if the creature is at least two sizes larger or smaller than you. Remember that another creature's space is difficult terrain for you.

Whether a creature is a friend or an enemy, you can't willingly end your move in its space.

If you leave a hostile creature's reach during your move, you provoke an opportunity attack.

## Climbing Another Creature

Once during your move, you can climb a creature that is at least two sizes larger than you and that is within 5 feet of you. Doing so costs an amount of movement equal to half your speed. To stay on a creature requires a Strength (Athletics) or Dexterity (Acrobatics) check against a DC of the creatures AC plus Dexterity modifier. This will persist as a roll each turn until either the creature is immobile, or you get off or fall off. The larger of the two can take an action each turn to attempt to dislodge you, rolling its Strength against either your Strength or your Dexterity – your choice.

While on the creature, it has disadvantage on attacks against you, and you have advantage on attacks against it. Note that being dislodged from a height means falling damage. Getting off of your own accord takes a full action, just like dismounting.

# Adventuring Days

Adventuring is the job of an Adventurer. What that entails is essentially narrowed down to the profession of facing challenges, tasks, and problems that every day, commonplace people cannot or will not be able to address and handle themselves.

Adventurers are seen as slightly crazy, somewhat naive, often greedy, of questionable trust, and absolutely necessary for life to continue. They come in a wide variety of kinds and sorts and have an enormous diversity of outlook, personality, background, and opinion, but they are all out there doing what they do as their job.

They train for this life, developing skills, and the formal washout rate for adventurers is in the high 80's. So, to start off, those who choose this path are already among the best of the best, the most capable, and what they do from that point is anyone's guess.

A typical day for an adventurer will involve finding a task to do, some way to earn their keep, to put food in the belly and a roof over their head and meet whatever motivation they may have for doing things. Adventurers are self-motivated people whose love of excitement and risk is balanced only by their commitment to doing it well and surviving.

Several different kinds of quests are posted in the Guild Hall daily, each offering a bounty or reward. The values will change depending on location and need and ability to pay for the local folks, but there is always something to do, and it can range from going off to pick something up to hunting down a band of Lemurians to rousting a bandit haven. It might mean taking out a threat to the local farms or investigating a crime in an out of the way location. It may involve seeking out a long-lost treasure or mapping out ruins.

In a given day, many different things can happen even while you are heading out on that day's chosen effort. This section will look at many of those possibilities.

## Exploration

Although Wyrlde is likely to be used with some sort of designed and established adventure or module, the ultimate underlying truth is that as players, the world – and the game – is there for exploration, for learning new things. Some campaigns are little more than travelogues, roaming from place to place and experiencing the assorted aspects of each location, camping out in the wilds, hazarding encounters, and poking your nose where it doesn't belong.

That last one seems to be a gift of mine. This is a world, and it has wildlife and life that is wild and while most of it doesn't want to eat you or beat you to a bloody pulp, a lot of it does. This is a game where one of the biggest things you can do is to listen and imagine and envision – even when it isn't a game, and you are standing right here. Metaphor, remember?

## Investigation

Once you know what your sense can tell you, it is time to look closer, to poke and prod and learn more about the little details, the big picture, and everything in between. Perhaps you are going to toss a noble's quarters looking for their prized magic ring (hint, check the top of the wardrobe), or maybe you have stumbled on an Impish workshop in the Underdark. Mayhap you will need to figure out a guard's rotation and path, or the best way to sneak into a village that is locking up at night.

This is where investigation comes in, and your insight, awareness, and careful listening and asking questions can make the play far more enjoyable. Especially when you do it in character, as the you that you have spent all this time creating.

Oh, I know you did it. Even if you were just reading through first, I know you paused and thought about *what if I did this…* I was where you are once. I just got bored and didn't finish and look at me, a dead Faery.

That is the importance of investigating. So, you don't end up a dead faery having to teach others about what lies ahead for them.

### Hearing Descriptions

When exploring, listen close to the descriptions given. A good description will fill you in on several things, and sometimes what you hear descried or see shown to you can be the difference between life and death.

A good description should always tell you at least two things that impact on each of your senses. You should know what you **See**, should know what you can **Hear**, should have an idea of what you can **Smell**, understand how the air around you moves across your skin, or the roughness of a wall that you **Touch**, and you should have an idea about how the air **Tastes** or the winds tickles the tongue.

And you should also know how they are makes you **Feel**. As a game, this is a world of imagination, and you should never hesitate to make sure that you can get information about all of those senses.

The most important ones are what you **Hear**, how you **Feel**, and what you **See**. If an initial description doesn't give that information to you, should ask, always.

Your DM will likely take some time to create some maps and write out some vague descriptions, but don't let them get away without giving you the fullness of what you see, and always remember that in dim light, you are at a Disadvantage.

## Discovery

Discovery covers a lot of territory, as it includes what happens after you investigate when you find something. Sometimes that thing will be good, sometimes it will be bad, sometimes it will make you rich and sometimes it will make you scratch your head.

This is part of the experience, and why your character has skills that you may not. This new life will present you with many things you will not have encountered before – and the same can be said no matter what plane you

are heading for. Yrthe is just as strange and wild as Wyrlde is, so even if heading there the same rules still apply you should take the time to get to know the world you are in, and embrace it, and live through it.

Of course, not everything is wonderful.

## Traps

Traps can be found almost anywhere. One wrong step in an ancient tomb might trigger a series of scything blades, which cleave through armor and bone. The seemingly innocuous vines that hang over a cave entrance might grasp and choke anyone who pushes through them. A net hidden among the trees might drop on travelers who pass underneath. In a fantasy game, unwary adventurers can fall to their deaths, be burned alive, or fall under a fusillade of poisoned darts.

A trap can be either mechanical or magical in nature. Mechanical traps include pits, arrow traps, falling blocks, water-filled rooms, whirling blades, and anything else that depends on a mechanism to operate. Magic traps are either magical device traps or spell traps. Magical device traps initiate spell effects when activated. Spell traps are spells such as glyph of warding and symbol that function as traps.

## Traps In Play

When adventurers come across a trap, you need to know how the trap is triggered and what it does, as well as the possibility for the characters to detect the trap and to disable or avoid it.

## Triggering a Trap

Most traps are triggered when a creature goes somewhere or touches something that the trap's creator wanted to protect. Common triggers include stepping on a pressure plate or a false section of floor, pulling a trip wire, turning a doorknob, and using the wrong key in a lock. Magic traps are often set to go off when a creature enters an area or touches an object. Some magic traps (such as the glyph of warding spell) have more complicated trigger conditions, including a password that prevents the trap from activating.

## Detecting and Disabling a Trap

Usually, some element of a trap is visible to careful inspection. Characters might notice an uneven flagstone that conceals a pressure plate, spot the gleam of light off a trip wire, notice small holes in the walls from which jets of flame will erupt, or otherwise detect something that points to a trap's presence.

A trap's description specifies the checks and DCs needed to detect it, disable it, or both. A character actively looking for a trap can attempt a Wisdom (Perception) check against the trap's DC. You can also compare the DC to detect the trap with each character's passive Wisdom (Perception) score to determine whether anyone in the party notices the trap in passing. If the adventurers detect a trap before triggering it, they might be able to disarm it, either permanently or long enough to move past it. You might call for an Intelligence (Investigation) check for a character to deduce what needs to be done, followed by a Dexterity check using thieves' tools to perform the necessary sabotage.

Any character can attempt an Intelligence (Arcana) check to detect or disarm a magic trap, in addition to any other checks noted in the trap's description. The DCs are the same regardless of the check used. In addition, dispel magic has a chance of disabling most magic traps. A magic trap's description provides the DC for the ability check made when you use dispel magic.

In most cases, a trap's description is clear enough that you can adjudicate whether a character's actions locate or foil the trap. As with many situations, you shouldn't allow die rolling to override clever play and good planning. Use your common sense, drawing on the trap's description to determine what happens. No trap's design can anticipate every possible action that the characters might attempt.

You should allow a character to discover a trap without making an ability check if an action would clearly reveal the trap's presence. For example, if a character lifts a rug that conceals a pressure plate, the character has found the trigger, and no check is required.

Foiling traps can be a little more complicated. Consider a trapped treasure chest. If the chest is opened without first pulling on the two handles set in its sides, a mechanism inside fires a hail of poison needles toward anyone in front of it. After inspecting the chest and making a few checks, the characters are still unsure if it's trapped. Rather than simply open the chest, they prop a shield in front of it and push the chest open at a distance with an iron rod. In this case, the trap still triggers, but the hail of needles fires harmlessly into the shield.

Traps are often designed with mechanisms that allow them to be disarmed or bypassed. Intelligent monsters that place traps in or around their lairs need ways to get past those traps without harming themselves. Such traps might have hidden levers that disable their triggers, or a secret door might conceal a passage that goes around the trap.

## Trap Effects

The effects of traps can range from inconvenient to deadly, making use of elements such as arrows, spikes, blades, poison, toxic gas, blasts of fire, and deep pits. The deadliest traps combine multiple elements to kill, injure, contain, or drive off any creature unfortunate enough to trigger them. A trap's description specifies what happens when it is triggered.

The attack bonus of a trap, the save DC to resist its effects, and the damage it deals can vary depending on the trap's severity. Use the Trap Save DCs and Attack Bonuses table and the Damage Severity by Level table for suggestions based on three levels of trap severity.

A trap intended to be a setback is unlikely to kill or seriously harm characters of the indicated levels, whereas a dangerous trap is likely to seriously injure (and potentially kill) characters of the indicated levels. A deadly trap is likely to kill characters of the indicated levels.

## Complex Traps

Complex traps work like standard traps, except once activated they execute a series of actions each round. A complex trap turns the process of dealing with a trap into something more like a combat encounter.

When a complex trap is activated, it rolls initiative. The trap's description includes an initiative bonus. On its turn, the trap activates again, often taking an action. It might make successive attacks against intruders, create an effect that changes over time, or otherwise produce a dynamic challenge. Otherwise, the complex trap can be detected and disabled or bypassed in the usual ways.

For example, a trap that causes a room to slowly flood works best as a complex trap. On the trap's turn, the water level rises. After several rounds, the room is completely flooded.

## Sample Traps

The magical and mechanical traps presented here vary in deadliness and are presented in Alphabetical order.

## Collapsing Roof

This trap uses a trip wire to collapse the supports keeping an unstable section of a ceiling in place.

The trip wire is 3 inches off the ground and stretches between two support beams. The DC to spot the trip wire is 10. A successful DC 15 Dexterity check using thieves' tools disables the trip wire harmlessly. A character without thieves' tools can attempt this check with Disadvantage using any edged weapon or edged tool. On a failed check, the trap triggers.

Anyone who inspects the beams can easily determine that they are merely wedged in place. As an action, a character can knock over a beam, causing the trap to trigger.

The ceiling above the trip wire is in bad repair, and anyone who can see it can tell that it's in danger of collapse.

When the trap is triggered, the unstable ceiling collapses. Any creature in the area beneath the unstable section must succeed on a DC 15 Dexterity saving throw, taking 4d10 bludgeoning damage on a failed save, or half as much damage on a successful one. Once the trap is triggered, the floor of the area is filled with rubble and becomes difficult terrain.

## Falling Net

This trap uses a trip wire to release a net suspended from the ceiling.

The trip wire is 3 inches off the ground and stretches between two columns or trees. The net is hidden by cobwebs or foliage. The DC to spot the trip wire and net is 10. A successful DC 15 Dexterity check using thieves' tools breaks the trip wire harmlessly. A character without thieves' tools can attempt this check with Disadvantage using any edged weapon or edged tool. On a failed check, the trap triggers.

When the trap is triggered, the net is released, covering a 10-foot-square area. Those in the area are trapped under the net and restrained, and those that fail a DC 10 Strength saving throw are also knocked prone. A creature can use its action to make a DC 10

Strength check, freeing itself or another creature within its reach on a success. The net has AC 10 and 20 hit points. Dealing 5 slashing damage to the net (AC 10) destroys a 5-foot-square section of it, freeing any creature trapped in that section.

## Fire-Breathing Statue

This trap is activated when an intruder steps on a hidden pressure plate, releasing a magical gout of flame from a nearby statue. The statue can be of anything, including a dragon or a wizard casting a spell.

The DC is 15 to spot the pressure plate, as well as faint scorch marks on the floor and walls. A spell or other effect that can sense the presence of magic, such as detect magic, reveals an aura of evocation magic around the statue.

The trap activates when more than 20 pounds of weight is placed on the pressure plate, causing the statue to release a 30-foot cone of fire. Each creature in the fire must make a DC 13 Dexterity saving throw, taking 4d10 fire damage on a failed save, or half as much damage on a successful one.

Wedging an iron spike or other object under the pressure plate prevents the trap from activating. A successful dispel magic (DC 13) cast on the statue destroys the trap.

## Pits

Four basic pit traps are presented here.

**Simple Pit.** A simple pit trap is a hole dug in the ground. The hole is covered by a large cloth anchored on the pit's edge and camouflaged with dirt and debris.

The DC to spot the pit is 10. Anyone stepping on the cloth falls through and pulls the cloth down into the pit, taking damage based on the pit's depth (usually 10 feet, but some pits are deeper).

**Hidden Pit.** This pit has a cover constructed from material identical to the floor around it.

A successful DC 15 Wisdom (Perception) check discerns an absence of foot traffic over the section of floor that forms the pit's cover. A successful DC 15 Intelligence (Investigation) check is necessary to confirm that the trapped section of floor is actually the cover of a pit.

When a creature steps on the cover, it swings open like a trapdoor, causing the intruder to spill into the pit below. The pit is usually 10 or 20 feet deep but can be deeper.

Once the pit trap is detected, an iron spike or similar object can be wedged between the pit's cover and the surrounding floor in such a way as to prevent the cover from opening, thereby making it safe to cross. The cover can also be magically held shut using the arcane lock spell or similar magic.

**Locking Pit.** This pit trap is identical to a hidden pit trap, with one key exception: the trap door that covers the pit is spring-loaded. After a creature falls into the pit, the cover snaps shut to trap its victim inside.

A successful DC 20 Strength check is necessary to pry the cover open. The cover can also be smashed open. A character in the pit can also attempt to disable the spring mechanism from the inside with a DC 15 Dexterity check using thieves' tools, provided that the mechanism can be reached, and the character can see. In some cases, a mechanism (usually hidden behind a secret door nearby) opens the pit.

**Spiked Pit.** This pit trap is a simple, hidden, or locking pit trap with sharpened wooden or iron spikes at the bottom. A creature falling into the pit takes 2d10 piercing damage from the spikes, in addition to any falling damage. Even nastier versions have poison smeared on the spikes. In that case, anyone taking piercing damage from the spikes must also make a DC 13 Constitution saving throw, taking 4d10 poison damage on a failed save, or half as much damage on a successful one.

## Poison Darts

When a creature steps on a hidden pressure plate, poison-tipped darts shoot from spring-loaded or pressurized tubes cleverly embedded in the surrounding walls. An area might include multiple pressure plates, each one rigged to its own set of darts.

The tiny holes in the walls are obscured by dust and cobwebs, or cleverly hidden amid bas-reliefs, murals, or frescoes that adorn the walls. The DC to spot them is 15. With a successful DC 15 Intelligence (Investigation) check, a character can deduce the presence of the pressure plate from variations in the mortar and stone used to create it, compared to the surrounding floor. Wedging an iron spike or other object under the pressure plate prevents the trap from activating. Stuffing the holes with cloth or wax prevents the darts contained within from launching.

The trap activates when more than 20 pounds of weight is placed on the pressure plate, releasing four darts. Each dart makes a ranged attack with a +8

bonus against a random target within 10 feet of the pressure plate (vision is irrelevant to this attack roll). (If there are no targets in the area, the darts don't hit anything.) A target that is hit takes 2 (1d4) piercing damage and must succeed on a DC 15 Constitution saving throw, taking 11 (2d10) poison damage on a failed save, or half as much damage on a successful one.

## Poison Needle

A poisoned needle is hidden within a treasure chest's lock, or in something else that a creature might open. Opening the chest without the proper key causes the needle to spring out, delivering a dose of poison.

When the trap is triggered, the needle extends 3 inches straight out from the lock. A creature within range takes 1 piercing damage and 2d10 poison damage and must succeed on a DC 15 Constitution saving throw or be poisoned for 1 hour.

A successful DC 20 Intelligence (Investigation) check allows a character to deduce the trap's presence from alterations made to the lock to accommodate the needle. A successful DC 15 Dexterity check using thieves' tools disarms the trap, removing the needle from the lock. Unsuccessfully attempting to pick the lock triggers the trap.

## Rolling Sphere

When 20 or more pounds of pressure are placed on this trap's pressure plate, a hidden trapdoor in the ceiling opens, releasing a 10-foot-diameter rolling sphere of solid stone.

With a successful DC 15 Wisdom (Perception) check, a character can spot the trapdoor and pressure plate. A search of the floor accompanied by a successful DC 15 Intelligence (Investigation) check reveals variations in the mortar and stone that betray the pressure plate's presence. The same check made while inspecting the ceiling notes variations in the stonework that reveal the trapdoor. Wedging an iron spike or other object under the pressure plate prevents the trap from activating.

Activation of the sphere requires all creatures present to roll initiative. The sphere rolls initiative with a +8 bonus. On its turn, it moves 60 feet in a straight line. The sphere can move through creatures' spaces, and creatures can move through its space, treating it as difficult terrain. Whenever the sphere enters a creature's space or a creature enters its space while it's rolling, that creature must succeed on a DC 15 Dexterity saving throw or take 10d10 bludgeoning damage and be knocked prone.

The sphere stops when it hits a wall or similar barrier. It can't go around corners, but smart dungeon builders incorporate gentle, curving turns into nearby passages that allow the sphere to keep moving.

As an action, a creature within 5 feet of the sphere can attempt to slow it down with a DC 20 Strength check. On a successful check, the sphere's speed is reduced by 15 feet. If the sphere's speed drops to 0, it stops moving and is no longer a threat.

### Sphere of Annihilation

Magical, impenetrable darkness fills the gaping mouth of a stone face carved into a wall. The mouth is 2 feet in diameter and roughly circular. No sound issues from it, no light can illuminate the inside of it, and any matter that enters it is instantly obliterated.

A successful DC 20 Intelligence (Arcana) check reveals that the mouth contains a sphere of annihilation that can't be controlled or moved. It is otherwise identical to a normal sphere of annihilation.

Some versions of the trap include an enchantment placed on the stone face, such that specified creatures feel an overwhelming urge to approach it and crawl inside its mouth. This effect is otherwise like the sympathy aspect of the antipathy/sympathy spell. A successful dispel magic (DC 18) removes this enchantment.

## Interaction

### Companions

On occasions you will have a need for or establish a bond with a companion of some sort. Companions come in different forms: Familiars, Sidekicks, Aides, and Companions.

**Familiars** cannot attack. The cannot be used to deliver an attack.

**Companions** can attack. Companions can also become Sidekicks.

**Sidekicks** can attack. They are, however, more independent than either Familiars or Companions.

**Aides** are NPCs that can and will attack but have their own motivations and natures.

### Interacting With Objects

A character's interaction with objects in an environment is often simple to resolve in the game. The player tells the GM that his or her character is doing something, such as moving a lever, and the GM describes what, if anything, happens.

For example, a character might decide to pull a lever, which might, in turn, raise a portcullis, cause a room to flood with water, or open a secret door in a nearby wall. If the lever is rusted in position, though, a character might need to force it. In such a situation, the GM might call for a Strength check to see whether the character can wrench the lever into place. The GM sets the DC for any such check based on the difficulty of the task.

Characters can also damage objects with their weapons and spells. Objects are immune to poison and psychic damage, but otherwise they can be affected by physical and magical attacks much like creatures can. The GM determines an object's Armor Class and hit points and might decide that certain objects have resistance or immunity to certain kinds of attacks. (It's hard to cut a rope with a club, for example.) Objects always fail Strength and Dexterity saving throws, and they are immune to effects that require other saves. When an object drops to 0 hit points, it breaks.

A character can also attempt a Strength check to break an object. The GM sets the DC for any such check.

When characters need to saw through ropes, shatter a window, or smash a vampire's coffin, the only hard and fast rule is this: given enough time and the right tools, characters can destroy any destructible object. Use common sense when determining a character's success at damaging an object. Can a fighter cut through a section of a stone wall with a sword? No, the sword is likely to break before the wall does.

For the purpose of these rules, an object is a discrete, inanimate item like a window, door, sword, book, table, chair, or stone, not a building or a vehicle that is composed of many other objects.

## Statistics for Objects

When time is a factor, you can assign an Armor Class and hit points to a destructible object. You can also give it immunities, resistances, and vulnerabilities to specific types of damage.

**Armor Class.** An object's Armor Class is a measure of how difficult it is to deal damage to the object when striking it (because the object has no chance of dodging out of the way).

**Hit Points.** An object's hit points measure how much damage it can take before losing its structural integrity. Resilient objects have more hit points than fragile ones. Large objects also tend to have more hit points than small ones, unless breaking a small part of the object is just as effective as breaking the whole thing.

**Damage Threshold.** Big objects such as castle walls often have extra resilience represented by a *damage threshold*. An object with a damage threshold has immunity to all damage unless it takes an amount of damage from a single attack or effect equal to or greater than its damage threshold, in which case it takes damage as normal. Any damage that fails to meet or exceed the object's damage threshold is considered superficial and doesn't reduce the object's hit points.

**Gigantic or Larger Objects.** Normal weapons are of little use against many Gigantic and larger objects, such as a colossal statue, towering column of stone, or massive boulder. That said, one torch can burn a Huge tapestry, and an earthquake spell can reduce a colossus to rubble. You can track a Huge or Gargantuan object's hit points if you like, or you can simply decide how long the object can withstand whatever weapon or force is acting against it. If you track hit points for the object, divide it into Large or smaller sections, and track each section's hit points separately. Destroying one of those sections could ruin the entire object. For example, a Gargantuan statue of a human might topple over when one of its Large legs is reduced to 0 hit points.

**Objects and Damage Types.** Objects are immune to poison and psychic damage. You might decide that some damage types are more effective against a particular object or substance than others. For example, bludgeoning damage works well for smashing things but not for cutting through rope or leather. Paper or cloth objects might be vulnerable to fire and lightning damage. A pick can chip away stone but can't effectively cut down a tree. As always, use your best judgment.

## Interacting with Objects Around You

Here are a few examples of the sorts of thing you can do in tandem with your movement and action:

- Draw or sheathe a sword.
- Open or close a door.
- Withdraw a potion from your backpack.
- Pick up a dropped axe.
- Take a bauble from a table.
- Remove a ring from your finger.
- Stuff some food into your mouth.
- Plant a banner in the ground.
- Fish a few coins from your belt pouch.
- Drink all the ale in a flagon.
- Throw a lever or a switch.
- Pull a torch from the sconce.
- Take a book from a shelf you can reach.
- Extinguish a small flame.
- Don a mask.
- Pull the hood of your cloak up and over your head.
- Put your ear to the door.
- Kick a small stone.
- Turn a key in a lock.
- Tap the floor with a 10---foot pole.

- Hand an item to another character.

# Interacting With People

## Influence

With the **Influence** action, you can try to influence another creature to do one thing that you request or demand. The DM determines when this action is available, and it can be used only on creatures controlled by the DM. It isn't mind control; it can't force a creature to do something that is counter to the creature's alignment or that is otherwise repugnant to the creature.

## Attitude

**Follower.** A Follower, or a Fan, is someone who is enamored of the character, who holds them in high esteem or hangs on their every word, is a close friend who trusts them.

**Friendly.** A Friendly creature wants to help the adventurers and wishes for them to succeed. For tasks or actions that require no particular risk, effort, or cost, Friendly creatures often help happily, with the Charisma check succeeding automatically. If an element of personal risk is involved, a successful Charisma check is usually required to convince a Friendly creature to take that risk.

**Mistrustful.** Strangers are often mistrustful of people they do not know, and so they will look upon something skeptically, with caution and suspicion. A successful Charisma check is usually necessary when the adventurers try to influence a creature with this attitude to do something.

**Negotiating.** When negotiating someone may have many things that can happen in their life outside of just the pleasantries of the day, the like of a charismatic person, or even having a good day. They want something, and so they are looking to get something of value out of it themselves. A successful Charisma check is usually necessary when the adventurers try to influence a creature with this attitude to do something.

**Indifferent.** This is the default Attitude for NPC creatures. An Indifferent creature might help or hinder the party, depending on what the creature sees as most beneficial. A creature's indifference doesn't necessarily make it standoffish or disinterested. Indifferent creatures might be polite and genial, surly and irritable, or anything in between. A successful Charisma check is usually necessary when the adventurers try to influence an Indifferent creature to do something.

**Distrustful.** A distrustful person has some reason to not trust and to disbelieve the individual, to reflect upon them as being beneath them or unimpressed and dismissive. A successful Charisma check is usually necessary when the adventurers try to influence a creature with this attitude to do something.

**Hostile.** A Hostile creature opposes the adventurers and their goals but doesn't necessarily attack them on sight. The adventurers need to succeed on one or more Charisma checks to convince a Hostile creature to do anything on the party's behalf; however, the DM might determine that the Hostile creature is so ill-disposed toward the characters that no Charisma check can sway it. In which case, the first check fails automatically, and no further Influence attempts can be made on the creature unless its Attitude shifts.

## Mood

A creature's mood can also influence how they interact with a character. Moods can vary from hour to hour, day to day, and are often affected by things well outside the Character's ability to alter or change. Moods can have an impact on this.

**Happy**. A Happy mood will generally make someone more inclined to be helpful, and more open to influence.

**Surprised**. Those who are feeling this mood are startled, unprepared, wary.

**Sad**. Perhaps they are grieving, or dealing with depression, and struggling with stressful events.

**Fearful**. A fearful person, scared, frightened, is always ore difficult to persuade.

**DISGUSTED**. Perhaps they are offended, or think poorly of the character, perhaps the character has show a lack of social grace or broken a custom.

Angry. When someone is angry, they react poorly to efforts to influence them.

## INTERACTION DCS

When you know the Attitude and the Mood of a subject, you now know the DC for the Charisma check.

| | | Mood | | | | | |
|---|---|---|---|---|---|---|---|
| | | Happy, Good | Surprised, Startled | Sad, Grief | Fearful, Scared | Disgusted, Offended | Angry, Upset |
| Attitude | Follower, Fan | 6 | 8 | 10 | 12 | 14 | 16 |
| | Friendly, Open | 10 | 12 | 14 | 16 | 18 | 20 |
| | Mistrustful, Hesitant | 12 | 14 | 16 | 18 | 20 | 22 |
| | Negotiating, Bargaining | 14 | 16 | 18 | 20 | 22 | 24 |
| | Indifferent, Uninterested | 16 | 18 | 20 | 22 | 24 | 26 |
| | Distrustful, Unwilling | 18 | 20 | 22 | 24 | 26 | 28 |
| | Hostile, Deadly | 20 | 22 | 24 | 26 | 28 | 30 |

## INTERACTING WITH FLORA & FAUNA

Wyrlde has both *regular* flora and fauna, and then it has *irregular* flora and fauna. There are oak trees and blackberry brambles, kudzu vines and Spanish moss, flowers of hundreds of different sorts, and grasses and food stuff are a large part of it, in part because for some reason Wyrlde has many things that are intentionally set up for people to live off of. There are rabbits and foxes and squirrels and wolves and deer and bears, oh my, elephants and tigers and zebras and they are in strange places that people don't usually think of as normative for them. It is a world, a planet, that has much we would recognize at first glance, even if on closer inspection we would see differences from what Earth folks know.

But there are *also* squirrels the size of large dogs, and elephants the size of mice, eagles large enough to ride the backs of and lions the size of housecats. It is a complex, deeply intertwined world filled with a lot of layered systems that ultimately serve to make for a world that is wonderful and wondrous.

And then there are the Critters. Adventurers often, almost only, deal with critters more often that other wildlife. Because those things are not like the others. They are abominations and monsters, trolls and denizens, creatures and creations of a history of disaster and madness.

When interacting with the world around you, pay attention to things like the nature of a plant or an animal, because as adorable as Almiraj are to watch, their little noses twitching and fluffy bunny tails wriggling, they are also blindingly fast to gore you to death with those horns of theirs, even decapitating the unwary. Jackalopes are often mistaken for them, but they are more a nuisance than a threat, and then there are the housecats with three eyes that will steal your soul while sleep at night.

That said, the best response is ***not*** always to kill it first, worry about it later. It does work out that way often, but sometimes you can turn an encounter to your favor, and other times you can take an action that might come back to haunt you later.

I know Arabesque likely filled you with nightmare tales of Goblins and Thyrs, but keep in mind they are still people, if of a less preferred sort, and while they are often going to attack first and let the Powers sort them out, you may be able to use them for your purposes just as easily.

# TIME

In situations where keeping track of the passage of time is important, the GM determines the time a task requires. The GM might use a different time scale depending on the context of the situation at hand.

In a dungeon environment, the adventurers' movement happens on a scale of minutes.

> It takes them about a minute to creep down a long hallway, another minute to check for traps on the door at the end of the hall, and a good ten minutes to search the chamber beyond for anything interesting or valuable.

In a city or wilderness, a scale of hours is often more appropriate.

> Adventurers eager to reach the lonely tower at the heart of the forest hurry across those fifteen miles in just under four hours' time.

For long journeys, a scale of days works best.

> Following the road from Isen's Guard to Durango, the adventurers spend four uneventful days before a goblin ambush interrupts their journey.

In combat and other fast-paced situations, the game relies on Rounds, a 6-second span of time, or a Moment, which is a one second span of time.

## RESTING

Heroic though they might be adventurers can't spend every hour of the day in the thick of exploration, social interaction, and combat. They need rest—time to sleep and eat, tend their wounds, refresh their minds and spirits for spellcasting, and brace themselves for further adventure.

Adventurers can take short rests in the midst of an adventuring day and a long rest to end the day.

## SHORT REST

A short rest is a period of downtime, at least 1 hour long, during which a character does nothing more strenuous than eating, drinking, reading, dozing, standing watch, and tending to wounds. Handiwork skill can be used during a Short rest, but no other craft skills.

A character can't benefit from more than three short rests in a 24-hour period, and a character must have at least 1 hit point at the start of the rest to gain its benefits.

A character can spend one Hit Die per Degree of Mastery at the end of a short rest, up to 5 Hit Dice total, one at a time. For each Hit Die spent in this way, the player rolls the die and adds the character's Constitution modifier to it. The character regains hit points equal to the total. The player can decide to spend an additional Hit Die after each roll.

**Aspect Recharge.** Some Aspects are recharged by a Short Rest. If you have such a feature, it recharges in the way specified in its description.

An interrupted Short Rest confers no benefits, and it must be started over to confer any benefit. A Short Rest is stopped by the following interruptions:

Rolling Initiative.
Casting a spell requiring more than 1 point of Mana.
Using more than 2 points of mana.
Taking any damage.

More than 15 minutes of walking or other physical exertion.

## Long Rest

A long rest is a period of extended downtime, at least 8 hours long, during which a character sleeps for at least 6 hours or performs no more than 2 hours of light activity: reading, talking, eating, or standing watch for no more than 2 hours. Handiwork craft skills can be used during a long rest, but no other craft skills.

A character can't benefit from more than one long rest in a 24-hour period, and a character must have at least 1 hit point at the start of the rest to gain its benefits.

If the rest is interrupted by a period of strenuous activity the characters must begin the rest again to gain any benefit from it. If the rest was at least 1 hour long before the interruption, you gain the benefits of a Short Rest. You can resume a Long Rest immediately after an interruption. If you do so, the rest requires 1 additional hour to finish per interruption. A Long Rest is stopped by the following interruptions:

Rolling Initiative.
Casting a spell requiring more than 1 point of mana.
Using more than 5 points of mana total.
Taking any damage.
1 hour of walking or other physical exertion.

At the end of a long rest, a character regains:

**All HP.** You regain half of all lost Hit Points.
**HP Max Restored.** If your Hit Point Maximum was reduced, it increases by 10 from the reduced level, up to your maximum.
**Fatigue Reduced.** If you have the Fatigue condition, your level of exhaustion decreases by 2.
**Aspect Recharge.** Some Aspects are recharged by a Long Rest. If you have such a feature, it recharges in the way specified in its description.

## Recuperating

You can use downtime between adventures to recover from a debilitating injury, disease, or poison. You regain one spent Hit Die each week of recuperating, up to your maximum number of hit dice,

After three days of downtime spent recuperating, you can make a DC 15 Constitution saving throw. On a successful save, you can choose one of the following results:

End one effect on you that prevents you from regaining hit points.
For the next 24 hours, gain Advantage on saving throws against one disease or poison currently affecting you.

# Encounters

Inevitably, there will come a time when you have an encounter. Whether through the lassitude of misfortune or the grand design of an eon, the calculations of some unseen for of the machinations of a petty noble, you will find yourself faced with one or more somethings and it will be a fight, flight, or negotiation to overcome it.

In a given day, one is anticipated to stumble across half a dozen to a dozen of these moments, these experiences. Day in, day out, they seem to be unending and eternal and often the only escape from them is to hunker down in some pleasant circumstance until the boredom drives you forth once more to conquer the vicissitudes of an unfeeling and unflinching world.

Thankfully, such opportunities are also how we improve.

## Determining an Encounter CR

Generally speaking, Wyrlde presumes that as one improves, one has more encounters on a daily basis, and uses experience points to determine that. The number of encounters per day is matched roughly to the amount of experience each member of a party should gain from an encounter.

Wyrlde has 60 CR levels. There are 3 CR levels for each of the character levels, representing degrees of challenge – this can make it easier to roughly figure out a CR goal for a given average party level.

To determine the Average Party Level, which is the levels of all the PCs added together and divided by the number of people in the party. This would include the CR, or Challenge Rating, of any companions, sidekicks, and NPCs that are on the side of the party. That is called the APL, or Average Party Level.

### Average Party Level to Average CR Level

| APL | ACR | APL | ACR | APL | ACR | APL | ACR |
|---|---|---|---|---|---|---|---|
| 1 | 1 | 6 | 8 | 11 | 16 | 16 | 23 |
| 2 | 2 | 7 | 10 | 12 | 17 | 17 | 25 |
| 3 | 4 | 8 | 11 | 13 | 19 | 18 | 26 |
| 4 | 5 | 9 | 13 | 14 | 20 | 19 | 28 |
| 5 | 7 | 10 | 14 | 15 | 22 | 20 | 29 |

## Encounter Difficulty

Encounters come in five types of difficulty. To determine the difficulty goal of a particular encounter, you have

**Easy:** ACR -2, these are encounters where the party should be able to handle them with some effort.

**Simple**: ACR -1, these encounters can look more difficult, but still be within the ability of two characters.

**Typical**: Equal to ACR, this is the encounter where multiple characters must be involved, and there is likely to be a need for healing afterward.

**Hard**: ACR +1, this kind of encounter is a real test of the capabilities of more than two members of the party, and may completely deplete ammunition, mana, and other resources, typically needing a rest afterwards.

**Deadly**: ACR +2, this kind of encounter is a challenge to the Players. It requires communication, knowing the strengths and weaknesses of the other players, and playing to them, using their combined skills to defeat the foe. A full party of five should be worried as they battle, for this kind of encounter will often mean death if they don't plan properly. Double the Experience point value for this encounter, if used.

**Heroic/Legendary/Mythic/Iconic**: ACR +3 to +6. These are the encounters that challenge everything about a PC, including teamwork, strategy, tactical thinking, resource usage, and overall is still a fight that is most likely to result in the death of the PCs. In general, it should take at least 5 1st Level PCs to handle a CR 7 creature and use everything they have. Use these very sparingly, at most once in a single degree of mastery. Surviving these kinds of encounters should provide boosts to Renown and Piety. Experience point awards if used should be 3, 4, 5, and 6 times the normal XP earned.

The APL, then is used to determine the basic challenge Goal for an encounter, and you can choose to "rule of thumb" a goal from above, or you can calculate a challenge goal.

The challenge goal is next determined by how much of a challenge the party is going to face. If you want to be more precise, you can use the Encounter Difficulty Table. Here, you cross reference the APL with the desired challenge.

On that Table, Level is APL = Average Party Level, and features the Degree of Mastery Groups. It also shows the number of Encounters per day, and the bare minimum amount of experience each PC should get from that encounter. It then lists out the five challenge points, and by cross referencing the level with the difficulty, you can gain the goal, or the ACR, which stands for Average Challenge Rating.

**ENCOUNTER DIFFICULTY TABLE**

| | Level | No. of Encounters | XP / PC | Easy | Simple | Typical | Hard | Deadly | Heroic | Legend | Mythic | Iconic |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Novice | 1st | 2 | 5 | -2 | -1 | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| | 2nd | 2 | 11 | -1 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| | 3rd | 3 | 17 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| | 4th | 3 | 23 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Yeoman | 5th | 4 | 35 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| | 6th | 4 | 50 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| | 7th | 4 | 80 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| | 8th | 5 | 110 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
| Adept | 9th | 5 | 140 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| | 10th | 5 | 190 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
| | 11th | 6 | 250 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 |
| | 12th | 6 | 310 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 |
| Master | 13th | 6 | 370 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| | 14th | 6 | 450 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| | 15th | 7 | 540 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| | 16th | 7 | 630 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 |
| Grand Master | 17th | 7 | 720 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| | 18th | 8 | 810 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| | 19th | 8 | 900 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| | 20th | 8 | 990 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 |

The ACR is your goal and affects the entre goal for the whole of the particular encounter – it is an average, so you can have stronger or Higher CR creatures in the encounter, but they have to be balanced by lower CR beings in a planned encounter.

## NUMBER OF CREATURES

Most encounters involve a group of creatures. It is rare to encounter a solo creature, even in random encounters. The default number of beings encountered is determined by a ratio.

The number of creatures that a PC can face is determined by their level against the final CR for the creature they are facing. For the numbers less than one, you can reference the number of PCs required to face that character in the small table to the right, which converts those numbers. This table can also be used to determine how many common folk are needed to face a powerful foe.

This is expressed as a multiplier in the table below. For each Party member of a given level you cross check that with the final CR of the Creature and multiply the total number of people in the Party by the number shown.

When dealing with a Party of characters, the CR works off the average level of the characters.

| Multiplier | Number of PCs per Opponent |
|---|---|
| .75 | |
| .5 | 2 per |
| .33 | 3 per |
| .25 | 4 per |
| .20 | 5 per |
| .125 | 8 per |
| .1 | 10 per |
| .075 | |
| .05 | 20 per |
| .033 | 30 per |
| .025 | 40 per |
| .020 | 50 per |
| .0125 | 60 per |
| .01 | 100 per |

**NUMBER OF OPPONENTS BY PC LEVEL AND CR.**

| CR | Norm | Novice | | Yeoman | | Adept | | Master | | Grandmaster | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | 0 | 1 - 2 | 3 - 4 | 5 - 6 | 7 - 8 | 9 - 10 | 11 - 12 | 13 - 14 | 15 - 16 | 17 - 18 | 19 - 20 |
| -5 | 1.5 | 2.5 | 3 | 3.5 | 4 | 4.5 | 5 | 5.5 | 6 | 6.5 | 7 |
| -4 | 1.25 | 2.25 | 2.75 | 3.25 | 3.75 | 4.25 | 4.75 | 5.25 | 5.75 | 6.25 | 6.75 |
| -3 | 1 | 2 | 2.5 | 3 | 3.5 | 4 | 4.5 | 5 | 5.5 | 6 | 6.5 |
| -2 | .75 | 1.75 | 2.25 | 2.75 | 3.25 | 3.75 | 4.25 | 4.75 | 5.25 | 5.75 | 6.25 |
| -1 | .5 | 1.5 | 2 | 2.5 | 3 | 3.5 | 4 | 4.5 | 5 | 5.5 | 6 |
| 1 | .33 | 1.25 | 1.75 | 2.25 | 2.75 | 3.25 | 3.75 | 4.25 | 4.75 | 5.25 | 5.75 |
| 2 | .25 | 1 | 1.5 | 2 | 2.5 | 3 | 3.5 | 4 | 4.5 | 5 | 5.5 |
| 3 | .20 | .75 | 1.25 | 1.75 | 2.25 | 2.75 | 3.25 | 3.75 | 4.25 | 4.75 | 5.25 |
| 4 | .125 | .5 | 1 | 1.5 | 2 | 2.5 | 3 | 3.5 | 4 | 4.5 | 5 |
| 5 | .1 | .33 | .75 | 1.25 | 1.75 | 2.25 | 2.75 | 3.25 | 3.75 | 4.25 | 4.75 |
| 6 | .075 | .25 | .5 | 1 | 1.5 | 2 | 2.5 | 3 | 3.5 | 4 | 4.5 |
| 7 | .05 | .20 | .33 | .75 | 1.25 | 1.75 | 2.25 | 2.75 | 3.25 | 3.75 | 4.25 |
| 8 | .033 | .125 | .25 | .5 | 1 | 1.5 | 2 | 2.5 | 3 | 3.5 | 4 |
| 9 | .025 | .1 | .20 | .33 | .75 | 1.25 | 1.75 | 2.25 | 2.75 | 3.25 | 3.75 |
| 10 | .020 | .075 | .125 | .25 | .5 | 1 | 1.5 | 2 | 2.5 | 3 | 3.5 |
| 11 | .0125 | .05 | .1 | .20 | .33 | .75 | 1.25 | 1.75 | 2.25 | 2.75 | 3.25 |
| 12 | .01 | .033 | .075 | .125 | .25 | .5 | 1 | 1.5 | 2 | 2.5 | 3 |
| 13 | -- | .025 | .05 | .1 | .20 | .33 | .75 | 1.25 | 1.75 | 2.25 | 2.75 |
| 14 | -- | .020 | .033 | .075 | .125 | .25 | .5 | 1 | 1.5 | 2 | 2.5 |
| 15 | -- | .0125 | .025 | .05 | .1 | .20 | .33 | .75 | 1.25 | 1.75 | 2.25 |
| 16 | -- | .01 | .020 | .033 | .075 | .125 | .25 | .5 | 1 | 1.5 | 2 |
| 17 | -- | -- | .0125 | .025 | .05 | .1 | .20 | .33 | .75 | 1.25 | 1.75 |
| 18 | -- | -- | .01 | .020 | .033 | .075 | .125 | .25 | .5 | 1 | 1.5 |
| 19 | -- | -- | -- | .0125 | .025 | .05 | .1 | .20 | .33 | .75 | 1.25 |
| 20 | -- | -- | -- | .01 | .020 | .033 | .075 | .125 | .25 | .5 | 1 |
| 21 | -- | -- | -- | -- | .0125 | .025 | .05 | .1 | .20 | .33 | .75 |
| 22 | -- | -- | -- | -- | .01 | .020 | .033 | .075 | .125 | .25 | .5 |
| 23 | -- | -- | -- | -- | -- | .0125 | .025 | .05 | .1 | .20 | .33 |
| 24 | -- | -- | -- | -- | -- | .01 | .020 | .033 | .075 | .125 | .25 |
| 25 | -- | -- | -- | -- | -- | -- | .0125 | .025 | .05 | .1 | .20 |
| 26 | -- | -- | -- | -- | -- | -- | .01 | .020 | .033 | .075 | .125 |
| 27 | -- | -- | -- | -- | -- | -- | -- | .0125 | .025 | .05 | .1 |
| 28 | -- | -- | -- | -- | -- | -- | -- | .01 | .020 | .033 | .075 |
| 29 | -- | -- | -- | -- | -- | -- | -- | -- | .0125 | .025 | .05 |
| 30 | -- | -- | -- | -- | -- | -- | -- | -- | .01 | .020 | .033 |
| 31 | -- | -- | -- | -- | -- | -- | -- | -- | -- | .0125 | .025 |
| 32 | -- | -- | -- | -- | -- | -- | -- | -- | -- | .01 | .020 |
| 33 | -- | -- | -- | -- | -- | -- | -- | -- | -- | -- | .0125 |
| 34 | -- | -- | -- | -- | -- | -- | -- | -- | -- | -- | .01 |
| 35 | -- | -- | -- | -- | -- | -- | -- | -- | -- | -- | -- |

## Determining a Creature CR

From time to time, you may need to create or modify a challenge rating. When modifying a creature you can never go below -5 or above 35. To start from scratch, you have to have a rough idea of what the starting CR for a creature is. For that you have a choice of two options.

## Generalized Challenge Ratings

This is determined by the Degree of Mastery of the party as shown in the table to the right.

**Level of Party:** The average level of all party members is used to determine the base CR for a given creature. That sets the baseline, which is then modified by all other aspects up or down.

| DoM | Base CR |
|---|---|
| Apprentice | 0 |
| Novice | 2 |
| Yeoman | 6 |
| Adept | 10 |
| Master | 14 |
| Grandmaster | 18 |

## Default Challenge Ratings

When creating a challenge rating from scratch, you start with the default challenge ratings table, which lists out the baseline expectations for a creature of each CR.

From this table, you can then begin to modify the creature according to the different aspects.

| CR | XP/PC | HD Type | # HD | AC | # ATK | ATK+ | Dam Die | Prof | Abi Scr | Save DC | Magic |
|---|---|---|---|---|---|---|---|---|---|---|---|
| -5 | 1 | d2 | .50 | 1 | 1/4 | -3 | d4 | -1 | 6 | 5 | None |
| -4 | 2 | d4 | .50 | 2 | 1/3 | -2 | d4 | -1 | 7 | 6 | None |
| -3 | 3 | d4 | .75 | 4 | 1/3 | -1 | d4 | -1 | 8 | 7 | Cantrip |
| -2 | 4 | d4 | 1 | 6 | 1/2 | +0 | d4 | -1 | 9 | 8 | Cantrip |
| -1 | 5 | d4 | 2 | 8 | 1/2 | +0 | d4 | -1 | 10 | 9 | Cantrip |
| 1 | 6 | d6 | 2 | 10 | 1 | +1 | d6 | -1 | 10 | 10 | 1st |
| 2 | 10 | d6 | 3 | 10 | 1 | +1 | d6 | 0 | 10 | 10 | 1st |
| 3 | 15 | d6 | 4 | 11 | 1 | +1 | d6 | 0 | 11 | 10 | 1st |
| 4 | 20 | d6 | 5 | 11 | 1 | +1 | d6 | 0 | 11 | 10 | 1st |
| 5 | 25 | d8 | 5 | 12 | 1 | +2 | d6 | 0 | 11 | 10 | 2nd |
| 6 | 35 | d8 | 6 | 12 | 1 | +2 | d8 | 0 | 12 | 11 | 2nd |
| 7 | 45 | d8 | 7 | 13 | 2 | +2 | d8 | 0 | 12 | 11 | 2nd |
| 8 | 55 | d8 | 8 | 13 | 2 | +2 | d8 | +1 | 12 | 11 | 2nd |
| 9 | 65 | d10 | 8 | 14 | 2 | +3 | d8 | +1 | 13 | 11 | 3rd |
| 10 | 75 | d10 | 9 | 14 | 2 | +3 | d8 | +1 | 13 | 12 | 3rd |
| 11 | 95 | d10 | 10 | 15 | 2 | +3 | d10 | +1 | 13 | 12 | 3rd |
| 12 | 115 | d10 | 11 | 15 | 2 | +3 | d10 | +1 | 14 | 12 | 3rd |
| 13 | 135 | d12 | 11 | 16 | 3 | +4 | d10 | +1 | 14 | 13 | 4th |
| 14 | 155 | d12 | 12 | 16 | 3 | +4 | d10 | +2 | 14 | 13 | 4th |
| 15 | 175 | d12 | 13 | 17 | 3 | +4 | d10 | +2 | 15 | 14 | 4th |
| 16 | 215 | d12 | 14 | 17 | 3 | +4 | d12 | +2 | 15 | 15 | 4th |
| 17 | 255 | d14 | 14 | 18 | 3 | +5 | d12 | +2 | 15 | 16 | 5th |
| 18 | 295 | d14 | 15 | 18 | 3 | +5 | d12 | +2 | 16 | 17 | 5th |
| 19 | 335 | d14 | 16 | 19 | 4 | +5 | d12 | +2 | 16 | 18 | 5th |
| 20 | 375 | d14 | 17 | 19 | 4 | +5 | d12 | +3 | 16 | 19 | 5th |
| 21 | 455 | d16 | 17 | 20 | 4 | +6 | d14 | +3 | 17 | 20 | 6th |
| 22 | 535 | d16 | 18 | 20 | 4 | +6 | d14 | +3 | 17 | 21 | 6th |
| 23 | 615 | d16 | 19 | 21 | 4 | +6 | d14 | +3 | 17 | 22 | 6th |
| 24 | 695 | d16 | 20 | 21 | 4 | +6 | d14 | +3 | 18 | 23 | 7th |
| 25 | 775 | d18 | 20 | 22 | 5 | +7 | d14 | +3 | 18 | 24 | 7th |
| 26 | 855 | d18 | 21 | 22 | 5 | +7 | d16 | +4 | 18 | 25 | 7th |
| 27 | 935 | d18 | 22 | 23 | 5 | +7 | d16 | +4 | 19 | 26 | 8th |
| 28 | 1015 | d18 | 23 | 23 | 5 | +7 | d16 | +4 | 19 | 27 | 8th |
| 29 | 1095 | d20 | 23 | 24 | 5 | +8 | d16 | +4 | 19 | 28 | 8th |
| 30 | 1175 | d22 | 23 | 24 | 5 | +8 | d16 | +4 | 20 | 29 | 9th |
| 31 | 1135 | d24 | 23 | 25 | 6 | +8 | d20 | +4 | 21 | 30 | 9th |
| 32 | 1495 | d26 | 23 | 26 | 6 | +8 | d20 | +5 | 22 | 30 | 9th |
| 33 | 1655 | d28 | 23 | 27 | 6 | +9 | d20 | +5 | 23 | 30 | 9th |
| 34 | 1815 | d30 | 23 | 28 | 6 | +9 | d20 | +5 | 24 | 30 | 9th |
| 35 | 1975 | d30 | 24 | 29 | 6 | +9 | d20 | +5 | 25 | 30 | 9th |

You then begin to use different aspects about the creature to add or subtract from this base number. Each factor has a different impact, and this provides extreme flexibility in determining the rating, allowing you to take a single creature and adjust it according to the needs you have for the encounter.

