

MYTHMAGICA™



The Overlord's Omnibus

by Whitson John Kirk III

**Game Master's Guide
of the Mythmagica RPG**



Mythmagica

The Overlord's Omnibus

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Introduction

This book is one of the core rule books of the game Mythmagica. Specifically, The Overlord's Omnibus is targeted to the game's Overlord, or Game Master. It provides advice on a myriad of topics, from how to create a whole game world and start a campaign to how to manage individual conflicts. The book also contains a wealth of game materials, including a wide variety of traps, barriers, and magic items, among other things.

Game / Story / Toy

As Overlord, you need to have a firm grasp of the fundamental game rules of Mythmagica. To give you a feel for why this game has been structured the way it is, it makes sense to provide you a very brief overview of modern role-playing game design theory.

One theory popular with RPG design luminaries that strongly influenced Mythmagica's design is known as GNS Theory. GNS stands for Gamism / Narrativism / Simulationism, but the author prefers the less stuffy terms of Game / Story / Toy. These three terms succinctly enumerate three key facets of role-playing games:

- **Game** refers to the facet of an RPG that pits players' wits against formidable forces to win victories through clever play.
- **Story** refers to the facet of an RPG that encourages players to cooperatively improvise a sequence of tension building conflicts between heroes and villains that culminates in a dramatically appropriate climax in which meaningful changes arise in the heroes.
- **Toy** refers to the facet of an RPG that allows players to concoct entirely new game world elements to assist them in their goals, whatever those may be.

The first two facets are fairly obvious to anyone playing a Role-Playing Game. After all, the word "Game" is right in the name. And, "Role-Playing" certainly refers to the portrayal of a character role, which strongly hints at a story of some sort.

The third facet, Toy, is far less overt, although it is a critical part of many RPGs. In fact, it is the Toy facet of RPGs that draw many people into becoming Game Masters, as world building is a big part of this facet. If you were ever an avid Minecraft player, chances are good that you would enjoy Game Mastering. The same goes if you enjoyed model railroads, Lincoln Logs, Legos, Erector Sets, or even liked playing in a sandbox, as all of these are toys that allow you to create imaginary world elements in which you could

envision characters living out some grand adventure.

Mythmagica has some innovative mechanics to promote wit and drama within a game session. It also goes to great lengths to ensure the sandbox is adequately equipped with scoops, shovels, buckets, and plenty of sand with which to construct a fictional world. However, Mythmagica's roots lie in traditional role-playing which derives originally from war-gaming. As such, it ardently embraces tactical play.

The Game aspect of Mythmagica is expressed by the tactical challenges presented by the Overlord. Many of the game rules are geared toward presenting all manner of difficulties to overcome and countless fiddly-bits to harness in beating them. To keep things interesting, the game must present a broad range of compelling hurdles. The game accomplishes this goal by giving barriers different strengths and weaknesses, and by ensuring that every skill used to combat them is effective only against a sub-set of them. The game's intricacy is similarly expanded by rewarding players differently for *how* they win a conflict.

The Story facet of Mythmagica is embodied in its Guts mechanic. As you gain mastery of Mythmagica's rules, you will undoubtedly notice that there are no skills, spells, or other character abilities that alter Guts directly. That is because one of the primary purposes of Guts is to inform the system when a player believes a situation to be dramatically appropriate for their Avatar to take big risks, and when it is not. It is also the means by which narrative rewards are given to players for embellishing their characters' personae. Allowing any tactical means of influencing Guts would interfere with those objectives.

The Toy aspect of Mythmagica is demonstrated by the many prefabricated elements you can drop wholesale into the Game World with little fuss. These are collected in several books of mythical monsters as well as the many traps and other hazards listed in this book. They are akin to tin soldiers that you use to populate your sand-castle fortresses. The crafting system also exemplifies Mythmagica's Toy nature, as it allows all players to contrive useful and potentially elaborate tools to help them accomplish a wide range of goals, both straight-forward and bizarre. In essence, the rules allow the other players to climb in the sandbox with you and make cool new additions to the environment in which their Avatars reside for whatever wacky ends they dream up.

It is worth noting that your friends strive for victory in your world, and are therefore engaged in a game. However, from a win/lose perspective, as the Overlord, you are not. For something to be a game, you have to be able to gloat over a hard-won victory. But, as Overlord, you have unlimited power to throw against the other players. As such, there is no glory, and therefore no motivation, for you to prevail. If you try to win, your victory is assured. Where's the joy in that? No, your fun comes in shaping a magnificent sand-castle setting for the story you and your friends will compose together as they strive for a glorious, climactic triumph.

GAME MASTERING STYLES

Game Mastering Styles

At the time of this writing, the author recognizes five fundamental styles Game Masters use when adjudicating Role-Playing games. If you spend any amount of time on the various RPG Internet forums, you will probably have encountered discussions of three of these, deemed Sandboxing, Dungeon Crawling, and Railroading. In order to have a more nuanced discussion about the topic, though, we introduce two additional GMing styles that we believe provide further insight into exactly what it is that various Game Masters do. These new categories are herein dubbed Dollhousing and Prophesizing.

The reality is that most Game Masters often do not use a single style, but rather use a mixture of two or more. It is still important to get a feeling for the pure styles, and what styles a game supports, though, so that you know whether to feel comfortable or nervous wandering outside the boundaries of a given style into those of another.

In particular, since this is a book offering GMing advice for Mythmagica, it's important for you to have a good understanding of which techniques will be fruitful with this game, and which are unlikely to be so. Mythmagica supports the styles of Sandboxing, Dollhousing, and Dungeon Crawling, but does not support the Prophesizing and Railroading styles. In reality, you could probably think of this game's strongest GMing forte as being "Dollhouse within a Sandbox". If you wander outside the boundaries of the Sandboxing, Dollhousing, and Dungeon Crawling styles when playing Mythmagica, you should start to feel uneasy. It would probably be more productive to guide your techniques back into those territories. That's not to say the other techniques are bad in the grand scheme of things, only that Mythmagica is not designed to work well with them, and you and your players are likely to get frustrated if you try.

Sandboxing

Sandboxing is a style of Game Mastering where, at the start of play, the Game Master does not know what is going to happen, how it is going to happen, where it is going to happen, nor who is going to do whatever happens. Everything is created on the fly, and the game world expands dynamically through play as needed. Typically, the details of where the story goes are contributed by all of the players.

The term "Sandboxing" comes from the image of a group of kids playing in a sandbox. When they first enter, there is just a pile of sand. During the course of play, the kids collaboratively construct their toy world, potentially with forts, castles, battlefields, or whatever else their imaginations dream up. And, if they come back the next day, the structures they built the day before will still be there to continue building upon.

Dollhousing

Dollhousing is a style of Game Mastering where, prior to playing a given session, the Game Master prepares a setting and the various antagonists that exist within that setting. The Game Master will also, typically, decide what motivates the antagonists: how they relate to the setting and what their goals are. An important distinction between Dollhousing and Railroading is that the Game Master has no firm notions about what is going to happen at the start of the session. Yes, it will likely involve the setting and antagonists that they have prepared, and they know what the antagonists are trying to accomplish. But, they are expecting the players to have their Avatars take actions that will interfere with those goals and alter the course of events in some way, even though they have no preconceived ideas as to what those actions might be, nor how they may affect the story.

The term “Dollhousing” takes its name from toy dollhouses. A dollhouse is created before children start playing with it. Further, it is populated with tiny furniture and whatever dolls are chosen from those at hand. But, the dollhouse is only a predefined setting. It constrains play somewhat, in that the dollhouse has only so many rooms, and is filled with whatever toy furnishings it holds. But, the events that take place in this fictional world are entirely determined by the children as play progresses.

Dollhousing is particularly strong in games that have a high degree of tactical play in them, such as *Mythmagica*. This is because it often takes some thought and planning to make a scenario as tactically interesting as possible. In tactical games, having a variety of opponents, puzzles, and obstacles, with a wide range of strengths and weaknesses, tends to enhance the fun of overcoming challenges. That goal can be difficult to achieve on the spur of the moment.

One good thing about Dollhousing is that the dollhouse does not necessarily need to be created by the Game Master. Pre-written adventure modules can fill this need for GMs that would rather avoid much of this prep work.

Dungeon Crawling

Dungeon Crawling is a style where the Game Master prepares a tightly constrained world, typically a dungeon, populated by various monsters, traps, and treasures. Individual beasts are usually closely tied to specific areas on the dungeon map, often to a specific room within the dungeon. There is often little thought given to how the creatures go about living their day-to-day lives, what their goals might be, or about how they even relate to one another. The dungeon is there to provide tactically interesting scenarios for the players to interact with. If there is an overarching theme tying it all together, it is usually superficial, as that isn't really the point.

As this style makes no pretense that it is about telling a good story, Dungeon Crawling is a style that is popular almost exclusively with tactically oriented games. As RPGs initially

evolved from tactical wargames, Dungeon Crawling was the very first style Game Masters adopted.

Pre-written adventure modules support this GMing style quite well, which lift much of the creative burden of running a game for Game Masters. As such, it is a style that is particularly well suited to beginning Game Masters who are just starting to learn their craft. By running a pre-written module, the beginning GM can focus on learning all of the myriad nitty-gritty technical details of running a session. As new GMs become comfortable with conducting games, many slowly graduate to other, more improvisational, styles.

Dungeon Crawling is no longer the most popular style of GMing these days, since its ad-hoc nature interferes with the world's verisimilitude, or sense that the dungeon represents a believable, living world. Acknowledging this style's limitations, though, *Mythmagica* readily handles Dungeon Crawls, and even has modules available utilizing this style.

Prophesizing

Prophesizing is a style in which the Game Master, or other player, preordains specific elements of how a story is going to unfold. The fun in this style is that the other players have great freedom in narrating a story explaining exactly how those events come about in a way that makes sense. In this style, it is important that the “prophecy” be sufficiently vague that the players are able to improvise a way that the prophecy can be reasonably fulfilled given the constraints of the game world.¹

Because the players must have great latitude in conveying how a given prophecy is fulfilled, this playing style is ill-suited to tactical games. The reason for this is that tactical games, by their very nature, are based upon cause and effect relationships where causes produce, and precede, effects. One player makes a move that conforms to the rules of the game. This move produces effects, which are taken into account by the next player who makes a move to produce further effects. These cause and effect relationships build up until some terminating condition arises, such as a victory condition favoring one side in a battle over the other. The overall result is a consequence of the accumulated moves.

With prophetic games, though, this entire process is turned on its head. The end result, or condition, is stated up front. It is the players' responsibility, then, to narrate a sequence of events that explains how that result came about. If that narration is constrained by die rolls and/or other tactical rules, the players are likely to be frustrated in their attempts to bring about the desired outcome. As such, this play style is not supported by *Mythmagica*.

This play style lends itself to being narrated in the past tense. That way, the players have less of a feeling of trying to force future events to happen in a sequential fashion to end up at the prophesied outcome. Rather, they end up merely relating

¹ The game [The Extraordinary Adventures of Baron Von Munchausen](#) utilizes this gaming style.

how the end result came about from an unusual mixture of otherwise unrelated events. By speaking in the past tense, players naturally feel free to bounce forward or backward in time to explain how the desired outcome could possibly have arisen from a jumbled happenstance of events. For example, after a player narrates themselves into a situation where the prophesy could be fulfilled if only their character were drenched in water, they can back up and explain why that is the case: “Oh, yeah, I forgot to mention that prior to entering the Pharaoh’s tomb, I accidentally set my beard aflame while lighting a torch. I had to upend my last canteen of water over my head to put it out.”

There’s no reason to poo-poo this GMing style. It is a perfectly valid technique.² It must be acknowledged, though, that Mythmagica does not support this form of play at all. In fact, a reasonable boundary between Role-Playing and Storytelling games may be defined in this way, with Role-Playing games requiring causes to precede effects, and Storytelling games doing the opposite.

Railroading

Railroading is a play style in which the Game Master creates a tightly constrained setting, places the antagonists within that setting, and decides how the story will conclude. They also largely control how the story unfolds, including the actions of the Avatars when necessary. The term “Railroading” comes from the mental image of a train that runs along a set of rails that invariably leads to a single predetermined destination. It is a style in which the GM seizes creative control of virtually all aspects of the story. The other players essentially bring their Avatars “along for the ride”, acting as an audience to the GM’s authorship. The players are generally allowed some leeway in the actions of their Avatars, but only within the tight constraints of the GM’s envisioned plotline.

Railroading can be thought of as an attempt to combine the simplicity and tactical fun of Dungeon Crawling with the apparent plot guiding advantages of Prophesizing. Unfortunately, because the relationship between cause and effect are reversed in those two styles, they are completely incompatible with one another. They simply cannot be made to work harmoniously together. One or the other style must be subordinated to the other when combined.

Railroading is a very unpopular style with role-players wanting true authorship over their Avatars’ actions. But, some people genuinely enjoy handing much of the story’s creative control over to the Game Master. As long as the

players are informed up front that this is how the GM runs their games, there’s no reason to denigrate this play style. However, forcing a story to follow a preconceived plot will invariably require a GM to alter die rolls and ignore game rules that conflict with their vision, transforming any tactical play into mere pretense. Consequently, a serious case can be made that anyone Railroading a story isn’t actually playing a game at all. So, without condemning those people that find this technique fun, it must be stated that Mythmagica does not support this style of GMing.

Finally, many players are likely to become justifiably angry if a GM Railroads them without informed consent. As such, it is *explicitly* against this game’s rules for a Game Master to Railroad without first informing their players that they intend to do so. That rule is inviolate. If you don’t follow it, we wish you luck. But, you aren’t really playing this game.

What Railroading is Not

Some people believe that any GM presenting their players with a pre-canned adventure is railroading them. That is, whether the GM prepared the adventure themselves or not, if the GM already has an adventure in mind before introducing it to the players, then the players are being railroaded.

Any such belief is simply wrong. Some Game Masters do run pure sandbox campaigns, where they make everything up on the spur of the moment during play. But, that does not mean that Game Masters that prepare adventures beforehand are necessarily railroading their players. Regardless of GMing style, the GM may provide scenarios telling players *what* to do. It only becomes railroading when the GM also tells them *how* to do it.

For example, suppose the GM declares that a fierce blizzard strikes at the beginning of summer. After weeks of unending snowstorms, scouts report that a gigantic mountain of ice has formed nearby. Furthermore, the local oracles divined that, if the blizzards continue until the end of summer, then the Fimbulwinter will begin, a 7-year long winter preceding the ending of the world. As the GM, you know that the blizzard was magically created by the Winter Witch, who is despairing over the death of her daughter, and who wants to bring about the ending of the world in her grief.

Clearly, such a scenario is a compelling threat the players must address. It also provides an obvious place to start looking for a solution: the mountain of ice. But, it is not railroading, because it does not specify *how* the players must resolve the situation. The players may take the obvious tactic and try to kill the Winter Witch. Or, they may take a different approach and try to find a way to break the witch’s spell without attacking her directly. Alternately, they may seek her out and engage in a dialog to convince the witch to stop her onslaught voluntarily. For example, they could potentially offer to find a way to resurrect her daughter. The GM provided the *what*, but it is still up to the players to provide the *how*. So, the GM is not railroading here.

2 The author took this play style to its extreme in designing the storytelling game MacGuffin. In that game, the Game Master is given a script of vague questions that are read directly to the players as the story unfolds. These scripted questions cover a variety of meta-plots that guide the players in improvising convoluted (and often hysterical) stories with plots that evolve to their climaxes in ways that surprise everyone involved.

OVERLORD ADVICE

Overlord Advice

This section provides some general advice for the Game Master in setting up a campaign.

Story is Comprised of Character, Premise, Plot, and Change

Every story is made up of four basic elements: Character, Premise, Plot, and Character Change. The following sections delve into each of these in detail, but in brief:

- A character is defined by the actions it takes.
- A premise is the starting point of a plot.
- A plot is all of the conflicting actions of characters resulting from a starting premise.
- A story is a plot that brings about character change.

Character = Action

What is a character, really? It's not the Attributes, Abilities, Traits, and stale numbers written down on a character sheet. Rather, a character is the sum total of all its actions. A character is courageous if they run toward danger a lot. A character is cowardly if they do the opposite. A character isn't self-sacrificing because that quality is written down on their character sheet. They are self-sacrificing if they *actually sacrifice themselves* in some way in the service of others.

The various skills and traits on a character sheet are there to enable and reward character action. But, they cannot *cause* a character to act. Players do that. It is a player that breathes life into their Avatar, by causing them to act. A strong character is one that acts to achieve their goals in ways consistent with their envisioned persona regardless of circumstance; a weak character is one that ignores their envisioned persona to take the most expedient action in any circumstance.

There's nothing wrong with a player wanting to play a coward, or a dim-witted thug, or a naive fool, though. That's not what we mean by weak. All of these can be strong characters, and all deserve rewards when an Avatar is portrayed in accordance with their traits. Rather, strong characters can be identified by the ingenious ways they approach a conflict to succeed without betraying their true natures. Weak characters have no true underlying nature to betray.

So, to develop a strong character, it needs to be given some core traits that define how it goes about performing actions. Then, the character needs to be put into situations where their actions can illustrate these traits. As the Overlord, it is your job to put characters into these situations. But, it is the

player's job to decide what actions their Avatar actually take.

Because of all this, as Overlord, you should encourage your players to add Traits to their characters that define their Avatars' personalities, both good and bad. Then, you should be mindful to reward them with Guts refreshes when they portray their Traits during play.

Premise = Stage + Characters + Conflict

We use the term "stage" to refer to the space in which a particular story is to take place. It is analogous to the stage of a play. So, it is comprised of the buildings and props with which the players interact during play. For example, the stage might be comprised of a keep on top of a hill, the town at the foot of the hill, and the surrounding forest. The area's denizens might be comprised of the town guards, the inn keeper, the pickpocket, the local priest, the mayor, the noble family living in the keep, and the Sherwood outlaws occupying the forest.

A premise is the basis for a story: a starting point, if you will. It is important to note that a stage and characters alone are insufficient to make a story premise. Without conflict between the characters, all you have is a situation. Perhaps the nobility in the castle and the Sherwood outlaws have come to the understanding that the outlaws are free to rob wealthy merchants as long as they leave the nobility alone. If neither side wants to risk their arrangement, and there is no other driving force for conflict, the story is dead before it even starts. If, however, the nobles decide to use their influence to drive the outlaws from the forest or the outlaws decide the nobles' wealth is too juicy to ignore, the status-quo is broken and we suddenly have a story premise on our hands.

So, if you see that the action in your game has stalled, look at the various factions in play. If there aren't factions that clash with the Avatars in a strong way, then add them. If they do exist, then have one of them get off their lazy butts and do something that puts them into conflict with the Avatars.

Plot = Action + Reaction + Action + Reaction + ...

Many GMs worry about how to design an interesting plot, because all interesting stories have interesting plots. While it is true that plots are integral to stories, the dirty little secret about designing plots in RPGs is that you don't need to. A plot is nothing more than the actions and reactions of the characters in a story in pursuit of some goal. Some character wants something, so they perform some act to attain that goal that is in conflict to the interests of some other character. So, that other character reacts in a manner that is in their best interest, and does something to thwart the actions of the first character. The first character doesn't like this, so they do something to circumvent the other

character's actions, and so on.

As a GM, it is your responsibility to set things in motion by creating an antagonist that has a goal which is in conflict with the Avatars' goals. This goal will cause the antagonist to do something that the Avatars cannot abide.

Now, of course, it would be nice to know how the players are going to react to the antagonist's actions so that you can plan out ahead of time how the antagonist is going to respond. *Unfortunately, you cannot know what the players are going to have their Avatars do before they do it. So, don't even try.*

Once the players act, you should have the antagonists react in their own enlightened self interests, which will naturally continue to be counter to the players' own goals. The players will, of course, come up with some response to those acts. The antagonists should then react accordingly. The completely rational actions being performed by both sides will tend to escalate out of the necessity of applying greater and greater force to thwart their enemy's latest actions. This will naturally draw the opposing forces toward one another, which will eventually result in a climactic final confrontation.

As long as you make the antagonists behave in their own well-considered best interests, the two opposing sides will come into direct confrontation eventually without you pushing them together artificially. It *will* happen, so don't force it. There's really nothing more to it than that.

Well, okay, there might be a *little* more to it. To start, the players might not react at all to the antagonist's initial actions. That means one of two things. Either:

- 1) you didn't come up with a goal for the Villain that sufficiently conflicts with those of the Avatars, or
- 2) the antagonist's actions were insufficiently detrimental to the Avatars for the players to take sufficient notice.

The solution to this dilemma is first to just have the antagonist continue to pursue their goal. Since the players didn't react to their initial actions, the villain will be that much farther along toward attaining their goals. Their next actions should therefore be that much more threatening to the Avatars. Push this as hard as possible and make the results as uncomfortable as practical for the Avatars.

If this still doesn't push them into action, then the goal itself is probably to blame. You may need to expand the goal's scope a bit to overlap with those of the Avatars more and make sure the antagonist's next actions illustrate this expanded scope. If this fails to catch the players' attentions, then they are probably just not interested in your scenario and you should drop it. Don't push the players in a direction they don't want to go, or they will most likely resent it.

Before you give up on your premise, though, talk to your players. Ask them why it is they aren't interested in your hooks. It's most likely that they just didn't pick up on them. Most players are quite willing to pursue whatever adventure

you present them, if they know what direction to go.

But, if it turns out that your premise just doesn't interest your players, your best recourse is to come up with an entirely new Villain with an entirely new goal, and try again. You should continue to have the original antagonist continue to pursue their goal, though. To do otherwise would seem like a cop-out. Plus, having a rogue villain working in the background toward some nefarious purpose will give depth to the world, as multiple factions vie for supremacy. And, their unchecked power is more than likely going to become an increasing annoyance to the players. Who knows, the players may eventually pick up on the original premise and you can proceed from there. In the meantime, play can proceed with your new villain.

It is also quite possible that the player reactions to the antagonist, while logical, will be timid. In such cases, the plot is likely to advance at a glacial pace if you don't do something. When this happens, you should have the antagonists react with a disproportionate and even unreasonable amount of force, although whatever you have them do should always be in their own best interests. Hopefully, the unwarranted pressure being applied by the antagonists will push the players into less timid actions and the plot can advance to the final confrontation at a faster clip.

Story = Character Change

At its very core, story is about the circumstances that transpire in order to cause significant change in one or more characters. After all, if nothing changes in a story, what's the point of telling it in the first place? It would be nothing more than a dry news article describing events that transpire to fictional characters in a make-believe world. What's the fun in that?

In general, the antagonists of a story don't change, while the protagonists do. Indeed, the static natures of the antagonists provide a contrast to highlight the changes that the protagonists undergo.

The game's Guts system pushes players to portray their Avatars' actions according to their personality Traits. Whether the characters win or lose, the system encourages players to use in-game events to morph those Traits as the story progresses. In this way, the ongoing story impacts the characters in ways that push the players to alter the way their Avatars interact with the game world. The Avatars undergo real change, and what could have been a mere plot rises to the level of actual story.

Start with a Bang

As the Overlord, you are given wide latitude in deciding how each adventure starts. To support this, the rules are set up so that it is actually impossible for a player's Avatar to die at the very beginning of an adventure (see [Beginning-of-Adventure Guts Refresh](#) in the [Guts and Glory](#) section of

[The Rules Reference](#) for why this is so).

Each story has to start somewhere. So, it might as well start at a time and place that is interesting. You are encouraged to start things out as near as possible to the start of the action, preferably just as some conflict arises. In some situations, it might actually be better to start just *after* the initial conflict starts. For example, an adventure involving a group of sailors acting as the crew of a merchant ship may start out just as a pirate ship appears on the horizon. Better yet, it may start just after the pirates have boarded the merchant ship, thrusting the players into action without delay.

If the Avatars are tomb robbers bent on glory and riches, start them out either at the entrance of a tomb, on the verge of disarming a trap guarding some bauble in the tomb's entrance chamber, or staring in wide-eyed horror as some apparition rises from the bones of an earlier grave robber.

Keep in mind, the rules actually prevent the Avatars from dying at the beginning of the adventure, and the Avatars cannot actually ever die without the players themselves deciding to risk their lives (by spending many Guts points). It doesn't matter if you start your campaign with the Avatars' necks on chopping blocks with the executioner's axe ready to fall. *The Avatars cannot die without the implicit consent of the players.*

There is no concern that you are being unfair regardless of how you choose to start out the story. So, make it something that pushes the Avatars into immediate action.

Framing Scenes

Scene framing is the act of describing to the players what the Avatars see and hear when a new scene begins. As the GM, this is your responsibility. The process gives the players a point of reference that will prompt them to ask questions and enable their Avatars to interact with their environment in meaningful ways.

If you are new to running games, you might be wondering how you know what any given scene contains. If you're using a pre-written module, then the module will give you descriptions of the various locations and situations the Avatars are likely to find themselves in. In that case, your job is easy: just convey to the players what the module indicates about the Avatar's surroundings at any given time. If you are creating your own adventure, then your job really isn't any more difficult, once you get the hang of it. The adventure is your creation, so the basic outline of every scene comes from your imagination. In order to bring any scene to life in the players' minds, it is helpful to incorporate as many of the five senses in your description as you can easily dream up.

Don't let the idea of scene framing intimidate you. Most scenes are quite ordinary: the utilitarian space of a blacksmith's shop filled with tools of various sorts and imbued with the smell of smoke and the metallic ping-ping-ping of a smith's hammer hitting an anvil; the entrance to a

cave partially hidden by leafy branches and hanging vines from which a cool humid breeze is flowing along with the faint sound of dripping water; the interior of a grand Cathedral whose arched ceiling soars high above an altar, and which has beams of sunlight streaming in through stained-glass windows that splash colorful patches of light throughout, the air permeated by the echoing chanting of monks.

Finally, don't worry too much about your choice of words. Your descriptions don't need to be flowery or poetic. Just state what the Avatars experience in your own words and leave it at that.

Every Scene needs a Conflict

If there is no conflict in a scene, then it is a drag on the story and should be skipped. There is no reason that you absolutely must describe how the Avatars travel from town to town. Even a long, arduous trip across a continent can be glossed over if it contributes nothing to the story. One scene can end with the Avatars discovering a faded, crumbling treasure map in a dusty castle in England, and the next scene can start with the Avatars at the entrance of an ancient tomb in Egypt.

However, there's nothing wrong with Wilderness Adventures, if that seems interesting. If the players insist on moving their Avatars to a particular location and start exploring that environment, then that is obviously where they view the story most readily progressing. Keep in mind that the story is a collaborative creation. Even though you are the Overlord, it is not *your* story. It is the story of *everyone* sitting around the table.

If your players move in an unexpected direction and have their Avatars do surprising things that you don't personally see as advancing the story, discuss the situation with them. Find out why they think their path is the best course. Maybe they just don't have a clue about where they should head and are just wandering aimlessly. In that case, you should take the reins tighter and just skip the action forward to the next scene that you feel is pertinent to the storyline. (Or, you might remind the players that the Avatars all have a Hunch ability that may help in this regard.) However, if the players' actions seem reasonable, then *find* the conflict in the scene. If it's not there, *create* it. You don't have to do this on your own, though. Talk about the possibilities with your players. Consider their input. If necessary, introduce new characters into the scene that push the Avatars into action.

Every conflict doesn't have to be a physical battle, though. Traps, puzzles, and natural barriers that engage the players' problem solving skills serve just as well. Also, verbal conflicts can be every bit as interesting as gore-filled carnage. Discourse often does more to push a story forward than fisticuffs.

Make the Avatars Look Cool

Your primary job as an Overlord is to make the Avatars look cool. They can be battered, trounced, stomped upon, trampled, beaten, and defeated as long as they look cool while all that happens.

Above all else, avoid making the players feel foolish, even if you honestly think they are behaving foolishly. No player wants to be ridiculed or made to feel incompetent. They play to feel important, powerful, influential, and supremely enviable. If you make them feel like buffoons instead, you are denying them the entire reason they make the effort to play with you. Do it too often, and they will leave.

That's not to say that you should go easy on the players, though. If you have set up a scenario that you believe the Avatars should be able to handle, but they fail to do so because they didn't think things through, were too lazy to prepare, or flat out ignored vital information you provided them, let them experience the full magnitude of their folly. To do otherwise would compromise the verisimilitude of your game world, and that is the kiss of death for player immersion. Players must feel that your world is real and that the actions of the Avatars actually matter, or they will similarly lose interest. The Avatars' actions must matter to be cool.

Only Defeat Players "By the Book"

In order to maintain tension in a game, and build up an interesting plot-line, the Avatars should lose on occasion. If they don't, the opposition will seem weak. Obviously, player's don't like to lose and, if you are a good Overlord, you want the players to have fun. The problem many Game Masters have is that they equate winning with fun. Certainly, players will become discouraged if they never win. So, it is a good idea to frequently provide scenes where the Avatars can demonstrate their heroism and prowess by overpowering some of the main Villain's minions. But, defeat is as important to the game as victory, or the story will quickly grow stale. Beating the Avatars down a few times with a recurring Villain makes the final defeat of that Villain all the more sweet. When you declare that an Avatar loses a conflict, though, make sure it is "by the book". In other words, make sure you use the conflict rules to determine the winners and losers rather than just declare the victors by Overlord authority.

For example, suppose you are going to swindle a character with an NPC that is a professional Con-Artist. In that case, you should make sure that the conversations in which the character is swindled are handled via the Banding Words rules rather than just through player-to-player conversations. If you are performing a con properly, the player won't actually suspect they are being duped and will merely assume that they are participating in a normal day-to-day negotiation or conversation that doesn't warrant die rolls

(after all, the vast majority of discussions don't). If they later find out that they were conned, the player will rightfully feel cheated. Even if you provide what you consider *perfect* detail about the scenario, such that the player "should have known", the player will likely disagree and end up resenting you. On the other hand, if you use the conflict rules to resolve the dispute, and they indicate that the character is swindled, then the player can accept that fact without feeling stupid. After all, it was the die rolls that lost the battle, and not their own personal incompetence.

Make the Villains Worthy Foes

If you watch a game of sports pitting two teams of greatly different skill against one another, the side with the superior ability will surely gain the lead with great ease, maintain that lead without any real challenge, and eventually win by a landslide. Barring a miracle, the vastly superior team is destined to win, nobody is surprised by the outcome, and the game is devoid of any tension or interest at all. The same is true in role-playing games.

As an Overlord, you need to provide challenges to your players that are difficult to overcome, but are not so overpowering that there is never a chance of victory. Otherwise, the game will fall flat. Fortunately for you, Mythmagica's rules are quite forgiving. And, as mentioned before, the Avatars cannot actually die without their players' tacit consent.

That's not to say that you shouldn't occasionally throw an overpowering Villain against the players, as long as the point of the scene is to demonstrate how formidable their future opposition is, and not ultimate and final defeat of the players in that scene. In essence, a scene including a major Villain may be a fine addition to the start of a campaign, where the characters are nowhere near powerful enough to beat him. Just make sure that the players are informed of the hopelessness of their situation, so they can make informed decisions about how they spend their Guts points. At this point, the major Villain should not yet consider the Avatars to be of any consequence. They should certainly be unworthy of the bother it would take to kill them.

Mooks are Competent

Mooks are very minor inconsequential characters; extras, if you will. They exist to make the Avatars look cool, by giving them something to easily conquer with their overwhelming heroism. However, you must never imply that the Avatars are only defeating them because the Mooks are incompetent. To do so would make them unworthy foes, and would detract from the Avatars' coolness. Rather, Mooks fall quickly because they lack the supreme moxie that permeates the heroes' very being.

Be Vague and Say "Yes" a Lot

When describing scenes, don't describe things in exacting detail. Instead, be ambiguous and leave a lot of blank space. When players ask whether something specific is in the blank space and you have no good reason why it couldn't be there, say "yes" and fill in some of the blank space with what they were asking about. Don't roll dice or consult your magic 8-ball to figure out whether it's there or not. Just put it there. For example, suppose the characters enter into a barn, and you describe it as a typical farmyard building. You sketch out a rough outline of some stalls and even put in a few horses, and describe it as having the smell of hay and manure, but little else. If someone asks if there is a small cart stowed away under a tarp somewhere, it is perfectly reasonable to put one there. If someone else asks about a pitchfork, describe one leaning in a corner.

The reason you want to be so amenable is to encourage the players to contribute to the storyline. It is quite possible that the player asking about the cart has a cool idea, but that bit of coolness requires a cart. It would be quite a shame if the play group was denied an entertaining diversion simply for lack of an imaginary prop. After all, putting in that cart or pitchfork costs you nothing and it just might gain you and your friends a good laugh.

If this concept seems a little weird to you, it may be because you feel like it is your responsibility, as the Overlord, to create the entire world. You would be best advised to dispel yourself of that notion. As the Overlord, you do have the ultimate *authority* over what is introduced into the game world, but that is a far cry from every little nook and cranny having to flow directly from your brain. And, if the players don't ask about the presence of anything specific, there is no reason to explicitly point out the fact that there is blank space that could be filled in. They don't even need to be aware of your "say yes" policy.

Of course, that doesn't mean that you need to put piles of treasure in broom closets just because a player inquires about their existence. There are good reasons why people don't just leave gold bullion lying about, and that is sufficient reason to say "no".

Exploit Your Players' Conspiracy Theories

This bit of advice is a corollary to the previous advice about being vague and saying "Yes" a lot. Gamers love to make connections between unrelated bits of information. Take advantage of this tendency for all its worth.

Suppose a player notices that the bandit they just captured has a red cloak, and, by gosh, so did the trolls they encountered five game sessions ago. With expressions of a sudden revelation, the players start exploring the ramifications of the local trolls and bandits allying with one

another.

What do you do about this, you ask? Not a thing. Just sit back and let the players exercise their paranoia. And, when you hear them “figure out” something that sounds interesting, quietly add that bit of info into your game world as fact. Later on, you can slowly weave in more subtle conspiracy supporting clues into your storyline. In other words, say “yes” to the details filling in the blank space you left them.

Be careful, though, that you don't use the players' revelations as punishments against their Avatars. The players will quickly figure out that they are “giving you ideas”, and will start clamming up and only discuss their suspicions in your absence. That will deny you of much needed material with which to fill in the blanks of your world.

Put the Characters on the Boundary between Opposing Factions

Mythmagica is about heroism in the face of danger. This requires conflict, and conflict requires two or more sides that don't get along. The reasons for their differences don't have to be rational, necessarily. But, both sides must be passionate about their beliefs. They must be willing to kill for them and the leadership of the opposing factions must be willing to send their underlings to die for them, even if they are unwilling to similarly sacrifice themselves for their cause.

Give Each Faction an Agenda

Each major Faction in your game world needs to have a plan for how they are going to beat down, humiliate, and/or ruin its opposing Factions. These plans should be concrete. For example

Dark Mages of the Hermetic Order know that an ancient demonic grimoire, known as the Book of Power³, lies in the crypt of a long dead Catholic monk, who compiled the work to better understand the Satanic forces opposing him at the time. The order wants this grimoire, as they believe it contains the true name of a demon prince. Having command of a demon prince would give them a potent weapon that could shift the balance of power in their favor against all their foes. Unfortunately, the crypt lies in the catacombs beneath a stronghold of the Inquisition, with whom the Hermetic Order is at war. Further, the crypts are all sealed with magical protections, and the order does not know which of the dozens of crypts is the one of interest.

Make Those Agendas Hidden

Once you have figured out each Faction's plan for ultimate domination over their enemies, figure out a way to accomplish the goal without overtly advertising it. After all, a Faction will not want to give their enemies any more information than absolutely necessary, for fear that they will move to foil their plot. So, their true aim will be hidden under a camouflage of indirection and deception. This facade of lies covering the truth is all you need to create a sense of intrigue and political back-stabbing.

So, if a king is deeply in debt and wants to get at the treasures supposedly stored in a Templar stronghold within his kingdom, have him accuse the local Templars of demon worship and demand the Inquisitors investigate. They will, of course, insist that the Inquisitors be backed with ample military support from their own forces. After all, they are responsible for defending their lands from all threats and the castle will have to be defended until replacement troops are sent by the Vatican. The Inquisitors are likely to go along with this plan to a point, as any decrease in the Templar's status is likely to leave a power vacuum in the Catholic Church that they can fill. The Inquisitors will, of course, know about any rumors of Templar treasure. They will undoubtedly want it for themselves, along with the castle. The Templars' obvious motivations in such a situation are quite straightforward: defend their honor, defend the stronghold, and sneak any treasure out to a safe location, if possible.

In all of these political maneuverings, no Faction would want to advertise the existence of any treasure, and would deny any knowledge of it if asked. So, keep this fact secret at first, and reveal it with clues along the way. Don't give everything to the players all at once, though. Parcel out the information bit by bit. First, hint that some treasure exists. Then, reveal that it lies in a secret chamber within the castle. Later, let the players know that the treasure is actually a cache of golden artifacts taken from an ancient Egyptian tomb. Finally, you might want to sprinkle in rumors of a curse that lies on the treasures for a bit of added flavor, whether real or not. Voila! Intrigue.

Personify the Enemy in a Single Archvillain

When you set up a campaign pitting the Avatars against some Faction, it is far easier to decide on the opposing faction's next move if you wrap up the overall goals and desires of that faction into a single Archvillain. That way, you don't have to figure out how an entire group would react to the players' actions. All you have to do is determine how one single individual, the Archvillain, would react given their own personal goals and biases. The Archvillain will then order their minions to carry out their desires.

3 Described in the Legendary Relics section.

Give your Archvillain a name so that they have Guts points to spend. Further, give them one or two means of escape, the more unusual the better. They are, after all, an *Arch*-villain, and normal Villains don't survive long enough to warrant that lofty appellation without boldly running away more than a few times in their careers. Whenever the Avatars personally encounter the Archvillain, be sure to save their Guts points so that they can spend them on their timely get-away. If you do this, you will establish a recurring Archvillain, with whom the players can become familiar and in which they can revel in detestation. That way, their final victory over them will be all that more sweet and climactic when it eventually arrives.

You can create most Archvillains using the same rules players use to create their Avatars. Others may be nothing more than monsters taken from the game's monster books. If it's a monster, though, make sure the Archvillain is reasonably intelligent and can speak so that it can command its underlings.

Further, Archvillains can be either Enigmatic or Recurring. An Enigmatic Archvillain is one that the Avatars either never meet, or only meet at the final climax of the story. The absence of an Enigmatic Archvillain gives them an air of mystery, foreboding, and invulnerability.⁴ A Recurring Villain, on the other hand, is one that appears multiple times before the climax, personally demonstrating their potency and malevolence whenever they do.⁵

Establish the Archvillain as a Formidable Bad Guy

Archvillains aren't Villains just because you point to one and tell your players that they are bad. *Make your Villain do something horrible and despicable and overpowering.* Do this as early in the campaign as is practicable.

Suppose you design a Recurring Villain that is a potent Dark Spiritualist. In that case, you could have them personally appear as they torture some helpless person for information while they demonstrate the degree to which the Avatars are out-classed. For example, the Avatars could enter a scene where a young mother is on her knees obviously choking to death. Across the room is a young infant levitating in the air next to a burning fireplace. Lounging in a high-backed cushioned chair is a dark figure sipping on a glass of wine. With a look of disgust at the intrusion of the Avatars, the dark figure gestures slightly and causes the infant to fly into the fire. As a look of horror crosses the distressed mother's face, the Villain orders the guards standing at her side to arrest the Avatars while another gesture wrenches the mother's neck with a loud "snap", causing her to slowly sink to the floor. Then, while the guards intervene, the Villain makes a hasty but dignified retreat. The escape should be especially easy if the Avatars do the heroic thing and focus their attention on saving the screaming infant. The scene

would be heightened significantly if you previously introduced the mother as the sister or close friend of one of the Avatars and the infant is now their responsibility.

Once this is accomplished, the Recurring Archvillain will only need to appear occasionally. Every appearance, however, is another chance to instill even more hatred in the players so that the eventual final climactic victory over them will be all the more delectable.

If you decide to use an Enigmatic Archvillain in your campaign, they won't appear personally. But, you still need to establish them as a formidable bad guy. In this case, have their minions do something vile under the Archvillain's explicit orders.⁶

Save a Recurring Archvillain's Guts Points for their Escape

The role of any Archvillain is to provide a focal point for the player's animosity and attention. Even Recurring Archvillains need not personally provide much in the way of a barrier for the characters. All you need from a Recurring Archvillain is for them to make an appearance from time-to-time, toss in an annoying complication or two to emphasize their potency, and escape to fight another day until the final climactic scene.

The most important part of all this is that your Recurring Archvillain re-appear a number of times, which means that in any encounter (save the last), their most important goal is to escape. As such, you should reserve the Archvillain's Guts points to improve their odds of doing so.

Tension will build as players try and fail to "nab" the Recurring Archvillain. After more than three or four such appearances, though, the rising tension will transform into frustration at their continued failure. So, it is best to make her third or fourth appearance coincide with the Avatars' arrival at some key time and place from which she is unwilling to flee. For example, if the Archvillain is a powerful Necromancer, she may be unwilling to abandon her secret laboratory where her life-long experiments into the mysteries of gaining immortality as a lich will be ruined if she does not defeat the Avatars. At this point, you should spend the Archvillain's Guts points to overpower the Avatars rather than reserve them for escape. This will help keep the ultimate climactic battle from becoming an anti-climax, and gives the players ample opportunity to finally defeat the bad guy.