There are several measures that can modify a base challenge rating:

**Highest Ability Scores:** the highest Ability score of the creature.

**Average Ability Score:** the average of all their ability scores.

**Armor Class:** Is the armor class greater or lesser than the base for that creature? This impacts CR.

**PROFICIENCY BONUS:** The highest proficiency bonus of the creature.

**SIZE:** How big is it? Wyrlde has many more sizes of creatures and size determines the kind of hit die they use, and some critters have either bigger or smaller hit dice, which impacts the CR. The size of a creature also determines the size of the damage die it uses.

**HIT DICE:** The number of and type of hit dice the creature has.

**ATTACK BONUS:** the highest attack bonus of the creature.

**SAVE DC:** The highest Save DC of the creature.

**XP VALUE:** The anticipated XP Value of the Creature.

**ATTACKS:** How many attacks per round does the creature have? Some creatures have no attacks, others have many more than 1.

**MAGIC:** What Degrees of complexity does the critter have the ability to use based on spells or powers? Note that special abilities and the like do count for this feature, even if they don't normally use magic spells. So Psionics, Runes, Words of Power, and similar elements apply as well.

**LAIRS:** A creature fought in a lair is more difficult to deal with than one outside of it. Simple Lairs are easier, more well defend and difficult to deal with lairs are harder.

**SWARMS** have a special category. A Swarm may increase the CR of a given creature based on the number of creatures each party member is dealing with. Note that swarms are applied only for Bitty and Micro size creatures; larger ones will use the normal ratio factor.

**CREATURE TYPE.** Some types of creatures increase the or decrease the CR for an encounter.

**SITUATIONAL.** Some situations change the CR of an encounter.

These factors and the change to CR they provide can vary, so each factor has its own modification. You identify the factor, look it up, and see what the modification to the CR is.

Yes, this does mean that in most encounters, the party will be outnumbered and outpowered.

The ACR is your goal and affects the entire goal for the whole of the particular encounter – it is an average, so you can have stronger or Higher CR creatures in the encounter, but they have to be balanced by lower CR beings in a planned encounter.

The above presumes facing groups of roughly the same CR. If the group is mixed, then you can use the average values of all attackers to determine the overall CR of a larger encounter, essentially treating them as a single creature for purposes of the math.

## SIZE MODIFIERS

Size can determine several different elements of a creature that affect their challenge rating. Size is the most obvious, but also both the die and the number of dice that a creature has, as well as the average number of hit points they might have and as a factor of their size, the potential damage they can cause to poor unsuspecting adventurers.

This charts shows the effective baselines for all size of creatures on Wyrlde. However, all of these baselines can be adjusted to achieve the goal you have for a given creature. You can start with a Huge Creature, which is normally a +2 CR, but you can have them use a d4 for hit points, getting a -3 CR.

| CR Change | Size Category | Space | Hit Die | Avg HP / Die | # Hit Dice | Damage Die (avg) | Swarms |
|---|---|---|---|---|---|---|---|
| -5 | Micro | 1 in by 1 in | d4 | 1 | .25 | 1 pt | -- |
| -4 | Bitty | 3 in by 3 in | d4 | 2.5 | .5 | 2 pts | -- |
| -3 | Wee | 6 in by 6 in | d4 | 2.5 | .75 | d4 (2.5) | -- |
| -2 | Tiny | 9 in by 9 in | d6 | 3.5 | 1 | d4 (2.5) | -- |
| -1 | Little | 18 in by 18 in | d6 | 3.5 | 1 | d6 (3.5) | -- |
| 0 | Small | 3 ft. by 3 ft. | d8 | 4.5 | 1 | d6 (3.5) | 1 |
| 0 | Medium | 6 ft. by 6 ft. | d8 | 5.5 | 2 | d8 (4.5) | 5 |
| 0 | Big | 9 ft. by 9 ft. | d10 | 5.5 | 3 | d10 (5.5) | 10 |
| +1 | Large | 12 ft. by 12 ft. | d12 | 6.5 | 4 | d12 (6.5) | 20 |
| +2 | Huge | 15 ft. by 15 ft. | d14 | 7.5 | 5 | d14 (7.5) | 30 |
| +3 | Gigantic | 18 ft. by 18 ft | d16 | 8.5 | 6 | d16 (8.5) | 40 |
| +4 | Massive | 21 ft. by 21 ft. | d18 | 9.5 | 7 | d18 (9.5) | 50 |
| +5 | Immense | 24 ft. by 24 ft. | d20 | 10.5 | 8 | D20 (10.5) | 60 |

| CR Change | Size Category | Space | Hit Die | Avg HP / Die | # Hit Dice | Damage Die (avg) | Swarms |
|---|---|---|---|---|---|---|---|
| +6 | Monstrous | 27 ft by 27 ft. | d22 | 11.5 | 9 | d22 (11.5) | 70 |
| +7 | Humongous | 30 ft. by 30 ft | d24 | 12.5 | 10 | D24 (12.5) | 80 |
| +8 | Gargantuan | 36 ft. by 36 ft | d26 | 13.5 | 12 | d26 (13.5) | 90 |
| +9 | Colossal | 42 ft. by 42 ft | d28 | 14.5 | 14 | d28 (14.5) | 100 |
| +10 | Titanic | 48 ft. by 48 ft | d30 | 15.5 | 17 | d30 (15.5) | 120 |

After Size, you then begin to look at the various features you want to give the creature, as well as how you want to alter the CR.

## CR Modifiers Table

| CR Change | *Ability Scores* | Die Type | Hit Dice | Hit Points | Armor Class | Atk Bon | *Save DC* | Prof Bonus | Atk/ Round | *Damage Die* |
|---|---|---|---|---|---|---|---|---|---|---|
| -10 | 1 | D1 | | | | -- | 1 | -10 | | -- |
| -9 | 2 | D1 | | | | -- | 2 | -9 | | -- |
| -8 | 3 | D1 | | | | -- | 3 | -8 | | -- |
| -7 | 4 | D2 | | | | -- | 4 | -7 | | -- |
| -6 | 5 | D2 | | | | -- | 5 | -6 | | 1 pt |
| -5 | 6 | D2 | 1/4 | 1 | 1 or lower | -- | 6 | -5 | | 2 pts |
| -4 | 7 | D4 | | | 2 - 3 | -- | 7 | -4 | | 3 pts |
| -3 | 8 | D4 | 1/2 | 5 | 4 - 5 | -- | 8 | -3 | | d4 (2.5) |
| -2 | 9 | D6 | | | 6 - 7 | -- | 9 | -2 | | |
| -1 | 10 | D6 | 1 | 10 | 8 - 9 | -- | 10 | -1 | | d6 (3.5)-- |
| 0 | 11 | D8 | 2 | 15 | 10 - 11 | -- | 12 | 0 | 1 | d8 (4.5) |
| +1 | 12 | D8 | 2 | 20 | 12 - 13 | 1-2 | 14 | +1 | 2 | d10 (5.5) |
| +2 | 13-14 | d10 | 3 | 30 | 14 - 15 | 3-4 | 16 | +2 | 3 | |
| +3 | 15-16 | d12 | 4 | 40 | 16 - 17 | 5-6 | 18 | +3 | | d12 (6.5) |
| +4 | 17-18 | d14 | 5 | 50 | 18 - 19 | 7-8 | 20 | +4 | | d14 (7.5) |
| +5 | 19-20 | d16 | 6 | 75 | 20 to 22 | 9-10 | 21 | +5 | 4 | d16 (8.5) |
| +6 | 21-22 | d18 | 8 | 100 | 23 | 11-13 | 22 | +6 | 5 | D18 (9.5) |
| +7 | 23-24 | d20 | 10 | 150 | 24 | 14-16 | 23 | +7 | 6 | -- |
| +8 | 25-26 | d22 | 12 | 200 | 25 | 17-19 | 24 | +8 | 7 | d20 (10.5) |
| +9 | 27-28 | d24 | 14 | 250 | 26 | 20-22 | 25 | +9 | | -- |
| +10 | 29-30 | d30 | 16 | 300 | 27 | 23-25 | 26 | +10 | 8 | d24 (12.5) |

## Combat Modifiers

Certain combat actions and capabilities can alter a CR as they are scaled up or down as well. Several different things can alter the modifiers here.

These changes are reflected in the following chart.

| CR Change | Attacks/ Round | AC *Change* | *Hit Die Change* | *Die Change* | Magic Complexity | Lair |
|---|---|---|---|---|---|---|
| -10 | | | -10 | *Down 10* | -- | -- |
| -9 | | | -9 | *Down 9* | -- | -- |
| -8 | | | -8 | *Down 8* | -- | -- |
| -7 | | | -7 | *Down 7* | -- | -- |
| -6 | | | -6 | *Down 6* | -- | -- |
| -5 | | -5 | -5 | *Down 5* | -- | -- |
| -4 | | -4 | -4 | *Down 4* | -- | -- |
| -3 | | -3 | -3 | *Down 3* | -- | Far Away from Lair |
| -2 | | -2 | -2 | *Down 2* | -- | |
| -1 | | -1 | -1 | *Down 1* | -- | Unusually out of lair |
| 0 | 1 | Base | 0 | *None* | -- | |
| +1 | 2 | +1 | +1 | *Up 1* | Simple | *In* lair |
| +2 | 3 | +2 | +2 | *Up 2* | | |
| +3 | | +3 | +3 | *Up 3* | Rudimentary | prepared Lair |

| CR Change | Attacks/ Round | AC Change | Hit Die Change | Die Change | Magic Complexity | Lair |
|---|---|---|---|---|---|---|
| +4 | 4 | +4 | +4 | Up 4 | | |
| +5 | | +5 | +5 | Up 5 | Intermediate | Deadly lair |
| +6 | 5 | +6 | +6 | Up 6 | | |
| +7 | | +7 | +7 | Up 7 | Advanced | Dimensional Lair |
| +8 | 6 | +8 | +8 | Up 8 | | |
| +9 | | +9 | +9 | Up 9 | Expert | Planar Lair |
| +10 | 7 | +10 | +10 | up 10 | | |

## Capability Modifiers

Any Resistance or Immunity a creature may have affects its CR as well. These modifiers are for each one.

| | Normal Weapon | Magical Weapon | Elemental | Planar | Nebulous | Damage |
|---|---|---|---|---|---|---|
| Resistance | +2 | +4 | +1 | +1 | +1 | +2 |
| Immunity | +4 | +5 | +2 | +2 | +2 | +4 |
| Vulnerability | -2 | -0 | -1 | -1 | -1 | -2 |
| Weakness | -1 | -1 | -1 | 0 | 0 | -1 |

## Creature Type Modifiers

Some types of Creature modify the Challenge rating due to the nature of the being.

| Creature Type | CR Modification | Creature Type | CR Modification | Creature Type | CR Modification | Creature Type | CR Modification |
|---|---|---|---|---|---|---|---|
| Aberrations | +2 | Abominations | +3 | Grimms | +1 | Horrors | +1 |
| Constructs | +1 | Corruptions | +1 | Rumored | * | Salathen | +2 |
| Denizens | +4 | Dragons | +5 | Trolls | +2 | Spirits | +1 |
| Elementals | +2 | Giants | +1 | Undying | +3 | Water Monsters | +2 |

## Situational Modifiers

Certain situations further modify the CR in a planned encounter, much the same way that a Lair structure does.

| CR Mod | Situation |
|---|---|
| -1 | Minimum hit points |
| +1 | Maximum hit points |
| +2 | Legendary Actions, each |
| +1 | Difficult Terrain |
| +2 | Unstable Terrain |
| +1 | Lightly Obscured vision |
| +2 | Obscured vision |
| +3 | Heavily Obscured vision |
| +1 | The whole party is surprised, and the enemy isn't. |
| +2 | The enemy has cover, and the party doesn't. |
| +3 | The characters are unable to see the enemy. |
| +2 | The characters are taking damage every round from some environmental effect or magical source, and the enemy isn't. |
| +4 | The characters are hanging from a rope, in the midst of scaling a sheer wall or cliff, stuck to the floor, or otherwise in a situation that greatly hinders their mobility or makes them sitting ducks. |

## Die Chain

The Die Chain for Monsters is below. Moving up or down that changes the CR as well, with the lowest a d4, the highest a d30.

| d4 | d6 | d8 | d10 | d12 | d14 | d16 | d18 | d20 | d22 | d24 | d26 | d28 | d30 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

## Balancing

Finally, you balance by adjusting the hit points and the combined damage done in a single turn. Balancing CR is based on the combined hit points of the party and the foes, followed by the combined average damage of each side.

To determine average damage, multiply one half the damage die by the number of attacks of the creature. A balanced encounter on Wyrlde is considered to have a Ratio of Foes to Party of 1.5:1. The creatures should have a ratio of 1.5 on HP and Damage over the party.

## Monster Professions

Monsters on Wyrlde are still NPCs. Some of them are Sentient and Sapient beings who have just as much ability to grow and improve as PCs do.

This is especially notable for being such as Goblins, Merow, Imps, Thyrs, Grendels, Kobolds, and other beings.

These kinds of beings can have Professions of their Own. There are several of them:

| | | | |
|---|---|---|---|
| Priest | Mage | Warrior | Rogue |
| Physic | Sage | Oracle | Merchant |
| Tradesman | Artisan | Nobility | Rebel |

Of them, the four we will look at right now are the first four in the list: Priest, Mage, Warrior, Rogue.

These are all directly translatable to Cleric, Wizard, Warrior, and Corsair. A Rebel would be an Outlaw.

They gain the same fortes as those classes at an equivalent level (this is why Degrees of Mastery are used).

You can have them advance at the same rate as the PCs, if you choose, and you can assign them assorted Aspects as needed.

However, Monsters do not use Character Sheets. They always use Stat Blocks.

### Default People

They are the most common sort of person on will meet, an average of the whole world.

Most people on Wyrlde are going to be between 0 and 5th level equivalents. This is the overwhelming majority of folks. From there, you will have people over varying levels of skill and position.

They follow the same essential progression as players do, so you still have Commoner, Novice, Yeoman, Adept, Master, and Grand Masters.

The default person will have scores show as below.

| DoM | Commoner | Novice | Yeoman | Adept | Master | Grand Master |
|---|---|---|---|---|---|---|
| Base CR | 1 | 2 | 6 | 10 | 14 | 18 |
| Ability Scores | 10 | 11 | 13 | 15 | 17 | 19 |
| Hit Dice (D8) | 1 | 2 | 6 | 10 | 14 | 18 |
| Hit Points (HP) | 5 | 12 | 31 | 49 | 68 | 95 |
| Armor Class (AC) | 8 | 10 | 10 | 12 | 14 | 16 |
| Atk Bonus | 0 | +1 | +2 | +3 | +4 | +5 |
| Save DC | 10 | 11 | 13 | 15 | 17 | 19 |
| Prof Bonus | 0 | +1 | +2 | +3 | +4 | +5 |
| Level Equivalent | 0 | 2nd | 5th | 11th | 14th | 17th |

### Commoner Stat Blocks

Often, someone will need a stat block for a commoner of roughly an equivalent level to a PC. You can use this table to determine their key abilities.

| CR | AC | HP | #HD | Speed | STR DEX CON | INT WIS CHA | PER SAN MAN | Prof Bonus | Atk Bonus | Damage |
|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 10 | 4 | 1d8 | 30 | 10 | 10 | 10 | +2 | +2 | 1d4 |

| CR | AC | HP | #HD | Speed | STR DEX CON | INT WIS CHA | PER SAN MAN | Prof Bonus | Atk Bonus | Damage |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 10 | 6 | 1d8 | 30 | 10 | 10 | 10 | +2 | +2 | 1d4 |
| 2 | 10 | 8 | 2d8 | 30 | 10 | 10 | 10 | +2 | +2 | 1d4 |
| 3 | 10 | 10 | 2d8 | 30 | 11 | 10 | 10 | +2 | +3 | 1d6 |
| 4 | 10 | 12 | 3d8 | 30 | 11 | 10 | 11 | +3 | +3 | 1d6 |
| 5 | 11 | 14 | 3d8 | 30 | 11 | 11 | 11 | +3 | +3 | 1d6 |
| 6 | 11 | 16 | 4d8 | 30 | 12 | 11 | 11 | +3 | +3 | 1d8 |
| 7 | 11 | 18 | 4d8 | 30 | 12 | 11 | 11 | +3 | +4 | 1d8 |
| 8 | 11 | 20 | 5d8 | 30 | 12 | 11 | 12 | +4 | +4 | 1d8 |
| 9 | 11 | 22 | 5d8 | 30 | 13 | 12 | 12 | +4 | +4 | 1d10 |
| 10 | 12 | 24 | 6d8 | 30 | 13 | 12 | 12 | +4 | +4 | 1d10 |
| 11 | 12 | 26 | 6d8 | 30 | 13 | 12 | 12 | +4 | +5 | 1d10 |
| 12 | 12 | 28 | 7d8 | 30 | 14 | 12 | 13 | +5 | +5 | 1d12 |
| 13 | 12 | 30 | 7d8 | 30 | 14 | 13 | 13 | +5 | +5 | 1d12 |
| 14 | 12 | 32 | 8d8 | 30 | 14 | 13 | 13 | +5 | +5 | 1d12 |
| 15 | 13 | 34 | 8d8 | 30 | 15 | 13 | 13 | +5 | +6 | 1d14 |
| 16 | 13 | 36 | 9d8 | 30 | 15 | 13 | 14 | +6 | +6 | 1d14 |
| 17 | 13 | 38 | 9d8 | 30 | 15 | 14 | 14 | +6 | +6 | 1d14 |
| 18 | 13 | 40 | 10d8 | 30 | 16 | 14 | 14 | +6 | +6 | 1d16 |
| 19 | 13 | 42 | 10d8 | 30 | 16 | 14 | 14 | +6 | +7 | 1d16 |
| 20 | 14 | 44 | 10d8 | 30 | 16 | 14 | 15 | +7 | +7 | 1d16 |

# DOWNTIME

## MONTAGES

Between trips to dungeons and battles against ancient evils, adventurers need time to rest, recuperate, and prepare for their next adventure. Many adventurers also use this time to perform other tasks, such as crafting arms and armor, performing research, or spending their hard-earned gold.

In some cases, the passage of time is something that occurs with little fanfare or description. When starting a new adventure, the GM might simply declare that a certain amount of time has passed and allow you to describe in general terms what your character has been doing. At other times, the GM might want to keep track of just how much time is passing as events beyond your perception stay in motion.

On Wyrlde, these are usually done as a gaming session of a type called Montages. A Montage is a round robin conducted at the beginning of a session that gives each Player a chance to describe what they did, in five minutes, including any rolls necessary.

## ADVANCING

Everyone has to move up in the world. You can train beneath your Master or train those you are Master for, you can go through your Rite of Mastery, deal with aspects of renown or simply work hard honing your skills. You can also increase your Mastery if you have the experience or milestones for it. This takes a week as you prepare for the Ordeal and the Rite.

## BASTIONS

A Bastion is many things; a home, a refuge, a stronghold, a place of power, a base, a workshop, a training ground, a place of safekeeping. They are either built or awarded, gained through recognition or hard work, and they represent the heart of a collective endeavor known as a Company or Corps. Above all else, a bastion is a private compound for a band of adventurers.

Bastions have a purpose during downtime, and provide additional benefits to the Corps, but also can become sources of adventure and effort themselves, such as during certain events. Bastions are an additional aspect of Downtime and reflect events and outcomes that can happen during that period.

## GAINING A BASTION

Bastions become *a possibility* if three conditions are met, and the DM opts to enable them. The conditions are:

- The characters form a Company or Corps.
- The characters are all at least 5th level.
- The characters have an average Renown of 10 in *either* the area they hope to locate the Bastion *or* within the Adventurer's Guild.

Bastions can be an award, a reward, a refurbished space taken over, purchased, or a new space built. Bastions are not inexpensive to start up and get established, and so most that do exist are a result of some award or reward.

| Acquisition | Boonies Cost (sp) | Rural Cost (sp) | Urban Cost (sp) | Manner |
|---|---|---|---|---|
| Award Newer | -- | -- | -- | Local Lord or Guild grant. |
| Award Older | -- | 1/2 | 1/2 | Local Lord or Guild grant. Repairs are half cost. |
| Reward Newer | -- | -- | -- | Local Liege grant. |
| Reward Older | -- | 1/2 | 1/2 | Local Liege grant. Repairs are half cost. |
| Purchased Newer | 500,000 | 425,000 | 500,000 | Requires permission of Local Lord. |
| Refurbished Older | 750,000 | 375,000 | 350,000 | Requires Permission of Local Lord. |
| Built | 100,000 | 750,000 | -- | New Construction. |

Note that out in the Boonies, there are no lords, and thus may be considered to be bandit or outlaw havens.

The shape, style, and function of a Company's Bastion are up to the players to determine. The players can design the map and layout, following some of the systems below.

Every Bastion contains basic and special facilities, which encompass everything from kitchens and bedrooms to fantastical menageries and magical laboratories. Each Company may add basic facilities to their Bastion at any time, spending money and time depending on the facility, but all additions must be agreed to by the whole of the Company.

Each bastion begins with two special facilities, and each Company member may add additional special facilities on reaching levels 9, 13, and 17, again provided that there is agreement of the whole Company or Corps.

A Company can give up their Bastion anytime, releasing the Bastion's hirelings and abandoning the location. The divested Bastion is quickly vacated, eventually looted, and might even be burned to the ground. The Company has the option of starting a new Bastion elsewhere.

## Bastion Map

A player group is encouraged to create a floor plan of their character's Bastion, configuring the Bastion's basic and special facilities as they see fit. In addition to those facilities (described below), the Bastion can have the following features. These features are free.

### Closets

This is a closet. A basic or special facility can have one or more closet-sized enclosures within it, at no added cost. The closets must be inside the facility and can't increase the facility's area in squares.

### Doors and Windows

Each facility comes with one or more doors and shuttered windows, placed wherever the player sees fit. See "Doors" in chapter 5 of the Dungeon Master's Guide for kinds of doors to choose from, including locked doors, secret doors, and portcullises.

### Corridors, Ramps, and Staircases

A facility can contain one or more corridors, ramps, or staircases leading to other facilities in the Bastion.

### Wells

A Bastion will have at least one freshwater well.

### Cesspit

This is a communal end point for waste products and includes the necessary creatures to enable it to be turned into fertilizing compost.

### Cistern

This is a stone lined water storage space with a pump.

### Water Tower

This is a tall tower supporting a cistern that has been pumped full of water to allow for gravity operation.

### Defensive Walls

Bastions do not come with walls or other defensive measures. A Company or Corps can add defensive walls around their Bastion. A defensive wall is 20 feet high and may include a walkway along the top of it, with a means to access it (such as a ladder or lift).

| Wall Type | Cost per 5' Length | Time to Build | Cost per 5' Height | Time to Build | Cost per 5' Width | Time to Build |
|---|---|---|---|---|---|---|
| Earthen Berm | 50 sp | 1 day | 75 sp | 1 day | 50 sp | 1 day |
| Mud Brick | 75 sp | 3 days | 75 sp | 1 day | 250 sp | 5 days |
| Adobe | 100 sp | 5 days | 100 sp | 2 days | 75 sp | 5 days |
| Wood | 125 sp | 7 days | 125 sp | 3 days | 250 | 3 days |
| Brick | 150 sp | 10 days | 150 sp | 7 days | | 5 days |
| Block | 175 sp | 15 days | 175 sp | 10 days | 175 sp | 2 days |
| Moat | 75 sp | 1 day | 75 sp (*depth*) | 1 day | 50 sp | 1 day |
| Terracing | 50 sp | 1 day | 50 sp | 1 day | 50 sp | 1 day |

An adobe brick wall that is 100 feet long (2000sp/100 days), 20 feet high (1500 sp/10 days) and 10 feet thick (200 sp/4 days),costs 3700 sp and takes 114 days.

**REFURBISHED** costs are one half, and there is a gain of one Workshop.

If your Bastion is completely enclosed by defensive walls and it comes under attack (see the "Bastion Events" section at the end of this document), reduce by 2 the number of dice you roll to determine how many Bastion Defenders are lost in the attack.

## BASTION TURNS

As time passes in the campaign, Companies take Bastion turns to reflect the activity occurring in their Bastions, whether or not the characters are present. Bastion turns occur every 7 days, giving characters regular opportunities to issue orders to their Bastions and the benefits of doing so. So long as the members of the Company agree on it, one person can provide orders for the whole.

On a Bastion turn, a Company can issue orders to the special facilities in their Bastion or issue the Maintain order to the entire Bastion. Orders must be given in person, or through a Messenger (hired through the Messenger Guild), except for maintain, which is a standard order should the group be absent.

If a Company issues no orders to their Bastion for a number of consecutive Bastion turns equal to the Company's average level (typically because the characters are dead or otherwise out of commission), the hirelings abandon the Bastion, and the site is eventually looted. If the Company returns later, they have the option to start a new Bastion, perhaps building it amid the ruins of the old one.

## BASTION POINTS

Each special facility in a Bastion generates Bastion Points (BP) during a Bastion turn, depending on the facility and the Bastion order issued to that facility. Players are responsible for tracking how many Bastion Points their Company has, and Bastion Points can't be transferred between characters or their Bastions. A Company or Corps can spend Bastion Points to acquire magic items from their Bastion or to receive certain other special rewards.

Bastion Points are an abstraction, reflecting the benefits characters accumulate when their Bastions are operating. Exactly how amassing and spending Bastion Points leads to a character acquiring a magic item is up to the player's imagination. Perhaps the Bastion hirelings spread the word that the character is looking for a particular item. With sufficient time and goodwill built up in the community, the item finds its way to the Bastion as a gift. Perhaps Bastion hirelings work tirelessly to create the item the character desires.

### ACCUMULATING BASTION POINTS

When Companies issue orders to special facilities in their Bastions, those facilities generate Bastion Points. Each special facility description indicates the number of Bastion Points the facility generates when it completes an order. If a character issues the Maintain order to the Bastion, each special facility instead generates 1d4 Bastion Points. Special facilities that have been shut down or lost their hirelings because of an event don't generate Bastion Points while they're out of commission.

Companies can use money to influence the rate at which facilities generate Bastion Points. Spending 5 gp when issuing a Bastion order to a facility allows the player to gain an additional 1 BP. Companies can't use this option when issuing the Maintain order to the Bastion.

### USING BASTION POINTS

Each time a Company gains a level (by average of the members), they can spend their Company or Corps Bastion Points to acquire a single magic item. Any magic item acquired in this fashion must be approved by the DM.

On gaining a level, a *character* can spend 5 Bastion Points to ensure that word of their heroic deeds spreads throughout the region around their Bastion. For the next 7 days, the character has Advantage on all Charisma checks while within 30 miles of their Bastion, and their Renown in the region will increase by two.

When a character dies, the Company can spend 100 Bastion Points to return to life in their Bastion at the next dawn. After spending BP in this way, a character can't do so again until gaining at least 1 Degree of Mastery (4 Levels).

## Orders

On a Bastion turn, a Company in their Bastion can issue special orders—called Bastion orders—to one or more of their Bastion's special facilities. A Company needn't issue orders to all the special facilities in their Bastion on a given Bastion turn. Each time a Company issues a Bastion order, that Company gains a number of Bastion Points as determined by the table listing that facility. The Orders are as follows:

## Maintain

The Maintain order is unusual; it is issued to the whole Bastion rather than to one or more special facilities. All the Bastion's hirelings focus on maintaining the Bastion rather than executing orders in special facilities. Issuing this order prohibits other orders from being issued to the Bastion on the current Bastion turn. Each time the Maintain order is issued, the Company gains 1d6 Bastion Points for each special facility in their Bastion. If a Company isn't in their Bastion on a given Bastion turn, the Bastion acts as though it was issued the Maintain order on that turn.

## Recruit

Hirelings recruit others to your Bastion, for assorted purposes including invitations.

## Research

Hirelings in the special facility gather information. You can also do the research yourself, but if you do so, the work is suspended when you leave the Bastion until you return.

## Spy

Hirelings in the special facility gather information surreptitiously and without revealing who seeks it.

## Trade

Hirelings buy and sell goods or services stored or produced in this special facility. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## Harvest

A resource is produced in the special facility, and hirelings gather it.

## Performance

The facility invites persons from the local area (up to 30 miles out from the Bastion) for a performance or display, such as to sample a new wine, hold a festival, present a play, or other function.

## Rehearse

The Facility practices and defines a performance or plans a gathering, such as a festival or celebration.

## Empower

The special facility confers a temporary empowerment to one or more of the player characters in the Company.

## Craft

Hirelings in the special facility begin crafting an item that can be made in that facility. The normal rules for crafting apply, with the hireling's Degree of Mastery in place unless you are present at the workshop.

When crafting, the "ability" score used is the Character's level, and the roll is made using a d20 plus the modifier according to that Crafting group based on the key ability score, plus the proficiency Bonus (if they have proficiency). The more you work and develop your craft, the easier things become.

The quality of an item can have an effect on the value and durability of an object. Quality is determined by the Degree of Mastery of the person who runs the shop that day. Quality items are more resistant to damage and destruction – an Adept quality item gains a +1 on saves, a Master quality item gains a +2 on saves, and a Grand Master quality item gains a +3 on saves.

### Acquiring Magic Items

A Company must be in their Bastion to claim a magic item acquired with Bastion Points. If the Company is away from the Bastion, the magic item remains secure in the Bastion until the Company arrives to claim it. The items available are determined from the list below. The Bastion Point cost of each magic item is shown in the table. If an item has a prerequisite, the character must meet it to get the item.

### Magic Items Available From Bastions

| Kind | Class | BP Cost | Kind | Class | BP Cost | Kind | Class | BP Cost |
|---|---|---|---|---|---|---|---|---|
| Amulets | 0 | 10 BP | Amulets | 1 | 20 BP | Amulets | 2 | 30 BP |
| Armors | 0 | 50 BP | Armors | 1 | 70 BP | Armors | 2 | 90 BP |
| Decorations | 0 | 30 BP | Decorations | 1 | 40 BP | Decorations | 2 | 50 BP |
| Elixirs | 0 | 5 BP | Elixirs | 1 | 10 BP | Elixirs | 2 | 15 BP |
| Focals | 0 | 20 BP | Focals | 1 | 30 BP | Focals | 2 | 40 BP |
| Garments | 0 | 40 BP | Garments | 1 | 50 BP | Garments | 2 | 60 BP |
| Houseware | 0 | 10 BP | Houseware | 1 | 20 BP | Houseware | 2 | 30 BP |
| Mounted | 0 | 10 BP | Mounted | 1 | 20 BP | Mounted | 2 | 30 BP |
| Raiments | 0 | 30 BP | Raiments | 1 | 40 BP | Raiments | 2 | 50 BP |
| Scrolls | 0 | 25 BP | Scrolls | 1 | 50 BP | Scrolls | 2 | 75 BP |
| Shaped | 0 | 80BP | Shaped | 1 | 90 BP | Shaped | 2 | 100 BP |
| Tools | 0 | 10 BP | Tools | 1 | 20 BP | Tools | 2 | 30 BP |
| Weapons | 0 | 40 BP | Weapons | 1 | 50 BP | Weapons | 2 | 60 BP |

## Bastion Facilities

When a Company or Corps gains a Bastion, it comes with two basic facilities per member and two special facilities. An additional facility is gained at 9th, 13th, and 17th levels for each member of the Company or Corps.

The amount of space in a facility is determined by its maximum area in 3-foot squares, as shown in the Facility table. Players can configure the squares of a facility as they please on the Bastion's map. A facility's area may be distributed over multiple levels or stories, depending on the facility.

Some facilities require an Offsite source for materials (mine, quarry), others may require local running water or access to water (Milling, Shipwrights), some may require a combination of indoor and outdoor spaces that are connected (Glaziery, Smithing, Husbandry). Some facilities are multistory (ballrooms, halls).

The facility tables describe the Facility, the type, a general size for the space, the number of grid squares each facility takes up, the cost of the facility for a Basic, the build time in days for a facility, hirelings for that facility, Bastion Points gained per order, and any notes.

**Changing Facilities:** Each time a character gains a level, that character can replace one of their Bastion's special facilities with another special facility for which the character qualifies. Assume that construction has been ongoing prior to the change. Basic facilities can be enlarged, and new ones added by spending gold pieces and in-game time.

A character can spend money and in-game time to increase the space of a basic facility in their Bastion. There is no in-game benefit to be gained by enlarging a basic facility, but a character might want to enlarge a facility for cosmetic reasons or to increase the overall size of their Bastion. For each grid square expanded, the cost is 100 sp and requires 3 days of time.

Any number of basic facilities can be built or enlarged at the same time. A character doesn't need to be in their Bastion while new facilities are being added or enlarged.

A character can add a basic facility to their Bastion by spending money and in-game time. The cost of adding a basic facility, and the in-game time required, is shown on the Facilities table.

## Basic Facilities

**Basic** facilities are essential locations for the purposes of the Company or Corps in basic arrangements. All Bastions are presumed to have access to a track for supplies, and a well for water. A basic facility comes with nonmagical furnishings and decor appropriate for that facility.

### Staff

Some basic facilities come with Staff, people who serve the Company, who work in and maintain the facility. Staff also execute Bastion orders. A player can assign names and personalities to Staff in their Company's Bastion as NPCs. Each Bastion is assumed to generate enough income to pay the salary of its Staff.

Staff follow the orders they're given and are assumed to be loyal to the Bastion's owner.

| Facility | Type | Size | Grids | Cost (sp) | Build Time | Staff | Notes |
|---|---|---|---|---|---|---|---|
| Ballroom | Basic | Cavernous | 400 | 28,000 | 90 | 2 | Large open space, 2 story |
| Bath House | Basic | Small | 9 | 750 | 5 | 1 | Requires heated cistern |
| Bedroom | Basic | Medium | 20 | 1,400 | 14 | -- | Includes fireplace |
| Carriage House | Basic | Spacious | 100 | 7,000 | 45 | 3 | Partially Outdoors |
| Cellar | Basic | Roomy | 64 | 5,000 | 45 | -- | Underground storage |
| Cistern, Heated | Basic | Medium | 15 | 1,000 | 6 | 2 | Partially Outdoors |
| Courtyard | Basic | Spacious | 120 | 8,400 | 10 | -- | Outdoors |
| Dining Room | Basic | Medium | 16 | 1,100 | 6 | 2 | |
| Hall | Basic | Spacious | 100 | 7,000 | 90 | 1 | Large open space, 2 story |
| Kitchen | Basic | Large | 25 | 1,750 | 7 | 3 | Smaller Kitchen for Staff and Company |
| Pantry | Basic | Medium | 16 | 1,100 | 3 | -- | |
| Parlor | Basic | Roomy | 49 | 3,500 | 7 | 1 | |
| Refuge | Basic | Vast | 200 | 14,000 | 7 | -- | For Hirelings in time of peril |
| Shopfront | Basic | Small | 6 | 420 | 3 | 1 | Settlement only |
| Storage | Basic | Small | 9 | 630 | 5 | -- | |
| Tenement | Basic | Large | 36 | 2,500 | 10 | -- | Urban Only, Apartment |
| Vault | Basic | Small | 4 | 750 | 7 | -- | |
| Washroom | Basic | Small | 9 | 630 | 5 | -- | Bathe and Change |

### Ballroom

This is a large space for use in throwing Balls and related Dance events.

### Bath House

This is a large building holding a heated bath pool, typically 8 to 12 feet to a side and three feet deep. It requires a Heated Cistern.

### Bedroom

This is a standard bedroom. It will contain a large bed, a desk, a fireplace, a desk chair, two armchairs, an end table, and oil or candle lighting.

### Carriage House

This is a building able to house up to three carriages.

### Cellar

This is an underground storage space.

### Cistern, Heated

This is a heated water storage space with a pump, heated through the use of a fireplace beside the cistern.

### COURTYARD

This is a large open-air area at the main entry of a building before the primary entrance.

### DINING ROOM

This is a dining room with candle or Oil lighting, a table and chairs, and serve ware for the Company.

### HALL

This is a large space meant for formal greetings and official events.

### KITCHEN

This is a normal kitchen, with wood fired oven, water pump and bin, worktables, and cookware storage as well as a hearth for cooking, as well as a larder (for perishable foodstuffs)

### PANTRY

This is a separate storage space for food and dry goods that are less perishable.

### PARLOR

This is a smaller, more intimate space for greeting and entertaining guests.

### PRACTICE ARENA

This is an outdoor space meant to provide practice and audience for Grand games entries. A Bastion can have more than one Training Area. A Training Area might be an open courtyard, a gymnasium, , or a cleverly built gauntlet of traps and hazards. It might contain inanimate targets (for weapon practice), padded mats, and other equipment.

One of the facility's hirelings is an expert trainer; the others serve as training partners.

### REFUGE

This is a large building of stone meant to provide a safe place during times of dire emergency for the Staff and Hirelings.

### SHOPFRONT

Only available in Urban bastions, this is a space open to a major road or street that has a closing awning that covers a counter and window for sales.

### STORAGE

This is a small storage space.

### TENEMENT

This is an apartment for rent, only available in urban (City) bastions.

### VAULT

This facility is a vault, 6 feet to a side and 12 feet tall, that is shelved and allows for storing the wealth of the Company or Corps.

### WASHROOM

This is a small space with a large tub, ewers, small fireplace, dressing screen, and both towels and robes. It comes with one attendant.

## SPECIAL FACILITIES

SPECIAL facilities are locations in a Bastion where the activities performed there can yield in-game benefits.

| Facility | Type | Size | Grids | Build Time | Hirelings | BP/Order | Notes |
|---|---|---|---|---|---|---|---|
| Armory | Special | Roomy | 64 | 7 | 1 | 1d6 | |
| Barracks | Special | Roomy | 64 | 45 | 1 | 1d6 | |
| Chapel | Special | Roomy | 49 | 7 | 1 | 1d6 | Dedicted Shrine |
| Conservatory | Special | Spacious | 130 | 10 | 7 | 1d6 | For music performance |
| Display Hall | Special | Roomy | 49 | 10 | 1 | 1d6 | For displaying artwork |
| Escape Tunnel | Special | Small | V* | 90 | -- | 1d6 | Tight tunnel leading away |
| Magical Study | Special | Roomy | 49 | 7 | 3 | 1d6 | |
| Meditation Chamber | Special | Roomy | 49 | 17 | -- | 1d8 | |
| Menagerie | Special | Vast | 200 | 180 | 2 | 1d8 | Partially Outdoors |
| Observatory | Special | Spacious | 120 | 60 | 1 | 1d8 | Partially Outdoors |
| Practice Arena | Special | Cavernous | 300 | 60 | 4 | 1d6 | Outdoors, for Grand Games |
| Secret Room | Special | Small | 9 | 15 | -- | 1d6 | Secret Room |
| Stable | Special | Vast | 200 | 45 | 1 | 1d6 | Partially Outdoors |
| Storehouse | Special | Large | 36 | 7 | 1 | 1d6 | |
| Theater | Special | Vast | 200 | 90 | 7 | 1d6 | For live performance |
| Trophy Room | Special | Roomy | 49 | 7 | 1 | 1d6 | |
| War Room | Special | Roomy | 56 | 7 | 1 | 1d10 | |

## Hirelings

A special facility comes with one or more hirelings, who work in and maintain the facility. Hirelings also execute Bastion orders. A player can assign names and personalities to hirelings in their character's Bastion as NPCs. Each special facility in a Bastion is assumed to generate enough income to pay the salary of its hirelings.

Hirelings follow the orders they're given and are assumed to be loyal to the Bastion's owner.

## Armory

An Armory contains mannequins for displaying armor, hooks on the walls for holding shields, racks for storing weapons, and wooden chests for holding ammunition. It is often connected to (or situated near) a Barracks.

**Trade:** When you issue this order to this facility, you commission the facility's hireling to stock the Armory with armor, shields, weapons, and ammunition. This equipment costs you 100 sp plus an extra 100 sp for each Bastion Defender in your Bastion. If your Bastion has a Smithy, the total cost is halved.

While your Armory is stocked, your Bastion Defenders are harder to kill. When any event causes you to roll dice to determine if your Bastion loses one or more of its defenders, roll a d8 in place of each d6 you would normally roll. When the event is over, the equipment in your Armory is expended regardless of how many Bastion Defenders you have or how many you lost, leaving your Armory depleted until you issue another Trade order to the facility and pay the cost to restock it.

## Barracks

A Bastion can have more than one Barracks, each of which is furnished to serve as sleeping quarters for up to twelve Bastion Defenders.

**Recruit.** Each time you issue this order to this facility, up to four Bastion Defenders are recruited to your Bastion and assigned quarters in this Barracks. The recruitment costs you nothing. You can't issue the Recruit order to this facility if it's fully occupied.

Keep track of the number of Bastion Defenders housed in each of your Barracks. If you lose Bastion Defenders, deduct them from your roster. Assign names and personalities to your Bastion Defenders as you see fit.

## Chapel

A Chapel is a small space that needs to be consecrated to have a benefit, and represents a small Shrine dedicated to a particular power. A Bastion can have multiple Chapels. When you issue the Craft order to this facility, choose one of the following options:

**CRAFT: SACRED FOCAL**. You commission the facility's hireling to craft a Shaman's, Shrineward's, Paladin's, or Cleric's Focal or Holy Symbol. The work takes 7 days and costs no money. The item remains in your Bastion until you claim it.

**CRAFT: HOLY WATER.** You commission the facility's hireling to craft a flask of Holy Water, or you do the work yourself. The work takes 7 days and costs nothing. You can spend Gold Pieces during the creation process to increase the potency of the Holy Water. For every 100 sp you spend, up to a maximum of 500 sp, the damage dealt by the Holy Water increases by 1d6.

**CAST HEALING WORD.** You can draw on the power of your Sanctuary to heal yourself or another. After spending a Long Rest in your Bastion, you can cast *Healing Word* once within the next 7 days without expending a spell slot. The spell's level is half your level, rounded down.

**RESEARCH: SPELL**. When you issue the research order to this facility, you instruct the facility to locate one spell you do not already know and acquire it in the form of a spell scroll. This takes 28 days. The level of the spell can be any spell within your affinity of a Degree of Complexity you already have achieved.

**SANCTUARY.** When you cast *Word of Recall*, you can make your Sanctum the destination of the spell instead of another place you have previously designated.

### CONSERVATORY

This is large room intended to provide a space for the performance of music.

A player character can contribute to a production in the following ways:

**Composer.** A character can compose music for a concert or production that hasn't started rehearsals yet. This effort takes 14 days before a crafting check can be made.

**Conductor/Director.** A character who remains in the Bastion for the entirety of the production can serve as the concert's conductor or the production's director. This takes 14 days before a crafting check is made.

**Performer.** A character who remains in the Bastion for the entirety of the rehearsal period can be a star performer in one or more of the performances; one of the Theater's hirelings can serve as an understudy for additional performances. This takes 7 days before a crafting check is made.

**EMPOWER**. When you issue the Empower order to this facility, its hirelings begin work on a theatrical production or concert. Rehearsals and other preparations take 14 days, followed by at least 7 days of performances. The performances can continue indefinitely until a new production gets underway.

**REHEARSE**. Rehearsals and other preparations take 14 days, followed by at least 7 days of performances. The performances can continue indefinitely until a new production gets underway.

**PERFORMANCE.** At the end of a rehearsal period, each character who contributed to the concert or production can make a DC 15 Charisma (Performance) check. If more of these checks succeed than fail, you and any other character who contributed to the concert or production each gain a Theater die, a d6. This die increases to a d8 when you reach level 13 and a d10 when you reach level 17. At any point after the rehearsals end, a character can expend their Theater die to roll it and add the number rolled to one ability check, attack roll, or saving throw they make. If a character hasn't expended their Theater die before gaining another, their first die is lost.

**SPY.** When you issue the Research order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 10 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

### DISPLAY HALL

This is a space intended for the display of art and sculpture.

**Performance.** This order will enable the staff to provide guided tours of the collected art. It requires at least 6 pieces of art crafted by a Master or Grand Master, and at least 12 pieces by an adept.

**Curate**. When you issue the Trade order to this facility, you are instructing the Hirelings to sell or purchase Art (sculpture, drawings, paintings). Purchased art will cost 1d6*10 gp and take 7 days to acquire 1 piece.

**Restoration**: Spending one week in the act of study and contemplation on this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

## Magical Study

An Arcane Study is a place of quiet research that contains one or more desks and bookshelves dedicated to One kind (Arcane, Eldritch, Mystical, or Primal, Player's choice) magical lore and knowledge. A Bastion can have more than one Study.

**Craft: Arcane Focus.** When you issue the Craft order to this facility, You commission the facility's hireling to craft an Arcane Focus. The work takes 7 days and costs no money. The Arcane Focus remains in your Bastion until you claim it, or you can have it sold for 10 sp.

**Research: Identify.** When you issue the Research order to this facility, after spending a Long Rest in your Bastion, you can *Identify* one object within the next 7 days without using magic.

**Research: Spell**. When you issue the research order to this facility, you instruct the facility to locate one spell you do not already know and acquire it in the form of a spell scroll. This takes 28 days. The level of the spell can be any spell within your affinity of a Degree of Complexity you already have achieved.

## Meditation Chamber

A Meditation Chamber is a relaxing space that helps align one's mind, body, and spirit. The Meditation Chamber also imparts the following benefits:

**Empower**. When you issue the Empower order to this facility, you enable all your Bastion's hirelings to use the Meditation Chamber to gain a measure of inner peace. You can immediately issue a Bastion order to one of your Bastion's other special facilities, even if that facility has already been issued an order on this Bastion turn.

**Fortify Self**. You can meditate in this facility over a period of 7 days to fortify your mind, body, and spirit. If you leave the Bastion during this time, you gain no benefit. At the end of the seventh day, you gain Advantage on two kinds of saving throws for the next 7 days, chosen randomly from the Fortified Saves table. (Reroll if you get a duplicate result.)

| D10 | Saving Throw |
|---|---|
| 1 | Strength |
| 2 | Dexterity |
| 3 | Constitution |
| 4 | Intelligence |
| 5 | Wisdom |
| 6 | Perception |
| 7 | Charisma |
| 8 | Sanity |
| 9 | Vitality |
| 10 | Psyche |

## Menagerie

A Menagerie keeps various creatures in enclosures. Multiple creatures can be contained in the same enclosure if those creatures would get along normally.

**Menagerie Creatures**

| Creature | Size | Cost | Creature | Size | Cost | Creature | Size | Cost |
|---|---|---|---|---|---|---|---|---|
| **Black Bear** | Medium | 500 sp | **Giant Scorpion** | Large | 3,500 sp | **Lion** | Large | 1,000 sp |
| **Brown Bear** | Large | 1,000 sp | **Giant Vulture** | Large | 1,000 sp | **Owlbear** | Large | 3,500 sp |
| **Wolf** | Large | 250 sp | **Hyena** | Medium | 500 sp | **Panther** | Medium | 250 sp |
| **Crocodile** | Large | 500 sp | **Jackal** | Small | 500 sp | **Tiger** | Large | 1,000 sp |

Each Menagerie is big enough to contain four Large creatures. Four Medium creatures occupy the same amount of space as one Large creature. Eight Small creatures occupy the same amount of space as one Large creature.

Keep track of the creatures housed in your Menagerie, as they count as Bastion Defenders. Deduct any you lose from your Bastion Defenders roster. You can choose not to count one or more of these creatures as Bastion Defenders, in which case they can't be called on to defend the Bastion. Instead, they act in accordance with their nature and use their stat blocks in the *Monster Manual*.

**RECRUIT**. When you issue the Recruit order to this facility, you commission the facility's hirelings to add a creature from the Menagerie Creatures table to your Menagerie. The recruitment takes 7 days and costs you the amount listed in the table. The hirelings make sure the creature is properly looked after. At the DM's option, you can add different creatures than those shown to your Menagerie. Only Beasts, Birds, Faunalia, Fish, and Floralia can be kept in a Menagerie. Giant, Miniature, and normal sized versions of those are all acceptable.

**SPY**. When you issue the Spy order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 30 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

**PERFORMANCE**. This order will enable the staff to provide guided tours of the collection.

### OBSERVATORY

Situated atop your Bastion, your Observatory contains a powerful telescope aimed at the night sky. You can use your Observatory to peer into the far corners of the heavens.

**FORECAST**. Using Astrology, you can have your Hirelings make a prediction in the manner of a *Divination* spell, at no cost.

**CENTERING**. Whenever you spend an entire week in your Observatory, you can add a bonus of +1 to your Perception checks for one week.

**SPY**. When you issue the Research order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 30 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

### STABLE

This is a building with a set of stalls for mounts. A Bastion can have more than one Stable. Each Stable comes with four **Riding Mount stalls** and two **Pack Mount stalls**. The facility is big enough to house four Large animals and three Medium animals. Two Medium creatures occupy the same amount of space as one Large creature. The facility's hireling looks after these creatures.

After a Beast that can serve as a mount spends at least 14 days in this facility, all Wisdom (Animal Handling) checks made with respect to it have Advantage, as the animal becomes easier to handle.

**TRADE.** When you issue the Trade order to this facility, you commission the facility's hireling to buy or sell one or more mounts at normal cost, keeping the ones you buy in your Stable. The work takes 7 days, and the DM decides what types of animals are available for purchase— horses, ponies, and mules being the most common.

The Mounts table in the *Incarnalia* gives standard prices for various mounts, including camels, horses, ponies, and mules. When you sell a mount from your Stable, the buyer pays you 20 percent more than the standard price; this profit increases to 50 percent when you reach level 13 and 100 percent when you reach level 17.

***Enlarging a Stable.*** You can enlarge your Stable by spending 2,000 sp. If you do so, the Stable is large enough to house eight Large animals.

### STOREHOUSE

This cool, dark space is meant to contain trade goods (see the Trade Goods table) but can hold almost anything.

**TRADE.** When you issue the Trade order to this facility, its hireling spends the next 7 days procuring nonmagical items that have a total value of 500 sp or less and stores them in the Storehouse, or the hireling uses those 7 days to sell goods in the Storehouse. You bear the total cost of any purchases, and the maximum value of the items purchased increases to 2,000 sp when you reach level 9 and 5,000 sp when you reach level 13. The Equipment chapter of the *Player's Handbook* has tables of common goods that can be bought.