4 In *Lord of the Rings*, Sauron is an Enigmatic Archvillain.

5 In the *Harry Potter* series, Voldemort is a Recurring Archvillain.

6 In *Lord of the Rings*, Sauron does this by sending the Ring Wraiths to the Shire to retrieve the One Ring, mercilessly slaying anyone standing in their way.

Negotiate Stakes when the Archvillain is Involved

When the characters encounter an Archvillain, they will understandably want the scene to result in a satisfactory result if they win. For example, in most scenarios, the players want the Archvillain's head on a platter. They won't want to be restrained from slitting her throat just because you didn't spend enough Guts points during the battle to put her at risk of death. One solution to their problem is to make the Archvillain's life part of the up-front stakes of a confrontation. When stakes are negotiated, they can override whatever consequences are listed on the Guts and Glory tables. For example, you could just all agree up-front that a given scene pulls out all stops with the understanding that anyone falling in battle dies.

Just make sure that the stakes don't allow the Archvillain's demise unless the players actually take their Hit Points or Fate Points down to zero. In other words, the Archvillain can only be killed if they are actually defeated. And, unless the Archvillain is confronted in the final battle where they are defending something worth risking their life to protect, they will obviously do their best to escape before that happens. Needless to say, any such agreement should only be made well before one side or the other has the other in a compromised position.

It should also be noted that the Guts and Glory Tables in The Rules Reference give you, as the player of the Archvillain, complete authority to impose consequences that are more severe than their Glory Status would normally impose. So, you can unilaterally decide the Archvillain dies when brought to 0 Hit Points. Don't hesitate to do so if you feel that to be the most climactic outcome for the story.

Give your Archvillain Named Generals

Your Archvillain should have sufficient political sway to have some formidable underlings. These underlings should be reasonably potent in their own right, in order to give the players a challenge and enhance the Archvillain's own sense of potency. After all, if they have a number of badass generals following them, the players will naturally assume that the Archvillain is even more impressive. You will want to give your generals their own names, so that they will have Guts to spend. While you should reserve a Recurring Archvillain's Guts points for their repeated escapes, you should freely use their generals' Guts points to overpower the party. Ideally, you will have one named underling per gaming session, in order to provide a climax to the evening's play while still allowing the players to progress slowly toward the eventual defeat of the Archvillain.

Handling the Premature Demise of the Archvillain

It may happen that despite your best efforts, the Archvillain fails in an escape attempt and is slain by the Avatars. Deal with it. It is far better to follow the game rules and allow the Archvillain's death than to try to fudge the rules to force the sequence of events you originally expected. If the Archvillain dies so early in the campaign that the resulting story would be unsatisfying, then use the resulting power-vacuum left by the dead Archvillain to stoke the fires of conflict. After all, their generals aren't just going to roll over and die. They will inevitably battle one another for supremacy, and meanwhile do their best to keep the Avatars from foiling the Archvillain's original plans, whose benefits would now go to the victor. Suddenly, the demise of the Archvillain allows for the rise of a new one and makes the story potentially more interesting. So, embrace the unexpected turn of events.

Avoid Full-Scale War

While conflict is absolutely necessary to push the characters into action, *Mythmagica* is designed to focus on the heroic acts of a few select individuals (the Avatars). It does not scale well to handling sweeping vistas of clashing armies. So, don't go there if you can avoid it.

If the story takes on a life of its own, and you find that the only logical course is for nations to gather their forces and war against one another, you should hold the Overlord reins more tightly than normal. Explain to your group that rolling dice for every footman in a battle is completely impractical, and that's not what the game is about anyway. Instead, the game should zoom-in exclusively on the actions of the Avatars and the role they play within the larger picture. The war itself should merely act as the background within which the Avatars act. It will be difficult at times to keep this focus during full-scale war, because players will naturally tend to put their characters in the middle of the action. So, you will have to make sure that there is plenty of important, war-impacting action *away from the battlefield*. If the Avatars end up being drafted directly in the army, then put them into their own special forces unit and give them assignments that avoid front-on assaults against the opposing army.

If, despite your best efforts, the Avatars actually do end up smack-dab in the middle of an epic battle, focus only on them and the important foes they personally encounter. Then, negotiate stakes with the players so that you can all treat the rest of the battle as background scenery whose fortunes are tied directly to those of the Avatars. That is, as the Avatars lose ground, have the forces on their side lose ground as well. As they advance, have their allies push toward victory as well. That way, the players will feel like their characters are all assuming important roles in the conflict. For example, you could potentially negotiate the

following stakes: If the Avatars defeat the general and their immediate underlings, the remainder of the enemy forces are overthrown as well, some of which will surrender and some of which will flee. However, if the general defeats the Avatars, they are captured and their allies are routed.

Repeat Names Until They Stick

Creating a vivid world requires the players to have a mental picture in their heads of many distinct people and places. To be able to do that effectively, they have to be able to distinguish one from another. The first and most important step in being able to make these mental landmarks is in remembering their names. To do that, you need to repeat important names every time the players encounter them until the names stick in their heads by sheer rote. You will know you have succeeded when the players start repeating the names back to you. This may take half a dozen game sessions before it happens, but it *will* happen. Don't get discouraged if it doesn't work right away.

Obviously, in order for you to be able to repeat the names, you must be able to remember them yourself without having to constantly refer to notes. So, come up with names that have meaning to you personally. One good way to do this is to dream up names that incorporate words or contain syllables that evoke a person's livelihood or a place's most important industry. For example, Copperville is a good name for a hamlet that gets much of its income from nearby copper mines that the characters have explored. Russet would be a good name for a blacksmith if it reminds you of rust and you can easily associate rust with the iron a blacksmith forges. Don't get fancy here. A clever name is useless if you can't remember it. So, the simpler and more direct a correlation you can make, the better.

Suppose the Avatars frequently visit a town in your world to buy stuff and a sentinel stands at its gate who is always on the lookout for bribes. Don't just describe the guard as "the guard". Describe them as something like: "Stan Silverman, the guard at Barterville". Don't overdo it, though. There is no need to name all the guards, as that will only overwhelm the players (and you) with more information than anyone can handle. In fact, you can personify the entire police force into this single individual. Just be sure to allow the players to interact with this character every time they need to deal with the police. You and your players will be glad you did.

One other note about names: Don't turn a player-to-Overlord conversation about your game world into a quiz to see how well your players remember names. That has the danger of making players feel stupid when they don't remember what you told them an hour or so ago. Feeling stupid is definitely non-fun. When a player stumbles over the name of something, just interject the name to help them out and move on. Players naturally want to understand the social and physical landscapes in which their characters live. Just give it time.

If, after playing for an extended period, the players don't seem to be catching on to the names of people and places, it is likely that you are throwing too many at them. One technique that can work in this situation is to give the characters a central base of operations, such as a specific city or town. Provide several adventures directly within that setting in which they repeatedly interact with the same characters. Then, slowly build out from that core.

Pick a Motif for each Adventure

Although it may seem counter-intuitive, it is often easiest to dream up an adventure if you put constraints on your creativity. Without constraints, you are metaphorically staring at a blank page. With constraints, you've limited the range of options your brain must explore, and it will help your mind's eye envision potential scenarios.

To help you in this regard, it is advisable to select a motif, or a dominant artistic theme, that will permeate your adventure. This can be simple or complex. A simple motif might be that of fire. With fire as a motif, you could fill an adventure with magical spells, natural barriers, and creatures that relate in some way to flame: pits of flame, rivers of lava, fire elementals, walls of fire, fire giants, a broiling maze filled with choking smoke, a Pyromancer Archvillain possessing a magical wand of Pitch Great Slick Patch of Dire Flame, and, at the end of it all, a fire-breathing dragon guarding a treasure trove of fire opals.

Such a simple motif is fine as a means to prompt your creativity. But, pretty much every simple motif has been done to death in one RPG or another. If your players are new to role-playing, that won't be a problem. If they have trodden the paths of many different games, though, a more subtle and/or complex motif might be a better choice.

Suppose, for example, you decide on a motif wherein the adventure takes place with the backdrop of ongoing tensions between the giants of differing cultures? You could pit the frost, fire, and stone giants of Nordic legend against myriad giant types of Greek myth: The Jotuns versus the Titans! Such a motif would encourage you to explore the differences between the Norse and Greeks cultures, give you inspiration concerning scenario maps reflecting the distinctiveness of Greek and Scandinavian architectures, and even suggests a few potential MacGuffins for each side to be after. You could, for example, have the Jotuns of Scandinavia hear that the Titans have stolen the Aegis⁷, the shield of Zeus on which Medusa's head is affixed. The Jotuns could decide that this powerful relic could help them defeat the Nordic Gods, and therefore want it for themselves. In such a scenario, the Jotuns might want to avoid all-out war with the Titans, because they are preparing for war with the Nordic Gods. As such, you could have the Jotuns hire the Avatars to steal the Aegis from the Titans for them. Or, you could put the Avatars on the side of the Nordic and/or Greek gods who

⁷ The Aegis is described in the Legendary Relics section.

would prefer the Aegis returned to its rightful owner. The motif sizzles with possibility.

Once you pick a motif for your adventure, stick with it, but don't limit yourself too much otherwise. A motif of fire can cut across cultural divides and draw from any fire-related source that inspires you. With a fire-based motif, you cut out, or at least deemphasize, anything that isn't fire. But, it doesn't automatically exclude a fire-based Efriti from Arabian lore, even though your adventure may be ostensibly placed in a Celtic setting. A cultural motif, though, should draw only from sources related to the culture explored by it. A Celtic Giant would be out of place in an adventure where the motif is that of Jotuns vs. Titans. On the other hand, if your motif is just giants in general, then including a Celtic Highland Giant might be just what you need. Notice, though, how much more vague and uninspiring a weaker motif of "Giants" is then "The Jotuns versus the Titans". "Giants" does not automatically bring to mind all the Nordic and Greek goodness and built-in conflict the tighter constraint provides.

Vary the Game-Play

Although you should try to have something that ties the various encounters together in an adventure, mix it up. Don't have every opponent your characters encounter in a session be variant of bug, or undead, or reptile. It is fine to have those themes, but throw in some other kinds of encounters as well. Perhaps there are some giant frogs eating those giant bugs. Maybe the reptiles are attracted to the warmth of a hot spring, and there are elemental creatures of water, fire, and earth wandering about. Or, perhaps, there are bandits in the vicinity of those undead and the two groups don't get along.

The reason you want to mix it up like this is to avoid having the tactical situations that are presented to the players becoming too monotonous. Having a variety of opponents with different abilities and weaknesses will automatically present the players with different challenges. This can only enhance the game fun.

Provide Informants

If you find that the players are at a lack of what to do or where to go, even though they have a mission in which their characters are invested, it may be due to a lack of clues as to what to do next. Mythmagica is not a mystery game. It is not about having the Avatars act as sleuths seeking out hidden clues to uncover the identity of criminals or the secret locations of long-lost treasures. Sure, adventures may allude to those things as the capture of a criminal or the acquisition of a treasure hoard are potentially action-packed activities within the game's purview. But, it is easy to fall into the trap of insisting the players gather and piece together all the clues for what their next adventure is, rather than slap them in the face with the adventure to begin with. Failure to deliver the necessary information to the players can easily result in a wasted session and a group of

very frustrated players.

The rules do not support the gathering of evidence from unwilling sources very well, since that is not the game's focus. It does provide skills to help the players along, though. The skill Hunch is a great help in this regard. If you find the players faltering, either suggest someone use their Hunch ability, or just have a clue walk right up to them and drop itself in their laps rather than force the players to find it themselves. For example, a town crier may walk down the street yelling out the news, "Goblins reported to have taken over the Golden Doubloon mine!". Or, a small orphan boy might run up to the heroes and proclaim, "Mister! Can you help me? A bad man just kidnapped my sister! They ran that way!" as they point down the street.

Possibly the best way to feed clues to the players is to have one or more knowledgeable characters befriend the Avatars. Children are especially good for this purpose, as they often have more curiosity than sense when it comes to strangers. So, a small gaggle of smiling kids running up to greet the mysterious adventurers riding into town should not cause harm to anyone's suspension of disbelief. But, a friendly bar-maid or stable-hand would do the trick just fine. If the players ask about something that would push the plot forward, and it makes no sense for the children, bar-maid, or stable-hand to know it, then they should know somebody that does, and they should readily convey that fact. In other words, use any excuse you can to push information to the players, and set your scenarios up so that excuses are plentiful.

It is perfectly fine for an informant to want something from the Avatars. In fact, it is even advisable in many situations, as it keeps the steady flow of information from seeming *too* convenient. Just make sure that your informants are cheap and gossipy. A child may ask for a lollipop, a bar-maid may be satisfied with a good tip, and a stable-hand may want nothing more than to be praised for their hard work in their father's presence. Not everyone is a money-grubbing ne'er-do-well wanting to extort every last copper from the Avatars.

If the players are floundering on what to do next, and you have not yet provided them with a talkative local confidant that has nothing to hide, then you are not doing your job as an Overlord. Fix it. That's not a suggestion. That's a rule.

Of course, you don't want to railroad the players into following the clues you present. But, that is a far different thing than not presenting them with clues in the first place. Always provide signposts to the players pointing them in the direction of where you envision play should go. Once done, the players can decide whether they want to follow the clues or find something else with which to amuse themselves.

Needless to say, once the players have found the actual adventure, you can stop your spoon feeding. It is the players' responsibility to figure out any puzzles or traps that you have placed in the world for their entertainment.

Advice on Resolving Stakes

Since the stakes that are in play at any given time can vary widely from one moment to the next, it is sometimes difficult for a new Overlord to make sense of how the stakes are enacted. Some examples of how to deal with various situations are in order.

Example 1

The entire party was taken down by a pack of predators / ravenous monsters / rabid goats, but the players hadn't gambled their characters' lives in the encounter. Since everyone is now defenseless, it seems logical that the beasts would just eat them. How do I handle this?

If a player refused to raise the stakes to allow character death, then their character survives. Period. You're the Overlord, so it's your responsibility to come up with some excuse for why this makes sense. Here are some suggestions:

1. Some bigger, nastier beast shows up just as the characters are about to be eaten. The predators are frightened off and the new big, bad beastie chases after them.
2. Some other, tastier morsel wanders by. The predators howl in delight and chase after it.
3. Just as the predators are about to feast on the characters, a small band of friendly rangers/ scouts/ mercenaries/ merchants/ tribesmen intervenes.
4. The predators were so injured in the battle that their only concern is to limp away, lick their wounds, and recover from the ordeal.
5. If some other character/NPC/pet died in the encounter, the predators feast on the carcass. Once satiated, the predators simply wander off.
6. The predators sniff around the bodies and tear into the backpacks, devouring the characters' rations until they are satiated and leave.

If you don't like one of those options, feel free to ask the players for suggestions. With their Avatars' lives on the line, it is likely that you will receive a number of helpful recommendations.

Example 2

One (or more) of the characters lost a conflict and the stakes said they will be captured if this happened. But, other characters are still defending them. How do I handle this?

First of all, the Guts and Glory Tables never *require* you to select capture as a consequence of losing. So, if capture doesn't make sense within the storyline, then don't choose that outcome. The only time capture is predetermined as a consequence is when it is *explicitly* negotiated as a stake by

the players before it happens. In that case, it is expected that everyone will cooperate in figuring out how capture makes sense within the ongoing story. In other words, the players have already agreed that their Avatars will fail in preventing the capture of their comrade, even though they may role-play their Avatars' attempts to do so. A necessary part of negotiating stakes is agreeing to willingly accept the consequences if you lose. Otherwise, why negotiate stakes at all?

So, if the players gambled with the negotiated stakes of being captured and lost, then capture is the result. There is nothing the Avatars can do to prevent this. The Avatars may certainly go through the motions of trying to help their comrade(s), though. After all, to do otherwise would be unheroic. Although the capture may be immediate, there is nothing that says it must be. Here are some suggestions:

1. The battle continues, with the other characters successfully defending their downed comrade. However, in the middle of the following night, another battle ensues and their comrade is dragged off while they are distracted. (In this case, no stealth or perception rolls are necessary. After all, everyone has already agreed that capture is the outcome.)
2. While the battle rages, some heathen unexpectedly pops out of a secret door, grabs the fallen comrade, and escapes with him. (This happens automatically without the need for Conflict Rolls, because everyone has already agreed that capture is the outcome.)
3. A huge ogre / giant / troll wanders into combat with a dumb expression on its face. It is attracted to some shiny trinket on the fallen comrade's body, steps over the combatants, picks up the fallen comrade, and wanders off. (The defenders are unable to follow for some reason, such as other enemies blocking their paths, because everyone has already agreed that capture is the outcome.)
4. Even as their comrade falls, their opponents throw a net over them and drag them off. (Everyone agrees that this happens before anyone can effectively react, because everyone has already agreed that capture is the outcome.)
5. At the end of combat, the other characters look around and finally notice their comrade is missing. (Do I really need to repeat myself yet again?) *This option is the author's favorite. After all, how often does this happen in the movies without anyone finding it odd? No explanation is needed. The character is simply missing. Exactly how it happened is a mystery.*

In all cases, everyone has already agreed that capture is the outcome. So, it might as well be a capture that makes the story as interesting as possible.

Pick an XP Reward Method

[The Rules Reference](#) provides three different techniques in handing out XP to the players: Encounter-based, Chapter-based, and Milestone-based. It's up to you to pick whichever way fits your Game Mastering style the best. Be sure to let the players know what you've decided, so they can take that information into account when spending their Guts. All three methods are valid, and each has its pros and cons, as discussed hereafter.

The Pros and Cons of Milestone-based XP

With Milestone-based XP, you hand out XP when reaching a Milestone, such as when an adventure is completed. When you do, you can expect most Avatars to gain a Level. This XP Reward method requires the least amount of effort from you. However, there are repercussions.

With this XP Reward style, Guts points will be fully refreshed down to 0 very infrequently. So, the only reliable way for players to regain Guts is to earn Minor Guts Refreshes through role-play (and recognizing others for doing so)⁸. As such, players may find lame reasons for recognizing "good" role-play to get them. Consequently, you'll need to keep a tighter reign on such rewards than when using the other methods. You have the authority to suspend all such rewards until the end of a gaming session, if you choose to do so. But, usually, a gentle reminder is sufficient to keep such rewards from getting out of hand.

Further, players will be more timid in their actions and sparing in spending Guts. The Avatars will get beaten down more during encounters, and the party will rest far more than they would if their Guts were refreshed more often.

Finally, when using this method, expect your Avatars to die more frequently than otherwise, as some players will inevitably spend their Guts into the highest Glory Status. As such, this XP Reward technique is the most brutal to character longevity. If you're trying to create a dark and gritty mood for your game, though, that might be exactly what you're looking for.

The Pros and Cons of Chapter-based XP

With Chapter-based XP, you hand out XP at the end of every Chapter. Using this technique, you can expect characters to gain Levels about once every 4 or 5 Chapters. This XP Reward method is no more complicated than using

Milestone-based XP Rewards. But, it does take some intuition in picking appropriate times to end Chapters. Usually, you'll want to end them when the story transitions from one phase to another. For example, you might end a Chapter after a major battle, or when the Avatars finally make it to that lost temple in the jungle they've been seeking for weeks.

With the Chapter-based XP system, Guts points are refreshed far more frequently than in the Milestone-based system. This means players will feel freer to spend Guts. The resulting stories tend to be more heroic as a consequence. Further, the Avatars will need to stop and rest less often, and character death happens far less frequently than in the Milestone-based system.

Further, Chapter-based XP is appropriate for campaigns with widely-spaced milestones where characters are expected to gain two or more levels within a single adventure. It's also good for sandbox campaigns, where the Overlord doesn't even need to have any particular milestones in mind as the game progresses.

On the other hand, this method kind of feels like getting a regular paycheck rather than being rewarded for accomplishing anything. That's not *entirely* true, of course, because those Avatars that spend more Guts tend to accomplish more, and do end up with more overall XP as a result. Even so, there's no denying that this method feels more artificial than the others.

The Pros and Cons of Encounter-based XP

With Encounter-based XP, you hand out XP at the end of every Chapter based on the difficulty of the encounters within that Chapter. This XP Reward method is the most complicated of the three. It requires you to keep track of how many foes and other challenges the Avatars overcome in each Chapter, along with their corresponding Levels.

There are some big advantages to using this technique, though. The core Mythmagica books are designed to cap out at 16th Level. That is, content that can appropriately challenge Avatars above 16th level is scarce, and becomes more scarce as Levels increase beyond that. The Encounter-based XP system is designed to quickly advance the Avatars to about 5th Level and then gradually slow their rate of advancement after that. Consequently, Level gains above 10th Level are increasingly precious. This keeps the Avatars within the game's practical limits as long as possible, which is a boon for campaigns lasting years.

The Encounter-based XP system is also very grounded in only rewarding players for the challenges they overcome. So, Level advancement using this technique always feels *earned*, which can be problematic with other methods.

Encounter-based XP puts a strong emphasis on battling foes, though. The more enemies the Avatars wade through, and the tougher they are, the greater their XP rewards. So, this is

⁸ Players also have the option of suggesting a complication, which provides a Major Guts Refresh if the Overlord agrees to adopt the complication into the story. But, these tend to be infrequent, and aren't guaranteed, as the Overlord may veto them. (See [Regaining Guts for Negotiating a Major Complication](#) in [The Rules Reference](#) [The Rules Reference](#) for details.)

a highly combat-centric reward style. That's not a bad thing. Mythmagica is a tactical game focused on combat, after all. But, this XP Reward method underscores that fact.

Increase Tension with Long Chapters

There may be times that you think that the Avatars are breezing through your adventure far too easily, and other times when the story bogs down because the Avatars are so beat down that can't seem to make any progress. If either of these situations arise, you need to evaluate how often you are ending Chapters. As the Overlord, you are given great latitude in ending Chapters. This ability is a deceptively powerful tool that aids in the story's pacing. When a Chapter ends, the Avatars refresh much of their resources. In particular they regain all the Fate Points they lost through Setback. That's a big deal.

So, if characters are having too easy a time of it, delay ending the Chapters until they start running low on resources. There's no rule that says the end of every battle must result in an End-of-Chapter. If you delay it long enough, the Avatars will eventually start feeling the pinch. On the other hand, if they've been beaten to a pulp and are greatly struggling, end the Chapter at the first reasonable opportunity and give them a breather.

Put the Fear of Overlord in 'em

If you feel that players *almost always* spend Guts to a high Glory Status regardless of the situation, they are insufficiently terrified of your stupendously awesome omnipotence as Overlord. Educate them. The Guts system is set up to allow a player to find a Glory Status in which they feel comfortable for "normal operations", and to only spend above this level when circumstances are sufficiently important to risk great harm to their Avatar. If you feel players are *too* comfortable at a high Glory Status, you need to remind them that there are risks associated with those Guts points they are spending so readily. (Conversely, if you don't feel there is a problem in this regard, and your other players feel likewise, then there is no problem.)

If you get into this situation, ask yourself when the last time was that you drove an Avatar to 0 Hit Points. If it was more than a few sessions ago, you are not pushing hard enough. Players *must* feel that they may suffer the consequences of their Guts expenditures *at any time*. Otherwise, there is absolutely no reason for them to be conservative with their Guts, and every reason to spend them lavishly.

So, periodically remind them of the dangers. Do this verbally at first. Then, whether they take your warnings seriously or not, follow up some time later in the harshest way possible. Be ruthless and show no mercy. Hit them with something so overpowering they cannot reasonably defeat it.

If they have taken heed of your advice, their characters will not unduly suffer. Otherwise, you will have taught them a valuable lesson, the dramatic tension will substantially increase, and overall game enjoyment for everyone will ultimately improve. If this costs the lives of one or two Avatars, so be it. They took the risk and paid the price. The fault lies with them, not you. (If it looks like your "lesson" is going to turn into a Total Party Kill, remind the players that they can suggest complications to lower their Glory Statuses before it is too late – see [Regaining Guts for Negotiating a Major Complication in the Guts and Glory section of The Rules Reference](#) for details.)

Insist Players Read the Rules

Often, there will be one or two players in a group that don't have a firm grasp on the rules of a game. In an effort to help them out, other players will often tell them the rule to use in a given situation, and continually provide suggestions as to what the player's Avatar should do. When a player first starts out, this is reasonable. However, after a few sessions, you should put a stop to it. If you don't, the new player will begin to feel disillusioned as others are constantly making decisions for them. Any success their character attains can be attributed to the clever decisions of others and it is unlikely that the meddlers will eagerly take the blame for their failures. Further, it is likely the inexperienced player will remain ignorant of the majority of the rules, and never gain an overall gestalt of how the rules work together.

Instead, insist that players help others by pointing to the pertinent pages in the rule books rather than state the rules outright. By forcing new players to read the rules, they will learn where the rules are located, how to look them up for themselves, and will, in the process, stumble across other rules to exploit as they peruse the surrounding pages. Their enjoyment of the game can only be enhanced by the experience.

Don't Let Meddlers Take Control of Other Players' Avatars

This was just stated in another way. But, it is so important that it bears repeating: Don't allow one player to meddle in the affairs of another player's Avatar. We're not talking about one player running the character of another player when they are unable to make it to a gaming session. That is an unavoidable occurrence, and it is quite appropriate for someone to act as a surrogate in those circumstances, as long as everyone agrees to it. We are talking about one player taking control over another player's Avatar when that player *is actually sitting at the table*.

After a person has played Mythmagica for a few sessions

and has had the basic rules explained to them, they must personally perform the game mechanics for their own Avatar. It is absolutely inexcusable for another player to go through the motions of adding up dice rolls, skill bonuses, and other numbers to determine whether a character succeeds in their actions. It is equally inexcusable for them to repeatedly explain what bonuses apply in a given situation.

Some role-players have difficulty in letting their companions perform actions that they deem to be sub-optimal. If a bonus is forgotten, or fewer dice are rolled than the absolute maximum allowed, they cannot resist voicing a “helpful” comment to ensure the greatest advantage is extracted from every moment of play from every Avatar. In extreme cases, you may even see one player solving in-game puzzles for other players when their own Avatar has no way of contributing to the effort.

Allowing such behavior to go unchecked can kill your game for the players being “assisted”, because it removes all motivation for them to personally master the rules, or even become engaged with the adventure. What can happen instead, is that the less knowledgeable player will forever remain dependent on their “benefactor”. Over time, the assisted player will tend to become more and more apathetic to the game activities, since they have no real input anyway.

You may need to wield a firm hand to ensure meddlers do not interfere with the fun of their comrades. This can be particularly difficult, because meddlers tend to view themselves as supportive heroes assisting their less knowledgeable friends. In their minds, they are the solution, when actually they are the problem.

While showing one's mastery of the game rules is appropriate and is very much a part of the game, acting out the rules for another player is most definitely not. Instead, allow players to show their mastery by teaching others where to find the pertinent rules in the game books when they feel it is necessary. Even this level of assistance should be kept to a few times per gaming session.

By allowing *everyone* to consistently play their Avatars sub-optimally, or even to fail, they get an emotional boost when they figure out how to take better advantage of neglected opportunities. It is these emotional jolts that make the game rules memorable. Without them, players are unfairly robbed of their potential. And, when they finally do master the rules, they can feel justifiably proud when their Avatars kick ass.

Running Illusionists

Many players look at Illusionists, and illusions in general, as weak. This perspective arises because an Illusionist's powers are effective only as long as their foes are unaware of their illusory abilities. After all some illusions are completely dispelled as soon as any character Disbelieves them.

Although this perspective has its points, it overlooks the nuance provided by illusions. When playing a villain with

illusory powers, using them to create wondrous, spectacular displays is usually a mistake. Instead, one of their best uses is in taking a situation that is decidedly dangerous and making it appear commonplace.

For example, suppose the Avatars are trekking through the woods and come upon a clearing with a tiny friendly cottage in its center surrounded by bright colored bushes and flowers. Smoke rises from the cottage chimney, and its shutters and front door are open. Upon peering in through a window, the characters see a well furnished, though cramped, abode with an inviting fire in the fireplace, a pot of stew bubbling above it, and a chest at the foot of the bed, but no occupants. Cautiously, a few of the Avatars enter the cottage to see what they might discover while the others turn to keep a look out for anything that might come out of the surrounding woods. At that point, an arm reaches out from a bush next to the front door and slams the door shut. A beautiful half-woman/half-serpent slithers out from the bush that was obviously too small to conceal her. Those in the cottage frantically try to open the front door, but it is held fast and they are unable to do so. One of the players, comments that there's something not right about the bush, and disbelieves it. The bush vanishes in a flurry of butterflies, revealing a dirt hole dug in the ground beneath it. At that point, those in the cottage Disbelieve the entire cottage, and it vanishes as well, revealing the fact that they are trapped within the bars of a sturdy cage. They are unable to assist their comrades who are now at the mercy of a murderous ophidian monster. The serpent woman slithers up to two of the lookouts and breathes fire on them. Since they are on to her tricks now, though, they both naturally disbelieve the fiery breath. Oops! It turns out it was real. Take full Damage, no Conflict Roll!

An entirely different problem arises when creating illusions of monsters that attack the party.⁹ No illusion can deliver Damage, but Phantasm illusions can inflict extreme pain, imposing Tormenting Setback that can feel like Damage to the character. The problem is that if you tell a player that they have taken Tormenting Setback rather than the expected Damage, you give them a strong clue that they are dealing with an illusory monster. On the other hand, if you tell them that their character has sustained Damage, and let them track it as such, then they no longer have an accurate record of their character's state. So, you'd have to track their Hit Points and Fate Points yourself to handle the situation fairly. That can be quite a burden, especially if you need to do that for the entire group. It's a conundrum. But, there's a clever solution to the problem: present your illusory monsters in forms that would feasibly deliver Tormenting Setback as their normal attack modes. Consider this scenario:

“As you walk down the hallway, a ghostly man steps out of the wall. His eyes are sunken, his skin has the ashen pallor of death, and his face has a blank

⁹ The reverse is not a problem. That is, if one of the Avatars is an Illusionist and they create an illusory guardian, as the Overlord you already know the guardian is an illusion. You control the NPCs, and can therefore have them act as if they believe they took Damage rather than Setback.

expression. He emits a haunting moan and extends his hand toward you. ... Startled, you swing your sword, but it passes right through the apparition as if it wasn't there. ... The ghost touches your shoulder, and searing pain shoots down your arm. You take 13 Tormenting Setback."

Question: Do you think it would even occur to your players that the ghost is actually an illusion? Not likely. Your illusion needn't be a ghost, of course. It could be a menacing demon wielding a whip that delivers searing pain, but no damage, when it strikes. Or, it could be a constrictor snake surrounded by a black aura that delivers Tormenting Setback instead of Fettering Setback when it constricts its prey. Rather than disguise the Tormenting Setback as something else, present it as the monster's cool, albeit believable, special attack.

Soft vs. Hard Magic

Modern fantasy fiction includes a spectrum of magic systems, spanning from soft to hard¹⁰. A hard magic system has strict rules governing what can and cannot be done with it. The Occult, Pagan, Mystic, Fantasia, and Eldritch magic systems in this game are all hard systems. They have to be, since *Mythmagica* is a tactical game, and tactical games require clear rules so player know what they can do with them. However, as pointed out in the following sections, hard magic systems limit the kinds of stories you can tell. As soon as the players understand the rules of a magic system, they can no longer induce a sense of wonder or horror in them. For that, you need magic that falls outside the boundaries of rules; you need soft magic. *Mythmagica*'s soft magic system is called Wild Magic (described below).

Creating a Sense of Wonder

All of the magic available to the Avatars is hard magic. *Mythmagica* is a tactical game, and if players are to use their magic tactically, they must understand its capabilities and limitations in detail. The hard magic available to the players affords them creativity in accomplishing their goals within the stated guidelines, and can, therefore, provide great satisfaction when using them competently in surprising ways.

However, hard magic systems have a difficult time inspiring awe in players. Once you know the rules to a magic system, you understand how it can and cannot be applied. But, if you encounter something happening outside of these preestablished boundaries, you are thrust into a situation where you no longer know where the boundaries lie. Your mind races with the possibilities and grapples with the implications. That is, it induces a sense of wonder.

When players first encounter the game's hard magic, it is natural for them to experience this sense of wonder. They

have not fully read the books and explored the rule set. So, they don't yet know what magic can accomplish, and where it falls short. After some time, though, all of the spells have been thoroughly analyzed and discussed by the players, and they get a firm grasp of what can be done with them.

When it gets to this point, it is perfectly valid to occasionally introduce some spell or magical doodad that obviously violates the rules in some way. This will jar the players out of their complacency and briefly inspire awe in magic once again. Just be judicious when doing so. It is very easy to break the game by introducing a power that has not been thoroughly play-tested. Your safest course is to introduce this bit of wondrous magic in a way that keeps the Avatars from seizing control of it. Rather, leave it as a property of a specific location, or an inherent power of a creature you've dreamed up yourself.¹¹

Creating a Sense of Horror

Inducing horror in a tactical Role-Playing Game is difficult. The reason is similar to why tactical RPGs can't easily inspire wonder in magic: tactical games require explicit rules to work. But, both wonder and horror must thrust players into situations they don't fully understand.

We're not talking about inducing a sense of dread here. Dread arises when the Avatars encounter situations they seemingly can't handle, even though they know the rules bringing about their demise.

An example can help distinguish between dread and horror: Suppose a fifth grader is bullying a younger third-grade boy at school. The third-grader knows the bully will beat him up during recess unless he hands over his lunch money. Being the worthy protagonist that he is, our heroic boy reluctantly plans to punch the bully in the nose rather than hand over the money, and suffer whatever consequences result. That's dread. The young boy knows he's in over his head, and he pretty much understands what will happen. Then, during recess, the bully confronts him and demands his lunch money. True to his convictions, our hero throws a punch. But, his fist passes through the bully's face as if he were a

10 This distinction was first pointed out by Brandon Sanderson, author of [The Hunger Games](#) series and [The Mistborn Trilogy](#).

11 Author's Note: When starting new groups, I sometimes try to prolong their sense of wonder as long as possible by asking players to forego reading the spell descriptions. Instead, I provide players of spell-casting characters with spell names and vague descriptions of what's available to their Avatars as they progress. Then, I provide printouts of individual spells (scrolls) as they gain new powers. This can keep the magic system fresh for quite a while. Eventually, though, sheer experience teaches the players what to expect. None of the villains are able to instantly attain their diabolical goals through magic, and so vague boundaries of what is and isn't possible begin to form in the players' minds. After all, in *The Lord of the Rings*, once it was decided that the One Ring had to be destroyed at the Council of Elrond, Gandalf didn't just pick Frodo up and teleport him to Mount Doom and order him throw the ring into the volcano. The very fact that didn't happen provides information about magic's limitations in Middle Earth. The same is true for any magic system. Over time, its boundaries become clearer and clearer. Eventually, the hard magic system of *Mythmagica* can no longer provide players with a sense of amazement. At that point, I encourage them to read and understand the overall system so they can exploit it to its fullest potential.

ghost. The bully's eyes start glowing and he opens his mouth to reveal an enormous gaping maw of razor sharp teeth while a cloud of flies suddenly swarms out to surround the shocked third-grader. That's horror. Our hero was torn from a situation where he understood the rules and could formulate a strategy and thrown into a world where he doesn't know the rules at all, and that ignorance could cost him his life.

Like all tactical RPGs, Mythmagica has rules handling the various situations that can arise. The fact that these rules exist, and players can learn them, means inducing a sense of horror is difficult. If the players understand the rules of a situation, that situation *cannot* induce a sense of horror. Dread, yes; horror, no.

What makes this even more challenging is that, for horror to be induced, players must first be familiar enough with the rules to feel comfortable they understand what is and isn't possible. They have to feel as if they are in familiar territory to even be able to recognize when a situation goes off kilter.

For these reasons, as an Overlord, you will only have a fairly narrow window of opportunity with a new group to run a horror inducing adventure with Mythmagica's hard magic systems. To do so, you first need to set up a sense of familiarity in the players, with one or two adventures focusing on bandits or wild beasts or other "real-world" type foes. This will give the players sufficient time to learn the rules of the game, and set up expectations for how adventures will go in the future. Then, in the third or fourth adventure, before the players have had the opportunity to pour through the monster books, throw a ghost story at them. True ghosts in the game don't even have Hit Points, so other means of defeating such a foe will have to be found. This fact alone will be jarring to most players. As time goes on and your players gain more experience with the rules, it will be increasingly difficult to evoke this sense of horror. You can extend this window of opportunity by asking the players to forego reading the monster books. But, eventually, they will become familiar enough with the rules that even this won't be sufficient. At that point, it still isn't impossible to evoke a sense of horror, but it will require that you dream up some rule-breaking scenarios on your own for the players to grapple with.

Wild Magic

Wild Magic is Mythmagica's soft magic system. It is the magic of raw Chaos. It follows few rules. And, the rules that do exist for it are there for the sole purpose of keeping it soft and unpredictable.

To start, Wild Magic is entirely the purview of the Overlord. It cannot be learned or mastered by the Avatars. There is no skill available to them that can summon it or control it. And, only divine prophesy can predict when it *might* occur. Wild Magic only arises spontaneously when the right set of circumstances happen at the right time and place. And, when it does appear, there is no knowing whether it will last mere

moments or millennia.

Since Wild Magic is never associated with skills or levels, any Conflict Rolls involving it are made using Attribute Checks. The Thresholds that must be overcome are set entirely by Overlord Fiat. (See [The Overlord Fiat Threshold Table](#) in [The Rules Reference](#) for guidance.)

Although its timing and effects are unfathomable, Wild Magic is relatively common. There's no reason to introduce it into the game if you're going to just put it on a shelf and admire it from afar. So, feel free to put rule-breaking magical effects into most, or even all, of your adventures. When you do, just make sure the magic you introduce is tenuous. That is, tie it to a specific location, creature, or circumstance. And, if you feel that the players are exploiting the Wild Magic you've introduced in a way that breaks your game, simply make it stop working. By exploiting it, the Avatars changed the situation enough that circumstances no longer support its chaotic nature. There's no need to even explain this to the players. The magic simply stops working for no reason they can discern.

A word of advice, though: since the Avatars don't have access to Wild Magic, don't introduce NPCs into your game that use it, unless they are exceptionally weird, freakish, or otherwise cursed in some obvious way. And, when they do use Wild Magic, describe it as an innate power of that creature or show it coming at a cost that is so horrific that no sane person would make such a sacrifice. Otherwise players will quite reasonably start asking, "If they can learn to do it, why can't I?"

Wild Magic is included to give your imagination free reign in designing adventures. But, you have unlimited power as an Overlord. So, use it in the spirit of subverting your player's expectations, rather than as a cudgel to beat them.

In short, as the Overlord, you are not constrained by the rules of magic the other players must live by. So, go forth and put magic into your world that is playful, frivolous, and fun.

Embody Gods in the Realm of Dreams

There may be times when you will need the Avatars to meet gods, or even participate in conflicts involving them. To be clear, the gods are completely out of the Avatars' league. In Mythmagica, it is impossible for an Avatar to kill or overpower a deity, so stats are never provided for them. If a god wants to defeat a mortal, they can. But, even the gods have rules. They don't allow each other to just willy-nilly mess with mortals. The gods need mortals to worship them and, in so doing, provide them with the psychic energy, or Neart, to sustain their power and immortality. So, if they overstep their bounds with mortals, they will quickly find themselves at war with the other gods. Indeed, just appearing in divine glory in the mortal realm will incur the wrath of the other gods.

So, how can you manage a story where the Avatars directly interact with gods, possibly even battle them? One good way to handle this circumstance is through metaphor. And, the Realm of Dreams (aka the Astral Plane), is a perfect setting in which to do that. Anything can happen in the Astral Realm. Anything. So, you can introduce whatever deity you wish in all of their glory, in whatever mythic and awe-inspiring setting you desire. Then, when the situation transitions into one of conflict, suddenly shift the dream into a completely ordinary, mundane setting with the gods represented as ordinary beings. Then play out the conflict using the standard game rules, making sure the players understand they are playing out a metaphor.

For example, suppose you want the Avatars to join the Egyptian sun god Ra in his daily battle against Apophis, the enormous serpent of Chaos, as he sails through the Egyptian underworld in his golden barque. Needless to say, no mortal could feasibly survive a direct encounter against a god of Chaos, even if accompanied by a powerful deity. Even if Apophis never attacked the Avatars directly, the collateral damage alone would overwhelm any nearby mortal. So, in this case, you could start out the scenario by presenting the gods in spectacular fashion: “You see a falcon-headed humanoid standing twenty feet tall with a body made of polished gold gleaming in the sunlight. You recognize him as the great god Ra. He steps into a boat made of gold floating on a sapphire blue river, and beckons you to join him.” Then, later, as the boat approaches Apophis: “You see an enormous serpent writhing in the air above the river. The spines on its back stretch up into the dark roiling clouds above. Brilliant lightning dances along its form, jumping from its scales to the sky above, illuminating the surrounding wasteland. Its underbelly periodically crashes into the river below, sending out tsunamis raging toward you. Its maw gapes open, dripping with torrents of poison, in eager anticipation of your approaching boat.” Finally, just before the monstrous dragon swallows the boat, “You blink, and find yourself in a common rowboat being tossed about by a storm on the sea. It is captained by an old sea dog whose hand is on the rudder. He wears a golden medallion around his neck with the Eye of Ra symbol on it. He exclaims, ‘Row, you scurvy scum! Row for your lives!’ The great serpent of Chaos is no longer in sight. But, the storm is still there, kicking up monstrous waves that threaten to capsize your vessel.” From that point onward, you can play out the encounter with Apophis represented as a standard Wilderness Challenge on the water, and Ra represented with the abilities of a mortal sailor, albeit a competent one.

If the Avatars Lose, Blame the Overlord; If the Avatars Die, Blame the Players

As mentioned in the Introduction, you, as the Overlord, have unlimited power that you can throw at the Avatars. As such, if your goal is to defeat the Avatars, you can always do so. That’s not a bad thing. The Avatars *should* lose occasionally to maintain tension in the game world. Without this tension, the players will start to feel like their Avatars are invulnerable, and their adventures will fall flat. So, if the Avatars haven’t lost in a while, hit them hard with something overpowering to keep them on their toes. Most often, though, you’ll throw an encounter at them which, for whatever reason, they’ll be unable to handle and will end up losing even though you didn’t intend for that to happen. That’s also fine. That is a perfectly natural consequence of playing this game. You shouldn’t feel the least bit guilty about it, especially since Mythmagica does not equate Avatars losing with Avatars dying.

An Avatar can only be killed if its player has spent the Avatar’s Guts Points up to the point that dying is a possibility. The Avatar’s player is the one and only person that has the authority to spend those points. So, if an Avatar dies, that means that the player has implicitly granted you the authority to kill their Avatar. By suggesting a complication, they can even recover from overspending, if they so choose. (See [Regaining Guts for Negotiating a Major Complication](#) in [The Rules Reference](#) for details.)

As such, Avatar death is under the players’ control, not yours.

Keep your Grubby Paws off of the Avatars' Guts Points

The Guts Points of an Avatar are a player resource, not a character resource. As Overlord, you do not have the authority to instruct a player to spend their Avatar’s Guts Points. Doing so would remove any real control a player has over their Avatar's fate, which is the ultimate no-no in this game. Don't even think of doing it. (You may, of course, *suggest* they spend Guts Points occasionally. You just have no authority to *demand* they do it.)

CREATE A WORLD

Create a World

This section is intended to provide an overview on creating a whole new imaginary world from scratch. If you plan on using a published world, then you can skip over this section. With a published world, the work of putting together a map, selecting cultures, and dreaming up a world history will already have been done for you. A lot of thought is usually put into these works, so you and your friends should be able to get a lot of enjoyment out of them with very little effort on your part. On the other hand, a lot of people take great enjoyment in creating their own worlds. This section is addressed to them.

When first sitting down to create a whole new imaginary world, it is understandable if you feel a little overwhelmed. After all, worlds are *huge*. You may be asking yourself how on earth you will fill in all the little details that make up such a vast undertaking. The simple answer is: you won't. In fact, you can't. It's impossible. Even if you were to spend every minute of every day for the rest of your life, you would fail. The trick to creating a world isn't in creating volumes of minutia about it (even though this particular game *literally* contains volumes of minutia that you can utilize in your world). Rather, it is about focusing on a relatively small number of individual facets that, when taken collectively, give the illusion of depth.

This illusion is created in a manner analogous to how an artist puts oil paint to canvas in creating a landscape. Generally, the artist will start by filling in the upper portion of the canvas with a light wash of color for a basic sky. On top of that, they will scatter a few clouds. On top of that, a pastel mountain will be placed to provide a distant horizon to the scene. Overlapping that, some foothills will be laid down at the mountain's base with a number of tiny trees on their hillsides. Then, as the artist slowly moves down the canvas, a larger hill or two with larger trees will partially overlap that background, and a lake placed in front of that. Then, a large happy tree¹² will be painted, its trunk off to one side, with a branch jutting out across the sky with leaves hanging down. Finally, shrubs and sprigs of grass will be placed at the bottom of the canvas overlapping the lake and lower tree trunk. After it is all done, the canvas is as flat and two-dimensional as it ever was. But, the scene painted on it provides a tremendous illusion of depth. This technique of progressively introducing new aspects of a work of art that overlap other aspects to create the illusion of depth is known as *layering*. The same technique works in world creation.

Of course, we won't use layering to give the illusion of spatial depth, since our imaginary worlds exist in our heads, not on a canvas. Instead, we want to use the technique to create a world that has the illusion of history and intrigue.

12 With a tip of the hat to Bob Ross.

Layers of History

One very common layering technique is to imbue a place with both a recent and an ancient past. As a simple example, a dungeon could be created in the form of an old abandoned dwarf mine in which a tribe of bandits has taken up residence. The bandits use the place as a hideout and as a staging point from which to raid a nearby town. The ore cars and rails remain, along with the timbers that keep the ceiling from caving in. However, the bandits have adopted the various rooms to suit their own ends. One room with a ventilation shaft to the surface acts as a makeshift mess hall with smoke rising from a small cooking fire. A small cave which houses a waterfall contains a cake of soap lying on a nearby ledge, serving as a washroom. The bandit leader has taken over the mine office, using it as a war room and his personal quarters. The layering could be further enhanced by scattering some ghosts of dwarf miners throughout the dungeon toiling away with their picks to emphasize the ancient past. With very little effort, what would otherwise be a nondescript bandit outpost adds to the history of the world in which the characters live. To use this technique, ask yourself not only how a scene is being used now, but also how it might have been used in the past.

Start with a Small Town and Build Outward

There is a lot of advice out on the Internet on how to create a game world. Some provide guidance on how to create a full-fledged world from the top down. Doing it that way is a huge amount of work, though. You start with drawing a world map with continents and oceans, placing and naming countries throughout, sprinkling cities here and there, and fleshing out a city or two with detailed maps, etc. Designing a world in this way can be fun for some people. If that sounds attractive to you, go for it. But, the honest truth is that your players will have their own ideas of what interests them, what they want to explore, and where they want to go. As such, your players won't experience most of a world that you craft in this way, which can be frustrating. If you feel like you need a complete top-down world, your most fruitful approach would probably be to just buy a published one.

You don't really need a fully detailed world to enjoy Mythmagica, though. Instead, you can just start with a small town where the Avatars all start out. In the beginning, the town doesn't need much more than a few shops (with residences on the upper floors), an inn (complete with a tavern), and maybe a temple of some sort. Put these on a central square in the middle of the town. But, describe the town as also being comprised of a number of other nondescript buildings further out from the square. Those buildings will act as "white space" that you can flesh out in the future as needed.¹³

In this town, the Avatars can hear of adventures in the nearby wilderness. Then, just improvise as you go, maybe with the guidance of one of the Wilderness Challenges provided in this book. Whenever you begin a new adventure, start the Avatars out in that same town. Over time, the town and the surrounding countryside will incrementally become more and more detailed, your players will become increasingly familiar with it, and your world will take on a life of its own.

Populate the World with Interesting NPCs

Creating a whole world filled with interesting characters can seem like a very daunting task. Where do you even start? It is, after all, a whole *world* we're talking about, right? Well, you do it the same way you eat an elephant. One bite at a time. And, you don't even think about eating the whole elephant in one sitting. In fact, you can keep merrily munching away at the beast over the course of years. It also helps if you can get your friends to help you eat that behemoth.

Do yourself a favor and buy yourself a bunch of index cards and a large index card organizer box to keep them in.

Whenever you create a new Non-Player Character (NPC) that is not a Villain in the ongoing adventure, write that NPC's name at the top of a blank index card. Below that, write some very basic pertinent information about it. But, only fill out information that the characters know as they learn it. For example, you might fill out its species, race, lineage, maybe its profession, etc. Then, write down where the NPC was encountered. For example:

Tassel Rassel Hasselhoff
Sprite (Pixie)
Lives in a tree stump near Copperville

Then, file the index card in your index file in alphabetical order by name so you can easily look it up later.

As players learn more information about the character, jot that information down on the card. For example, if the players learn of the NPC's abilities and how experienced it is, make a note of it. But, be very brief. Only write down how exceptional it is as described in the monster books (Adequate, Laudable, Superb, etc.).

Tassel Rassel Hasselhoff
Sprite (Pixie) / Remarkable Mystic
Lives in a tree stump near Copperville

¹³ A couple of prepackaged Mythmagica supplements are available that describe the town of Chestnut, which is intended as a starting point to

drop into your game world with little effort. These are [The Player's Guide to the Town of Chestnut](#), and [The Overlord's Guide to the Town of Chestnut](#).

Whenever the players encounter this character, pull the card from your index card box. If any new aspects to the character crop up during play, jot a brief note down about it. Write it down as a Trait, if that makes sense. Incrementally, its personality will become more and more fleshed out.

*Tassel Rassel Hasselhoff
Sprite (Pixie) / Remarkable Mystic
Lives in a tree stump near Copperville
Has a crush on Angelica*

Over time, your players will help you build up a cast of supporting characters to populate your world, which will slowly gain a feeling of depth.

NPC Traits

Most of the NPCs in your world will be simple cookie-cutter cutouts. Hordes of nameless goblins, waves of zombies, swarms of bees, squadrons of town guards, and swamps full of frogmen. However, to come alive in your players' minds, your world also needs to be populated with personalities: characters that are recognizable from their mannerisms, habits, and beliefs. These characters are the faces and voices of the various Factions of your world. They need to stand out from the other members of their species so the players will remember them. Without them, the Avatars won't be able to form relationships with the inhabitants of your world, and won't become emotionally invested in it.

Here, we provide a simple recipe to create a memorable NPC, whether they are a lowly guard, the local Blacksmith, or the campaign's major Archvillain.

Keep in mind that your players will be able to recall only a limited number of characters anyway. So, for every group of interest in your world, put a single face on it to represent the entirety of the group. If you want to incorporate a town's street urchins into an adventure, have one of them walk right up to the Avatars and introduce themselves: "One of the street urchins, with a grimy face, ragged clothes, and hair resembling a mop, runs up to you and says, 'Hi! I'm Tommy, but you kin call me Whistler. You folks lost? 'Cause ya look like it. I know every pert of this here slum. I kin probly git ya where yer goin' fer a silver coin!'"

Creating a memorable character, all you need to do is to give that character a name, and associate it with a small number of Traits. You can get away with just one Trait for relatively minor characters. But, you should probably come up with two or three for important characters. If a character starts out minor, but the Avatars end up interacting with them several times, feel free to add a Trait or two as the Avatars get to know them better.

For lists of example Traits, see [Appendix B: Example Traits](#).

Archetype Traits

One excellent way to assign character traits is to make the character Archetypal. Over the long history of storytelling, characters with specific sets of personality traits re-appear again and again. These are character Archetypes. An Archetypal character is a stereotype of a specific type of human personality. Bullies, nerds, and jocks are simplistic examples of this phenomenon.

So, a good starting point for breathing life into an NPC's personality is to pick an archetype for their character. The following table lists a number of Archetypes along with potential Traits associated with them.

Archetype Table

Archetype	Traits
The Absent-Minded Genius	<i>Calamitous, Distracted, Prodigy</i>
The Action Hero	<i>Leap into action, Gutsy, Lucky, "Hold my beer"</i>
The Adoring Granny	<i>Dote, Advise, Praise, "My goodness! Kids these days!"</i>
The Attention Whore	<i>Self absorbed, Seeks center of attention, Primps constantly, "Hey, guys, look here!"</i>
The Bad Boy/Girl	<i>Brash, Alluring, Overconfident, "Life is meaningless"</i>
The Brawn Hilda	<i>Brawny, Boisterous, Mother bear, "Oh, you poor baby!"</i>
The Classy Thief	<i>Takes pride in a well-planned heist, Delights in diverting suspicion, Impeccable manners, Sharp dresser, Tempts fate</i>
The Crime Boss	<i>Criminal, Ruthless, Control-freak, Fears appearing weak</i>
The Criminal Mastermind	<i>Amoral, In charge, Schemer, "You just can't get good help these days"</i>
The Dashing Spy	<i>Flirtatious, Delights in innuendo, Thrills in espionage, Cold-blooded killer</i>
The Everyman	<i>The easy way is the best way, Overvalues riches, Undervalues own Good Deeds, "I'm no better than anyone else"</i>
The Farmer's Daughter	<i>Tomboy, Cavort, Prone to social faux-pas, Harbors great rustic wisdom</i>

Archetype	Traits
The Femme Fatale	<i>Pursues self-interest above all else, Manipulates through seduction, "Murder is an option only after the Will is signed."</i>
The Fool	<i>Daydream, Blunders through danger unscathed, Bumbles way to victory, "I was just minding my own business"</i>
The Gentle Giant	<i>Goliath, Gullible, Laughs it off</i>
The Girl Next Door	<i>Pure of Heart, Charming, Loyal</i>
The Glory Seeker	<i>Fierce, Bombastic, Risk-taker</i>
The Goody Two-Shoes	<i>Slavishly follows the rules, Obeys authority figures, "Rules are our friends!"</i>
The Grande Dame	<i>Aristocrat, Pretentious, Self-righteous, "That's not how a person of good breeding would behave."</i>
The Ice Queen	<i>Cold, Breathtaking, Unforgiving, "You shall not fail me a second time"</i>
The Lady of Adventure	<i>Dauntless, Gentlewoman, Learned</i>
The Little Miss Badass	<i>Playful, Adorable, Giggly, Lethal</i>
The Lovable Coward	<i>Easily panics, Worries incessantly, Walks backwards into danger, "Why does this always happen to me?", Steadfast friend</i>
The Lovable Rogue	<i>Charming, Fond of breaking the rules, Loyal to a fault, "I'm only in it for the money."</i>
The Martial Pacifist	<i>Disciplined, Slow to anger, Deadly</i>
The Moody Introvert	<i>Poet, Beset by fools, Lone Wolf, "Everyone is only out for themselves."</i>
The Pollyanna	<i>Ridiculously optimistic, Never meets a stranger, "I'm sure it's all for the best."</i>
The Prince Charming	<i>Chivalrous, Polite, Defends the weak, Handsome</i>
The Prince Charmless	<i>Chivalrous, Polite, Defends the weak, Handsome, Dumb as a brick</i>
The Professional Victim	<i>Plays the victim, Finds flaws in blessings, "Why is everyone always against me?"</i>

Archetype	Traits
The Rebel	<i>Fight the Man, Rally, Sedition</i>
The "Retired" Adventurer	<i>Bookish, Tall-Tale, Gentleman</i>
The Scrooge	<i>Criticize, Bitter, Tightwad, Secretly seeks approval</i>
The Seductress	<i>Flirtatious, Complimentary, Sexy, Has an agenda</i>
The Shrinking Violet	<i>Boy-shy, Bookworm, Demure</i>
The Sourpuss	<i>Depressed, Complain, Jinxed</i>
The Spoiled Brat	<i>Jealous, Juvenile, "mine, Mine, MINE!!!"</i>
The Survivalist	<i>Outdoorsy, Doomsayer, Conspiracy theorist, "You can't be overly prepared"</i>
The Starving Artist	<i>Down and out, Tormented by inner demons, Artiste</i>
The Trickster	<i>Bamboozle, Cheat, Charade, Prefers bluffing to snuffing</i>
The Upper-Class Twit	<i>Snobbish, Demanding, Never satisfied</i>
The Witch Doctor	<i>Creepy, Rattles & bones, Superstitious, "That's a bad omen"</i>
The Witch with a Capital B	<i>Jaded, Patronizing, Demeaning</i>

PREPARE AN ADVENTURE

Prepare an Adventure

This section gives you step-by-step instructions on how to put an adventure together for your players.

It should be emphasized here that we are *not* giving you instructions on how to put an entire *story* together. The story will emerge through play with your players providing their own ideas on how events will unfold.

What this section provides is the information you will need

to concoct a scenario in which the story blossoms. Providing a starting point for the story, and injecting that starting point into the lives of the Avatars is all that can be asked of you. It is quite literally impossible for you to know for certain how the players will react to your scenario. So, it is equally impossible for you to know where the story will ultimately lead. Trying to do impossible things is crazy. So, we won't even try.

Your responsibility as Overlord is to prepare an adventure scenario and present it to the Avatars during the session. At first, you should prepare scenarios before the session so you will not be at a loss for entertaining source material. But, believe it or not, if you get really comfortable in creating scenarios, you will be able to dream them up on the spur of the moment without any preparation at all.

It is within the realm of possibility that the players will react to your gripping scenario by indifferently sauntering off in an entirely unrelated direction. That is their prerogative, and it may happen from time to time. You should allow your players to do so, as it is important to the game that they remain in control of their Avatars' actions.

However, a lack of interest in an adventure by the players typically indicates they are unaware a potential adventure even exists. Or, if they are aware of its existence, they are unsure how to start. It is almost never the case that the players are being obstinate and are refusing to participate. After all, if they took the time out to show up to your game, they surely want to do *something*.

To mitigate the possibility the players simply cannot figure out where the adventure lies, some simple instructions are provided below on how to slap the Avatars in their figurative faces with the scenario so there is no doubt on how to start. There are a couple of game mechanics specifically designed for this purpose. One is the Hunch skill that every character possesses. The other is the Trance ability given to many Pagan priests. Drop a hint that they might want to consider using these abilities. After having done so, if the players decide that they can't be bothered to engage in the adventure you have provided, you should terminate the game session at that point if you're not comfortable in making new adventures up on the spur of the moment. Simply explain they have wandered outside of what you've prepared and need time to get new material ready. That will give you a chance to prepare something else for the next game session. But, the fact of the matter is that players will typically engage any adventure you provide them. (You have no way of knowing *how* they will engage it, but engage it they will.)

On the other hand, if you find the players are truly being rudely obstinate in avoiding what you prepared, you have every right to be peeved. You have as much right to have fun as they do. If they don't appreciate your efforts, you are under no obligation to continue doing so. In response, you might want to declare that you are taking a break from running games for a while. You might then ask what the next game will be and who be running it.

Choose a Setting

To start, you need a basic idea of the adventure's backdrop. For your adventure, do you envision medieval knights jousting on a field of battle? Perhaps you picture a group of tomb robbers raiding a Pharaoh's tomb. Maybe a sea adventure in an ancient Greek setting where the heroes battle terrible monsters to retrieve long lost magical treasures is what you see in your mind's eye.

For this purpose, you might want to pick one of the settings provided in the section [Legendary Settings](#). It's a good idea to discuss the setting with your players to ensure you come up with one that's mutually agreeable before you spend too much time working up adventures for it.

Design the Factions

A Faction is a group of people that associate with one another because they share some strong beliefs. These beliefs are core to their world-views, which draws them to others with the same viewpoints. Conversely, their beliefs engender great animosity for anyone contradicting them.

In *Mythmagica*, Factions are the primary source of conflict. Since conflict is at the core of every story, it behooves us to select an adventure's Factions carefully. Without conflict, there is no adventure. Factions are brimming with animosity toward other Factions. So, we can readily incorporate a lot of conflict goodness into an adventure by picking Factions that strongly oppose one another. The Avatars will comprise (or, at least represent) one Faction. The Faction opposing them will be their enemies.

For ongoing continuity in your campaign, you may want these Factions to play key roles in several related adventures. So choose Factions whose antagonism toward one another inspires you.

Decide on the Factions' Goals

We already know the Factions you picked are in opposition to one another, and seek to kick each others butts. But, specifically, what are their ultimate goals? How do they each plan on going about them? What are their strategies (intermediate goals) to go about attaining them?

Instead of trying to decide on the goals of an entire group, all you really have to do is decide on the goals of one individual in each. You can essentially boil the enemy Faction's goals down to the Archvillain's goals. What do *they* want and how would *they* go about it? Once you know that, the goals of the Avatars' Faction will be more clear, since their role will be to counter the actions of their enemies.

So, it's wise to design the Archvillain first (see [Design an Archvillain](#)). That should give you insight into what they would want, which will guide you in choosing the

adventure's MacGuffin. On the other hand, you may already have a cool idea for a MacGuffin, and need to design an Archvillain that can't live without it (see [Choose a MacGuffin](#)). Either way, you need to get a feel for the Archvillain. The point is that the Factions, Archvillain, and MacGuffin are all interrelated. Designing them in tandem is a good starting approach to any adventure.

Design an Archvillain

Aside from the Avatars, the Archvillain of any adventure is its most important character. A good story absolutely demands an interesting antagonist. That means that it is worth taking a little time to put some thought into designing them. You're in luck, because there are three monster books to draw ideas from, and [The Character Compendium](#) is chock full of ways to customize them.

Pick the Archvillain's Form

All Archvillains are, at the very least, sentient creatures. But, there's nothing limiting you to a humanoid form. If you have a mind to do it, you could even start with a non-sentient creature type, and use the [Bestial Anthropomorph Overlay](#) (in [The Tome of Terrors](#)) to give it smarts.

No matter where you start with the Archvillain's form, you could give it even more color by:

1. applying the [Possessed Construct](#) or [Statue Overlay](#) to fashion it into a creepy murderous china doll or marble statue (see [The Tome of Terrors](#));
2. applying the [Possessed Construct Overlay](#) to enslave some poor mortal into doing the evil bidding of its possessing demon (see [The Tome of Terrors](#));
3. applying the [Ghost, Revenant, Skeleton, or Specter Overlay](#) to transform it into an undead horror (see [The Tome of Terrors](#));
4. applying the [Vegetal Creature Overlay](#) to morph it into leafy forest creeper (see [The Tome of Terrors](#));
5. applying the [Grotesque Overlay](#) to contort it into a mutant of living stone (see [Celtic Creatures and Nordic Nightmares](#));
6. applying one of the [Were-Creature Overlays](#) to infect it with Lycanthropy (see [Celtic Creatures and Nordic Nightmares](#));
7. applying the [Automaton Overlay](#) to forge it into a mechanical monster (see [Monsters of the Mediterranean](#)); or
8. making the villain a sentient mass of writhing rats, wasps, bats, bugs, snakes, or other vile nasties (see [Handling Swarms](#) in the [Combat Rules of The Rules Reference](#)).

You could even apply two or more patterns to your

Archvillain as it takes shape. There's nothing wrong with a Human villain, though, if that fits your vision better. Just make sure they are cunning, ruthless, and supremely competent.

Figure out the Archvillain's Backstory

As mentioned before, [The Character Compendium](#) is a great resource for figuring out character backstories, and there's no reason you can't take advantage of it to design the Archvillain. Start with the Priority Grid and go from there. Just remember that you're using it for inspiration, and that you're not constrained by it.

When the Avatars meet the Archvillain in the final showdown, you'll want the Archvillain to be a Badass. That means, he'll need to be 3 or 4 Levels above the party average.

If you're running a spontaneous, sandbox-style campaign, you probably want to hold off on finalizing the Archvillain's Level and other stats until just before the Avatars meet them. This will give you the greatest flexibility in their design.

If you prefer having everything prepared beforehand, you'll need to give some thought to the Archvillain's Level. The Avatars are going to be gaining experience themselves through the campaign. So, they are probably going to gain at least a couple of Levels themselves along the way. What this means is that you'll probably want to design the Archvillain to be around 5 to 7 Levels higher than the party average when they start the campaign. The game is designed to have characters gain Levels faster at low Levels than at high Levels. So, you'll want to err on the high side when giving the Archvillain Levels for low level campaigns; do the opposite for high Level campaigns. So, if you're designing a beginning campaign for Avatars of 1st Level, it is reasonable to design the Archvillain to be 8th Level. You may even want to go higher if the campaign is going to be broken up into more than three adventures.

Pick the Archvillain's Motives

Deciding on the Archvillain's motives is equivalent to figuring out what its Faction's goals are. And, once you've got the Archvillain's basic form and have its backstory, you'll have some basis on figuring out what its fundamental motives might be. That shouldn't be too difficult, because there are only a handful of them:

Ego

Narcissism is a beloved pastime to most Archvillains. But, for some, it's more than a hobby. Some people need to be reminded of their stupendously dark wonderfulness every hour of every day. Founding a cult is one popular way for Archvillains to get their egos stroked. The problem with true Narcissists, though, is that they need *everyone* to grovel and bow. And, the impertinent Avatars are unlikely to accede to

any such demands.

Love

Love is a strong motivator, and can be just as valid a reason to fight for an Archvillain as it is for the Avatars. You don't need to come up with a reason *why* the Archvillain loves who they love, though. Love is irrational; it doesn't need a reason. Love just is.

Maybe your Archvillain wants to impress an equally diabolical mate. Maybe they want to free their love from a magical prison, or rescue them from the depths of Hell. And, they are willing to enslave, torture, mutilate, and murder whoever it takes to make it happen.

Money

Money makes the pleasure ground. And, Archvillains can be just as hedonistic as the next despot.

Power

He who dies with the most Troys wins.

Revenge

'Tis better to have loved and lost, than kill the son-of-a-bitch who took it away. But, step three is still pretty sweet.

Self-Preservation

Everybody dies, except the gods. Don't think that thought hasn't occurred to your friendly neighborhood Archvillain. It's a tough slog to godhood. It requires time, effort, and a lot of sacrifice. Human sacrifice.

Design the Archvillain's Strategy

Before going any further, if you haven't designed the Archvillain and picked out a MacGuffin for the adventure, finish doing that. Before you design a Strategy, you first need a goal to accomplish. After all, a Strategy is nothing more than a sequence of intermediate goals intended to attain an ultimate goal.

Note that we are not designing a Plot. A Plot is the back-and-forth action and counter-action between the Villains and the Avatars. The Villains do something the Avatars can't abide, so they push back in some way. The Villain's don't like being thwarted, so they respond harshly to the Avatars. The Avatars won't abide being pushed around, and so are forced to retaliate, etc. That's a Plot. We're not designing that, nor will we. The Plot flows naturally from play when two Factions vie against one another to attain their goals.

No. What we're doing now is establishing what the enemy goals are. Those will drive their actions, which will cause the Plot to emerge from play.

If you've gotten this far, you know what the Archvillain's motive is, and what the adventure's MacGuffin is. The Archvillain has to start with the world as-is. It supposedly has taken millennia to get to the relatively stable state that

it's in. Countless battles have been fought. Major wars have been won and lost. Civilizations have risen and fallen. And, the result is the current state of the world. But, the Archvillain doesn't like the world the way it is. They need something desperately, and are having great difficulty getting it. The Archvillain absolutely won't give up until they get what they want. So, the world must change to accommodate them.

So, once you have the Archvillain's ultimate goal, you need to break it down into sub-goals or steps:

- **Gathering the required resources (Money, Personnel, Raw Resources):** Changing the world is no trivial matter. To have any hope of doing so, the Archvillain must have sufficient influence to make it happen. That usually means they need a large number of followers and the resources needed to feed, house, and equip them.
- **Assemble/Manufacture the Resources into the needed tools:** Once the resources are available, the Archvillain must ensure that whatever tools they need are constructed. Since we're talking about a world-changing goal, the tools required to accomplish the task will be exceptionally difficult to create. Otherwise, some other less worthy villain would have done it already. Is the Archvillain trying to establish a foothold for their culture in a foreign land in preparation for an invasion? Then, they'll need a castle or other defensible stronghold to keep the natives at bay long enough to build their power base. Are they trying to acquire immortality for themselves? Then, they'll need the tools to steal it from some other immortal, convince some god to grant it to them, or directly tap into the primordial forces of the universe, wrenching eternal life from Chaos itself. Any of these possibilities will undoubtedly require some serious contrivances, armaments, and/or edifices.
- **Complete the Goal:** Once everything is in place, the Archvillain will personally need to bring their goal to fruition. This could involve performing some ritual at a certain time and place, engaging in battle with some great foe, bringing their long-dead lover back to life, or any number of possibilities. Whatever their goal, the Archvillain must be there personally, and must be willing to sacrifice anything to ensure its successful completion.

CHOOSE A MACGUFFIN

Choose a MacGuffin

(or, How to Herd Cats with Catnip)

“MacGuffin¹⁴” is a general term for something that all the opposing Factions of a story want. It is the story element that draws the Factions together and pushes them into conflict.

Each separate adventure has its own MacGuffin, and each MacGuffin is the focal point of a struggle between Factions. Since most struggles are hierarchical (an army must usually win many battles to win a war), most MacGuffins represent near-term struggles (such as control of a particular fort), although some MacGuffins are the ultimate goal (such as dominion over an entire country).

A MacGuffin can be just about anything, as long as it is something all the opposing Factions care about deeply. It can be a book, a map, a key, a magic lamp, a legendary sword, a little girl, a talking dog, a beautiful painting, or anything else you can dream up. Fundamentally, it doesn't matter what the MacGuffin is, as long as the Factions are willing to go to extreme lengths to seize it, destroy it, rescue it, or perform whatever action they want to do with it. They may want to capture it for their own uses, or they may want to simply keep it out of their enemies' hands. They may just want to steal it so they can sell it for cold hard cash. Whatever. The key thing is that it is of vital importance.

MacGuffin Descriptions

The following section provides basic descriptions of various kinds of MacGuffins, in order to get your creative juices flowing. However, you should feel perfectly free to dream up a MacGuffin that doesn't fit into one of the following categories.

Ancient Scroll / Tablet / Tome

Ancient writings make excellent MacGuffins. They can take many forms, whether they be tablets, books, individual papers, or crude scratch marks on a leather hide.

The writings may or may not be written in a language that the Avatars understand. They may or may not even know why the writing is important, only that it is.

Here are some ideas for MacGuffins of this nature:

1) The writing is ancient evidence that the religious beliefs of one of the Factions is flawed. Obviously, the Faction practicing that religion would believe the writing to be heretical, and would do whatever was necessary to keep it from the public's attention, lest potential converts be lead astray.

14 The word was popularized by Alfred Hitchcock, the great movie director of the mid 20th century.

2) The writing is a valuable book of long-lost dark magic spells that one Faction wants to exploit against another. Or, perhaps, one of the Factions wants to eradicate the infernal tome from the face of the world.

3) The writing is the long lost musical score of a genius composer, and the first musician to perform the work after 100 years of it not being played will summon a demon / deity / djinn to do the performer's bidding.

4) The writing is an ancient prophesy that will give important clues on how to bring about or forestall the Apocalypse / Ragnarok / Victory of Chaos over Law. (Be careful you don't fall into the trap of Prophesizing, where the prophesy is "guaranteed" to come true. The "prophesy" may be the description of a ritual that opens a portal to Hell, allowing a demon army to enter the physical realm, but whose declaration that the demon hoard will actually be victorious in its ruinous crusade may be completely wrong.)

Building / Edifice / Cavern / Mine

A castle, fortress, palace, mine, or cave can act as an excellent MacGuffin. In this case, it is not something within the structure that is of interest to the Factions. It is the structure itself. Perhaps it is a castle located in a strategic location. Maybe it is an old mansion haunted with undead horrors, and the owners want to reclaim it. It may be a mine that bandits have taken over to use as a stronghold. With MacGuffins of this nature, adventures usually involve clearing and securing the locale from whatever occupies it.

Character

A character (or two, or three) can take on the role of MacGuffin. When this is done, the character is usually kidnapped by the enemy Faction, and the Avatars' goal is to rescue them. To help player involvement, it should be someone the Avatars already know and value. Dependents and relatives are often good for this purpose.

When using a character MacGuffin to draw the Avatars into a rescue mission, it is best to start the adventure out after the kidnapping has occurred. Or, at least kidnap the MacGuffin when the Avatars are elsewhere. Obviously, if the Avatars are with the MacGuffin during the kidnapping, they will assuredly try to prevent it from happening. Given the tenacity of most players, they would most likely succeed, which would kill any ideas you might have of the Avatars visiting the enemy encampment where the MacGuffin is held prisoner.

On the other hand, your scenario may be perfectly suited to having the Avatars be present when the kidnapping is attempted. If the players defeat or drive off the kidnapers, the adventure can center around keeping the MacGuffin safe from the enemies as they send wave after wave of assailants

to succeed where previous attempts failed. In this case, the Avatars will likely seek to make the attacks stop before it is too late. This desire will (most likely) drive them toward whoever keeps sending the assailants.

You may want to flip the perspective entirely and have the Avatars act as a posse bringing in some dastardly villain for trial. Or, the Avatars themselves may have a price on their heads and will need to avoid an endless stream of mercenaries and bounty hunters in order to retain their freedom. For a darker escapade, you may want to have the Avatars play the roles of kidnapers rather than rescuers.

Compound MacGuffin

A Compound MacGuffin is just a normal MacGuffin that comes in multiple parts. It may be as simple as a written document that has been torn into multiple pieces, whose full message cannot be gleaned without first gathering all of its parts and putting it all back together again. Or, it might be as elaborate as a dismantled clock-like mechanism capable of predicting the timing of solar eclipses, and believed to be used by ancient priests in converting followers to their faith.

Compound MacGuffins are useful in giving players a sense of making progress toward the ultimate goal of obtaining the whole MacGuffin. This, in itself, can allow you to design a whole group of adventures in which the players have an over-arching goal, where each adventure gets them a step closer to it. With a Compound MacGuffin, where the individual pieces just need to be collected and assembled, you can design your adventures in a way that the players can choose the order in which the adventures are tackled. This is in contrast with Sequential MacGuffins, in which one MacGuffin must be acquired before the next in the sequence can be obtained.

Don't go too overboard with your Compound MacGuffins, though. A goal that is split into three steps is fine. Four is tolerable. As you go beyond that, the repetition will be ever-more tedious for the players.

Cultural Relic

A cultural relic is an object having great historical or religious significance to a culture. Mythology is replete with them. The Golden Fleece, the Holy Grail, and Excalibur are widely recognized mythological items that would serve as excellent MacGuffins.

When including a cultural relic as a MacGuffin in an adventure, the natural inclination is to plunk down an exceptional dragon or demon to guard it. After all, relics that are treasured by entire cultures warrant tight security. That is fine, if you are designing an adventure for highly experienced Avatars.

But, cultural relics are appropriate for low-level adventures as well. In that case, the security of a cultural relic would most likely lie in its secrecy. That is, it doesn't need a

powerful guardian because nobody knows where to find it. The relic is safely tucked away in a crypt or vault somewhere until the Avatars and their enemies somehow hear about its whereabouts, at which point a race ensues to see who can retrieve it first.

Evidence

Mythmagica is not a mystery game. It is not designed to support sleuths gathering clues concerning a crime in order to finger the culprit. So, you are best advised to stay clear of any such adventure concepts (unless you pick a game more suited to that style of play).

Even so, clear evidence pointing out the culpability of a criminal makes for an excellent MacGuffin. This is especially true if one of the Factions is closely aligned with the law and the other is a group of bandits, thieves, assassins, or other underground organization. Depending on which Faction is home to the Avatars, they may want to deliver the evidence to the authorities, or destroy it. Or possibly, the Avatars may want to plant some evidence to frame their enemies for a crime they did not actually commit.

All of these possibilities can make for the action / adventure style play supported by the system. Just don't feel like you have to present a mystery for your players to solve just because there is evidence involved.

Hereditary Item

A Hereditary Item is a magic item with a long history, which is tied to a specific family or title. It may be passed down from one generation of a family to the next, or it may be associated with an official position or responsibility, such as the rightful sovereign of a nation.¹⁵ Hereditary Items are well known to historians, and are given colorful names in historical texts that refer to their use in legendary battles and events. Needless to say, they are highly coveted by anyone satisfying its hereditary ties. As such, they make excellent MacGuffins.

When possessed by most people, a Hereditary Item has no special powers or abilities, and behaves in all respects as if having a Quality Level of 0. However, when possessed by an individual satisfying its hereditary requirements, it's Quality Level matches that of its possessor, even as it varies over time. Further, it almost certainly possesses a magic power or two that its hereditary owner can exploit.

Since Hereditary items are magical, they can also be classified as Magical Doodads. However, the fact that these items only have value to a very limited group of people, the dangers associated with introducing a Hereditary Item MacGuffin are negated if no Avatar satisfies its hereditary

requirements. On the other hand, it is perfectly reasonable to allow an Avatar to start out with an ancestral weapon, wand, ring, lute or other item predestined to act as a MacGuffin in a future adventure.

Jewel

A royal scepter, a jeweled chalice, or a necklace with a big honkin' ruby can all make excellent focal points for an adventure.

There are many potential reasons a Faction may want to obtain a jewel. The most obvious, of course, is that jewels are worth a lot of money. There are other possibilities, however. A jewel may be enchanted with magical powers which make it a potent weapon. Or, it may contain a gem in which a demon, djinn, or other spirit is trapped. Finally, a jewel may be a powerful symbol, such as a king's crown, which could bring doubt about a monarch's worthiness to rule if stolen.

Jewels are excellent MacGuffins for cat burglar style escapades, where a group of thieves clandestinely infiltrates a palace or mansion to steal a prized treasure. Mythmagica supports these kinds of adventures particularly well.

Land

When land is a MacGuffin, you have a situation where one Faction seeks to seize territory currently occupied by another Faction. Land is fine as a MacGuffin assuming you are talking about seizing control of a single castle or fortress. Anything more expansive, though, may lead your campaign in a direction the game does not support adequately. Since Mythmagica is not about full-blown war and battling armies, it may be best to leave the conquering of large territories alone. Such activities are best handled by war games, which are designed specifically for simulating conflicts on a massive scale.

Living Thing

A living creature, even one that isn't sentient, may take the role of MacGuffin. If you decide on a living MacGuffin, though, keep in mind that a living MacGuffin needs to stay alive. As soon as it dies, it no longer serves its purpose. If the MacGuffin dies, so does the adventure. As such, you need to do what you can to shield it from death. The greatest key to doing this is to make sure that all Factions want the MacGuffin to live. Or, at least, they want it to live until it serves its purpose. One Faction may be led by a demonologist bent on obtaining the purest of unicorns as an infernal sacrifice to obtain the services of a demon prince. But, the unicorn must stay alive until the ritual sacrifice can be prepared. The other Faction may be a group of druids intent upon spiriting the unicorn away to a place of safety.

¹⁵ The Sword in the Stone, which Arthur drew from the stone to prove himself to be the rightful heir to the throne of England, is clearly an example of a Hereditary Item.

One other excellent way of ensuring the MacGuffin's life is to give it a name. A name grants the MacGuffin Guts, which is a powerful tool to ensure its survival. Scruffy the unicorn cannot easily be slain, especially if it never spends Guts at all.

Magical Doodad

A magic item can take on the role of MacGuffin. You need to be careful with this one, though, because magic items are often valuable from a game mechanic perspective. If you introduce a MacGuffin whose primary value lies in its magical ability, then its magical ability will either need to be highly unusual, or will need to be unusually potent. Otherwise, why would the item even be desirable enough for multiple Factions to fight over it?

The primary problem with a powerful magic MacGuffin is that individual players may see it as more of a goal for their Avatar to acquire than as a way to support the group's Faction. This can cause friction between players, and hurt feelings if one of the players acquires the MacGuffin for themselves. If this happens, as GM, you will have to take some kind of action, possibly by ensuring the item is stolen by an opposing Faction.

So, when using a Magical Doodad as MacGuffin, make it potent and unique from a story perspective, but also try to make it something that isn't all that useful for an individual Avatar on an ongoing campaign. For example, a Chalice of Panacea that heals any disease when wine is drunk from it would be incredibly desirable to a colony of lepers. But, once any individual uses it and is cured of disease, its usefulness for that person ends. Such an item would be of limited utility on most adventures.

Masterpiece

A masterpiece, or work of art created by a master artist, can serve as a MacGuffin.

Since artistic works in this game can also have value due to their magical properties, a Masterpiece MacGuffin may also serve as a Magical Doodad MacGuffin. If so, you need to be wary of the problems that can arise from that if its powers are a little too convenient for adventurers. One way to limit a magical masterpiece in that regard is simply to make it fairly large and cumbersome to transport. Of course, you don't want to make it so cumbersome that the Avatars can't abscond with it, with a little difficulty, when necessary.

Otherwise, the value of a Masterpiece MacGuffin will lie in its cultural significance to the Factions vying for it. Perhaps it is a well-recognized symbol of a time long ago when justice reigned. As such, its retrieval and display could rally a populous to revolt against its repressive ruler.

Miracle Cure

A Miracle Cure MacGuffin is a drug, potion, plant, formula, or other item that provides a remedy to a deadly ailment. Perhaps the most famous Miracle Cure of legend is the Fountain of Youth, whose waters were supposed to cure old age.

A Miracle Cure has little possibility of unbalancing your world if it has a limited quantity, such as a physical potion or drug dose. In that case, once the Miracle Cure is used, nobody else can benefit from it. Even in limited quantity, a Miracle Cure can be a potent MacGuffin from a story perspective if it has the potential to save the life of a dying king, cultural hero, Archvillain, or other story significant character.