When you sell goods from your Storehouse, the buyer pays you 10 percent more than the standard price; this profit increases to 20 percent when you reach level 9, 50 percent when you reach level 13, and 100 percent when you reach level 17.

### THEATER

The Theater contains a stage, a backstage area where props and sets are kept, and a seating area for a small audience.

A player character can contribute to a production in the following ways:

**Composer/Writer.** A character can compose music or write a script for a concert or production that hasn't started rehearsals yet. This effort takes 14 days before a crafting check can be made.

**Conductor/Director.** A character who remains in the Bastion for the entirety of the production can serve as the concert's conductor or the production's director. This takes 14 days before a crafting check is made.

**Performer.** A character who remains in the Bastion for the entirety of the rehearsal period can be a star performer in one or more of the performances; one of the Theater's hirelings can serve as an understudy for additional performances. This takes 7 days before a crafting check is made.

**EMPOWER**. When you issue the Empower order to this facility, its hirelings begin work on a theatrical production or concert.

**REHEARSE**. Rehearsals and other preparations take 14 days, followed by at least 7 days of performances. The performances can continue indefinitely until a new production gets underway.

**PERFORMANCE**. At the end of a rehearsal period, each character who contributed to the concert or production can make a DC 15 Charisma (Performance) check. If more of these checks succeed than fail, you and any other character who contributed to the concert or production each gain a Theater die, a d6. This die increases to a d8 when you reach level 13 and a d10 when you reach level 17. At any point after the rehearsals end, a character can expend their Theater die to roll it and add the number rolled to one ability check, attack roll, or saving throw they make. If a character hasn't expended their Theater die before gaining another, their first die is lost.

**SPY**. When you issue the Research order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 30 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

### TROPHY ROOM

This facility houses a collection of mementos, such as weapons from old battles, gifts from benefactors, the mounted heads of slain creatures, trinkets plucked from dungeons and ruins, and trophies passed down from ancestors.

**RESEARCH: LORE.** You commission the facility's hireling to research a topic of your choice, or you do the research yourself. The topic can be a legend, any kind of creature, or a famous object. The topic need not be directly related to items on display in the room, as the trophies provide clues to research a wide variety of other subjects. The work takes 7 days. When the research concludes, you obtain up to three accurate pieces of information about the topic that were previously unknown to you. The DM determines what information is learned.

**RESEARCH: TRINKET TROPHY**. You commission the facility's hireling to search for a trinket that might be of use to you. The work takes 7 days. When the research concludes, roll a die. If the number rolled is odd, the hireling finds nothing useful. If the number rolled is even, the hireling finds a trinket with a previously unknown magical property. You can decide what the trinket looks like or roll on the Trinkets table in the Player's Handbook to determine its form. As a Magic action, a creature can use the trinket to cast a particular Cantrip at the Company's average level, requiring no mana use. Once used in this way, the trinket loses its magic.

### WAR ROOM

The War Room is where you plan military actions in consultation with an inner circle of loyal Lieutenants, each one a battle-hardened Veteran (see the Monster Manual) whose alignment matches yours. The War Room contains war memorabilia plus a large table surrounded by enough chairs for you and your Lieutenants.

You start with two Lieutenants but can add more, as described below. If your Bastion lacks facilities to house your Lieutenants, they secure accommodations in the inn or settlement closest to your Bastion. Lieutenants don't count as Bastion Defenders, but if your Bastion is attacked each Lieutenant housed in your Bastion reduces by 1 the number of dice you roll to determine how many Bastion Defenders are lost in the attack.

**RECRUIT: LIEUTENANTS**. When you issue the Recruit order to this facility, You gain one new Lieutenant. You can have up to ten Lieutenants at any time. Assign names and personalities to them as you see fit.

**RECRUIT: SOLDIERS**. When you issue the Recruit order to this facility, You commission one or more of your Lieutenants to assemble a small army. Each Lieutenant can muster one hundred Guards (see the Monster Manual) in 7 days to fight for your cause. Reduce that number to twenty Guards if you want them to be mounted on Riding Horses (see the Monster Manual).

It costs you 1 sp per day to feed each Guard and each Horse in your army. Wherever the army goes, it must be led by you or at least one of your Lieutenants, or else it disbands immediately. The army also disbands if it goes 1 day without being fed.

Otherwise, the army remains until it is destroyed, or you command it to disband. You can't issue this Recruit order again until your current army disbands or is destroyed.

**SPY**. When you issue the Research order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 10 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

## WORKSHOP FACILITIES

**WORKSHOP** facilities are locations where something can be crafted or created, using crafting rules. Workshop facilities grant crafting advantages. Workshops have 1 Hireling of a lower Mastery, and two Hirelings of two degrees lower Mastery. A Bastion can consist of only a workshop.

Workshop facilities requires that at least one member of the company have one of the skills (described in crafting) needed for the different workshops.

The list of workshop skills is as follows:

| | | | | |
|---|---|---|---|---|
| Armory | Artistry | Brewery | Bowery | Buildery |
| Carpentry | Cleanery | Clothery | Cookery | Glazery |
| Handiwork | Husbandry | Instrumentry | Knowery | Masonry |
| Mekery | Millery | Minery | Papery | Peasantry |
| Physicry | Pigmentry | Plantery | Scribery | Shipwright |
| Smithery | Weavery | Wrightery | | |

| Facility | Type | Size | Grids | Build Time | Hirelings | BP/Order | Notes |
|---|---|---|---|---|---|---|---|
| Magical Study | Workshop | Roomy | 49 | 7 | 3 | 1d6 | |
| Artistry | Workshop | Roomy | 49 | 7 | 3 | 1d6 | Artists Space |
| Bowery | Workshop | Spacious | 120 | 10 | 3 | 1d6 | |
| Brewery | Workshop | Spacious | 90 | 30 | 3 | 1d6 | Partially Outdoors |
| Buildery | Workshop | Spacious | 90 | 20 | 3 | 1d6 | Outdoors |
| Carpentry | Workshop | Spacious | 120 | 10 | 3 | 1d6 | |
| Cleanery | Workshop | Roomy | 49 | 10 | 3 | 1d6 | Partially Outdoors |
| Clothery | Workshop | Spacious | 120 | 10 | 3 | 1d6 | Clothes making workshop |
| Cookery | Workshop | Large | 25 | 14 | 3 | 1d6 | Larger than normal kitchen |
| Garden | Workshop | Cavernous | 400 | 45 | 3 | 1d6 | Outdoors, Plantery Workshop |
| Glazery | Workshop | Spacious | 120 | 10 | 3 | 1d6 | Partially Outdoors (Kiln) |
| Greenhouse | Workshop | Roomy | 60 | 30 | 3 | 1d6 | Plantery workshop |
| Handiwork | Workshop | Medium | 16 | 7 | 3 | 1d6 | Handicrafts |
| Husbandry | Workshop | Vast | 200 | 30 | 3 | 1d6 | Outdoors |
| Instrumentry | Workshop | Spacious | 120 | 15 | 3 | 1d6 | Musical Instrument making |
| Laboratory | Workshop | Spacious | 120 | 10 | 3 | 1d6 | |
| Library | Workshop | Spacious | 120 | 60 | 3 | 1d6 | |
| Masonry | Workshop | Spacious | 120 | 20 | 3 | 1d6 | Offsite Link |
| Mekery | Workshop | Spacious | 120 | 10 | 3 | 1d6 | Clockwork making |
| Millery | Workshop | Spacious | 120 | 60 | 3 | 1d6 | Requires running water |
| Minery | Workshop | Spacious | 120 | 30 | 3 | 1d6 | Offsite, Outdoors |
| Papery | Workshop | Roomy | 49 | 10 | 3 | 1d6 | Paper making |
| Physicry | Workshop | Large | 36 | 10 | 3 | 1d6 | Medicine and herbalism |
| Pigmentry | Workshop | Spacious | 120 | 10 | 3 | 1d6 | Partially Outdoors |
| Ritual Space | Workshop | Vast | 225 | 60 | 3 | 1d6 | A space for Rituals & Rites |
| Scriptorium | Workshop | Large | 36 | 30 | 3 | 1d6 | |
| Shipwright | Workshop | Cavernous | 400 | 45 | 3 | 1d6 | Waterway Required. |
| Smithery | Workshop | Spacious | 120 | 50 | 3 | 1d6 | Partially Outdoors |
| Weavery | Workshop | Spacious | 120 | 10 | 3 | 1d6 | Clothmaking workshop |
| Wrightery | Workshop | Vast | 200 | 45 | 3 | 1d6 | Partially Outdoors |

## Artistry

This Workshop is a creative space where art can be crafted. This workshop requires that the Company possess a set of Sculptor's Tools or Painter's Tools.

**Craft**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using Sculptor's Tools, or Painter's Tools. Examples include a Drawing, Painting, or Sculpture.

The work takes 7 days and costs you 10 sp or more.

**Trade**. When you issue the Trade order to this facility, you are instructing the Hirelings to sell or purchase Art (sculpture, drawings, paintings).

Art you craft will sell for 2d6*10 sp, and purchased art will cost 1d6*10 sp, and take 7 days to acquire 1 piece.

**Restoration**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

## Bowery

This Workshop is a space where Bows and Arrows can be crafted. This workshop requires that the Company possess a set of Bowyer's Tools.

**Craft: Arrows**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft 12 dozen (144) nonmagical arrows of the type you specify. The work takes 10 days – 1 day per degree of Mastery and costs you 10 sp.

**CRAFT: BOW**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing. The work takes 10 days – 1 day per degree of Mastery and costs you 10 sp.

**CRAFT: CROSSBOW**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing. The work takes 15 days – 1 day per degree of Mastery and costs you 10 sp.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### BREWERY

The facility crafts alcoholic spirits and beverages. This facility requires that the Company have at least one member who has the Brewer's Tools.

**HARVEST**. When you issue this order, your hirelings will go out and collect the needed materials for a crafting project from within 30 miles of the Bastion. It will cost you 1d20 sp.

**CRAFT: BREW**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one Barrel of Beer or that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**CRAFT: DISTILL**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one Jug of Hard Liquor that can be made using the tools for that craft. The work takes 7 days and costs you nothing. The liquor takes at least one year to age.

**CRAFT: PRESS**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one Barrel of Wine that must be aged. The work takes 7 days and costs you nothing. The Wine requires at least 1 year to age.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### BUILDERY

This Workshop is a creative space where all manner of buildings can be planned, prepared for, and then later constructed offsite or onsite (if part of the Bastion) can be crafted. This facility requires that the Company have at least one member who has the Building skills.

**CRAFT: DRAFTING**. When you issue the Craft order to this facility, you commission the facility's hirelings to plan and design one building that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**CRAFT: BUILDING**. When you issue the Craft order to this facility, you commission the facility's hirelings to build one simple building within 30 miles of the bastion. The work takes 28 days and earns you 1d10 BP.

### CARPENTRY

This Workshop is a creative space where all manner of wooden furnishings can be crafted. This facility requires that the Company have at least one member who has the Carpentry skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object such as a chair, cabinet, table, or similar project that can be made using the tools for that craft. The work takes 3 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for

normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

### CLEANERY

This Workshop is a creative space where all manner of soaps, candles, cleaning agents, solvents, and glues can be crafted. This facility requires that the Company have at least one member who has the Cleanery or Chandler skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### CLOTHERY

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the Clothing, Cobbler, or related skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**CRAFT: ARMOR.** You commission the facility's hirelings to craft one of the following: a suit of Typical, Standard, or Light armor. The work takes 7 days for a suit of armor, and costs you half the item's normal cost.

### COOKERY

This workshop is a larger than normal kitchen with a hireling to serve as an assistant or stand in chef. This facility requires that the Company have at least one member who has the Cooking skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one meal for up to 24 people that can be made using the tools for that craft. The work takes 1 day and costs you nothing.

**PERFORMANCE**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one meal for up to 24 invited people from within 30 miles of the Bastion that can be made using the tools for that craft. The work takes 1 day and costs you nothing.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

### GARDEN

A Bastion can have more than one Garden. This facility requires that the Company have at least one member who has the peasantry (farming) skill.

Each time you add a Garden to your Bastion, choose its type from the following options:

**Decorative**. This aesthetically pleasing Garden is full of flowers and topiaries.
**Food**. Delicious mushrooms or vegetables are grown here.
**Herb**. This Garden contains rare herbs and spices.
**Physic**. This garden specializes in plants which have medicinal uses.
**Orchard**. This garden specializes in Trees that bear fruit, nuts, or similar foodstuffs.

**Poison**. This Garden is stocked with plants and fungi from which poisons and antitoxin can be extracted.

While in your Bastion, you can instruct the facility's hireling to change the Garden from one type to another. This work takes 21 days, during which time no other activity can occur in this facility.

**HARVEST**. When you issue the Harvest order to this facility, you commission the facility's hireling to collect items of value from the Garden as noted in the Garden Harvest table. The work takes 7 days and costs you no money.

| Type | Harvest |
|---|---|
| **Decorative** | The Garden produces either ten exquisite floral bouquets or ten vials of Perfume. Each of these can be sold for 5 sp. |
| **Food** | The Garden produces mushrooms and vegetables that are sold to earn you 50 sp. |
| **Herb** | The Garden produces herbs that are used to create a *Potion of Healing*. |
| **Poison** | The Garden produces plants that are used to create either two vials of Antitoxin or one vial of Basic Poison. |

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

## GLAZERY

This Workshop is a creative space where glass and ceramic items can be crafted. This facility requires that the Company have at least one member who has the glazier or Ceramics skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## GREENHOUSE

A Greenhouse is a spacious enclosure where rare plants and fungi are nurtured in a controlled climate. Peasantry skill must be had.

**HARVEST: HEALING HERBS**. You commission the facility's hireling to create a Potion of Healing (Greater) made from healing herbs, or you do the work yourself. The work takes 7 days and costs nothing. One plant in your Greenhouse has three magical fruits growing on it. Any creature that eats one of these fruits gains the benefit of a Lesser Restoration spell. Fruits that aren't eaten within 24 hours of being picked lose their magic. The plant replaces all picked fruits daily at dawn, and it can't be transplanted without killing it.

**HARVEST: POISON**. You commission the facility's hireling to extract one application of an ingested poison from rare plants or fungi, or you do the work yourself. Once harvested, the poison can be contained in a vial. The work takes 7 days and costs nothing. Choose the type of poison from the following options:

| | | | | |
|---|---|---|---|---|
| Niobe's Tears | Helena's Drought | Moon's Rest | Eyeshut | Veracity's Edge |
| Essence of Aether | Scent of Madral | Smoke of Severus | Oil of Shadows | Oil of Silence |
| Oil of Serpents | Duel's Finish | Helena's Wrath | Aztic Surety | |

**CRAFT: POISON**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**CRAFT: TONIC**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

### HANDIWORK

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the Crochet, Knitting, or other Handiwork skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**SPY.** When you issue the Research order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 10 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

### HUSBANDRY

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the Animal Husbandry skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE**.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

### INSTRUMENTRY

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the Tunery skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical musical instrument that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**RESTORATION**: Spending one week in the act of working only on a project in this space will restore 1 point of your choice from Psyche, Sanity, Vitality, or add a bonus of +1 to Perception checks.

## LABORATORY

A Laboratory contains storage space for alchemical supplies and workspaces for crafting potions and other concoctions. This facility requires that the Company have at least one member who has the ____ skill.

When you issue the Craft order to this facility, choose one of the following options:

**CRAFT: LIQUID CONCOCTION**. You commission the facility's hireling to craft a vial of Acid, a flask of Alchemist's Fire, or a bottle of Ink. This work takes 7 days and costs you half the item's normal cost.

**CRAFT: POISON**. You commission the facility's hireling to craft a vial of Basic Poison or a vial containing one application of a rare poison. This work takes 7 days, and you must pay the poison's cost. The rare poison must be one of the following:

| | | | | |
|---|---|---|---|---|
| Niobe's Tears | Helena's Drought | Moon's Rest | Eyeshut | Veracity's Edge |
| Essence of Aether | Scent of Madral | Smoke of Severus | Oil of Shadows | Oil of Silence |
| Oil of Serpents | Duel's Finish | Helena's Wrath | Aztic Surety | |

**CRAFT: POTION**. You commission the facility's hireling to craft a Class 0 or Class 1 magic potion, or you craft it yourself if you have the ability to use a Spellcasting Focus. The work takes 7 days. The Company Level must meet the minimum level one must be to craft a potion of a particular sort and the cost you must pay for the supplies. For purposes of crafting potions, your hireling's level is half your level (rounded up).

## LIBRARY

This Library contains a collection of books plus one or more desks and reading chairs. A Library is a repository of valuable books, scrolls, and maps. It is usually attached to a Library behind a locked or secret door. This facility requires that the Company have at least one member who has the ____ skill.

Your Library contains one copy of a rare and valuable reference book, chosen from the options in the Reference Books table. While you and this book are in your Bastion, you gain the book's benefit, as noted in the table. (Your DM might make other reference books available.)

**ENLARGING A LIBRARY**. You can enlarge your Library by spending 2,000 sp to gain one additional reference book chosen from the Reference Books table.

**RESEARCH**. When you issue the Research order to this facility, you commission the facility's hireling to research a topic, or you do the research yourself. The topic can be a legend, a known event or location, a person of significance, a type of creature, or a famous object. The work takes 7 days. When the research concludes, you obtain up to three accurate pieces of information about the topic that were previously unknown to you. Whoever does the work gains knowledge as if they had cast the *Legend Lore* spell. A hireling who gains this knowledge shares it with you the next time you speak with them. The DM determines what information you learn.

### REFERENCE BOOKS

**ARCANA REFERENCE**. You have Advantage on any Intelligence (Arcana) check you make when you take the Study action to recall lore about spells, magic items, eldritch symbols, magical traditions, and planes of existence.

**HISTORY REFERENCE**. You have Advantage on any Intelligence (History) check you make when you take the Study action to recall lore about historical events, legendary people, ancient kingdoms, past disputes, wars, and lost civilizations.

**PUZZLE REFERENCE**. You have Advantage on any Intelligence (Investigation) check you make when you take the Study action to make deductions based on clues or evidence or to recall lore about traps, ciphers, riddles, and gadgetry.

**NATURAL WORLD REFERENCE**. You have Advantage on any Intelligence (Nature) check you make when you take the Study action to recall lore about terrain, plants and animals, the weather, and natural cycles.

**RELIGIOUS REFERENCE**. You have Advantage on any Intelligence (Religion) check you make when you take the Study action to recall lore about deities, rites and prayers, religious hierarchies, holy symbols, and the practices of secret cults.

**SPIRITUAL REFERENCE**.

**MYSTICAL REFERENCE**.

**ELDRITCH REFERENCE**.

**DIMENSIONAL REFERENCE**.

**PLANAR REFERENCE**.

## MASONRY

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the masonry skill.

**QUARRY**. When you issue the Quarry order to this facility, you commission the facility's hirelings to quarry one ton of material (stone) from a quarry within 30 miles of the bastion. The work takes 7 days and costs you nothing.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## MEKERY

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the Mekery, Locksmith, or Clockwork skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## MILLERY

This Workshop is a creative space where grain and other items are milled into flours and similar items. This facility requires that the Company have at least one member who has the Millery skill.

**HARVEST**. When you issue this Order, the hirelings will harvest from a field located within 5 miles of the Bastion crops to mill up to 50 pounds of flour.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## MINERY

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the ____ skill.

**HARVEST**. When you issue the Craft order to this facility, you commission the facility's hirelings to harvest (mine) one ton of ore from a mine within 30 miles of the bastion. The work takes 7 days and costs you nothing. Your Dm will determine what ores are available nearby.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### PAPERY

This Workshop is a creative space where all manner of papers and related materials can be crafted. This facility requires that the Company have at least one member who has the ____ skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### PHYSICRY

This facility is a medical space staffed by a Physic, Apothecary, Herbalist, or related Hireling. This facility requires that the Company have at least one member who has the ____ skill.

**CRAFT: HEALING TONIC**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical Healing Tonic that can restore 1d4 hit points. The work takes 7 days and costs you nothing.

**CRAFT: HEALING ELIXIR**. When you issue the Craft order to this facility, you commission the hireling to create one magical healing elixir that will restore 1d6 hit points. The work takes 7 days and costs you nothing.

**CRAFT: HEALER'S KIT**. When you issue the craft order to this facility, you commission the hireling to craft 1 healer's kit with a full seven uses. The work takes 7 days and costs you nothing.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**HOSPICE**. This order will cause the Hireling to Recruit three additional hirelings and convert the facility into a space to treat victims of a disaster, plague, or other large scale health issue. This will generate 1 point of Renown, and provide 1d10 BP.

**HARVEST: HEALING HERBS**. You commission the facility's hireling to create a Potion of Healing (Greater) made from healing herbs, or you do the work yourself. The work takes 7 days and costs nothing.

**HARVEST: POISON**. You commission the facility's hireling to extract one application of an ingested poison from rare plants or fungi, or you do the work yourself. Choose the type of poison from the following options: Midnight Tears, Pale Tincture, Torpor, or Truth Serum. See the "Poisons" section in the Dungeon Master's Guide for each poison's effect. Once harvested, the poison can be contained in a vial. The work takes 7 days and costs nothing.

### PIGMENTRY

This Workshop is a creative space where all manner of inks, pigments, dyes, and related items can be crafted. This facility requires that the Company have at least one member who has the Pigmentry skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## RITUAL SPACE

This is a space that is built explicitly for working rituals, including imbuing and ingraining.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one magical object that can be made using the tools for that craft. The work takes 7 days and costs you as shown below.

| Kind | Class | SP Cost | Kind | Class | SP Cost |
|---|---|---|---|---|---|
| Amulets | 0 | 10 sp | Amulets | 1 | 20 sp |
| Decorations | 0 | 30 sp | Decorations | 1 | 40 sp |
| Focals | 0 | 20 sp | Focals | 1 | 30 sp |
| Houseware | 0 | 10 sp | Houseware | 1 | 20 sp |
| Mounted | 0 | 10 sp | Mounted | 1 | 20 sp |
| Tools | 0 | 10 sp | Tools | 1 | 20 sp |

**TRADE.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

**SUMMONING**. When you issue this Order to the facility, you commission the hirelings to perform a summoning ritual for the purpose of bringing some living thing to that location. You must be present in the bastion when this is done, and you must know the ritual, either through some scroll or gleaned from a spell book.

## SCRIPTORIUM

A Scriptorium contains desks and writing supplies. This facility requires that the Company have at least one member who has the Scribe skill. Additionally, at least one person must be able to read.

When you issue the Craft order to this facility, choose one of the following options:

**CRAFT: BOOK REPLICA**. You commission the facility's hireling to make a copy of a nonmagical book. Doing so requires a blank Book. The work takes 7 days.

**CRAFT: PAPERWORK.** You commission the facility's hireling to create up to fifty copies of a broadsheet, a pamphlet, or another looseleaf paper product. The work takes 7 days and costs you 1 sp per copy. At no additional cost in time or money, the facility's hireling can distribute the paperwork to one or more locations within 10 miles of your Bastion.

**CRAFT: BOOK.** When you issue the Craft order to this facility, you commission the facility's hireling to craft a blank Book. The work takes 7 days and costs you 10 sp. The Book remains in your Bastion until you claim it, or you can have it sold for 25 sp.

**CRAFT: SCROLL.** You commission the facility's hireling to craft a magic scroll (as described in the Dungeon Master's Guide), or you craft it yourself. In the case of a Spell Scroll, the spell on the scroll must be one you can prepare.

The work takes 7 days. The Craft Scroll table shows the minimum level one must be to craft a scroll of a particular rarity and the cost of the supplies needed. For purposes of crafting scrolls, your hireling's level is half your level (rounded up).

**SPY**. When you issue the Research order to this facility, you commission the Hireling to gather information from spies who are aware of all important events happening within 10 miles of your Bastion over the next 7 days. These spies are useful sources of information and frequent the Pub, often incognito. During that time, these spies can divulge the location of any creature that is familiar to you, provided the creature is within 30 miles of your Bastion and not hidden by magic or confined to a location that the DM deems is beyond the spy network's

ability to locate. If the spies learn the target's location, they also learn where that creature has been for the previous 7 days.

### Shipwright

This Workshop is a creative space where all manner of ships and boats can be crafted. This facility requires that the Company have at least one member who has the shipwright skill. The facility must be located on a waterway that can launch the vehicles.

**Craft**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**Trade**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### Smithery

This Smithy contains a forge, an anvil, and other tools needed to craft weapons and tools. This facility requires that the Company have at least one member who has the Smith skill.

**Craft: Equipment.** You commission the facility's hirelings to craft one of the following: 20 Caltrops, a Chain (10 feet), a Crowbar, a Grappling Hook, a Hammer (regular or sledge), 4 horseshoes, a Hunting Trap, a set of Manacles, a Miner's Pick, 10 Iron Spikes or Pitons, an Iron Pot, a metal Shield, or a Shovel. The work takes 7 days, and costs you half the item's normal cost.

**Craft: Simple Weapon.** You commission the facility's hirelings to craft one Simple Weapon, which takes 7 days and costs you half the normal price of the ammunition or weapon.

**Craft: Martial Weapon.** You commission the facility's hirelings to craft a Martial weapon, which takes 14 days and costs you half the weapon's normal cost.

**Craft: Masterwork Weapon.** You commission a masterwork Simple Weapon or Martial, which takes 14 days and costs you 800 sp. A masterwork Simple weapon or Martial Weapon has no special properties until a *Magic Weapon* spell is cast on it. When that spell ends, the masterwork weapon retains the magic permanently, becoming a *+1 Weapon*.

**Craft: Ammunition.** You commission the facility to create ammunition such as sling stones or other non-arrow or bolt pieces. It takes 7 days to craft 144 pieces of ammunition at half the normal cost.

**Craft: Armor.** You commission the facility's hirelings to craft one of the following: a suit of Medium or Heavy armor (excluding Hide). The work takes 21 days for a suit of armor, or 3 days for a Piece, and costs you half the item's normal cost.

### Weavery

This Workshop is a creative space where all manner of useful items can be crafted. This facility requires that the Company have at least one member who has the Weaving skill.

**Craft**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**Trade.** When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### Wrightery

This Workshop is a creative space where all manner of wagons, carts, and carriages can be crafted. This facility requires that the Company have at least one member who has the wrightery skill.

**CRAFT**. When you issue the Craft order to this facility, you commission the facility's hirelings to craft one nonmagical object that can be made using the tools for that craft. The work takes 7 days and costs you nothing.

**TRADE**. When you issue the Trade order to this facility, it will sell the crafted items. Items you have crafted will sell for regular price plus 1 sp per level, adjusted by level of Mastery. Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

## BASTION EVENTS

At the end of any Bastion turn in which a character issues the Maintain order to their Bastion, the DM rolls once on the Bastion Events table. If an event occurs, the DM reads the event (described in the sections following the table) aloud to the player whose character controls that Bastion. The event is resolved immediately, with the player and DM working together to expand story details as needed.

Bastion events occur only when a Bastion is operating under the Maintain order, which often means that the Bastion's owner is not present in the Bastion at the time. That means these events can be opportunities for the player to take on the role of the Bastion's hirelings and roleplay their reactions to these events. The DM can even decide to turn a Bastion event into a sort of cut scene where each player takes on the role of one of the Bastion's hirelings (under the guidance of the player whose character owns the Bastion).

## ATTACK

A hostile force attacks your Bastion but is defeated. Roll 6d6; for each die that rolls a 1, one Bastion Defender dies. Remove these Bastion Defenders from your Bastion's roster. In addition, one of the Bastion's special facilities (determined randomly) is damaged and forced to shut down.

If the Bastion has no Bastion Defenders, or if no Bastion Defenders are left after the attack, a second special facility is also shut down. A special facility that shuts down can't be used on your next Bastion turn, after which it is repaired and made operational again at no cost to you.

A special facility that is shut down generates no Bastion Points when you issue the Maintain order.

## CRIMINAL HIRELING

One of your Bastion's hirelings has a criminal past that comes to light when officials or bounty hunters visit your Bastion with a warrant for the hireling's arrest.

You can retain the hireling by paying a bribe of 1d6 × 100 sp. Otherwise, the hireling is arrested and taken away.

If this loss leaves one of your facilities without any hirelings, that facility can't be used on your next Bastion turn. The hireling is then replaced at no cost to you.

## FESTIVAL

You gain an extra 1d6 Bastion Points if you spend 500 sp to host a festival.

Work with the DM to determine the details.

## POLITICKING

You gain an extra 1d6 Bastion Points if you spend 500 sp to appease a domineering noble.

Work with the DM to determine the details.

## PATRONAGE

You gain an extra 1d6 Bastion Points if you spend 500 sp to fund the research of a powerful spellcaster, or become a patron of an Adept or better Artist.

Work with the DM to determine the details.

## Friendly Visitors

Friendly visitors come to your Bastion, seeking to use one of your special facilities. They offer 1d6 × 100 sp for the brief use of that facility.

For example, a caravan might want to use your Workshop to repair its wagons and traveling gear. Pilgrims might want to rest in your Sanctuary. A knight might want your Smithy to replace a horseshoe or damaged weapons or armor. Or sages might need your Arcane Study to help them settle a dispute. Their use of the facility doesn't interrupt any orders you've issued to it.

## Honored Guest

A guest comes to stay at your Bastion. Work with your DM to determine the stranger's identity. Roll on the Honored Guests table or choose one of the options from that table.

| | |
|---|---|
| **1** | The guest requests sanctuary while avoiding persecution for their beliefs or crimes. They leave before the next Bastion turn but give you a gift of 1d6 × 100 sp. |
| **2 - 6** | The renowned guest is grateful to stay at your Bastion and gives you a letter of recommendation you can use to sway an important person to perform a service for you at no cost. |
| **7 - 8** | The guests are a group of friendly mercenaries, giving you four additional Bastion Defenders. They don't require a facility to house them, and they stay until you send them away or they're killed. |

## Lost Hirelings

One of your Bastion's special facilities (determined randomly) loses its hirelings. The cause of their departure is up to you. The facility can't be used on your next Bastion turn, but the hirelings are replaced at no cost to you at that point.

## Magical Discovery

Your hirelings accidentally discover or create an Uncommon magic item of your choice. The magic item can't be a suit of armor, a shield, or a weapon, and its magic is temporary; its properties start to function when you claim the item and last until the start of your next Bastion turn, after which the magic item turns to dust.

## Refugees

A group of 2d4 refugees fleeing from a monster attack, a natural disaster, or some other calamity seeks refuge in your Bastion. If your Bastion lacks a basic facility large enough to house them, the refugees camp is right outside the Bastion. The refugees offer you 1d6 × 100 sp as payment for your hospitality and protection. They stay until you find them a new home, or a hostile force attacks your Bastion.

## Request for Aid

Your Bastion is called on to help a local leader. Perhaps there's a search on for a missing person, or brigands are plaguing the area. If you choose to help, you must dispatch one or more Bastion Defenders. Roll a d6 for each Bastion Defender you send. If these die rolls total 10 or higher, the problem is solved, and you earn a reward of 1d6 × 100 sp. If the die rolls total less than 10, the problem is still solved, but the reward is halved and one of your Bastion Defenders is killed. Remove that Defender from your Bastion's roster.

## Carousing

Sometimes, a person just needs to let off a little steam, or engage in simple, basic pleasures. Which is code for all the things we do when we need a distraction: playing games, entertaining the lovelies of our desire, and the ever-popular carousing at the local Saloon or stand in.

See the Poisoned Condition for aspects of intoxication.

## CRAFTING

This section is not about crafting magical items. For that you need to look into the rules around Imbuing and Ingraining. But most magical items require a base into which they imbue or ingrain powers, and that means something that can be made by someone with the appropriate skills and tools to be able to do it.

Wyrlde has a fairly simple crafting system that is distinct and more involved than the default 5e system. As a result, Player Characters can craft items during Downtime periods, and there is greater value and import placed on the artisan's tools and the guild system.

Workshop Skills

| | | | | |
|---|---|---|---|---|
| Armory | Artistry | Brewery | Bowery | Buildery |
| Carpentry | Cleanery | Clothery | Cookery | Glazery |
| Handiwork | Husbandry | Instrumentry | Knowery | Masonry |
| Mekery | Millery | Minery | Papery | Peasantry |
| Physicry | Pigmentry | Plantery | Scribery | Shipwright |
| Smithery | Weavery | Wrightery | | |

## WORKSHOPS

All crafting requires the use of a workshop. A Workshop is the space and place where the tools and circumstances are designed to maximize the end product. There is one exception to this: Handiwork can be performed anywhere.

Workshops vary from craft to craft in their size, cost, and materials, but ultimately come down to certain kinds of work, each set up accordingly. A workshop must be run by a Yeoman or better, though normally a workshop isn't affordable until at least Adept. Workshops belonging to others may be used for personal projects, but often this is joined by a requirement of helping out in the day-to-day work of the shop itself and requires permission of the workshop owner.

Bastions have the ability to provide a workshop for adventurers.

All workshops have a mark of trade provided by the guild, and without that mark will have a very difficult time selling their wares.

Using a workshop will end a short or long rest, with the exception of the Skills of Handiwork and Scribery.

A workshop will have the same **DEGREE OF MASTERY** as the person who runs it, which may be different from the person who owns it. Thus, a Workshop being run by a Novice will produce novice level product, while one run by a master or Grand Master will produce much better product.

## CREATION

While crafting, you can maintain a modest lifestyle without having to pay 1 sp per day, or a comfortable lifestyle at half the normal cost. To create an object, there are a few basic steps to follow:

First, you have to know what you are going to make. It needs to be something wholly within the capability of that particular craft. If the object requires the involvement of additional crafts, as determined by your DM, then the object must be created in stages, moving from one workshop to the next.

Second, you must know the materials needed for the object. Something that will be used for magical purposes may require unusual materials that have to be worked into the object during the regular formation. Materials will have a basic cost, determined by the DM, and are presumed to always be the best materials available.

The Workshop provides the tools and equipment necessary for creation, and the way of making it is presumed by the skill in the craft. On occasion, there will be something deemed original and unusual. These kinds of items increase the difficulty of a given effort to create something.

Third, you have to have the time to make the object. Time is always expressed in total hours and working on a project for more than 8 hours in a day will give 1 point of fatigue for every 2 hours longer than 8 worked on in a single day. The time to craft an object varies, and is determined by your DM.

### Assistance

Multiple characters can combine their efforts toward the crafting of a single item, provided that the characters all have proficiency with the requisite tools and are working together in the same place.

Each individual contributing reduces the hours by the number of hours they contribute to it.

The character who's leading the effort, or the one with the highest ability modifier, can make an ability check with Advantage, reflecting the help provided by the other characters.

### Roll

When crafting, the "ability" score used is the Character's level, and the roll is made using a d20 plus the modifier according to that Crafting group based on the key ability score, plus the proficiency Bonus (if they have proficiency).

A Grand Master Blacksmith with a Strength of 12 adds a +1 for their Strength, +3 to for their Proficiency, their proficiency bonus (+4), and is 17th Level. So, for them, the DC has to be higher than 25 for them to fail to make the item – and they have advantage. A Novice may be only 3rd level, and the DC would have to be above 5 for them to fail.

The more you work and develop your craft, the easier things become. Common DCs are found in the crafting example Table, along with typical materials cost, the time needed to craft, and the complication chance.

### Quality

As noted before, the quality of an item can have an effect on the value and durability of an object. Quality is determined by the Degree of Mastery of the person who runs the shop that day.

Quality items are more resistant to damage and destruction – an Adept quality item gains a +1 on saves, a Master quality item gains a +2 on saves, and a Grand Master quality item gains a +3 on saves.

Items that your facility crafts will sell for normal price, adjusted by the level of mastery. Yeoman quality items are +50% the value of Novice items. Adept are +100% the price. Master are +150% the price. Grand Master are +200% the price.

### Crafting Notes

For unstated items, you can craft one or more items with a total market value not exceeding 5 gp, and you must expend raw materials worth at minimum half the total market value (though you can spend more).

If something you want to craft has a market value greater than 5 gp, you make progress every day in 25 gp increments until you reach the market value of the item.

## Practicing a Profession

You can work between adventures, allowing you to maintain a modest lifestyle without having to pay 1 gp per day. This benefit lasts as long as you continue to practice your profession.

If you are a member of an organization that can provide gainful employment, such as a temple or a thieves' guild, you earn enough to support a comfortable lifestyle instead.

If you have proficiency in the Performance skill and put your performance skill to use during your downtime, you earn enough to support a wealthy lifestyle instead.

## Researching

The time between adventures is a great chance to perform research, gaining insight into mysteries that have unfurled over the course of the campaign.

Research can include poring over dusty tomes and crumbling scrolls in a library or buying drinks for the locals to pry rumors and gossip from their lips.

When you begin your research, the GM determines whether the information is available, how many days of downtime it will take to find it, and whether there are any restrictions on your research (such as needing to seek out a specific individual, tome, or location). The GM might also require you to make one or more ability checks,

such as a Perception (Investigation) check to find clues pointing toward the information you seek, or a Charisma (Persuasion) check to secure someone's aid. Once those conditions are met, you learn the information if it is available.

For each day of research, you must spend 1 gp to cover your expenses. This cost is in addition to your normal lifestyle expenses.

## TRAINING

You can spend time between adventures learning a new language or training with a set of tools. Your GM might allow additional training options.

First, you must find an instructor willing to teach you. The GM determines how long it takes, and whether one or more ability checks are required.

The training lasts for 250 days and costs 1 sp per day. After you spend the requisite amount of time and money, you learn the new language or gain proficiency with the new tool.

# COMBAT

Eventually, everyone has to face the music, and it is then that the skills and talents you possess to fight come to the fore.

Something to keep in mind is that there are Moments, which are 1 second in length, Rounds, which are 6 seconds in length, and Turns, which is what you do in a given Round.

# ORDER

A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes the chaos of combat into a cycle of rounds and turns. A round represents about 6 seconds in the game world. During a round, each participant in a battle takes a turn. The order of turns is determined at the beginning of a combat encounter when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round if neither side has defeated the other.

- **Determine surprise.** The GM determines whether anyone involved in the combat encounter is surprised.
- **Establish positions.** The GM decides where all the characters and monsters are located. Given the adventurers' marching order or their stated positions in the room or other location, the GM figures out where the adversaries are, how far away and in what direction.
- **Roll initiative.** Everyone involved in the combat encounter rolls initiative, determining the order of combatants' turns.
- **Take turns.** Each participant in the battle takes a turn in initiative order.
    - When everyone involved in the combat has had a turn, the round ends.
- **Begin** the next round.
- **Repeat** taking turns until the fighting stops.

## SURPRISE

A band of adventurers sneaks up on a bandit camp, springing from the trees to attack them. A gelatinous cube glides down a dungeon passage, unnoticed by the adventurers until the cube engulfs one of them. In these situations, one side of the battle gains surprise over the other.

The GM determines who might be surprised. If neither side tries to be stealthy, they automatically notice each other. Otherwise, the GM compares the Dexterity (Stealth) checks of anyone hiding with the Perception score of each creature on the opposing side. Any character or monster that doesn't notice a threat is surprised at the start of the encounter.

If you're surprised, you can't move or take an action on your first turn of the combat, and you can't take a reaction until that turn ends. A member of a group can be surprised even if the other members aren't.

## INITIATIVE

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The GM makes one roll for an entire group of identical creatures, so each member of the group acts at the same time.

The GM ranks the combatants in order from the one with the highest Dexterity check total to the one with the lowest. This is the order (called the initiative order) in which they act during each round. The initiative order remains the same from round to round.

If a tie occurs, the GM decides the order among tied GM-controlled creatures, and the players decide the order among their tied characters. The GM can decide the order if the tie is between a monster and a player character. Optionally, the GM can have the tied characters and monsters each roll a d20 to determine the order, highest roll going first.

# ACTIONS

Each person engaging in combat has at least 2 and up to 4 Actions in a given round (6 seconds). The maximum number of possible (*theoretical*) actions a being can take in a round is 6, and the last two would require high level magic to obtain.

- The first is an **OPEN ACTION**,
- The second is a **MOVE ACTION**,
- The third is a **BONUS ACTION**,
- The fourth is a **REACTION**.

The third and fourth options come from some Aspect or Magic based on your character's development. When one does gain them, they have specific things that the character can do, and are described in such circumstances in their description.

**OPEN ACTIONS** can be used to do anything. They are essentially just called "Actions".

**MOVE ACTIONS** can be used for movement or shifted to an Open Action. This must be declared at the start of your turn. You must declare your actions when it is your turn if you are going to convert a Move action to an Open action.

**REACTIONS** can only be used to do the specific things allowed by whatever gives that reaction, or for Opportunity Attacks (*see below*). A person can have only one reaction in a given turn. You can take a reaction only when a special ability, spell, or other feature of the game states that you can do something as a reaction. You otherwise don't have a reaction to take.

You can take only one reaction on your turn, so you must choose which reaction to use when you have more than one available.

Anything that deprives you of your ability to take actions also prevents you from taking a reaction.

**BONUS ACTIONS** can only be used to do whatever that specific thing that grants the Bonus action is. A person can only have one Bonus action in a given turn. Various class features, spells, and other abilities let you take an additional action on your turn called a bonus action. You can take a bonus action only when a special ability, spell, or other feature of the game states that you can do something as a bonus action. You otherwise don't have a bonus action to take.

You can take only one bonus action on your turn, so you must choose which bonus action to use when you have more than one available.

You choose when to take a bonus action during your turn, unless the bonus action's timing is specified, and anything that deprives you of your ability to take actions also prevents you from taking a bonus action.

**SPELL CASTING**: Mages always have the choice of converting the Open, Move, Bonus, and Reactions into Spell Casting Actions (*see MageCraft, below*).

## YOUR TURN

On your turn, you can move a distance up to your speed and take one action. You decide whether to move first or take your action first. Your speed— sometimes called your walking speed—is noted on your character sheet.

The most common actions you can take are described in the "Actions in Combat" section. Many class features and other abilities provide additional options for your action.

The "Movement and Position" section gives the rules for your move.

You can forgo moving, taking an action, or doing anything at all on your turn. If you can't decide what to do on your turn, consider taking the Dodge or Ready action, as described in "Actions in Combat."

When you take your action on your turn, you can take one of the actions presented here, an action you gained from your class or a special feature, or an action that you improvise. Many monsters have action options of their own in their stat blocks.

When you describe an action not detailed elsewhere in the rules, the GM tells you whether that action is possible and what kind of roll you need to make, if any, to determine success or failure.

## Action Types

Attacking is the most common form of Action when in combat, but there are many other kinds of actions on can take, and they do not need to only be taken during combat.

## Attacks

The most common action to take in combat is the Attack action, whether you are swinging a sword, firing an arrow from a bow, or brawling with your fists. With this action, you make one melee or ranged attack.

Certain features, such as the Extra Attack feature of the fighter, allow you to make more than one attack with this action.

## Making an Attack

Whether you're striking with a melee weapon, firing a weapon at range, or making an attack roll as part of a spell, an attack has a simple structure.

- Choose a target. Pick a target within your attack's range: a creature, an object, or a location.
- Determine modifiers.
- The GM determines whether the target has cover and whether you have Advantage or Disadvantage against the target. In addition, spells, special abilities, and other effects can apply penalties or bonuses to your attack roll.
- Resolve the attack. You make the attack roll. On a hit, you roll damage, unless the particular attack has rules that specify otherwise. Some attacks cause special effects in addition to or instead of damage.
- If there's ever any question whether something you're doing counts as an attack, the rule is simple: if you're making an attack roll, you're making an attack.

### Attack Rolls

When you make an attack, your attack roll determines whether the attack hits or misses. To make an attack roll, roll a d20 and add the appropriate modifiers. If the total of the roll plus modifiers equals or exceeds the target's Armor Class (AC), you hit.

The AC of a character is determined at character creation and by equipment, whereas the AC of a monster is in its stat block.

### Modifiers to the Roll

When a character makes an attack roll, the two most common modifiers to the roll are an ability modifier and the character's proficiency bonus. When a monster makes an attack roll, it uses whatever modifier is provided in its stat block.

**Ability Modifier**. The ability modifier used for a melee weapon attack is Strength, and the ability modifier used for a ranged weapon attack is Dexterity. Weapons that have the finesse or thrown property break this rule.

Some spells also require an attack roll. The ability modifier used for a spell attack depends on the spellcasting ability of the spellcaster.

**Proficiency Bonus.** You add your proficiency bonus to your attack roll when you attack using a weapon with which you have proficiency, as well as when you attack with a spell.

## Melee Attacks

Used in hand-to-hand combat, a melee attack allows you to attack a foe within your reach. A melee attack typically uses a handheld weapon such as a sword, a warhammer, or an axe. A typical monster makes a melee attack when it strikes with its claws, horns, teeth, tentacles, or other body part. A few spells also involve making a melee attack.

Most creatures have a 5-foot reach and can thus attack targets within 5 feet of them when making a melee attack. Certain creatures (typically those larger than Medium) have melee attacks with a greater reach than 5 feet, as noted in their descriptions.

### Offhand Attack

If holding a weapon in an offhand, you can attempt an attack with it should you have a bonus action or reaction, including Opportunity attacks. Offhand attacks are always at disadvantage.

### Two-Weapon Fighting

When you take the Attack action and attack with a light melee weapon that you're holding in one hand, you can use a bonus action to attack with a different light melee weapon that you're holding in the other hand. You don't add your ability modifier to the damage of the bonus attack unless that modifier is negative.

If either weapon has the thrown property, you can throw the weapon, instead of making a melee attack with it.

### Bind Weapon

When you take the Bind Weapon action, you make a melee weapon attack contested by the target's Strength (Athletics) or Dexterity (Acrobatics). On success, you bind your target's weapon. While bound, you and your opponent may not use the bound weapons or move. On their turn, your opponent may use an action to attempt to free their weapon with an opposed Strength (Athletics) check or Dexterity (Acrobatics) check, or they can drop the weapon. If the creature does not free or drop their weapon, the creature cannot move. While binding your opponent, you suffer the same limitations, except that you may end the bind at any time.

### Disarm

On a successful roll, you disarm your opponent. Note, this can happen to PCs as well as opponents.

### Mark

You mark your opponent, developing a fixation on them, and on a successful hit, you literally mark them with your weapon in a way that shows you have done so.

### Cleaving Foes

Any extra damage from an attack that drops a foe gets carried over to a hostile creature within reach, with damage carrying over to the next available creature until all of it has been applied to creatures or they are all dead.

### Jumping Attack

Jumping up to attack a being within range of your jump ability is an attack at disadvantage.

### Particles

When you take the Particles action on your turn, you can hurl sharp or stinging particles at a creature you can see within 5 feet of you. This cloud of particles could be glass shards, dirt, sand, ash, coals, or even a hat or handkerchief or bit of fabric. As an action, you must make a ranged attack to throw particles at a creature and being within 5 feet of a creature does not impose disadvantage on the ranged attack.

If hit, the creature has disadvantage on attack rolls until the start of your next turn. The target must also succeed on a Constitution saving throw (DC 8) or is sightless until the start of your next turn. Once sightless, a creature may spend an action to clear its eyes of the particles and end the condition.

### Weapon Grappling

Any weapon with a hook can be used to make a grapple attack that uses its weapon attack bonus instead of athletics. This attack can be made on any target within the weapon's reach.

## Affray

Affray is fisticuffs, unarmed combat, the use of the body as a weapon in and of itself; an attack that a character can do with their fists, legs, shoulder, elbow, or any other extremity. Even when wielding weapons, a character can attempt to swing on someone else with any way they can – most commonly with kicks.

Instead of using a weapon to make a melee weapon attack, you can use an unarmed strike: a punch, kick, head-butt, or similar forceful blow (none of which count as weapons). On a hit, an unarmed strike deals bludgeoning damage equal to 1+ your Strength modifier. You are proficient with your unarmed strikes.

For Affray, a STRength + Modifiers roll is made against the opponent's AC. On a hit, you do 1 point plus your STRength modifier in bludgeoning or crushing damage. This number changes if you have the Affray skill, adding in that modifier to your damage as well.

Affray has certain actions that can be taken: Punch, Kick, Elbow, Knee, and Bash (using your head).

### Brawling

Brawling is a wild form of Affray that often uses improvised weapons. You can add your Brawling skill to your damage done with an improvised weapon.

### Grappling

When you want to grab a creature or wrestle with it, you can use the Attack action to make a special melee attack, a grapple. If you're able to make multiple attacks with the Attack action, this attack replaces one of them.

The target of your grapple must be no more than one size larger than you and must be within your reach. Using at least one free hand, you try to seize the target by making a grapple check instead of an attack roll: a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). If you succeed, you subject the target to the grappled condition. The condition specifies the things that end it, and you can release the target whenever you like (no action required).

### Downing a Grappled Creature

When you take the Downing action on your turn, you can attempt to down a creature you have already grappled that is equal to or smaller than your size. To attempt to down a creature, you must make a Strength (Athletics), or Dexterity (Acrobatics) check contested by your target's Strength (Athletics) or Dexterity (Acrobatics). If you succeed, you move the creature 5 feet in the direction of your choosing and the creature is prone.

### Moving a Grappled Creature

When you move, you can drag or carry the grappled creature with you, but your speed is halved, unless the creature is two or more sizes smaller than you.

### Knocking a Creature Out

Sometimes an attacker wants to incapacitate a foe, rather than deal a killing blow. When an attacker reduces a creature to 0 hit points with a melee attack, the attacker can knock the creature out. The attacker can make this choice the instant the damage is dealt. The creature falls unconscious and is stable.

### Overrun

You can barrel through a group. Overrunning costs you one half your Speed, and those you barrel through must make a Con roll against a DC of your STR plus modifiers.

### Shoving a Creature

Using the Attack action, you can make a special melee attack to shove a creature, either to knock it prone or push it away from you. If you're able to make multiple attacks with the Attack action, this attack replaces one of them.

The target must be no more than one size larger than you and must be within your reach. Instead of making an attack roll, you make a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). If you win the contest, you either knock the target prone or push it 5 feet away from you.

### Shove Aside

Using the Attack action, you can make a special melee attack to shove a creature in your movement path, either to knock it prone or push it away from you. If you're able to make multiple attacks with the Attack action, this attack replaces one of them.

The target must be no more than one size larger than you and must be within your reach. Instead of making an attack roll, you make a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). If you win the contest, you either knock the target prone or push it 3 feet away from you. Shoving Aside allows the creature shoved to make an opportunity attack against you.

### Strangle

When you strangle a victim, you apply a grappling test each round, and use the suffocation rules. You can only strangle a creature one size larger or smaller than you.

### Tumble

Tumbling allows you to disengage and move up to 5' away from your current opponent.

### Tackle

When you take the Tackle action on your turn, you can attempt to tackle a creature after moving at least half of your standard movement in a straight line towards your target. To tackle, you roll an unarmed attack roll. On a hit, the target takes the unarmed attack damage and both you and the target are knocked prone. If the creature is larger than you, you have disadvantage on your attack roll. You cannot tackle a creature that is two size classes bigger or smaller than you.

### Toss

The toss is a bonus action permissible only when the person doing the tossing is at least 3 feet taller than the person being tossed. You pick someone up by the scruff and throw them five feet.

### Trip

When someone moves through an adjacent grid area, you can attempt to trip them using your move action, opportunity attack, or reaction.

## Martial Arts Attacks

For Martial Arts, a DEX + Modifiers roll is made against the opponent's AC. On a hit, you do 1d6 points plus your STRength modifier in bludgeoning damage. This number changes if you have the Affray skill, adding in that modifier to your damage as well.

The damage die increases with each Degree of Mastery (1d6, 2d6, 3d6, 4d6, 5d6). You can shift the Die chain using a Monk ability.

### Interrupt

A target within 5 feet of you who is about to make an attack (later in initiative order) can have their attack interrupted. If you hit, their attack misses.

### Stagger

A Blow that moves the target 3 feet per degree of mastery.

### Disrupt

A bow that disrupts concentration and inflicts Pain damage.

### Strike

A standard blow.

### Kick

A strike using foot, shin, or knee.

### Punch

An elbow strike.

### Pinch

A nerve pinch. Causes the Stilled condition up for 1 turn per degree of Mastery

### Bash

A shoulder strike. It can move a target 3 feet per degree of mastery.

### Slap

A blow to the face that forces a Con roll if it hits. The DC is the attacker's Level plus 5 to avoid being stunned.

### Flip

Sends an opponent prone and moves them up to five feet away per degree of mastery, but with reduction to damage of -2 per die.

### Trip

Renders an opponent prone, but at a -3 per die to damage.

## Ranged Attacks

When you make a ranged attack, you fire a bow or a crossbow, hurl a handaxe, or otherwise send projectiles to strike a foe at a distance. A monster might shoot spines from its tail. Many spells also involve making a ranged attack.

You can make ranged attacks only against targets within a specified range.

If a ranged attack, such as one made with a spell, has a single range, you can't attack a target beyond this range.

Some ranged attacks, such as those made with a longbow or a shortbow, have two ranges. The smaller number is the normal range, and the larger number is the long range. Your attack roll has Disadvantage when your target is beyond normal range, and you can't attack a target beyond the long range.

### Ranged Attacks in Close Combat

Aiming a ranged attack is more difficult when a foe is next to you. When you make a ranged attack with a weapon, a spell, or some other means, you have Disadvantage on the attack roll if you are within 5 feet of a hostile creature who can see you and who isn't incapacitated.

### Shoot

Bows, Crossbows, and similar items are shot. This is a regular ranged attack.

### Fire

Firearms are fired. This is a regular ranged attack.

### Hurl

Rocks, axes, anything you can throw with a single hand. This is a regular ranged attack.

### Chuck

Anything you can throw with both hands. This is a two-handed attack.

### Wire or Rope & Arrows

On occasion, someone may seek to tie a wire or rope to an arrow and soot it for various reasons.

These attacks are made at disadvantage.

## Psychic Attacks

Psychic attacks are specific uses of psychic power that have unusual natures. Psychic abilities are explained in the Occultaria.

Psychic attacks use Psyche as their primary score for modifiers. Thus, making an attack is only somewhat different from a normal attack roll, and would be conducted on the turn for that action. Psychic attacks are always a Bonus Action.

### Dominate

Dominate is an attempt to seize control of the opponent's mind.

### Defend

Defend is defending oneself from an attempt at Domination.

### Manipulate

Manipulate is using Psychic powers to manipulate objects and energies.

### Enhance

Enhance is using Psychic powers to enhance oneself or something else.

## Opportunity Attacks

In a fight, everyone is constantly watching for a chance to strike an enemy who is fleeing or passing by. Such a strike is called an opportunity attack.

You can make an opportunity attack when a hostile creature that you can see moves out of your reach. To make the opportunity attack, you use your reaction to make one melee or thrown attack against the provoking creature. The attack occurs right before the creature leaves your reach.

You can avoid provoking an opportunity attack by taking the Disengage action. You also don't provoke an opportunity attack when you teleport or when someone or something moves you without using your movement, action, or reaction. For example, you don't provoke an opportunity attack if an explosion hurls you out of a foe's reach or if gravity causes you to fall past an enemy.

## MageCraft

Spellcasters such as wizards and clerics, as well as many monsters, have access to spells and can use them to great effect in combat. Each spell has a casting time, which specifies whether the caster must use an action, a reaction, minutes, or even hours to cast the spell. Casting a spell is, therefore, *not necessarily* an action.

However, in combat, a Mage's ability to Move, take an Action, and Reactions all count as actions for the purpose of how many actions a spell takes to cast. A Mage may choose to move, cast a spell, and make an opportunity attack and only use one action towards the spell casting, or they may choose not to move, not to take an opportunity attack, and spend three actions casting a spell.

This becomes of major importance when casting higher level spells in combat, as the longer a spell takes to cast, the greater the chance of being interrupted or targeted.

## Cast A Spell

Many spells do have a casting time of 1 to 5 actions, so a spellcaster often uses his or her action in combat to cast such a spell.

It should be noted that unless an ability explicitly allows it, a mage can only cast one spell in a turn, no matter how many actions they have.

## Ready a Spell

At any time, a Mage can choose to "ready a spell". Readying a spell means casting it and setting it up for the final rune to be drawn, releasing the spell. This does not change the casting time of the spell – that still must happen before the combat begins (initiative roll). A caster can unleash a Readied spell on their turn and begin to cast another immediately.

## Concentration

While casting a spell and often in the effort to maintain some spells (particularly defensive ones), depending on the spell itself, a mage will need to Concentrate on the casting or on maintaining the spell.

Concentration might be disrupted if you take damage. If seriously jostled, pushed, shoved, grappled, punched, or hit with an attack, you must make a Mana Saving Throw. The DC is 10 *or* half the damage you take, whichever is greater. If you take damage from multiple sources, you make a separate saving throw for *each* source of damage.

Broken concentration stops the spell from being cast and still costs mana, or it ends a spell that is being maintained.

## Drop concentration

A caster can choose to stop concentrating for their action in a turn and begin a new spell in the same action.

## Add concentration

In some cases, Mages have the ability to concentrate on more than one spell at a time, a skill developed through long hours of effort and development. Using this action, they can add an additional spell to cast or to maintain.

# Movement

In combat, characters and monsters are in constant motion, often using movement and position to gain the upper hand.

On your turn, you can move a distance up to your speed. You can use as much or as little of your speed as you like on your turn, following the rules here.

Your movement can include jumping, climbing, and swimming. These different modes of movement can be combined with walking, or they can constitute your entire move. However, when you're moving, you deduct the distance of each part of your move from your speed until it is used up or until you are done moving.

# Modifiers to Movement

## Breaking Up Your Move

You can break up your movement on your turn, using some of your speed before and after your action. For example, if you have a speed of 30 feet, you can move 10 feet, take your action, and then move 20 feet.

## Moving Between Attacks

If you take an action that includes more than one weapon attack, you can break up your movement even further by moving between those attacks. For example, a fighter who can make two attacks with the Extra Attack feature and who has a speed of 25 feet could move 10 feet, make an attack, move 15 feet, and then attack again.

## Using Different Speeds

If you have more than one speed, such as your walking speed and a flying speed, you can switch back and forth between your speeds during your move. Whenever you switch, subtract the distance you've already moved from the new speed. The result determines how much farther you can move. If the result is 0 or less, you can't use the new speed during the current move.

For example, if you have a speed of 30 and a flying speed of 60 because a wizard cast the fly spell on you, you could fly 20 feet, then walk 10 feet, and then leap into the air to fly 30 feet more.

## Difficult Terrain

Combat rarely takes place in bare rooms or on featureless plains. Boulder-strewn caverns, briar- choked forests, treacherous staircases—the setting of a typical fight contains difficult terrain.

Every foot of movement in difficult terrain costs 1 extra foot. This rule is true even if multiple things in a space count as difficult terrain.

Low furniture, rubble, undergrowth, steep stairs, snow, and shallow bogs are examples of difficult terrain. The space of another creature, whether hostile or not, also counts as difficult terrain.

## Unstable Terrain

Unstable terrain is terrain that is itself in motion. Movement on unstable terrain costs 2 extra feet, or 3 feet of Speed to move 1 foot of distance. Additionally, any movement on Unstable Terrain requires a STR (athletics) or Dex roll against a DC determines by how unstable the terrain is or be laid prone. All Actions made while on Unstable Terrain are made with Disadvantage.

## Climbing, Swimming, and Crawling

While climbing or swimming, each foot of movement costs 1 extra foot (2 extra feet in difficult terrain), unless a creature has a climbing or swimming speed. At the GM's option, climbing a slippery vertical surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

# Movement Actions

## Move

This is a basic movement that takes you one half your Speed in a direction along the horizontal surface you are standing on.

## Hold

Hold is a movement actions that involves moving to a place within your speed range and then holding that position against whatever comes to it. An example is holding a door that is being forced open, another is protecting a person.

## Stand

When you take the stand movement, you draw attention to you from hostile folks around you, stomping and suggesting that you are challenging them to move you, to push you, to focus on you.

## Evade

Evade is a movement action that involves moving to avoid a blow or other event and will set you five feet away from your original position. Evade allows you to avoid a single opportunity attack if in evading you end up disengaging.

## Drop

You can drop prone without using any of your speed. Standing up takes more effort; doing so costs an amount of movement equal to half your speed.

## Escape

Escaping a Grapple. A grappled creature can use its action to escape. To do so, it must succeed on a Strength (Athletics), or Dexterity (Acrobatics) check contested by your Strength (Athletics) check.

## Dodge

When you take the Dodge action, you focus entirely on avoiding attacks. Until the start of your next turn, any attack roll made against you has Disadvantage if you can see the attacker, and you make Dexterity saving throws with Advantage. You lose this benefit if you are incapacitated or if your speed drops to 0.

## Dive

When you take the Dive action, you focus entirely on avoiding attacks. Until the start of your next turn, any attack roll made against you has Disadvantage if you can see the attacker, and you make Dexterity saving throws with Advantage. This only lasts during that turn, however, as you start the following turn Prone.

## Shift

Shifting is an evasive action allowing you to move slightly out of the way of an attack. It grants a +1 to AC for a single attack.

## Dash

When you take the Dash action, you gain extra movement for the current turn. The increase equals your speed, after applying any modifiers. With a speed of 30 feet, for example, you can move up to 60 feet on your turn if you dash.

Any increase or decrease to your speed changes this additional movement by the same amount. If your speed of 30 feet is reduced to 15 feet, for instance, you can move up to 30 feet this turn if you dash.

## Crawl

When you crawl, you are down on your hands and knees or your belly, and you are able to move at ½ your Speed.

## JUMPING

Your Strength determines how far you can jump.

**Long Jump.** When you make a long jump, you cover a number of feet up to your Strength score if you move at least 10 feet on foot immediately before the jump. When you make a standing long jump, you can leap only half that distance. Either way, each foot you clear on the jump costs a foot of movement.

This rule assumes that the height of your jump doesn't matter, such as a jump across a stream or chasm. At your GM's option, you must succeed on a DC 10 Strength (Athletics) check to clear a low obstacle (no taller than a quarter of the jump's distance), such as a hedge or low wall. Otherwise, you hit it.

When you land in difficult terrain, you must succeed on a DC 10 Dexterity (Acrobatics) check to land on your feet. Otherwise, you land prone.

**High Jump.** When you make a high jump, you leap into the air a number of feet equal to 3 + your Strength modifier if you move at least 10 feet on foot immediately before the jump. When you make a standing high jump, you can jump only half that distance. Either way, each foot you clear on the jump costs a foot of movement. In some circumstances, your GM might allow you to make a Strength (Athletics) check to jump higher than you normally can.

You can extend your arms half your height above yourself during the jump. Thus, you can reach above you a distance equal to the height of the jump plus 1½ times your height.

**Leap.** A leap is a jump from a standing start, or with less than five feet space to start. You can Leap 1+ your Strength Modifier + your Athletics skill in feet.

## CLIMB

You climb something. While climbing or swimming, each foot of movement costs 1 extra foot (2 extra feet in difficult terrain), unless a creature has a climbing or swimming speed. At the GM's option, climbing a slippery vertical surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

## SWIMMING MOVEMENT

Swimming movement allows you to move at your swimming speed. While climbing or swimming, each foot of movement costs 1 extra foot (2 extra feet in difficult terrain), unless a creature has a climbing or swimming speed. At the GM's option, climbing a slippery vertical surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

## BURROWING MOVEMENT

Burrowing movement allows you to move at your burrowing speed.

If you do not have a burrowing speed, and you have the ability to get through the surface, you can move at 1/10th your regular speed.

## FLYING MOVEMENT

Flying creatures enjoy many benefits of mobility, but they must also deal with the danger of falling. If a flying creature is knocked prone, has its speed reduced to 0, or is otherwise deprived of the ability to move, the creature falls, unless it has the ability to hover or it is being held aloft by magic, such as by the fly spell.

Launching into flight takes an action, as does landing. In both cases, the Speed of movement is half for purposes of effects and location.

A Fly Speed can be used to travel through the air. While you have a Fly Speed, you can stay aloft until you land, fall, or die. While flying, you fall if you lack the Hover trait and have the Incapacitated or Prone condition, or your Fly Speed is reduced to 0.

# Common Actions

## Disengage

If you take the Disengage action, your movement doesn't provoke opportunity attacks for the rest of the turn.

## Change Weapon

Sometimes you need to change or add a weapon in hand, and this is the action you take to do that, specifying what the weapon is.

## Ready

Sometimes you want to get the jump on a foe or wait for a particular circumstance before you act. To do so, you can take the Ready action on your turn, which lets you act using your reaction before the start of your next turn.

First, you decide what perceivable circumstance will trigger your reaction. Then, you choose the action you will take in response to that trigger, or you choose to move up to your speed in response to it.

Examples include "If the cultist steps on the trapdoor, I'll pull the lever that opens it," and "If the goblin steps next to me, I move away."

When the trigger occurs, you can either take your reaction right after the trigger finishes or ignore the trigger. Remember that you can take only one reaction per round.

When you ready a spell, you cast it as normal but hold its energy, which you release with your reaction when the trigger occurs. To be readied, a spell must have a casting time of 1 action, and

holding onto the spell's magic requires concentration. If your concentration is broken, the spell dissipates without taking effect. For example, if you are concentrating on the web spell and ready magic missile, your web spell ends, and if you take damage before you release magic missile with your reaction, your concentration might be broken.

## Improvise

This is exactly what it sounds like – you improvise something. It cannot be something already covered by another type of action, and it cannot combine actions.

## Hide

When you take the Hide action, you make a Dexterity (Stealth) check in an attempt to hide, following the rules for hiding. If you succeed, you gain certain benefits, as described in the "Unseen Attackers and Targets" section.

### Unseen Attackers and Targets

Combatants often try to escape their foes' notice by hiding, casting the invisibility spell, or lurking in darkness.

When you attack a target that you can't see, you have Disadvantage on the attack roll. This is true whether you're guessing the target's location or you're targeting a creature you can hear but not see. If the target isn't in the location you targeted, you automatically miss, but the GM typically just says that the attack missed, not whether you guessed the target's location correctly.

When a creature can't see you, you have Advantage on attack rolls against it. If you are hidden—both unseen and unheard—when you make an attack, you give away your location when the attack hits or misses.

## Being Prone

Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone, a condition.

You can drop prone without using any of your speed. Standing up takes more effort; doing so costs an amount of movement equal to half your speed.

For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0.

To move while prone, you must crawl or use magic such as teleportation. Every foot of movement while crawling costs 1 extra foot. Crawling 1 foot in difficult terrain, therefore, costs 3 feet of movement.

## Cover

Walls, trees, creatures, and other obstacles can provide cover during combat, making a target more difficult to harm. A target can benefit from cover only when an attack or other effect originates on the opposite side of the cover.

There are three degrees of cover. If a target is behind multiple sources of cover, only the most protective degree of cover applies; the degrees aren't added together. For example, if a target is behind a creature that gives half cover and a tree trunk that gives three-quarters cover, the target has three-quarters cover.

A target with **half cover** has a +2 bonus to AC and Dexterity saving throws. A target has half cover if an obstacle blocks at least half of its body. The obstacle might be a low wall, a large piece of furniture, a narrow tree trunk, or a creature, whether that creature is an enemy or a friend.

A target with **three-quarters cover** has a +5 bonus to AC and Dexterity saving throws. A target has three-quarters cover if about three-quarters of it is covered by an obstacle. The obstacle might be a portcullis, an arrow slit, or a thick tree trunk.

A target with **total cover** can't be targeted directly by an attack or a spell, although some spells can reach such a target by including it in an area of effect. A target has total cover if it is completely concealed by an obstacle.

### Hitting Cover

When opponents use cover to their advantage, one can choose to attack and destroy or grapple out the cover completely and leave them exposed. If the attack would have hit the creature without the benefit of cover, your attack hits the cover instead and damages it. With grappling, the cover may be pulled away, by either wrestling it out of the way or using a weapon to pull it away (such as with a Sibolan Shield).

## Shield

This is an action meant to protect or defend another being. Shield sets your AC as the target, and if there is a hit, you take the damage instead of the thing being covered. This is often used to protect the innocent, guard mages, and secure large objects.

### Cover Move

Cover move allows you to move up to your speed in distance and provide cover for someone in danger, but at the cost of any attack or movement actions.

## Activity

You normally interact with an object while doing something else, such as when you draw a sword as part of an attack. When an object requires your action for its use, you take the Use an Object action. This action is also useful when you want to interact with more than one object on your turn.

Your turn can include a variety of flourishes that require neither your action nor your move.

You can communicate however you are able, through brief utterances and gestures, as you take your turn.

You can also interact with one object or feature of the environment for free, during either your move or your action. For example, you could open a door during your move as you stride toward a foe, or you could draw your weapon as part of the same action you use to attack.

If you want to interact with a second object, you need to use your action. Some magic items and other special objects always require an action to use, as stated in their descriptions.

The GM might require you to use an action for any of these activities when it needs special care or when it presents an unusual obstacle. For instance, the GM could reasonably expect you to use an action to open a stuck door or turn a crank to lower a drawbridge.

## Use a Feature, Specialty, or Ability

All Aspects, including Fortes, require an action to use, unless they specify a Bonus Action or Reaction.

## Use an Object

You normally interact with an object while doing something else, such as when you draw a sword as part of an attack. When an object requires your action for its use, you take the Use an Object action. This action is also useful when you want to interact with more than one object on your turn.

## Study

When you take the Study action, you make a Knowledge check to study your memory, a book, a creature, a clue, an object, or another source of knowledge and call to mind an important piece of information about it.

The amount of time needed to study something is a number of rounds the DC of the knowledge being sought.

## Search

When you take the Search action, you devote your attention to finding something. Depending on the nature of your search, the GM might have you make a Wisdom or Perception check, depending on if it is a matter of you feeling (Insight) the space or looking for things that are hidden.

## Investigate

When you take the Investigate action, you devote your attention to looking for clues or hints. Depending on the nature of your search, the GM might have you make an Intelligence (Investigation) check.

## Catch

You catch something thrown or shot at you. The DC of the action is determined by the DM.

## Help

You can lend your aid to another creature in the completion of a task. When you take the Help action, the creature you aid gains Advantage on the next ability check it makes to perform the task you are helping with, provided that it makes the check before the start of your next turn.

Alternatively, you can aid a friendly creature in attacking a creature within 5 feet of you. You feint, distract the target, or in some other way team up to make your ally's attack more effective. If your ally attacks the target before your next turn, the first attack roll is made with Advantage.

## Bonus Actions

In certain circumstances, an individual will have a Bonus action. Bous actions only allow what is specified by the thing giving one the bonus action.

As always, mages can choose to use their Bonus action towards spell casting time.

## Reactions

A Reaction is a thing that you do in response to some external stimuli. For example, you may choose to "ready" yourself as your action, and then set the nature of your reaction or the thing you are readying yourself as to happen as a reaction to events.

Certain special abilities, spells, and situations allow you to take a special action called a reaction. A reaction is an instant response to a trigger of some kind, which can occur on your turn or on someone else's. The opportunity attack is the most common type of reaction.

When you take a reaction, you can't take another one until the start of your next turn. If the reaction interrupts another creature's turn, that creature can continue its turn right after the reaction.

# Special Combat Types

## Aerial Combat

A character with a natural flight speed is assumed to have proficiency in **flying**. **Riding** proficiency is required to use brooms, and **Piloting** is required to use Rugs. Spells can enable flight, but *do not* grant proficiency in it.

## Flying Base DC

The Base DC for Aerial combat is 10 for proficient, 13 for those lacking proficiency. This is the handling for flight.

## Actions

Combat of this sort applies a penalty of Disadvantage if the attacker is not proficient in this form of movement. It is otherwise the same as regular combat, with the following additional actions.

## Evade

This is a movement to disengage in the air.

## Grapple

This is a standard Grapple. You can lift a being if you are one size larger and succeed on a strength check against a DC 15.

## Maneuver

A Maneuver is a Move action and requires a roll using the flying proficiency. The DC is 10 plus the modifier of the maneuver being done. If the PC lacks proficiency, they use Dexterity with a DC of 13 plus the modifier for the maneuver.

Some maneuvers apply penalties to other types of actions being taken; some provide additional types of actions.

## Maneuver Mods

Each kind of Maneuver has a modifier, as shown below.

| Maneuver | Base DC | Maneuver | Base DC |
|---|---|---|---|
| **Veer (23°)** | +1 | Climb | +1 |
| **Arc (45°)** | +1 | Dive | +1 |
| **Turn (67°)** | +2 | Strafe | +2 |
| **Hard Turn (90°)** | +3 | Collide | +3 |
| **Spin (180°)** | +1 | Hover | +0 |

## Speed Mods

Speed impacts flight DC as well. The following table lists the Base DC modifier for speeds equal to or between the lower number.

| Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **10** | -1 | 60 | +1 | 110 | +2 | 160 | +4 | 210 | +6 | 260 | +7 |
| **20** | -1 | 70 | +1 | 120 | +3 | 170 | +4 | 220 | +6 | 270 | +8 |
| **30** | +0 | 80 | +1 | 130 | +3 | 180 | +5 | 230 | +6 | 280 | +8 |
| **40** | +0 | 90 | +2 | 140 | +3 | 190 | +5 | 240 | +7 | 290 | +8 |
| **50** | +0 | 100 | +2 | 150 | +4 | 200 | +5 | 250 | +7 | 300 | +9 |

Speeds over 125 miles an hour for people unused to traveling faster than 60 miles a day are unlikely to happen, but you can adapt from here.

Speed Equivalents

| Mph | .1 | .25 | .5 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **.88** | **2.2** | **4.4** | **8.8** | **17.6** | **26.4** | **35.2** | **44** | **52.8** | **61.6** | **70.4** | **79.2** | **88** |

| Mph | 15 | 20 | 25 | 30 | 40 | 50 | 60 | 70 | 75 | 80 | 90 | 100 | 110 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **132** | **176** | **220** | **264** | **352** | **440** | **528** | **616** | **660** | **704** | **792** | **880** | **968** |

## Climb

This is moving up in the sky.

## Dive

This is moving towards the ground.

## Spin

This is turning in place.

## Strafe

This is a diving attack. To use it, you must ready your attack and set the condition as within reach of the target. On your turn, you begin your movement as a Strafe. When you come within striking distance, you can attempt to hit the target with a melee or ranged attack.

## Turn

This is a turn.

## Underwater Combat

When adventurers pursue Merow back to their undersea homes, fight off sharks in an ancient shipwreck, or find themselves in a flooded dungeon room, they must fight in a challenging environment. Underwater the following rules apply.

When making a melee weapon attack, a creature that doesn't have a swimming speed (either natural or granted by magic) has Disadvantage on the attack roll unless the weapon is a dagger, javelin, shortsword, spear, or trident.

A ranged weapon attack automatically misses a target beyond the weapon's normal range. Even against a target within normal range, the attack roll has Disadvantage unless the weapon is a crossbow, a net, or a weapon that is thrown like a javelin (including a spear, trident, or dart).

Creatures and objects that are fully immersed in water have resistance to fire damage. Breathing can be a bit of a challenge, but there are charms for that.

**Burrowing:** Burrowing uses the underwater combat option with one specific change: you cannot use any ranged attacks.

## Swimming Base DC

The Base DC for underwater combat is 13 for proficient, 16 for those lacking proficiency. This is the handling for flight.

## Actions

Combat of this sort applies a penalty of Disadvantage if the attacker is not proficient in this form of movement. It is otherwise the same as regular combat, with the following additional Actions.

## Evade

This is a disengage underwater.

## Grapple

This is a standard grapple attack.

## Maneuver

A Maneuver is a Move action and requires a roll using the Swimming proficiency. The DC is 13 plus the modifier of the maneuver being done. If the PC lacks proficiency in swimming, they use Dexterity with a DC of 16 plus the modifier for the maneuver.

Some maneuvers apply penalties to other types of actions being taken; some provide additional types of actions.

## Maneuver Mods

Each kind of Maneuver has a modifier, as shown below.

| Maneuver | Base DC | Maneuver | Base DC |
|---|---|---|---|
| **Veer (23°)** | +1 | Surface | +1 |
| **Arc (45°)** | +1 | Dive | +1 |
| **Turn (67°)** | +2 | Close | +2 |
| **Hard Turn (90°)** | +3 | Collide | +3 |
| **Spin (180°)** | +2 | Ram | +3 |

## Speed Mods

Speed impacts Base DC of a vehicle as well. The following table lists the Base DC modifier for speeds equal to or between the lower number.

| Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 10 | -2 | 60 | +1 | 110 | +6 | 160 | +11 | 210 | +16 | 260 | +21 |
| 20 | -1 | 70 | +2 | 120 | +7 | 170 | +12 | 220 | +17 | 270 | +22 |
| 30 | +0 | 80 | +3 | 130 | +8 | 180 | +13 | 230 | +18 | 280 | +23 |
| 40 | +0 | 90 | +4 | 140 | +9 | 190 | +14 | 240 | +19 | 290 | +24 |
| 50 | +0 | 100 | +5 | 150 | +10 | 200 | +15 | 250 | +20 | 300 | +25 |

Speeds over 125 miles an hour for people unused to traveling faster than 60 miles a day are unlikely to happen, but you can adapt from here.

Speed Equivalents

| Mph | .1 | .25 | .5 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **.88** | **2.2** | **4.4** | **8.8** | **17.6** | **26.4** | **35.2** | **44** | **52.8** | **61.6** | **70.4** | **79.2** | **88** |

| Mph | 15 | 20 | 25 | 30 | 40 | 50 | 60 | 70 | 75 | 80 | 90 | 100 | 110 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **132** | **176** | **220** | **264** | **352** | **440** | **528** | **616** | **660** | **704** | **792** | **880** | **968** |

## Dive

This is moving down in the water, towards the bottom.

## Spin

This is spinning about.

## Surface

This is moving up in the water, towards the surface.

## Swoop

This is a curving dive, similar to a jump in the water.

## Swim

This is moving forward in a straight line.

## Turn

This is a turn. A roll is made using proficiency or ability against the DC of the turn. There are five turns: Veer, Arc, Turn, Hard Turn, and Spin.

## Mounted Combat

A Mount is anything that can be ridden by a PC. An Imperial can be a mount for a Faery, for example. However, in this case, we are talking about beastly mounts, from the common (Horses, Hyborian WarLynx) to the uncommon (Aztani Giant Cassowary, Bears), these are animals trained to be ridden and to respond to direction.

Wild animals must be trained to be ridden, a process taking six weeks. A beast is eligible to be a mount provided:

- It can be domesticated.
- It is capable of learning.
- It is at least one size larger than the being who will be riding it.

When you are mounted, you can choose to have the beast act Independently or Directed.

If Independent, the beast will do what it would do in a given situation, determined by your DM. They will have their own initiative roll and order.

If Directed, they will respond to your commands, use your initiative order, and your saving throws.

## Mounting and Dismounting

Once during your move, you can mount or dismount a creature that is within 5 feet of you. Doing so without proficiency in Riding costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to mount a horse. Therefore, you can't mount it if you don't have 15 feet of movement left or if your speed is 0.

A directed mount can move and act even on the turn that you mount it.

If an effect moves your mount against its will while you're on it, you must succeed on a DC 10 Dexterity saving throw or fall off the mount, landing prone in a space within 5 feet of it. If you're knocked prone while mounted, you must make the same saving throw.

If your mount is knocked prone, you can use your ***reaction*** to dismount it as it falls and land on your feet. Otherwise, you are dismounted and fall prone in a space within 5 feet of it. If your saving throw is a Fumble, you are pinned under the mount.

## Action Types

Attacking is the most common form of Action when in combat, but there are many other kinds of actions on can take, and they do not need to only be taken during combat.

Combat of this sort applies a penalty of Disadvantage if the attacker is not proficient in this form of movement. It is otherwise the same as regular combat, with the following additional actions.

Riders can make melee, ranged, and spell attacks from mounts, and a Mount can make an additional attack on that same turn.

In either case, if the mount provokes an opportunity attack while you're on it, the attacker can target you or the mount.

## Close Attack

This is an attack that happen after closing with another being.

## Lance

This is a Lance attack.

## Ranged

This is making a Ranged Attack. Ranged attacks while mounted are at disadvantage.

## Maneuver

A Maneuver is a Move action and requires a roll using the Riding proficiency. The DC is 10 plus the modifier of the maneuver being done. If the PC lacks proficiency in riding, they use Dexterity with a DC of 15 plus the modifier for the maneuver.

When Maneuvering, a Rider can choose to switch their Open Action and choose to take a second Maneuver in the same turn – they are focusing on the task of piloting.

Some maneuvers apply penalties to other types of actions being taken; some provide additional types of actions.

## Maneuver Mods

Each kind of Maneuver has a modifier, as shown below.

| Maneuver | DC | Maneuver | DC | Maneuver | DC |
|---|---|---|---|---|---|
| **Veer (23°)** | +2 | Shift | +1 | Close | +3 |
| **Arc (45°)** | +3 | Trot | +1 | Collide | +3 |
| **Turn (67°)** | +4 | Canter | +2 | Trample | +4 |
| **Hard Turn (90°)** | +5 | Gallop | +3 | Crush | +4 |
| **Spin (180°)** | +2 | Jump | +2 | Down | +1 |

## Speed Mods

Speed impacts handling of a mount as well. The following table lists the handling modifier for speeds equal to or between the lower number.

| Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC | Speed | Base DC |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 10 | -1 | 60 | +1 | 110 | +4 | 160 | +6 | 210 | +9 | 260 | +11 |
| 20 | -1 | 70 | +2 | 120 | +4 | 170 | +7 | 220 | +9 | 270 | +12 |
| 30 | +0 | 80 | +2 | 130 | +5 | 180 | +7 | 230 | +10 | 280 | +12 |
| 40 | +0 | 90 | +3 | 140 | +5 | 190 | +8 | 240 | +10 | 290 | +13 |
| 50 | +1 | 100 | +3 | 150 | +6 | 200 | +8 | 250 | +11 | 300 | +13 |

Speeds over 125 miles an hour for people unused to traveling faster than 60 miles a day are unlikely to happen, but you can adapt from here.

Speed Equivalents

| Mph | .1 | .25 | .5 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **.88** | **2.2** | **4.4** | **8.8** | **17.6** | **26.4** | **35.2** | **44** | **52.8** | **61.6** | **70.4** | **79.2** | **88** |

| Mph | 15 | 20 | 25 | 30 | 40 | 50 | 60 | 70 | 75 | 80 | 90 | 100 | 110 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Speed** | **132** | **176** | **220** | **264** | **352** | **440** | **528** | **616** | **660** | **704** | **792** | **880** | **968** |

## Back

This moves the mount backwards if it is a land mount. Back can only be moved at one quarter Speed.

## Canter

This is full speed. Mounts which engage in combat at a Canter begin to suffer 1 point of Fatigue after 10 rounds, and then 1 point of fatigue for every 10 rounds after that, unless they are rested.

### Close

This is getting close enough for a melee attack.

### Collide

This is colliding with an object or creature. This causes the speed of the mount at that turn to be applied as crushing damage to the target on a successful maneuver roll. Failure means the target sustains no damage. Success means that both creatures take damage, with the mount taking half.

### Down

This is directing the mount to lie down.

### Gallop

This is double full speed, a Dash or Sprint. Galloping applies a fatigue point every five rounds.

### Jump

This is jumping an obstacle.

### Shift

This is change from one speed to another, in either direction.

### Spin

This is spinning the mount around.

### Stop

This is stopping the mount. Mounts require at least five feet to stop within.

### Trot

This is one half of full speed.

### Turn

This is a turn

### Trample:

Some creatures have Trampling attacks that target creatures in their path when moving. Riders should make an attack roll for the trampling attack.

### Walk

This is the walk speed, one quarter of full speed.

## Unit Combat

Unit Combat is not a normative feature of D&D 5e, despite the development of it from war gaming roots, and the goal here is not to introduce war gaming back into the game. This section is intended primarily for circumstances such as the PCs joining the Crusades or other large scale battle efforts.

The key to this is the segmenting of participants into Units.  A unit is a set number of beings or creatures organized in a hierarchy that has a chain of command, with someone being at the highest point. On Wyrlde, the most likely circumstance for this is the Crusades, and the two forces involved here are the Forces of Sibola and Lemuria. The Unit sizes for each of these sides is as follows:

| Sibolan Empire & Allies | | |
|---|---|---|
| **Leader** | **Unit** | **Size** |
| **Soldier** | Soldier | 1 |
| **Corporal** | Squad | 5 |
| **Sergeant** | Platoon | 25 |
| **Captain** | Company | 125 |
| **Commander** | Cohort | 625 |
| **Major** | Brigade | 3,125 |
| **Coronel** | Legion | 15,625 |
| **General** | Army | 78,125 |

| Lemurian Empire & Allies | | |
|---|---|---|
| **Leader** | **Unit** | **Size** |
| **Soldier** | Soldier | 1 |
| **Corporal** | Squad | 6 |
| **Sergeant** | Group | 36 |
| **Hoblord** | Corps | 216 |
| **Captain** | Regiment | 1,296 |
| **Major** | Battalion | 7,776 |
| **Lord** | Division | 46,656 |
| **General** | Army | 279,936 |

## Lemurian Units

For the Crusades, the unit notes are of particular interest for Lemurian units. Any given Group of Lemurian soldiers has a 3 in 6 chance of including an Orc as a unit mascot, and one squad in each Corps will be composed of Redcaps. Lemurian commanders of Hoblord or greater are always Mages and focus primarily on area of effect spells. Lemurians do not travel with food. They will eat their dead and the dead of the Sibolan army, and prefer Sibolan, so they will also steal corpses.

## Atmosphere

The atmosphere of the crusades is extremely martial, and akin to every pumped-up combat scene you can think of in the morning, although by the end of the day the overall morale of the troops will be very low and fatigue will line everyone's faces.

This sort of war is a grind, and it does not let up. It is an unremittingly horrible experience. Drive this home to players. There is no honor, no glory, no hope, no noble striving here. Really beef up the carnage aspect: the smell of blood and stench of loosened bowels, the sight of crushed bodies and severed limbs, the open vacant eyes.

## Battlefields

Battles are fought on Difficult Terrain that becomes Unstable Terrain by about mid-day, and the battles typically last around six hours along well marked lines, with two hours for each side to police their wounded.

Both sides will use magic, arrows, spears, and other missiles from behind the furthest ranks, and will attempt to use cavalry whenever possible. The goal is always to cause the maximum possible death and damage to the opposing force, while still accomplishing the general objective.

Facing does apply in a battle, and the PC tokens will represent an entire unit.

Should PC's decide to join in, they will be assigned a unit, given orders and an objective, and then be expected to accomplish it.

Adventurers are seen by Lemurian Commanders as imminent threats, and unpredictable problems, and so will focus a force on them. Sibolan Commanders will place their troops behind Adventurers. Lemurians will seek to take out Mages – either through a flanking effort with archers and their own mages, or through direct assaults.

A Battlefield will have the following elements:

**The Line.** This is the leading edge of the battle, the location where the fighting happens.

**The Objective**. This is the goal of that particular battlefield. There are three basic objectives:

- Take a Keep.
- Defend a Keep.
- Open Battle.

**The Rear**. This is the area behind the Line, where commanders and medical are set up.

A Keep is usually a small stone fortress on higher ground, with a single gate and thick walls around a Complex that includes a Barracks, Stable, Kitchen, Officer's Quarters, and assorted essential facilities, such as a Wellhouse. The battles outside and around Keeps are generally held within 1000 feet of the walls.

## Units

PCs will command a Squad if 4th level or lower, a Platoon if 8th level or lower, or a Company if 12th level or lower. Units above those require assignation by a Noble and make excellent plot hooks and story leads.

Make note of the size of the Unit, and the position of the unit within the overall battlefield. The party will face a like unit from the opposing side, led by a leader of an equal CR to the average Party level.

## Combat

Combat is done on an individual basis. Facing rules apply. The Lemurians will keep sending units until they have lost a full company, at which point they will retreat.

Conduct combat as normal, using the full range of effects and capabilities, on a one-on-one basis for each PC facing 3 to 5 opponents each round, until they have slain a Group's worth of people (36). Opponents will not be able to approach from the rear, but may get in on the sides, as the PC is supported by the rest of their unit.

For every 10 rounds of combat, PC's will experience 1 point of fatigue. At 3 points of Fatigue, they will be pulled from the Line to the Rear for two hours, then sent back.

As an option, you can run each round of combat as one-half hour of time.

Combat continues until the day ends (usually midafternoon), one side is overrun, one side surrenders, one side flees, or the objective is attained. Once Players are in the war, they cannot disengage except at the end of a day or the start of a day.

If they do leave after being involved, the objective will fail and the unit they were with will be slaughtered as a result of failure of morale – unless they take the time to heal all the wounds and injuries of the unit and provide something to keep morale high.

## Outcomes

There are several things that happen during combat to the broader battle based on the actions and success or failures of the PCs. These are simplified into 3 Outcomes: **Line Surges**, **Line Wavers**, and **Battle Tallies**.

A Battle ends when one side retreats or the day ends (with the battle to resume the next day).

### Line Surges

The actions of the PCs, if they are heroic (*they cleave through three foes, they leap over the heads of the enemy to take down the squad leader, they hurl a mighty fireball that takes a chunk out of the oncoming line*), and each time they score a Critical Hit, will spur morale of the troops around them. The entire line of the Sibolan side will move forward six feet.

### Line Wavers

Each time they take significant damage (more than 10% of their total hit points in a single attack) or have a Fumble, the entire Sibolan line will move back six feet.

### Battle Tally

At the end of each round, roll a **3d20** for the Lemurians and **1d20** for the Sibolans. That is the number of losses that round for each side, in addition to any the PC's kill or suffer.

### Retreat

If the Lemurians lose more than 20% of their troops, they will retreat one mile.

If the Sibolans lose more than 10% of their troops, they will retreat one mile.

# Damage

Injury and the risk of death are constant companions of those who explore fantasy gaming worlds. The thrust of a sword, a well-placed arrow, or a blast of flame from a fireball spell all have the potential to damage, or even kill, the hardiest of creatures.

# Hit Points

Hit points represent a combination of physical and mental durability, the will to live, assorted skills and training, and luck. Creatures with more hit points are more difficult to kill. Those with fewer hit points are more fragile. Hit points do not suggest or say anything about a creature's appearance – a massive creature may have only a few hit points, while a tiny one may have hundreds.

A creature's current hit points (usually just called hit points) can be any number from the creature's hit point maximum down to 0. This number changes frequently as a creature takes damage or receives healing.

Whenever a creature takes damage, that damage is subtracted from its hit points. The loss of hit points has no effect on a creature's capabilities until the creature drops to 0 hit points.

## Temporary Hit Points

Some spells and special abilities confer temporary hit points to a creature. Temporary hit points aren't actual hit points; they are a buffer against damage, a pool of hit points that protect you from injury.

When you have temporary hit points and take damage, the temporary hit points are lost first, and any leftover damage carries over to your normal hit points. For example, if you have 5 temporary hit points and take 7 damage, you lose the temporary hit points and then take 2 damage.

Because temporary hit points are separate from your actual hit points, they can exceed your hit point maximum. A character can, therefore, be at full hit points and receive temporary hit points.

Healing can't restore temporary hit points, and they can't be added together. If you have temporary hit points and receive more of them, you decide whether to keep the ones you have or to gain the new ones. For example, if a spell grants you 12 temporary hit points when you already have 10, you can have 12 or 10, not 22.

If you have 0 hit points, receiving temporary hit points doesn't restore you to consciousness or stabilize you. They can still absorb damage directed at you while you're in that state, but only true healing can save you.

Unless a feature that grants you temporary hit points has a duration, they last until they're depleted, or you finish a long rest.

# Damage Rolls

Each weapon, spell, and harmful monster ability specifies the damage it deals. You roll the damage die or dice, add any modifiers, and apply the damage to your target. Magic weapons, special abilities, and other factors can grant a bonus to damage. With a penalty, it is possible to deal 0 damage, but never negative damage.

When attacking with a weapon, you add your ability modifier—the same modifier used for the attack roll—to the damage. A spell tells you which dice to roll for damage and whether to add any modifiers.

If a spell or other effect deals damage to more than one target at the same time, roll the damage once for all of them. For example, when a wizard casts fireball or a cleric casts flame strike, the spell's damage is rolled once for all creatures caught in the blast.

## Special Kinds of Attacks

Some attacks do not target Hit Points, and instead have an effect on Psyche, Vitality, Heart, or Mana, directly.

Losing points from these abilities has a ripple effect, with the most obvious sign for all of them being that for each point lost, there is a degree of fatigue incurred.

The final impact is a Comatose state, which is an unconscious state that requires some special way to wake them up, that particular way being related to the ability score concerned and recovering it.

In such a state, someone who has lost the ability themselves to recover from such a loss will remaining a comatose state.

### Damage Resistance and Vulnerability

Some creatures and objects are exceedingly difficult or unusually easy to hurt with certain types of damage.

### Weakness

A Creature that has a weakness to a particular type of damage takes a +1 on each die of damage.

### Pleasure

A Creature that has a Pleasure for a particular type of damage subtracts 1 from each die of damage done.

### Warded

A creature that is Warded moves a damage die down the die chain by one (d4 Minimum) and takes half damage.

### Allergy

A creature that is Allergic moves the damage die up the die chain by 1 place.

### Resistant

A creature that is Resistant takes one half the damage.

### Vulnerable

A create that is Vulnerable takes double damage.

### Immunity

A creature that is Immune takes no damage.

Multiple instances of resistance or vulnerability that affect the same damage type count as only one instance. For example, if a creature has resistance to fire damage as well as resistance to all nonmagical damage, the damage of a nonmagical fire is reduced by half against the creature, not reduced by three-quarters.

## Damage Types

There are Several different kinds of damage on can experience on Wyrlde. While all are capable of affecting hit points, some will also affect your ability scores or other aspects of your character.

| **Elements** | | | | | |
|---|---|---|---|---|---|
| Acid | Fire/Heat | Frost/Cold | Sand | Stone | Thunder |
| Air | Force/Spirit | Lightning | Smoke | Sun | Water |
| **Planar Energies** | | | | | |
| Celestial | Radiant | Infernal | Necrotic | Nethic | Shadow | Spectral |
| **Abstract Energies** | | | | |
| Corruption | Heart | Manic | Pain | Psychic |
| **Concrete Energies** | | | | |
| Bludgeoning | Crushing | Piercing | Slashing | Poisoning |

The most common forms of damage encountered are Concrete Energies – these are what weapons and falling can do to you. Crushing, Bludgeoning, Piercing, Poisoning, and Slashing are the five basic types of Concrete, or common damage. They will always reduce hit points, though poison may add additional effects.

Abstract Energies are also sometimes called Role Playing damage. While they may do damage to your hit points, they will also impact or involve your derived scores. Corruption impacts Honor and Piety, as your will and thoughts are filled with malice, cruelty, cowardice, and dishonor. Heart Damage affects your Heart score, in much the same way, though it doesn't have long term effect or impact the way you engage with others. Heart damage can lead you into depression, despair, surrender, and hopelessness. Manic Damage does not make you

go wild, it reduces your Mana, and can affect your score. It sucks the magic out of you, in essence. Pain is exactly that and reduces hit points, but it adds in the increasingly debilitating effects that can leave you unable to act or move without causing yourself more damage. Psychic damage invokes your Psyche, disrupting your ability to act or think, causing muscle spasms and such – think the worst headache you have ever had, or seizures. The reduction in hit points represents this effect.

Planar Energies are caused by exposure to the raw stuff of the Planes and Dimensions. In the broader game, "Radiant Damage" is what we call Celestial Damage here, coming from the Celestial Plane, a cool energy that burns. Radiant Damage on Wyrlde causes a change in your luck or fortune – it may shift a die, or cause advantage or disadvantage, or a penalty to a roll. Infernal Damage is just that – it is the hot energy that freezes, that of Hell and the Abyss. Necrotic energy is like have invisible worms or foul odors around you and in you, eating at your flesh and your very life essence. It feels slimy and invokes disgust and carries the chill of death and the grave with it. Nethic Energy and Shadow energy are protean, dreamy, nightmarish, shifting; Nethic is a sense of blandness and emptiness Shadow is a sense of secrecy and hidden things, they care the absence of emotion and the heightening of it. Spectral Energies are ice cold, frigid, and immaterial, snatching at the very spirit that animates you.

There are 12 types of Elemental Damage. They can come from an environment as well as magic; a dust storm may cause sand damage, which is based in particles, or a forest fire may bring both Fire and smoke damage, while a blizzard may bring Frost, Sand, Smoke, and more. Magic also has an impact.

Examples of these kinds of damage:

**Bludgeoning.** Blunt force attacks—hammers, falling, constriction, and the like—deal bludgeoning damage.

**Piercing.** Puncturing and impaling attacks, including spears and monsters' bites, deal piercing damage.

**Poison.** Venomous stings and the toxic gas of a green dragon's breath deal poison damage.

**Slashing.** Swords, axes, and monsters' claws deal slashing damage.

**Acid.** The corrosive spray of a black dragon's breath and the dissolving enzymes secreted by a black pudding deal acid damage.

**Frost/Cold**. The infernal chill radiating from an ice devil's spear and the frigid blast of a white dragon's breath deal cold damage.

**Fire/Heat.** Red dragons breathe fire, and many spells conjure flames to deal fire damage.

**Force.** Force is pure magical energy focused into a damaging form. Most effects that deal force damage are spells, including magic missile and spiritual weapon.

**Lightning.** A lightning bolt spell and a blue dragon's breath deal lightning damage.

**Necrotic.** Necrotic damage, dealt by certain undead and a spell such as chill touch, withers matter and even the soul.

**Psychic.** Mental abilities such as a mind flayer's psionic blast deal psychic damage. Psychic damage reduces Psyche, unless psionics is used or the effect states otherwise.

**Thunder.** A concussive burst of sound, such as the effect of the thunderwave spell, deals thunder damage.

## Common Damage Types

Physical Damage can be broken down into one of the four types of common damage.

## Crushing Damage

Crushing can result from a fall, or a great weight placed upon one, or being squeezed between two forces. It is akin to bludgeoning damage but operates slightly differently.

For every 10 feet fallen, 1d6 damage is taken from the fall.

## Bludgeoning Damage

Blunt object damage, related to crushing damage but not quite the same. The big difference is crushing damage is typically environmental, although bludgeoning damage can also include abrading.

## Piercing Damage

Piercing damage pierces.

## Slashing Damage

This damage is cutting.

## Energetic Damage

Energetic damage affects the entire body – like an electric shock, for example – and always has a condition attached to it as well as a damage score.

## Poison Damage

This is damage from poisons that are more general for the most part. The term "poison damage" without a specific poison is usually meant to indicate an effect or element that is having an effect and harm throughout the body, similar to or as a result of the introduction of poisons, parasites, disease, and related harm.

## Nebulous Damage Types

Nebulous damage types have a notable impact on ability scores and their derivatives. They cause additional effects above and beyond simple loss of hit points.

## Corruption Damage

Corruption Damage increases the chance of madness or rage, and reduces Honor and Piety, slowly turning the character against others. *Restoration*, *Atonement*, and *Remove Curse* can address this kind of damage.

Corruption inflicts a Status on the affected that causes them to begin experiencing certain emptions more frequently, depending on the nature of the corruption (Infernal, Nethic, or Necrotic). This is a role play effect akin to a curse, and the DM should secretly ask the player to begin to display one or more emotions from the list associated with each plane.

Corruption damage spreads through the character over time, changing their personality and their behaviors, causing them to "stop being themselves" as a direct result of the corruption.

If a Character that is corrupted encounters a Denizen, the denizen will begin to feed from the Corrupted person. Devils will seek to cause hit point damage, Demons will seek to drain Heart, Hags will seek to drain Mana, Miasma's will drain Vitality, and so forth (see monsters in adventures). There is no save to this attack, and the rate is 1 point for each round in proximity (90') of the Denizen.

## Heart Damage

Heart damage causes a reduction in Heart. Heart Damage is very difficult to heal or recover from.

## Manic Damage

This is damage specifically to one's mana, reducing the number of points one has available or impacting the recovery or cost of using magic.