A Miracle Cure having a potentially limitless supply will likely have large political ramifications, though. How far would Spain have gone to defend the aforementioned Fountain of Youth if Ponce de Leon had actually discovered it? Wars would certainly be fought over it. The nation that controlled such a treasure would have great leverage over their enemies as long as they maintained a monopoly over its life-giving powers. But, such a cure could have a possibly unacceptable affect on your game world if you aren't careful. For example, the Fountain of Youth could practically eliminate death through old age (at least, for the elites able to afford access to it). Is that something you'd be willing to live with? If not, it would probably be best to limit the cure in some way. For example, your MacGuffin could be a jug of water taken from the lost Fountain of Youth, rather than the fountain itself.

Mystery Box

A Mystery Box is the purest form of MacGuffin that exists. It is an item whose nature is completely unknown to the players. It could be just about anything: the contents of a locked chest or coffer, a sealed document, a book written in a cryptic language, a vial of liquid, or even an apparently common rock.

The properties of a Mystery Box aren't important to the players. In fact, the Avatars may be under strict instructions to retrieve the Mystery Box without opening it, or investigating its true purpose. All that is important for a Mystery Box is that the Avatars belong to a Faction that desperately wants it, and there is at least one other Faction that wants it just as badly.

The biggest potential problem with a Mystery Box is the curiosity of the players. They may not be able to resist the temptation to just "take a peek". You probably ought to be prepared to give an appropriately dazzling description of some weird or incomprehensible doo-hickey if they do, leaving them as baffled as they were before defying orders. The MacGuffin is still necessary to the story, though, so don't do anything as drastic as destroying it to "punish" the

offenders. After all, it is perfectly natural for them to be curious.

There is really only one other issue concerning the use of this MacGuffin type: using a Mystery Box as a MacGuffin more than once in a campaign is an over-use of this type. Mystery Boxes will quickly frustrate the players, who will understandably want to have interesting stories to tell about their characters' exploits. The first time their characters infiltrate a castle, knock out some guards, and risk their lives to acquire an item whose purpose completely eludes them is intriguing in the first tale it is told. The secrecy surrounding the item even adds to the story's mystique. However, the second telling of the same trope is just tedious, and will make the players wonder if you are just too lazy to dream up something more interesting.

Secret Document

A Secret Document is a document containing some important bit of information that, if divulged, would cause harm to some Faction. The enemies of that Faction know that the document exists, and would love to learn what information it contains. Perhaps it is proof that the prior king had another child whose claim on the throne is stronger than that of the current ruling king. Or, maybe, the document contains evidence that the local merchant's guild is smuggling contraband into the city. Whatever it is, the information is important to two or more rival groups.

Even though the Avatars are unaware of what information the document contains specifically, this type of MacGuffin differs from a Mystery Box in that the Avatars know why the document, and the information it contains, is important.

The biggest concern to keep in mind with this type of MacGuffin is that, once the contents of the document are revealed to the leadership of the Faction trying to acquire it, the story is essentially over. It's okay for one or two underlings to learn what it contains, as long as their opposition can reasonably "deal" with them before they divulge what they know.

The Faction that possesses the document, whether that is the Avatars or their enemies, will behave in their best interest. If that means they open the document and read it out loud at the top of their lungs in a crowded marketplace, then that's what they will likely do. Unfortunately, that will bring the story to an abrupt end if the Faction wanting to keep its contents secret loses control of the document for even a short while. To alleviate this potential problem, you could encode it in some way, so that the opposing Faction will need a cipher key (hidden elsewhere) or must study the document's contents before understanding what it says.

Also, you should probably decide what information the document contains before the adventure starts, in case the Avatars read it. That's not an absolute requirement, though, if you're good at thinking on your feet.

Sequential MacGuffins

Sequential MacGuffins are actually a collection of MacGuffins where one MacGuffin must be obtained before the next, which itself must be acquired before the next, and so on, until the final ultimate MacGuffin is obtained.

A common, simple example of Sequential MacGuffins is that of a pirate's treasure map, which must be obtained before the location of their treasure hoard is revealed.

The concept of Sequential MacGuffins is a useful one for Overlords. But, like any technique, it can be overused. If every adventure you design requires the players to jump through consecutive hoops to get to the end goal, your resulting stories have the danger of becoming repetitive.

Further, while it's fine to create a chain of two or three Sequential MacGuffins, any more than that will likely be tedious. Players will understandably want to get on with their ultimate goal, whatever that is.

With this in mind, it is certainly possible to combine Sequential MacGuffins with a Compound MacGuffin. But, for the love of God, if you design your campaign around this concept, keep the sequence short and the number of pieces in the Compound MacGuffin small.

Ship

MacGuffins come in just about any size. The largest ones are parcels of immobile real estate, such as castles and forts, over which wars are fought. The largest *mobile* MacGuffins, though, are probably ships.

For a ship to directly take on the role of MacGuffin, it needs to have some special characteristic that makes it desirable for multiple Factions. A magical ship that can sail across the dunes of a sandy desert as if it were navigating the waves of a watery sea could easily qualify. A ship that flies through the air, one that can submerge while keeping its crew safe, or one that can sail into and out of the Astral Plane are other possibilities. The attractive quality needn't be magical, though. A ship rumored to use gold ore as ballast, or one having a plank on which a treasure map was supposedly carved can also make a fine MacGuffin.

If you give a ship magical properties, you need to be careful that its power(s) don't inadvertently throw off the balance of power in your world. A ship that can sail through the air, from which attacks can be launched could have the impact of a modern-day aircraft carrier when introduced into a medieval or ancient setting. So, you might want to limit the ship's scope, such as only having the ability to fly over seas or other bodies of water. On the other hand, if your goal is to actually provide one Faction with a tremendous military advantage, allowing the ship to fly over land may be exactly what your story needs. Either possibility is fine, as long as you are consciously aware of the repercussions when you give a ship special powers.

Treasure

A pirate's treasure chest of golden doubloons can make a fine MacGuffin. But, treasure alone may be of little interest to the players if their Avatars don't have a compelling need to quickly gain a large sum of money. If you decide to provide a box of cash as incentive to the players, you might want to consider also providing a dire need for it. For example, you could have the mother of one of the Avatars be kidnapped by a powerful nobleman who demands the Avatar bring back the booty indicated on a treasure map. Such a scenario actually introduces two MacGuffins: the mother and the treasure. Thus, the players have a number of decisions to make in how they approach the problem. Do they go after the treasure? If so, do they go along with the nobleman's demands and hand it over? Whether they go after the treasure or not, do they try to rescue the hostage instead of ransom her? Or, do they simply abandon the hostage to her unfortunate fate?

Giving the players real choices in how they approach a scenario also gives them reasons to care about the outcome.

Unobtainium

The term 'unobtainium' refers to a substance that supposedly exists (at least in its fictional world), which has fantastic and desirable properties, and yet is virtually impossible to obtain. Its rarity goes *way* beyond that of ordinary gold. It is, therefore, unaffordium, as well.

In alchemical legend, True Gold took on the role of unobtainium. True Gold would supposedly grant its possessor immortality, and unlimited power. The smelting of True Gold was, therefore, the ultimate aim of Alchemy. Its practitioners struggled for untold years to produce it, without success.

Unobtainium makes a good piece to use in a Compound MacGuffin, where a device of some sort needs one final piece fashioned from it to complete its makeup. It is especially useful to explain why such a device has never been completed previously, or used, if that is useful to your adventure concept.

If you include Unobtainium as a MacGuffin in your campaign, and give it miraculous powers, it will also serve as a Magical Doodad. You should probably take heed of the warnings provided in that description as well.

CHOOSE AN OBJECTIVE

Choose an Objective

Once you have your Factions and MacGuffin in place, you need to choose an objective for the adventure. What, exactly, are the Avatars supposed to do with regard to the MacGuffin? Acquire it? Destroy it? Deliver it? Something else?

This section gives you a selection of various objectives. These objectives are intended to serve as inspiration toward setting up a starting point for a story. The resulting story will be all about the interactions of the various characters as they go about doing whatever it is they each need to do concerning the MacGuffin. But, you can't know beforehand what direction will take it. The best you can do is to prepare a starting point.

As you gain experience with MacGuffins and these various objectives, you will hopefully learn to become less and less constrained by them. A story that starts out as a "Race to the MacGuffin" type story can transition into a "Steal the MacGuffin" plot, before morphing into "Flee with the MacGuffin", or possibly "Uh Oh. We're the MacGuffin!"

In other words, the stories you and your players create

should flow naturally, based purely on what is rational for each of the characters in the story to do at any given time. Transitions from one objective to another often occur when the MacGuffin passes from one Faction to another. The game mechanics specifically support this happening in the Concessions and Consequences rules for conflicts, as found in the Guts and Glory section of [The Rules Reference](#).

Once you feel comfortable with these transitions, your stories will take on lives of their own. You will be able to quickly adapt to the whims of your players, and your stories will feel to them as if they are guiding them. This is important, as players need to know that they are ultimately in control of their Avatars' destinies. Otherwise, players will get the distinct impression that you are coercing them down a particular course of action that you have preordained. That's Railroading, and Mythmagica does not support that play style.

Objective Rewards

An Objective Reward should be provided to the players whenever they accomplish the stated objective.

The reward is given in the form of XP. Unless otherwise stated, the amount provided *to each Avatar* is equivalent to a single extended conflict of a Difficulty Level equal to the highest Level of any Avatar in the part. Further, this is a flat reward; it is not multiplied by the character's Glory Status as are other XP rewards.

Capture the MacGuffin

Our enemies are holding the MacGuffin at this highly fortified location. Get in, grab it, and bring it back.

Objective Reward for: Obtaining possession of the MacGuffin after taking it from the Faction currently possessing it.

Capturing the MacGuffin requires that the Avatars and their opposition both want to actually possess it for their own purposes. As such, make sure the MacGuffin fits that criteria, or the adventure won't flow naturally.

Conquer the MacGuffin

Attack and capture that castle / fortress / cave / mine / outpost / temple / palace / town MacGuffin. Don't come back until you secure it.

Objective Reward for: securing the MacGuffin from the control of all opposing Factions.

Conquering the MacGuffin implies that the MacGuffin is an immovable object, such as a building, monument, or piece of real-estate. The MacGuffin, in this case, is certainly useful to the opposition that currently occupies and/or guards it. They need it for some reason. The Avatars, on the other hand, may or may not need it for their own purposes. It is certain,

though, that they don't want the opposition to have it.

Adventures based on this objective are pretty straightforward, which makes them all fundamentally similar. You don't want to overuse this objective, or your stories will become repetitive. You should avoid back-to-back adventures both having this objective.

When you set up a quest based on a Conquer the MacGuffin objective, it is easy to inadvertently push the game more toward a war-game scenario than a role-playing game scenario. Mythmagica does not support mechanics to properly handle sieges or the clashing of armies. So, when you provide the players with this objective, be sure to emphasize that the Avatars don't have military forces backing them up. They should understand that their goal is to conquer the MacGuffin with limited resources through subterfuge, infiltration, trickery, and good old-fashioned heroism.

Deliver the MacGuffin

It's crucial that this MacGuffin be delivered to that person / place by a certain time. Unfortunately, our enemies know you're transporting it. Whatever you do, keep it out of their hands!

Objective Reward for: physically handing over the MacGuffin to the desired recipient after having contested over it with an opposing Faction.

In this objective, the Avatars' Faction generally starts out in possession of the MacGuffin, but it needs to be taken elsewhere for whatever reason. Their enemies want it, either to possess it for themselves or to destroy it.

This objective supports a more flexible storyline if the enemy faction wants to use the MacGuffin for their own purposes. That way, the adventure doesn't come to an abrupt halt the moment they gain possession of it and smash the MacGuffin against a rock. If they want it for themselves, the enemies will naturally keep the MacGuffin from harm, and it may end up passing from one Faction to the other any number of times. In that case, this objective may fail, but still allow for an exciting story.

Destroy the MacGuffin

Fight or infiltrate your way to the MacGuffin and destroy it by any means necessary.

Objective Reward for: physically destroying the MacGuffin.

In this objective, the enemy Faction generally starts out in possession of the MacGuffin. They need it for their own purposes, which directly clash with the goals of the Avatars' Faction. As such, the Avatars are given the assignment to destroy it.

This objective is pretty straightforward from a story perspective. As soon as the Avatars destroy the MacGuffin,

the objective is completed and the story pretty much ends. To keep the scenario interesting, then, it is advisable to either require the Avatars to navigate through elaborate mazes, traps, puzzles and other barriers to acquire the MacGuffin in the first place, or satisfy a number of conditions to be met before they can actually destroy the MacGuffin once they gain possession of it, or both.

Flee with the MacGuffin

An overwhelming enemy is coming! Run away with this MacGuffin until you can find a safe place for it!

Objective Reward for: escaping with the MacGuffin after having contested over it with an opposing Faction, leaving at least one opposing Faction member alive, and getting it to a safe location.

This objective can be tricky to run, since many players are loathe to run from anything. To make it work, you need to make it clear to the players that the enemy hunting them completely outclasses their Avatars in power. They have essentially no hope of physically defeating them. Even then, they are likely to figure out some clever way of using guile to defeat their foe. So, if you really want to push the Avatars into a chase scenario, you'll need to emphasize the futility of standing and fighting. If the Avatars serve a greater Faction, it would be best to have their superiors explicitly *order* them to run. Even so, if the players insist on ignoring your advice and take on their opponents head-on, let them. It's your place to set up the scenario and provide advice. But, it's their story too, and the players' input is every bit as important as yours. If you've warned them that their opposition is overwhelming, they can't say they weren't warned. They are expecting to be hit hard. So, oblige them.

Nab the MacGuffin and Run

Our enemies hired guards to transport the MacGuffin. Ambush them and bring it back. But, the guards are innocent patsies just doing their jobs. We have no quarrel with them. So, leave them alive!

Objective Reward for: absconding with the MacGuffin without killing anyone.

Nab the MacGuffin and Run is an objective where the enemy Faction generally does not have direct possession of the MacGuffin. Instead, they have handed it over for safekeeping and transport to a third Faction that is unaware of its importance. That does not mean that the hired hands will let the MacGuffin be taken easily. They are undoubtedly being paid well for their services, and have their reputations to worry about. If they lose the MacGuffin, they are unlikely to be hired for such lucrative jobs in the future. So, they will do whatever is necessary to keep possession of the MacGuffin, and retrieve it, if necessary.

When running this objective, you may want to avoid making the guards Mooks. Mooks are killed by a single point of

damage. As such, the players will likely be disappointed if an errant attack inflicts the slightest of wounds, losing them the objective reward. On the other hand, if you want to make sure the players are *really* on their toes, making the guards Mooks may be exactly what you want. Just give the players fair warning that the guards look rather frail before doing so.

Posse for the MacGuffin

Our enemies, the MacGuffin gang, just did something dastardly! Go after them and bring back one (or more) particular member(s) alive!

Objective Reward for: capturing the specified members of the opposing Faction and bringing them back.

In this objective, one or more of the opposing Faction members are, themselves, the MacGuffin. They've done something that the Avatars' Faction cannot abide. As such, the Avatars have been sent to retrieve the enemies of interest alive.

You can run this objective with the enemies initially either being aware or being oblivious that they are being chased. If they aren't aware, the Avatars will likely try to surprise and ambush their targets. Either way, the targets won't be keen to be captured. The fun in this objective is in an exciting chase. To increase the likelihood of such a chase, name the targeted foes, so they have Guts points to spend. Then, use their Guts to either:

- 1) Allow them to succeed at Conflict Rolls supporting their escape, or
- 2) Try to bid up Conflict Roll costs enough that the Avatars are forced into concessions allowing a foe to escape (see the [Guts and Glory](#) tables in [The Rules Reference](#) for how this happens).

Be true to the game rules, though. You are far better off maintaining the verisimilitude of the game world if you allow the sought enemies to be captured quickly when the rules say they should be than you would by dictating their escape *despite* the rules.

Race to the MacGuffin

Your enemies have learned where the MacGuffin is located, or they know we have learned where they hid it. Get there first and seize it before they get there!

Objective Reward for: Getting to the MacGuffin's location prior to the opposing Faction without killing any opposing Faction member.

This objective can be problematic if care is not taken in setting it up, since many Avatars are played as little more than murderous goons. Players are free to portray their characters as they see fit, of course. But, a race that begins with the intestines of all opponents splayed out on the ground lacks some of its race-like qualities.

You don't want to force civility in the actions of your players. They should be generally free to decide how they are going to behave in the game world. However, you can set up a scenario in such a way that their inclinations are more likely to lean toward sport rather than brutal slaughter.

As one possibility, you could make the Avatars' "enemies" be another team, or sub-faction, within the same Faction to which the Avatars themselves belong. For example, you could set up a yearly challenge that the local Thieves' Guild holds. The guild specifies a particular bauble, jewel, or work of art housed in a nearby mansion that is to be retrieved and brought to the guild leader by one of a few "gangs". One such gang would, of course, be comprised of the Avatars. The winners are to be awarded with higher rank in the guild hierarchy along with advanced training. Killing fellow Thieves' Guild members is strongly frowned upon, though. Any such action would result in complete forfeiture of the competition, along with its prize.

Rescue the MacGuffin

Our enemies kidnapped our beloved Prince / Princess / Sibling / Cousin / Parent / Pet Poodle MacGuffin! Go rescue them!

Objective Reward for: Retrieving the character MacGuffin from the opposing Faction and returning with them alive.

The MacGuffin in this objective is a character that needs rescuing. Make sure with this objective that the MacGuffin character actually *needs* rescuing from the perspective of the Avatars. First, the MacGuffin character should be someone that the Avatars actually care about. A dependent, sibling, child, elderly parent, or other loved one of an Avatar would make a good MacGuffin for this objective. It would be best if the character is someone that has actually been introduced in the game world before, so that the *players* also care about him. Second, the MacGuffin character needs to lack the ability to rescue themselves. So, no master escape artists (or even apprentice thieves) here. Otherwise, why do the Avatars need to be involved at all?

Finally, it is crucial that the MacGuffin has a decent chance of survival. The challenge here is in overcoming or circumventing the enemy defenses keeping the MacGuffin imprisoned. You don't want the entire objective foiled because of a minor slip up by either side. It is not essential to name the MacGuffin (thereby granting it Guts points to spend). But, for the love of God, don't make them a Mook that can be killed by the slightest mistake!

Additional Note: The Avatars themselves are especially prone to be captured in conflicts, since capture is a potential consequence listed in the Guts and Glory tables. Avatar MacGuffins lack the second desirable quality of relative helplessness listed above. As such, the objective is likely to become a competition between the Avatar MacGuffin finding a way to escape on their own before their compatriots find a way to rescue him. In that case, make sure you give adequate play time to the captured MacGuffin

player. Otherwise, they may feel cheated of the opportunity to shine.

Steal the MacGuffin

Our enemies are holding the MacGuffin at this well guarded location. Get in, steal it without being detected, and get out with it by any means necessary.

Objective Reward for: Getting to the MacGuffin's location without alerting the opposing Faction, stealing it, and bringing it back.

Mythmagica really shines in its ability to handle this objective. This is because every Avatar has, at the very least, the basic Sneaking skill, and Guts points to spend on it when Sneaking rolls don't quite make the cut. So, it is entirely possible, and indeed quite common, for all of the Avatars to successfully sneak when necessary. On the other hand, the occasional automatic failure keeps things from getting too predictable. All in all, the system works quite well in this regard.

You need to be realistic when setting this objective up, though. Don't force the Avatars to try sneaking through rooms filled with crowds of guards. Keep the guard count down to 1 to 3 or so at a time, and make the majority of them Mooks. That way, a fumbled Sneaking roll transforms into an opportunity for the Avatars to demonstrate how cool they are by silencing a guard or two before they have a chance to raise the alarm. Remember, your primary goal as the Overlord is to help the players tell a cool story. The players proudest gaming moments are when their Avatars look like total badasses. So, let them be badasses.

It is also advisable to limit the number of encounters to three or four in which the Avatars must sneak past guards. Any more, and the activity will become rote and boring. Any less, and the MacGuffin won't seem well guarded. One generally good setup is to have several guards around the perimeter to sneak past, a wandering patrol or two within the enemy grounds to avoid, and a sentinel or two standing by the MacGuffin as a ready-made opportunity to show off assassination skills.

In such scenarios, it is also advisable to throw in a few other barriers for the Avatars to handle. Locks and traps are nice additions to these scenarios, and are even expected. A player who designed their Avatar for clandestine actions will feel cheated if they aren't given the opportunity to show off their character's awesome thieving skills every once in a while.

Now, that doesn't mean the adventure should be a bloodless cakewalk. Getting in and stealing the MacGuffin through stealth is fun. But, combat is fun too. So, once the MacGuffin is in the Avatars' possession, give yourself more leeway to sound alarms and turn the scenario into a tension-filled getaway.

Uh, Oh. We're the MacGuffin!

Our enemies are sending one squad / monster / assassin after another to kill / capture us! We've got to take out our arch-nemesis before they wear us cute/ cuddly / innocent / peace-loving / murderous MacGuffins down!

Objective Reward for: capturing or killing the leader of the opposing Faction before they do the same to the Avatars.

With this objective, the opposing Faction is out to get the Avatars themselves. There are a number of reasons that this might be the case. It is not important that the Avatars start out knowing why they are being hunted. However, it is important that they find out eventually, or the players are likely going to feel persecuted by you. As such, you should know what that reason is before starting out. The reason doesn't need to be complicated, though. The enemies might be nothing more than a large mob of zombies looking for a tea-time snack.

One obvious reason that the enemies are after the Avatars is to keep them from interfering with whatever nefarious plans they have in mind. Another possibility is just pure revenge. In either case, to be credible, the enemies should start out hitting the Avatars hard. The initial attack should be a real challenge, making it believable that the enemies could reasonably believe that this single attack would do the trick. While it should be demanding, don't make it *too* overpowering. It's fine for the enemies to underestimate the Avatars a bit, though. You don't want to actually wipe out the Avatars on this first battle. If necessary, it is preferable to capture the Avatars rather than kill them. Of course, if that happens, it happens. Keep in mind, though, that they can't be killed unless their players let it happen by spending Guts into Glory Status 5 or higher. If necessary, remind them that they can suggest a complication to lower their Glory Status. (See the [Guts and Glory](#) section of [The Rules Reference](#) in for how this works.)

Further, if the Avatars aren't already aware why the enemies are after them, you need to let them know in this first battle scene. They need enough clues to know who ordered the attack, or at least enough information to know where the attack originated. That way, the players will have a good idea who needs to be taken out to restore the peace. Assuming the initial attack is a failure, the enemies will be caught somewhat off guard. Throw two or three weaker attacks against the Avatars to give the impression that their enemies are scrambling to regroup from the initial failed attack. The initial attack would have been difficult, so we recommend making liberal use of Mooks to ensure the Avatars have ample opportunity to look cool and regain their confidence.

Then, when the Avatars get to the enemy leader, the final defenses should, again, be a real challenge. Don't wimp out on this one, or the players will be disappointed.

LEGENDARY SETTINGS

Legendary Settings

Legendary Conflicts

This section contains suggestions for some possible game world settings where tension between Factions puts them on the verge of war. The settings are not presented at the point of full-scale war, since Mythmagica is not designed to handle sweeping epic battles between warring nations. Rather, it works far better on small-scale conflicts involving handfuls of individuals on either side, so that the personalities of the individual characters can be more fully explored. If events unfold during play so that war becomes inevitable, it is strongly recommended that the focus remain tightly around the actions of the Avatars, while the war rages around them as part of the back-ground. The players may have a decisive influence on the war, but these should be

through crucial side missions rather than direct involvement in the war's major battles.

1,001 Arabian Nights

This setting takes place in the deserts and oases of the Holy Lands. It is characterized by flying carpets, djinn, powerful sorcerers, and heroic thieves. The religions are predominantly Muslim and Zoroastrian. The primary conflict is between Good and Evil. Good is usually represented by pious Muslims while Evil is typified by the Zoroastrian forces of Ahriman.

The magic of this setting is often spectacular. It is focused on mystical powers and occultism. Paganism is entirely absent. Humans are the primary, if not only, race. Monsters are common, but are also limited to those native to Arabian settings. These include undead, angels, devas, demons, devils, afrit, djinn, elementals, and other desert dwelling creatures.

Factions

Good, Evil, The Muslims (and all sub-factions), The Zoroastrians (and all sub-factions)

Races & Lineages

Human

Common Classes

Bandit, Barbarian, Behdin Neophyte, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Dervish Neophyte, Desert Nomad, Enforcer, Foot Soldier, Knife Fighter, Magician's Apprentice, Mercenary, Merchant, Minstrel, Mujahid, Psychic, Sailor, Scholar, Scout, Saracen Warrior, Second Story Man, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Woodsman

Esteemed Classes

Aeromancer, Alchemist, Archer, Archmage, Army Officer, Artisan, Assassin, Barbary Corsair, Bard, Behdin, Blacksmith, Brawler, Champion, Cult Leader, Dark Spiritualist, Demonologist, Dervish, Emir, Gray Spiritualist, Hashashim Fidai, Hermit, Hierophant, Horseman, Hydromancer, Illusionist, Knave, Lapidary, Magician, Magus, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Assassin, Master Blacksmith, Master Dervish, Maestro, Master Horseman, Master Mage, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Mystagogue, Theurgist, Pickpocket, Puffer, Pyromancer, Raider, Sage, Sheik, Shining Spiritualist, Spy, Stavesman, Swordsman, Thaumaturgist, Warlord, Warrior

Arthurian Legend

The primary conflict in an Arthurian setting is that of unification versus fragmentation, or Order versus Chaos. King Arthur's primary motivation was to forge a single nation from the major factions of the day by promoting equality, tolerance, and justice. Leaders of the individual factions, however, wanted their faction to gain power at the expense of the others. This ultimately tore Arthur's fledgling nation apart, but not before the example it set became legendary.

This setting is characterized by jousting tournaments, knights battling dragons, paganism, wizardry, witchcraft, mysticism, all manner of fantastic monsters and magics and a wide array of faery races.

Factions

The Arthurians, The Catholics, The Celts, The Hermetic Order, The Norse, The Seelie Court, The Unseelie Court

Races & Lineages

Dwarf (Mixed, Duergar), Elf (Mixed, Daoine Sidhe, Gwragedd Annwn, Sluagh Sidhe), Gnome (Mixed, Blue Cap, Coblynau), Goblin (Mixed, Bogle, Redcap, Tylwyth Teg), Half-Elf, Half-Goblin, Half-Nymph, Half-Troll, Hob (Mixed, Brownie, Hobthrust, Killmoulis), Human, Pan (Mixed, Urisk), Sprite (Mixed, Flibbertigibbet, Pillywiggin, Pixie, Spunkie), Troll (Mixed)

Common Classes

Acolyte, Animist, Apothecary, Bandit, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Druid, Enforcer, Foot Soldier, Friar, Gallant, Hood, Knife Fighter, Mercenary, Merchant, Minstrel, Peasant, Prospector, Psychic, Sailor, Scholar, Scout, Second Story Man, Sectarian, Sorcerer's Apprentice, Squire, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Trapper, Viking, Witch Neophyte, Wizard's Apprentice, Woodsman

Esteemed Classes

Abbot, Acrobat, Alchemist, Archer, Archmage, Army Officer, Artisan, Avenger, Bard, Berserker, Black Knight, Black Mage, Blacksmith, Brawler, Cat Burglar, Champion, Cleric, Con Artist, Courtier, Cult Leader, Dark Spiritualist, Elder, Enchanter, Explorer, Forger, Friar, Geomancer, Glass Smith, Gothi, Gray Spiritualist, Halberdier, Hermit, Hierarch, Hierophant, High Priest, Horseman, Hunter, Huscarl, Iconoclast, Illusionist, Jomsviking, Knave, Knife Thrower, Knight, Knight-Errant, Lapidary, Maestro, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Blacksmith, Master Glass Smith, Master Mage, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Mystic Knight, Paladin, Patriarch, Pickpocket, Puffer, Pyromancer, Raider, Ranger, Ruffian, Saint, Seer, Sherwood Outlaw, Shining Spiritualist, Sorcerer, Spy, Stavesman, Swordsman, Thaumaturgist, Warlord, Warrior

White Knight, White Mage, Witch, Wizard, Zealot

The Crusades

This setting takes place right after the First Crusade, in which the Catholics invaded the Holy Lands and seized control of Jerusalem. The central conflict in the Crusades involves the Muslims defending the lands they had occupied for centuries from the invading Christian armies. Both sides staunchly believe that God has bestowed upon them the right to rule the Holy Lands by divine decree. The Muslims get their belief directly from the infallible Koran while the Christians receive it through infallible Papal decree. As a result, wave after wave of bloody war descends on the Holy Lands as both sides fight to prove their God right. The ultimate irony is that both sides are fighting for the same, one and only, God.

The magic of this setting is mostly focused on mystical powers. Paganism is entirely absent. Occultism is limited exclusively to that which is strongly associated with Arabian settings. The Zoroastrians, while present in small numbers, have only a minor influence on the other major factions. Humans are the primary, if not only, race. Monsters, if they exist at all, are limited to undead, angels, demons and the occasional afrit or djinn.

Factions

The Catholics, The Crusaders, The Muslims, The Nizari Ismailists, The Zoroastrians

Races & Lineages

Human

Common Classes

Bandit, Barbarian, Behdin Neophyte, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Dervish Neophyte, Desert Nomad, Enforcer, Foot Soldier, Friar, Gallant, Gladiator, Knife Fighter, Magician's Apprentice, Mercenary, Merchant, Minstrel, Peasant, Psychic, Sailor, Scholar, Scout, Saracen Warrior, Second Story Man, Street Thief, Swindler, Sorcerer's Apprentice, Swordsman's Apprentice, Thug, Town Guard, Woodsman

Esteemed Classes

Abbot, Aeromancer, Alchemist, Archer, Archmage, Army Officer, Artisan, Assassin, Barbary Corsair, Bard, Behdin, Blacksmith, Brawler, Champion, Courtier, Cult Leader, Dark Spiritualist, Demonologist, Dervish, Emir, Gray Spiritualist, Hashashim Fidai, Healer, Hermit, Hierarch, Hierophant, High Priest, Horseman, Huscarl, Hydromancer, Illusionist, Knave, Lapidary, Magician, Magus, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Assassin, Master Blacksmith, Master Dervish, Maestro, Master Horseman, Master Huscarl, Master Mage, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Mystagogue, Mystic Knight, Theurgist, Naval Officer, Paladin, Pickpocket, Puffer, Pyromancer, Raider,

Saint, Sheik, Shining Spiritualist, Spy, Stavesman, Swordsman, Thaumaturgist, Warlord, Warrior

Dawn of the Classical Golden Age

At the Battle of Marathon in the early 5th century B.C., the Greeks fended off the massive Persian Army. This marked the first time the Greeks were able to win victory against the Persians, and gave them the confidence necessary to stand their ground in future conflicts against the powerful empire. Thus began the golden age of ancient Greece, which lasted for the next three centuries and planted the seed for Western Civilization.

In this setting, the Greeks of Athens and Sparta remain free, while those immediately to the North in Thrace are subjugated under Persian rule. It will be 10 years before the Persians attempt their next invasion. In the interim, the Greeks and Persians lived in close proximity, with what was undoubtedly a great deal of mutual distrust and hatred. It was during this time that the teachings of Zoroaster spread throughout the Persian empire and became its official religion.

In this setting, the Greeks wield pagan magic, while the Persians utilize both mysticism and mage-craft. Fantastic monsters and fabulous magical treasures abound.

Factions

Chaos, Law, The Greeks, The Persians / Zoroastrians

Races & Lineages

Half-Nymph, Human, Pan (Mixed, Satyr)

Common Classes

Acolyte, Amazon, Animist, Apothecary, Bandit, Barbarian, Behdin Neophyte, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Enforcer, Foot Soldier, Hood, Hoplite, Knife Fighter, Magician's Apprentice, Mercenary, Merchant, Minstrel, Mountaineer, Oracle, Pearl Diver, Peasant, Plains Nomad, Prospector, Sailor, Scholar, Scout, Second Story Man, Sectarian, Sorcerer's Apprentice, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Trapper, Woodsman

Esteemed Classes

Acrobat, Aeromancer, Alchemist, Alpine Explorer, Archer, Archmage, Argonaut, Army Officer, Artisan, Avenger, Bandit, Bard, Behdin, Black Mage, Blacksmith, Brawler, Cat Burglar, Champion, Cleric, Con Artist, Creationist, Cult Leader, Demonologist, Elder, Enchanter, Explorer, Fence, Forger, Healer, Hermit, Hierarch, Hierophant, High Priest, Horseman, Hunter, Hydromancer, Iconoclast, Illusionist, Knave, Knife Thrower, Lapidary, Maenad, Maestro, Magician, Magus, Marauder, Master Archer, Master Artisan, Master Blacksmith, Master Horseman, Master Mage, Master

Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Myrmidon, Theurgist, Naval Officer, Patriarch, Persian Immortal, Picklock, Pickpocket, Pythian Priest, Raider, Sage, Sorcerer, Spy, Stavesman, Swordsman, Thaumaturgist, Trap Specialist, Warlord, Warrior, White Mage, Wise Man, Zealot

High Fantasy

A High Fantasy setting is for Overlords who are not interested in running a campaign based on any particular legend or historical time period. In this setting, pretty much anything goes that is not strongly tied to the real world in which we live. Classes and mythologies that are directly associated with Earthly cultures and religions are excluded. As such, you will need to fill in your own pantheon of pagan gods if you want to allow pagan magic. Mysticism can be incorporated as a vanilla form of psychic phenomena, if desired. Conflicts are fairly simplistic, focusing on black-and-white issues of Good versus Evil and Law versus Chaos.

In this setting, magic is highly developed and all forms are quite common. Monsters roam the land and ancient ruins beckon adventurers to plunder their treasures.

Factions

Chaos, Evil, Good, Law

Races & Lineages

All races and lineages are allowable.

Common Classes

Acolyte, Animist, Apothecary, Bandit, Barbarian, Blacksmith's Apprentice, Bounty Hunter, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Desert Nomad, Duelist, Enforcer, Foot Soldier, Freebooter, Grave Robber, Hood, Knife Fighter, Magician's Apprentice, Mercenary, Merchant, Minstrel, Mountaineer, Oracle, Pearl Diver, Peasant, Plains Nomad, Prospector, Psychic, Sailor, Scholar, Scoundrel, Scout, Second Story Man, Sectarian, Smuggler, Sorcerer's Apprentice, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Trapper, Witch Neophyte, Wizard's Apprentice, Woodsman

Esteemed Classes

Acrobat, Aeromancer, Alchemist, Alpine Explorer, Archer, Archmage, Army Officer, Artisan, Assassin, Avenger, Bard, Black Mage, Blacksmith, Brawler, Brigand, Cat Burglar, Champion, Cleric, Con Artist, Courtier, Creationist, Cult Leader, Dark Spiritualist, Demonologist, Elder, Enchanter, Escape Artist, Explorer, Fence, Fencer, Forger, Geomancer, Glass Smith, Gray Spiritualist, Halberdier, Healer, Hermit, Hierarch, Hierophant, High Priest, Highway Robber, Horseman, Hunter, Huscarl, Hydromancer, Iconoclast, Illusionist, Knave, Knife Thrower, Lapidary, Maestro, Magician, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Assassin, Master Blacksmith, Master Glass Smith, Master Horseman, Master Huscarl, Master Mage,

Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Theurgist, Naval Officer, Necromancer, Patriarch, Picklock, Pickpocket, Pirate, Puffer, Pyromancer, Raider, Ranger, Ruffian, Sage, Shaman, Seer, Shining Spiritualist, Sorcerer, Spy, Stavesman, Swashbuckler, Swordsman, Thaumaturgist, Tomb Robber, Trap Specialist, Warrior, Warlord, White Mage, Wise Man, Witch, Wizard, Zealot

The Reign of Cleopatra

Cleopatra was the last Pharaoh of Egypt, although prior to her reign Egyptian power had declined significantly and was overshadowed by that of the Roman Empire. She came to be known as the most beautiful woman in the world, as she seduced Julius Caesar and, later, Mark Antony and thereby kept Rome from completely annexing Egypt as a Roman province. Even so, during Cleopatra's rule, Egypt was occupied by Roman forces despite the fact that Cleopatra was still the official Egyptian monarch. The Roman citizenry allowed this arrangement as long as Egyptian grain kept flowing to fill Roman storehouses.

Roman legions are a common sight on the streets of Egyptian cities in this setting. The Romans behave in a manner that makes clear their conviction that they are superior to those they conquered. In public, the Egyptian populace accede to their superiority, but in private they plot insurrection against their oppressors.

In this setting, magic is strongly pagan, practiced by both the Egyptians and the Romans priests. A hint of mage-craft and mysticism also exists provided by the small numbers of Zoroastrian followers that are also present.

Factions

The Egyptians, The Romans, The Zoroastrians

Races & Lineages

Astennu, Ba-neb-tettu, Half-Nymph, Hermanubis, Human, Pan (Mixed, Satyr), Ubasti

Common Classes

Acolyte, Amazon, Animist, Apothecary, Bandit, Barbarian, Behdin Neophyte, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Desert Nomad, Enforcer, Foot Soldier, Gladiator, Hood, Hoplite, Knife Fighter, Legionnaire, Magician's Apprentice, Mercenary, Merchant, Minstrel, Mountaineer, Oracle!, Pearl Diver, Peasant, Prospector, Sailor, Scholar, Scout, Second Story Man, Sectarian, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Trapper, Wab-Priest, Woodsman

Esteemed Classes

Acrobat, Aeromancer, Alpine Explorer, Archer, Archmage, Argonaut, Army Officer, Artisan, Avenger, Bandit, Bard, Behdin, Blacksmith, Brawler, Cat Burglar, Centurion,

Champion, Cleric, Con Artist, Cult Leader, Elder, Enchanter, Explorer, Fence, Forger, Healer, Hermit, Hierarch, Hierophant, High Priest, Hoplomachus, Horseman, Hunter, Iconoclast, Illusionist, Knave, Knife Thrower, Lapidary, Maenad, Maestro, Magician, Magus, Marauder, Master Archer, Master Artisan, Master Blacksmith, Master Horseman, Master Mage, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Mirmillo, Myrmidon, Theurgist, Naval Officer, Patriarch, Persian Immortal, Picklock, Pickpocket, Praetorian, Pythian Priest, Raider, Retiarius, Sage, Sem-Priest, Sorcerer, Spy, Stavesman, Swordsman, Trap Specialist, Warlord, Warrior, Wise Man, Zealot

The Rise of Civilization

This setting is characterized by the establishment of the first agrarian cultures, the Babylonians and the Egyptians, carving out a life in a world of nomadic hunter / gatherers. The humans and the ba-neb-tettu band together to form cities along the Nile and between the Tigris and Euphrates rivers. But, civilization is still young and the world is wild and untamed even a few miles outside of the cities. The settlers begin the process of building great temples and monuments to honor their gods, all the time defending themselves from the remaining animal-headed races, which the humans despise and believe represent the forces of chaos. The nomads, in turn, revile the city-dwellers who claim ownership of their hunting grounds. The nomads hold any such claims to be blasphemy, as they believe the land can be owned no more than the sky or the wind.

The magic of this setting consists purely of paganism. It lacks all mage-craft and mysticism, as these concepts did not arise until much later. The only non-human races that appear are primitive animal / human hybrids.

Factions

The Babylonians, Chaos, The Egyptians, Law

Races & Lineages

Astennu, Ba-neb-tettu, Hermanubis, Human, Ubasti

Common Classes

Acolyte, Animist, Bandit, Barbarian, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Desert Nomad, Enforcer, Foot Soldier, Hoplite, Knife Fighter, Mercenary, Merchant, Plains Nomad, Oracle, Pearl Diver, Peasant, Prospector, Sailor, Saracen Warrior, Scout, Sectarian, Street Thief, Swindler, Thug, Town Guard, Wab-Priest, Woodsman

Esteemed Classes

Archer, Acrobat, Army Officer, Artisan, Ashipu Priest, Avenger, Blacksmith, Brawler, Burglar, Cleric, Champion, Con Artist, Cult Leader, Elder, Healer, Hierarch, High Priest, Iconoclast, Knave, Lapidary, Marauder, Master Archer, Master Artisan, Master Stavesman, Master Thief,

Miner, Patriarch, Pickpocket, Raider, Sem Priest, Shaman,
Spy, Stavesman, Tomb Robber, Wise Man, Warlord,
Warrior, Zealot

Sherwood Forest

This setting centers around the tales of Robin Hood and his band of Merry Men. The primary conflict is about the outlaws of Sherwood forest stealing from the rich in a heavily depressed economy and redistributing the proceeds to the over-taxed and oppressed people. Fundamentally, it is a conflict of Good verses Law taken to an Evil extreme.

This setting is characterized by archery tournaments, thievery of the rich (both by ambush any by stealth in town), and battles between the peasantry and the tyrannical nobility. Although the source material makes no mention of faery races, those that do not feel out of place in this setting are allowed. What magic exists is subtle. Mysticism is present, but occultism and paganism are not.