## Pain Damage

Pain Damage causes an additional condition or status to reflect the agony that is invoked and can reduce Vitality or increase Fatigue. Pain damage can be mitigated by the use of healing spells, and a First Aid can reduce Pain by one.

## Psychic Damage

Psychic damage derives from a peculiar convergence of the Shadow and Nether Planes, and is linked to Dreams and Nightmares, Wights, Wraiths, and such fearsome creatures.

Causes a reduction in Psyche and can include a condition. Psychic damage is recovered from addressing the condition and long rests. For every 3 long rests, 1 point of psyche is recovered.

## Elemental Damage Types

### Acid Damage

Acid eats through things, dissolving them, Causes hit point damage, plus can damage equipment, weakening it or destroying it.

### Air Damage

Often a form of crushing or bludgeoning damage, impacts hit points. Can also make it hard to breathe, resulting in coughing or choking.

### Frost Damage

Cold damage. Can result in frostbite condition if damage is more than 20% of total HP. Impacts HP.

### Force Damage

Also called Spirit Damage, Force damage comes from shaping magic as a tangible force. While not technically an element, it operates as such. Impacts HP.

### Fire Damage

Burns can cripple or slow, causing Pain damage *in addition* to hit point damage (1 pain to 10 hit point).

### Lightning Damage

Electrical damage. Has a chance to result in a stunned condition (5% per level of the force), impacts hit points.

### Sand Damage

Abrasive damage, plus it can *slow* through accumulation in joints and other uncomfortable areas, creating a distraction. Impacts hit points.

### Smoke Damage

Smoke obscures vision can make breathing hard (so choking and coughing), impacts hit points.

### Stone Damage

Stone damage is always crushing damage and applies to hit points.

### Sun Damage

This is the light of the Sun, and is inimical to underground dwellers and certain Denizens, as well as some critters. Sun damage affects hit points.

### Thunder Damage

Thunder damage has a chance to render someone soundless, impacts hit points, chance to stun, confuse, befuddle, or stupefy.

### Water Damage

Chance to suffocate, impacts hit points.

## Planar Energy Damage Types

### Spectral Damage

Spectral damage is done by creatures tied to or derived from the Astral or Ethereal (such as Specters, whom it is named for). Spectral Damage impacts Heart.

### Celestial Damage

Celestial Damage comes from the Celestial Plane. It is potent against infernal powers. Celestial Damage strikes hit points.

### Infernal Damage

Infernal Damage comes from the Infernal Plane and is potent against celestial powers. Infernal Damage strikes hit points and has Corruption effects.

### Radiant Damage

Radiant damage comes from the Radiant lane and is potent against necrotic powers. Radiant Damage impacts Heart.

### Necrotic Damage

Necrotic damage comes from the necrotic Plane and is potent against Radiant Powers. Necrotic Damage impacts hit points, and has a chance of impacting Psyche, depending on the attack, and has Corruption effects.

### Shadow Damage

Shadow Damage comes from the Shadow plane and is potent against Nethic powers. Shadow Damage impacts Hit points, and some will impact Vitality.

### Nethic Damage

Nethic damage comes from the Nether Realm and impacts Psyche and has Corruption effects.

## Conditions

Activities and actions in the world will result in assorted Conditions affecting the character. These are the stats for conditions possible.

## Wardings

### Weakness

A Creature that has a weakness to a particular type of damage takes a +1 on each die of damage.

### Pleasure

A Creature that has a Pleasure for a particular type of damage subtracts 1 from each die of damage done.

### Warded

A creature that is warded moves a damage die down the die chain by one (d4 Minimum) and takes half damage.

### Allergy

A creature that is allergic moves the damage die up the die chain by 1 place.

### Resistant

A creature that is resistant takes one half the damage.

### Vulnerable

A create that is Vulnerable takes double damage.

### Immunity

A creature that is immune takes no damage.

## Fatigued

Fatigue is an omnipresent risk to all in the World.

Fatigue has 10 steps. Fatigued is the first five of those steps. The person is tired, weary, and worn down.

The next steps, six to 10, are generally called Exhausted.

One starts off collecting Fatigue Points. All people start at 0. Every time there is a chance to gain a fatigue point, you can make a Vitality Check, with degrees of difficulty determined by DM, and a penalty for each prior attempt within the period between long rests. Success will block the point; failure will result in getting it.

Each point of Fatigue adds a -1 penalty to any rolls. This is cumulative for each point, up to 9.

Each point of fatigue reduces your speed by 5. When your speed is reduced to zero, you cannot move.

At 3 points, Fatigue blocks Advantage, such that if you have 2 points of fatigue, you cannot have advantage without magical aid.

One point of Fatigue can be restored by one full day of Rest.

### Exhausted

There are five degrees of exhaustion, which begin when you have 6 to 10 points of fatigue.

Exhaustion means all rolls are at disadvantage.

Exhaustion continues the penalties to rolls, starting a 6 and continuing through 9. However, when exhausted, those penalties apply to any Vitality rolls to resist the effects of fatigue and exhaustion.

Exhaustion continues the speed reduction as well, so at 6 points of exhaustion the penalty is -30.

When you exceed your movement rate, you can no longer move.

At 7 points, you are incapacitated.

At 9 points of exhaustion, a person is rendered unconscious.

Each condition imposes one level of exhaustion that cannot be cleared until its recovery condition(s) are met.

## Incapacitated

While you are Incapacitated, you experience the following effects:

**Inactive.** You can't take Actions or Reactions.
**No Concentration.** Your Concentration is broken.
**Speechless.** You can't speak.
**Surprised.** If you are Incapacitated when you roll Initiative, you have Disadvantage on the roll.

### Falling Unconscious

If damage reduces you to 0 hit points and fails to kill you, you fall unconscious (see appendix PH-A). This unconsciousness ends if you regain any hit points.

### Unconscious

**Inert.** You have the Incapacitated and Prone conditions, and you drop whatever you're holding. When this condition ends, you remain Prone.

**Speed** 0. Your Speed is 0 and can't change.

**Attacks Affected.** Attack rolls against you have Advantage.

**Fail Str. and Dex. Saves**. You automatically fail Strength and Dexterity saving throws.

**Critical Hits.** Any attack roll that hits you is a critical hit if the attacker is within 5 feet of you.

**Unaware**. You're unaware of your surroundings.

# Changes to Speed

If an effect increases or decreases your Speed for a time, any special speed you have increases or decreases by an equal amount for the same duration.

For example, if your Speed is reduced to 0 and you have a Climb Speed, your Climb Speed is also reduced to 0. Similarly, if your Speed is halved and you have a Fly Speed, your Fly Speed is also halved.

## Slowed

While you are Slowed, you experience the following effects:

**Limited Movement.** You must spend 1 extra foot of movement for every foot you move using your Speed.
**Attacks Affected.** Attack rolls against you have Advantage.
**Dexterity Saves Affected.** You have Disadvantage on Dexterity saving throws.

# Frightened

A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.

The creature can't willingly move closer to the source of its fear.

## Horrified

A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within awareness.

The creature will actively seek to move as far away as possible to the source of its horror.

# Grappled

While you are Grappled, you experience the following effects:

**Speed 0**. Your Speed is 0 and can't change.
**Attacks Affected**. You have Disadvantage on attack rolls against any target other than the grappler.
**Movable.** The grappler can drag or carry you, but the grappler suffers the Slowed Condition while moving, unless you are Tiny or two or more Sizes smaller than the grappler.
**Escape.** While Grappled, you can make a Dexterity or Strength saving throw against the grapple's escape DC at the end of each of your turns, ending the Condition on yourself on a success. The Condition also ends if the grappler is Incapacitated or if something moves you outside the grapple's range without using your Speed.

## Restrained

A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.

Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

The creature has disadvantage on Dexterity saving throws.

## Unbalanced

Target is unable to stay up on their feet, and will stagger, stumble, and fall. While unbalanced, they cannot make attacks, and have both disadvantage and a -2 applied to rolls for reactions and bonus actions.

# Immobilized

These are effects that prevent a being from motion.

## Petrified

Petrified is the condition of being turned into a solid substance. While petrified, the being cannot move, speak, look around, sense, or otherwise do anything. They cannot hear, see, smell, or taste. They cannot make noise, but they do remain aware, just without any input from their sense or ability to move.

Petrification is always a magical condition. Petrified beings do not age, do not change, but can still be harmed. Breaking a petrified being up into small pieces or removing their head will kill them. Breaking off a limb will result in them losing that limb.

A restored being who lost a limb while petrified will have that space healed over by the restoration and will not have the use of that limb.

Mending a broken petrified being has a 50% chance of restoring them to life, but only if no pieces are missing.

### Numbed

This is Paralysis. Paralysis causes the person to be numb, lose control of their body, and their muscles to relax. A stunned creature will become prone and incapacitated at the start of their next turn. While numbed, a character cannot move, speak, or perform any action that requires muscular movement.

### Stilled

Stilled is the condition of being unable to move voluntarily. This is much like the childhood game of "freeze", the person is stopped entirely. If in motion, they may lose their balance and fall prone. Otherwise, they will simply stand still or otherwise not move.

Stilled is a common condition of spells, such as Halt, a form of Command.

## Impairments

These are effects that impair the ability of beings to do things.

### Cramping

A cramping character has speed halved and is at disadvantage.

### Sightless

Sightless is what normal D&D calls "Blindness", and the rules for Blindness apply.

Sightlessness affects all visual capabilities, including special abilities.

### Soundless

Soundless is the Wyrlde version of Deafened, and results in a complete loss of all sonic or vibratory capabilities relying on the inner ear to hear, although balance is unaffected. Some things cause both unbalancing and soundless.

### Silenced

Silenced characters cannot speak. They cannot whistle, hum, or otherwise make noise.

For obvious reasons, Silencing is a very bad thing to Mages.

### Sneezing

This is a "sneezing fit", a series of uncontrollable sneezes that can last a number of rounds. A Sneezing character is unable to make Perception rolls that rely on sight, cannot take any Bonus actions or reactions, has movement reduced to half, and cannot surprise of engage in Stealth.

### Sleep Deprivation

After going one day without sleep, a creature that spends 10 or more minutes idle must succeed at a DC 10 CON save or fall asleep. To recover the creature must spend at least six hours asleep. For each day, the difficulty increases by one degree.

### Frostbite

After gaining a level of exhaustion due to extreme cold (snowy weather etc.), must pass a DC 10 CON save each hour or become slowed as well. To recover must spend four hours at a moderate or warm temperature while not hungry.

Frostbite conditions also cause 1d6 pain damage every hour.

### Heatstroke

After gaining a level of exhaustion due to extreme heat (desert environment etc.), must pass a DC 10 CON save each hour or fall unconscious for 1d20 minus (Level plus Con Modifier) in hours. To recover you must spend four hours at a moderate or cool temperature while not thirsty.

## Maddened

When one succumbs to madness, one becomes maddened.

### Charmed

A charmed creature cannot attack the being that charmed them.

A charmed creature cannot target, directly or indirectly, target the charmer with harmful abilities or magical effects.

The charmer has advantage on any ability check to interact socially with the creature.

### Madness

Madness can be short-term, long-term, or indefinite. Most relatively mundane effects impose short-term madness, which lasts for just a few minutes. More horrific effects or cumulative effects can result in long-term or indefinite madness.

A character afflicted with **short-term madness** is subjected to an effect from the Short-Term Madness table for 1d10 minutes.

| d100 | Short-Term Madness Effect (lasts 1d10 minutes) |
|---|---|
| 01-20 | The character retreats into his or her mind and becomes stilled. The effect ends if the character takes any damage. |
| 21-30 | The character becomes incapacitated and spends the duration screaming, laughing, or weeping. |
| 31-40 | The character becomes horrified and must use his or her action and movement each round to flee from the source of the horror. |
| 41-50 | The character begins babbling and is incapable of normal speech or spellcasting. |
| 51-60 | The character must use his or her action each round to attack the nearest creature. |
| 61-70 | The character experiences vivid hallucinations and has disadvantage on ability checks. |
| 71-75 | The character does whatever anyone tells him or her to do that isn't obviously self-destructive. |
| 76-80 | The character experiences an overpowering urge to eat something strange such as dirt, slime, or offal. |
| 81-90 | The character is stunned. |
| 91-00 | The character falls unconscious. |

A character afflicted with **long-term madness** is subjected to an effect from the Long-Term Madness table for 1d10 × 10 hours.

| d100 | Long-Term Madness Effect (lasts 1d10 x 10 hours) |
|---|---|
| 01-10 | The character feels compelled to repeat a specific activity over and over, such as washing hands, touching things, praying, or counting coins. |
| 11-20 | The character experiences vivid hallucinations and has disadvantage on ability checks. |
| 21-30 | The character suffers extreme paranoia. The character has disadvantage on Wisdom and Charisma checks. |
| 31-40 | The character regards something (usually the source of madness) with intense revulsion. |

| | |
|---|---|
| 41-45 | The character experiences a powerful delusion. Choose a potion. The character imagines that he or she is under its effects. |
| 46-55 | The character becomes attached to a "lucky charm," such as a person or an object, and has disadvantage on attack rolls, ability checks, and saving throws while more than 30 feet from it. |
| 56-65 | The character is blinded (25%) or deafened (75%). |
| 66-75 | The character experiences uncontrollable tremors or tics, which impose disadvantage on attack rolls, ability checks, and saving throws that involve Strength or Dexterity. |
| 76-85 | The character suffers from partial amnesia. The character knows who he or she is and retains racial traits and class features but doesn't recognize other people or remember anything that happened before the madness took effect. |
| 86-90 | Whenever the character takes damage, he or she must succeed on a DC 15 Wisdom saving throw or be affected as though he or she failed a saving throw against the confusion spell. The confusion effect lasts for 1 minute. |
| 91-95 | The character loses the ability to speak. |
| 96-00 | The character falls unconscious. No amount of jostling or damage can wake the character. |

A character afflicted with **indefinite madness** gains a new character flaw from the Indefinite Madness table that lasts until cured.

| d100 | Indefinite Madness Flaw (lasts until cured) |
|---|---|
| 01-15 | "Being drunk keeps me sane." |
| 16-25 | "I keep whatever I find." |
| 26-30 | "I try to become more like someone else I know--adopting his or her style of dress, mannerisms, and name." |
| 31-35 | "I must bend the truth, exaggerate, or outright lie to be interesting to other people." |
| 36-45 | "Achieving my goal is the only thing of interest to me, and I'll ignore everything else to pursue it." |
| 46-50 | "I find it hard to care about anything that goes on around me." |
| 51-55 | "I don't like the way people judge me all the time." |
| 56-70 | "I am the smartest, wisest, strongest, fastest, and most beautiful person I know." |
| 71-80 | "I am convinced that powerful enemies are hunting me, and their agents are everywhere I go. I am sure they're watching me all the time." |
| 81-85 | "There's only one person I can trust. And only I can see this special friend." |
| 86-95 | "I can't take anything seriously. The more serious the situation, the funnier I find it." |
| 96-00 | "I've discovered that I really like killing people." |

## Curing Madness

A ***calm emotions*** spell can suppress the effects of madness, while a ***lesser restoration*** spell can rid a character of a short-term or long-term madness. Depending on the source of the madness, ***remove curse*** or ***dispel evil and good*** might also prove effective. A ***greater restoration*** spell or more powerful magic is required to rid a character of indefinite madness.

## Raging

Rage is a loss of control caused by something that could make the character 'see red" or "black out"– it could be due to a failed Sanity or perception check, or even a part of your normal process when in combat. It is bloodlust, a need to destroy, to hurt, to cause harm. It is the obverse of heart. Gladiators develop it, some Luminars oppose it, Elfs are susceptible to it and Dwarfs tend to be less so.

A character's Rage DC is an unmodified d20 roll against the average of their Con, Wis, and San added together and divided by three. Elfin folks have disadvantage and Dwarf folks have advantage on this roll.

Exceeding the Rage DC means they launch into an uncontrollable rage.

While raging, you gain the following:

- If wearing armor, you take a penalty to all actions of -1 to -5, depending on the kind of armor you are wearing (Heavy = -4), Medium = -3, Light = -2, Common= -1, Shield = -1). This includes Attack rolls but does not change your armor class.
- You have Advantage on Strength checks and Strength saving throws.
- When you make a melee weapon attack you gain a bonus to the damage roll equal to your Proficiency bonus by level.

Attacks using bludgeoning, piercing, and slashing damage are reduced by your Rage modifier.
If you are able to cast spells, you can't cast them or concentrate on them while raging.
You will automatically disrupt any rituals.
You will disrupt any spells being cast within 10 feet of you.
You cannot use Hero Points while Raging.
You cannot use Heart while raging.

Your rage lasts for 1 minute (10 rounds). It ends early if you are knocked unconscious or if your turn ends and you haven't attacked a hostile creature since your last turn or taken damage since then. You can also end your rage on your turn as a bonus action, forcing yourself back under control.

Once you have raged you must finish a long rest before you can rage again, and you take a -5 penalty to speed, a loss of 1 vitality, and a penalty of -1 to all rolls until then. In some cases, a DM may apply a fatigue point, as well.

Rage can be ended with ***Calm Emotions***, ***Dispel Rage***, or ***Restoration***.

## Poisoned

This condition applies to poisons that are unknown and naturally occurring but not inherently fatal. Known poisons have a set effect.

A poisoned character will take 1 point of fatigue per hour, the effects of the poison (as described by the poison) and have disadvantage on all rolls while the poison is impacting them. Most major manufactured poisons have specific effects that are dependent on the poison.

### Known Poisons

The effects of known poisons.

| Poisons | Type | Effect |
|---|---|---|
| Niobe's Tears | Ingested | Con Save versus DC 16 or die in 1d12 hours. |
| Helena's Drought | Ingested | Con Save versus DC 18 or die in 1d12 hours. |
| Moon's Rest | Ingested | Con Save versus DC 20 or die in 1d8 hours. |
| Eyeshut | Ingested | Con Save versus DC 16 or sleep, Vitality DC 18 to avoid Fatigue. |
| Veracity's Edge | Ingested | Con DC 21 or unable to deceive. |
| Essence of Aether | Inhalant | Con DC 17 or Charmed for 1d6 hours, sleep 1d20 after, w/ no memory of charmed period. |
| Scent of Madral | Inhalant | Con save vs DC16 or Coughing, Sneezing, and Busy for 1d8 hours. |
| Smoke of Severus | Inhalant/Eyes | Con Save vs DC 18 or Blind and Confused for 1d8 hours, under effect of suggestion. |
| Oil of Shadows | Contact | Con Save DC 15 or sleep |
| Oil of Silence | Contact | Suffocation begins 1d6 minutes after exposure. |
| Oil of Serpents | Contact | Con DC 17, San DC 16, Vitality DC 15 or die 1d6 hours later. |
| Duel's Finish | Injury | Con DC17 or die 1d20 hours later. |
| Helena's Wrath | Injury | Incapacitated Con DC 14. |
| Aztic Surety | Injury | Con DC 15 or -1 hp/hour, Unbalanced, Dazed. |

### Intoxicated

Intoxication is impacted by dosage. One unit of a given intoxicant as shown below has a compounding effect on the imbiber.

| Substance | Unit | Substance | Unit | Substance | Unit | Substance | Unit |
|---|---|---|---|---|---|---|---|
| Beer or Ale | 3 Pints | Whiskey | 1 Shot | Tequila | 1 Shot | Fadeleaf | 1 Dose |
| Mead | 2 Pints | Vodka | 1 Shot | Uzo | 1 Shot | Dreamsweet | 1 Dose |
| Wine | 1 Cup | Gin | 1 Shot | Virale | 1 Shot | Spiritboost | 1 Dose |
| Brandywine | 1 Shot | Rum | 1 Shot | Shouju | 1 Shot | Lanternhome | 1 Dose |
| Cider | 1 Shot | Rye | 1 Shot | Makushmor | 1 Shot | Shimmerdark | 1 Dose |

For the disavowed substances, the effects are found in their description. It should be noted that in all cases of disavowed substances, the subject becomes addicted, and the effects of the substances cease to end.

For each unit taken, the subject must make a Constitution roll on a DC of 13. For alcohol, the DC increases by 1 with each drink/hour, and for disavowed substances the DC increases by 1 for each use. Each failure results

in a point of Fatigue, and all rolls are at a *stacking* disadvantage (if you fail twice, you have to roll 3d20 and take the lowest roll, thrice equals 4d20 take the lowest, and so on.)

The disadvantage includes future Con rolls.

The fatigue wears off as normal.

# Stealth

Efforts to conceal or be unseen are stealth actions.

## Obscured

A given area might be lightly or heavily obscured. In a lightly obscured area, such as dim light, patchy fog, or moderate foliage, creatures have disadvantage on Wisdom (Perception) checks that rely on sight.

A heavily obscured area--such as darkness, opaque fog, or dense foliage--blocks vision entirely. A creature effectively suffers from the blinded condition when trying to see something in that area.

## Hidden

While you are Hidden, you experience the following effects:

**Concealed.** You aren't affected by any effect that requires its target to be seen.

**Surprise.** If you are Hidden when you roll Initiative, you have Advantage on the roll.

**Attacks Affected.** Attack Rolls against you have Disadvantage, and your Attack Rolls have Advantage.

**Ending the Condition.** The Condition ends on you immediately after any of the following occurrences: you make a sound louder than a whisper, an enemy finds you, you make an Attack Roll, you cast a Spell with a verbal component, or you aren't Heavily Obscured or behind any Cover.

## Unseen

Unseen is a condition whereby one is not hiding or being invisible and is simply not recognized as anything worth looking at, so the eyes pass over it. Unseen objects cannot be moving at the time they are in a condition of being unseen, as this disrupts the visual. Unseen things always have advantage on rolls against things which do not see them.

## Invisible

While you are Invisible, you experience the following effects:

**Concealed.** You can't be seen, so you aren't affected by any effect that requires its target to be seen. Any equipment you are wearing or carrying also can't be seen.

**Surprise.** If you are Invisible when you roll initiative, you have Advantage on the roll.

**Attacks Affected.** Attack Rolls against you have Disadvantage, and your Attack Rolls have Advantage.

# Stunned

While Stunned, you cannot take a Bonus Action or a Reaction.

## Dazed

While Dazed, you can Move or take one action on your turn, not both. You also can't take a Bonus Action or a Reaction.

## Confused

While Confused, you can Move or take one non-combat action on your turn, not both. You also can't take a Bonus Action or a Reaction. You make all Kno, Wis, Per, and Cha rolls at disadvantage.

## Stupefied

While Dazed, you can take no actions, including a Bonus Action or a Reaction. You fail any Kno, Wis, Per, or Cha rolls automatically.

# Suffocation

A creature can hold its breath for a number of minutes equal to 1 + its Constitution modifier (minimum of 30 seconds).

When a creature runs out of breath or is choking, it can survive for a number of rounds equal to its Constitution modifier (minimum of 1 round). At the start of its next turn, it drops to 0 hit points and is dying, and it can't regain hit points or be stabilized until it can breathe again.

For example, a creature with a Constitution of 14 can hold its breath for 3 minutes. If it starts suffocating, it has 2 rounds to reach air before it drops to 0 hit points.

## Choking

A character that is choking is unable to gain air, but still within the rounds before suffocation begins. Coughing characters cannot move more than ¼ their Speed, are at disadvantage, and cannot takes actions other than those that will enable them to breathe, including any form of attack.

## Coughing

A Coughing character is unable to make Perception rolls that rely on sight, cannot take any Bonus actions or reactions, has movement reduced to half, and cannot surprise of engage in Stealth.

# Sick or Ill

A plague ravages the kingdom, setting the adventurers on a quest to find a cure. An adventurer emerges from an ancient tomb, unopened for centuries, and soon finds herself suffering from a wasting illness. A warlock offends some dark power and contracts a strange affliction that spreads whenever he casts spells.

A simple outbreak might amount to little more than a small drain on party resources, curable by a casting of lesser restoration. A more complicated outbreak can form the basis of one or more adventures as characters search for a cure, stop the spread of the disease, and deal with the consequences.

A disease that does more than infect a few party members is primarily a plot device. The rules help describe the effects of the disease and how it can be cured, but the specifics of how a disease works aren't bound by a common set of rules. Diseases can affect any creature, and a given illness might or might not pass from one race or kind of creature to another. A plague might affect only constructs or undead or sweep through a halfling neighborhood but leave other races untouched. What matters is the story you want to tell.

Cure disease will cure any disease on Wyrlde.

## Contracting a Disease

The base chance of contracting a disease is roughly 1 in 20. Some factors increase this chance, and this is why Physics recommend coming to see them monthly. The factors that increase this chance are relatively few, and modify the chance as shown below.

| Factor | Modifier | Factor | Modifier | Factor | Modifier |
|---|---|---|---|---|---|
| **Currently Sick** | +6 | **Infant** | +10 | **Moist Weather** | +2 |
| **Exposure** | +2 | **Senior** | +7 | **Hot Weather** | +4 |
| **Crowded** | +3 | **Contaminated Water** | +5 | **Cold Weather** | +3 |
| **Filthy** | +3 | **Contaminated Food** | +3 | **Spores** | +5 |
| **Troll Scratch** | +7 | **Animal Scratch** | +1 | **Monster Scratch** | +3 |
| **Troll Bite** | +11 | **Animal Bite** | +3 | **Monster Bite** | +5 |
| **Sewage Exposure** | +4 | **Fatigue (per point)** | +1 | | |

All modifiers are cumulative, so exposure to a disease in a moist, cold, crowded place has a modifier of +10.

The table above is indeed an expansion of the one from the Environmental section, as it has certain additions reflecting encounters.

When there is a chance of contracting a disease, add up the factors and ask for a Constitution Check of DC 1 plus the total number of modifier. On an equal to or greater result, they did not contract a disease. On a lower than result, they did.

Roll 2d6 to determine incubation time in days. Most diseases have an incubation time. During this time there is no outward sign of illness and no effects of it. After that number of days have passed, you can roll to see what they have contracted on the table below.

| D% Roll | Disease | D% Roll | Disease | D% Roll | Disease |
|---|---|---|---|---|---|
| 01 | Yumabasilis | 05 - 15 | Daezbugh | 97 | Wyrldokokus |
| 02 | Trips | 16 - 35 | Chatterburr | 98 | Timethief |
| 03 | Cackle Fever | 36- 96 | Influenza | 99 | Ripley |
| 04 | Geostigma | | | 00 | Andromede |

Note that contracting Lycanthropy can only be done via spell or bite, and in both cases, it is a DC22 on a Constitution Check.

## Disease Effects

Several diseases are noted previously under Environment. The effects of each disease are described below. All diseases, once contracted, cause disadvantage on all rolls.

## Influenza

Victim gains 1 point of fatigue per day loses 1 point of Vitality per day. Every eight hours, the victim loses 1 hp.

Any time the victim engages in strenuous activity, they must make, the victim must make a Con check against DC 15, or suffer from Choking, Coughing, or Sneezing attacks.

After the loss of points each day, the victim can make a Vitality check against a DC of 15. If unsuccessful, it continues, if successful they recover fully in three days.

## Daezbugh

On a successful Con Check against a DC of 10, the illness passes overnight, during which time the victim is incapacitated. On a failure it lasts an additional day, and they suffer a cumulative -1 to vitality.

## Chatterburr

Victim gains 1 point of fatigue each hour until unconscious, with normal Vitality checks allowed to avoid it at a DC of 15, failure increasing the next hour DC by 1. It passes after two weeks from contracting.

## Sewer Plague

Victim gains 1 point of fatigue every 8 hours. They experience periodic Cramping (condition) once every 4 hours. Any healing is half as effective, and when they spend hit dice, they receive only half the benefit.

Every other day, a Con check at DC 15 can be rolled to see if they rally and begin to recover, which takes a number of days equal to the length of time sick.

## Sight Rot

One day after infection, the creature's vision becomes lightly obscured. On day 5 it becomes obscured. On day 9 it becomes heavily obscured, on day 15, they are Sightless.

## Andromede

Each hour the victim loses 5 hit points. If not treated by magical means, when they hit run out of death saves, the character dies.

## Cackle Fever

Victim gains 1 point of fatigue per day loses 1 point of Vitality per day. Every eight hours, the victim loses 1 hp.

Stressful events, such as fighting, being hurt, mild fear, nightmares, and the like result in a loss of 3 hp and a sudden fit of shrieking laughter that persists until they can control themselves. The Laughter has the same effect as the Coughing condition.

## Geostigma

A disease that decreases the efficiency of the body's immune system, causing exhaustion and black sores appearing on the skin.

Mostly affects children due to their weaker constitutions. It is a symptom of planar matter infesting the body. The body tries to eliminate it and overcompensates.

## Lycanthropy

Lycanthropy can only be contracted through magic or the bite of a lycanthrope. On the first day before the first full moon (of any of the three moons, and there is a full moon every week) that happens 30 days after infection, the victim will black out and come to only at the end of the third day.

For Cursed (bitten) victims, each month after that, they will lose 1 point of Knowledge permanently.

A week later they will be visited by the ghosts of those they killed, who will begin to follow them everywhere they go and try to convince them to kill themselves.

Thereafter, the same thing will happen, but on the third week they will be joined by nightmares.

A San check against a DC of 13, plus one for each day failed, is started in week three.

Each time they change, they must make a Knowledge check against a DC of 15 to be able to change back when the three days are up. When they fail, they are forever trapped as an animal.

The victim does not know that they are doing any of this. They only have ghosts (that only they can see) and nightmares to suggest it to them.

In both cases, Lycanthropy can only be cured by casting both Remove Curse and Cure Disease on the victim.

PCs cannot be Vampires or Werewolves on Wyrlde. If a PC is infected, they can only control the character during the one day a week between the full moons. The rest of the time I is a Monster (NPC) and outside their control.

Werewolves will attack the people closest to a character out of a preference but will not pursue if there is other pretty. They are capable of cunning, but not thought, not planning – an actual wolf is smarter than a werewolf.

All Therian are immune to lycanthropy.

## Ripley

Once active, the victim loses 5 hp immediately.

A week later, the victim suffers Cramping, and begins to lose 3 hp per hour.

Once the victim runs out of death saves, they die as the parasite erupts from the body and attacks anything around it.

## Timethief

Until cured, the victim gains 1 year of age each week. At 80 years of age, they lose 1 point of Str, Con, and Dex each week, but will not drop below 4. At 100 years, roll a d20 to see how many weeks they have left.

When cured, the victim remains at that age they were, with the effects remaining. Restoration will restore the caster's level in years per casting.

## Trips

Victim gains 1 point of fatigue per day, loses 1 point of Vitality per day, and loses 3 hp each hour.

## Wyrldokokus

Each day, the victim gains 2 lbs. of weight, and requires 1 additional pint of water. This is cumulative. At double the weight, the victim begins to gain 1 point of fatigue each day. When they fall unconscious, they begin to lose 10 hp each day. If not cured, they will die.

## YUMABASILIS

If not cured, in 10 days the victim becomes a monster (NPC) as the person inside is destroyed and the Yuma is born.

# Healing

Unless it results in death, damage isn't permanent. Even death is reversible through powerful magic. Rest can restore a creature's hit points, and magical methods such as a cure wounds spell or a potion of healing can remove damage in an instant.

When a creature receives healing of any kind, hit points regained are added to its current hit points. A creature's hit points can't exceed its hit point maximum, so any hit points regained in excess of this number are lost. For example, a Shaman grants a ranger 8 hit points of healing. If the ranger has 14

current hit points and has a hit point maximum of 20, the ranger regains 6 hit points from the Shaman, not 8.

A creature that has died can't regain hit points until magic such as the revivify spell has restored it to life.

# Stabilizing A Creature

The best way to save a creature with 0 hit points is to heal it. If healing is unavailable, the creature can at least be stabilized so that it isn't killed by a failed death saving throw.

You can use your action to administer first aid to an unconscious creature and attempt to stabilize it, which requires a successful DC 10 Wisdom (Medicine) check.

A stable creature doesn't make death saving throws, even though it has 0 hit points, but it does remain unconscious. The creature stops being stable, and must start making death saving throws again, if it takes any damage. A stable creature that isn't healed regains 1 hit point after 1d4 hours.

## Nebulous Damage

Psychic, Mana, Heart, and Vitality damage are all forms of nebulous damage. Restoration works to restore this loss if the person cannot recover on their own, as do the Recovery spells.

## Healing Spells & Disease

Healing spells in general do not address most diseases. For that, you need a Cure disease spell, which always works.

# Death

## Dropping to 0 Hit Points

When you drop to 0 hit points, you either die outright or fall unconscious, as explained in the following sections.

## Death Saving Throws

Whenever you start your turn with 0 hit points, you must make a special saving throw, called a death saving throw, to determine whether you creep closer to death or hang onto life. Unlike other saving throws, this one isn't tied to any ability score. You are in the hands of fate now, aided only by spells and features that improve your chances of succeeding on a saving throw.

Roll a d20. If the roll is 10 or higher, you succeed. Otherwise, you fail. A success or failure has no effect by itself. On your third success, you become stable (see below). On your third failure, you die. The successes and failures don't need to be consecutive; keep track of both until you collect three of a kind. The number of both is reset to zero when you regain any hit points or become stable.

## Rolling 1 or 20.

When you make a death saving throw and roll a 1 on the d20, it counts as two failures. If you roll a 20 on the d20, you regain 1 hit point.

### Damage at 0 Hit Points.

If you take any damage while you have 0 hit points, you suffer a death saving throw failure. If the damage is from a critical hit, you suffer two failures instead. If the damage equals or exceeds your hit point maximum, you suffer instant death.

### Instant Death

Massive damage can kill you instantly. When damage reduces you to 0 hit points and there is damage remaining, you die if the remaining damage equals or exceeds your hit point maximum.

For example, a cleric with a maximum of 12 hit points currently has 6 hit points. If she takes 18 damage from an attack, she is reduced to 0 hit points, but 12 damage remains. Because the remaining damage equals her hit point maximum, the cleric dies.

### Liminality

On death, there is a space of liminality that can last up to a week in which one dwells, not quite dead, not quite alive, and this is the liminal space – the time between death and entry into the Great Cycle, where they will be reincarnated into a new life in a different Mortal Plane.

Liminality is where the magic of resurrection and reincarnation can come in and is also the place to which a person is shunted when one is possessed or taken over.

A liminal Person cannot interact with the living worlds, and it is said that this is there for people to have a chance to reflect on their life before moving to the next one.

In game terms, the liminal space is where a character who has been killed is shunted to until such time as they are forced to move on, and this is why there is a time limit on resurrection and reincarnation spells.

## Returning to Life

There are four ways to return to life after death, but all but one are subject to limitations of mortals. The fourth is to have a Power restore your life.

### Raising the Dead

Raising the dead must be done within 7 sunrises of the death. On the 8th Sunrise following death, the spell will fail, regardless of level or skill of the caster, as the Quintelan has moved on.

### Resurrection

Resurrections on Wyrlde require the original host body. The spell will restore the body to a whole state but will not reduce or alter age. It will continue the Cycles for that person, and they can live out their life to the end of their normal cycle assuming something doesn't kill them. Resurrection will not give someone more years than they are allotted, however – resurrecting a 118-year-old person will still leave you with a 118-year-old person who is going to die in a few years anyway.

If a person has exhausted their full gift of years, they cannot be resurrected.

Resurrections, of any sort, must be done within 48 sunrises of the death. On the 49th Sunrise following death, the spell will fail, regardless of level or skill of the caster.

Resurrections which happen after the first 7 days have a chance of failing. The caster must succeed on a Mana Check with a DC of 20 minus the Caster's level plus 1 for each day after the 7th.

### Reincarnation

Reincarnation spells must be done within 15 years of the death of the individual.

It is important to note that after 7 days, a dead person is reborn into a new life on a different dimension within a different plane as an infant, and casting this spell will cause them to experience death in that new life, with full recollection.

Reincarnation restores a body to a state of 15 years of age. They are not reborn, and the spell will reach out and draw back together the Selves into a new whole, leaving them with full memory of their life, but also any memories of the life they are drawn from if they were reincarnated 3 or more years after death.

This experience can drive someone mad if they fail a sanity check against a DC 12+1 for each year that they lived on the world.

## Monsters and Death

Most GMs have a monster die the instant it drops to 0 hit points, rather than having it fall unconscious and make death saving throws.

Mighty villains and special nonplayer characters are common exceptions; the DM might have them fall unconscious and follow the same rules as player characters.

# Hoards

A Hoard is the collected wealth of an individual or a group. It is, in short, treasure. It can vary from the coins they have on their persons as individuals to the carefully recorded assets in a store room to the pile of loose coins and gems.

They are the stuff that is found, and they come in different forms. This section will help you to an extent to understand what all can go into a treasure hoard, and how to structure one.

# Hoard Contents

**Coins**: The most common and generally sought form is that of coins. The Hoard sizes tables lists out the coin types and the die or dice to roll to determine how many of that type of coin are available. There is a multiplier for coins, as well, for multiplying the final result after rolling up the number of coins.

**Jewelry**: necklaces, rings, earrings, broaches, brooches, circlets, hair ornaments, and more are all forms of jewelry, and may or may not be made from valuable materials, but will always be sought after as a result of the work itself, as a form of art. A typical Hoard will contain a few pieces of this, increasing as it gets larger. A typical piece of jewelry is worth 1d20*100 sp.

**Gems**: raw or cut, ore, precious, semiprecious, gems are small and highly sought after, deeply desired. A Gemstone is worth 1d20*100 sp.

**Trade Goods & Their Value**: Trade Goods can be anything that is sold and will often be worth more than the coins that are found. They may be bulky, and their value may not be immediately apparent, but they are nonetheless worth something. Trade goods have both a number of items and a collective value. Value is always two rolls, multiplied by each other.

**Magical Aids**: These are the ordinary, everyday, common magical items and craft products that are found and used among the general citizenry, such as batons that light candles or fires, crystals that shed light, healing elixirs and balms, and the like. Generally speaking, 1d6 per Degree of Mastery of these will be found in a given Hoard.

**Scrolls and Tomes**: Over more than 1500 years, the research and spells of generations of Mages, on parchment scrolls, shards of pottery, bits of bone, and more have been a secret worth keeping and holding, and just as often lost to theft, unforeseen circumstances, and the ends of adventures. As they cannot be bought, and despite attempts to use a printing press that always failed, they must be discovered, and that makes them treasure and treasure is part of hoards. The Table lists the chance for a scroll. A Tome will be found only at Yeoman or higher DoM, and then only have a 10% chance per DoM of being one of the 'scrolls".

| Degree of Mastery | Simple | Rudimentary | Intermediate | Advanced | Expert |
|---|---|---|---|---|---|
| Apprentice | d2 | 50% of 1 | -- | -- | -- |
| Novice | d4 | d2 | 50% of 1 | -- | -- |
| Yeoman | d6 | d4 | d2 | 50% of 1 | -- |
| Adept | d8 | d6 | d4 | d2 | 50% of 1 |
| Master | d10 | d8 | d6 | d4 | d2 |
| Grandmaster | d12 | d10 | d8 | d6 | d4 |

**Magical Items**: Coins keep the lights on, but magic items keep the doors open, they say. No idea who they are, that's just what Arabesque is always saying. Magic items have no table for how often they appear. A given hoard of a decent size may include one magic item, or it may not. Magic items are never found by default, and no hoard will ever have more than six magical items in total (and the more there are, the lower the Class of the magic item the will be). The number depends on the items included, as well – while a Hoard may have six class 0 items, it will have only one class 5, and generally an item will be worth the number of other items shown in the chart. In general, magical items are the least likely to be found items – but when they are, it is always worth it.

| | 0 | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 0 | 1 | 0.83 | 0.66 | 0.5 | .33 | .16 |
| 1 | 1.16 | 1 | 0.83 | 0.66 | 0.5 | .33 |
| 2 | 1.33 | 1.16 | 1 | 0.83 | 0.66 | 0.5 |
| 3 | 1.5 | 1.33 | 1.16 | 1 | 0.83 | 0.66 |
| 4 | 1.66 | 1.5 | 1.33 | 1.16 | 1 | .83 |
| 5 | 1.83 | 1.66 | 1.5 | 1.33 | 1.16 | 1 |

# Hoard Sizes

The size of a Hoard is determined by the Challenge Rating (CR) of the opponent and the fickle fate and fortune of the Sisters (dice rolling). One can also look at the CRs as Levels – for each level of a Character there is a certain amount of potential treasure.

Wyrlde is not a place that gives mountains of gleaming treasure out (Dragons are a different story and will be dealt with). Most Hoards of Coins, Jewels, and Gems can fit into a locked metal and wood box one foot deep, three feet long, and two feet high. Just about the right size for a mimic.

Trade goods and larger magical items often won't fit into such spaces and will be set up nearby. It is important, as a DM, that you remain aware of what treasure you give out, especially when it comes to magical items, trade goods, and jewelry, as any or all of them can be related to a story or side quest or other adventure hook, as well as be of value to the part during their current efforts or contribute to the growth of a given character.

Wyrlde presumes that parties will divide treasure equally according to usefulness and equitability for a given character. It also presumes collective effort around and division of assets.

To determine the size of a given Hoard, either for an individual or a group of creatures, use the following table:

## Hoard Sizes by CR

| CR | Bits | CP | SP | EP | GP | PP | Mult. | Jewelry | Gems | Trade Goods | Value (sp) |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | d4 | d4 | d4 | -- | -- | -- | -- | -- | -- | d4 | d% |
| 1 - 3 | d6 | d6 | d4 | d4 | -- | -- | *1 | d4 | -- | d6 | d4 * d% |
| 4 - 6 | d8 | d6 | d6 | d4 | d4 | -- | *1 | d6 | d4 | d8 | d6 * d% |
| 7 - 9 | d10 | d8 | d6 | d6 | d4 | d4 | *1 | d8 | d6 | d10 | d8 * d% |
| 10 - 12 | d12 | d8 | d8 | d6 | d6 | d4 | *1 | d10 | d8 | d12 | d10 * d% |
| 13 - 15 | d14 | d10 | d8 | d8 | d6 | d6 | *2 | d12 | d10 | d14 | d12 * d% |
| 16 - 18 | d16 | d10 | d10 | d8 | d8 | d6 | *2 | d14 | d12 | d16 | d14 * d% |
| 19 - 21 | d18 | d12 | d10 | d10 | d8 | d8 | *2 | d16 | d14 | d18 | d16 * d% |
| 22 - 24 | d20 | d12 | d12 | d10 | d10 | d8 | *2 | d18 | d16 | d20 | d18 * d% |
| 25 - 27 | d22 | d14 | d12 | d12 | d10 | d10 | *3 | d20 | d18 | d22 | d20 * d% |
| 28 – 30 | d24 | d14 | d14 | d12 | d12 | d10 | *3 | d22 | d20 | d24 | d22 * d% |
| 31 - 33 | d26 | d16 | d14 | d14 | d12 | d12 | *3 | d24 | d22 | d26 | d24 * d% |
| 34 - 36 | d28 | d16 | d16 | d14 | d14 | d12 | *3 | d26 | d24 | d28 | d26 * d% |
| 37 - 39 | d30 | d18 | d16 | d16 | d14 | d14 | *4 | d28 | d26 | d30 | d28 * d% |
| 40 - 42 | d30+d4 | d20 | d18 | d16 | d16 | d14 | *4 | d30 | d28 | d30+d4 | d30 * d% |
| 43 - 45 | d30+d6 | d22 | d20 | d18 | d16 | d16 | *4 | d30+d4 | d30 | d30+d6 | d30+d4 * d% |
| 46 - 48 | d30+d8 | d24 | d22 | d20 | d18 | d16 | *4 | d30+d6 | d30+d4 | d30+d8 | d30+d6 * d% |
| 49 - 51 | d30+d10 | d26 | d24 | d22 | d20 | d18 | *5 | d30+d8 | d30+d6 | d30+d10 | d30+d8 * d% |
| 52 - 54 | d30+d12 | d28 | d26 | d24 | d22 | d20 | *5 | d30+d10 | d30+d8 | d30+d12 | d30+d10 * d% |
| 55 - 57 | d30+d14 | d30 | d28 | d26 | d24 | d22 | *5 | d30+d12 | d30+d10 | d30+d14 | d30+d12 * d% |
| 58 - 60 | d30+d16 | d30*d4 | d30 | d28 | d26 | d24 | *5 | d30+d14 | d30+d12 | d30+d16 | d30+d14 * d% |

Thus, the largest size of a hoard possible is 230 Bits, 600 copper, 150 silver, 140 electrum, 130 gold, 120 platinum, 44 pieces of Jewelry, 42 gemstones (worth between 100 and 2000 sp each), and 46 trade good items worth a collective 4400 sp. Not counting magical items.

Some will look at the amount of treasure here and argue it is too little. Others will argue that it is too much, especially if high rolls are involved. That's over 20,000 sp in value in the example above. It may not seem like a lot at first, but it has a lot of hidden value.

This is intentional, as after decades of play, the general amounts here enable a reasonable amount of wealth to be gained, but not at such a speed that it becomes unmanageable.

As the DM, the hardest task is determining what the trade goods are, because many of them are bulky items or heavy items or both. Furniture is a trade good, after all.

## Dragons

It is suggested by many who come from elsewhere that dragon hoards must be mighty indeed, and there is no evidence at this time to support this. No one has ever returned from a dragon's lair to describe what they found, so they remain an unknown quantity, although it is indeed likely they have enormous hoards the likes of which we cannot fathom, perhaps 100 times as much.

## Denizens

Denizens, or inhabitants of the dimensions other than the Ephemeral Mortality, are likely to have different numbers. These are based on multiplications, from 2 to 9, based on the particular plane, but are only applicable if the Denizen has set up a Lair.

| Plane | Multiplier | Plane | Multiplier | Plane | Multiplier | Plane | Multiplier |
|---|---|---|---|---|---|---|---|
| Heaven | 2 | The Dread | 4 | Quietus | 2 | Nightmare | 3 |
| Elysium | 4 | Karma | 5 | Silence | 2 | Limbo | 2 |
| Valhalla | 5 | Ex | 7 | Dreamscape | 9 | Purgatory | 2 |
| Hell | 3 | Eighth | 8 | Pandemonium | 3 | Elemental | 5 |
| The Abyss | 2 | Euthania | 1 | Whispers | 3 | Demiplane | 6 |

## Lairs

Lairs, in 5e, are a special thing all to themselves. Not all creatures will have lairs and not all lairs are created equally. For those that have lairs, a multiplier of 1 to five is fairly standard when it comes to the size of a treasure hoard.

# Magical Items as Treasure

Magical Items beyond Class 0 (Zero) items are uncommon and cannot be purchased, though they may be part of a reward. Most magical items are hard to find, difficult to fabricate, or simply only useful in the day-to-day lives of the average person. Those that are often come from Akadia or Lyonese and are Class 0 items.

Magic here is not a replacement for technology; it is not a capacity that most people have. Mages tend to find themselves pushed by society into places and positions that may not be suitable for them, or they are off galivanting around, always barely trusted, unless they can find a way to make things that meet the needs of people.

It has not always been this way. In ages past, there were great wizards and mighty witches and powerful warlocks who created items and then, over the years, lost them or gave them away or those items fell by the wayside. Magic items were created to serve a particular purpose. These older items, created in times of trouble and strife, are much rarer than the still uncommon everyday kinds of things.

This means that magical items beyond the things that people who don't use magic are familiar with are very unusual, and there is a very slim chance they will be present. This is not a zero chance, however – it ranges from 12% for the uncommon to 2% for the mythical. This rarity is further enhanced by the extremely limited number of the most powerful items – Legendary items are never more than 25 in number, and beyond that are only singular items.

It is notable that while these lists generally avoid noting particular makers, it is fairly standard that a magical item will be named after someone – a difference between spell work and magical items is that Mages do not often get credit for spells, but they always get credit for magical creations.

As a result, a ring of invisibility that one comes across will have a name of some sort – "*Haladrin's Circle of Unseeing*", for example, or "*Molzur's Marvelous Manacle*". This may continue even when the object is made by others – the technical name for the mysterious whatever that allows Skyships to operate is "*A Means, Method, And Motivational Marvel For The Uplifting And Motion Of Moveable Objects In Relation To The Terrain Being Crossed At Height*."

# Magical Items

Magical Items in Wyrlde are sorted according to their commonality and their source.

Magic in Wyrlde is often used for simple tasks, but it is still somewhat newish. Wyrlde is about using magic as an aid, not a replacement for technology. Indeed, the underlying nature of magic is so unpredictable that it cannot be used as a technology.

Magical items are grouped by their nature and range from the commonplace to the extraordinarily rare.

## Magical Crafting

Those who imbue or ingrain typically have a particular calling to that craft and are often artisans who practice the rituals and work to constantly improve or alter them. These artisans have mastered and often adapted the core rituals which enables them to use a somewhat broad selection of magic that causes offense in the High Towers of Akadia but gives the average person at least a sense of competing on the same stage. There are many small, dedicated shops filled with people who engage in the creation of simple objects in Lyonese.

Crafting a magical object requires first that the object be created as a mundane item, although often there are unique requirements and ingredients or specific materials that must go into it. Sometimes that item may require manufacture at certain times and under certain conditions.

## Imbuing

**Imbuing** is the act of setting a sigil upon an object. It need not be visible, though it can often be sensed by those attuned to doing so. Imbuing's effects are limited, impermanent, and things which need to be recharged are usually imbued.

The Ritual of Imbuing requires a base of 28 hours minus the Level of the Focal.

## Ingraining

**Ingraining** is the act of setting a sigil within an object. It need not be visible, though it can often be sensed by those attuned to doing so. Ingraining makes the work permanent and adds seven days to the casting time of a ritual. Items which are ingrained have the spell fused to them, they become a part of it, a conduit for it, and it is often said that ingrained objects are the truest expression of magic, for they fix a sigil in form, place, space, and time.

The Ritual of Ingraining has a base of 56 hours minus the level of the Focal. Each additional person contributing to the ritual reduces the time by 1 hour.

## Rituals

All magical crafting requires a ritual. For charged items, that ritual is a Ritual of Imbuing. For object with more permanent capabilities, that ritual is the Ritual of Ingraining.