Factions

Good, Evil + Law, The Catholics, The Feudalists, The Merry Men

Races & Lineages

Elf (Mixed, Gwragedd Annwn), Goblin (Mixed, Bogle, Tylwyth Teg), Half-Elf, Half-Goblin, Half-Nymph, Hob (Mixed, Brownie, Hobthrust), Human

Common Classes

Apothecary, Bandit, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Enforcer, Foot Soldier, Friar, Gallant, Hood, Knife Fighter, Mercenary, Merchant, Minstrel, Peasant, Prospector, Psychic, Sailor, Scholar, Scout, Second Story Man, Sectarian, Squire, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Trapper, Woodsman

Esteemed Classes

Abbot, Acrobat, Archer, Army Officer, Artist, Bard, Blacksmith, Brawler, Cat Burglar, Champion, Con Artist, Courtier, Cult Leader, Dark Spiritualist, Explorer, Forger, Friar, Glass Smith, Gray Spiritualist, Halberdier, Hermit, Hierarch, Hierophant, Horseman, Hunter, Huscarl, Knave, Knife Thrower, Knight, Knight-Errant, Lapidary, Maestro, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Blacksmith, Master Glass Smith, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Mystic Knight, Paladin, Pickpocket, Raider, Ranger, Ruffian, Saint, Sherwood Outlaw, Shining Spiritualist, Spy, Stavesman, Swordsman, Warlord, Warrior

The Spanish Inquisition

The failure of the Crusades to seize and keep the Holy Lands caused great consternation throughout Europe. If Good always triumphs over Evil, as the Catholics assert, then how could the Holy Lands have been lost? Rumors began to circulate that there must be demonic influence within the church, and that corruption was the reason God withheld the Holy Lands from the Christians.

In this poisonous atmosphere, King Philip of France accused the Knights Templar of demon worship, since they were the church's army and therefore the most likely source of the pollution. The Pope ordered an inquisition, using whatever means were necessary to uncover the truth. As it turned out, torture was an effective means for the Inquisition to obtain confessions of devil worship from many Templar knights, and even got them names of collaborators. The named collaborators would be brought in to be tortured, yielding even more confessions of devil worship and even more collaborator names. In this way, the circle of power and increasing intolerance of the Inquisition kept expanding.

This is an exceptionally dark setting. It is characterized by a tyrannical ruling body, the Inquisitors, who have a firm grip on power and who use it to mercilessly hunt down and persecute anyone different from themselves. To ensure there is plenty of conflict, the setting provides for a wide array of races and classes which the Inquisitors seek to purge from existence.

Factions

The Catholics, The Celts, The Gnostics, The Inquisitors, The Hermetic Order, The Muslims

Races & Lineages

Dwarf (Mixed, Duergar, Erduitle, Rugen), Elf (Mixed, Daoine Sidhe, Gwragedd Annwn, Ljósálfar, Sluagh Sidhe, Svartálfar), Gnome (Mixed, Barbegazi, Blue Cap, Coblynau), Goblin (Mixed, Bogle, Kobold, Redcap, Tylwyth Teg), Half-Elf, Half-Goblin, Half-Nymph, Half-Troll, Hob (Mixed, Brownie, Hobthrust, Killmoulis, Moss Folk), Human, Pan (Mixed, Urisk), Sprite (Mixed, Flibbertigibbet, Pillywiggin, Pixie, Spunkie), Troll (Mixed)

Common Classes

Abbot, Acolyte, Alpine Explorer, Animist, Apothecary, Bandit, Blacksmith's Apprentice, Bounty Hunter, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Dervish, Neophyte, Druid, Enforcer, Foot Soldier, Friar, Gallant, Grave Robber, Hood, Knife Fighter, Mercenary, Merchant, Minstrel, Mountaineer, Mujahid, Oracle, Peasant, Prospector, Psychic, Sailor, Scoundrel, Scout, Second Story Man, Sectarian, Smuggler, Sorcerer's Apprentice, Squire, Street Thief, Swindler, Swordsman's Apprentice, Thug, Town Guard, Trapper, Witch Neophyte, Wizard's Apprentice, Woodsman

Esteemed Classes

Acrobat, Aeromancer, Alchemist, Archer, Archmage, Army Officer, Artisan, Avenger, Bandit, Barbary Corsair, Bard, Black Knight, Black Mage, Blacksmith, Brawler, Brigand, Cat Burglar, Champion, Cleric, Con Artist, Courtier, Creationist, Cult Leader!, Dark Spiritualist, Demonologist, Dervish, Elder, Enchanter, Explorer, Fence, Fencer, Forger, Friar, Geomancer, Glass Smith, Gray Spiritualist, Halberdier, Hashashim Fidai, Healer, Hermit, Hierarch, Hierophant, High Priest, Horseman, Hunter, Huscarl, Hydromancer, Iconoclast, Knave, Knife Thrower, Knight, Knight-Errant, Lapidary, Maestro, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Blacksmith, Master Dervish, Master Glass Smith, Master Horseman, Master Huscarl, Master Mage, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Mystagogue, Mystic Knight, Necromancer, Paladin, Patriarch, Picklock, Pickpocket, Pirate, Puffer, Elder, Pyromancer, Raider, Ranger, Ruffian, Saint, Seer, Sherwood Outlaw, Shining Spiritualist, Sorcerer, Spy, Stavesman, Swashbuckler, Swordsman, Thaumaturgist, Theurgist, Tomb Robber, Trap Specialist, Warlord, Warrior, Wise Man, White Knight, White Mage, Witch, Witch Hunter, Wizard, Zealot

Teutonic Supremacy

The Teutonic lands included modern-day Germany and the surrounding areas. These lands were bounded by several great pagan cultures before the spread of Christianity. The Norse lay to the North, the Celts to the West, the Slavs to the East, and the Romans to the South. Over the course of centuries, one faction or another would make a great effort and expand their dominion into these lands. Then, at some time later, some other bordering faction would rise in power and drive out the current Teutonic occupier. This caused a blending of the various cultures, that enabled some of the richest folklore in Europe to arise in this area.

The magic of this setting is highly prevalent and is strictly pagan and occultist. Mysticism is absent.

The central conflict of the Teutonic lands is that of nationalism, or the belief that your own faction is somehow superior to the others, giving your faction the right to rule over its enemies. The centuries of sacrificing the lives of family to the greed and blood-thirst of invaders instilled a

deep hatred between these four neighboring cultures.

Factions

The Celts, The Norse, The Romans, The Slavs

Races & Lineages

Dwarf (Mixed, Duergar, Erdluite, Rugen), Elf (Mixed, Daoine Sidhe, Fay, Gwraedd Annwn, Ljósálfar, Sluagh Sidhe, Svartálfar), Gnome (Mixed, Barbegazi, Blue Cap, Coblynau), Goblin (Mixed, Bogle, Kobold, Redcap, Tylwyth Teg), Half-Elf, Half-Goblin, Half-Nymph, Half-Troll, Hob (Mixed, Bannik, Brownie, Domovoi, Hobthrust, Killmoulis, Moss Folk), Human, Pan (Mixed, Leshy, Satyr, Urisk), Troll (Mixed, Huldra, Skogsrå)

Common Classes

Acolyte, Amazon, Animist, Apothecary, Bandit, Barbarian, Blacksmith's Apprentice, Bowman, Burglar, Cutpurse, Cutthroat, Demagogue, Druid, Enforcer, Foot Soldier, Gladiator, Grave Robber, Hood, Hoplite, Knife Fighter, Legionnaire, Mercenary, Merchant, Minstrel, Mountaineer, Oracle, Peasant!, Plains Nomad, Prospector, Scout, Second Story Man, Sectarian, Shaman, Sorcerer's Apprentice, Squire!, Street Thief, Swordsman's Apprentice, Thug, Town Guard, Trapper, Ulfhamr, Viking, Witch Neophyte, Wizard's Apprentice, Woodsman

Esteemed Classes

Acrobat, Aeromancer, Alpine Explorer, Archer, Archmage, Army Officer, Artisan, Avenger, Barbarian, Bard, Berserker!, Black Mage, Blacksmith, Brawler, Brigand, Cleric, Champion, Con Artist, Creationist, Cult Leader, Demonologist, Elder, Enchanter, Explorer, Fence, Forger, Geomancer, Glass Smith, Gothi, Halberdier, Healer, Hierarch, Hierophant, High Priest, Horseman, Hunter, Huscarl, Hydromancer, Iconoclast, Illusionist, Jomsviking, Knave, Knife Thrower, Lapidary, Maestro, Man-at-Arms, Marauder, Master Archer, Master Artisan, Master Blacksmith, Master Glass Smith, Master Horseman, Master Huscarl, Master Mage, Master Stavesman, Master Swordsman, Master Thief, Mentalist, Miner, Theurgist, Necromancer, Patriarch, Pickpocket, Raider, Ranger, Ruffian, Seer, Shaman, Sorcerer, Spy, Stavesman, Swordsman, Thaumaturgist, Trap Specialist, Volkhv Priest, Warlord, Warrior, White Mage, Wise Man, Witch, Wizard, Zealot

LEGENDARY FACTIONS

Legendary Factions

Factions are groups that share common beliefs putting them in opposition to other factions. Factions are the primary driving force of conflict in Mythmagica.

Before play begins, your group should discuss the various factions that you think would provide interesting conflicts. The group as a whole should decide on one or more allowable factions for their party. If more than one faction is selected, they should all be compatible with one another, because Mythmagica is not about inter-party conflict and intrigue. Above all else, players should have their characters remain true to the one immutable trait of "I am loyal to my party". Immediately starting out with characters in opposing factions will make that particularly difficult. So, figure out what compatible factions the group will allow in the game. You should consider allowing a single faction in the group, as that would provide a common tie to bind the characters together.

Each faction has a collection of traits. When a player selects a Faction for a character, they gain all of that Faction's Traits, but uses only a single Trait blank on the character sheet to do so. In other words, it is a package deal. If you want a character to be a member of the Arthurian faction, merely write in the list of traits something like: "I follow the beliefs of the Arthurians", or "I am Arthurian". Then, any time you encounter an opportunity to use one of the Traits associated with that Faction, you may do so and gain full benefits from it.

If you like, a character can choose to only *mostly* adopt a Faction. What's important here is that you state the characters beliefs, not that they fit neatly into a cubby-hole. So, for example, you could write down on the character sheet something like: "I am a true-blue Celtic, except for the whole honor thing." This would allow the character to still be considered a member of that Faction, but would potentially reward the character for being dishonorable in situations where a Celt would normally act honorably. Keep in mind, though, that if you go against the Faction's beliefs too often or with too much enthusiasm, other Faction members may end up ostracizing the character.

Following are several standard Factions for Mythmagica. It should be noted, though, that cultures themselves often act as factions, when a campaign involves two or more disparate cultures or nations. So, the various religions found in The Codex of Cultures are also Factions in their own right. As Overlord, you should feel free to add new Factions or remove any of those listed to tailor the game to your world.

The Archetypal Factions

The Archetypal Factions are the purest source of conflict found in mythology. The religions of the world promote the concepts of Good versus Evil and Law versus Chaos. For simple fantasy games, where the good guys wear white and the bad guys wear black, where it is always easy to determine who is your friend and who is your enemy, it is quite valid to stick to these as the primary (and possibly only) factions of your game world. For players desiring more gritty, realistic conflicts that are various shades of gray, the more worldly factions listed later may be more to your liking.

The concepts of Good, Evil, Law, and Chaos have been explored in many games. As such, the traits of the Primal Factions presented hereafter were designed to provide a fresh viewpoint on the concepts. Some careful reflection on the descriptions given below will reveal that the Factions of Chaos and Law are both Evil if taken to their extremes while it is virtually impossible to push the concept of Good to such an extreme that it actually becomes Evil. Good, then, is interpreted as more of a balance between Law and Chaos.

Chaos

Arch-Enemies: Law

Description: Chaos represents the unknown, the wilderness, discord, infinite potential, emptiness, and anarchy. It is the antithesis of Law. In pagan mythologies, Chaos represents the original state of the universe from which the gods emerged to create the world. It is the driving power behind the forces of nature, which continually battles Law, the force of civilization. This struggle is the Chaoskampf, the war between Law and Chaos.

In Babylonian mythology, Tiamat, dragon goddess of Chaos, gave birth to all of the monsters of the world. Marduk, king of the gods and embodiment of Law, slew her and constructed the world from her carcass. In Greek mythology, the Titans represent various aspects of nature, which the Olympian gods overthrew and subdued in establishing civilization. In Norse mythology, the Jotuns similarly represent nature, which the Asgards are continually battling. In the end, the Norse gods, along with civilization, will fall to nature's relentless onslaught.

"Only the Fit Survive."

Evil

Arch-Enemies: Good

Description: Evil represents man's willingness to inflict harm on other men for personal gain. In monotheistic religions, Evil represents the enemies of God. The primary agents of evil are demons or devils, whose role is to tempt men into diabolical deeds. This, in turn, will damn their souls and strengthen the infernal forces of Hell. The greatest atrocities in history were perpetrated pursuing some single ideal at any cost. The most egregious evil-doers make persuasive arguments that their actions are justified as striving for some greater good. But, the end results of their heinous actions reveal their true nature.

"Never compromise."

Good

Arch-Enemies: Evil

Description: Good represents man's willingness to help other men overcome adversity. In monotheistic religions, God is the primary force of Good in the world, and He commands hosts of angels to carry out His wishes. In most such religions, the legions of Good are prophesied to vanquish those of Evil in a final world-ending battle.

"Treat others how you want to be treated."

Law

Arch-Enemies: Chaos

Description: Law represents order, civility, society, and harmony. It is the antithesis of Chaos. Pagan religions commonly view the gods as agents of Law who overthrew or continually battle the forces of Chaos to create the civilized world in which we live. In this way, the worship of lawful gods was promoted by the kings and rulers of old, though the construction of grand temples, in order to justify their own grip on power.

"We are stronger together.."

Mystery Cult Factions

The early pagan religions all had a fairly simple view of the cosmos. There were a large number of gods and goddesses, each of which controlled one or more forces of nature. If one wanted protection from some force, the only recourse was to appease the deity controlling it. This was done through both worship and sacrifice. This world-view is easy to understand and explains the confusing and fickle behavior of natural forces. However, it is philosophically unsatisfying. Is there no all-encompassing scheme to the universe? Is man subject to the petty whims of the gods for no reason other than their amusement?

By the first century B.C., the people of the Mediterranean arena began seeking a deeper meaning to their existence. A number of “philosophy” cults arose. Most of these focused on the idea of personal salvation of the soul leading to eternal life after death, although the details of how this was accomplished varied from one cult to another. Since each religion had its own “theory of the cosmos,” each had a different opinion on how to obtain spiritual salvation. Consequently, their views often clashed with those of the pagan world in which they arose and frequently clashed with one another as well. In order to survive, many of these cults formed secret societies known as mystery cults. Each mystery cult kept its own techniques of personal salvation hidden within layers of symbolism whose meaning was only slowly revealed to its members as they gained status within the society. The great secrets of these cults were rarely written down, if ever, so we know very little of their central tenets. However, a great deal of imagery and symbolism has survived that provide intriguing clues to what those secrets may have been.

One sub-culture, Gnosticism, is not technically a mystery cult, since it had no ranking system. Once an initiate became a member of a Gnostic church, all of the Gnostic mysteries were immediately available. However, after the Catholic Church strove to wipe out the heretical Gnostics through genocide of its members in the first century B.C., the Gnostic movement was driven underground. So, even though Gnosticism does not qualify as a Mystery Cult, it was very much a secret society.

One thing is certain. These cults provide the “glue” that ties the mythos of pagan religions to the later folklore surrounding wizards, witches, and other mages. Indeed, some specific branches of arcana, most notably that of alchemy, can be directly tied to the beliefs of some of these ancient cults. Consequently, the mystery cults would be interesting to explore from a role-playing perspective purely on this basis. However, they also supply the foundations for the more modern beliefs in ESP and other psychic phenomenon. So, it's not hard to envision a wealth of gripping story ideas springing from these cults.

The Mysterium of Hecate

Arch-Enemies: The Inquisitors, The Orphic Order, The Vatican

Description: Hecate was a deity of dark magic originating in ancient Greek mythology. She was often depicted as three separate women in one: a maiden, a matron, and a crone. Although she was technically a Titan rather than a goddess in Greek mythology, Zeus spared her when he overthrew the Titans due to the assistance she provided the gods in that struggle. Hecate was associated with crossroads, fire, light, and knowledge of herbs and poisonous plants. But, she was most revered for her deep knowledge of witchcraft, necromancy, and sorcery and her dominion over the moon, earth, sea, sky, and the underworld.

In her three-bodied aspect, Hecate is tied with the Fates of various pagan religions as well. She is also associated with Isis (goddess of magic in Egyptian myth), Hel (goddess of the underworld in Norse myth), and Lilith (a demoness said to be Adam's unfaithful first wife in Hebrew myth).

Also known as the Cult of Isis, The Mysterium of Hecate strongly promotes the practice of dark magics, most especially those dealing with the Occult Lores of Earth, Sea, and Sky and those associated with Astrology, Necromancy, Demonology, Sorcery, Black Magic, and Witchcraft. As such, it opposes the Orphic Order that frowns upon many of those practices.

Circe, a sorceress who turned the crew of Odysseus into swine, and Medea, a murderous witch who slew her own children in an act of revenge against her unfaithful husband, were both followers of Hecate. Although the Mysterium of Hecate is not officially anti-male, many of its members are decidedly so. It is likely that more than a few of the evil queens of fairy tales were members of the Mysterium.

Much of Hecate's wisdom and magic is provided to mankind in a set of works known as the *Papryi Graecae Magicae*. These works contain a variety of magical formulas, rituals, hymns, and spells which Hecate's devoted followers are expected to study.

"Hecate is Chthonia, goddess of the Underworld"

"Hecate is Artemis, goddess of Crossroads"

"Hecate is Enodia, goddess of Paths"

"She is the Holder of the Keys, the Bringer of Light, Ruler of Earth, Sea, and Sky."

"But, reverence is not enough; Enlightenment is only for those deft enough to Learn."

The Orphic Order

Arch-Enemies: The Inquisitors, The Mysterium of Hecate, The Vatican

Description: Also known as The Mysteries of Dionysus, The Orphic Order is an ancient Greek association bound by a set of beliefs supposedly handed down by the great musician and poet Orpheus. As the son of Calliope, muse of epic poetry, Orpheus could charm all creatures, living or supernatural with his music and oratory. He defeated death itself by descending into Hades and returning to the land of the living. As such, Orpheus is viewed as a savior figure, whose teachings can supposedly provide the secrets to everlasting life, or at least a blissful afterlife. His instruction is compiled within a body of work known as the Orphic Hymns.

The Orphic Order is a Mystery Cult that reveres both Persephone and Dionysus. Persephone is exalted as the Queen of the Underworld, wife of Hades. Although Persephone must travel to the land of ghosts every Autumn, she escapes her husband's clutches every Spring to bring rebirth to the world. Dionysus is honored as the son of Persephone, who was murdered by the Titans, but whose heart was saved by Athena. The Goddess of Wisdom and Justice implanted Dionysus' heart into a statue made of gypsum, thereby giving Dionysus a new body and saving him from destruction. As such, both Persephone and Dionysus represent escape from death.

Orphism emphasizes the mystic transmigration of the soul. This philosophy espouses that the soul is bound to the body until death, when it is freed from bondage until it is reincarnated in another body. The purer the life one leads now, the higher will be the next form, until eventually one joins eternally with God. At that point, one lives in a perfect heaven that can, in theory, be described with pure mathematics. In this, Orphism shares beliefs with the followers of Pythagoras, strongly promoting ideals of spiritual enlightenment through mysticism.

Only members of the Orphic Order know the true relationship between the teaching of Pythagoras and Orpheus. But, there are close parallels between the two schools and many followers of Orpheus display Pythagorean Pentagrams, which are standard five-pointed pentagrams drawn with two points upward.

Orphism promotes the occult arts of Alchemy and Astrology (Astromancy). Astrology represents the mathematical precision of the heavens, while alchemy demonstrates how fiery crucibles can transmute crude substances into purer forms. The association between Orpheus and alchemy is so strong that the egg-shaped Anathor used to smelt alchemical metals is referred to as the Orphic Egg in many occultist circles.

The Orphic Order views music as a sort of medicine for the soul. Orphism associates harmonies with the whole numbers that are so important to Pythagorean philosophy. While

combinations of random pitches only produces discord, the proper selection of integral pitches brings harmony. As such, beautiful music helps to purify the soul and thereby can help to lift it to a higher, more mathematically pure state.

The Order is a faction that promotes the spiritual and mental development of its members, encourages the acquisition of metaphysical knowledge and enlightenment, and works toward better understanding of the universe through alchemical experimentation and astrological study. Thus, the Orphic Order attracts mystics, mages, and musicians to its ranks. Unfortunately, it is banned in most kingdoms as heretical to whatever religions are dominant in the region.

In any case, the Order officially discourages the practice of Sorcery, Demonology, Necromancy, and Black magic. However, there are undoubtedly some few within their ranks that ignore this doctrine as spies of the Mysterium of Hecate.

"All things are connected."

"Music uplifts the soul."

"The Universe is Physical and Spiritual, Hot and Cold, Wet and Dry. The Universe is All."

"Mathematics is the purest form of reality."

"As above, so below. As below, so above. The fate of men is written in the stars."

"The Universal Elixir, Quintessence, grants eternal life to anyone discovering its secrets."

Miscellaneous Factions

Legendary Factions are those lifted directly from mythology and folklore, rather than history.

The Arthurians

Arch-Enemies: The Morgans

Description: The Arthurians are a feudalist faction based on King Arthur's ideals of justice and open-mindedness. It espouses tolerance of pagan religions in order to allow Christian and Pagan societies to coexist and benefit from one another. Although ostensibly a part of Catholicism, the Arthurians lived far from the center of Christendom. As such, their concerns were somewhat different.

"A man's sins are reflected in his destiny."

"The prosperity of a land mirrors its ruler's virtue."

"A good example converts more pagans than violence."

"Adopting pagan gods as Saints solves a lot of problems."

Further, the Arthurians follow the code of chivalry created by King Arthur and exemplified by his Knights of the Round Table. The code is detailed in "The Song of Roland" as is paraphrased here:

"Guard the honor of fellow knights"

"Refuse no challenge from an equal"

"Refuse recompense for gallantry"

"Respect the honor of women"

"Fight for the welfare of all"

"Aid widows and orphans"

"Always be wary of foes"

"Finish what you start"

"Respect authority"

"Protect the weak"

"Be kind"

"Fear God"

"Seek justice"

"Speak the truth"

"Live in honor for glory"

The Merry Men

Arch-Enemies: The Aristocracy

Description: The Merry Men are follower's of Robin Hood's ideals. They believe that wealth accumulated by the rich through oppressive taxes should be returned to the people from which it originally came. The good that comes from forcibly taking this treasure from the powerful far outweighs the illegality of doing so.

"Steal from the rich. Give to the poor"

"Loyalty to family supersedes loyalty to country."

"Leave paying 'customers' alive so they can pay again."

The Morgans

Arch-Enemies: The Arthurians

Description: The Morgans are a sect of Celtic fanatics living on the Isle of Ushant, who view themselves as patriots and defenders of their faith against all challengers. They started out as a group of Gwregedd Annwn, a lineage of water-dwelling elves renowned for their beauty, their potent magic, and the fact that the vast majority of Gwregedd Annwn are female.

The Morgans worship Morrigan, the Triple Goddess of Strife, Battle, and Sovereignty. She is usually depicted as a trio of sisters named Badb, Macha, and Nemain. Morrigan is a powerful sorceress known to commonly shape-shift into crows, eels, wolves, and cows.

Their Queen is Morgan la Fey, the ancient arch-enemy of King Arthur. There is some debate as to whether Morgan la Fey is actually the personification of Morrigan on Earth. Whether true or not, there is no doubt that Morgan la Fey is often accompanied by two regal women.

Even though the Morgans originated exclusively as a group of Gwregedd Annwn female elves, they readily accept non-elves and men into their ranks. Their only absolute requirements are that its members be devoted to the Celtic faith and that they defend Celtic lands against any and all trespassers. This pertains especially to the corrupting influence of Christianity.

To help their members in their patriotic mission, the Morgans readily teach their members magic involving Celtic paganism and all fields of occultism. Needless to say, the water-dwelling Morgans are especially proficient in hydromancy.

"Celtic traditions must be honored."

"Outsiders must be driven out."

Secular Factions

Secular Factions are factions whose goals primarily involve government or social structure rather than religion.

The Aristocracy

Arch-Enemies: Competing Aristocracies

In societies where the religious social hierarchy is independent of the military hierarchy, an aristocratic faction is likely to arise to deal with military affairs. Aristocrats view nobility as a birthright and often see religion as merely a tool with which to control the populace. This is not to imply that all those belonging to the aristocratic faction are noblemen, or that all nobles hold these beliefs. Nevertheless, history has shown that a sizable portion of royalty and nobility hold this tenet:

"Religion deserves support only when it returns the favor."

The Feudalists

Arch-Enemies: Competing Feudalists

Description: The Feudalists are a European military faction organized into a hierarchy based on land holdings. In this system, a lord has title to some tract of land. In exchange for the promise of military protection and the right to work some portion of the land for material gain, vassals swear allegiance to the lord. If the vassal is a nobleman, they are also a lord and therefore have the further right to accept vassals themselves.

"A man's quality depends on his heredity."

"A nobleman's word is worth more than a commoner's."

LEGENDARY ENVIRONMENTS

Legendary Environments

In this section are listed some of the more unusual and interesting environments that exist in the tales of old. It is advisable to use these sparingly, though, in order to preserve the sense of wonder and awe they can generate when characters enter into these special realms. Anything can get tedious if it is overused. So, keep the Avatars in the good old normal every-day realm of the physical world for most of your campaign. Then, when the tension in the story is building to a climax, if you feel it is appropriate, drop the Avatars into one of these settings to do battle with the Arch-Villain. It will make the climactic confrontation all the more memorable.

Aquatic Realm

The term “Aquatic Realm” refers to any underwater environment, both fresh and salt water. From a game mechanic perspective, it would be possible to treat Aquatic Realms the same as dry land. But, such a strategy would deprive you and your players of a novel story setting with tactically interesting differences, where the Avatars’ abilities shift radically in their relative strengths and weaknesses.

There are a number of topics that need to be covered for any adventure in an Aquatic Realm:

Breathing Underwater

The first, and most obvious, topic concerns breathing while submerged. Most land-dwelling creatures cannot breathe water normally, including the races commonly adopted by the Avatars. In order to survive underwater for any extended period, the Avatars must first find a way to breathe water, take an air supply with them, or somehow find a way to forego breathing altogether. The Occult spell Provide Water Breathing, the Pagan spell Burble, and the Mystic spell Spiritual Sustenance can help in this regard.

If you are planning an aquatic adventure, and the Avatars can’t already keep themselves from drowning, this is your first concern. There are a couple of approaches. The first is to simply place the adventure in an Enchanted Reef, whose waters magically allow land-based creatures to breathe it. The second is to provide the Avatars with one or more magic items that grant them the ability to breathe water.

Talking Underwater

In general, land-based creatures cannot talk underwater. Some spells grant the ability, though, such as the Pagan spell Burble and the Occult spell Provide Aquatic Adaptation. Needless to say, Sign Language can be used underwater without difficulty, although it cannot be used to cast spells.

Fighting Underwater

Unless otherwise stated, a land-based creature fighting while swimming in water suffers from a Drawback on all their Attack Rolls. They suffer from an additional Drawback if they use a weapon that does not deliver Piercing Damage, or which is not otherwise considered a Stabbing Weapon or Thrusting Weapon. Some abilities, such as Aquatic Combat, can mitigate these effects somewhat.

The gift of Aquatic Combat can alleviate and even eliminate these handicaps, however. Some spell do so as well (e.g. the Occult spell Provide Aquatic Adaptation).

How the Aquatic Realm alters Range Weapons

Range Weapons follow the same aforementioned rules while being used underwater. However, their Ranges are cut in half.

Casting Spells Underwater

Spells requiring no Verbal components can be cast underwater without difficulty. Those requiring Verbal components cannot be cast unless the spell-caster can talk while submerged (i.e. with the aforementioned Burble spell), or they have the ability to forego Verbal spell-casting components (i.e. with the Occult Maleficium style Legerdemain). Magic items can be used underwater, assuming their possessors can trigger them. (Verbal triggers still require the user to speak.)

How the Aquatic Realm alters Spell Effects

Most spell effects work normally underwater. However, the following are impacted:

Dehydrating Effects in the Aquatic Realm

Dehydrating Effects suffer from an Extreme Drawback when submerged.

Electrical Effects in the Aquatic Realm

Electrical Effects gain an Edge when submerged. Further, the areas they affect extend an additional 5 feet in all directions from the areas stated in the spell descriptions. This includes any areas a spell visibly passes through to its target(s). So, a lightning bolt arcing from the caster's hand to its target may affect many creatures in its path, including the caster.

Footing Effects in the Aquatic Realm

Footing Effects imposed by Slick Terrain are completely negated when submerged as anyone passing through a slippery area can simply swim past them without contacting their surfaces in any way.

Freezing Effects in the Aquatic Realm

Freezing Effects gain an Edge when submerged.

Scorching Effects in the Aquatic Realm

Scorching Effects suffer from a Drawback when submerged.

Astral Plane

(Dream Land, The Otherworld)

The Astral Plane is another plane of existence entirely separate from the physical realm. Although they may not realize it, most people are quite familiar with the Astral Plane. They just know it as the realm of dreams. It is where people's spirits visit while sleeping. Many creatures live there on a more permanent basis, though. Denizens of the astral plane are known collectively as Eidolons.

Space, distance, and even time are largely meaningless on the Astral Plane. As in dreams, a person on the Astral Plane may find themselves standing on the shore of a great ocean one moment, and climbing the cliffs of a soaring mountain the next. Or, a person may be running for their life from a pack of fiery-eyed wolves when they unexpectedly happen upon the scene of a picnic they recall from childhood, immediately forgetting about the hell-hounds that are suddenly absent.

Scenes on the Astral Plane appear and (mostly) behave like scenes in the physical realm. They are just ephemeral and capricious. Quicksand in the Astral Plane works just like normal quicksand. It's just that, on the Astral Plane, quicksand has a far greater chance of abruptly appearing in the middle of your living room while you are fleeing a cadre of winged goblins gleefully pelting you from above with rotten eggs.

The spirit of a living creature visiting the Astral Plane will be connected to their body in the physical realm by a silver cord. It will go completely unnoticed, unless a person specifically looks for their own silver cord, at which point the glimmering thread will be so obvious as to defy reason on how it could have ever been overlooked in the first place. It is this silver cord that allows a spirit to find its way back to its body. If this cord is ever cut, the spirit will be hopelessly lost, and its body will eventually perish from starvation unless someone else ventures into the Astral realm and guides the wayward spirit home. Fortunately, silver cords are only visible to their owners. So, it is rare that they are ever cut.

Any Damage or Setback sustained by a creature while on the Astral Plane is inflicted on its astral body rather than its physical body. Any such injury immediately vanishes when they return to the physical realm. However, if a creature has their Hit Points or Fate Points drop to zero while in the Astral Plane, they still suffer the consequences of the Guts and Glory Tables. These consequences should be selected to lean more toward the spiritual rather than the physical, however.

Creatures can seek out and find others in the Astral Plane. To do so, one must know the true name of the sought individual, and call it out in a loud voice. If that other person is also on the Astral Plane, they will hear their name being called. They may either respond by shouting back, moving toward the voice, or ignoring it entirely. If the summons is ignored, the

caller will be unable to find the individual they seek. If the sought person calls back or moves toward the calling voice, they and their seeker will eventually be able to find each other, although it may take quite a while to do so. The process is greatly hastened if both parties know and repeatedly call out each others' true names.

On the Astral Plane, shared scenes are less erratic than ones experienced by individuals. This is because elements in dreams tend to be stable as long as they are being actively experienced by some spirit. But, the dream world does not have any tenet enforcing object permanence. Spirits persist, since they are what is doing the perceiving. But, things exist only as long as they are being experienced. Scenes with multiple spirits are more steady because the spirits' fields of consciousness overlap and reinforce one another.

Because most beings seek stability and predictability in their surroundings, like-minded souls tend to congregate near one another. Entire cities containing thousands of itinerant dreamers spontaneously arise in various places scattered across the Astral Plane. Some of these endure for centuries and then fade away. A few of these have grown into vast realms lasting for millennia.

Sending Messages Via the Astral Plane

It makes conceptual sense that one spell-caster could potentially give a message to an Eidolon (Astral being) and have them deliver it to someone else a vast distance away in the Physical Realm. Such a message could potentially be sent as far away as the other side of the world, assuming someone there had the means of communicating with the same spirit. However, such a method of communication is highly unreliable. Time flows very differently in the Astral Plane than in the Mortal Realm. As such, any message given to an Astral being may take days, weeks, or even years to be delivered using any such technique. One could not even be guaranteed that multiple messages sent in this way would be received in the same order in which they were sent.

The Abyss

The Abyss is a bottomless pit in the Astral Plane into which evil souls are flung after death. It is often considered the entrance to Hell. The Abyss is a seeming contradiction in that it is a pit with no bottom that plunges souls into Hell, which sort of implies there is actually a bottom (Hell). The concept makes a kind of sense in the Astral Plane, where a spirit can be falling endlessly through space one moment, burning in a lake of fire the next, and once again falling the next.

Any person having had a nightmare in which they are perpetually falling has probably visited the Abyss. Different regions of the abyss take various forms. One realm may be the pure sensation of falling through unending darkness. Another might be the experience of plunging through roiling smoke that burns the lungs and below which occasional glimpses of a smoldering landscape appear. Yet another might be a downward spiraling tornado of damned souls surrounded by a circling halo of winged demons lazily

sucking the marrow from the ectoplasmic bones of attempted runaways.

The Abyss is the realm of fear and impending doom. It is the realm preferred by demons, who continually battle one another and vie for supremacy.

Fairyland

(Land of Fey)

Fairyland is a magical realm filled with faery spirits, both living and dead. In it, there is no aging and no disease. It is a realm of continual balls and parties, where the denizens perpetually frolic and dance to delightful music. It resembles a fantastical medieval landscape, where castles and enchanted forests abound. Fairyland has a feudal social structure, with kings, queens, dukes, counts, and other nobles. One great distinction from the physical realm is that fairyland society is matriarchal rather than patriarchal. So, queens lord over kings, and duchesses outrank dukes.

Heaven

Heaven is the realm of bliss and eternal ecstasy. It is, quite simply, paradise. All of the souls in heaven have an imperative, and that is to make each others' existences as wondrous and joyous as possible. Everyone strives to better themselves in this endeavor, and their accomplishments never go unnoticed. Heaven is the single greatest cause of all silver cords being cut, because if you wander into heaven in a dream, you will likely cut your own cord at the earliest opportunity. If you're dead, this is the place you want to end up.

The only real fracas to be found in heaven is along its borders, where the angels that dwell in heaven frequently clash with wandering spirits that don't belong there. Trespassers come in all manner of forms and potency, and provide a boundless array of entertainment for militaristic do-gooders.

Hell

(Gehenna)

Hell is the realm of fire, pain, and endless torment. It is where evil spirits, who perpetrated terrible mortal sins while living, go to spend eternity. Evil begets evil. So, when a spirit is tortured and abused, it lashes out and does the same to those around it. As such, Hell is an endless cycle of defilement, misery, insurrection, and torture.

It is said that anyone entering Hell is doomed for all eternity. Nobody escapes. If that were true, though, how would anybody know what Hell is like? The truth is that anybody having nightmares where they were dismembered, eaten, burned, or similarly violated in horrible spine-chilling ways has likely visited Hell. Dreamers in the physical realm

visiting Hell have that silver cord to help them find their way out. The dead have no such luxury, though. So, they may actually be eternally damned.

Hell is the realm preferred by devils, as it is ideal for the evil Eidolons to plot, scheme, and battle their way into building fiefdoms and, hopefully, ultimately, entire kingdoms. In Hell, war continually rages as devils endlessly subjugate other devils, pausing only to entertain themselves with the torture of any miserable soul they happen across.

Limbo

Limbo is that portion of the Astral Plane that doesn't have a specific theme or purpose. It is a sort of in-between place where spirits get stuck when they don't know where they belong. It is a no-man's borderland that brushes against all of the other Astral regions. As such, flashes of heaven, hell, and everything in-between permeate Limbo. It is particularly helter-skelter, even for the Astral Plane.

Purgatory

Purgatory is a the grayest and most dreary of all the Astral realms. It is where virtuous spirits reside to pay penance for the relatively benign sins they committed in life prior to entering heaven. Just as the Abyss is considered a passage into Hell, Purgatory is a road-stop to Heaven. This forlorn region is the realm of recollection, helplessness, depression, remorse, and soul-searching.

Anyone having had a bad dream in which they found themselves naked in public, unprepared for an important exam, or exposed cheating or stealing has undoubtedly taken a sojourn through Purgatory. The various provinces of Purgatory resemble those of the physical world, albeit with far more drab and humdrum milieu.

Combat and any potential misdemeanors are entirely absent from Purgatory. Conflicts simply cannot be resolved through force in this Astral realm. In fact, even the mere thought of using force or wrongdoing to solve problems is impossible in Purgatory. You are naked in a dreary costume shop without your wallet, surrounded by racks of fabulous outfits. Everywhere you turn, horrified mothers wearing full-length fur coats are covering the eyes of their children in disgust at the state of your undress. And, there's nothing you can do to clothe yourself.

Shared Dream

The location of an adventure within the Astral Plane doesn't need to be anything specific. Since the Astral Plane is the Realm of Dreams, you can just decide that all of the Avatars share a dream when they fall asleep, for whatever reason you specify. Since nothing that happens in the Astral Plane directly impacts the real world, and since anything goes there, this option allows you to put the Avatars in fantastical

situations that would otherwise break your game world. Here are some possibilities:

- A labyrinthine palace made entirely of gems and gold.
- A downpour that last for weeks and floods the entire world, drowning everything except the Avatars.
- A beanstalk that grows to enormous size overnight, allowing the Avatars to climb up to a castle in the sky.

Further, you can decide which items the Avatars can bring back with them from Dreamland to the Mortal Realm. It would be reasonable to allow them to bring back any item that originated in the Mortal Realm but was taken into the Astral Plane sometime in the past. But, those items that are made of nothing but dreams and fancy are too insubstantial to exist in the world of men.

Black Forest

A Black Forest is a wooded area teeming with life, and inhabited by dark faery creatures. Under the canopy of the trees, the forest is under continual shadow. Daylight never reaches the ground.

Black forests can be as small as a mile across, or can stretch for hundreds of miles. They arise when one or more ecological loops of Unseelie faery races are established within an ordinary forest. (See the Ecological Loops section below for the types of faeries needed for an Unseelie ecology to form.) All it takes for a forest to become officially dark is for all of the faery types in one or more of the ecological loops listed below to become settled in an area. Once that happens, all of the properties of a dark forest apply to the region.

The forest itself is protected by a permanent Nightshade spell that covers any forest denizens. The overhead branches of the trees shift subtly when any creature passes below to ensure they are covered in shade. At other times, just enough sunlight filters through to allow plants to grow. Needless to say, this characteristic is quite a boon to the various faery forms that shun sunlight, and encourages the growth of all manner of moss and fungi.

Ecological Loops:

- [Oakfolk](#) ↔ [Birch Tree Spirit](#) ↔ [Spider \(Gleaming Red Spider\)](#) ↔ [Glaistig](#) ↔ [Blackthorn Sprite](#) ↔ [Oakfolk](#)
- [Blackthorn Sprite](#) ↔ [Wood Hag](#) ↔ [Toadfolk](#) ↔ [Toad](#) ↔ [Trenti](#) ↔ [Blackthorn Sprite](#)
- [Ratman](#) ↔ [Rat](#) ↔ [Birch Tree Spirit](#) ↔ [Oakfolk](#) ↔ [Trenti](#) ↔ [Toad](#) ↔ [Toadfolk](#) ↔ [Ratman](#)
- [Orc](#) ↔ [Warg](#) ↔ [Werewolf](#) ↔ [Black Dog](#) ↔ [Wild Huntsman](#) ↔ [Phouka](#) ↔ [Black Hag](#) ↔ [Orc](#)

Bone Citadel

A Bone Citadel¹⁶ is a maze, catacomb, prison, tower, castle, keep, fortress or other edifice fashioned entirely of bones, generally those of humans and other humanoids. Needless to say, such constructions indicate a powerful association with death.

Bone Citadels are most often encountered in the Astral Realms to where the spirits of the dead go to spend eternity. Although, a few have been encountered in the Mortal Realm deep within Black or Haunted Forests. They are usually constructed by powerful necromancers or Eidolons associated with war and death. They invariably house any number of undead and/or demons.

Any damaged undead creature within a Bone Citadel will regain lost Hit Points and Fate Points at a rate of 6 per day while remaining within the citadel. Those that are slain will regain Hit Points at a rate of 1 point per week until full Hit Points is reached. At this point the creature will once again rise to the full power of its former state. The only ways to prevent this unholy regeneration is to remove the creature from the citadel or destroy the citadel itself.