In both cases, the ritual requires a room large enough to hold a ritual circle, the center of which must be capable of containing the object to be imbued or ingrained. This is generally 5 times the size of the object. The spell to be imbued or ingrained must be a spell that can be cast by the focal, and the mana for it comes from all who are casting equally, with extra coming from the Focal.

## Crafting Check

Crafting the ritual is a Mana Check with a DC determined by the DM. Generally speaking, Class 0 items are a DC 10. Class 1 items are a DC 15. Class 2 items are a DC 20. Class 3 items are a DC 30.

## Attunement

Some magic items require a creature to form a bond with them before their magical properties can be used. This bond is called attunement, and certain items have a prerequisite for it. If the prerequisite is a class, a creature must be a member of that Profession to attune to the item. Other prerequisites can include Heritage, Background, Aspect, Mastery, Affinity, and Ability Scores.

All magic items of Class One or greater require attunement.

Without becoming attuned to an item that requires attunement, a creature gains only its nonmagical benefits, unless its description states otherwise. For example, a magic shield that requires attunement provides the benefits of a normal shield to a creature not attuned to it, but none of its magical properties.

Attuning to an item requires a creature to spend a short rest focused on only that item while being in physical contact with it (this can't be the same short rest used to learn the item's properties) and expending 1 point of mana.

This focus can take the form of weapon practice (for a weapon), meditation (for a wondrous item), or some other appropriate activity. If the short rest is interrupted, the attunement attempt fails. Otherwise, at the end of the short rest, the creature gains an intuitive understanding of how to activate any magical properties of the item, including any necessary command words.

An item can be attuned to only one creature at a time, and a creature can be attuned to no more than seven magic items at a time. Any attempt to attune a further item fails; the creature must end its attunement to an item first.

A creature can also voluntarily end attunement by spending another short rest focused on the item and using 2 mana points -- unless the item is cursed.

Additionally, a creature can't attune to more than one copy of an item. For example, a creature can't attune to more than one *ring of protection* at a time.

A creature's attunement to an item ends:

if the creature no longer satisfies the prerequisites for attunement,
if the item has been more than 100 feet away for at least 24 hours,
if the creature dies, or
if another creature attunes to the item.

## Wearing & Wielding Items

Using a magic item's properties might mean wearing or wielding it. A magic item meant to be worn must be donned in the intended fashion: boots go on the feet, gloves on the hands, hats and helmets on the head, and rings on the finger. Magic armor must be donned, a shield strapped to the arm, a cloak fastened about the shoulders. A weapon must be held.

In most cases, a magic item that's meant to be worn can fit a creature regardless of size or build. Many magic garments are made to be easily adjustable, or they magically adjust themselves to the wearer. Rare exceptions exist. If the story suggests a good reason for an item to fit only creatures of a certain size or shape, you can rule that it doesn't adjust.

When a nonhumanoid tries to wear an item, use your discretion as to whether the item functions as intended. A ring placed on a tentacle might work, but a therian with a snakelike tail instead of legs can't wear boots.

## Multiple Items of the Same Kind

Use common sense to determine whether more than one of a given kind of magic item can be worn. A character can't normally wear more than one pair of footwear, one pair of gloves or gauntlets, one pair of bracers, one suit of armor, one item of headwear, and one cloak. You can make exceptions; a character might be able to wear a circlet under a helmet, for example, or to layer two cloaks.

There will, however, be penalties. There is a price to all magic. Rings may conflict with each other, necklaces may tangle and cause a charm to lose contact, and more. Magic which conflicts has a bad habit of causing those around it great harm.

As a general rule, a character won't have more than one item of a given type per Degree of Mastery on them.

# Paired Items

Items that come in pairs—such as boots, bracers, gauntlets, and gloves—impart their benefits only if both items of the pair are worn. For example, a character wearing a *boot of striding and springing* on one foot and a *boot of Elfinkind* on the other foot gains no benefit from either.

# Activating an Item

Activating some magic items requires a user to do something special, such as holding the item and uttering a command word. The description of each item category or individual item details how an item is activated. Certain items use the following rules for their activation.

If an item requires an action to activate, that action isn't a function of the Use an Item action, so a feature such as the rogue's Fast Hands can't be used to activate the item.

## Command Word

A command word is a word or phrase that must be spoken for an item to work. A magic item that requires a command word can't be activated in an area where sound is prevented, as in the area of the silence spell.

## Consumables

Some items are used up when they are activated. A potion or an elixir must be swallowed, or an oil applied to the body. The writing vanishes from a scroll when it is read. Once used, a consumable item loses its magic.

## Spells

Some magic items allow the user to cast a spell from the item. The spell is cast at the lowest possible spell level, doesn't expend any of the user's spell points, and requires no components, unless the item's description says otherwise. The spell uses its normal casting time, range, and duration, and the user of the item must concentrate if the spell requires concentration. Many items, such as potions, bypass the casting of a spell and confer the spell's effects, with their usual duration. Certain items make exceptions to these rules, changing the casting time, duration, or other parts of a spell.

A magic item, such as certain staffs, may require you to use your own spellcasting ability when you cast a spell from the item. If you have more than one spellcasting ability, you choose which one to use with the item. If you don't have a spellcasting ability—perhaps you're a rogue with the Use Magic Device feature—your spellcasting ability modifier is +0 for the item, and your proficiency bonus does apply.

## Charges

Some magic items have charges that must be expended to activate their properties. The number of charges an item has remaining is revealed when an identify spell is cast on it, as well as when a creature attunes to it. Additionally, when an item regains charges, the creature attuned to it learns how many charges it regained.

It is sometimes possible to use an item with charges by expending one's own spell points for that charge. The cost is always double the normal to do this unless a successful DC 15 Con roll is achieved.

## Weapon and Armor Bonuses

Weapons and Armor that confer a specific bonus (+1 to +5) can break the stacking rule. They are the ***only*** items that can – this is one of the things about magic.

# Magical Materials

There are certain materials on Wyrlde that are often used to support, improve, store, and influence magic and the effects of magic. As a result, it should be noted that the value of these materials is exceptionally high. A small ring with but a chip of Orikal might cost several thousand shillings. A Calcifer may be worth hundreds of crowns or sovereigns.

## Skystone

A pearlescent crystalline stone with metallic properties that glows with an internal light. Mined in Sibola, it is a widely sought after stone because it allows for light without heat and does not seem to scar like Radiant light (such as the Sun) can cause.

The veins also are home to a species of snake-like entity, that can and will defend the ore. The veins move. Typically, it is shaped into crystals, polished and honed, faceted to provide light. A tiny fragment of it, about the same size as a candle flame burning on a wick, casts around 3 times the light of a single candle (3 candlepower, or around 36 lumens).

It should be noted that skystone also comes from meteors, and is often intertwined with meteoric iron, to which it can bond in some circumstances, used to make a very fine, extremely durable, and extremely flexible, glowing form of steel called Katanis.

Skystones are traded broadly and are one of the major light sources among the wealthy. The light of a Skystone never goes out, you see. They can be inherited and passed down among families.

## Gaulaun

This is a gray, sand-like mineral, the tiny grains of which constantly move as if impelled by some living force. It is thought to be found in Durango's Sand Sea. When a small amount of gaulaun is burned *and* directed by the correct spells (such as the hypothesized *Mechanical Engine)*, it can provide significant motive force capable of powering magical machinery.

## Orikal

An exceptionally heavy, hard, impervious, pinkish or reddish crystalline metal with the unusual property of being able to absorb and store all kinds of magic. Many mages wear Orikal jewelry. A one-inch cube of the material is said to weigh 1 pound, making it a very heavy metal as well.

The most prized metal on Wyrlde is found primarily in Lyonese with a deposit known to be somewhere in Akadia. It is very reactive magically, and much sought after, particularly by Mages who use weapons. It is a very rare metal, with the unusual property of being able to absorb and store all kinds of mana. Many folks wear jewelry made of Orikal and use it to contain bits and pieces of their power that they could use when needed. However, Orikal not only absorbs the magic—it hungers for it, as though the metal was hollow and eager, aching even, for power to fill it up and make it whole. You can feel the desire for more magic, for more power when using it.

It is said that the extremely rare and expensive metal has the capacity to absorb magic, to store it for use when needed, enabling it to become a kind of magical battery over time.

It is often said that this is deeper than it seems -- that Orikal not only absorbs the magic, but it also hungers for it, as though the metal was hollow and eager, aching even, for magical power to fill it up and make it whole; some claim that they can sense this, can feel it, as an active desire on the part of the metal.

Once it is properly smelted, it can be used to store raw magical power. The amount of mana possible to store is described in the magical item description or determined by the DM.

As a rule of thumb, one grain (0.5 grams) is able to store 5 points of mana.

If the prepared metal absorbs too much mana, it melts, losing all the stored Mana, and it is the application of too much magic that causes it to melt and be able to be shaped. Melted Orikal does not have heat – it remains temperature neutral, but it is said that contact with it can drain a caster in a moment of their mana.

Orikal bonds readily and easily with assorted woods such as Rowan, Oak, Willow, Hazel, Hawthorn, and Ash, and becomes almost impossible to separate from them (one must burn the wood). For this reason, it is often used in rods, wands, staves, and similar items. Note that it must be bonded to something else in order to be ingrained or imbued. Otherwise, it just absorbs the mana.

Orikal can bond to starwood, and doing so creates a dangerous tool that not only dispels magic, but it also draws the mana out of the person holding it. This is often used in cuffs or collars to restrain Mages. Nulls lose their resistance when in contact.

It is found in small clusters of crystals in many different places, and legend says that there is a flowing pool of it near one of the places where magic erupted into the world, and that this pool keeps the magic in check.

### Starwood

A tree that strongly resembles bamboo and grows in much the same way and the same places that has a startling property: it dispels magic. It is often treated much like bamboo and used to create a kind of woven material that is light, strong, and flexible. It is used in the creation of certain kinds of armor.

It is illegal to bring starwood into or possess it within Akadia.

### Calcifers

Calcifers are strange crystals that are unpredictable in where they are found or how many or how effective they are, but one thing is said about all of them: they are solid magic. Different calcifers may contain the stored capacity for different kinds of magic. Most of the crown jewels of the assorted Realms contain at least one calcifer among them, and the imperial Crown Jewels are known to include five different ones that enable their use no matter what the affinity of the Emperor may be.

Calcifers grow smaller when they are tapped or drawn from. They have a known limit, and this makes them very difficult to set into jewelry, so will often be set up so that they can be tapped without being lost (such as in a globe). Calcifers are sentient, like magic. They will often have their own plans, purposes, ideas, and needs that are often detrimental to those who use them.

Calcifers were used in the creation of all the great Legendary Weapons. A calcifer can be melted into and combined with other materials, but it requires mastery of one's craft to do it, as well as significant study into the nature of and qualities of this kind of work.

## Types of Magical Items

While not all magical items from the books can be found on Wyrlde, many of them can be, with a few minor alterations. However, most of them will see changes to rarity, value, and ease of finding them. Additionally, Wyrlde does not always present things in the same way – while one may still find a *Staff of Withering*, one could just as likely find a *ring of withering*, *a cloak of withering*, or a *bead of withering*. The nature of the magical item is extremely variable, and so we will provide you with a table to help create these things.

Magical items must have a physical nature on Wyrlde, since they are always made by either a Power That Is or through some ritual effort. Objects are Imbued or Ingrained with the magical capacity or capability, and they have a set function that still must follow to some degree the core tenets of magic.

## Item Classes

Wyrlde breaks magical items down differently than the default game. Instead of simple rarity, it does it based on the nature and source of the magic involved in the magical item's creation and use. Wyrlde breaks magical items down into 25 Kinds and six Classes.

The six Classes of Magical items, numbered from 0 to 5, impact how easily they are found, their value in sale (always half the actual), how they come to be, when they are found, if they can be bought, and the chance of their appearing in a hoard.

| Class | Nature | Rarity | Value (gp) | Source | Mastery | Levels Found | Can Buy? | Chance |
|---|---|---|---|---|---|---|---|---|
| 0 | Wondrous | Uncommon | 500 | Spell Casting & Ritual | Novice | 1 - 4 | Yes | 27% |
| 1 | Palesecent | Rare | 1000 | Magical Affinity | Yeoman | 5 - 8 | Maybe | 18% |
| 2 | Dimensional | Very Rare | 5000 | Near Dimensions | Adept | 9 - 12 | No | 9% |
| 3 | Planar | Legendary | 10000 | Planar Dimensions | Master | 13 - 16 | No | 3% |
| 4 | Vestige | Limited | 25000 | Legend & Myth | Grand Master | 17 - 20 | No | 1% |
| 5 | Artifact or Relic | Singular | Priceless | Powers That Be | -- | 13 - 20 | No | 1% |

When Identifying an object, the information that can be gleaned about it will always include its Nature, Rarity, Source, and typically some element about it. Cursed items will always be deceptive – they will be structured to lie about their nature, pretending to be something that they are not, even to magical examination.

Legendary Rarity items always have a legend about them that will be revealed, even if it is a manufactured legend.

## Class Descriptions

It is key to note that magical items are not common. The chance above would be rolled on a d% and any result higher than that chance means that an item would not be present. When determining treasure, you roll once for each degree of mastery equal to or lower than the party's overall degree of mastery. So, a group of Novices would only get one chance, while a group of Yeomen would get two, and so on, with each chance being a single type.

No hoard will ever have more than six magical items in it.

## Class 0 Items: Wondrous

There are some magical items which are thought of as ordinary, mere conveniences, typically fashioned by Ritual. They were once quite expensive, but these days are more routine and commonplace. **Everyday** magical items are often meant to deal with day-to-day needs and issues by the general population. They are helpmeets, useful and handy to have, created usually by a wright or smith of some type. This is the kind of magic that most people are familiar with – spells are not usually cast openly and are terrifying to see for most people. Sudden light shows and terrifying events have a way of stressing folks. It is important to note, however, that all magical items are magical – if it is not magical it is not a magical item.

Effort is made by many to ensure that people think of magic as a helper, a way to make some tasks easier. People do not think about how these items are fashioned – they think of how they are used and can be used.

## Class 1 Items: Palescent

Class One items are somewhat more common and driven or empowered by more localized forces from the Plane of Mortality, and are linked to the varying Affinities of magic. They are much sought after by Novices. Items that grant a +1 are always Palescent.

### Ephemeral

**Ephemeral** magical items are the items crafted using the phage of the Ephemeral, through the applications of simple and common rituals, and as such embody the nature of the world.

### Arcane

**Arcane** are magical items typically infused with the power of Arcane magic. They will typically function as ways to cast spells without drawing on one's own mana.

### Divine

**Divine** are magical items infused with the power of Divine magic. They are most often concerned with buffs and healing.

### Eldritch

**Eldritch** are magical items infused with the power of Eldritch magic. They an often lead towards strange and confusing paths.

### Mystical

**Mystical** are magical items infused with the power of Mystical magic. They often have something to do with self-empowerment or development.

## Primal

**Primal** are magical items infused with the power of Primal magic. They often have something to do with nature and the wild world.

## Class 2 Items: Dimensional

Class Two items are typical magical items and begin to be found later within the Yeoman Degree of Mastery. Class 2 items and better always require *attunement*. Items that Grant a +2 are always Dimensional.

## Demiplanar

These items tend to be associated with interdimensional spaces and places, typically twisted into pockets and imbued or ingrained into some form of container. They are often considered ways of storing something.

## Fairy

**Fairy** magical items are crafted by Fey and Fell powers from the Fairywilde, and often have some trick to them, or are flights of fancy. They are noted for their artistic qualities, or their occasional cursed nature.

## Elemental

Magical items which engage the powers of or the properties of the Elements and Elementals.

## Astral

Items which are liked to, based in, or draw from, and those which grant abilities from the Astral Dimension.

## Ethereal

Items which are liked to, based in, or draw from, and those which grant abilities from the Ethereal Dimension.

## Class 3 Items: Planar

Class Three magical items are infused with some form of Planar Energy. They require attunement. They begin to be found around the Adept degree of Mastery. Items that grant a +3 are always Planar.

Planar Items have a strong likelihood of being assigned a purpose, or a rationale, for existing, and may often require the wielder to meet that goal or purpose. It should also be noted that Planar items draw, inspire, and cause the emotions that are associated with each of the Planes, and that each sort has sub types as well, based on the individual dimensions that exist within each plane.

## Celestial

**Celestial** magical items are infused with the Celestial Plane, always benign, and benevolent.

## Infernal

**Infernal** magical items are cursed and deadly, infused with the Infernal, often laid as traps for the unwary.

## Nethian

**Nethian** magical items are peculiar and strange, infused with the essence of the Nether Plane. They are sometimes called Nightmarish.

## Shaded

**Shaded** magical items are infused with forces from the Shadow Plane. They are sometimes called Dreamy.

## Radiant

**Radiant** magical items are infused with the power of the Radiant Plane, and typically have an impact on luck, fortune, or fate.

## Necrotic

**Necrotic** magical items are infused with the power of the Necrotic Planes, and typically have something to do with death, life, and undeath.

## Class 4 Items: Vestiges & Mythicals

These items are typically very few – usually not more than twenty-five of any given type, and all have a history that dates to the God's War (Mythical) or the Age of Legend, when they were used. They are genuinely legendary – there are legends about them, and from those legends one can learn quite a lot. All Vestige items require *attunement*. They begin to be found around the master's degree of Mastery.

**Vestige** and **Mythical** magical items tend to be powerful, and potent, and carry risks with them. Many Vestiges are sentient, and serve some aspect of Alignment, singly or in any combination that does not include diametric opposites. Any weapon or armor that grants a +4 is considered to be a Vestige.

## Class 5 Items: Artifacts & Relics

Singular items are one of a kind – there is only one of them, and there will never be another. They tend to seek out those who have achieved a Grand master's degree of Mastery. Weapons and armor that grant a +5 are considered Artifacts or Relics, and only one of them will exist at any given time.

**Artifacts** and **Relics** are the rarest form of magical item, always sentient in and of themselves. A Relic is a divine object, everything else is an Artifact. They can only be crafted by someone not mortal who has gone Beyond the Pale. Artifacts will attune themselves, often with a price, and not always one those they choose enjoy.

## Kinds of Magical Items

| Kind of Item | Examples | | | | | | Rarity |
|---|---|---|---|---|---|---|---|
| **Amulets** | Amulets | Medallions | Necklaces | Periapts | Talismans | Pendants | Uncommon |
| **Armor** | Armor | Shields | Gauntlets | Helms | | | Rare |
| **Baubles** | Crystals | Cubes | Globes/Spheres | Gems | Shards | Stones | Very Rare |
| **Bodily** | Eyes | Ears | Hands | Heads | Feet | Teeth | Legendary |
| **Burnt** | Braziers | Candles | Censers | Incense | | | Legendary |
| **Containers** | Bags | Bottles | Chests | Flasks | Packs | Pouches | Uncommon |
| **Houseware** | Baskets | Crocks | Jugs | Pails | Pans | Utensils | Rare |
| **Decoration** | Broach/Scarab | Beads | Fans/Scarves | Rings | Earrings | Hair Acc. | Uncommon |
| **Devices** | Constructs | Clockworks | Shackles | Locks | | | Legendary |
| **Elixirs** | Elixirs | Potions | Oils | Ointments | | | Uncommon |
| **Flying** | Brooms | Boxes | Carpets | Casks | Cauldrons | Wings | Legendary |
| **Focals** | Batons | Wands | Rods | Staves | | | Uncommon |
| **Gameries** | Card Decks | Dice | Games | Toys | | | Very Rare |
| **Garments** | Capes | Coats | Cloaks | Mantles | Robes | Tabards | Very Rare |
| **Mounted** | Barding | Harness | Horseshoes | Saddles | Tack | Yoke | Very Rare |
| **Musicals** | Bells | Chimes | Horns | Gitars | Drums | Instruments | Very Rare |
| **Pincheries** | Dusts | Herbs | Powders | Smokes | | | Uncommon |
| **Raiment** | Belts | Bracers/Gloves | Headwear | Headgear | Clothes | Footwear | Uncommon |
| **Scrolls** | Inks | Pens | Pigments | Quills | Scrolls | Volute | Rare |
| **Symbols** | Figurines | Symbols | Tattoos | Tokens | | | Legendary |
| **Tomes** | Books | Compendiums | Grimoires | Manuals | Tomes | Codex | Very Rare |
| **Tools** | Keys | Chains | Ropes | Tools | Lanterns | Poles | Very Rare |
| **Vehicles** | Boats | Carts | Ships | Wagons | | | Very Rare |
| **Vessels** | Bowls | Cauldrons | Mirrors | Soultraps | | | Legendary |
| **Weapons** | Ammunition | Firearms | Blades | Bows | Thrown | Weapons | Rare |

# Kind Descriptions

## Amulets

Amulets are a group of items that are worn on a cord or chain around the neck, and require contact with the skin to work.

**Amulets** are protective and defensive, mostly abjuring.

**Talismans** are divinatory and necrotic

**Periapts** are illusory and enchanting.

**Medallions** are evocative and transmutable.

**Pendants** can generally be anything.

## Armor

Armor on Wyrlde comes in many formats, but can basically be narrowed down to just Cloth, Hide, Woven, Chain, and Scale, with Breastplates (Cuirass or Bustier), Helms, Gauntlets, Greaves, Bracers, and Boots a part of the whole.

Shields are counted as Armor, as well, and can vary in size and shape.

Without Plate Armor, armor has a greater import, and magical or enchanted armor is highly sought out. Plate, generally speaking, is mocked except in Lyonese, where the breastplate and armored skirts of Lyonian Half plate is as close as one gets.

## Bauble

Baubles are all the little items, the Crystals, Gems, Jewels, Shards, Stones, Orbs, Globes, Spheres, and whatnots that are left without settings, and used as they are, or perhaps wrapped in a bit of cord. Baubles are very much a popular item among the powerful because they are so easily overlooked, so simple to conceal (except for ioun stones).

## Bodily

This is the category for any kind of actual or artificial object that represents or is part of a person. Eyes, Ears, Hands, Feet, Heads, Teeth, Bones, Hair (wigs), the list goes on. Things that the DMG lists as “Eyes” are often Lenses, in spectacle form, and thos are found under devices. This is for actual body parts.

## Burnt

This is for those items that need to burn something or that need to be burnt. Examples are Braziers, Censers, Candles, and packets of herbs.

## Containers

This is the Bags, Bottles, Chests, Flasks, Packs, and Pouches, the things that other stuff is stored in. It specifically means the items that are themselves magical – not the contents of them.

## Houseware

If it is a common household item, then it goes here, such as Tankards, Jugs, Plates, and Cups.

## Decoration

Worked Jewelry falls into this category, including things such as a Broach, Scarab, Rings, Earrings, Beads, Fans, Scarves, Hairpins, Hairbows, and other decorative embellishments that are worn, including piercings.

## Devices

Constructs, Clockworks, Locks – if it is a mechanical item, odds are good it goes here.

## Elixirs

Elixirs, Potions, Oils, Ointments – the contents of a container that are magical is what this is for. They are the most popular and widely used of all magical items.

## Flying

Brooms, Carpets, Cauldrons, the ways that one can fly are often peculiar, and always a class of their own.

## Focals

### Batons

Often called "wands" by those who are less well informed, a baton is one of the more common magical items. Batons are often artistically formed from and shaped from multiple bits, but are always of a uniform diameter about the same size as a finger, and between 3 and 7 inches in length.

### Wands

Wands are made from a mixture of different materials into a 12 to 18 inch long, narrow stick that is thicker at the base than the tip. Wands are unusual in that part of their activation always requires a gesture, and the gesture will be different for each person, even if they are using the same wand.

### Rods

Rods are generally ¾ to 1 inch in diameter, topped by some form of crest portion, and are generally 2 to 3 feet long. Rods are only very rarely made of wood.

### Staves

Staves are 4 to 7 feet long, two to three inches in diameter, and usually have an ornate top of some sort. They are almost always made of wood, fused with other materials.

## Gameries

If you play with it, it goes here. Dice, Card Decks, Dolls, Cubes, Games and game pieces (beware the dreaded Wizards Rook!) are all the kinds of things one can find here.

## Garments

Capes, Cloaks, Coats, Mantles, Robes, and Tabards – it is the outerwear of the magical item world.

## Mounted

All Mount related gear. If you use it on a mount, this is where it would go.

## Musicals

All musical instruments. This is, naturally, the favorite category of Bards.

## Pincheries

Dusts, Powders, Herbs, "and other things that are pinched" is the official description, but it is mostly for items that are used and fashioned in the same way, and is not a broad category except among Witches and Warlocks.

## Raiment

Belts, Boots, Bracers, Gloves, Slippers, Caps, Circlets, Hats, Headbands, Clothes as a whole, no matter what they are, though it can be a shock to learn your Shirt is really a Shirt of Eyes when they all open up and then the darn thing gets mad at you for putting on a cloak.

### Scrolls

Scrolls, Quills, Pens, Brushes, Pigments, and Inks all go here, the magical power of them classified into this grouping.

Scrolls are normally fashioned as rolled and sealed pages, the seal describing the spell in Caligulan. Scrolls can be on vellum, hide, skin, bark, slats tied together, or other structure, but they all have in common the seal, and they are rolled. Some scrolls will be loose and open, while others will be in tubes that have a spring to draw back in and protect the scroll.

Spell scrolls are extremely expensive, very difficult to find, but most cities and some scattered towns will have a Sigilcroft, where they can be bought or copied for a fee. The typical fee for buying is 1500 *quid* (gp), while copying may be as little as 100 quid, or as much as 1000, depending on the spell.

Quills will be fashioned from some rare feather, usually off a giant bird of some sort, and then fused with precious metal before it is imbued. Pens are focused mostly on the nibs, and most pens require useful ink.

Ink can come as a block, needing water or some other liquid to become usable, and pigments are always meant to be used *in* something, such as a dye, ink, or paint.

### Symbols

Symbols, Figurines, Tokens, and Tattoos – the symbolism category, that requires something be fashioned.

### Tomes

This is the category for all the books. In all their forms. If they are a magical book, they go here – and note that the book itself is magical. Spell books go to Scrolls.

### Tools

Keys, Tools, Lanterns, Shackles, Chains, Ropes, Poles – the whole collection of tools and usefl items goes here.

### Vehicles

Carts, Wagons, Boats, Ships – by sea, sky, land, or undersea, this is their category.

### Vessels

A vessel is something meant to contain something else, such as Bowls, Cauldrons, and Mirrors. Vessels are the preferred item for choice for long distance scrying.

### Weapons

This category covers all the weapons – and it should be noted that nearly any weapon can have any of the assorted properties of any other. It is magic, after all, and nothing says business like a Flaming Axe or Frost Spear.

## Random Item Generation

To create a random item, you can use the following tables.

First, you can roll to see what Kind of item, and then choose from the options available to each of them, when such options are possible.

## Item Kind

| Roll | Kind | Roll | Kind | Roll | Kind | Roll | Kind | Roll | Kind |
|---|---|---|---|---|---|---|---|---|---|
| 01 - 04 | Amulets | 21 -24 | Containers | 41 – 44 | Flying | 61 – 64 | Musicals | 81 - 84 | Tomes |
| 05 – 08 | Armor | 25 - 28 | Cookware | 45 – 48 | Focals | 65 – 68 | Pincheries | 85 - 88 | Tools |
| 09 – 12 | Baubles | 29 - 32 | Decoration | 49 – 52 | Gameries | 69 - 72 | Raiment | 89 – 92 | Vehicles |
| 13 - 16 | Bodily | 33 - 36 | Devices | 53 – 56 | Garments | 73 – 76 | Scrolls | 93 - 96 | Vessels |

| 17 - 20 | Burnt | 37 – 40 | Elixirs | 57 – 60 | Mounted | 77 - 80 | Symbols | 97 - 00 | Weapons |
|---|---|---|---|---|---|---|---|---|---|

# ITEM SORT

## TABLE A

| Roll | Of | Roll | Of |
|---|---|---|---|
| 01 | +1 | 51 | +2 |
| 02 | +3 | 52 | +4 |
| 03 | +5 | 53 | -1 |
| 04 | -2 | 54 | -3 |
| 05 | Of Proof Against Detection and Location | 55 | Of Alchemy |
| 06 | Of Animation | 56 | Of Arrow Catching |
| 07 | Of the Berserker | 57 | Charlatan's |
| 08 | of Wondrous Power | 58 | of Dancing |
| 09 | Dimensional | 59 | of Withering |
| 10 | of Water Elemental Command | 60 | Of Enduring |
| 11 | of X-ray Vision | 61 | Folding |
| 12 | of Vulnerability | 62 | Of Healing |
| 13 | of Web | 63 | Immovable |
| 14 | Of Luck | 64 | of Water Breathing |
| 15 | of Absorption | 65 | of Water Walking |
| 16 | of Adornment | 66 | of Wound Closure |
| 17 | of Angling | 67 | Mariner's |
| 18 | of Annihilation | 68 | of a Zephyr |
| 19 | of Archery | 69 | of Adaptation |
| 20 | of Beans | 70 | of Air Elemental Command |
| 21 | of Binding | 71 | of Animal Influence |
| 22 | of Blasting | 72 | of Answering |
| 23 | of Brightness | 73 | of Awakening |
| 24 | of Charming | 74 | of Birdcalls |
| 25 | of Collapsing | 75 | of Bodily Health |
| 26 | of Commanding Water Elementals | 76 | of Brilliance |
| 27 | of Conducting | 77 | of Clear Thought |
| 28 | of Controlling Air Elementals | 78 | of Commanding Fire Elementals |
| 29 | of Defense | 79 | of Comprehending Languages |
| 30 | of Disguise | 80 | of Constitution |
| 31 | of Djinn Summoning | 81 | of Controlling Earth Elementals |
| 32 | of Enemy Detection | 82 | of Devouring |
| 33 | of Family | 83 | of Earth Elemental Command |
| 34 | of Feather Falling | 84 | of Endless Water |
| 35 | of Fire Elemental Command | 85 | of Evasion |
| 36 | of Fireballs | 86 | of False tracks |
| 37 | of Flowers | 87 | of Fear |
| 38 | of Flying | 88 | of Fire |
| 39 | of Force | 89 | of Fireballs |
| 40 | of Free Action | 90 | of Fish Command |
| 41 | of Gainful Exercise | 91 | of Frost |
| 42 | of Haunting | 92 | of Golems |
| 43 | of Health | 93 | of Healing |
| 44 | of Vision | 94 | of Disruption |
| 45 | Of Sending | 95 | of Hearing |
| 46 | of Venom | 96 | Sentinel |
| 47 | Of Teleportation | 97 | Of Talking |
| 48 | Unbreakable | 98 | of Warmth |
| 49 | Vicious | 99 | Veteran's |
| 50 | Winged | 00 | Of Walloping |

## TABLE B

| Roll | Of | Roll | Of |
|---|---|---|---|
| 01 | of Holding | 51 | of Illusions |
| 02 | of Invisibility | 52 | of Invulnerability |
| 03 | of Jumping | 53 | of Useful Items |
| 04 | of Leadership and Influence | 54 | of Levitation |
| 05 | of Life Trapping | 55 | of Light |
| 06 | of Lightning | 56 | of Lightning Bolts |
| 07 | of Lordly Might | 57 | of Love |
| 08 | of Magic Detection | 58 | of Magic Missiles |
| 09 | of Many Things | 59 | of Mind Reading |
| 10 | of Mind Shielding | 60 | of Missile Attraction |
| 11 | of Missile Snaring | 61 | of Nourishment |
| 12 | of Ogre Power | 62 | of Opening |
| 13 | of Paralysis | 63 | of Plenty |
| 14 | of Polymorph | 64 | of Power |
| 15 | of Proof Against Poison | 65 | of Prayer Beads |
| 16 | of Pyrotechnics | 66 | of Protection |
| 17 | of Regeneration | 67 | of Pure Good |
| 18 | of Resistance | 68 | of Quickness in Action |
| 19 | of Revealing | 69 | of Resurrection |
| 20 | of Scintillating Colors | 70 | of Rulership |
| 21 | of Scribing | 71 | of Scowls |
| 22 | of Security | 72 | of Secrets |
| 23 | of Sharpness | 73 | of Seeing |
| 24 | of Shooting Stars | 74 | of Shielding |
| 25 | of Silent Movement | 75 | of Silent Alarm |
| 26 | of Smiles | 76 | of Slaying |
| 27 | of Speed | 77 | of Smiting |
| 28 | of Spell Storing | 78 | of Spell Resistance |
| 29 | of Spider Climbing | 79 | of Spell Turning |
| 30 | of Stars | 80 | of Spores |
| 31 | of Striding and Springing | 81 | of Strength |
| 32 | of Swarming Insects | 82 | of Striking |
| 33 | of Swimming | 83 | of Climbing |
| 34 | of Telepathy | 84 | of Telekinesis |
| 35 | of Teleportation | 85 | of Warning |
| 36 | of the Adder | 86 | of Terror |
| 37 | of the Cavalier | 87 | of the Archmagi |
| 38 | of the Magi | 88 | of the Deep |
| 39 | of the Pact Keeper | 89 | of the Mountebank |
| 40 | of the Python | 90 | of the Planes |
| 41 | of the Sewers | 91 | of the Ram |
| 42 | of the Stilled Tongue | 92 | of the Sphere |
| 43 | of the Winterlands | 93 | of the War Mage |
| 44 | of Thievery | 94 | of the Woodlands |
| 45 | of Three Wishes | 95 | of Thoughts |
| 46 | of Trickery | 96 | of Travel |
| 47 | of True Seeing | 97 | of Thunder and Lightning |
| 48 | of Understanding | 98 | of Tricks |
| 49 | of Vengeance | 99 | of Wounding |
| 50 | of Wonder | 00 | of Intellect |

# ITEM CONVERSION

In some circumstances, one will want to bring over an item created outside of Wyrlde and use it in your game. You can use the following table to determine how to classify it in your game.

| Class | Charges / Uses | # of Functions | Ability Score | Bonus | Max Spell Complexity | Resistance Granted | Area or Range | Up to Targets | Up to Damage | Source | Rarity |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 1 | 1 | 19-20 | +0 | Simple | Warding | 30' | 4 | 10 | Ephemeral | Uncommon |
| 1 | 2 to 5 | 3 | 21 | +1 | Rudimentary | 2+ Wardings | 60' | 8 | 20 | Palesecent | Rare |
| 2 | 6 to 10 | 6 | 22 | +2 | Intermediate | Resistance | 90' | 12 | 40 | Dimensional | Very Rare |
| 3 | 11 to 15 | 12 | 23 | +3 | Advanced | 2+ Resistances | 120' | 16 | 60 | Planar | Legendary |
| 4 | 16 to 20 | 24 | 24 | +4 | Expert | Immunity | 150' | 20 | 80 | Legendary | Limited |
| 5 | any | 48 | 25 | +5 | Any | Any | Any | Any | 100 | Mythical | Singular |

# DMG Converted Items

The following List takes several of the items listed in the DMG and provides existing conversions for them.

| Item | Of | Kind | Class | Source | Origin | Rarity | C |
|---|---|---|---|---|---|---|---|
| Ammunition | -1 | Weapon | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Armor | Of Vulnerabiity | Armor | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Armor | -1 | Armor | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Bag | Of Devouring | Container | 0 | Dimensional | Hellish | Uncommon | Y |
| Boots | Of Levitation | Raiment | 0 | Wondrous | Arcane | Uncommon | Y |
| Boots | Of Silent Movement | Raiment | 0 | Wondrous | Primal | Uncommon | Y |
| Boots | Of Speed | Raiment | 0 | Wondrous | Mystical | Uncommon | Y |
| Boots | Of Striding And Springing | Raiment | 0 | Wondrous | Mystical | Uncommon | Y |
| Dust | Of Sneezing And Choking | Pinchery | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Gem | Of Seeing | Baubles | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Globe | Drift | Baubles | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Hat | Of Disguise | Raiment | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Helm | Of Comprehending Languages | Armor | 0 | Wondrous | Mystical | Uncommon | Y |
| Lenses | Of Minute Seeing | Device | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Lenses | Of Night | Device | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Mantle | Of Spell Resistance | Raiment | 0 | Wondrous | Arcane | Uncommon | Y |
| Periapt | Of Health | Amulet | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Periapt | Of Proof Against Poison | Amulet | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Periapt | Of Wound Closure | Amulet | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Saddle | Of The Cavalier | Mounted | 0 | Woundrous | Ephemeral | Uncommon | Y |
| Scroll | Spell, Cantrip | Scroll | 0 | Palescent | Variable | Uncommon | Y |
| Shield | Sentinel | Armor | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Shield | -1 | Armor | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Stones | Of Sending | Baubles | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Secrets | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Conducting | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Enemy Detection | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Light | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Magic Detection | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Scowls | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Wand | Of Smiles | Focal | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Weapon | -1 | Weapon | 0 | Wondrous | Ephemeral | Uncommon | Y |
| Ammunition | +1 | Weapon | 1 | Palescent | Divine | Rare | Y |
| Ammunition | -2 | Weapon | 1 | Palescent | Ephemeral | Rare | Y |
| Amulet | Of Health | Amulet | 1 | Palescent | Primal | Rare | Y |

| Item | Of | Kind | Class | Source | Origin | Rarity | C |
|---|---|---|---|---|---|---|---|
| Armor | +1 | Armor | 1 | Palescent | Divine | Rare | Y |
| Armor | -2 | Armor | 1 | Palescent | Ephemeral | Rare | Y |
| Arrow | Of Slaying | Weapon | 1 | Wondrous | Eldritch | Rare | Y |
| Bag | Of Tricks | Container | 1 | Palescent | Fairywilde | Rare | Y |
| Bead | Of Force | Decoration | 1 | Palescent | Arcane | Rare | Y |
| Brooch | Of Shielding | Decoration | 1 | Palescent | Arcane | Rare | Y |
| Broom | Of Flying | Flying | 1 | Palescent | Primal | Rare | Y |
| Cloak | Of Camouflage | Garment | 1 | Palescent | Primal | Rare | Y |
| Cloak | Of Protection | Garment | 1 | Palescent | Ephemeral | Rare | Y |
| Dagger | Of Venom | Weapon | 1 | Palescent | Eldritch | Rare | Y |
| Elixir | Of Health | Elixir | 1 | Palescent | Divine | Rare | Y |
| Fan | Wind | Decoration | 1 | Wondrous | Primal | Rare | Y |
| Gloves | Of Climbing | Raiment | 1 | Palescent | Primal | Rare | Y |
| Gloves | Of Missile Snaring | Raiment | 1 | Palescent | Primal | Rare | Y |
| Gloves | Of Thievery | Raiment | 1 | Palescent | Primal | Rare | Y |
| Headband | Of Intellect | Raiment | 1 | Palescent | Primal | Rare | Y |
| Lantern | Of Revealing | Device | 1 | Palescent | Arcane | Rare | Y |
| Lenses | Of The Eagle | Device | 1 | Palescent | Primal | Rare | Y |
| Medallion | Of Thoughts | Amulet | 1 | Palescent | Mystical | Uncommon | Y |
| Potion | Sovereign Glue | Elixir | 1 | Palescent | Arcane | Rare | Y |
| Potion | Universal Solvent | Elixir | 1 | Palescent | Arcane | Rare | Y |
| Potion | Of Animal Friendship | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Clairvoyance | Elixir | 1 | Palescent | Mystical | Rare | Y |
| Potion | Of Climbing | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Dimunition | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Flying | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Gaseous Form | Elixir | 1 | Palescent | Eldritch | Rare | Y |
| Potion | Of Giant Strength | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Growth | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Healing, Lesser | Elixir | 1 | Palescent | Divine | Rare | Y |
| Potion | Of Heroism | Elixir | 1 | Palescent | Mystical | Rare | Y |
| Potion | Of Longevity | Elixir | 1 | Palescent | Arcane | Rare | Y |
| Potion | Of Mind Reading | Elixir | 1 | Palescent | Mystical | Rare | Y |
| Potion | Of Poison | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Resistance | Elixir | 1 | Palescent | Eldritch | Rare | Y |
| Potion | Of Speed | Elixir | 1 | Palescent | Primal | Rare | Y |
| Potion | Of Vitality | Elixir | 1 | Palescent | Primal | Rare | Y |
| Ring | Of Evasion | Decoration | 1 | Palescent | Mystical | Rare | Y |
| Ring | Of Free Action | Decoration | 1 | Palescent | Mystical | Rare | Y |
| Ring | Of Jumping | Decoration | 1 | Palescent | Mystical | Rare | Y |
| Ring | Of Mind Shielding | Decoration | 1 | Palescent | Mystical | Rare | Y |
| Ring | Of Regeneration | Decoration | 1 | Palescent | Eldritch | Rare | Y |
| Ring | Of Spell Storing | Decoration | 1 | Palescent | Arcane | Rare | Y |
| Ring | Of Spell Turning | Decoration | 1 | Palescent | Arcane | Rare | Y |
| Ring | Of Telekinesis | Decoration | 1 | Palescent | Mystical | Rare | Y |
| Ring | Of X-Ray Vision | Decoration | 1 | Palescent | Eldritch | Rare | Y |
| Ring | Of Animal Influence | Decoration | 1 | Palescent | Primal | Rare | Y |
| Scimitar | Of Speed | Weapon | 1 | Palescent | Mystical | Rare | Y |
| Scroll | Spell, 1st | Scroll | 1 | Palescent | Variable | Rare | Y |
| Scroll | Spell, 2nd | Scroll | 1 | Palescent | Variable | Rare | Y |
| Scroll | Spell, 3rd | Scroll | 1 | Palescent | Variable | Rare | Y |
| Shackles | Dimensional | Device | 1 | Palescent | Arcane | Rare | Y |
| Shield | +1 | Armor | 1 | Palescent | Divine | Rare | Y |
| Shield | -2 | Armor | 1 | Palescent | Ephemeral | Rare | Y |
| Slippers | Of Spider Climbing | Raiment | 1 | Palescent | Mystical | Rare | Y |
| Sword | Of Giant Slayer | Weapon | 1 | Palescent | Eldritch | Rare | Y |
| Sword | Of Dragon Slayer | Weapon | 1 | Palescent | Eldritch | Rare | Y |

| Item | Of | Kind | Class | Source | Origin | Rarity | C |
|---|---|---|---|---|---|---|---|
| **Wand** | **Of Paralysis** | Focal | 1 | Palescent | Mystical | Rare | Y |
| **Wand** | **Of Pyrotechnics** | Focal | 1 | Palescent | Arcane | Rare | Y |
| **Wand** | **Of Binding** | Focal | 1 | Palescent | Mystical | Rare | Y |
| **Wand** | **Of Fear** | Focal | 1 | Palescent | Eldritch | Rare | Y |
| **Wand** | **Of Magic Missiles** | Focal | 1 | Palescent | Arcane | Rare | Y |
| **Wand** | **Of Web** | Focal | 1 | Palescent | Primal | Rare | Y |
| **Wand** | **Of The War Mage +1** | Focal | 1 | Palescent | Arcane | Rare | Y |
| **Weapon** | **Of Warning** | Weapon | 1 | Palescent | Ephemeral | Rare | Y |
| **Weapon** | **Vicious** | Weapon | 1 | Palescent | Ephemeral | Rare | Y |
| **Weapon** | **+1** | Weapon | 1 | Palescent | Divine | Rare | Y |
| **Weapon** | **-2** | Weapon | 1 | Palescent | Ephemeral | Rare | Y |
| **Armor** | **Glamoured** | Armor | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Carpet** | **Of Flying** | Flying | 2 | Dimensional | Elemental | Very Rare | Y |
| **Chime** | **Of Opening** | Musical | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Cloak** | **Of Displacement** | Garment | 2 | Dimensional | Astral | Very Rare | Y |
| **Cloak** | **Of Invisibility** | Garment | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Cloak** | **Of Flying** | Garment | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Figurine** | **Of Wondrous Power** | Symbol | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Helm** | **Of Telepathy** | Armor | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Horseshoes** | **Of A Zephyr** | Mounted | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Horseshoes** | **Of Speed** | Mounted | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Ironbands** | **Of Bilarro** | Container | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Javelin** | **Of Lightning** | Weapon | 2 | Dimensional | Elemental | Very Rare | Y |
| **Lenses** | **Of Charming** | Device | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Necklace** | **Of Fireballs** | Amulet | 2 | Dimensional | Elemental | Very Rare | Y |
| **Oil** | **Of Etherealness** | Elixir | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Oil** | **Of Slipperiness** | Elixir | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Ointment** | **Keoghtom's** | Elixir | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Philter** | **Of Love** | Elixir | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Potion** | **Of Fire Breath** | Elixir | 2 | Dimensional | Elemental | Very Rare | Y |
| **Potion** | **Of Healing, Greater** | Elixir | 2 | Palescent | Divine | Very Rare | Y |
| **Potion** | **Of Invisibility** | Elixir | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Potion** | **Of Water Breathing** | Elixir | 2 | Dimensional | Elemental | Very Rare | Y |
| **Ring** | **Of Invisibility** | Decoration | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Ring** | **Of Resistance** | Decoration | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Ring** | **Of Feather Falling** | Decoration | 2 | Dimensional | Elemental | Very Rare | Y |
| **Ring** | **Of Swimming** | Decoration | 2 | Dimensional | Elemental | Very Rare | Y |
| **Ring** | **Of Water Walking** | Decoration | 2 | Dimensional | Elemental | Very Rare | Y |
| **Rope** | **Of Climbing** | Tool | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Scroll** | **Spell, 4th** | Scroll | 2 | Palescent | Variable | Very Rare | Y |
| **Scroll** | **Spell, 5th** | Scroll | 2 | Palescent | Variable | Very Rare | Y |
| **Scroll** | **Spell, 6th** | Scroll | 2 | Palescent | Variable | Very Rare | Y |
| **Shield** | **Spell Guard** | Armor | 2 | Dimensional | Ethereal | Very Rare | Y |
| **Shield** | **-3** | Armor | 2 | Dimensional | Astral | Very Rare | Y |
| **Staff** | **Of The Python** | Focal | 2 | Dimensional | Fairywilde | Very Rare | Y |
| **Staff** | **Of Fire** | Focal | 2 | Dimensional | Elemental | Very Rare | Y |
| **Staff** | **Of Frost** | Focal | 2 | Dimensional | Elemental | Very Rare | Y |
| **Staff** | **Of Thunder And Lightning** | Focal | 2 | Dimensional | Elemental | Very Rare | Y |
| **Wand** | **Of Polymorph** | Focal | 2 | Palescent | Eldritch | Very Rare | Y |
| **Wand** | **Of Fireballs** | Focal | 2 | Dimensional | Elemental | Very Rare | Y |
| **Wand** | **Of Lightning Bolts** | Focal | 2 | Dimensional | Elemental | Very Rare | Y |
| **Weapon** | **-3** | Weapon | 2 | Dimensional | Astral | Very Rare | Y |
| **Amulet** | **Of Proof Against Detection And Location** | Amulet | 3 | Planar | Nethian | Legendary | Y |
| **Crystal Ball** | **Of Mind Reading** | Baubles | 3 | Planar | Nethian | Legendary | Y |
| **Crystal Ball** | **Of Telepathy** | Baubles | 3 | Planar | Nethian | Legendary | Y |
| **Crystal Ball** | **Of True Seeing** | Baubles | 3 | Planar | Nethian | Legendary | Y |
| **Gem** | **Of Brightness** | Baubles | 3 | Planar | Radiant | Legendary | Y |

| Item | Of | Kind | Class | Source | Origin | Rarity | C |
|---|---|---|---|---|---|---|---|
| Necklace | Of Adaptation | Amulet | 3 | Planar | Shaded | Legendary | Y |
| Necklace | Of Prayer Beads | Amulet | 3 | Planar | Celestial | Legendary | Y |
| Pigments | Nolzur's Marvelous | Scrolls | 3 | Planar | Nethian | Legendary | Y |
| Potion | Of Healing, Superior | Elixir | 3 | Palescent | Divine | Legendary | Y |
| Scroll | Spell, 7th | Scroll | 3 | Palescent | Variable | Legendary | Y |
| Scroll | Spell, 8th | Scroll | 3 | Palescent | Variable | Legendary | Y |
| Scroll | Spell, 9th | Scroll | 3 | Palescent | Variable | Legendary | Y |
| Potion | Of Healing, Supreme | Elixir | 4 | Palescent | Divine | Limited | Y |
| Armor | Of The Dragon | Armor | 1 | Palescent | Eldritch | Rare | N |
| Gauntlets | Of Ogre Power | Armor | 1 | Palescent | Primal | Rare | N |
| Pearl | Of Power | Baubles | 1 | Palescent | Arcane | Rare | N |
| Ammunition | Walloping | Weapon | 2 | Dimensional | Fairywilde | Very Rare | N |
| Ammunition | +2 | Weapon | 2 | Dimensional | Fairywilde | Very Rare | N |
| Ammunition | -3 | Weapon | 2 | Dimensional | Astral | Very Rare | N |
| Armor | Mariner's | Armor | 2 | Dimensional | Elemental | Very Rare | N |
| Armor | Of Resistance | Armor | 2 | Dimensional | Elemental | Very Rare | N |
| Armor | +2 | Armor | 2 | Dimensional | Fairywilde | Very Rare | N |
| Armor | Of The Efreeti | Armor | 2 | Dimensional | Elemental | Very Rare | N |
| Armor | Of Etherealness | Armor | 2 | Dimensional | Ethereal | Very Rare | N |
| Armor | -3 | Armor | 2 | Dimensional | Astral | Very Rare | N |
| Axe | Of The Berserker | Weapon | 2 | Planar | Abyssal | Rare | N |
| Bag | Of Beans | Container | 2 | Dimensional | Fairywilde | Very Rare | N |
| Bag | Of Holding | Container | 2 | Dimensional | Demiplanar | Very Rare | N |
| Belt | Of Constitution | Raiment | 2 | Dimensional | Elemental | Very Rare | N |
| Belt | Of Strength | Raiment | 2 | Dimensional | Elemental | Very Rare | N |
| Boat | Of Folding | Vehicle | 2 | Dimensional | Demiplanar | Very Rare | N |
| Boots | Of The Winterlands | Raiment | 2 | Dimensional | Elemental | Very Rare | N |
| Bottle | Efreeti | Container | 2 | Dimensional | Elemental | Very Rare | N |
| Bottle | Eversmoking | Container | 2 | Dimensional | Elemental | Very Rare | N |
| Bow | Oathbow | Weapon | 2 | Dimensional | Fairywilde | Very Rare | N |
| Bowl | Of Commanding Water Elementals | Vessels | 2 | Dimensional | Elemental | Very Rare | N |
| Bracers | Of Archery | Raiment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Bracers | Of Defense | Raiment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Brazier | Of Commanding Fire Elementals | Burnt | 2 | Dimensional | Elemental | Very Rare | N |
| Cap | Of Water Breathing | Raiment | 2 | Dimensional | Elemental | Very Rare | N |
| Censer | Of Controlling Air Elementals | Burnt | 2 | Dimensional | Elemental | Very Rare | N |
| Circlet | Of Blasting | Raiment | 2 | Dimensional | Ethereal | Very Rare | N |
| Cloak | Of Arachnida | Garment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Cloak | Of The Bat | Garment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Cloak | Of The Manta Ray | Garment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Decanter | Of Endless Water | Container | 2 | Dimensional | Fairywilde | Very Rare | N |
| Dust | Of Disappearance | Pinchery | 2 | Dimensional | Fairywilde | Very Rare | N |
| Dust | Of Dryness | Pinchery | 2 | Dimensional | Fairywilde | Very Rare | N |
| Fortress | Daern's Instant | Device | 2 | Dimensional | Demiplanar | Very Rare | N |
| Gem | Of Elemental | Baubles | 2 | Dimensional | Elemental | Very Rare | N |
| Gloves | Of Swimming | Raiment | 2 | Dimensional | Elemental | Very Rare | N |
| Hammer | Of Thunderbolts | Weapon | 2 | Dimensional | Elemental | Very Rare | N |
| Haversack | Heward's Handy | Container | 2 | Dimensional | Demiplanar | Very Rare | N |
| Jug | Alchemy | Container | 2 | Dimensional | Fairywilde | Very Rare | N |
| Mace | Of Smiting | Weapon | 2 | Dimensional | Ethereal | Very Rare | N |
| Pipes | Of The Sewers | Musical | 2 | Dimensional | Fairywilde | Very Rare | N |
| Quiver | Of Ehlonna | Container | 2 | Dimensional | Demiplanar | Very Rare | N |
| Ring | Of The Ram | Decoration | 2 | Dimensional | Fairywilde | Very Rare | N |
| Ring | Of Warmth | Decoration | 2 | Dimensional | Elemental | Very Rare | N |
| Ring | Of Air Elemental Command | Decoration | 2 | Dimensional | Elemental | Very Rare | N |
| Ring | Of Djinn Summoning | Decoration | 2 | Dimensional | Elemental | Very Rare | N |
| Ring | Of Earth Elemental Command | Decoration | 2 | Dimensional | Elemental | Very Rare | N |

| Item | Of | Kind | Class | Source | Origin | Rarity | C |
|---|---|---|---|---|---|---|---|
| Ring | Of Fire Elemental Command | Decoration | 2 | Dimensional | Elemental | Very Rare | N |
| Ring | Of Water Elemental Command | Decoration | 2 | Dimensional | Elemental | Very Rare | N |
| Robe | Of Eyes | Garment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Robe | Of Stars | Garment | 2 | Dimensional | Astral | Very Rare | N |
| Robe | Of Useful Items | Garment | 2 | Dimensional | Fairywilde | Very Rare | N |
| Rod | Of Absorption | Focal | 2 | Dimensional | Astral | Very Rare | N |
| Rod | Of The Pact Keeper +1 | Focal | 2 | Dimensional | Fairywilde | Very Rare | N |
| Rod | Immovable | Focal | 2 | Dimensional | Fairywilde | Very Rare | N |
| Rope | Of Entanglement | Tool | 2 | Dimensional | Fairywilde | Very Rare | N |
| Shield | Of Missile Attraction | Armor | 2 | Dimensional | Astral | Very Rare | N |
| Shield | Animated | Armor | 2 | Dimensional | Fairywilde | Very Rare | N |
| Shield | +2 | Armor | 2 | Dimensional | Fairywilde | Very Rare | N |
| Staff | Of Charming | Focal | 2 | Dimensional | Fairywilde | Very Rare | N |
| Staff | Of The Adder | Focal | 2 | Dimensional | Fairywilde | Very Rare | N |
| Stone | Of Controlling Earth Elementals | Baubles | 2 | Dimensional | Elemental | Very Rare | N |
| Sword | Of Dancing | Weapon | 2 | Dimensional | Fairywilde | Very Rare | N |
| Sword | Of Flame Tongue | Weapon | 2 | Dimensional | Elemental | Very Rare | N |
| Sword | Of Frost Brand | Weapon | 2 | Dimensional | Elemental | Very Rare | N |
| Sword | Of Sun Blade | Weapon | 2 | Dimensional | Elemental | Very Rare | N |
| Trident | Of Fish Command | Weapon | 2 | Dimensional | Elemental | Very Rare | N |
| Wand | Of Wonder | Focal | 2 | Dimensional | Fairywilde | Very Rare | N |
| Wand | Of The War Mage +2 | Focal | 2 | Dimensional | Fairywilde | Very Rare | N |
| Weapon | +2 | Weapon | 2 | Dimensional | Fairywilde | Very Rare | N |
| Ammunition | +3 | Weapon | 3 | Planar | Radiant | Legendary | N |
| Armor | Of Invulnerability | Armor | 3 | Planar | Celestial | Legendary | N |
| Armor | Of The Demon | Armor | 3 | Planar | Abyssal | Legendary | N |
| Armor | +3 | Armor | 3 | Planar | Radiant | Legendary | N |
| Arrow | Unbreakable | Weapon | 3 | Planar | Radiant | Legendary | N |
| Cape | Of The Mountebank | Garment | 3 | Planar | Infernal | Legendary | N |
| Cloth | Portable Hole | -- | 3 | Planar | Shaded | Legendary | N |
| Crystal | Of Teleportation | Baubles | 3 | Planar | Shaded | Legendary | N |
| Cube | Of Force | Gamery | 3 | Planar | Celestial | Legendary | N |
| Deck | Of Family | Gamery | 3 | Planar | Variable | Legendary | N |
| Deck | Of Illusions | Gamery | 3 | Planar | Nethian | Legendary | N |
| Deck | Of Travel | Gamery | 3 | Planar | Nethian | Legendary | N |
| Flask | Iron | Container | 3 | Planar | Nethian | Legendary | N |
| Hammer | Of Throwing | Weapon | 3 | Planar | Radiant | Legendary | N |
| Helm | Of Teleportation | Armor | 3 | Planar | Shaded | Legendary | N |
| Horn | Of Blasting | Musical | 3 | Planar | Valhalla | Legndary | N |
| Mace | Of Disruption | Weapon | 3 | Planar | Radiant | Legendary | N |
| Mace | Of Terror | Weapon | 3 | Planar | Abyssal | Legendary | N |
| Manual | Of Bodily Health | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Manual | Of Gainful Exercise | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Manual | Of Golems | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Manual | Of Quickness In Action | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Oil | Of Sharpness | Elixir | 3 | Planar | Nethian | Legendary | N |
| Pipes | Of Haunting | Musical | 3 | Planar | Necrotic | Legendary | N |
| Potion | Of Invulnerability | Elixir | 3 | Planar | Celestial | Legendary | N |
| Ring | Of Protection | Decoration | 3 | Planar | Radiant | Legendary | N |
| Ring | Of Shooting Stars | Decoration | 3 | Planar | Hellish | Legndary | N |
| Robe | Of Scintillating Colors | Garment | 3 | Planar | Celestial | Legendary | N |
| Rod | Of Alertness | Focal | 3 | Planar | Nethian | Legendary | N |
| Rod | Of Resurrection | Focal | 3 | Planar | Necrotic | Legendary | N |
| Rod | Of Rulership | Focal | 3 | Planar | Celestial | Legendary | N |
| Rod | Of The Pact Keeper +2 | Focal | 3 | Planar | The Dread | Legendary | N |
| Rod | Tentacle | Focal | 3 | Planar | The Dread | Legendary | N |
| Scarab | Of Protection | Decoration | 3 | Planar | Necrotic | Legendary | N |

| Item | Of | Kind | Class | Source | Origin | Rarity | C |
|---|---|---|---|---|---|---|---|
| Shield | +3 | Armor | 3 | Planar | Radiant | Legendary | N |
| Staff | Of Healing | Focal | 3 | Planar | Celestial | Legendary | N |
| Staff | Of Striking | Focal | 3 | Planar | Heavenly | Legendary | N |
| Staff | Of Swarming Insects | Focal | 3 | Planar | The Dread | Legendary | N |
| Staff | Of The Woodlands | Focal | 3 | Planar | Radiant | Legendary | N |
| Staff | Of Withering | Focal | 3 | Planar | Necrotic | Legendary | N |
| Stone | Of Good Luck | Baubles | 3 | Planar | Radiant | Legendary | N |
| Stone | Ioun | Baubles | 3 | Planar | Radiant | Legendary | N |
| Sword | Of Holy Avenger | Weapon | 3 | Planar | Divine | Legendary | N |
| Sword | Of Nine Lives Stealer | Weapon | 3 | Planar | Necrotic | Legendary | N |
| Sword | Of Sharpness | Weapon | 3 | Planar | Necrotic | Legendary | N |
| Sword | Of Vengeance | Weapon | 3 | Planar | Abyssal | Legendary | N |
| Sword | Of Wounding | Weapon | 3 | Planar | Hellish | Legendary | N |
| Sword | Of Defender | Weapon | 3 | Planar | Radiant | Legendary | N |
| Sword | Of Vorpal | Weapon | 3 | Planar | Necrotic | Legendary | N |
| Talisman | Of Pure Good | Amulet | 3 | Planar | Celestial | Legendary | N |
| Talisman | Of Ultimate Evil | Amulet | 3 | Planar | Infernal | Legendary | N |
| Token | Quaal's Feather | Symbol | 3 | Planar | Fairywilde | Legendary | N |
| Tome | Of Clear Thought | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Tome | Of Leadership And Influence | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Tome | Of Understanding | Tomes | 3 | Planar | Necrotic | Legendary | N |
| Wand | Of The War Mage +3 | Focal | 3 | Planar | Celestial | Legendary | N |
| Weapon | +3 | Weapon | 3 | Planar | Radiant | Legendary | N |
| Ammunition | +4 | Weapon | 4 | Vestige | Variable | Limited | N |
| Armor | +4 | Armor | 4 | Vestige | Variable | Limited | N |
| Helm | Of Brilliance | Armor | 4 | Vestige | Variable | Limited | N |
| Instrument | Of The Bards | Musical | 4 | Vestige | Radiant | Limited | N |
| Mirror | Of Life Trapping | Vessels | 4 | Vestige | Shaded | Limited | N |
| Ring | Of Three Wishes | Decoration | 4 | Vestige | Radiant | Limited | N |
| Robe | Of The Archmagi | Garment | 4 | Vestige | Variable | Limited | N |
| Rod | Of Lordly Might | Focal | 4 | Vestige | Variable | Limited | N |
| Rod | Of Security | Focal | 4 | Vestige | Variable | Limited | N |
| Rod | Of The Pact Keeper +3 | Focal | 4 | Vestige | Planar | Limited | N |
| Shield | +4 | Armor | 4 | Vestige | Variable | Limited | N |
| Staff | Of Power | Focal | 4 | Vestige | Variable | Limited | N |
| Staff | Of The Magi | Focal | 4 | Vestige | Variable | Limited | N |
| Tome | Of The Stilled Tongue | Tomes | 4 | Vestige | Necrotic | Limited | N |
| Weapon | +4 | Weapon | 4 | Vestige | Variable | Limited | N |
| Ammunition | +5 | Weapon | 5 | Artifact | Variable | Singular | N |
| Armor | +5 | Armor | 5 | Artifact | Variable | Singular | N |
| Deck | Of Many Things | Gamery | 5 | Artifact | Variable | Limited | N |
| Shield | +5 | Armor | 5 | Mythical | Variable | Singular | N |
| Sword | Of Luck Blade | Weapon | 5 | Relic | Radiant | Singular | N |
| Weapon | +5 | Weapon | 5 | Mythical | Variable | Singular | N |

The final Column, "C", indicates whether or not that item can be crafted by PCs.

## Absent Magical Items

The list above contains magical items from the DMG that are present in Wyrlde.

If it is not in the list, then it is not present.

| | | | |
|---|---|---|---|
| **Amulet of the Planes** | **Apparatus of Kwalish** | **Candle of Invocation** | **Cubic Gate** |
| **Horn of Valhalla** | **Sphere of Annihilation** | **Talisman of the Sphere** | **Well of Many Worlds** |

Wyrlde has no Plate Mail, Adamantine, Elven Chain, Mithral Armor, and similar type items. The Demon Armor is not actually Plate mail, but is meant to seem like it, however its curse is a legendary thing, and this has led to

Plate being considered dangerous and less useful. In some cases, it is due to the lack of the kind of material (there is no adamantine, or mithril on Wyrlde).

## Wyrlde Items

**Pack of Plenty.** This seemingly normal backpack can hold up to 150 pounds, not exceeding a volume of 12 cubic feet, and weighs 10 pounds regardless of how much is in it. It is otherwise like a bag of holding.

**Wordstones:** Small marbles, each with ability to read and write a given language. They embed themselves just below the ear at juncture of jaw.

**Caumstones:** Wordstones that enable speaking over distances to attuned matches. They are often found as part of a set of earrings, or they embed in the center of the forehead or above one of the ears.

**Scryorbs:** Spheres, or orbs, crafted from large crystals and ingrained with differing abilities, these enable people to see each other and communicate across great distances. They are always made in matched sets, that are always only linked to each other. It is said the Rulers of all the Realms have one gifted to them by the Powers That Be, that they were waiting for them at Zefir when they arrived.

**Scrying Mirrors:** Known because some junior Clerics let slip the secret, most of the major Clergy are able to stay in touch through the use of scrying mirrors. Some say that these mirrors may be able to do more than merely allow communication – either way, the Temples neither confirm nor deny this, they ignore it, pretending such things don't exist.

**Peiturian Bracelets** are a pair of gloves that enable the wearer to spin a thick, dark webbing material that has the same stats as the Wand of Web but causes 1d6 acid damage to those who touched by the webs. Peitur and Gwenna were two of those who stood in opposition to one of her evil plans shortly after the last Skyfall.

**The Spinners of Pallor** are a pair of gloves that enable the wearer to spin a thick, dark webbing material that has the same stats as the Wand of Web but causes 1d6 acid damage to those who touched by the webs.

**Kacemal**: This item looks like a red metal sphere with white caps on either end. The sphere is thrown close to a Large or smaller size creature. On a hit against AC10, the sphere opens an attempts to capture the creature. The creature may make a DC 17 saving throw to resist this. On a successful save, the sphere falls harmlessly to the ground in front of the creature. On a failure, the creature is captured, having been shrunk to a miniscule size (similar to an Enlarge/Reduce spell). All stats of the creature are unchanged, and no worn or carried items are lost. The creature remains in stasis in the sphere until summoned forth by the holder of the sphere. While in the sphere, the creature is comfortably housed, supplied with delicious food and drink, gains the benefit of a Power Word Heal and can gain all normal benefits of long and short rests. However, no spells or magical effects will work in the sphere, and it operates as an antimagic field from the inside.

The creature may be summoned forth by the holder of the sphere and will come out at their normal size, fully rested, with all the equipment and clothing they had on them when captured. The Kacemal does not compel the character to follow any commands of the holder when released, as Nifan Stoutmantle has not perfected that feature yet.

**Chrysaor,** +5, The Adamant Blade, an Artifact of the God's War.

**Samosek,** +5, The Dancing Sword, an Artifact of the God's War.

**The Greene,** +4 Glaive, a Legendary Glaive.

**The Red,** +4 Glaive, a Legendary Glaive.

**The Yellow,** +4 Glaive, a Legendary Glaive.

**The Blue,** +4 Glaive, a Legendary Glaive.

**Joyeuse,** +4 sword, a Legendary Blade.

**CURTANA,** +4 blunted sword, Legendary Blade.

**CALIBURN,** +4 sword, a Legendary Blade.

**COLADA,** +4 sword, radiates *Fear*, a Legendary Blade.

**ASCALON,** +4 Spear, a Legendary Spear.

**MALTET,** +4 spear, a Legendary Spear.

**NUADA TUANAN,** +5 Spear, glows blindingly bright, an Artifact of the God's War.

**MAGHA KAMALU,** +5 Spear, glows red, causes earth tremors, an Artifact of the God's War.

**HRUNTING,** +4 sword, drips venom, a Legendary Blade.

**DURANDAL** and **DURENDAL**, +4 Doradan Pistols, Legendary firearms.

# ADVENTURALIA MASTERICA

This section is for Dungeon Masters and Developers who seek to create things or run a campaign in Wyrlde.

Hello there.

This is a starting point for you. You have this whole work in your hands, and from this point forward – from the Imperial Year 300 on day 1, you get to decide everything about it to meet your needs, in much the same way that I created it to meet my needs.

This book is chock full of alternative rules, side notes about possible adventures, asides about historic events and persons, linkages and more – and you can ignore it all or add to it as you desire, in whatever way you desire. This is one example of what it means – at least to me – to be a DM. To create and establish for the use and exploration of others entirely new things that they haven't seen before.

You can add new planes, new dimensions, new gods, new realms, new eras, new historic events, new monsters, new professions and backgrounds and…

Well, anything you want. Because while this *is* a starting point, it is *not* an end point. Not for you, anyway.

## MASTERING GAMES

*Hello there, darling.*

*You may call me Acacia. Some have asked me to step in and give you some advice regarding the nature of stories and heroes and villains, and so I shall be your guide for this task.*

For many, when describing a world and seeking ways to describe and systematize it, the task and the work can seem daunting, as each crevice provides a little spark, and around each bend is a new vista, and there is always something that you did not notice before and that you realize anew.

Wyrlde is a Starting Point. From here out, all the adventures and actions and consequences and lots and schemes and dreams and desires will shape and change and grow and deepen the world as the Sisters may allow.

For Adventures, the common thing forgotten when planning them is the whole "what happens after?". People spend hours and hours figuring out the particulars of their "boss fight" -- the scenario, the locale, the lair actions, the powers, the tactics and strategies. They will pour energy and time into figuring out the perfect path or the perfect hooks and baits, to get the PCs into that final confrontation.

And not have a clue what happens *afterwards* in the world -- either should the PCs succeed or should they fail.

The following is a set of commentary regarding the assorted roles, tasks, and functions of the Dungeon Master, or DM, within the game as it pertains to Wyrlde and the running and creation of campaigns and adventures.

## TYPES OF GAMES

There are several broad types of games that can be played, even though Wyrlde is generally designed and intended to work with only some of them. It can, however, be used with all of them.

### LINEAR STORY

A Linear story is like a video game, a movie, a book. It is a story that follows a direct line, however wavy that direct line may be (as in the case of time travel stories). The Protagonists do this, then this, then that, and finally these things, and then they all have a happily ever after.

Linear stories generally tend to require some degree of "railroading" or forcing players to react or behave or operate in a fixed way. In a video game, the game designers create a limited number of set paths. In a novel, film, or TV show, the writer(s) create the path that the protagonist takes. The railroading is built in. Wyrlde, however, as a roleplaying game, does not generally limit the paths that a PC can make, and seeks to give them the freedom to do as they will (within the constraint of consequences).

There is, however, a form of linear storytelling that Wyrlde is great for. This is generally called a Dungeon Crawl. The PCs enter a location that has a fixed series of rooms and spaces that need to be explored. This is very familiar to those who played D&D in the early days, as most games were little more than a dungeon crawl full of chaos and wanton wildness.

### NON-LINEAR STORY

A Non-linear story does not have a set sequence of events, a defined path that moves forward and onward towards an inevitable conclusion. They are built around sequences, and while there may be connections between the many sequences, it is only when all of them are linked together that one becomes aware of the larger story, and the role of the Protagonist within it. Non-linear stories do not have a fixed ending – they remain undetermined, open, but with a marked change to the environment in which they occur.

Wyrlde is designed for non-linear storytelling, which is what Wyrlde's creator feels is the ultimate form for stories in this format. Later we will talk about how to build a non-linear story, but basically, a non-linear story is developed from the plans and actions and activities of someone other than the PCs and happens without regard to them unless they interfere.

#### WEST MARCHES

A West Marches game is structured so that PCs come from a fixed location and then journey out into the world around that location, and return after each adventure, which takes place away from the fixed location (the eponymous West Marches).

The key to a West marches game is that it consists of several different groups of PCs who are available at different times, and all of them engage in the same world at the same time. They are ideal for large groups with limited time to play and no fixed time to do so.

Wyrlde is structured well for such a style – the world is large and diverse, and you can even have different groups in different locations, linked by the mighty Adventurer's Guild.

#### SANDBOX

A sandbox is a world that is open to exploration, where everything in the world is able to be interacted with and has no regard for a story as a foundation for the world. *Gulliver's Travels* is a fictional version of an Open World, as is *Brave New World*, with all the wonders in it.

#### PLAYER DRIVEN

A Player Driven world is a world where the events and activities and occurrences are all determined by the actions of the players, the world around them reacting to their decisions and choices.

Wyrlde is designed to be a Player Driven setting.

#### STORY DRIVEN

A Story Driven setting is one where the story drives the decisions and choices of the players. The story is what defines what is possible, and how it is possible.

# PLAYER CHARACTERS (PCS)

The first thing one must understand when playing the game is that the game is the story of the Protagonists, or Heroes, and that means the Player Characters, or PCs.

Wyrlde is a game where PCs are encouraged to be heroic, and at times outlandish, and to take chances. It is *their* story, and it is the Players who are telling that story. Your role as DM is to create the backdrop and challenges for that story, not to tell it for them.

Unless the Players themselves opt to decide otherwise, there are no deuteragonists or tritagonists. No one is secondary or tertiary to another PC – they are a group of protagonists.

Sometimes, one player will seem to feel that their character is the Main Character of a given game and begin acting as such. The role of the DM in this case is to remind them, pointedly, that all the PCs are equally important, and to ensure that all the PCs get equal "time in front of the camera" so to speak.

## PC ROLE

As the Protagonists, it is the role of the PCs to break things, to make a mess, to screw up the plans of the Villain and deny them the success they crave.

With this it is important to understand that no matter what you think a PC will do, the odds are more in favor of them doing something you did not think of, no matter how well you may know the Players behind those PCs.

This is what sets a role-playing game like Wyrlde apart from things like video games, books, films, television, shows, comic books, and related media. The author in those circumstances doesn't have to deal with a group of unruly people who all have their own ideas and thoughts and emotions coming in and messing up all their plans and outlines.

### PC Ownership

A Player Character belongs to the player. Always. Even if the DM created the character and gave it to the player, that is a Player's character from that moment on. There are no exceptions to this. You can kill off a character in your game, but that character still belongs to the player, and they can do anything they want with it, even take it to a different game.

The only control you have is what characters you allow into your games – that isn't ownership, however, that's selective permissibility.

Conversely, what happens to NPCs in your game, and a character in your game that is not a PC (say, the left in the middle of the game after a fight and quit your group) is an NPC, you can do whatever you want with them.

## Non-Player Characters (NPCs)

A non-Player Character is anything that is not a Player Character. That includes monsters, animals, rocks, trees, wind, insects, weather, food, the planet, deities, the sun and the moons and the stars above, as well as every single person the PCs encounter on their journey other than PCs.

NPCs do not operate according to the same rules as PCs, in terms of how they come to be. They do not have classes, they do not level up, they do not collect milestones or experience – but they can also do things that the PCs cannot do, and their role can vary from being support personnel to being the Villain in the game.

### Villains

If Players are the Protagonists, then the Antagonist is the Villain. Or Villains, as the case may be – nothing says that a Villain need be a singular being. The stories told through role-playing games are not the stories of the Villain. The stories are about the Heroes, the PCs, and overcoming a problem.

Villains are always a problem. They may merely be *a* problem, they may often be *the* problem, but either way, they are still a problem. They are a problem for the wider world, a force that is fundamentally aiming to disrupt and distort the world as a whole, and they have motivations to do so and they have plans, schemes, and ploys to achieve their goal, which is always going to be a problem that, with luck, the PCs will solve.

In some way.

Villains, as a whole, do not care about the PCs. They are, most often, not even aware of the PCs when the campaign or adventure starts. The most compelling villains do not have a personal stake in the PCs – heroes are a bother and Villains are usually well aware that they are better because they have a scheme, plan, and/or ploy in place that will take care of them long before they could even think about being a challenge.

What they are concerned with and focused on, however, is their plans, and their backup plans, and how to achieve their goals despite the problems and how they treat their minions and so forth. The only time a Villain generally becomes aware of the PCs is shortly before the final showdown, or if they disrupt a particularly sensitive element in their plans. Another possible way is that the renown of the PCs becomes such that they come to the attention of the Villain – who will want to know how much of a threat they might pose.

### Villain Archetypes

There are a whole host of possible kinds of Villains, and while the following will help you get an idea of some of them, it is by no means exhaustive or complete.

### Autocratic

This is the take no prisoners, has no loyalty, no morals, nothing stopping them from manipulating their way to their goal of gaining wealth, power, authority, and status. Once they have that, they hold on to it at all costs.

Personality wise, they see things in a framework of Win or Lose, and they never see themselves as a loser under any circumstances. They are manipulative and cunning, collecting minions, lackeys, flunkeys, stooges, and sycophants, as well as a few henchmen and devoted fanatics, of which they are abusive and dismissive at best, murderous and deadly should they fail or prove no longer of use. They often disguise themselves, being one way in public, then their true selves in the sanctity of their personal spaces where they do not perceive risk.

## Beastly

This is your basic capable critter, filled with cunning, experienced as a predator, wary and watchful, never giving prey a chance, always seeming smart enough to get around things while it pursues its sole set of standard goals: provide food, defend territory, protect young, destroy threats, and play with what will become the first goal. This is not a *reasoning* creature, nor does it necessarily have to be a predator or even carnivorous. It cannot be bargained with, cannot be stopped, and cannot understand things that are of importance to people. Beastly villains are often considered "misunderstood" by those who are outside of the range of it, and considered beyond saving by those who are victims of it.

## Common

No villain would ever deign to be considered common, even those who are indeed common villains. Brilliant, thoughtful, perceptive, elegant, arch, and absolutely confident, this villain is the patient sort, the kind of planner and plotter whose machinations can take great lengths of time to unfold, each step meticulously researched and crafted with a precision that makes even their foes look on with admiration.

They are ruthless, merciless, and exacting, punishing failure swiftly and without warning. They do not care who knows they are the Villain. That knowledge will do little to help them by the time they have learned of it. They do not mess with traps or games; they are direct, pointed, and brazen when it is useful and subtle when it is called for. Their plans have layers, and there is always at least three backup plans for each primary plan, and there are false plans to lead the suspicious astray, and there are cut outs at every level of every scheme, ploy, or scam. This is the villain who reads Machiavelli and Sun Tsu.

When they do finally feel that something may be a threat, they will seek to get close to them, to aid them, to be their friend and trusted advisor, the close friend, a colleague, that houseguest who hides a psychopathic killer mentality behind a normal facade. Then they will choose a moment of calm and strike in a way that is calculated to cause the greatest harm with the least risk.

## Corrupt

Some Villains are good people. People with good and noble intentions, a history of good and noble works, a life and recognition of things that are admirable and idealized. People who used their power, authority, influence, wealth, or status for the best of reasons and in the best of ways.

Or at least, they once were. Then, as ever, *something happened*; something tragic, something embarrassing, something endangering, something that enabled them to be corrupted, to seek to keep that hidden, secret, to keep their hold on their comfortable life, their authority, their influence, their position, their reputation.

For some, it may be a hidden past as the cast away embarrassment, the black sheep; for others it may be a moment of indiscretion, in speech or action, while for others it is little more than raw ambition kept hidden beneath a crafted veneer. In all cases, their plans and schemes seek to preserve and further their position, while also keeping such things as far away from their clean and pleasant image as possible.

## Criminal

This villain does it for the money, and benefits of wealth. They will tend towards crimes which do not shed blood and may even have a kind of code that they follow, even though they trust no one (even their own helpmeets). They can be bought off, they can be negotiated with, but they are always looking to the money, first and foremost, and that is what they do. They will pay well, but then betray or turn on their helpmeets, and they will have few scruples about letting others kill for them if it means a large amount of coin in their hands.

## Desperate

This is a villain who is desperate, trapped by consequences, running, escaping, fleeing something – physical, emotional, imagined, psychological, spiritual. To survive, they will do anything, become anything, by any means, at any cost, in any way that they can. And it is this that makes them villains, for they will use others in whatever way they can to achieve that goal.

## Faultless

This villainous type constantly tells people it wasn't their fault, they were forced to agree to some nefarious plan. They can deny any responsibility for the things they have done because they truly believe that their hand was forced, it was someone else's responsibility, and genuinely feel they are being wrongly judged. So long as they remain safe and secure, this villain is capable of doing anything all while resolving themself of any blame or guilt because *somebody else made them do it*, they didn't have a choice. They are unreliable witnesses and will seek to shift the blame onto anyone else.

## Honeyed

This Villain uses their charms, good looks, sexual prowess, and creativity to prey on others. They seek wealth, power, control, and adoration; usually all at once and they will take it by any means necessary. They may have started off as powerless victims, but now they are powers themselves. They often use their playthings, their victims, as followers and helpmeets, people to do the dirty work, to bear the burdens, to provide for the lifestyle and adulation they deserve.

## Idealist

Thiis Villain has a goal, and that goal is absolute and unwavering, their reason for living, their purpose for being, and the sole sum of their life. The agenda, the ideology, the religious belief, the adherence to tradition, the extremism of their goal is always complete and utter, with black and white thinking an essential part of it.

They are on a mission, rigid, disciplined, exacting, precise. Their own well-being is tertiary at best to the goal, and they are obsessive and focused to the point that self-sacrifice is an ultimate expression and culmination. They instill this into their followers, a total sense of subservience, and a complete awareness of the end goal, even if they do not always understand the path to achieve it.

## Infernal

These are the Villains that love the game of it all. From Devils and Demons and Hags bent on corruption to narcissistic intellectuals, this is the villain that ruins not only days, but years. They are the ones who select targets, lay traps, and play with their victims, before an often-gruesome ending that was carefully arranged.

This villain is a grand master when it comes to reading actions, guessing thoughts, predicting behaviors, identifying weaknesses of the emotional, social, psychological, and moral sort. They are masters of temptation, of lulling, of manipulation and deceit, and they use all of it liberally. The see themselves as the smartest person in the room, in the settlement, in the region, in the realm. To them, all of it is a game, a challenge, a competition, and none of it is ever personal, merely play, for the joy they gain from matching wits and watching failure is the ultimate goal they always have.

They will intentionally leave cryptic clues, maneuver heroes into sets of puzzles and games, all of which will be rigged and structured to ensure this Villain's victory. There is only one thing one can trust about them, which is that it is always foolish to trust them.

## Maniacal

These are the villains who have lost connection with reality in many ways, yet retain a deep sort of cunning madness, and may often seem to be quite normal, ordinary even, every day, commonplace, typical, unremarkable. They are, however, completely insane, likely aware of it and even how it happened, but utterly unconcerned by it. Usually, they have an inverted set of values, ideals, and beliefs, and so seek to bring to the

broader world an expansion of the poor quality of awareness, an increase in the amount of joy that they see as pain, a hilarity that they see as grief in their small little minds. This kind of villain is one of the rarest to directly go after the heroes and will react in an exaggerated way whenever a plan or scheme is disrupted, but then will calm down quickly, dismiss any losses or consequences of that loss of control, and come up with a new scheme or ploy.

## Secretive

This is the kind of villain that likes to keep things secret. Plays their cards close to their vest, so to speak. They often have no origin story, and their background is shrouded in mystery and has no ties to anything, because they long ago erased any evidence of it. On Wyrlde, for Mages, This is a fairly fruitless task for those seeking to become a power, as True Names can always be ferreted out, since that is part of the magic of True Names, but for those seeking secrecy the power they want isn't obvious, isn't overt, isn't direct.

This villain will even keep their identity secret from helpmeets and followers, all except for their confidants in few cases, but normally even they won't be aware, and instead will be apparent face of the overall effort, seeming to be the one(s) who are the makers of the plans and schemes and ploys and scams.

## Shepherd

This Villain will initially seem to be someone who has been ostracized, cast out, living alone and isolated but still nearby to other people, who will shun them. Often, they will offer salvation or succor to those in need, and they always seem to be in need of care and support themselves. They are the kind of person you feel sorry for, the sort that brings up empathy and sympathy, and shows a sharp wit, a deep intelligence, and carries experience and wisdom with them. They will turn away offers of kindness, however, because they are doing all this kindness for a single reason that they share readily and easily: the seek to be accepted once again by the nearby community. Those they help are often mistreated, solely for accepting their help.

This is all a front, however, for they are not what they seem.

The truth will only come out after the foiling of some ploy or scam, but what it reveals is that the local settlement cast them out for vile and unspeakable things crimes such as they had never seen, perhaps even service and sacrifice to the Dread Host. They really do want to be accepted back into the community, and are bitter and angry, resentful and jealous, filled with a desire for revenge. Revenge and redemption best gained through the very acts that got them expelled, such as cannibalism, sacrifice, torture, and such, with unsuspecting new friends who show a lack of awareness.

## Terminating

One of the more common Villains, they have one focused goal, to destroy the hero normally. They are generally unstoppable and terrifying, have little or no remorse, and they can't easily be harmed, stopped or killed. This bloodthirsty villain takes no prisoners. This is a hut, a sport, and they favor violence and brutality, and do not plan anything intricate or involved – they are simply going to keep coming  and keep hurting, maiming, and killing anything in their path as they seek to directly face off with the heroes. They will kill friends, family, people talked to, animals, pets, hamlets, villages and they may be slowed down, but they will just keep coming.

When the final fight does happen, it will take something outside the arsenal of the heroes, often something in the environment, to end them once and for all.

Terminating Villains are sadistic, craving the fear and terror they cause as they rampage; they do not worry about be found and captured because they will escape by killing everyone around them. They cannot be reasoned with, cannot be bought off, cannot stop their quest, do not turn away or take shortcuts or the long way. Abou the only emotions they ever do show are satisfaction once they kill the heroes, and often a smile as they kill.

## Vengeful

At some point in the past, someone or something hurt this Villain. The pain of it, the humiliation of it, the trauma of it, it still lingers in them, and they remain unable to move on. That was then, and this is now – now

they have the power to fix this, to punish those responsible, to stop others from doing the same, and now they have the power, authority, or wealth to achieve this goal. They have no faith or trust or concern about the system of justice beyond viewing it as a hindrance, and consider themselves above and beyond such a system, out of its reach and not under its authority.

## Villain Motivation

Villains generally have a series of things they are trying to accomplish, all in service of a greater thing they seek to do that is drawn from their Motivation. Motivation is often suggested by their archetype, but otherwise can be anything.

Motivations shape the Plans, Schemes, Ploys, and Scams of a Villain. For each of these things, there are a few questions they have to ask themselves about each little element.

- What is it I want?
- What is my goal?
- Why am I doing this?
- How will I accomplish that goal?
- What do I need to do to accomplish that goal?
- When do I need to accomplish this goal?
- Who will I need to accomplish this goal?
- Where will I accomplish that goal?
- What will I do to achieve this goal?
- What do I need to have under my control to accomplish that goal?
- Where will I find those parts to do it?

These questions help to outline the size and scope of a scheme, plan, ploy, or scam. These efforts often mean turning to and relying on followers, also called helpmeets.

## Villainous Helpmeets

All intelligent Villains have helpmeets. Hired, recruited, bribed, cajoled, whatever. They are the people who keep hands clean, who keep distance and can be a pair of hands and legs and a strong back when needed.

Helpmeets have similar cravings and amorphous morals to a villain they work for. This is because although the henchman craves the same profits from their crimes, they don't often believe they have the ability or status to run the plans. The Villain who leads them uses the Helpmeets for the dirty work they possibly don't want to take part in. Some may have ambitions to take over the business as soon as they can dispose of those above them or even the villain, but these intentions will never be displayed. Many are expendable, while a few will end up in hospital or running away.

Helpmeets come in different sorts, ranked by their overall level of closeness – confidants, inner circle, middle circle, outer circle – and generally have a structure.

| Position | Ranking | Description | CR |
|---|---|---|---|
| **Sycophants** | 6th - Unrelated | These are people who don't know anything, but go along with whatever because they get something out of it or suspect something that they will benefit from. | -10 |
| **Lackeys** | 5th - Outer | The cut outs, the fall guys, the scape goats, the ones who get the blame if something goes wrong. | -9 |
| **Flunkeys** | 5th - Outer | The ones who go along because this is what they do, don't really see anythign wrong with iit, just a thing they do and hey, they can have fun. | -8 |
| **Minions** | 5th - Outer | The smarter of the least of them, ambitious, angling to move up to Henchman, dreaming of being an overseer, maybe one day runnigh the whole show themselves. | -7 |
| **Fanatics** | 4th - Middle | Fanatics are the highest ranking followers, usually given higher position because they demonstrate absolute loyalty and commitment. | -6 |
| **Stooges** | 4th - Middle | These are the folks that are part of something through bribes, coercion, and greed, the ones who enable others to achieve things. They are corrupt officials, usually innocent at first before becoming too deeply embroiled. | -5 |
| **Henchmen** | 4th - Outer | **Supervisory Role**; those who handle the outermost ring of folks, the flunkeys, lackeys, and minions. Henchmen are always present in person. | -4 |

| | | | |
|---|---|---|---|
| **Overseer** | 3rd - Middle | **Supervisory Role;** answering to Chiefs, these are the folks who run the crews and projects being undertaken. They are oly rarely at the forefront. | -3 |
| **Chief** | 2nd - Inner | **Supervisory Role;** these are the folks who support the Bosses and are considered part of the Inner circle, privy to the villains most closely guarded things and able to assume the role of the Boss if given a chance. | -2 |
| **Boss** | 1st - Confidant | **Supervisory Role;** these are the highest ranking, most important, closest to the Villain followers. They will be the sub-villains, charged with tasks. | -1 |

The table above serves as a kind of guide to the followers of a Villain, showing the role they occupy in a plan, scheme, ploy, or scam. There is also an occasionally useful CR modifier to guide how powerful the helpmeet might be in relation to the Villain.

Not all Villains have huge organizations, and so may not use all of the assorted kinds of followers, but the general roles and descriptions remain within nearly any grouping, even if the Villain themselves is only a Henchman of some greater power.

Nevertheless, the role of a Helpmeet is to ensure that the Plans, Schemes, Ploys, and Scams come to fruition.

## Plans, Schemes, Ploys, and Scams

A **Plan** is the overarching idea, the whole big deal of the Villain. "I will own the Docks of this City!"

A **Scheme** is a portion of the larger plan. To take over the docks, first you must have the dockworkers, then you must have the harbormaster, then you have to get the gangs under control.

A **Ploy** is the way that a Scheme is done. Cajole the dockworkers, bribe the harbor master, take over the gangs.

A **Scam** is a betrayal of some sort that is the truth of a ploy. After taking over the gangs, they all found themselves sold into indenture on board ships headed for faraway ports.

These are the tools that a Villain and their Followers, or Helpmeets, will use.

At the heart of a Villain lie the plans and ploys, schemes and scams, machinations and connivances that make them a problem for the world as a whole, and which n turn becomes a problem for the Heroes.

First, be aware that these are not ploys and plans about the Heroes. These are the designs of the Villain in a world where there are no heroes, for in their mind they will always act to avoid the notice of those who could thwart their schemes.

Which is not to say that sometimes the whole point of a villain is to cause harm to the heroes – but if so, they have a reason, and the most common reasons involve them interrupting or ruining some ploy that Villain had, or else it is something deeply personal and obsessive – but that all too often comes across as cartoonish and trite, the mustache twirling evil doer whose only purpose in life is to cause the heroes' pain.

Well, on Wyrlde, that kind of person generally does it in a way that is direct – they hire assassins, they poison supplies, they expose foibles and ruining their reputation, they kill family and friends, and the like. That is, a Villain who is realistic of that sort isn't going to create a complex plan, they are going to go straight at the PCs in the most devastating and brutal way possible, because Wyrlde is a brutal and devastating place.

Those villains of Wyrlde who are more common, though, are those who seek to effect a change in the world that they perceive as benefitting them, or as being of the greater good for all (if they lean towards the more crazy, helpful sort).

## Getting Hooks

Mistakes are what you can use as plot threads, as the bait to lure the PCs into a story, and the hooks to drag them into it. All Villains make mistakes -- that's kinda the whole thing about the Heroes and the Villains. Those mistakes are in things that will allow the PCs to unravel the plan and ultimately find out who is behind it all.

The other part to this is that sometimes those mistakes are success in their plans. Perhaps they burnt a village, or allowed a prisoner or turncoat to escape, or perhaps they did something that picked up on a backstory of some character.

These things aren't directly about the PCs. None of it is "this happens to this PC". They happen to things around the PCs. Often the things the PCs care about. Or need. Or maybe even want. They are always things that affect the PCs, but indirectly -- and the reason is that the Villain doesn't give a damn or even think about the PCs.

The next thing is to answer the question “What did they do wrong?”

Villains always do something wrong. It is how the heroes and them end up facing each other.

For this, look to the PCs backstories for some hook, but not in terms of something that is direct to the PC personally – that is, nothing that was done to them as an individual, but rather something that was done to someone or some place around them, that ultimately had the effect of causing the PC a problem.

For example, it wasn’t that the Villain attacked the PC, it was that the Villain attacked the parents of a close friend, or the family of someone who trained them. Always keep at least one degree of separation between the PC and the Villain when looking to back stories for this planning stage. There will be enough time for direct stuff later.

Then look at other things. Maybe they burned down their town. Maybe they kidnapped a good friend. Maybe one of their followers robbed someone close to them because the Villain wasn't keeping a firm grip on them. Whatever it is, try to think up a half dozen things.

Sometimes that means something like this:

*Early in my career, I used a spell to turn my best friend into my most loyal ally -- and I did it because he was going to turn me in. I wasn't aware until the end, but he nurtured a huge grudge, and wanted to be free from the spell and to take me down and end my blight upon the world.*

## Timetables

These Plans, Schemes, Ploys, and Scams happen on a timetable, and unless stopped, these nefarious and dastardly things will come to fruition, and thereby have an impact on the world in which the PCs live, and that means they will be affected; something that happens unless the PCs stop it, a lesson so often learned early on that wise Players will try to do their best to stop the plans.

This is why there is a calendar provided – to help with planning out when things will happen. And there are always timetables for complex plans. Knowing the timetable for all the little parts of the plan also gives you an interesting ability to introduce hooks and bait that don’t come from what they did wrong, but more likely what they did right, as each little thing the Villain does has an impact in some way on the world around them.

One of the interesting things about timetables is that they make schemes, ploys, and scams dependent on each other. If the gangs are controlled but he harbor master isn’t, then the plan becomes unwieldy and there will need to be a corrections made.

Initially, Villains have no clue the PCs exist. Villains are above them, they aren't a threat, Villains won't even consider them until and unless the Villain sees a beautiful plan unraveling and finds it is too late to fix things and get back on track. That is when a Villain will get angry -- and either the Villain will plan a faceoff so they can have their revenge, or they will get the hell out of there and hope the Heroes don't find them (usually making another mistake that inevitably leads the PCs straight to the Villain).

Such an event happens very late in the game, as well – so for most of the time, the Villain won’t usually know the Heroes are a problem, even if the Villain here’s about a group causing problems. They are likely to just send some followers to take care of it.

## What Changes

That impact is always in the form of some kind of change. The Docks are closed down. Ships are having strange fires. The trade ins the city is getting strange. Grain prices are up.

Something always changes. And this is not just important for the little things that lead up to the final confrontation, it also must apply to what happens if the Heroes never get involved at all -- or lose.

When you are figuring out the Plans of your villains, always have two outcomes prepared: Success and Failure.

You should know before you even start to run a session what the possible outcomes of the plan are, just as your Villain would. But also, be aware of one more thing.

Time. As the DM, your job includes tracking the time as part of your responsibilities to run the NPCs, and in this case, Time itself is an NPC. All Plans are linked to a timetable as we just noted, so you should know what is going on around the PCs that they do not see or may not be looking for, in relation to the plans of your villains.

Because if the Heroes don't act in time, the plan will succeed.

## Stock Characters

Other NPCs of a sort that is rather commonly found or encountered are kinds of archetypes in and of themselves, and variations of all of them may weave in and out of the PC's lives during the campaign or perhaps even just a single story.

These are not personalities, they are roles in the larger schema, and frequent sorta of people that one may encounter, each of them being different from others, but all of them having the same general role in the story of the PCs, giving the Heroes points of reference in the game.

These archetypes need not be people, but they are still characters of the DMs, still NPC. They could be monsters, books, messages, elixirs, spirits, muses, powers, and other assorted things just as readily as a person. There may be several of these that appear throughout a campaign, but generally an adventure will only have one appear during its period.

The big benefit to having rough sorts of ideas about these particular archetypes is that when they are called for, you already have them handy.

## Allies

A character whose role is to help and support and stand by the PCs, even when it isn't in their best interest. From loveable rogues to ardent fans, this role is often a key one that can be tragic, comedic, or inspirational.

## Conscience

A character whose role is moral and ethical guidance of the PCs.

## Enforcers

A character whose role is to enforce the will or authority of someone with power, influence, and responsibility. From street thugs to consigliere to police, they are the

## Examiners

A character whose role is to test the PCs, to see if they are worthy, to challenge them and show them what they are missing, and they are not usually directly kind, not usually offering assistance, merely showing them that they have weaknesses and limitations.

## Guardians

A character whose role is to move the PCs away from the storyline. They are the folks who stand at the gate and turn the PCs away, and often the first and earliest of the beings that will test and challenge the PCs. They are not typically part of the storyline or the Villains team; instead, they are the people who remind the PCs of what they have to lose, what they have to overcome, what they will need.

## Healers

A character whose role is to heal the PCs. Physically, emotionally, psychologically, spiritually.

## Heralds

A character whose role is to move the story along by giving insight to the PCs, offering a metaphorical push in the right direction, and acting as a kind of omen of things to come. Heralds are great for adding in Foreshadowing.

### Innocents

A character whose role is to be innocent. Children, mothers, helpless villagers, the old, the ill; these are the innocents of the world, those the Heroes must defend and protect.

### Mentors

A character whose role is to teach, to guide, to prepare the heroes. From wise old men to smart mouthed kids, they possess experience and knowledge the PC lacks about the world, and about things going on.

### Merchants

A character whose role is to be, well, a merchant. They sell, they barter, they exchange, and can be anything from a traveling peddler to a girl working a market stall to an indolent trader in rare antiquities with some bad habits. What they sell can be information, goods, or just useless bauble that no one would ever want – except that one group of people who seem to believe it has importance.

### Nemesis

A character whose role is to be the opposite of the heroes; the competition, the challenger, the bully, the mirror universe version. They are not always an enemy, and may even become friends, but they are always there to reflect back at the heroes their own shortcomings and answer the question “what if?”

### Paramours

A character whose role is to be a love interest. It is important that when you introduce potential romance sub-plots, that you inform the players and get their permission before hand, and romance should never be part of a mainline plot, only a subplot on the side. Paramours can be anything from a single person to a host of them, but typically there are two, in order to form a triangle or to provide competition.

### Rulers

A character whose role is to be the person who rules the area the PCs are in. They are, in their region, the major authority, and can be corrupt and wicked or wise and noble, but in all cases, they will be someone who can be scary simply because they wield so much social power.

### Tempters

A character whose role is to dangle a path away, to distract, to betray or to embolden the PCs. Tempters may be ally or enemy, but they are always engaged directly with the PCs, their actions based on their goals. Tempters can often be competitors to the primary Villain, and so seek to play both sides of the field, then striking at the PCs when there is risk to their own plans.

### Tricksters

A character whose role is to shake things up, to inject spice, humor, and to throw off the normal order of things. Tricksters defy patterns and habits, disrupt tactics and strategies, and are counterpoints that appear when things become tough. A trickster may be helpful one time, and troublesome the next, or may even be both at the same time.

## Sessions

A DM has many roles and responsibilities, and often people will forget a few of them in favor of others, and so it can become a challenge to identify the assorted aspects of what it means to be a DM, and how those aspects interplay with the roles and responsibilities of being a Player.

### Unveiler

A DM is the person who unveils the world to players. Through Theater of the Mind where the art and craft of storytelling is revelatory, to the use of images and art, to the employment of virtual table tops and battle maps,

to the combinations of all of these things, the DM is the one who provides the words and senses that bring to life the imaginary and unfamiliar, that sparkle in the eyes of players as they visualize what lies before their Player Characters, or PCs.

A large part of the adventure of Wyrlde itself lies in exploring and coming to see and understand the world itself, to tread in places where no other has before.

With the rise of digital artistry, access to tools and time, the creation of imagery for display through virtual table tops, or VTTs, has become a major way of revealing the world to players, but the visual aspect is only partial, and so ultimately the skills of a DM still come down to what is often called the theater of the mind, where the task of explaining things comes to rely on the nature of what it means to experience something, and therein we have the keys to good descriptive styles.

## Descriptions

When describing a place, there are certain things you should always include unless their inclusion is unnecessary – and there is a difference between unnecessary and merely distracting, as distraction is good. These essential factors are divided into three broad categories with five aspects to each:

| | | | | | |
|---|---|---|---|---|---|
| **Sensory** | Sight | Sound | Scent | Taste | Texture |
| **Dimensional** | Height | Width | Length | Depth | Volume |
| **Perceptual** | Shape | Substance | Atmosphere | Mood | Resonance |

Each of these factors helps to build up and is related to the others, such that they all combine to create a whole vision of something. Often, things can be described simply because they have acquired a broad familiarity to your listeners – a chest is a chest, a door is a door, a chair is a chair, a table is a table.

When describing something, use adjectives over adverbs, use repetition over singularity, use association or familiarity over originality. Focus more on spaces and places, and develop a habit or system of doing so, such that it is always going on whenever you describe something.