Every Bone Citadel is associated with a prophecy, often secret, that describes a set of circumstances destined to bring its destruction. If these circumstances are fulfilled, the citadel will shudder, then begin to slowly crumble as the bones gradually lose cohesion with one another, and finally collapse.

Cloud Island

A cloud island is a massive swath of land and stone that floats in the air high above the ground surrounded by clouds and fog. Plants and animals live on these islands in the sky just as they do on the ground. Cloud islands frequently have interesting landscape features, such as hills, lakes, caves, and even springs. Cloud islands range in size from a mere 100 yards to a few miles across.

A cloud island will, on rare occasion, gently bump into a mountain or other cloud island. At these times, a person can easily step from one to the other.

Whereas the earth-bound land is comprised of terra firma, cloud islands have bedrock made up of terra levitas. Terra levitas is an exceptionally hard, dense rock with an unusually high concentration of levitas (true mercury). Levitas naturally repels and drives out the gravitas that is normally found in rock. It is gravitas that usually pulls stone to the ground. Levitas, on the other hand, naturally rises. The higher the concentration in the stone, the higher the rock rises in the sky.

Levitas also attracts water vapor to itself. It is this property

that causes clouds to form around the island. These clouds have the effect of shrouding the island's existence from those on the ground. Consequently, cloud islands are far more common than ground dwellers would ordinarily guess.

A cloud island drifts with the wind at a maximum velocity of 5 miles per day, but doesn't travel more than 200 miles from a specific earthbound location. It will wander aimlessly at an average rate of 1 mile per day within its 200 mile limit. The direction taken by the island in these circumstances should be determined randomly every month or when it encounters its 200-mile boundary.

Most cloud islands are inhabited by at least one dominant avian or aerial creature, such as a griffon, roc, sphinx, or dragon. These will nest on the island and periodically fly to the ground to hunt. Other islands are populated by humanoids, such as cloud giants, djinni, or nuberu. Some such people live in mammoth castles, others live in humble hovels and tend livestock. Cloud dwellers are as varied in their lifestyles as are their ground-dwelling cousins.

Eerie Dark

The eerie dark is a region of pitch-black darkness save for the slight glimmer produced by glowworms, gleaming red spiders, bioluminescent mushrooms, and still water pools faintly radiating light from the luminous algae growing in it. Glowworms abound in these areas. Some of them crawl around on the ground or swim in fresh water pools scavenging whatever refuse is available. Others cling to the ceilings of caves or, if the eerie dark is in a forest, the branches of trees. The glowworms hunt for flying prey with spider-web-like threads that they lower like fishing lines. These threads are covered with a sticky goo that glisten with the reflections of the glowworms' light. Male glowworms have gossamer wings, and slowly drift about looking for food and females.

Bioluminescent mushrooms are also sprinkled throughout the eerie dark.¹⁷ These include the neon greens of foxfire, bitter oyster, and green pepe mushrooms, the neon oranges of honey fungus and jack-o'-lantern mushrooms, the neon pinks of the bleeding fairy helmet, the neon yellow of the little ping-pong bats fungus, and the neon purple of the lilac bonnet. These fungi will grow on any surface containing decaying matter, such as rotting wood or guano.

Consider any areas in which bioluminescent fungus grows to be illuminated by Dim Light.

An area of eerie dark can be found on its own, or in conjunction with any other dark Legendary Setting, such as a Black Forest.

16 The Celtic god Manawydan reportedly constructed a fortress of bone, known as Caer Oeth Anoeth, for Arawn, Lord of Death. It was described as a labyrinthine tower made of human bones in which the soul of King Arthur was imprisoned after death.

17 The famed Natural Historian, Pliny the Elder, mentions a glowing white mushroom in his 1st century Natural History. Named the agaric fungus, this mushroom glowed at night, lived in the tops of trees, had a noxious odor, and, when imbibed, acted as an antidote.

Ecological Loops:

- Glowworm ↔ Centipede ↔ Ghastly Bat ↔ Elf (Sluagh Sidhe) ↔ Arachnida ↔ Gleaming Red Spider ↔ Glowworm
- Glowworm ↔ Frog ↔ Frogfolk ↔ Bolotnik ↔ Black Hag ↔ Trenti ↔ Glowworm
- Glowworm ↔ Common Lizard ↔ Lizardfolk ↔ Trenti ↔ Glowworm

Egyptian Tomb

An Egyptian tomb is an elaborate underground crypt housing the remains of a rich or noble Egyptian citizen. Its rooms are filled with fabulous treasures, intended to assist the occupants in their afterlife. Its walls are decorated with beautiful paintings of fabulous monsters and creatures that will be encountered in the nether-realms.

The ultimate aim of an Egyptian Crypt is to increase the occupants' chances of eternal life in paradise. The Egyptians assert that the human soul is comprised of four parts: Ba (emotions), Ka (life energy), Kaib (shadow), and Khu (name). If the Ba and Ka reunite, an Akh is the result. It is the Akh that travels on to the afterlife. However, if a person believes that they lived an evil life, the Ba and Ka will be reluctant to unite, since any Akh entering the land of the dead will be judged by the gods. Those failing the test suffer a second, permanent death as they are devoured by the god Ammut. If their physical form, their mummy, is destroyed, though, the Ba and Ka will be forced to reunite, and their judgment will be at hand. They will unite into an Akh, a portal to the Astral Realm will temporarily open, and the Akh will be drawn through it.

Consequently, the spiritual parts of evildoers will do whatever they can to prevent the destruction of their mummy. It will include attacking trespassers directly, as a last resort. But, as long as all five aspects of the soul, and the mummy are intact, they have other potent abilities as well. (Note that defeating an aspect of the soul – the Ba, Ka, Ren, or Shuyet – does not destroy it. They are ghosts, and cannot be completely annihilated easily.)

As mentioned earlier, the walls of an Egyptian Tomb are covered with myriad paintings. When the mummy and all four aspects of the Egyptian soul are present in a tomb, the wall paintings may come alive, step out from the wall as real creatures, and attack under the control of the tomb's occupants. (As per the Pagan Symbol spells Vivify Animal Mural, Vivify Battle Mural, and Vivify Monstrous Mural as described in The Codex of Cultures.)

Often, the image of a single creature is animated by a tomb denizen. But, several creatures may be animated at once at the cost of some skill for each individual.

Once animated, the image(s) will step out of the wall, transforming into a true 3 dimensional creature(s) of the type shown in the painting. The animated entity has all the

statistics and characteristics of a normal creature of its sort, including any immunities and susceptibilities. (Thus, living creatures are subject to Internal Damage while undead creatures are subject to Faith Damage.)

The following lists of creatures, separated by the books containing their descriptions, are commonly portrayed in Egyptian wall paintings.

Monsters of the Mediterranean: Akh, Ammut, Ba, Ba-Neb-Tettu, Baboon, Cobra, Common Cat (Lion), Common Hyena, Crocodile, Hermanubis, Hippo, Honey Bee, Jackal, Ka, Mummy, Ren, Renenutet, Scarab, Scorpion, Shuyet, Sokar, Sobek, Sphinx (all types), Tafner, Tawaret, Vulture, Wadjet

The Tome of Terrors: Bovine, Common Cat (Leopard), Constrictor Snake, Dog, Dwarf (Deneg), Eagle, Human, Poisonous Snake

Ecological Loops:

- Mummy ↔ Ba ↔ Ka ↔ Shuyet ↔ Ren ↔ Mummy

Enchanted Forest

An enchanted forest is a wooded area permeated with white magic that weaves a spell of fertility. The wood's protection and idyllic environment will draw any number of brownies, sprites, elves, and other faery creatures to it. They will defend it with great ferocity if necessary.

An enchanted forest may be as small as a mile across, or may stretch for hundreds of miles. They arise when one or more ecological loops of Seelie faery races are established within an ordinary forest. (See the Ecological Loops section below for the types of faeries needed for a Seelie ecology to form.) All it takes for a forest to become officially enchanted is for all of the faery types in one or more of the ecological loops listed below to become settled in an area. Once that happens, all of the properties of an enchanted forest apply to the region.

The forest itself is protected by magic that keeps the weather conditions within the forest idyllic.

Ecological Loops:

- Pan (Urisk) ↔ Sprite (Pillywiggin or Spunkie) ↔ Elf (Fay) ↔ Hob (Brownie or Moss Folk) ↔ Dwarf (Erdluittle) ↔ Pan (Urisk)
- Apple Tree Folk ↔ Ash Tree Folk ↔ Elder Tree Folk ↔ Hazel Tree Folk ↔ Apple Tree Folk
- Green Man ↔ Nymph (Dryad) ↔ Unicorn ↔ Nymph (Undine) ↔ Swan Folk ↔ Rowan Tree Folk ↔ Green Man

Enchanted Reef

An enchanted reef is an undersea paradise hospitable to both aquatic and air breathing creatures. Aquatic life flocks to the reef's intoxicating waters. The area's protection and idyllic environment will quickly attract any number of merfolk, tritons, and aquatic faeries. The inhabitants will defend the area with great courage if necessary.

Enchanted reefs can be anywhere from one mile to hundreds of miles across. They arise when one or more ecological loops of sea-dwelling creatures are established within an ordinary reef. (See the Ecological Loops section below for the types of faeries needed for an enchanted sea ecology to form.) All it takes for a reef to become officially enchanted is for all of the faery types in one or more of the ecological loops listed below to become settled in an area. Once that happens, all of the properties of an enchanted reef apply to the region.

Air breathers have no difficulty inhaling the sweet waters of an enchanted reef (as the occult spell Procure Great Aura of Nixie's Breath), and can swim with ease while within the reef's boundaries (as the occult spell Provide Swimming at Land Speed). Further, they can speak normally and cast spells with Verbal components while underwater.

In all other regards, an Enchanted Reef is just like any other Aquatic Realm.

Ecological Loops:

- Mermaid ↔ Merrow ↔ Nixie ↔ Selkie ↔ Nymph (Nereid) ↔ Mermaid
- Triton ↔ Hippocampus ↔ Siren ↔ Scylla ↔ Centauro-Triton ↔ Nymph (Nereid) ↔ Triton

Floating Island

A floating island is a large mass of land and stone that floats in the sea. Plants and animals live on these islands just as they do on any other island. Most floating islands have a hill or two, and often have towering cliffs at the sea's edge. They frequently have other interesting features as well, such as waterfalls, streams, lakes, caves, and springs. A few even have volcanoes. Floating islands range in size from a mile to a few dozen miles across.

Whereas earth-bound islands are comprised of terra firma, floating islands have bedrock made up of terra oceanus. Terra oceanus is an exceptionally hard, dense rock with an unusually high concentration of levitas (true mercury). Levitas naturally repels and drives out the gravitas that is normally found in rock. It is gravitas that usually pulls stone downward. Levitas, on the other hand, naturally rises. The higher the concentration in the stone, the lighter it is. Terra oceanus is similar to terra levitas, which is found in cloud islands. The primary difference is that the concentration of true mercury in terra levitas is higher than that of terra oceanus. As such, terra oceanus is light enough to float in

water. But, it is not light enough to float in the air.

Levitas also attracts water vapor to itself. This property causes fog to form around floating islands, making it often difficult to find the drifting isles, and giving them an air of mystery.

A floating island drifts with the ocean currents at a maximum velocity of 5 miles per day, but doesn't travel more than 200 miles from a specific earthbound location. It will wander aimlessly at an average rate of 1 mile per day within its 200 mile limit. The direction taken by the island in these circumstances should be determined randomly every month or when it encounters its 200-mile boundary.

Most floating islands are inhabited by at least one dominant creature, such as a chimera, lamia, monoceros, or kampe. Other islands are populated by humanoids, such as cyclopes, elves, gargoyles, or vampires.

Gallitrap

A gallitrap is a ring of toadstools that acts as a home to sprites, spriggans, and other diminutive faeries, particularly pixies and ellylon. The circle of mushrooms defines the 'equator' of an imaginary sphere in which the magic of the gallitrap takes effect. Any creature entering the ring of mushrooms will be instantly reduced to Ultratiny size.

Gallitraps have a rough diameter anywhere between 3 and 60 feet across. They are originally established by opulent and festive nighttime faery balls attended by pixie royalty, ellylon nobility, toadmen, and spriggans. These balls are all-out faery blasts, the likes of which are rarely seen even by these teensy party-goers.

Gallitrap parties always draw huge crowds of tiny faeries. As per proper faery etiquette, all of the invited guests remain within the ring of mushrooms in which the party is held. As more and more faeries gather, the available space for the party quickly proves insufficient. If the party is entertaining enough (which it will undoubtedly be if the host has expended sufficient resources), the guests will be loath to leave. Fortunately, the most upper of the upper crust of faery society wield potent and mysterious magics. In order to prevent embarrassment for the gracious host, some of these powerful faeries will exert their influence. Somehow, the space within the mushroom circle will stretch to accommodate the crowd. These distorting effects will remain even after the party is over.

After the party ends, the mushroom circle will define a boundary around an apparently normal area of ground. Any items within the ring before the party starts (such as a stump, tree, flower, rock, mushroom, or bush) will remain unaffected by the magic of the spell.

Any creature entering the ring will shrink by up to three size categories to a minimum size category of Ultratiny. When the creature thereafter leaves the ring, it immediately regains its former size. The space within the ring is also distorted. The ranges of weapons and spells are similarly reduced.

One other important consequence of the potent faery charm is that it negates any enchantment, illusion, or spell within the ring that is not of faery origin. This includes occult spells having any Occult Lore requirement other than Autumn, Spring, Summer, or Winter. Note that some pagan spells are faerylike in nature. (The Overlord must use their judgment in these cases.) Any magic item or potion brought into the area will be unable to function while it remains within the ring of toadstools. However, it will function normally after exiting the Gallitrap.

The Gallitrap will attract faery visitors, and some may even take up residence in the area. The sprites will naturally maintain the mushroom gardens in fine shape. The magic of the Gallitrap will persist as long as it is inhabited by all of the faery types listed in the ecological loop below. If any faery race of the loop is not represented by at least one member, the Gallitrap's magic will fade within a month.

Ecological Loops:

- [Trenti](#) ↔ [Toadfolk](#) ↔ [Sprite \(Pixie\)](#) ↔ [Sprite \(Ellyl\)](#) ↔ [Spriggan](#) ↔ [Trenti](#)

Garden / Tree / Orchard of Magical Fruit

Plants, usually trees, that produce magical fruit are a common theme in mythology. Anyone eating the fruit gains some kind of magical influence, whether for good or ill.

Magical gardens can provide a nice addition to an adventure. Their fruit should essentially be treated as magical potions, with whatever powers you, as the Overlord, deem appropriate. So that your world is not inundated with an overabundance of magical fruit, though, you should use this trope sparingly. For the same reason, each such tree, garden, or orchard should grow their fruit relatively slowly.

Each piece of fruit may provide a single dose or several, depending on your story needs. However, each piece should be treated as a magic item when considering its possessor's Magic Limit.

Origin: Celtic mythology tells of nine otherworldly hazel trees whose branches reach over the Well of Wisdom. Anyone eating the nuts is granted the gift of prophesy.

When consumed, the flowers of the Lotus Tree of Greek myth induces euphoria. As such, the Lotus Tree falls in this category, but has its own separate write-up.

The Apple Trees of the Hesperides of Greek myth produce golden apples that grant immortality (or at least extended life) to anyone eating them. A similar myth appears in Nordic legend. The golden apples of Idunn are the source of the Nordic gods' immortality. In both mythologies, the gods must periodically eat the apples to maintain their immortality.

In the Hebrew book of Genesis, the Garden of Eden contains the Tree of Life and the Tree of Knowledge of Good and

Evil. Anyone eating the fruit of the Tree of Life gains immortality, whereas anyone eating from the Tree Of Knowledge learns that good and evil exist in the world. The Hebrew God, Yaweh, created the first man and woman in the story, Adam and Eve, and told them that they could eat anything in the garden except the fruit of the Tree of Knowledge. He strictly forbade them from eating that particular fruit. However, a serpent appeared in the garden and tempted Eve to eat the fruit of the Tree of Knowledge. Thereafter, she convinced Adam to do likewise. In this way, Adam and Eve learned that it is possible to suffer, but that it is possible to forestall suffering through preparation and hard work. By knowing how they can, themselves suffer, they also learn how to purposefully cause suffering in others, which they understand as the essence of evil. Because they gained this forbidden knowledge, God expelled the couple from Paradise.

Haunted Edifice

A haunted edifice is a castle or mansion having a history of great sorrow and death. In the past, many of its occupants underwent great emotional or physical torture, resulting ultimately in execution and murder. Each such slaughter drives the premises into an ever darkening spiral of bloodshed. The restless ghosts of those slain begin to haunt its halls seeking release, which can only come through the actions of the living. Some task must be fulfilled to rid a Haunted Manor of its dark curse. What that task is varies from one estate or castle to another. But, it invariably involves righting some injustice or satisfying some wish that went unfulfilled in a pivotal spirit's life.

The spirits involved in a haunting are unaware that they are no longer living. Rather, they reenact various important scenes from their former lives dealing with the manor's central conflict. Unfortunately, any interaction that distracts them from their reenactments will be met with murderous rage. At no point is any ghost capable of clearly stating what task must be performed to release it from its forlorn existence. They may not even be consciously aware that freedom is possible.

Haunted buildings are often old and run down, with dust covering everything and cobwebs liberally scattered throughout their rooms. As visitors wander through the grounds, though, flashes of the edifice's former glory will intermittently appear. These illusory visions will show scenes from the ghostly denizens' past that provide clues as to what task must be performed to free the mansion's tortured souls. Once that task is accomplished by the living, the ghosts will put on an impressive display of some type to express their eternal gratitude before moving on to their final reward.

Ecological Loops:

- [Screaming Skull](#) ↔ [Decapitated Phantom](#) ↔ [Headless Specter](#) ↔ [White Lady](#) ↔ [Utburd](#) ↔ [Taxim](#) ↔ [Screaming Skull](#)

Haunted Forest

A haunted forest is a dark woodland area inhabited by countless undead and other evil creatures. Its very trees, many of which are leafless and dry, are animated by the ghosts of the dead. Many night dwelling creatures will be attracted to the forest, and will quickly find a home in the dark wood. These will include creatures such as spiders, owls, bats, werewolves, etc. Of course, the older the haunted forest, the more undead it will have accumulated within its boundaries.

Haunted forests are anywhere between one mile and hundreds of miles across. They arise when one or more ecological loops of undead types are established within an ordinary forest. (See the Ecological Loops section below for the types of undead needed for an undead ecology to form.) If the murderous rampage of even a single undead creature goes unchecked within a forest, its predilection to spawn other undead forms will eventually result in a new haunted forest emerging. All it takes for a forest to become officially haunted is for all of the undead types in one or more of the ecological loops listed below to become settled in an area. Once that happens, all of the properties of a haunted forest apply to the region.

The dark power of a haunted forest chills the peasants of the surrounding townships. The forest itself is protected by a permanent dreary darkness that extends above the forest canopy. Overcast skies, fog, and the forest canopy itself prevent any sunlight from reaching the forest floor. Needless to say, this is quite a boon to the myriad undead forms that shun sunlight.

Any damaged undead creature that is not slain will regain lost Hit Points at a rate of 3 per day while remaining within the forest's borders. Those that are slain will regain Hit Points at a rate of 1 point per week until fully restored. At this point the creature will once again rise to the full power of its former state. The only ways to prevent this unholy regeneration is to remove the creature from the forest or sanctify its corpse in some way (Overlord's discretion).

Ecological Loops:

- [Haunted Tree](#) ↔ [Headless Horseman](#) ↔ [Kirk Grim](#)
↔ [Will-o-Wisp](#) ↔ [Haunted Tree](#)

Haunted Ship

A haunted ship is a sea vessel that underwent some terrible tragedy at sea. As such, its crew ended up dead. The ship may have even sunk. Rather than accept their fate, though, the crew arose as undead to continue their toil at sea. Some haunted ships appear as normal well kept vessels, with no obvious signs of decay. Others have tattered sails, broken rails, and cracked or punctured hulls that seem as though they shouldn't float at all.

These vessels have strong connections to both the physical realm and the astral plane. It is the fact that it acts as a sort of bridge between realms that the ship has unusual properties. The vessel can sail freely on the sea's surface, regardless of how badly the hull is damaged. In fact, the ship can just as easily "sail" underwater or through the air. Most haunted ships just stick to the ocean's surface, though, as that is what the crew longingly remembers from life.

Unfortunately, the ship is limited to traveling routes that it sailed while the crew was still alive.

Haunted ships are often surrounded by wet fog that may extend for up to a mile from its location, although this is not always the case. Whether a fog exists or not depends on the captain's preference. Taking the ship airborne, though, requires it to sail on a sea of fog and clouds.

Further, haunted ships always seem to have plenty of wind behind their sails to drive them onward, regardless of how tattered the sails are or how still the weather.

Finally, any undead on board a haunted ship will heal lost Hit Points at a rate equal to 12 points per day and the ship itself is completely impervious to fire.

Ecological Loops:

- [Duffy Jonah](#) ↔ [Ancient Mariner](#) ↔ [Galley Beggar](#)
↔ [Sea Draug](#) ↔ [Duffy Jonah](#)

Lotus Tree Orchard

A **Lotus Orchard** is a grove of **Lotus Trees**, which are bushy fruit trees that grow in warm, humid climates. The flowers of the **Lotus Tree** have five petals. Four of them are black with purple striations while the remaining petal is larger and is a brilliant red. The fruit they produce resembles a large deep purple eggplant.

Lotophagi, people previously addicted to the fruit, usually tend entire orchards of lotus trees. The number of caretakers will depend greatly on the number of lotus trees in the area. The lotophagi are delightful people who walk through their meticulously tended groves with dreamy smiles and glazed expressions. They are charming and even helpful, as long as their guests' needs don't involve much physical labor. However, if their beloved trees are harmed in any way, their attitudes will abruptly change. Any threat to a lotus tree or its environment will be immediately dealt with in the

harshest way. Any survivors will be bound and fed Lotus fruit until they too are hopelessly addicted to the taste.

Lotus trees are commonly found growing near the coasts of oceans in tropical and semi-tropical lands. The trees themselves are completely inanimate non-sentient plants. However, the Lotus Tree has evolved a potent defense mechanism. Its blossoms have the scent of sweet honey, which acts similar to the Occult spell Concoct Perfume of Great Deft Infatuation. Anyone within 10 feet of a lotus tree must make an Avoidance Roll with Wisdom adjustments every Round or be affected. Rather than lust, though, the fragrance induces the uncontrollable desire to eat the fruit or, if absent, the flowers of the tree. Once consumed to the point of satiation, the imbiber is affected by the Occult spell Invoke Grief of Dire Slumber.

The lotus tree's fruits and flowers are both very nourishing and highly addictive. Every bite of either has the effect of a Typical Hallucinogenic Poison and a Nourishment Tonic (see in The Wicked Workshop). Once a person is addicted, the desire for the induced bliss is so strong it acts as a permanent Apply Grim Entrancement to Living Creature spell on the imbiber forcing them to protect the trees with their life. (See The Oculus of Occultism for details on the various Occult spells.)

Origin: The legend of the Lotus Tree comes to us from Greek mythology. Odysseus encountered the land of the lotus-eaters, in Libya, who were a forgetful people that did nothing but lounge about and eat lotus blossoms. When his crewmen ate the blossoms of the tree, they forgot about their homeland and desired only to remain and eat the lotus. Odysseus had to physically drag his men to their ships to escape the cursed land.

Ecological Loops:

- Lotus Tree ↔ Honey Bee ↔ Lotus Tree
- Lotus Tree ↔ Addicted Humans (and other races) ↔ Lotus Tree

Sleeping Giant

When passing through rough, hilly terrain, a careful observer can sometimes discern a human visage in the rock faces of valleys and mountain peaks. Such formations usually indicate the presence of a huge sleeping giant.

Sleeping Giants are incredibly old giants, some of which have the size of mountains. They first arose when the world was young and slumber through the ages, forming major landmarks such as glaciers, mountains, and volcanoes. Although thousands of years of accumulated debris obscures these giants' forms, vague outlines of their buried features are often still visible.

Many creatures take up residence in and around a Sleeping Giant's reclined body. This is because Sleeping Giants provide a great many useful caves to serve as homes. Although some of these abodes include the Sleeping Giant's

more obvious bodily orifices, most are simply pockets that are formed between the dozing giant's massive frame and the underlying bedrock. Since Sleeping Giants can snooze in a wide variety of uncomfortable-looking positions, these pockets and caves can take unpredictable twists and turns.

Sleeping Giants are normally oblivious to the activities of men. However, if some prospector insists on digging a mine-shaft into one's tibia, the giant will undoubtedly take notice. Usually, the drowsy behemoth will do little more than swat the offender like some pesky mosquito. Reverberating earthquakes always accompany such activities and few survive these encounters. Those that do are wise to heed the warning.

If a Sleeping Giant's body is entered (i.e. through a nostril or ear canal), the explorers will discover the giant to be an interesting combination of elemental and living being. Although their internal layout is unlikely to look like that of a mortal man, some basic structures can be easily identified.

A bones of a Sleeping Frost Giant are made of blue ice and their muscles are made of hard-packed snow. Winding, twisting passageways lined with an icy glaze act as arteries to circulate a constant stream of frigid water. Any intrepid explorer entering this realm will discover a world of frozen waterfalls and glistening gems of colored ice.

A Sleeping Stone Giant has bones of granite and muscles of dirt and clay. Their veins, lined with slick limestone, carry cool streams of crystal clear water. Any spelunker braving the slippery passageways will find a wonderland of stalactites, crystal formations, and rocky curtains.

The body of a Sleeping Fire Giant is made of volcanic rock and dry ash and has veins filled with boiling mud and sizzling magma. Consequently, the internal structure of a Fire Giant can present considerable hazard to trespassers.

If an invader attacks a Sleeping Giant's body, nothing will happen until more than a thousand points of damage is sustained. At this point, the Sleeping Giant's immune system will kick in. Elementals (of ice, rock, or magma) will arrive to expel the intruders by force and repair the damaged areas. If a Sleeping Giant's life is truly threatened (which would likely take a team of miners decades to achieve), hoards of giants and trolls, informed of the dire situation through tribal prophecy, will flock to the rescue, seeking vengeance on the offenders.

Origin: Jotuns are the original Nordic giants. In Scandinavian mythology, these beings are truly huge and are fated to overpower the gods in the final battle of Ragnarok. It is from these giants that the descriptions of fire and frost giants arise (found in under the descriptions of the various Elementals in The Tome of Terrors). These Sleeping Giants described herein are of truly Astronomical size. As such, they are included not as 'monsters' for adventurers to defeat, but as a potential bit of scenery with which to liven your world.

Zone of Ascendancy

A Zone of Ascendancy is a broad area that is magically dedicated to some Faction, usually a religious one. They are difficult to establish, and equally difficult to destroy. (The Pagan spell Consecrate Zone of Ascendancy and the Mystic power Sanctify Zone of Ascendancy are two ways in which these zones can be created.)

A Zone of Ascendancy elevates the credibility of the Faction to which it is dedicated, and provides proof that the Faction dominates any opposing one in the region. (The description of each Faction explicitly lists the Factions they oppose.)

Zones of Ascendancy are always centered on some stationary construction. Temples are the most common focuses used for this purpose. But, any building, statue, or other constructed wonder can be used as such. The overall architectural style of this focus must be culturally distinctive, and its iconography must match that of the Faction to which it is dedicated. Such a wonder rightly claims dominance over the surrounding area. In effect, it says, “We were here long enough to construct this magnificent edifice, defending it and driving away all opposition while doing so. As such, nobody can legitimately deny that the surrounding lands lie within our purview.”

For example, suppose a Mesopotamian-style ziggurat is constructed with the iconography of the Annunaki pantheon. This edifice may be used as a focus for a Zone of

Ascendancy dedicated to the pantheon of the Annunaki. But, it cannot be used as the focus of an Egyptian, Nordic, or Greek zone. However, with adjustments to its decorative iconography, the ziggurat could potentially be dedicated to other Mesopotamian factions, such as the Forces of Tiamat. (Such adjustments would likely be non-trivial, but within the realm of practicality.)

Each Zone of Ascendancy has a Quality Level, which equals that of this construction. The zone extends to a radius of 1 mile per Quality Level from this central point.

The only ways to terminate a Zone of Ascendancy are:

- 1) Disassemble, or otherwise destroy, the zone’s central construction, down to its last brick.
- 2) Establish another Zone of Ascendancy having a central focus with a value (construction cost) greater than that of the zone it is supplanting, and whose region overlaps that of the opposing zone’s central focus.

Within a Zone of Ascendancy, no area may be magically consecrated, sanctified, or otherwise dedicated to an opposing Faction. Any such attempt will automatically fail. Note that a new Zone of Ascendancy does not negate the potency of any already established grounds of opposing Factions. It only prevents the creation of new ones. (The only exception to this rule is the establishment of a superior Zone of Ascendancy dedicated to an opposing Faction, which supersedes and negates any opposing zones.)

LEGENDARY RELICS

Legendary Relics

This section contains a list of various relics taken from myths and folk tales. So they retain an air of mystery, they are given vague descriptions as found in myth and folklore, allowing you, as Overlord, to tailor their abilities to your campaign.

The Ark of the Covenant

The Ark of the Covenant is a relic of the three Abrahamic religions: Judaism, Christianity, and Islam. It was crafted by the prophet Moses at the instruction of the Abrahamic God, Yahweh. It is a wooden chest, about four feet by 2½ feet by 2½ feet in size, entirely covered in gold. Its lid has two golden cherubim (angels) on top, and there are four golden rings on the sides of the chest through which two gilded poles are inserted for transport.

The Ark holds important relics of the Abrahamic religions. The first, and foremost, are the two stone tablets on which God engraved the Ten Commandments: laws which Yahweh declared all men should live by. The Ark also holds the Rod of Arron, a staff carried by the companion of Moses, as well as a pot of Manna, divine food granted to the people of Israel as they trekked through the desert wilderness for 40 years after leaving bondage in Egypt.

The Ark is not magical in itself. But, it is considered the Holy of Holies, as it is the preferred seat of God when the Deity interacts with the Hebrew high priest.¹⁸ As such, it is treated with extreme respect. To do otherwise invites Yahweh's swift wrath, which may come in any form imaginable.

The Ark was kept in the Temple of Jerusalem, at least until 537 BCE, when the Babylonians conquered the ancient city. After that time the whereabouts of the Ark become murky. Some tales say that it found its way to Arabia or Ethiopia. Others say it was buried somewhere on Mount Nebo, the site where Moses saw the Promised Land before dying. Still other reports claim that it was taken to one of several different cathedrals in Europe. But, nobody knows for sure.¹⁹

18 It would be reasonable to interpret the Ark's gold as having been purified into True Gold (Quintessence) by God's frequent presence.
 19 There are exactly zero reputable reports of the Ark having been taken to the hypothetical Egyptian city of Tanis, despite all claims to the contrary made in the first half of the 20th century by a rather shady archaeology professor named Dr. Henry Jones.

The Bag of Winds

The Bag of Winds is a leather bag with a drawstring on its opening that appears inflated, somewhat like a balloon, and which continually jostles around slightly as if containing a living creature. If the drawstring is loosed slightly, the bag produces a strong wind capable of pushing a ship through the water at a fast clip. If opened fully, it produces storms.²⁰

The Belt of Thor (Meginjörð)

The wide belt of the Nordic god Thor, named Meginjörð, or “Power Belt”, helps enable Thor to wield his weighty hammer Mjolnir. It is said to double the god’s strength.²¹

The Book of Power (Rauðskinna)

The Book of Power is an occult spellbook of black magic. Named Rauðskinna (“Red Skin”), it is a book bound with red leather that was written by an Icelandic Catholic Bishop named Gottskalk Nikulausson the Cruel. Gottskalk was obsessed with finding a way to control Satan using the dark arts of occultism. He devoted his life to accumulating all knowledge of black magic and recording it in this weighty tome, which he was buried with when he died. But, centuries later, a dark occultist named Loftur Thorsteinsson was looking for the work to augment his already considerable powers. He conjured Gottskalk’s ghost using blasphemous distortions of Biblical scripture. Gottskalk’s specter appeared carrying the red book, and Loftur demanded that he hand it over. Loftur almost succeeded in obtaining the Grimoire, but a church bell rang and banished the apparition.²²

The Bow of Arash

The Persian hero Arash possessed a bow and arrow that were crafted at the instructions of an angel to magically extend its range. Arash shot the arrow from the bow at dawn, and the arrow flew through the air until sunset.²³

20 This can be interpreted as if the bag contained an Anemoi, a type of Gas Elemental in the form of a horse. (See [The Tome of Terrors](#) for details.) If opened only slightly, the Anemoi produces a strong breeze. But, if opened fully, the Anemoi is released in a manner similar to the Occult spell [Beget Anemoi](#).

21 In game terms, this means they add +4 to the wearer’s Strength.

22 The book can be interpreted to be a magical spell-book containing all of the Black Magic, Demonology, Necromancy, and Sorcery spells, along with a sizable list of demonic names. Further, it would be reasonable to assume the book itself to be haunted by the ghost of Gottskalk. (See the [Possessed Construct Overlay](#) description in [The Tome of Terrors](#) for how to handle this.) As such, it would have a malevolent intelligence of its own, along with Gottskalk’s vast spell-casting abilities.

23 This could be interpreted to work like the Occult spell [Charm Range Weapon with a Few Far Shots](#) (see [The Oculus of Occultism](#) for details). Since the bow was fashioned with angelic direction, it would be reasonable to make it unusually effective against demons in some way, such as delivering Metaphysical Damage.

The Cadair of Morgan

The Cadair of Morgan was a chariot²⁴ of Celtic myth owned by Morgan, king of Mwynfawr²⁵. It rapidly transports its occupant to wherever they want to go.²⁶ It is one of the Thirteen Treasures of Britain.

The Cauldron of Bran

The Celtic giant Bran owned a cauldron large enough to hold the body of a man. Any corpse put in the cauldron would be raised from the dead. Anyone raised in this fashion would thereafter be incapable of speech, but could fight in battle.²⁷

The Cauldron of Dagda

Dagda’s Cauldron²⁸, the Coire Dagdae, is one of the Four Hallows of the Tuatha de Danann. It was brought to Ireland from the mythical island of Murias. This cauldron can magically produce an unlimited quantity of food²⁹. If a wounded man is placed in it, the cauldron will heal all of their wounds. If a corpse is placed inside, the cauldron will resurrect it.³⁰

The Cauldron of Drynog

Also known as Pair Drynog, the Cauldron of Drynog is a cauldron of Celtic myth once owned by a giant named Drynog. It quickly cooks any meat placed in it by a brave person, but won’t even warm meat placed in it by a coward, even if positioned over a raging fire. It is one of the Thirteen Treasures of Britain.

The Cloak of Freya

The Nordic goddess Freya wears a cloak covered in falcon feathers, which she generously loaned to other Nordic gods in many legends. The cloak has the ability to transform its wearer in to a falcon.³¹

24 Described as a chair in some references.

25 A small kingdom in south-east Wales.

26 This could be interpreted as the chair being enchanted to cast the occult spell [Teleport Many Leagues](#).

27 One possible interpretation is that those placed in the cauldron were raised as undead. But, this is not explicitly stated in the myths.

28 As Catholicism spread across Europe, its beliefs were intermixed with Celtic myth, and resulted in the legends of King Arthur. It is believed that the Holy Grail is an adaptation of the myth of Dagda’s Cauldron.

29 This would probably provide characters traveling through harsh wilderness environments having a scarcity of food sources with an [Edge on Wilderness Survival](#) rolls.

30 As the pagan spell [Revive](#). From a game perspective, the cauldron should not be able to resurrect anyone dying in Glory Status 6.

31 This can be interpreted as if it allows the wearer to use the Eldritch skill [Shift to Falcon Form](#) (see Shift to ... Form in [The Character Compendium](#)).

The Cloak of Hercules

Hercules fashioned a cloak from the skin of the Nemean Lion³² that he slew as the first of the Twelve Labours of Hercules. The skin of the lion's head formed its hood. The Greek hero had to resort to strangling the beast, as its hide was impenetrable to weapons. As such, Hercules's cloak was similarly tough.³³

The Cloak of Manannan

Also known as the Cloak of Mist, the cloak worn by the Celtic sea god Manannan has the power to make the wearer invisible. If draped over a person, it can be used to erase their memories.³⁴

The Cloak of Padarn

Also known as Paid Padarn, the Cloak of Padarn is a garment of Celtic myth once owned by Padarn Beisrudd. It renders its wearer invisible³⁵. It resizes itself to fit its wearer, but only does so for those who are brave. It is one of the Thirteen Treasures of Britain, but little is known of its original owner.

The Club of Dagda (Lorg Mor)

Lorg Mor is the club of the Celtic god Dagda. It is so large and heavy that it requires eight men to carry, although Dagda himself has no difficulty in wielding it. The business end of the club deals death to those it strikes. But, its other end can restore life to a corpse.

The Club of Petrushka

Petrushka's Club is described in the Russian folk tale of [Petrushka and the Dove Maiden](#). When tossed toward a foe, the club fights under its own volition. It continues fighting until that foe is defeated, and then returns.

The Coat of Rostam (Palangineh)

The Persian hero Rostam wore a leather coat, named Palangineh. It is made of subtle leopard skin which retains its fur. The coat acts like leather armor that makes the wearer invulnerable³⁶ to not only the blow of weapons, but also to the effects of both fire and water.

The Coracle of Manannan (Squabe Tuinne)

A coracle is a circular bowl-shaped rowboat. Their sizes vary, from being able to hold one to four people. The Celtic sea god Manannan once a remarkably fast coracle named Squabe Tuinne, or "Wave Sweeper".³⁷ It was later inherited by his foster son, Lugh.

The Cornucopia of Amalthea

When Zeus was first born, his mother, Rhea hid him from his father Cronus in Cyprus, in order to keep the tyrannical god from swallowing him. Amalthea was a divine goat that raised and nurtured baby Zeus while he was there. After he grew up, Zeus fashioned the Cornucopia, or Horn of Plenty, from one of her horns. This miraculous relic produces an unlimited amount of fruits and herbs.³⁸

The Crane Bag of Manannan

The Crane Bag is a supposedly bottomless bag fashioned from the skin of a crane that the Celtic sea god Manannan carries with him. In it Manannan carries a great many things, including his own house. So, even if it is not truly bottomless, it can certainly hold a lot.

32 The Nemean Lion is described in [Monsters of the Mediterranean](#).

33 This can be interpreted as the cloak acting as leather armor with an exceedingly high Ward.

34 Which can be interpreted to have the same effect as a Philter of Forgetfulness (see [Concoct Philter of Forgetfulness in The Oculus of Occultism](#)).

35 This can be interpreted to be a permanent Tarnkappe (see [The Character Compendium](#) for details.)

36 You may wish to interpret the armor as having a high Ward, and giving the wearer Immunity to Freezing and Scorching Effects.

37 Which could be interpreted as it being permanently enchanted with the Pagan spell [Propel Boat](#) (see [The Codex of Cultures](#)).

38 This could be interpreted to work as the Pagan Nature spell [Cornucopia](#). (See [The Codex of Cultures](#) for details.) This would probably provide characters traveling through harsh wilderness environments having a scarcity of food sources with an [Edge on Wilderness Survival](#) rolls.

The Cup of Jamshid

The Cup of Jamshid is a drinking vessel owned by the Persian hero Jamshid³⁹ that contains the Elixir of Life.⁴⁰ It is a crystal goblet in the shape of a globe, with seven golden rings, that can be used for divination. Anyone gazing into its contents can peer anywhere in the world or the nine heavens.⁴¹

The Drinking Horn of Brangaled

The Drinking Horn of Brangaled, also known as Corn Brangaled, is a drinking horn of Celtic myth, which provides its owner with an unlimited amount of any drink desired⁴². It is one of the Thirteen Treasures of Britain.

The horn is said to originally have been taken from the head of Nessus⁴³, a centaur that the Greek hero Heracles killed, and whose wife then killed Heracles in revenge.

The Game of Gwenddolau

The Game of Gwenddolau is a chess board⁴⁴ made of gold whose pieces are fashioned from crystal and silver. It was said to be able to play by itself⁴⁵. It is one of the Thirteen Treasures of Britain.

The Gauntlets of Thor (Járngreipr)

The gauntlets of the Nordic god Thor, named Járngreipr, or “Iron Grippers”, help enable Thor to wield his weighty hammer Mjólnir. They are said to double the god’s strength.⁴⁶

39 Also known as Yima, Jamshid is the Persian version of the Hebrew Noah or the Mesopotamian Utanapishtim. In Persian mythology, the world is to be wiped out by a disastrous winter. So, Ahura Mazda orders Jamshid to create a vast dwelling from the earth (perhaps a cave), in which many worthy men and women, along with two of every animal, could safely survive the snow and cold.

40 The Cup of Jamshid is often described as being the Holy Grail of Persia.

41 This can be interpreted as the cup being a scrying device having powers similar to those described in the Occult spells [Harness Basin for Scrying a Kingdom's Distance](#) or [Empower Astral Mirror](#).

42 This would probably provide characters traveling through harsh wilderness environments having a scarcity of water sources with an Edge on [Wilderness Survival](#) rolls.

43 If Nessus had horns, he was likely a type of centaur known as a Bucentaur (described in [Monsters of the Mediterranean](#)).

44 The Celtic texts actually describe it as the game of Tawlbwrdd or Gwyddbwyll, which is a game set on an 11x11 grid. It is an asymmetric game with one side having a king in the center, with the opposing pieces surrounding them.

45 Or, perhaps, play the opposition to a living person.

46 In game terms, this means they add +4 to the wearer’s Strength.

The Golden Fleece

The Golden Fleece is the skin and hair of a golden ram, named Chrysomallus. The ram was the offspring of the Greek god Poseidon and the mortal princess Theophane. Poseidon abducted the princess to seduce her, and transformed the both of them into sheep. Chrysomallus, a semi-divine golden ram that could both speak and fly, was the product of this affair⁴⁷.

Later, at Chrysomallus’s own instructions, he was sacrificed to Poseidon. His fleece was given to king Aetes of Cholchis, who hung it on a branch in a grove of trees sacred to Ares.

Some time later, the hero Jason was ordered to obtain the fleece by his uncle, King Pelias. The king was sure such an arduous journey would result in the death of his nephew, whom he wanted to be rid of. The quest to retrieve the Golden Fleece by Jason and the Argonauts that accompanied him is among the most famous of Greek myths.

The fleece is valued as a treasure in itself. But, it is prized beyond almost any other treasure because of what is supposedly written on it.⁴⁸ Its leather side is reported to contain either instructions for obtaining or a recipe for creating The Sorcerer’s Stone. If true, the Golden Fleece is the only known guide to smelting Quintessence, or True Gold. Unfortunately, its current whereabouts is a complete mystery.

The Halter of Clydno Eiddyn

Also known as The Handy Halter, the Halter of Clydno Eiddyn is an equine’s halter and reins of Celtic myth. It summons whatever horse is desired by its owner for use as a their steed⁴⁹. It is one of the Thirteen Treasures of Britain.

47 Theophane’s perspective on the relationship is unclear. It may be more appropriate to describe the seduction as rape.

48 In the original myth, the Golden Fleece is merely a valued treasure. It had no magical properties. However, there have been many interpretations over the centuries of what the fleece represents. Based on poems by the philosopher Dionysius of Mitylene around 50 B.C.E., an alchemical interpretation of Jason’s quest arose that is among the earliest and most interesting from an RPG perspective. That interpretation is what is presented here.

49 You may want to interpret this as the halter being able to conjure any type of equine-like creature.

The Hammer of Thor (Mjölfnir)

The hammer of the Nordic god Thor, named Mjölfnir, is the most impressive weapon in Nordic mythology, bar none. It strikes with the crash of thunder. When thrown, it streaks across the sky with the flash of lightning to strike its target, and then promptly returns to Thor's hand.

The weapon has an unusually short handle, due to a flaw introduced into its forging by Loki. Further, it is so heavy that even Thor cannot wield it without the assistance of his gauntlets (Járngreipr) and belt (Megingjörð). While it is possible that another deity might be able to lift the weapon while wearing the gauntlets and belt, they would still be unable to wield it. No mere mortal has any hope of doing so.

The Hamper of Gwyddno

The Hamper of Gwyddno, also known as Mwys Gwyddno, is a wicker picnic basket once owned by the Celtic king Gwyddno Garanhir⁵⁰. When food sufficient to feed a single person is placed within it, the hamper multiplies the meal enough to feed a hundred⁵¹. It is one of the Thirteen Treasures of Britain.

The Harp of Dagda (Duar da Blao)

The Harp of Dagda, which is named Daur da Bláo (literally "Oak of Two Blossoms"), is a magical harp that can play by itself. Its music can have a powerful magical influence over its audience.⁵² When Dagda calls it, the harp will sometimes move so fast that it barrels through anyone in its way.

The Helm of Alberich (Tarnhelm)

The Helm of Alberich, known as "Tarnhelm", was a helmet worn by the dwarf king Alberich, guardian of the Treasure of the Nibelung. It had the ability to render the wearer invisible⁵³, and allowed them to transform into a dragon.

The Helm of Awe

The Helm of Awe is a golden helmet, which was part of the Treasure of the Nibelung that the Nordic hero Sigurd obtained by slaying the dragon Fafnir. When donned, the helmet radiates an aura of fear around its wearer.⁵⁴

50 Gwyddno Garanhir was the ruler of Cantre'r Gwaelod, a Celtic city that sank beneath the sea much like the legendary city of Atlantis.

51 This would probably provide characters traveling through harsh wilderness environments having a scarcity of food sources with an Edge on [Wilderness Survival](#) rolls.

52 You could interpret the harp as a Wooden Anthropomorph (as described in [The Tome of Terrors](#)), which is a powerful Bard.

53 As a Tarnkappe (see [The Character Compendium](#) for details.)

54 You may interpret this as the helm being enchanted with the spell [Manifest Great Gloom of Dire Fear](#) (see [The Oculus of Occultism](#) for details).

The Helm of Hades

The Helm of Hades is a divine Corinthian helm forged by the Cyclopes and worn by the Greek god Hades. It was also known as the Cap of Invisibility and the Helm of Darkness. When worn, the Helm of Hades renders the wearer invisible and radiates an aura of fear. The wearer also gains command over the undead⁵⁵.

Hades lent the helm more than once to various gods and heroes:

- to Hermes when he battled the giant Hyppolitus during the Gigantomachy, a war in which the giants tried to overthrow Olympus.
- to Perseus to assist the Greek hero in killing the Gorgon Medusa; and
- to Athena so she could sneak past Ares to help out Diomedes in the battle for Troy

The Herb of Life

The Herb of Life was sought after and obtained by Gilgamesh of Mesopotamian myth from Uta-Napishtim by means of a long and difficult quest. If consumed, the Herb of Life permanently bestows immortality⁵⁶. After all the turmoils Gilgamesh went through to win the prize, his experience taught him that the cost of the herb's benefits were too high, so he never ended up using it.

The Holy Grail

The Holy Grail is a small golden cup or chalice. It was purified by Christ's personal blessing at the Last Supper, and is one of two items in all of Christendom believed to be made of true gold (the other being the Ark of the Covenant). Its Quality Level is unknown, but is assumed by the faithful to be infinite.

Nobody has a complete picture of its powers. But, they include the ability to cure any ailment, heal any wound, break any curse, purify any corruption, and grant eternal life. However, attaining the Holy Grail requires a lengthy, demanding quest that proves the seeker has the purest of hearts. Once acquired, the grail will quickly serve the holy function for which it was sought, and then vanish, ready to be discovered by the next worthy quester.

55 You may want to limit the helm's power to only control undead having a Level less than that of its wearer.

56 You may wish to interpret this as it bestowing the Gift of Agelessness. However, such a gift is not without its costs. Ageless characters are no longer mortal, and therefore lose their immortal souls. This would explain Gilgamesh's reluctance to use the herb.

The Jar of Pandora

The Jar of Pandora⁵⁷ is a clay jar of Greek myth that once held all the evils of the world, but now only holds Hope⁵⁸.

Zeus wanted to punish men because the Titan Prometheus had stolen divine fire from Olympus and given it to men. The Olympian ruler figured he needed to even the score between gods and mortals, so men wouldn't get out of hand. So, he asked Hephaestus to craft the world's first mortal woman from clay, named Pandora. When she later got married, Zeus asked Hephaestus to craft a jar from clay as well, and he gave it to Pandora as a wedding gift, warning her to never open it. Needless to say, Pandora's curiosity got the best of her, and open it she did. All of the evils⁵⁹ of the world immediately flew out before she could slam the lid back on.⁶⁰ Only Hope remained within.⁶¹

The Knife of Llawfrodedd

Also known as Cyllel Llawfrodedd, the Knife of Llawfrodedd is a druidical sacrificial knife of Celtic myth. It cut through flesh with the greatest of ease, as if slicing through soft butter. It was once owned by Llawfrodedd Farfog, the Horseman, who was a knight of King Arthur's court. It is one of the Thirteen Treasures of Britain.

Laevateinn

Laevateinn is a weapon crafted by the Nordic god Loki. Its form is mysterious, as it lies in a locked chest in Niflheim. It's name means "Damage Twig", though. Paired with the knowledge that Loki made it brings the possibility that it is the otherwise unnamed weapon Loki tricked Hodr into using to kill the god Baldar. (That weapon was a dart, arrow, or spear, depending on which source is referenced.) Further, Laevateinn is prophesied to slay the divine rooster, Vidofnir, that nests at the top of the World Tree Yggdrasil at the time of Ragnarok. So, whatever its form and other abilities, one thing is certain: Laevateinn can kill gods.

57 Better known erroneously as Pandora's Box in modern times.

58 Hope can be interpreted as a badass good spirit, such as a Penates, whose description can be found in [Monsters of the Mediterranean](#).

59 The original myths are rather vague concerning the nature of the evils, although they did explicitly include "ills and hard toil and heavy sickness". It would be reasonable to interpret the evils as an assortment of powerful demons. They were later interpreted as the Seven Deadly Sins, but this was a Christianization of the myth.

60 A correlation can be made between Pandora releasing all the evils on the world, and Eve of the Abrahamic religions introducing original sin to mankind.

61 If Hope is released from the jar, it would be reasonable for the spirit to be willing to help out its liberator only if their cause is deemed worthy, and Hope is their last chance of success. Otherwise, Hope will just re-enter the jar and close the lid.

The Lamp of Aladdin

The Lamp of Aladdin is a magic oil lamp obtained by Aladdin in [The Arabian Nights](#). When rubbed, the lamp summons a powerful Djinni to serve its owner.⁶² The Djinni will perform whatever tasks its summoner desires to the best of its ability.⁶³

The Lance of Bradamante

The Lance of Bradamante was a Jousting weapon used by the knight Bradamante in the epic poems of [Orlando Innamorato](#) and [Orlando Furioso](#). The knight was particularly notable for being one of very few female knights of legend. The weapon knocks any mounted foe it touches from their steed.⁶⁴

The Mace of Ninurta (Sharur)

Shamur, the mace of the Mesopotamian god Ninurta, whose name means "Smasher of Thousands", is an unusually versatile weapon. It can talk, fly, fight under its own volition, communicate with its owner from afar, and transform into a winged lion known as a Lamasau⁶⁵.

The Mantle of Tegau

The Mantle of Tegau is a robe of Celtic myth once owned by the heroine Tegau Eurfron. It keeps its wearer comfortably warm regardless of their environment.⁶⁶ It is one of the Thirteen Treasures of Britain.

The Mortar & Pestle of Baba Yaga

Baba Yaga is a notorious black witch of Slavic folklore renowned for flying around in a giant mortar and pestle. In reality, her mortar and pestle is of a standard size, but magic enlarges it sufficiently for Baba Yaga to fit comfortably within. The old hag sits in the mortar and uses the pestle as both a paddle and a rudder to steer her way through the air.⁶⁷

62 This can be interpreted to mean the lamp casts the spell [Beget Djinni](#). (See [The Oculus of Occultism](#) for details.)

63 But, it does not have an all-powerful capability to grant any wish imaginable, as that would break the game.

64 This can be interpreted as giving an Edge on all Jousting rolls.

65 The Lamasau is described in [Monsters of the Mediterranean](#). Although, if you'd rather retain the idea that the mace is a magic item rather than a living creature, you might want to interpret the mace as being able to transform into a statue of a Lamasau. In that case, you could use the description for a Stone or Metal Anthropomorph (described in [The Tome of Terrors](#)).

66 This can be interpreted as the Pagan Nature spell [Impunity to Natural Weather](#).

67 The Occult spell [Travel in a Mortar and Pestle](#) is custom made for this item (see [The Oculus of Occultism](#) for details).

The Necklace of Harmonia

The Necklace of Harmonia was an exquisite jewel made by the Greek god Hephaestus from gold and inlaid with precious gems. It was fashioned in the form of two intertwined serpents whose mouths formed its clasp. Hephaestus created the necklace as a wedding gift for Harmonia, the daughter of Aphrodite. The goddess of love was Hephaestus's wife, but Harmonia had been fathered by Ares, not him. The young woman had been conceived when Aphrodite had an affair with the god of war.

Hephaestus put all of his skill and craft into the jewel, imbuing it with the power to give its wearer eternal youth and beauty, to ensure it would remain a treasured family heirloom.⁶⁸ The smithy god's motives were far from pure, though. He was angry at Aphrodite for having cheated on him. So, he also cursed the necklace to bring its wearer great misfortune as well, but the nature of the curse varies with each wearer.⁶⁹ During its long history, its owners had the following tribulations:

- Harmonia and her husband, Cadmus, permanently transformed into serpentine dragons.
- Harmonia's daughter, Semele, inherited the necklace. At one point, Semele gained the favor of Zeus, who said he would grant her anything she asked for. Doubting she was actually talking to the king of the Olympians, she asked him to prove his identity by showing himself in all his glory. His honor demanded that he fulfill her request, so he did so. Semele's mortal frame could not handle such divine brilliance, and she burst into flame and turned into ash.
- Jocasta, queen of Thebes, came into possession of the necklace much later, and ended up marrying her own son, Oedipus. When she found out about her incestuous relationship, she killed herself, and Oedipus ripped his own eyes out in anguish.
- The necklace passed into the hands of a string of other characters of lesser note. The necklace spelled misery and death to all it encountered. It was finally given to the Temple of Athena at Delphi as a desperate attempt to rid the world of its curse.
- A Phocian tyrant named Phayllus stole the necklace from the temple and gave it to his wife. Her son went insane and burned their palace along with their treasures, killing Phayllus's wife in the process.

From that point onward, history lost track of the cursed necklace's whereabouts.

68 This can be interpreted as bestowing the Ageless Gift on its wearer.

69 You may want to interpret this as the necklace being possessed with a sentient spirit of its own, which has a wide range of magical powers and is devoted to the misery of its owner. (See the [Possessed Construct Overlay](#) description in [The Tome of Terrors](#) for information on how to handle this.)

The Necklace of the Lady of the Lake

Sir Pelleas, one of King Arthur's knights, once encountered an impoverished old woman who needed to cross a fast running river. Sir Pelleas offered his assistance without hesitation. Once across, the woman dropped the illusion that masked her appearance, and revealed her true form to be that of an enchanting Lady of the Lake⁷⁰. For his selflessness, she rewarded Sir Pelleas with her necklace, which induced love for the wearer in those who beheld it.⁷¹

The Pignora Imperii

The Pignora Imperii⁷², whose name means "Pledges of Rule", are sacred Greco-Roman relics, known as Palladiums, each of which represent the pledge of one or more gods to protect the rein of a family or the protection of a temple, city, or state.

Pignora Imperii can take any form, but each is prominently displayed in a public sanctum designated to house it.

If the protected rule is threatened, the gods have promised to intervene. However, those protected must prove their worthiness to continue receiving the gods' guardianship. If a Pignora Imperii is stolen, their favor will be lost until it is recovered. Woe be unto those that insult the gods by destroying a Pignora Imperii, though. Such an act is unforgivable, and will immediately draw their wrath.

There are a number of Pignora Imperii recognized by the Greeks and Romans, including the following:

- The Ancile: a shield sacred to Mars and kept in Rome. Twelve duplicates were made of this relic to confound would-be thieves.
- The Ashes of Orestes: the remains of the Greek hero Orestes kept at the Temple of Jupiter in Rome.
- The Palladium: a wooden statue of Athena, originally kept in a Temple of Troy.⁷³
- The Quadriga of Rome: a four-horse chariot adorning the Temple of Jupiter in Rome.
- The Scepter of Priam: the scepter of the king of Troy which Aeneas brought to Rome as its founder.

70 There were any number of Ladies of the Lake, all of which were members of the Gwraegedd Annwn lineage of elves.

71 This can be interpreted to mean the necklace is capable in producing the effects of the Occult spell [Apply Grim Entrancement to Living Creature](#).

72 These relics can be interpreted as being enchanted by the Pagan spell [Consecrate Palladium](#). (See [The Codex of Cultures](#) for details.)

73 The Palladium was the very first Pignora Imperii. According to the Illiad, its theft was a prerequisite before the Greeks could overthrow Troy. After Troy's fall, the statue was taken and reconsecrated by Aeneas to protect Rome.

The Platter of Rhydderch

The Platter of Rhydderch is a platter of Celtic myth once owned by Rhydderch, king of Strathclyde. Any food desired by its owner appears on it.⁷⁴ It is one of the Thirteen Treasures of Britain.

The Ring of Aladdin

The Ring of Aladdin is a magic ring given to Aladdin by a sorcerer in [Tales of the Arabian Nights](#). When rubbed, the ring summons a Jinni to serve its wearer.⁷⁵

The Ring of Angelica

The Ring of Angelica is a ring possessed by the princess of Cathay, and beloved of the hero Orlando.⁷⁶ The ring defended the wearer against all enchantments, and would render them invisible when they put it in their mouth.⁷⁷

The Ring of Eluned

Also known as Modrwy Eluned, the Ring of Eluned⁷⁸ is a ring bearing a fabulous gemstone. It renders its wearer invisible.⁷⁹ It is one of the Thirteen Treasures of Britain.

The Ring of Gyges

The Ring of Gyges is a gold ring from Greek mythology worn by a shepherd named Gyges. He took it from a tomb he discovered which had been uncovered by an earthquake. He noticed as he was fidgeting with the ring on his finger, that people began talking about him as if he weren't there. After some trial and error, he came to the conclusion that the ring renders its wearer invisible when it is twirled around their finger.⁸⁰

74 This would probably provide characters traveling through harsh wilderness environments having a scarcity of food sources with an Edge on [Wilderness Survival](#) rolls.

75 This can be interpreted to mean the ring casts the spell [Beget Jinni](#). (See [The Oculus of Occultism](#) for details.)

76 Described in the epic poem Orlando innamorato.

77 This can be interpreted to mean the ring has the Occult powers of [Manifest Magic Reduction](#) and [Flaunt Invisibility](#). (See [The Oculus of Occultism](#) for details.)

78 Eluned was the wife of Caradoc, one of King Arthur's Knights of the Round Table.

79 Which could be interpreted to work as the Occult spell [Bestow Phantasmal Invisibility](#) or [Flaunt Invisibility](#).

80 Since the tale does not describe Gyges as seeing himself as invisible, but rather having to surmise this fact, this can be interpreted to mean that the ring uses illusion to make its wearer unnoticeable, as the Occult spell [Bestow Phantasmal Invisibility](#).

The Ring of Lancelot

The Ring of Lancelot is a finger ring bearing a magnificent gem⁸¹. It was given to Sir Lancelot, a knight of King Arthur's Round Table, by "a fairy ... who had raised him during his childhood"⁸². No spell could hold against the ring, once its wearer invoked its power.⁸³

The Ring of the Nibelung (Andvaranaut)

The Ring of the Nibelung, also known as Andvaranaut, is a magical golden ring forcibly taken from the Nibelung dwarf Andvari by the Nordic god Loki. It attracts untold wealth to its wearer. However, when Loki stole the ring, Andvari cursed it to also bring about its owner's untimely death. Its effects are non-specific, though. The nature of how money flows to its owner and how their demise is brought about varies from one owner to the next.⁸⁴

The Ring of Solomon

The Ring of Solomon is a brass and iron signet ring engraved with a hexagram. The ring imbues the wearer's voice with potency, giving them power over demons, devils, equines, and elementals.

The Rod of Hermes (Caduceus)

Caduceus is the Rod (or wand) of Hermes, around which are entwined two serpents and which is crowned by a pair of wings. It has the power to induce sleep, allow the dying to pass peacefully, and even to resurrect the dead.⁸⁵

81 Described in the 12th century French poem [Le Chevalier de la Charette](#).

82 That would be his adoptive mother, the Lady of the Lake. Or, at the very least, one of the Gwraegedd Annwn elves associated with her.

83 It would be hard to interpret this in any way other than that the ring counteracts magic when a command phrase is spoken. Any or all of the following would be reasonable powers for the ring to possess: [Manifest Magic Reduction](#), [Invoke Great Cube of Dispelling](#), [Raise Hermetic Globe of Great Size](#), [Procure Shield of Many Wisps](#), or [Pitch Magic Reduction Vortex of Great Size](#). (See [The Oculus of Occultism](#) for details.)

84 Further, in Wagner's opera [Der Ring des Nibelungen](#), the ring is described as giving its owner the power to dominate the world if they renounce all love. There is little doubt that The Ring of the Nibelung served as inspiration for J.R.R. Tolkien's One Ring. You may want to interpret the ring as having an intelligence and spell-casting abilities of its own that influence the minds of those around it.

85 Which could be interpreted as the Pagan spells [Lull to Sleep](#), [Numb Pain](#), and [Revive](#) (see [The Codex of Cultures](#)). It would be reasonable to incorporate one or two other Healing abilities as well.

The Samosek Sword

The Samosek Sword⁸⁶ is described in the Russian folk tale of Ivan the Guard as “self swinging”. When tossed into the air, it fights under its own volition. It continues fighting until all foes within sight are defeated, and then returns.

The Scimitar of Prince Milad (Shamshir-e Zomorrodnegar)

Shamshir-e Zomorrodnegar, is a sword once wielded by the Persian Prince Milad⁸⁷. It is a jeweled scimitar whose hilt is studded with emeralds, and was the only weapon that could be used to kill Fulad-zereh, a monstrous horned demon.⁸⁸ The weapon also provided protection against magic.⁸⁹

The Secretum Secretorum

The Secretum Secretorum, or the Secret of Secrets, is an encyclopedic collection of letters of great wisdom written by Aristotle to his pupil Alexander the Great. Its voluminous pages contain instruction on a wide range of topics, including alchemy, astromancy, ethics, geomancy, herbology, magic, numerology, sorcery, statesmanship, and medicine.⁹⁰

The Shield of Ajax

The Shield of Ajax was wielded by the Greek hero Ajax in the Trojan War. It was a large shield made from seven layers of thick ox hide and covered with a bronze plate. It was said to make its wielder impervious to mortal spears.⁹¹

The Shield of the Burning Dragon

The Shield of the Burning Dragon is a shield of Arthurian Legend wielded by a giant knight who was defeated by Perceval⁹². The shield is possessed by a devil⁹³, and has a

86 Also known as Kladenets or Mech-kladenets.

87 Described in the epic poem Shahnameh.

88 Since demons can only be harmed by magic weapons, this could just be taken to mean nothing more than that the weapon is magical. However, you may want to interpret it as being particularly efficacious against demons in some way, such as delivering the Margin of its Attack Rolls as Metaphysical Damage as described in the Occult spell Offer Dire Unworldly Brand (see The Oculus of Occultism for details).

89 This could be interpreted as the sword protecting its wielder with the Occult spell Manifest Magic Reduction (see The Oculus of Occultism for details).

90 You could interpret this book as being an occult spellbook containing complete spell lists of any number of occult classes.

91 You may wish to interpret this shield as being magicked with Aid against Range Weapons, or being enchanted with Ward against Normal Missiles (see The Codex of Cultures for details).

92 Perceval defeated the Knight of the Burning Dragon by wresting the shield from him and turning it against him.

93 If you introduce this shield into your game, you may want to use the

golden image of a dragon emblazoned on its face that actually breathes fire at its wielder’s enemies.

The Shield of Evalach

The Shield of Evalach is a white shield with a red cross of Arthurian Legend. It was used first by King Evalach and later by Galahad. The cross was painted on the shield by Josephus of Arimathea using his own blood. The shield is said to heal the wounds of its wielder.⁹⁴

The Shield of Zeus (The Aegis)

The Aegis is the shield of the Greek god Zeus that is often lent to Athena. It was fashioned by the Cyclopes in the forge of Hephaestus from the impenetrable golden scales and skin of Aex, an ancient chthonic dragon. The severed head of Medusa, known as the Gorgoneion, is affixed to its front. The serpents on Medusa’s head continually slither and writhe. Although dead, her eyes roll about as if delirious, and her petrifying gaze is every bit as dangerous as before Perseus slew her.

When shaken in battle, the shield emits the sound of a dragon’s roar, the noise of which summons storm clouds.

The Skofnung Sword and Stone

The Skognuf Sword and Stone are a matched set of magical relics⁹⁵ of exceptional craftsmanship once owned by the Danish king Hrolf Kraki. The sword, which is named Skofnung, is sharp far beyond that of normal swords. It is possessed by the souls of twelve Berserkers, who are former bodyguards of the Nordic king.⁹⁶ Further, any wound inflicted by the weapon will never heal⁹⁷, unless it is done magically by the weapon’s sibling, the Skofnung Stone.

The Skofnung Stone is a magical gemstone that has the ability to magically heal any wound it is rubbed on.⁹⁸

Possessed Construct Overlay description in The Tome of Terrors.

94 You may wish to interpret this as the shield bestowing the Mystical power of Spiritual Healing on its wielder (see The Codex of Cultures for details.)

95 The legend concerning the items does not specify the nature of the stone. Since the items are considered to be a pair, it would be reasonable to envision the stone as a large gem adorning a kingly scabbard fashioned for the sword.

96 In game terms, a sword haunted by twelve would necessarily count as twelve magic items. That could be interesting in itself, if that concept suits your campaign needs. However, it might be best to interpret the sword as being possessed by a single spirit, and that the weapon is necromantic in that it can randomly summon any one of a dozen undead to defend its wielder.

97 This can be interpreted to mean the weapon is capable of delivering a Dolorous Stroke, as the Pagan Pandemonium spell (see The Codex of Cultures).

98 This can be interpreted that the stone can cast the Pagan spell Healing Touch, as well as any number of other potential healing spells (see The Codex of Cultures).

The Sorcerer's Stone

Also known as the Philosopher's Stone, the Sorcerer's Stone is either a gem or substance that is believed to be a component needed to either smelt Quintessence (True Gold), or concoct the Elixir of Life, which grants immortality. Needless to say, it is sought by Alchemists as a prize beyond all other prizes.

The Spear of Gunnar (Atgeir)

The spear of the Nordic hero Gunnar Hamundarson is described in Brennu-Njals saga of Iceland. The spear emitted a ringing or "singing" sound in eager anticipation of bloodshed.⁹⁹

The Spear of Longinus

The Spear of Longinus is the weapon that pierced Christ's side while He hung on the cross. The Roman soldier Longinus impaled the lifeless body of Jesus to verify his death. The spear is also known as the Holy Spear, the Bleeding Spear, the Spear of Destiny, the Bleeding Lance, and the Lance of Longinus.

The spear was said to slowly bleed the blood of Jesus. It was held in the Castle of the Grail for a time, where it was guarded by the Fisher King. The Fisher King had been maimed by the spear with a wound that would not heal as punishment for his sins.¹⁰⁰

The Spear of Lugh (Gae Assail)

Lugh's Spear, Gae Assail (also known as Areadbhair, Ibar Alai Fhídbaidha, and Sleabua), is one of the Four Hallows of the Tuatha de Danann. It was brought to Ireland from the mythical island of Góraig. The spear's tip would burst into flame¹⁰¹ when battle was imminent if it was not continually doused in water. When striking a foe, it would burn him. If it was merely thrust toward an enemy out of reach, it would emit a cone of fire¹⁰². When thrown using the command word "Ibar", it always strikes its target and produces a fireball that burns the target and anyone nearby. With the command word "Anthibar", the spear magically returns to its thrower's hand. The spear is so eager for combat that, if it

99 If this spear can't be interpreted as delivering Sonic Damage, then nothing can. Also, the weapon seemed to be eager for combat. So, giving it a personality or interpreting it as being haunted by a ghost would be reasonable as well.

100 It can be interpreted to deliver a *Dolorous Stroke*, as the Pagan spell (see *The Codex of Cultures* for details).

101 The spear's fire is sometimes interpreted as lightning. But, this interpretation is not explicit in the original source texts.

102 The fiery cone and fireball effects were taken from a spear named the Luin of Celchar, which may or may not correspond to the Gae Assail, which was known for the flames leaping from its tip. Both had to be doused to dampen their flames. So, at the very least, there is a strong correlation between the two.

left unused in battle, it will rise in the air and fight of its own accord.

The Spear of Odin (Gungnir)

The spear of the Nordic god Odin, named Gungnir, was forged by the Sons of Ivaldi. Its shaft is crafted from wood taken from Yggdrasil, the Nordic World Tree, and its tip is engraved with Nordic runes. The spear is so well balanced, it always strikes its target, regardless of how skilled its user is with the weapon.¹⁰³

The Stone of Destiny (Lia Fail)

Also known as Lia Fail, the Stone of Destiny is one of the Four Hallows of the Tuatha de Danann. It was a large magical stone brought to Ireland from the mythical island of Falias. Also known as the Coronation Stone of Tara, the stone would emit a loud roar if a worthy monarch placed their feet upon it. The coronations of Irish rulers used the large stone for centuries.¹⁰⁴

The Sword of Aengus Og (Móralltach)

The large sword named Móralltach was a gift to the Celtic god Aengus Og by Manannan, and was later loaned to Aengus Og's foster son Diarmuid. The sword supposedly "left no stroke nor blow unfinished at the first trial".¹⁰⁵

The Sword of Arthur (Excalibur)

Excalibur¹⁰⁶, whose name means "Cut Steel"¹⁰⁷, is the magnificent bastard sword wielded by King Arthur. Also known as Caliburn¹⁰⁸, the sword was forged on the mythical Otherworld island of Avalon and was given to Arthur by the Lady of the Lake¹⁰⁹. The sword was of highest craftsmanship, said to be able to slice through both wood and steel.

103 In game terms, the spear is likely imbued with artistry with the skills necessary to utilize it.

104 Oddly enough, this practice ended a thousand years ago, and was never resumed, even though the stone's location is well known. (You'd think a monarch would jump at the chance to prove their worthiness.)

105 This could be interpreted as giving its wielder an Edge when swung at multiple opponents simultaneously (see *Group Conflict Rolls* in *The Rules Reference*).

106 There is considerable debate as to whether Excalibur was the same sword that Arthur pulled from the stone, proving his worthiness to rule as king.

107 Actually, it doesn't. But, Thomas Mallory, the author of *Le Morte d'Arthur*, claimed the name has that meaning, which is good enough for a mention.

108 Caliburn is phonetically similar to Caladbold, the sword of Fergus. As such, it is possible that Excalibur is a later mythological incarnation of that sword.

109 The Lady of the Lake is a Gwraeged Annwn elf.

Excalibur’s hilt is forged from gleaming reddish gold in the form of two chimeras. Its blade is brilliant silver with a mirror finish that flashes in the sunlight like fire bursting from the chimeras’ mouths.¹¹⁰ When unsheathed, the weapon is said to appear “so dreadful that it was not easy for anyone to look”.¹¹¹

Excalibur’s sheath is made from the same reddish-gold that makes up its hilt. Anyone wearing the sheath is protected from harm.¹¹² As such, Merlin insisted that the sheath is an even more valuable treasure than the sword itself.

The Sword of Charlemagne (Joyeuse)

Joyeuse is the cruciform sword wielded by Charlemagne. It is the sibling blade of Roland’s Durendal, supposedly fashioned by angels at the same time from the same materials.

The Sword of Dainn (Dainsleif)

Dainsleif, is a sword enchanted and once wielded by Dainn, king of the Nordic Liosalfar elves. It never misses, and no wound it delivers heals through normal means.¹¹³ Unfortunately, if the weapon is ever drawn, it cannot be sheathed until it slays someone.

The Sword of El Cid (Tizona)

Tizona is a Large Longsword once wielded by the Spanish hero El Cid. It induced fear in unworthy adversaries.¹¹⁴

The Sword of Fergus (Caladbolg)

The Sword of Fergus, whose name is Caladbolg (meaning “Hard Cleft”) is a Large Longsword that was wielded by the Celtic hero Fergus mac Rioch. It has the ability to slice through stone¹¹⁵ and was said to be capable of cutting the tops off of hills. When swung, its blade briefly leaves a glittering rainbow trail.

110 This can be interpreted that the weapon is forged from Tanium (True Silver), and Orichalcum (True Copper). Further, the combination of its brilliant appearance and ability to cut through steel could be taken to mean that the weapon delivers additional Electrical Damage (as the Occult spell [Offer Dire Shocking Brand](#)).

111 This can be interpreted as the weapon causing fear, as the Occult spell [Manifest Large Gloom of Dire Fear](#).

112 This can be interpreted that the sheath provides its wearer with a high Ward, as the Occult spell [Procure Decent Ward against Earth](#).

113 This can be interpreted to mean the weapon is capable of delivering a [Dolorous Stroke](#), as the Pagan Pandemonium spell (see [The Codex of Cultures](#)).

114 This can be interpreted as the sword bestowing an aura of fear on its wielder, as the Occult spell [Manifest Large Gloom of Dire Fear](#) (see [The Oculus of Occultism](#) for details).

115 You may wish to interpret this as the sword delivering Sonic Damage.

The Sword of Frithiof (Angurvadal)

Angurvadal, whose name means “Stream of Anguish”, is a sword wielded first by the Nordic hero named Viking¹¹⁶, and later by his grandson Frithiof. It has “blood-red” runes along the blade’s length that blazed “in time of war”¹¹⁷.

The Sword of Ganelon (Murgleis)

Murgleis, whose name means “Death Brand”, was the sword of the French traitor Count Ganelon, who was the arch-rival of Roland in *The Song of Roland*. It is described as having a golden pommel in which a large glowing carbuncle is set¹¹⁸, and was said to contain a “holy relic” of some sort.¹¹⁹

The Sword of Light (Fragarach)

The Claiomh Solais (literally “The Sword of Light”), is a sword once wielded by the greatest kings of the Irish Tuatha. It is one of the Four Hallows of the Tuatha de Danann. Given the name “Fragarach”, or “The Answerer”, the sword was brought to Ireland from the mythical island of Findias. The Sword of Light shines brightly with sunlight¹²⁰. While the sword is placed at someone’s throat, they are paralyzed and unable to tell lies¹²¹. It gives its wielder the power over the wind¹²², and can cut through stone¹²³. Wounds inflicted with it cannot heal naturally. The sword was wielded by Nuada, Lugh, and Manannan while they were kings of the Tuatha.

116 Not to be confused with Vikings in general.

117 Angurvadal is probably the closest twin in appearance to Michael Moorcock’s Stormbringer in all of mythology. It would be a reasonable interpretation that the blazing runes inflict Scorching damage on those it strikes. Or, you might want to go full Stormbringer with it and have it drain the life energy of its target, in a manner similar to the Occult spell [Manifest Dire Siphoning Touch](#) (see [The Oculus of Occultism](#) for details).

118 Which can easily be interpreted as having been enchanted with the spell [Empower Carbuncle Stone](#) (see [The Oculus of Occultism](#)).

119 The saga doesn’t say what power the holy relic possesses, if any. But, it could be interpreted to bestow upon its wielder some Trait or Mystic Power (possibly one that varies from one person to the next).

120 You might interpret this as the sword being enchanted with the spell [Manifest Great Aura of Dire Sunshine](#) (see [The Oculus of Occultism](#) for details).

121 Which could be reasonably interpreted as the spell [Flex Epic Aura of Fell Honesty](#) (see [The Oculus of Occultism](#) for details).

122 Perhaps as the Occult spell [Release Epic Deft Cyclone](#) (see [The Oculus of Occultism](#) for details).

123 You may wish to interpret this as the weapon delivering Sonic Damage.

The Sword of Orlando (Balisarda)

Balisarda is a sword once wielded by Orlando, chief Paladin of Charlemagne¹²⁴. The epic poem *Orlando Furioso*¹²⁵ speaks of its power to defy magic: “Where Balisarda bites no spells avail”¹²⁶.

The Sword of Perseus

The Sword of Perseus is a Harpe, a type of Grecian short sword with a small sickle-like protrusion near the tip of the blade (treat it as a short sword). Perseus’s sword was of the highest quality, and was originally fashioned from adamant by the Cyclopes for Zeus. It was a gift from the god Hephaestus to assist the hero in slaying the Gorgon Medusa.

The Sword of Rhydderch (Dyrnwyn)

The Sword of Rhydderch, named Dyrnwyn (whose name means “White Hilt”), is a sword having an ivory hilt. When drawn by a truly noble person, its blade burst into flame. It is one of the Thirteen Treasures of Britain.

The sword was wielded by Rhydderch, a king of Welsh mythology. The king was known as “Rhydderch the Generous”, because he was always willing to allow anyone to draw the weapon to prove their worthiness. Consequently, nobody did so.

The Sword of Roland (Durendal)

The Sword of Roland, whose name is Durendal, is a cruciform sword once wielded by Roland, chief among Charlemagne’s twelve paladins. It is the sibling blade of Joyeuse, Charlemagne’s sword, and was supposedly fashioned by angels at the same time from the same materials. Its hilt is golden, and it supposedly has relics of various saints embedded within it, including a tooth of Saint Peter and a portion of the raiment of Mary, the mother of Jesus. The sharpness of its blade was said to exceed all others’.

124 Orlando is the Italian name for Roland. The two names refer to the same mythical character. However, the swords may or may not refer to the same weapon. At the very least, the weapons’ names are different. So, here, we keep them separate. It would be equally reasonable to treat the two as one weapon, though.

125 *Orlando Furioso* tells of Orlando’s love for the beautiful Angelica and his adventures during the conflict between the Saracens and Christians over control of Europe.

126 This can be interpreted as the sword dispelling magic in some fashion. Perhaps it protects its wielder against magic, as the Occult spell [Manifest Magic Reduction](#). Or, maybe the weapon impacts an even wider area, as the spell [Pitch Magic Reduction Vortex of Great Size](#) (see [The Oculus of Occultism](#) for details).

The Sword of Sigurd (Gram)

The sword of the Nordic hero Sigurd, named Gram¹²⁷, is a finely polished weapon with a reddish gold hilt etched with the image of a gleaming serpentine dragon running along its blade. It is so strong and sharp, that it is capable of cutting through steel.¹²⁸

The Sword of Svafrlami (Tyrfing)

Tyrfing is a sword crafted by the Dwarfs Durinn and Dvalinn in Nordic myth. It has a golden hilt and is so magical that it always strikes whatever its wielder attacks, and can cleave stone and metal as easily as flesh. It has a mirror finish, and flashes like fire.

The Dwarfs that made it were forced to do so by the god Svafrlami, Odin’s grandson. Consequently, they cursed the weapon so that it must kill a man whenever it is drawn, and it is ultimately destined to kill Svafrlami himself.

The Sword of Tethra (Orna)

The sword of the dark Celtic Fomorian god Tethra, named Orna, can speak. When drawn, the large sword becomes quite conversational. It will readily convey to anyone who will listen all of the many adventures in which it has participated. The myths concerning it do not describe it as being much of a listener, though.¹²⁹

The Throne of Odin (Hlidskjalf)

The throne of the Nordic god Odin sits within the throne room, Valaskjalf, which is in Valhalla, located in the realm of Asgard. It gives anyone sitting in it the power to see anywhere in the world.

127 Gram is given the name Nothung in [The Ring of the Nibelung](#) saga.

128 As metallic creatures in the game are Sensitive to Electricity, you may want to interpret this as the weapon delivering Electricity Damage.

129 One reasonable interpretation is that the sword is possessed by a chatty self-centered demon, or other spirit (see the [Possessed Construct Overlay](#) in [The Tome of Terrors](#) for details). Alternately, it could be interpreted as an item charmed by the spell [Anthropomorphize Relic](#) (see [The Codex of Cultures](#)).

The Throwing Ax of Forseti

The Throwing Ax¹³⁰ of the Nordic god Forseti is made of pure gold, and has command over the element of water. It can be used as a rudder or an oar to propel boats with ease.¹³¹ It is also capable of splitting rock¹³². Wherever it strikes ground, water gushes forth.¹³³

The Veil of Arthur (Gwen)

The Veil of Arthur, named Gwen, is a mantle, cloak, or other item of fabric from Arthurian legend once owned by King Arthur¹³⁴. If draped over a person, it renders them invisible¹³⁵.

The Water of Life and Death

The Water of Life and Death is described in a number of Russian folk tales¹³⁶. When a vial of this water is sprinkled over a dead body, it heals all of the body's wounds, no matter how badly mangled it is, and restores it back to life¹³⁷.

The Whetstone of Tudwal

Also known as Hogalen Tudwal Tudglyd, the Whetstone of Tudwal is a sharpening stone of Celtic myth. Any sword sharpened on the stone by a brave man will kill anyone it strikes¹³⁸. But, it will not sharpen the sword of a coward¹³⁹. It is one of the Thirteen Treasures of Britain, but little is known of Tudwal himself.

The Whip of Dullahan

The Dullahan¹⁴⁰ is a form of headless horseman taken from Irish folklore. He rides a demonic black horse and carries his head in one hand high above his shoulders. In his other hand, he wields a whip fashioned from a human spine, which he uses to ensnare the souls of the dead.¹⁴¹

130 Although the source texts don't describe the ax as automatically returning to the thrower's hand, it would be reasonable to include this ability on a legendary throwing weapon.