This habitual aspect is important for two reasons: first, it allows your Players to focus on what it is they need to know and makes it easier to do so over time, as well as prompting questions more effectively. Second, it becomes a way for you to describe things that may include something that is meant to warn them or disguise something and does not call out a surprise in the description or give them a sense of foreboding that you do not intend for them to have.

In short, you don't spoil it if you do it all the same way every time.

Some of these may require explanation. **Sensory** elements are always the way that what lies before them impacts their senses. Sensory information should always be presented, with every sense involved. We taste the air, we feel the air, we intuit the graininess or slipperiness. **Dimensional** elements are primarily part of how we visualize something. They have to do mostly with size and shape of something, and often can be described in terms of familiarity and as a common thing.

The one that often escapes people, however, is the **Perceptual** stuff. These are things that deal with how we feel about something in ways that we cannot put into simple terms as relates to the size and shape of something or what our senses tell us individual, because often it is the unique combination of all those factors and then other things that give us our perceptual awareness.

Shape is the easiest of them, often because we can turn to the shapes of things, we already know to describe them, and we have the benefit of the dimensional aspects to help guide this. Substance, of course, can often be subsumed into the item – this is always and essentially what the thing is made of. Describing a Troll, though, can be a task, as they can often be made of the things that exist around them. Is it wood, is it metal, is it ceramic – these are the kinds of things that Substance covers.

The last three are all of a common sort as well, but are about how a place makes one feel, in terms of physical, psychological and emotional awareness. Atmosphere is the overall sense of the space, almost like a genre of an area. The atmosphere can be welcoming, abusive, dreadful, intimate, and such. Mood is the emotional feel of a place, the particular emotions that it brings out. In Wyrlde, Mood can give a sense of connection to planar aspects, since the planes are tied to different emotions – but they may not, as it could be caused by something

in the area or that has recently passed through it. Lastly, resonance describes the way the place seems to fit into the world around it. Resonance is how out of place something feels as a whole and can even include psychic emanations and Palescent vibrations.

A strong descriptions will include all of these things about an area, and many of them about a single object.

## Narrator

The next element of the role and responsibilities of a DM is that they are a Narrator for the game, with some limitations. That is, they describe the actions and activities and consequences and reactions to the things the Players do.

When playing the game, there are things that different creatures and beings and objects do that have to be described or narrated. Narration is a hallmark of TTRPGs. There are no clear-cut lines for what is narrated, by whom, and when, but it does generally follow that there is a division between what Players describe and what DMs describe.

Players Narrate their actions and their reactions to consequences.

DM's narrate consequences, and everything in the World that is not a Player Character, with a couple caveats.

The first Caveat is Drama. If a Player narrates an attack with something like "I attack with my sword.", well, it is ok to take that and describe the flashing and whirling exchange, the ring of steel upon steel, the sounds and smells of that exchange – but do it fast. Equally so, if a Player says something like "I chop his head off" and is using a weapon that isn't going to chop the head off anything for several more hits, then you cannot narrate that.

What you should do is let them change their narration. Because they should know that the game's rules don' allow you to chop off limbs and such. But you can narrate what happens, so long as you still use what the player described – or simply narrate what happens as a result of what the player describes – the consequence of the action.

The second Caveat is when the player leaps ahead – interrupting you. Give them information they can use and let them know that they need to react after you are done.

## Worldbuilder

The next role of the DM is that of the World Builder. A DM plays everything in the game except the player characters. As a DM you can offload things like sidekicks, familiars, pets, and assorted similar things to the PCs, but the responsibility for them is ultimately still on you as the DM, as is every creature, every Power, every person, every antagonist, thugs, person on the street, and so forth that exists in the world.

Much of this is done improvisationally – you might have a few small guidelines or brief personality notes about a given NPC (Non-Player Character, every monster and person and critter in the game), but much of what happens will be determined by you in the moment.

These interactions are a large part of how the world comes into being, and comes alive, and that is the essence of world building, for that is where the details arise, shaped and influenced by the larger stuff already in place.

## Referee

The next function of the DM is that they are the game's referee, the person who enforces the rules of the game. Like Umpires and referees in Sports, DMs are the final arbiters of things in the game world, but they are not the opponent of the players, even when they are playing that opponent.

They are the moderators of the game as well in this capacity – they determine if behavior is out of line or not. They decide if an action is within or against the rules of the game. They do have a couple of things to be aware of when doing so, though.

The first is that this is a game of fantasy. Every group of players and a DM, often just called a Table, has a different degree of realism that they tolerate at their tables. Often there will be an effort to try and conform things to the behaviors of science on Earth. As a game, play on Wyrlde does not incorporate any advanced

sciences, nor should it – this is a game where the rate of falling is always explicitly stable, and always causes a basic amount of damage derived from that.

This leads into the second, which is that if something someone wants to do seems cool to everyone at the table or at the bare minimum most of the people at the table, then let them try it as long as it doesn't seriously break the rules. This doesn't mean someone should say "I flap my arms and try to fly". But it does mean that if they say "I leap up and try to drive my sword into the dragon" that sure, that sounds pretty cool, pretty cinematic or drama influenced, then let them give it a whirl and have them make a few rolls to try. This is sometimes called The Rule of Cool. Use it sparingly.

That, in turn, leads to the next point: The Rule of Consistency. When you make a call, you must remember to make that call the same way in a similar or future event. That is, you must be consistent. It is a good idea to write down the calls that you made during a game, and why you made them, for your reference later on. Ultimately, many of the rule additions and expansion to Wyrlde owe their existence to the rulings and calls made by DMs during play.

They are also all written out herein. Writing rules out allows you to fix them, to ensure they are stable and are able to be referenced, so that you can reduce arguments.

That leads, in turn, to the next point: The Rule of Afterwards. Sometimes you will make a call that will be strongly disagreed with. As a referee, you have a responsibility to listen actively, ask probing questions, and given due consideration to such arguments – but After the Session. Do not argue during the session. Even in the Zero session this is made clear, but sometimes in the heat of the moment Players will forget and try to argue. Rulings always stand during the session – but it is quite possible you could be wrong. That is part of why it is suggested to write them down. If you are wrong, admit it, and then don't make that bad ruling again the next time. The one possible exception to this is when something results in a character death. In such a case, refer to the Rule of Cool, or refer to the next rule.

The Rule of Story is the rule that even though sometimes the fates are against the PCs in terms of rolls, there is story to be had for the PC down the road, and so you may choose to enable the character to live instead of die. This can also give you a story hook that you may not have had previously or open up a new possibility in the story as a whole.

In each of these cases, the role as referee requires that a DM practice Active Listening skills, be aware of the bigger picture, and avoid becoming the Enemy of the players.

## Consequences

The next part of the role and responsibilities of a DM is applying consequences. This is to the adventures, and the campaign, and the World, and the NPCs, just as much as it is about applying them to the Player Characters, the Heroes, the PCs.

Often, people will say that "death" is a consequence in the game, and while it is, it is not always a final consequence, and focusing on that tends to lessen and minimize all the other kinds of consequences that are possible. It is here that the variations of the proverb "may you live to suffer" comes into play.

Consequences are the result of someone's actions. They can be good, they can be bad, they can be indifferent. But they are there, and every action, particularly social actions in public settings like a hamlet, village, town, or city, will have a consequence for the PCs.

Consequences are always reactive, always a response or something caused by the actions of the PC. The simplest example is "triggering a trap". How they do so will determine the outcome of that action – they might have nothing happen if they were cautious, or they might fall into it if they didn't know it was there.

### Adventure Consequences

For adventures, the key really comes down to the concept of Consequences. I don't mean "death", I mean ***change***. I suggest to folks that you start with the question of what *will change as a result of this adventure*.

This is true even if you are running a published module that is somehow fit into the world you have created; what changes about your world as a result of this adventure? What are the consequences of the adventure?

The villain wants to depose the king and take over the lands. That's the Plan. The consequences are if he fails, he does not do that. If he succeeds, he causes massive death and destruction, killing thousands and laughing maniacally. He can force the people to give him a harem or she can send all the men to the mines.

Now, why does this matter if the players are dead? Well, in *a living world*, you create new characters. Now let us say that the previous heroes failed. Well, now the world is different. It is darker, crueler, harsher, and so a new band of heroes arises to break it.

Or let's say that the heroes lose but they still live. Now they have to find a way to put things back to rights -- the king may be dead, but they can try again - and this time the odds are even more stacked against them.

### Player Character Consequences

Everything is a consequence. Sometimes a consequence may be bad, but a player will want to change that outcome. They can do so, but it will require them to spend a milestone point. That gives them a "do-over".

However, sometimes a Player will do something that results in a consequence the for their character they didn't want, and they will attempt to argue that they didn't mean to or that it wasn't part of what they planned, or they were misunderstood or…

That is a DM call, however, when it comes to the results of a player action, what happens should remain what happened. If it was something they could roll, then they can use a milestone point for a do-over, but otherwise, they are the ones who made the decision, and in this style of game, there is going to be a consequence.

This is why "Evil Campaign" games do not work well on Wyrlde – commit a crime, and they will send Watch officers and Agents and Reeves and more after you. Get caught, you may go to jail. Go to prison, however, and your character is gone.

### Imprisonment

Jailing PCs should be used exceedingly sparingly, and the idea of starting them as prisoners already, unless it comes from them during the Meeting of Minds session, should be avoided at all costs. You can set things up so that they may be arrested, but if you do, try to set it up so that only some are likely to be arrested, and that way there can be a jail break sequence in your story if you want. However, if the PCs are sent to Prison, their characters are effectively dead.

## Storyteller

There are a million and one stories in the naked world.

This is but one, and it begins…

Of course, the part that many tend to look to as a defining characteristic of the roles and responsibilities of the DM is that of Storyteller.

This is also the part that attracts the most attention from those who would like to become a DM, because these are worlds and places that enable the greatest of imaginary things, and there is little that is as satisfying as telling a great story.

However, remember, again, that the DM is not the one who is actually telling the story. The DM is the Observer, the Reporter, the Watcher, the Neutral party who sees all this unfold, and the part where they come in is in the development and creation of what those who are telling the story will tell it about.

As a story teller, a DM has the task of handling multiple kinds of story all at once, weaving them and their individual parts together into a kind of tapestry that tells the whole tale and creates memories and nostalgia.

## Storylines

The kinds of stories that are told are usually classified into a few general groupings for role-playing.

**Campaign** storylines are the big stories, the kinds of things that become visible only very late in the whole or at the very end looking back.

**Adventure** storylines are the primary elements most know of and think of the larger portions of the campaign that when strung together form a whole picture.

**Imbroglios** are the interpersonal storylines of PCs, embarrassing or slightly off.

**Subplots** are the more involved backstory storylines of the PCs.

**IMPLOTS** are improvisational subplots that arise during play, sparked by reactions and consequences of PC actions and interactions.

All of these are things that move in and out of each other, reacting with each other, and creating a complexity that ensures that every time someone runs an adventure or a campaign, they will be different, above and beyond the results of the dice and the Sister's Wills.

As a DM, you should never have plans for Player Characters.

You can have plans for the Antagonist(s), but never for the group of hardy folks who are the Protagonists. Your plans should be about what is happening, whose plan it is, how they are going to make their plan work, who all will be doing the work for them, how long it will take, what effect will be seen from outside it, what can happen to draw people from outside the plot into it, what the antagonist(s) will do if things change about their plot, and ultimately what the story changes about the world if they should succeed.

***This is not your story***. It is the story of the Player Characters. More specifically, it is the story of the PCs messing up whatever plans your antagonist(s) have. Because that is what heroes do – they mess up the plans and change outcomes of the bad guys.

Wyrlde is intended to enable and promote Player Agency, the ability of players to determine what it is they will do and how they will do it and when they will do it and why they will do it. The limiting factors on this are the world itself and the tools (spells, equipment, abilities) of the game as it applies to them.

The characters have Agency, the ability to be self-directed, to make mistakes and have successes, to grow and learn and change; to act independently and make free choices. Wyrlde is described as a Player Driven Sandbox – this means that they are responsible for the actions of their characters, and they are responsible for the speed of and engagement with any storyline or effort.

Remember, character advancement on Wyrlde is a function of Milestone Points. It takes 348 Milestones to reach 20th level. They do get one Milestone for each full session they attend (start to finish), but other than that, they have to get milestones in order to advance in level. Milestone points are gained by following parts of the Storyline. So, while they can advance by simply attending the session, they will do so very slowly. They have that power, however: it is their story, and they control the speed at which it moves.

## MILESTONE POINTS

The Wyrlde Milestone Point system is a peculiar hybrid of the traditional Experience Point and the traditional Milestone system, that simplifies the process and acts as a means by which PCs are encouraged to follow a storyline that is presented to them in order to improve and level up their characters, becoming more potent and powerful.

There is a challenge to this, system, however, in that it requires the DM to design campaigns in such a way that there are set points where a Milestone point can be obtained, and that there needs to be a great many of them, varying according to the current level of the PCs and projected level that is desired for them to reach. Some story points may be worth more than one milestone, or a DM could choose to just say that if they complete a given adventure, they earn x number of milestone points. All are valid approaches, but the underlying idea remains that they are tied to story progression and each story should have a more involved structure and more links to uncover as they PCs increase in level – facing ever greater dangers and ever more involved and complex stories.

For example, an adventure that is meant to take a character from 1st to 2nd level has to have 3 milestone points within it. The goal is to tie each one to a story point, but there is an additional factor involved: attending and participating in a session gains a single milestone point.

So, if a single session for a 1st level character has two milestones within it, and the play proceeds for an entire session, the PC will have earned 3 milestone points.

On the other hand, to go from 17th level to 18th level means the adventure must have 32 milestone points within it. This means that the adventure will necessarily be more complex and involved story-wise in order to justify all those many story points.

## TIERS

For folks new to Wyrlde, it is suggested doing Campaigns by Tier: Novice, Yeoman, Adept, Master, and Grand Master, with one to three Adventures in each Tier. There will be more about how each Adventure is a part of the larger story in a moment.

### CAMPAIGN MILESTONE POINTS BY TIER AND STORY PART

| Segment | Novice | Yeoman | Adept | Master | Grand Master |
|---|---|---|---|---|---|
| Beginning | 1 | 2 | 4 | 8 | 16 |
| Middle | 3 | 4 | 6 | 12 | 18 |
| End | 4 | 6 | 12 | 18 | 24 |
| Connections | 1 | 2 | 4 | 8 | 16 |

The figures above represent the general Milestone Points for each stage in a full campaign and are generally inclusive of an estimated number of sessions involved for each stage. Because Wyrlde is a player driven sandbox, there may be side quests and other elements that also add to milestone points, ensuring that in between and around the adventures there is an assortment of points available that allow someone to reach a given goal.

Connections are the points in one stage of Adventure that lead to the storyline for the next Adventure. These can be simple (a piece of paper with a clue) to complex (an involved conversation with a former minion).

Tiers can also increase Honor, Renown, and Piety through a bonus on completing each tier:

| Score | Novice | Yeoman | Adept | Master | Grand Master |
|---|---|---|---|---|---|
| Honor | 1 | 1 | 2 | 2 | 3 |
| Renown | 1 | 2 | 3 | 4 | 5 |
| Piety | 1 | 2 | 2 | 3 | 4 |

## GENRES

Every storyline has a genre. Wyrlde, in particular, is intended to draw from several different genres, each one providing a slightly different mood or feeling.

A Genre is exactly what it sounds like. Here is a list of genres drawn from Film and Television more than books, because it makes for quicker building and greater ease of engagement.

| | | | | |
|---|---|---|---|---|
| Action | Action/Adventure | Adventure | Comedy | Coming of Age |
| Detective | Disaster | Drama | Dungeon | Epic Fantasy |
| Gangster | Gaslamp | Heist | Heroic Fantasy | Horror |
| Life Fantasy | Madcap | Mystery | Nautical | Noir |
| Romance | Slasher | Subterranean | Supernatural | Survival |
| Sword and sorcery | Thriller | Travel | Urban | Western |

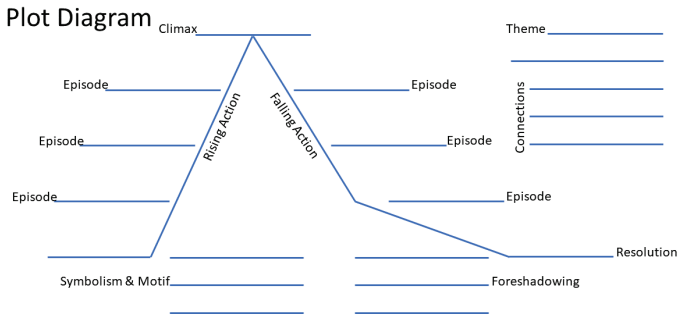
When creating a Campaign, it is always wise to follow a few simple rules for selecting what genre to make an Adventure.

- Never repeat the same genre twice in a row.
- Never follow Horror with Drama.
- Never follow Coming of Age with Disaster.

The purpose of a genre is to help frame and guide the plot in a certain way to achieve a certain kind of atmosphere, mood, feeling, and style of storyline. It feeds into the structure of how to set up the plot of a given storyline.

# PLOT

A **PLOT** is the sequence of events in which each event affects the next one through the principle of cause-and-effect.




A Plot is the structure of a storyline, but not necessarily the order of a storyline, and Plots can be small and brief or long and complex.

A Plot sets up what could happen, what will happen without involvement from the PCs, and what might happen if they do become involved.

If one is familiar with writing, it is somewhat key to understand that there are several parts of the traditional plot that are already determined by the nature of the game, and so do not need to be included.

When creating a Plot for Wyrlde, they are usually built through a concept of ***Episodes***. The term is used because the approach that fills most Wyrlde adventures is based in part of films, plays, and television shows, drawing out their plots and then adapting them to the setting.

This allows for a way to make a structured Plot that does not rely on a linear narrative, but instead can support wholly the actions oof the PCs.

Plots include things such as Theme, Symbolism, and Foreshadowing, giving the overall storyline a bit more depth and providing ways to link each of the episodes together. These are all elements that are often thought of before one is even into the plot and can help shape and direct it in tandem with other things, such as the Villain type or the Stock Characters, or even previous or later adventures.

A Plot has several features to it, each of which contributes to the whole of the structure.

## EPISODES

An **EPISODE** is: a series of connected events that tell a story in and of themselves, with a beginning, middle, and end, while also only telling a part of the larger story. An episode is a contained portion, a single unit of an overall story. Each Episode has elements that combined create a single unit and may or may not be used in a given adventure but will need to be prepared anyway.

The benefit to an episodic structure is that an episode or part of episode that is skipped by the PCs in one adventure or campaign can always be re-used in a later one, giving you, as the DM, greater flexibility and adaptability to the unending surprises of PCs.

Early in a plot, Episodes build upon one another. The first episode might be calm. The second episode will ratchet up the tension or be a little more difficult to deal with. The third episode will have even more challenges and be more difficult or more tense and with greater stakes. Each of these things leads up initially to the Episode known as the Climax. Episodes after the Climax will slowly be less tense, in the same way, such that over time you get a series of Episodes that create a kind of roller coaster ride in regards the stakes, emotions, effort, and information provided.

## THEME

Episodes, like Plots as a whole, often have a **THEME**. Themes are somewhat like a genre, through more detailed. A Theme sets up the atmosphere, mood, and idea of the Episode. Is it spooky, busy and bustling, haunting, dangerous, mystical, eldritch, arcane, natural, off, or ordinary? Theme colors the way the place is described, unveiled, and narrated, and can even influence the consequences that may occur. Theme is the adjective to the other parts of an Episode.

## LOCALE

An Episode has a place that it happens, a location where it takes place. This is the place where battle maps and location shots come into play, the description of the place giving the PCs the layout, contents, and notable features. A dungeon room, a marketplace, a forest. Add in the theme and you have a dingy dungeon room, a bustling, loud, and boisterous marketplace, and a creepy, unnerving forest.

Some **LOCALES** are visited frequently in some campaigns, used over and over again. A Political intrigue may have locales that are the room of a noble, a western may have a ranch or a general store, a horror show may have a creepy crawlspace that has to be visited several times.

Other locales are one shot and done.

## SYMBOLISM

Locales are the most common place where one will find the **SYMBOLISM** of the Episode. Episodes usually, but not always, have some sort of symbolism within them. It may be a physical object – everywhere you go within this episode, you see carvings of birds or figures of mice. It may be an actual creature – there are strange worms everywhere, in everything. It may be artistic, a pattern or design that shows up often and marks some elements.

Symbols are extremely useful as subtle ways to create new hooks and are excellent bait for existing hooks.

Symbolism can also be something less tangible. An apparition, a feeling, a but the key to symbolism is that they are used over and over again, they are repetitive, showing up in spots both likely and unlikely, and connecting the Episode to itself or to other episodes.

## MOTIF

A **MOTIF** is a form of symbolism that is much more subtle and far less overt. Motifs rely on things close to themes – colors, shapes, smells, materials -- that repeat and also link things. When describing a series of rooms within an episode, each room may make note of the materials used, or the shapes involved, or the colors of things in that room. These elements are repeated in each space and become a motif.

## FORESHADOWING

**FORESHADOWING** is a thing that happens, a thing that is encountered, a moment of something – a few words, a bad feeling, a song or melody, that hints at something to come in a way that may not be obvious at the time it is first encountered but becomes obvious once the event it foretells comes to pass. Foreshadowing is a fine art, a tricky skill, and when creating an episode, sometimes it can be used – like symbolism and motifs, to create a linkage or connection to a different episode, to a different scene, and even to a different campaign altogether.

Foreshadowing is much like the results of divinations spells, and is a pure narrative device.

## SCENES

A **SCENE** is a staging space, an entry into or exit from an Incident, that carries the Plot forward and connects different threads. A scene is the action, the stuff that happens or hopefully will happen, when an episode is entered. Scenes are multiples, but usually (though not always) found in threes, with one scene leading to the next, and that one leading to a third.

Scenes are how an Episode gets a beginning, a middle, and an End, with each Scene being a portion of the whole and developing out the Episode.

Scenes take place in Locales, and one scene can blend into another scene seamlessly. An example of this is the exploration of a room. The beginning is the entry into it, discovering it. The next scene is the exploration of the room, discovery of the things within it, examination and triggering or disarming traps. The final scene would be the leaving, possibly interrupted by a visitor or a group of residents.

Scenes are great for how you incorporate a milestone point into the whole – one milestone for one scene. This also allows you to control the flow of the adventure as a whole, because if they skip a scene, they can always come back to it if they want.

## Incidents

An **Incident** is: an engagement with something that presents an interaction for the characters. Encounters are not just combat; they can be a rumor or a bit of lore or an NPC interaction, or a task that needs to be done.

In our example above, an incident would be the finding of a trap, or the locating of a key piece of information, or the encounter with a creature. A single scene can have a great many incidents in it.

## Climax

A **Climax** is a special kind of Episode where the key thing happens, the most important part of the whole Episode. Maybe they fight a monster, or perhaps they discover a secret or a clue; perhaps they stumble into a puzzle or complex trap that requires extraordinary effort and teamwork to overcome.

A climax is only set aside because it is the tensest, most troublesome episode – the episodes that lead up to it increase in difficulty, challenge, danger, or whatever, but the next few episodes will become less risky, less dangerous, until they reach the resolution.

## Resolution

A **Resolution** is the final Episode in a Plot, where things are wrapped up and the state of the Heroes has been returned to roughly where it was before they started – but now they have new information and new things to deal with. In many cases, a resolution leads into downtime or a session of figuring out what it all means, and may even offer an opportunity to use a hook or find some bait, or even hare off into an interlude.

## Prologues

A **Prologue** is: the lore and set up for a campaign; it is a point where exposition sets the stage for the larger conflict. Prologues are uncommon, but happen outside the storyline, and essentially describe the storyline. They can be useful for foreshadowing and introducing a new idea.

Prologues happen before the first Episode in a Plot. They may even set the theme of a Plot or give clues as to how to follow through with it.

Prologues are optional.

## Introductions

An **Intro** is: the events and circumstances that lead to the start of a story. Where a Prologue happens outside the storyline, an introduction happens inside the story. It is the case of the Innkeeper who tells the story of the wizard and their mighty tower out in the wilderness who succumbed to mistakes in their dreadful experiments and died while unleashing a local horror.

Introductions are optional but are often quite useful.

## Beginnings

A **Beginning** is: a sequence of rising action that reveals something that motivates or pushes the protagonist forward.

In tier one, a beginning might have 3 Episodes, while in tier 5 a beginning might have ten Episodes. Each builds on the one before it in tension, drama, and theme.

## Hooks

A **Hook** is: a thing done to attract the interest of the PCs in following the story. The best Hooks play on the Reason for venturing, or the backstory of the character, though the old reliable is still “go get some money”.

Hooks may work well enough by themselves, but sometimes you need to bait a hook.

## Bait

**Bait** is the temptation, the benefit, the gain that makes a PC want to grab the hook. In a real sense, milestones points are a built-in form of bait, but they don't always give a good reason. Sometimes a hook doesn't catch the attention of PCs, and so you need to bait it.

Good bait often comes from the background of the PCs, or from some role playing encounter. There are, of course, the old standards, such as the person who dies in their arms with a packet containing vital secrets or some strange McGuffin.

## Threads

A **Thread** is: the manner of connection between encounters that forms an episode, adventure, and campaign. Threads are tiny bits of story woven around the encounters to tie them together, give them reason and basis, and provide for the "sense of story".

## Middles

A **Middle** is: a setback in the rising action that causes the protagonists to have to regroup and find a new path forward along the rising action, culminating in the first half of the climax. It is this that is a key point – a good middle always ends as the Climax begins, or shortly after it starts.

As with beginnings, a middle may have only a few Episodes at lower levels, and many more at higher levels.

## Connections

A **Connection** is a linkage, an element that can appear anywhere in anything. It can be a symbol, a motif, a bit of evidence, a thread of storyline, but the deeper and important part of a connection is that it links outside the current Episode to another one, or outside a current Plot to another one, or links and adventure to a previous one or a Campaign to a new or old one.

Connections are best used before either the middle of a Plot or before the End of a Plot. Connections are ways of keeping the story together, even if it isn't an obvious thing, and also make outstanding foreshadowing.

## Ends

An **End** is: The second half of the climax and the falling action into the resolution. This is when the players actually face off with the antagonist of that story or experience the fallout from not having done so. Ends usually have fewer Episodes than Beginnings or Middles, and they always stop with the resolution of the larger story as a whole.

## Epilogues

An **Epilogue** is: The What Happens After that follows the final events of an Adventure or Campaign. Epilogues happen within the storyline and are optional.

## Codas

A **Coda** is: a reminder of a previous story or thread, presented at the close of one story. Cods happen outside the storyline, are narrative and optional.

# Stories

In the end, the goal of course is to create stories, sometimes simple, sometimes complex, always the stories of the intrepid band of heroes who faced what the story offered as a core conflict.

Stories do not always have to arise from conflicts with monsters or other people, however. There are more forms of conflict than that.

A story may be about survival in a brutal winter storm or struggling across a deadly sea of sand. These are stories where the environment is the Problem, and the weather is usually the villain.

A story may be about a conflict with an entity that is beyond the capability of the party to be rid of. In some places, this is akin to facing off with a god, while on Wyrlde that would likely be some form of spirit being, a Power in the world, like a Nymph or Demon.

A story can take many different forms, all of them centering on a core and basic conflict between the party and something that is ultimately greater than they are.

There is one kind of story that is very difficult to pull off on an RPG basis: the story of inner conflict. This kind of story is entirely upon the player, and the DM cannot do much regarding such because inherently an inner conflict story about a PC is wholly the province of that PC.

That said, there are certain basic kinds of stories that can be told: interludes, Adventures, and Campaigns.

## Interludes

An **Interlude** is: an Encounter or series of encounters that is outside the primary storyline, and could exist for character development, side stories, or just as a break in the action. They happen in between the Beginning and the Middle, and the Middle and the End.

## Diversions

**Diversions** are all the assorted back story things that PCs have going for them, or something that pops up during play and often wholly improvisational. They are diversions, distractions, little things that keep the game from feeling like a one-way ticket to the end of the storyline.

## Side Quests

There are always **Side Quests** to go on. They may choose, for example, to go get a Roc feather, or maybe start a tavern, or any of too many different things to anticipate. So, a story should always describe what happens if they do nothing.

## Fetch Quests

A **Fetch Quest** is often the most common kind of side quest, and usually deserves special mention because there is little as easy to create as a fetch quest. In a Fetch, the PCs have to go and get something and bring it back. That's the quest, that's the whole of it, but the devil is in the details – why is it wanted, what will it mean, what happens there and what happens on the way back, as well as the age old *why don't you go get it yourself?*

Fetch quests can often be a point of entry and meeting between the villain and the Heroes, simply by having the Villain hire them to do something for them.

## Adventures

An **Adventure** is: a series of interconnected episodes that tell a story. Adventures are made up of at least three episodes, telling the beginning, middle, and end of a story. This may sound very familiar after having learned what an Episode is.

This approach nests many stories together in a sequence, with the general Plot applying to an Episode, and Adventure, or even a Campaign – and the scale is what determines how it applies.

Adventures are the bread and butter of role playing. You can have a thousand adventures and never be in a campaign, but you can have a campaign that isn't made up of connected adventures as easily as you can have one that is.

A single Adventure can have one Plot or several and can have only a few Episodes or many. The key to an adventure, though, is that it builds upon everything and connects it all, so that one can sit there and say that the PCs did this and so they had to that and so they then did this and so…

An Adventure, then, takes everything noted so far and puts it together.

## ADVENTURE INSPIRATION

One of the things a lot of folks will wonder about after a while is where to get ideas for a new adventure. Wyrlde is built around a host of ideas and concepts pulled from books, movies, and television shows, and those are outstanding examples of a resource for good ideas.

To pull a storyline out of a film or show, do not look at the characters, which is often where most people first turn. They see an anime show and say I want to do that and try to make that villain exist or get their Players to play those characters, but not.

Instead, look at what happens, and use that to fill in the parts above.

An example for this is the film *The Magnificent Seven*. People will look at it and see the genre and say western, they will see the bandits attack the village, the villagers head out in search of heroes, the heroes showing off their stuff, then collecting the assorted members of the seven and finally head to the town where they train the villagers. After an initial encounter with the bandits which they win, They will take out a group of bandit spies, and they will be betrayed by a villager to the bandits who force them to leave, but they will turn around and go back and wipe the bandits out, with several of them dying in the process.

It is a good story. So good, it is also the story of the film *Bugs*.

Note where that description of it is wrong for this kind of game. Remember how we talked about you cannot have plans for the PCs. So instead, let's break that up into what we *can* do:

A Bandit leader wants to feed his horde of bandits and find a way to live an easy life and become an important person in the region.

He subdues and takes over *several* villages, demanding they feed him and his men, taking what they want, including all the valuables.

Villagers go out and find an adventurer's Guild and post a rather sad little bounty and request, that many adventurers dismiss.

If the players take the job, they will travel to the village, likely having random encounters. If they do not, a hook can be used – perhaps there is a cousin of a shop owner who was getting married and they are worried, or maybe it is a small town one of the Heroes came from in their backstory, or perhaps the PCs stumble across a group of toughs beating up the poor villagers who beg and plead as innocents.

If the PCs arrive at the town, they will meet an old man, a blend of Conscience, Mentor, and Ruler who gives them the lay of the land.

Shortly after arriving, the bandits return, and a huge fight erupts. With luck, the PCs are victorious, but if they are, they have now upset the bandit leader.

The bandit leader sends in spies to watch them, possibly to try and kill them.

The villagers will betray the party, leading to the next encounter, only this time there are more bandits. IF the PCs lose, they are captured, and then run out of town.

If the PCs do not return to finish off the bandits, the local villages are ultimately burned, the people forced to move into a single village, and there is much sadness as a new warlord rises and begins to get more ambitious.

If they do return and finish off the bandits, the PCs are hailed as heroes and gain renown at least, if not great wealth.

That's a general layout for the adventure. Note how most of it deals with the actions and behaviors of NPCs. It is built around the consequences of actions or inactions, and the plans that the villain has for the towns. It also increase the stakes – there are several villages, not just one.

That simple set up gives the Players have immense agency in their actions and decisions – and there is an effect they will see if they don't do anything (warlord rising, burned villages).

From that general outline we can add in all the elements ad bits and pieces to a plot, and we can have it become anything from a low-level adventure to a high level one.

That storyline can be expanded or contracted to be anything from a side quest, to an adventure, to a whole campaign.

## CAMPAIGNS

A **CAMPAIGN** is a series of interconnected Adventures that tell a large-scale story. Campaigns are generally best made up of *at least* three adventures, each of them telling the beginning, middle, and end of a larger story than each of them tell alone.

While an adventure can short and sweet to long and drawn out, a Campaign is always a larger scale issue, and can be somewhat difficult to plan out if it contains many Adventures. Campaigns often need an additional thing to help them become more solid and well thought out, especially if planned from the beginning.

The thing that is most often helpful here is known as a Framework, or a Cycle, or a Journey.

# Conclusion

It is late November 2023 as I type this, staring at a month's worth of work that still lies ahead of me in bringing this whole world to life in some form akin to print.

> "I see my path, but I don't know where it leads. Not knowing where I'm going is what inspires me to travel it."
>
> -Rosalia de Castro

Five years lie behind me – interrupted without doubt, but always coming back to it. And now we are in the home stretch, as it were, the final bend and turn coming up far too quickly for my liking and I am realizing that there is much I will still have to do that isn't directly tied to the need to be able to play within it as a game.

More of the world: more of the Chronicalia, a Lexicalia, a Psionics system, a Mythalia, a Runes system, an adventure book that gives the massive, convoluted outline of at least a campaign from 1st to 20th level with nearly 400 milestones. It will all have to wait a bit longer. They are dressing after all.

This volume, this book, purports to tell you many of the wonders of the world, but I am under no illusion that it tells them all. It is a setting. It contains as much as I could squeeze in, in a way that worked for me in creating it, given the limitations of print approaches and the goals I have. My goal is simply to have you see it, maybe read it, hopefully enjoy it, prayerfully that you share it. As ideas and thoughts come to me, I will add them to the listings on the website that supports this.

Because that's all there is to this, really – it has lived in different forms in my head for over 40 years. If the Fates are kind, it will live in someone else's for at least a fraction of that time.

> "An adventure may be worn as a muddy spot or it may be worn as a proud insignia.
>
> It is the woman wearing it who makes it the one thing or the other."
>
> Norma Shearer

I never set out to essentially recreate a game.

I haven't, mind you, but some folks will strike up a discourse on the Ship of Theseus around this, and while I may disagree, they may decide I did. To me, this is still D&D.

Yes, I changed the races and the classes and the magic system (but not the spells, really), and I expanded combat and yada yada…

**It is still D&D**. It is just closer to the way I want to play it *in *this* world*. And that the system, as a whole, will work well with other worlds, well, that's what I see as a bonus, because I like to create worlds, and if a game system works for them, then all the better.

Wyrlde grew out of the games and the way we played – a peculiar combination of 1st Edition AD&D and 5th Edition D&D that ultimately mixed aspects of both. This is why there are no subclasses. This is why magic is so different and why the "standard fantasy inspirations and sources" aren't used.

That I completed two massive books of over 500 pages each, well, I count that as a victory for one little old lady living alone. I might not be little, and I may not think of myself as very old, and most would agree that calling me a Lady is a stretch, but there you have it. Five years and all the experience I could muster that went into it. I hope that you find use for it all.

But, in the meantime, allow me to say…

What a wonderful Wyrlde…

AED, December 2023

## Sources & Influences

Four years and forty gives one a lot of time to absorb and experience different things, different worlds; to learn about things that you might never have thought could be learned, to expand your awareness.

> All men dream, but not equally. Those who dream by night in the dusty recesses of their minds, wake in the day to find that it was vanity;
>
> But the dreamers of the day are dangerous men, for they may act on their dreams with open eyes, to make them possible.
>
> T.E. Lawrence

There are several basic types of inspirations that fed into this. In keeping with the tradition started in the first AD&D Dungeon Master's Guide, I figure I will give you the list of things that inspired me in the making of this.

As a glance through this work will tell you, I have drawn heavily from Anime imagery, with some few manga and my love of carefully selected anime works, and not merely in the sense of the Fantasy ones. This is the other kind, the kind that tells a story that isn't meant to last indefinitely and have you punch the world.

First and foremost, I asked Players what they wanted to see. It is a diverse group, and I solicited suggestions. I had some basic ideas, some vague roughs, and the process of writing changed things significantly over the years, but that feedback, that "I want this" is important. I knew the outline of history and that I wanted to use the Lost Cities. After that, well, it was game.

What follows are comments, thoughts, and the direct nods to the places I drew inspiration from. Inspiration need not be a direct copy. Sometimes it is just an idea.

## Exclusions

Without a doubt, the single greatest impact was the conscious and intentional goal of *excluding* certain works from the task of designing the world.

At the outset, I decided to aim to exclude those works which had a significant impact on the core of D&D. This was not because there was anything wrong with them, but rather because they are so broadly used and so readily familiar that they actively reinforce and create biases that in turn push down on creativity and exploration of ideas and concepts. This expanded rapidly on consideration to be "nothing published between 1920 and 1980." – effectively, the entire canon of modern fantasy.

One thing a lot of folks will be puzzled by is my wanting to move away from Tolkien based stuff. This is not because I dislike any of it. Long before I played D&D I was enraptured and in love with *The Hobbit*, and at one point I had memorized the entire LotR cycle and *The Silmarillion.*

The only way to truly have moved entirely beyond him would have been to get rid of Elfs and Dwarfs altogether, but so immense is his impact and power that when I write Elfs and Dwarfs, people and systems pause and blink, even though those were the ways to write those terms before him and even he admitted it was a grammatical error.

Tolkien absolutely had an influence that was direct: I worked to *move as far away from his work as a source as I could* and still be somewhat like D&D. This is harder than it sounds, because his work influenced so much of the fantasy and science fiction published in the 70's and later that it is hard to escape that sheer overwhelming force.

That influence, though, was from being pushed back against, and I used all the filmed adaptations of his work (including Bakshi's and the Rankin and Bass stuff) as a place ***not to go***. My success is limited, but I did give it a heck of a go.

By that same token, though, I had to step aside from most of one of *my* other big influences: Edgar Rice Burroughs. Kobolds are drawn heavily from him, and there is one aspect to Goblins that I will not even pretend is not from there, combined with Alien and Aliens.

So, while the written goal was "nothing published between 1920 and 1980", I was not wholly able to stick to that – Dimensions and Planes, for example, still owe a great deal to Zelazny, whose works often fall within that

period. Those things and times and places where I did draw from I did so in a way that allows me to combine them with influences that are outside that framework. The Planes, for example, draw on emotion and on motivation, which is fairly unusual.

Another major point of exclusion was that I had to get rid of certain conventions derived from a deeply Eurocentric basis, but **not** in a way that excludes what drives much of D&D's familiarity. So, it is still very Eurocentric (and I would argue USian), because those are the people I play with. I may know other cultures, but they don't. This is why there is a peculiar quality to many of the beings that makes them less easily fixed, more malleable, and is absolutely why the PIE gods and goddesses were reduced to a tertiary basis and rendered as powerless and warped shadows save for three whose growth over time came to become a stand in for every dice roll in the game.

# Sociology & Psychology

I know, starting with science is just ugh. But I am a sociologist and psychologist, so I am going to rely on that knowledge. It helps to remember that my interest in those fields stems in part from playing D&D itself.

The most critical things I pulled from here are ideas and deeper understanding about how social constructs work and operate, about the Structure and Agency relationship, about learning and education, memory and thought. Myths and stories, and the fundamental nature of worship and how it works, and the relationships of people to magic. The nature of the Planes and the revised Alignment system are wholly derived from this.

# Fiction

## Authors

Books are a major part of the inspiration for an immense amount of the world, of the way that magic works, of adventures and some of the NPCs. But mostly they all filtered into my brain, running together, empowering my underlying ideas, shifting them, forming them.

The complete list of *books* is probably in the range of 500 or so. That is unwieldy, but a list of *authors* is not. So here is a list of the most impactful authors. I am certain to have forgotten a few, and here I focused on fiction. I use a lot of non-fiction works as well.

You may notice something very specific about this list, and even more so if you compare it to the original. If you didn't, that's ok. Not only did I not use the "normal" influences and inspirations, but I also used ones from people of color, from women, from LGBTQ folks, and that isn't even counting the ancient folklore and mythology that wasn't Western that I used.

| | | | |
|---|---|---|---|
| Keri Arthur | **K.N. Banet** | Leigh Bardugo | **Clive Barker** |
| **Alina Boyden** | Alexandra Bracken | Patricia Briggs | Holly Black |
| K.F. Breene | Steven Barnes | Jack Chalker | C. J. Cherryh |
| Suzanne Collins | **Glen Cook** | Stephen Donaldson | Debra Dunbar |
| Hailey Edwards | **Kate Elliot** | **Jennifer Estep** | David Gerrold |
| Neil Gaiman | **Mary Gentle** | Seanan McGuire | Mira Grant |
| **Alwyn Hamilton** | Charlaine Harris | Kim Harrison | Martin F Hengst |
| **Tanya Huff** | Faith Hunter | Kameron Hurley | N.K. Jemisin |
| Ao Jyumoni | Guy Gavriel Kay | Reki Kawahara | **BR Kingsolver** |
| Jay Kristoff | Mercedes Lackey | **Elizabeth A Lynn** | Annette Marie |
| Anne McCaffrey | Michelle Manus | **Julian May** | Shannon Mayer |
| **Elizabeth Moon** | Larry Niven | **Tamora Pierce** | Jerry Pournelle |
| Rebecca Roanhorse | Michelle Schaeffer | Fiona Staples | Brian Vaughn |
| Martha Wells | Roger Zelazny | Stephen King | |

Be aware that I mostly took out ideas, concepts, mechanics, and trains of thought that led me elsewhere. There are only a few direct takes:

- The Gunslinger class and elements around Dorado: *The Gunslinger* series from Stephen King and *Gunnie Rose* from Charlaine Harris.
- Magical girl shows, especially *PMMM* and *Yuki Yuna*. They are a class, combined with some of the source basis for them. I like the deconstructions, which have a darker tone and fit better with the underlying goals.
- Certain structures around the Knightly Orders: Glen Cook's *Chronicles of the Black Company*. Envoys, too.
- One of the adventures is lifted as directly as I can from *It*, by Stephen King.
- The Mystic and Monk classes are slightly influenced by *the Watchtower Series*, by Elizabeth A Lynn. Wuxia films and finding a path through tangles of orientalism helped finalize this version of a Monk once a young player suggested *Mortal Kombat*, while the Mystic you can also drop squarely into *Star Wars*.
- The underlying core of the history was derived from Larry Niven, Jerry Pournelle, and Steven Barnes' *Heorot* series mashed with McCaffrey's *Pern*. This does make Wyrlde both a multiple post-apocalypse and a science fiction story. And one could argue easily that some of this was influenced by the *Dream Park* series, as well.

I like the idea of colonizing the stars, of building a civilization, and of watching it grow and struggle. Struggle being a key thing – Skyfalls are totally pulled from *Pern*.

Besides, what kind of fantasy world would it be if I didn't keep reducing advancements to rubble?

## Films

Films and Film series are normally something that I turn to for adventures – I love to use films and tv shows as sources for adventures, and even more so if they are popular among m players. But some films had an impact on the design of the world, separate from the goal of creating adventures.

| | | | |
|---|---|---|---|
| Cast A Deadly Spell | James Bond Series | Jason Bourne Series | Mission Impossible Series |
| Ocean's Series | Kiki's Delivery Service | Castle in the Sky | Howl's Moving Castle |
| Princess Mononoke | Nausicaa | Mary and the Witches Flower | The Princess Bride |
| Labyrinth | Legend | Tangled | Raya and the Last Dragon |
| Lilo & Stitch | The Sword and the Sorcerer | | |

I did ***not*** take from *Krull*. I promise.

## Anime

There is no larger group of influences on the setting than Anime. Specifically. While I love and use images from game and manga and promotional work, the real influences here are anime shows, and these are not the ones most people think of when I say anime.

These can be broken up into two rough categories: Fantasy and Other. The degree of influence or specific elements is deeply variable, since the way I drew from it was more by the collective feel of the whole thing, and they all merged into the larger mass that was the undefined framework on which I draped the rest. I watch a bit of anime, and not all of it feeds into this. Personally, I find the remix of a remix to be valuable, since much of the stuff I used was, itself, influenced by D&D.

## Fantasy Works

| | | |
|---|---|---|
| Akame Ga Kill | Ascendance of a Bookworm | Ancient Magus' Bride |
| Blade & Soul | BOFURI | Fena: Pirate Princess |
| GATE | Goblin Slayer | Granblue Fantasy |
| Grimgar | Is It Wrong to Pick Up Girls in a Dungeon? | Izetta: The Last Witch |
| Log Horizon | Rising of the Shield Hero | That Time I Got Reincarnated as A Slime |
| So I'm A Spider, So What? | Sword Art Online | Yona of the Dawn |
| The Executioner and Her Way of Life | Assassin's Pride | Frieren: Beyond Journey's End |

## Other Works

| | | |
|---|---|---|
| Avatar: Korra | Avatar: The Last Airbender | A Certain Scientific Railgun |
| Puella Magi Madoka Magica | Lycoris Recoil | Kino's Journey |
| Magical Girl Raising Project | Yuki Yuna is a Hero | BNA |
| Violet Evergarden | Little Witch Academia | 7 Seeds |
| Dr. Stone | Drifting Dragons | The Apothecary Diaries |

## TV Shows

The list of "regular" shows is about like the list of other things. Except shorter because a lot of the TV shows are anime. I like science fiction and fantasy. One could argue that I was influenced by some procedurals, but where that lies is colored by the fact that I am aware of the nature of policing. These shows had a bit of an influence that was structural and related to the Campaign in most cases, but not in direct storyline.

| | | |
|---|---|---|
| Lost Girl | Doctor Who | Eureka |
| Dominion | Falling Skies | Killjoys |
| Orphan Black | | |

## Games

I am not a big video game person. I used to joke that I went from playing Dragon Slayer in the 80's to playing Destiny in the 2010's and there was nothing in between. Because the truth is so much stranger than fiction, but that's what I did. So as a result, only two video games really influenced this, and one did so in much deeper ways than it appears.

The Dreadnaughts absolutely come straight from Horizon Zero Dawn and its sequel. Aloy is one of the models for the rangers here. So is a character in the anime "*Is It Wrong to Pick Up Girls In A Dungeon*?", and of course they also fill in for Druids.

The door that having robot monsters in a post-apocalyptic world opened, of course, is how I managed to take a request for robot maids and created the Meka. Seriously, that was the entirety of their conception: robot warrior maids. They make good butlers, too.

## Art & Artists

Michael Whelan is no doubt the most influential artist for me, and while I didn't see it at first, after a while I did realize there were things I absolutely used from there. The incredible and talented artists who have been with D&D since its inception are also to be recognized here.

Google is an amazing tool, and I used a lot of art from different places to better visualize things. If there is an image in this work, online or in the file, it was one of the inspirations. Or many – some of the specific things about the world are directly related to one or more of the thousand or so images I collected for my personal slide shows used for inspiration.

# Personal Experience

It should be noted that my background involves religion, and so it involves myths and stories and cycles and all that good stuff – much of it initially sparked by reading The Hobbit.

Playing D&D during the era of the actual attacks on it led me to investigate occult lore and such, and all of that in turn fed into the larger stuff you see here.

The entire Old Ones pantheon should sound familiar, because they are the Indo-European Gods. Some of the myths draw straight from ancient sources, and there is no doubt that I used my knowledge to affect magic and the planes and how all of that interacts – alongside my love of taking apart phrases and idioms.

Beyond the Pale, beyond mortal ken, to cross the veil, your kith and kin. These turns of phrase by themselves shaped a lot of things. My love of kennings from poetry, famous works by famous authors who lived and died before 1910, these things were fair game.

Lastly, sometimes I dropped something in because of a fond memory or a pop culture joke or a reference to a film. Everything else was filtered through my personal life experiences and knowledge as well – the good, the

bad, the ugly. My personal task in all of this was to fix it, to make it possible for all of the assorted sources to work together, and to do so within the larger framework of D&D, even if I had to bend the hell out of some of it to make it happen. Because you can do that with D&D. I started with optional rules and moved from there.

In the end, all of this is something new made from the parts and pieces of other things, all of them, in turn, different from and separate from the stuff that inspired the very game it is built around in the first place.

> "So many people think that if you're writing fantasy, it means you can just make everything up as you go. Want to add a dragon? Add a dragon! Want some magic? Throw it in. But the thing is, regardless of whether you're dealing with realism or fantasy, every world has rules. Make sure to establish a natural order."
>
> – V. E. Schwab

This setting isn't as developed or detailed as some that are out there now or that have been in the past – I would never try to go as deeply or as involved as some of the worlds out there have. But if I did this right, it doesn't need to be.

I set out to finish a world I had started a very long time ago, give it a final form and fix it finally, instead of letting my inability to track and check consistency and the ever-present arrival of new influences and new ideas come up and change it. In a very personal way, I did it to escape this place. To allow me to create something new, to move on, even as I get to enjoy it.

The storyteller in me wants to tell stories. The scientist wants to explore strange new worlds. And the philosopher just wants to share this with the world in case there is one other person who could find this fun, usable, enjoyable, and worthwhile.

In a real sense, this is the work of a lifetime. Now to let others have their way with it.

Thank you!

Toni D'orsay
December, 2023

## About The Authoress

Antonia Elle "Toni" D'orsay is an early Gen X, mixed race, veteran, bisexual trans woman of color who is a sociologist and psychologist, among many other things – all of which she blames on D&D.

She has been creating fantasy worlds in her own mind since the mid 1970's, and has been playing D&D since 1979, starting with first edition AD&D. She is a widow, with five children and nine grandchildren, none of whom she will share pictures of, but also shares her home with a mixed breed white dog with a brown stripe named April who she will share pictures about to all and sundry.

She is a native Arizonan, currently living in inland Southern California, loves her desert, has an abiding interest in history, and reads about 200 books and 125 peer articles a year for her work and pleasure.