131 As the Pagan spell [Propel Boat](#) (see [The Codex of Cultures](#)).

132 This could be interpreted as the ax delivering [Sonic Damage](#).

133 As the Pagan spell [Evoke Spring](#) (see [The Codex of Cultures](#)).

134 Due to its similarity to the Mantle of Padarn, it is sometimes listed as one of the Thirteen Treasures of the Island of Britain. But, that would actually make it 14 Treasures, now wouldn't it?

135 This can be interpreted to be a permanent [Tarnkappe](#) (see [The Character Compendium](#) for details.) or the Occult spell [Prime Shroud of Apt Invisibility](#).

136 Including those of [Yasilissa of the Golden Braid](#) and [Ivan the Pea](#).

137 In game terms, resurrection is impossible by any means for characters in [Glory Status 6](#) when they died.

138 You may wish to interpret this as the stone imparting a deadly poison to the weapon's blade, or casting an offensive spell on it.

139 Perhaps only "brave" men know the command word.

140 Also called [Gan Ceann](#), meaning "Without a head".

141 This could be interpreted as meaning the skeletal whip is capable of

The Winged Sandals of Hermes (Talaria)

The sandals of the Greek god Hermes, Talaria, were forged by Hephaestus from gold. They have wings which enable their wearer to fly with remarkable speed.¹⁴²

delivering a form of [Setback](#) to which ghosts are susceptible. One such way would be for the whip to be enchanted with the Occult spell [Offer Dire Tormenting Brand](#), or, possibly more appropriately [Offer Dire Quieting Brand](#).

142 This can be interpreted as the Occult spell [Travel in Flight](#) (see [The Oculus of Occultism](#)).

WILDERNESSES ADVENTURES

Wilderness Adventures

Whenever anyone tempts Fate by trying to navigate through the Wilderness, the Fates will test the daring heroes. The test is not exclusively one of combat, though. So, the Fates often resort to more indirect means to test the heroes' mettle.

With this in mind, this section provides a mechanism to handle conflicts of Man versus Nature. These conflicts are split into two categories: Wilderness Challenges and Natural Hazards. Natural Hazards are small-scale trials having a single theme. Wilderness Challenges are more complex, some of which incorporate Natural Hazards within them.

All Wilderness Challenges and Natural Hazards are assigned a Challenge Rating by the Overlord, based on how much of a challenge they want to present the Avatars. Further, Wilderness Challenges are similarly assigned a Challenge Countdown, which starts out as some positive number determined by the Overlord. Successful rolls on a given challenge usually provide opportunities for the countdown to be lowered. At times, though, the countdown may increase as a consequence of a failed roll. When the countdown reaches 0, the challenge is over.

Normally, characters will tackle Wilderness Challenges with a group comprised of many members, since doing so increases their chances of survival significantly. In times of dire need, though, an individual character will defy the Fates and go it alone. In these cases, when a Wilderness Challenge or Natural Hazard refers to a group, just assume it is a group of one.

Wilderness Topics

The Challenge Rating

The Challenge Rating of a Wilderness Challenge or Natural Hazard is a rough gauge of how difficult it is to navigate the terrain of an environment. Thresholds dealing with these trials are based on their Challenge Ratings, and are used in Wilderness Survival rolls (see the Wilderness Survival section of The Rules Reference for details). Generally, the Thresholds for a given Wilderness Challenge are set by the Overlord's best judgment according to the Challenge Rating Table.

Challenge Rating Table

Challenge Rating	Challenge Threshold
Trivial	0 (no roll needed)
Easy (farmlands / pastures)	5
Moderate (tamed wilderness, such as a king's forest)	10
Challenging (wilderness bordering civilization)	15
Hard (untamed wilderness)	20
Extreme (extreme environment, such as the north pole, within the rim of an active volcano, etc.)	25
Impossible	∞ (no roll needed)

The Challenge Countdown

The Challenge Countdown is a number assigned at the beginning of a Wilderness Challenge. It provides a gauge approximating how long a given challenge is expected to take (in terms of Wilderness Challenge Rolls rather than time).

The Challenge Countdown starts at a value assigned by the Overlord, based on how long they want the challenge to go on. (A beginning Challenge Countdown of 3 is usually reasonable, but can go as high as 6 or more.) This value tends to lower as the struggle progresses. In general, the conflict is over when the Challenge Countdown drops to zero. (It cannot drop below zero.)

Individual Wilderness Challenges

Some Wilderness Challenges cannot be overcome as a group. Rather, they must be handled individually. When the group enters into one of these challenges, an Individual Challenge Countdown is applied to each member of the group. Each of these values is set to equal the group's Challenge Countdown value at that point. Modifications to each Individual Challenge Countdown have no effect on the group's Challenge Countdown. Typically, once one of these challenges is completed, the group as a whole returns back to the Wilderness Challenge that spawned the individual challenges.

For example, a party may be currently engaged in a Mountain Wilderness challenge when the Overlord decides to hit them with an Avalanche. An Avalanche is a Wilderness Challenge that requires each person to act individually. Once the Avalanche is dealt with, the party will still find themselves in a Mountain Wilderness, and must thereafter tackle that challenge as a group.

Trading Wilderness Challenges

(Or, Out of the Frying Pan and Into the Fire)

In most Wilderness Challenges, the option is given to trade one Wilderness Challenge Scenario for another. In these cases, if the option is taken, the group transitions from the current Wilderness Challenge Scenario to that of another. There are two possibilities when this happens, at the Overlord's discretion:

1. The Overlord may just unilaterally decide the nature of the next challenge. So, the Overlord may decide that the Avatars have spent enough time in the Boiling Mud Pot Field they are currently traversing, and that a Cooling Lava Field would be more interesting at the moment.

When such a transition happens, the Challenge Rating and Challenge Countdown of the current struggle is transferred to the new scenario as well. So, if the Challenge Countdown of the aforementioned Boiling Mud Pot Field is a 2, then that value is transferred to the Cooling Lava Field struggle.

2. The Overlord may decide that a fork occurs in the group's path, and give the players a couple of options. In this case, one of the two choices will be somewhat rougher terrain, but have a shorter path, while the other will be easier terrain, but require a longer route. So, the Overlord may decide that the group has exhausted the story potential of the Desert Wilderness they are traveling through, and give the group the option of a shorter path through a mountain tunnel in an Underworld Wilderness, or a longer overland path in a Mountain Wilderness.

In such cases, one choice will reduce the Challenge Countdown by 1, but increase the Challenge Rating by 1 step. The other will reduce the Challenge Rating by 1 step, but increase the Challenge Countdown by 1. So that the players can make an informed choice, the Overlord should tell them the Challenge Countdowns and Challenge Ratings of each option.

It is usually a good idea to allow the party to backtrack and seek another route, if they decide the direction they're going is too problematic. However, doing so forces them to increase their Challenge Countdown by an amount that depends on how far they go back.

Starting a Wilderness Adventure

When the Avatars initially set out on a wilderness adventure, it is generally best to start them out in one of the basic Wilderness Challenge Scenarios. Which one you pick is based on the type of environment in which they start. Choose one of the following, and then transition to other Wilderness Challenge Scenarios via the “Trade one Wilderness Challenge Scenario for another” options they provide:

- [Arctic Wilderness](#)
- [Desert Wilderness](#)
- [Forest Wilderness](#)
- [Fresh Water Wilderness](#)
- [Jungle Wilderness](#)
- [Mountain Wilderness](#)
- [Ocean Wilderness](#)
- [Plains Wilderness](#)
- [Savannah Wilderness](#)
- [Swamp Wilderness](#)
- [Underworld Wilderness](#)
- [Volcanic Wilderness](#)
- [Wilderness Road](#)

Weather Conditions

As the Overlord, you have the authority to arbitrarily decide the weather conditions in your game world. Most of the time, the weather won't be an issue, and you won't give it a second thought. Whether it is a clear sunny day, foggy, drizzly, cloudy, or whatever else, the weather conditions won't impact the storyline and are, therefore, irrelevant. At other times, you'll decide that, for dramatic effect, a great storm should arise, the temperature should drop to a deathly cold, or some other weather condition should assert itself. This is a perfectly good use of your storytelling prerogatives.

However, there are times when players will ask about the weather conditions and you want to provide them with an unbiased answer. It's possible they might be wanting to know how sunny the day is, because their character has a sensitivity to direct sunlight but can tolerate the indirect sunlight of an overcast day. Or, they may be considering casting a spell whose effects depend on the current weather conditions. Whatever the reason, you can provide them with an unbiased, randomly generated answer by rolling on the following tables.

Cloud / Precipitation Conditions Table

To determine the cloud and precipitation conditions for most environments, roll a single d20 and consult the table. For rain forests, jungles, and oceanic environments, roll two d20s and use the higher number. For deserts, roll two d20s and use the lower number.

d20 Roll	Weather Condition
1-4	Clear Sky
5-8	Partly Cloudy
9-11	Overcast
12-14	Foggy
15-16	Drizzly
17-18	Moderate Precipitation
19	Downpour / Storm
20	Deluge

Wind Conditions Table

d20 Roll	Weather Condition
1-8	Calm
9-14	Breezy
15-17	Windy
18-19	Blustery / Gusty / Squally
20	Tempestuous

Wilderness Challenge Scenarios

Arctic Wilderness

An Arctic Wilderness Challenge may pertain to any wilderness setting in which extreme cold is a factor.

Any group (or individual) trying to travel through an Arctic Wilderness should make a series of Group Wilderness Survival rolls against a Threshold equal to the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the wilderness region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge roll.*
- The group finds an easier path, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge roll.*
- The group finds a way to circumvent an impassable icy terrain feature. *This option is only available if a terrain feature currently blocks their path.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. Some suggestions are: Avalanche, Blizzard, Cliff, Escarpment, Chasm / Gorge, Hailstorm, and Ice Storm.*
- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the*

weather is stormy.

- The group makes it to their destination (somewhere in the Arctic Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, everyone in the group sustains Freezing Damage equal to the Margin by which the roll failed. If the roll was a Bare Failure, the group should also choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The temperature plummets. Everyone in the group sustains additional Freezing Damage equal to the Challenge Countdown plus the Margin by which the roll failed (if any). *This option may be selected multiple times.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option is only available once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option is only available once per Wilderness Challenge Scenario.*
- The group unexpectedly runs low on supplies, and foraging becomes exceedingly difficult. Extreme rationing measures must be implemented. From this point on, every time a Wilderness Challenge roll is performed, everyone in the group sustains Starving Damage equal to the Challenge Countdown plus the Margin by which the current roll failed (if any) until a Foraging roll succeeds. (Allow one Foraging roll for every Wilderness Challenge roll.) Unfortunately, the group suffers from an Extreme Drawback on all Foraging rolls until one succeeds. *This option may be selected once per Wilderness Challenge roll.*
- The group encounters an impassable icy terrain feature they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly break through thin ice and fall into the frigid waters below, sustaining Freezing Damage equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). (Overlord's discretion on why the situation is particularly dangerous.) *This option is only available if the group is traveling on land, and may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves.

This option may be selected only once per Wilderness Challenge Scenario.

- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Avalanche, Blizzard, Cliff / Escarpment, Chasm / Gorge, Hailstorm, and Ice Storm.*

Associated Creatures: Common Bear (Black, Grizzly, and Polar), Common Cat (Panther), Common Wolf (Arctic), Gas Elemental (Anemoi and Sylph), Ghost, Gnome (Barbegazi), Ice Hag, Liquid Elemental (Undine), Reynardian Fox (Arctic), Sage Owl (Arctic), Skeleton (any), Snow Queen, Solid Elemental (Frost Giant), Were-Bear (Polar), Werewolf (Arctic), Yeti

Avalanche

An avalanche is a huge mass of alpine snow careening down the side of a mountain. Anyone in the path of the snowy river is in extreme danger of losing their life.

The conditions that produce avalanches are common in the winter months in mountainous areas. All that is required is for a heavy snow to create a thick pile of loose white powder on the hilltops. Once the pile is in place, any loud noise can disturb the pile and to set it in motion.

Anyone with Mountain Lore who is about to enter an Avalanche danger zone is entitled to a Mountain Lore Roll with Perception Adjustments against the Challenge Threshold. Success indicates that they spot clues that the snowcap of the nearby mountain is unusually thick and may produce an avalanche.

Avalanches are triggered by loud noises such as shouts, thunder, or the cry of a wolf. Obviously, the louder the noise, the greater the likelihood it will start an avalanche. As the Overlord, though, don't worry too much about how an Avalanche starts. If you want to challenge the players with them in a mountain setting, then just hit them with one. An Avalanche doesn't have to be triggered by noises of the Avatars. Any noise will do, even one you introduce yourself.

Once the Avalanche starts moving, it produces a low rumbling sound that may be heard 1 Round before hitting the group if they make an Avoidance Roll with Perception Adjustments against a Threshold of 10. Otherwise, they will have no warning to prepare. Unfortunately, any character that is traveling through knee-high snow (likely given the circumstance) has their Speed cut to half normal.

The avalanche can be as narrow as 50 yards wide or as wide as 200 yards. It will sweep anyone caught in its path down the mountainside along with the surrounding snow until it comes to a stop.

Everyone in the Avalanche's path must make a sequence of Avoidance Rolls with Intelligence Adjustments against the

avalanche's Challenge Threshold. Each individual makes these separate from the group, as the torrent of snow prevents group efforts. Each individual starts with an Individual Challenge Countdown equal to that of the current group Challenge Countdown. The Avalanche Conflict Rolls do not affect the group Challenge Countdown at all. Rather, they affect the individual ones.

Whether the roll is successful or not, the individual will be swept down the hillside an indeterminate distance by the Avalanche. The roll determines the other consequences of that event.

On a Pure Success, the character must choose two of the following options. On a Bare Success, they must choose one:

- The Individual Challenge Countdown is reduced by one. *This option is only available if the Individual Challenge Countdown has a value of 1 or more.*
- His depth in the snow decreases by 2 feet. *This option is only available if the character has a depth in the snow greater than 0 feet.*
- He is able to climb a tree or get on an outcropping above the Avalanche and doesn't need to make any further Conflict Rolls against the Avalanche. *This option is only available if the Individual Challenge Countdown is zero and the character is at the surface of the snow.*
- The character drifts into an area where the Avalanche stops moving. They don't need to make any further Conflict Rolls against it. *This option is only available if the Individual Challenge Countdown is zero. The character returns to the Wilderness Challenge scenario that spawned this one.*

On any failure, the character sustains Blunt Damage equal to the Individual Challenge Countdown plus the roll's Margin. On a Bare Failure, the character must choose one of the following options. On a Pure Failure, they must choose one and then the Overlord must choose one:

- They are swept off of a precipice. The Damage sustained by the roll doubles. *This option may be selected multiple times.*
- Their depth in the snow increases 2 feet. *This option is only available for characters in a Glory Status that indicates death is a possibility, but may be selected multiple times.*
- They suffer from a Drawback on their next Wilderness Challenge roll. *This option may be selected only once per Wilderness Challenge roll.*
- They drops something they expects to need in the near future, which is lost in the snow. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once per Wilderness Challenge Scenario.*

- The individual trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Cliff/Escarpment and Fresh Water Wilderness (as the Avalanche ignominiously deposits them into these various scenarios).*

When the Avalanche finally comes to a rest, the character will be buried below the surface a number of feet equal to their depth. Unfortunately, the snow's smooth surface will give absolutely no indication of what lies below.

Any buried character must engage in a new conflict to claw their way to the surface. See the Buried Alive description for details. If someone is searching for survivors after the avalanche strikes, they may hear the screams of those buried if they make a successful Searching Roll against a Threshold of 10 plus the character's depth.

Once the Avalanche has been dealt with by all affected characters (whatever the outcome), the group as a whole returns to the Wilderness Challenge Scenario which was traded for this one. So, if they were in a Mountain Wilderness when they were hit by an Avalanche, they find themselves back in a Mountain Wilderness, albeit a good distance further down the mountain.

Blizzard

A blizzard is an intense snowstorm with gale force winds. Blizzards quickly dump huge volumes of snow over wide areas. Anyone caught in a blizzard's grip does well to find their way to shelter.

A blizzard can deposit anywhere from 1 to 10 feet of snow on the ground, depending on its intensity and duration. In places, snowdrifts can reach as high as 20 feet, completely covering cabins and cave entrances.

Any group caught in a Blizzard must make a Group Wilderness Survival roll every hour (see Group Conflict Rolls in The Rules Reference for details) against the storm's Challenge Threshold.

It is assumed that any characters caught in a Blizzard are all equipped with appropriate winter gear to protect them from the cold. If this is not the case, the characters must make the roll with a Drawback.

On a Pure Success, the group should choose two of the following options. On a Bare Success, they should choose one:

- The blizzard calms slightly. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected multiple times, but is only available if the group has their bearings.*
- The group finds an easier path, but attracts unwanted attention when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one

of the failure options from the list below. *This option is only available if the group is not caught in a blinding now flurry, and it may be selected only once per Wilderness Challenge Scenario.*

- The group learns of a new nearby danger (Overlord's discretion). *This option may only be selected once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if the group has its bearings. Some suggestions are: Arctic Wilderness, Hailstorm, and Ice Storm.*
- The characters emerge from a blinding snow flurry and regain their bearings. *This option is only available if the characters previously lost their bearings in blinding snow flurry.*
- The group makes it to their destination or finds shelter in which to wait out the storm (Overlord's discretion). *This option is only available if the storm's Challenge Countdown against the party is zero.*

On any failure, everyone in the group sustains Freezing Damage equal to the current Challenge Countdown plus the roll's Margin. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group is drenched in freezing rain. The Damage and Setback delivered by the roll doubles. *This option may be selected multiple times.*
- Hypothermia begins to take effect. Everyone in the group sustains Sedating Setback equal to the Margin by which the roll failed. *This option may be selected only once per Wilderness Challenge roll.*
- The group attracts unwanted attention (Overlord's discretion). *This option may only be selected once per Wilderness Challenge Scenario.*
- The group gets caught in a blinding snow flurry. They lose their bearings and must regain them in order to progress. *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status of the group get separated from the rest of the group while stumbling around in a blinding snow flurry. If there is more than one such character, they manage to stay together. *This option is only available if the group gets caught in a blinding now flurry, and may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Arctic Wilderness, Hailstorm, and*

Ice Storm.

Bear in mind that people exposed to extreme cold for extended periods are susceptible to frostbite. Any character dropping to 0 Hit Points from the storm sustains frostbite. (See Burned / Frostbitten under Character Conditions in The Rules Reference for frostbite's effects.)

Note that flying during such weather conditions is foolish, if not downright suicidal.

Boiling Mud Pot Field

A Boiling Mud Pot Field is a geologically active region where underground gases vent through soil and clay. The humid gases condense the soil into a slick liquid sludge and cause the ground to collapse into pockets, or "pots." As the vented gases rise through the sludge, they form large bubbles of mud. When the bubbles burst on the surface, tiny droplets of the hot, slick brew splatter the surrounding area to produce slippery and unstable embankments.

Any given field will have several of these popping and spitting cavities which will tend to alter their number, shape, and size on a weekly, if not daily, basis. Anyone crossing this area on foot must reduce their Speed to a Creep due to the unstable footing. Even so, their footsteps are far from certain.

The pots are sprinkled uniformly throughout the field in a relatively random fashion. Each has a diameter of 2 to 20 feet and its banks lie within 5 to 30 feet of its nearest neighbor.

Anyone attempting to cross a Boiling Mud Pot Field must make an Acumen Check every 10 minutes against the field's Challenge Threshold. If multiple characters are crossing, this should be done using the rules for Group Conflict Rolls. (See The Rules Reference for details.)

If the characters tie themselves to one another with rope, allow them an Edge on the roll.

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown is permanently reduced by one. *This option is only available if the group is not blocked by a Muddy Quagmire, but may be selected multiple times otherwise.*
- The group finds an easier path, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds a passage through or around a Muddy Quagmire. *This option is only available if a muddy quagmire currently blocks their path.*

- The group finds a path with surer footing, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's choice). *This option may only be selected once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a Muddy Quagmire. Some suggestions are: Natural Gas Pocket, Seething Lava Field, Volcanic Wilderness.*
- The group makes it to their destination (somewhere in the Boiling Mud Pot Field or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On any failure, everyone in the group sustains Scorching Damage equal to the Margin by which the roll failed from the searing fumes and splattering mud. They also sustain Footing Setback equal to the current Challenge Countdown plus the Margin by which the roll failed. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The character(s) of the group having the highest Glory Status slips on the clay and briefly slides into one of the boiling mud pots (see the Natural Hazards section for details). *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected multiple times.*
- The group passes through a region of poisonous fumes. Everyone in the group sustains Toxic damage equal to the Challenge Countdown plus the Margin by which the roll failed (if any). *This option may be selected multiple times.*
- The group encounters a Muddy Quagmire that they must cross in order to progress. *This option is only available once per Wilderness Challenge Scenario.*
- The group passes through a field of particularly slippery clay. Each character sustains Footing Setback equal to the Margin by which the roll failed (if any). Plus the group suffers from a Drawback on their next roll. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Natural Gas Pocket, Seething Lava Field, Volcanic Wilderness.*

Chasm / Gorge

A Chasm is a wide, deep empty space between two cliffs and/or escarpments. Ancient streams slowly wearing away loose rock through eons of erosion form some of these barriers. Others are merely giant cracks in naturally occurring limestone caves.

If a Chasm must be crossed, break it down into two or three separate challenges: One to climb down the near Cliff face or Escarpment, one to cross the river at the bottom of the chasm (if any), and one to climb the far Cliff or Escarpment. Each of these challenges is detailed elsewhere in this section.

Cliff / Escarpment

Cliffs and Escarpments are steep rocky slopes or sheer walls of stone encountered in canyons and mountain ranges. As is true for all naturally occurring barriers, they vary greatly in their features. Some cliffs have many crevices and cracks to use as handholds and footrests. Others have broad, flat surfaces eroded smooth by wind and sand. The term Escarpment covers a broader class of steep barriers, including any steep slope or cliff that separates two relatively flat areas.

Obviously, descents down cliff faces are easier than ascents since ropes anyone climbing down can secure a rope at the top to use in repelling. Climbing down a cliff involves little skill. All that is required is a rope of sufficient length, and perhaps the will to avoid looking down. Anyone having this gear (and the will to leave the rope behind) may forego making a Conflict Roll and simply climb down the cliff face.

To climb *up* a Cliff, though, a person must make a Climbing Roll (see [Climbing](#) in [The Character Compendium](#) for details). The roll must be made against the cliff's Challenge Threshold. If multiple characters are climbing together, use the rules for Group Conflict Rolls (see [The Rules Reference](#) for details). Instead of using the standard wall-climbing choices in the Climbing description to determine the results, though, use the following rules. The table below indicates some suggested Cliff characteristics based on the Challenge Rating.

Climbing Surface Difficulty Table

Challenge Rating	Surface Type
Trivial	Trivial (Lots of secure handholds all the way up)
Easy	Steep rough rocky cliff
Moderate	Sheer rough rocky cliff
Hard	Sheer semi-smooth cliff
Extreme	Sheer smooth cliff

It is assumed that any climbing characters have the appropriate climbing gear to do so. If this is not the case, the characters must make the roll with a Drawback.

On a Pure Success, the characters climb part of the way without incident, and should choose two of the following options. On a Bare Success the characters should choose one and then the Overlord should choose one:

- The group proceeds on their climb. The Challenge Countdown is permanently reduced by one. *This option is only available if the group is not blocked by an Overhang, but may be selected multiple times otherwise.*
- The group finds an easier route, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The climbers find a way past an overhang. *This option is only available if an overhang currently blocks their path.*
- The group learns of a new nearby danger (Overlord's choice). *This option may only be selected once per Wilderness Challenge Scenario.*
- The group spots old ruins or an interesting natural phenomenon to investigate off in the distance. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by an overhang. Some suggestions are: [Landslide](#), [Mountain Wilderness](#), [Sandstorm](#), and [Underworld Wilderness](#).*
- The group makes it to their destination (top or bottom of the cliff). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, everyone in the group sustains Footing Setback equal to the Margin by which the roll failed. If this drops anyone's Fate Points to zero, they tumble off the cliff and drop to 0 Hit Points when they hit the ground (suffering the corresponding consequences appropriate to their Glory Status). If the roll was a Bare Failure, the climbers must also choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- Part of the cliff face crumbles away, causing the characters to tumble partway down the cliff face. Each climber sustains Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). *This option may be selected multiple times.*

- The climbers encounter an Overhang that they must get past in order to progress. *This option is only available once per Wilderness Challenge Scenario.*
- The characters drop something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option is only available once per Wilderness Challenge Scenario.*
- The characters attract unwanted attention while climbing. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Landslide, Mountain Wilderness, Sandstorm, and Underworld Wilderness.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters a fresh water source or friendly caravan. Their next Wilderness Challenge is made with an Edge. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. Some suggestions are: Chasm / Gorge, Landslide, Mountain Wilderness, Sandstorm, Underworld Wilderness, and Volcanic Wilderness.*
- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Desert Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

Desert Wilderness

A Desert Wilderness Challenge may pertain to any wilderness setting in which extreme heat and scarcity of water is a factor.

Any group (or individual) trying to travel through a Desert Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge roll.*
- The group finds an easier path through the desert sand, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The group finds a way to circumvent an impassable terrain feature. *This option is only available if a terrain feature currently blocks their path.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group unexpectedly runs low on drinking supplies, and foraging for it becomes exceedingly difficult. Extreme rationing measures must be implemented. From this point on, every time a Wilderness Challenge roll is performed, everyone in the group sustains Dehydrating Damage equal to the Challenge Countdown plus the Margin by which the current roll failed (if any) until a Foraging roll succeeds. (Allow one Foraging roll for every Wilderness Challenge roll.) Unfortunately, the group suffers from an Extreme Drawback on all Foraging rolls until one succeeds. *This option may be selected once per Wilderness Challenge roll.*
- The group encounters an impassable terrain feature they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The character(s) of the group with the highest Glory Status fall into a Sand Trap. *This option may only be selected once per Wilderness Challenge Scenario. If multiple characters are in the highest Glory Status, each of them suffers the effects.*
- The characters lose something important they

expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option is only available once per Wilderness Challenge Scenario.*

- The group attracts unwanted attention (Overlord's discretion). *This option is only available once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord.*

Associated Creatures: [Ahl-al-trab](#), [Amphisbaena](#), [Arachnida](#), [Astennu](#), [Ba-neb-tettu](#), [Blemmyes](#), [Burly Spider](#), [Camel](#), [Centipede](#), [Cobra](#), [Common Giant](#), [Common Lizard](#), [Common Phantom](#), [Ekimmu](#), [Dracaena](#), [Gas Elemental \(Anemoi\)](#), [Ghost](#), [Ghoul \(any\)](#), [Gryphon](#), [Hermanubis](#), [Human](#), [Imdugud](#), [Indian Ant](#), [Jackal](#), [Lamassu](#), [Liquid Elemental \(Sandman\)](#), [Lizardfolk](#), [Major Daeva \(any\)](#), [Minor Daeva \(any\)](#), [Manticore](#), [Mongolian Death Worm](#), [Pedra Moura](#), [Mummy \(any\)](#), [Pazuzu](#), [Phoenix](#), [Rakshasa](#), [Renenutet](#), [Rock Hag](#), [Scarab](#), [Scorpion](#), [Serpopard](#), [Skeleton \(any\)](#), [Sobek](#), [Sokar](#), [Solid Elemental \(Genomus\)](#), [Sokar](#), [Sphinx \(Andro/Gyno, Crio, Hierako, or Persian\)](#), [Ta-Bitjet](#), [Tafner](#), [Toad](#), [Ubasti](#), [Uraeus](#), [Vulture](#), [Wadjyt](#), [Zombie](#)

Faery Path

A Faery Path is actually a trail through the Faery Realm, in the Astral Plane. It starts and ends as a normal path in the Mortal Realm. But, in between, it transforms into something else entirely. The distance from its start and end in the Mortal Realm has no bearing on the length of the trek through the Land of Fey. So, a Faery Path can provide a significant shortcut between two locations that are very far apart in the physical world. Some Faery Paths can be traversed in both directions, but most can be traveled in only one. Usually, when a Faery Path is traversed, the normal amount of time will have passed when reaching the end. However, that is not always the case. Sometimes, only a few minutes will have passed. At other times, many years will have transpired, although it only seems a relatively short time to the travelers. Anyone stepping off the path before reaching the end may find themselves at any point in the Astral or Mortal Realms, at the Overlord's discretion. In any case, all Faery Paths are treacherous, and setting foot on one should never be taken lightly.

Any group (or individual) trying to travel on a Faery Path should make a series of Group [Faery Lore](#) Rolls against the faery path's Challenge Threshold. (See [Group Conflict Rolls](#) in [The Rules Reference](#) and [Faery Lore](#) in [The Character Compendium](#) for details.) Each roll represents an

indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group gains a clue telling them how to avoid straying off the path (find a riddle whose answer tells them what they must do, spot a faery who seems to know what they're doing, realize the fireflies of the forest never enter the path, etc.). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group proceeds along the winding path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only if the group has been given advice on how to stay on the path. Even then, it can be selected only once per Wilderness Challenge roll.*
- The clues marking the Faery Path become slightly more obvious, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group hears companions who got separated from them wandering nearby. *This option may be selected only once per Wilderness Challenge Scenario, and only if the initial group got separated.*
- The Faery Paths on which two separated groups are traveling converge. The two groups are reunited, but attract unwanted attention while doing so. The recombined Challenge Countdown equals the higher Challenge Countdown of the two groups. *This option may be selected only if the group got separated, and their separated companions have already heard this group wandering nearby.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters a calming field populated with flowers, butterflies, and tame woodland creatures. Their next Wilderness Challenge is made with an Edge. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *If the players select this option, it means they have abandoned the path altogether and may find themselves at any point in the Astral or Mortal Realms (Overlord's discretion). Unfortunately, abandoning a Faery Path is rarely pleasant. Some*

suggestions are: Avalanche, Blizzard, Boiling Mud, Pot Field, Hailstorm, Ice Storm, Landslide, Ocean Storm, Oceanic Whirlpool, Sandstorm, Seething Lava Field, Underworld Wilderness, and Wilderness Fire.

- The group makes it to their destination. *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The path passes through a bog. The next Wilderness Challenge roll is made with a Drawback. In addition, everyone in the group traveling by foot sustains Fettering Setback equal to the Challenge Countdown plus the Margin by which the roll failed (if any). *This option may be selected multiple times.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The path wanders through a field of brilliant poppy flowers or giant mushrooms. Everyone in the group sustains Delirium Setback equal to the Margin of the failed roll (if any), and suffers from a Drawback on all Disbelief attempts while they remain on the Faery Path. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters an inviting cottage, tavern, creature, or other temptation that attempts to lure them off the path. Everyone in the group sustains Entrancing Setback equal to the Challenge Countdown plus the Margin of the failed roll (if any). Anyone falling to 0 Fate Points due to this steps off the path. *This option may be selected only once per Wilderness Challenge Scenario. Anyone stepping off the path may find themselves at any point in the Astral or Mortal Realms (Overlord's discretion).*
- The path wanders directly through an inviting faery party whose air is filled with the magical sound of music. Everyone in the group is affected by a Musical Score (Overlord's choice). *This option may be selected only once per Wilderness Challenge Scenario. The music is performed at a rank equal to the highest Level of the party. If the Musical Score allows for a Conflict Roll, each character must roll individually.*
- The path takes a sharp turn, and the character(s)

with the highest Glory Status of the group lose sight of the others. They stay on the Faery Path, but somehow lose the rest of their group. If more than one character is separated, they manage to stay together as a separate group. However, they must make their own way along an entirely different Faery Path for a time. The Challenge Countdowns for both groups are independent of one another, and start out equal to the current Challenge Countdown. *This option may be selected only once per Wilderness Challenge Scenario.*

- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *If the players select this option, it means they have abandoned the path altogether and may find themselves at any point in the Astral or Mortal Realms (Overlord's discretion). Unfortunately, abandoning a Faery Path is rarely pleasant. Some suggestions are: Avalanche, Blizzard, Boiling Mud, Pot Field, Hailstorm, Ice Storm, Landslide, Ocean Storm, Oceanic Whirlpool, Sandstorm, Seething Lava Field, Underworld Wilderness, and Wilderness Fire.*

Associated Creatures: Apple Tree Folk, Ash Tree Folk, Asrai, Banshee, Black Hag, Boogy-Man, Bugbear, Buggane, Changeling, Cockatrice, Common Ogre, Cornish Giant, Cuegle, Birch Tree Spirit, Black Dog, Doppelganger, Drac, Dwarf, Elder Tree Folk, Elf, Ellyl, Etin, Fairy Horse, Fauchan, Firbolg, Fomorian, Glaistig, Gnome, Gleaming, Red Spider, Goblin, Green Man, Grindylow, Grotesque, Guivre, Hazel Tree Folk, Heraldic Harpy, Headless Horseman, Hellhound, Heraldic Tiger, Highland Giant, Hob, Hobgoblin, Hungry Grass, Imp, Incubus, Jackdaw, Kelpie, Lamia, Lindwurm, Nightmare, Nixie, Nuckelavee, Nymph (Vila), Oakfolk, Orc, Phouka, Rowan Tree Folk, Rusalka, Sage Owl, Sleipnir, Spriggan, Sprite, Swan Folk (Knight, Maiden, or Woman), Tarragon, Trenti, Troll, Two-Headed Giant, Two-Headed Ogre, Heraldic Unicorn, Vodyany, Warg, Were-Bear, Were-Boar, Were-Owl, Werewolf, White Lady, Wild Huntsman, Will-o'-Wisp, Willow Tree Man, Yggr

Forest Wilderness

A Forest Wilderness Challenge may pertain to any temperate wilderness setting characterized by a combination of trees, both pine and deciduous, and dense undergrowth.

Any group (or individual) traveling through a Forest Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two

of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge roll.*
- The group finds an easier path, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The group finds a way to circumvent an impassable terrain feature. *This option is only available if a terrain feature currently blocks their path.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters a beautiful region of hospitable wood. Their next Wilderness Challenge is made with an Edge. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. Some suggestions are: Chasm / Gorge, Faery Path, Fresh Water Wilderness (such as a river or lake), Mountain Wilderness, Plains Wilderness, Swamp Wilderness, Underworld Wilderness (the group encounters a cave), Volcanic Wilderness, Wilderness Fire, Wilderness Road.*
- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Forest Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group encounters an impassable terrain feature

they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*

- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option is only available once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option is only available once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly fall into a sinkhole or cave, or tumble down a hillside sustaining Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Chasm / Gorge, Faery Path, Fresh Water Wilderness (such as a river or lake), Mountain Wilderness, Plains Wilderness, Swamp Wilderness, Underworld Wilderness (the group encounters a cave), Volcanic Wilderness, Wilderness Fire, Wilderness Road.*

Associated Creatures: Amphiptere, Animated Statue (in ruins), Anthropomorphic Bramble, Arachnida, Bauchan, Bestial Anthropomorph, Black Hag, Boogy-Man, Bucentaur, Bugbear, Buggane, Cat (any), Centaur, Centipede, Changeling, Cockatrice, Common Ant, Common Bear (Black or Brown), Common Giant, Common Ogre, Common Raptor, Common Rat, Common Wolf, Constrictor Snake, Cornish Giant, Cuegle, Dracaena, Drako, Dwarfish Troll (Henke), Elf (Fay, Liosalfar), Ettin, Fauchan, Firbolg, Fomorian, Frog, Frogfolk, Gargoyle (in ruins), Glaistig, Gnome (Gignosko), Goblin (Bogle, Kobold, and Tylwyth Teg), Grecian Cyclops, Grecian Harpy, Green Man, Griffin (any), Grotesque (in ruins), Guivre, Heraldic Harpy, Headless Horseman, Highland Giant, Hippogriff, Hob (Brownie, Domavoi, Hobithurst, and Moss Folk), Honey Bee, Human, Hungry Grass, Jackdaw, Lamia, Leprechaun, Lernaeon Hydra, Lindwurm, Nymph (Dryad and Vila), Oakfolk, Orc (Fenoderee, Orchi, and Squarefoot), Ouroboros, Pan (Faun, Leshy, Satyr, and Urisk), Phouka, Poisonous Sheep, Poisonous Snake, Porcupine, Ratman, Reynardian Fox, Rock Hag, Sage Owl, Siren, Skolex Worm,

Spider (any), Spriggan, Sprite (any), Swan Folk (any), Tarragon, Tick, Toad, Toadfolk, Tree Folk (any), Trenti, Troll (any), Two-Headed Giant, Two-Headed Ogre, Unicorn, Vegetal Creature, Warg, Were-Bear, Were-Boar, Were-Owl, Werewolf, White Stag, Wild Boar, Wild Huntsman, Will-o'-Wisp, Wood Hag, Wyrn, Wyvern

Fresh Water Wilderness

A Fresh Water Wilderness Challenge may pertain to any wilderness setting in which the Avatars must travel through a region of deep fresh water, such as a river or lake.

Any group (or individual) trying to travel through a Fresh Water Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference and Wilderness Survival in The Character Compendium for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only once per Wilderness Challenge roll.*
- The group finds a region of less turbulent water, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge roll.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *Some suggestions are: Cliff/Escarpment (a waterfall dumps the group halfway down a cliff), Swamp Wilderness, and Under-Water Passage (a whirlpool sucks them into an underground river).*
- The group makes it to their destination (somewhere in the Fresh Water Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then

the Overlord should choose one:

- The group encounters a Natural Hazard. In so doing, everyone in the group initially sustains Footing Setback equal to the Challenge Countdown plus the Margin of the failed roll (if any). Further, if the group is traveling in a boat, everyone must make individual Attribute Checks with Agility and Perception Adjustments against the Challenge Threshold or be thrown overboard. (Allow an Edge if the boat is large enough to hold more than a dozen Medium-sized creatures.) *This option may be selected once per Wilderness Challenge roll. Some suggestions are: Rapids and Rough Water, Waterfall, and Whirlpool.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status are unexpectedly knocked into the water at an inopportune moment. (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Cliff/Escarpment (a waterfall dumps the group halfway down a cliff), Swamp Wilderness, and Under-Water Passage (a whirlpool sucks them into an underground river).*

Associated Creatures: Ammut, Amphiptere, Animated Statue (in ruins), Asrai, Bolotnik, Common Eel, Crocodile, Drac, Elf (Gwagedd Annwn), Fauchan, Firbolg, Fomorian, Frog, Frogfolk, Gargouille, Goblin (Tylwyth Teg), Guivre, Hippopotamus, Hob (Bannik), Kelpie, Leech, Liquid Elemental (Undine), Lernaean Hydra, Lobster (Crayfish), Mermaid, Merrow, Nixie, Nymph (Naiad and Vila), Otter, Pan (Urisk), Poisonous Snake, Ramidreju, Rusalka, Selkie, Serpente Moura, Siren, Sobek, Sprite (Alf), Sting Ray, Swan Folk (any), Tawaret, Vodyany, Water Elemental, Water Hag, Zmei

Hailstorm

A hailstorm is a violent downpour of ice pellets. At best, the hail batters winter travelers with lightly stinging reprimands encouraging them to seek shelter. At worst, frozen chunks of fist-sized nodules bludgeon the hardiest wanderers with savage punishment.

Although hailstorms obviously present the dangers of heat-loss universal to all winter storms, their greatest danger lies simply in the beating it provides. Fortunately, most hailstorms are short-lived and sporadic. Those unfortunate souls caught without shelter in the storm will sustain blunt damage as the hail pummels them from above.

Anyone caught in the storm's path must make an Agility Check against the Challenge Threshold every minute. If multiple characters are caught in the storm together, use the rules for Group Conflict Rolls (see [The Rules Reference](#) for details).

On a Pure Success, the characters must choose two of the following options. On a Bare Success, the character should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown against the party is permanently reduced by one. *This option may be selected only once per Wilderness Challenge roll.*
- The group finds a path with partial cover, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's discretion). *Some suggestions are: [Arctic Wilderness](#), [Blizzard](#), and [Ice Storm](#).*
- The group finds shelter in which to wait out the storm. Of course, that doesn't preclude it already being occupied. *This option is only available if the storm's Challenge Countdown against the party is zero.*

On any failure, everyone in the group sustains Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group and the Overlord must each choose one:

- Everyone in the group sustains Freezing Damage equal to the Margin by which the roll failed. *This option may be selected multiple times.*
- The Damage delivered by the roll doubles. *This*

option may be selected multiple times.

- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) of the group having the highest Glory Status sustain double Damage and Setback from the roll. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected only once per Wilderness Challenge Scenario.*
- The group enters a hard, smooth area on which the hail rolls easily. Everyone in the group traveling by foot sustains Footing Setback equal to the Margin by which the roll failed, and the group suffers from a Drawback on their next Wilderness Challenge roll. *This option may be selected only once per Wilderness Challenge roll.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: [Arctic Wilderness](#), [Blizzard](#), and [Ice Storm](#).*

Bear in mind that people exposed to extreme cold for extended periods are susceptible to frostbite. Any character dropping to 0 Hit Points from the storm sustains frostbite. (See [Burned / Frostbitten](#) under [Character Conditions](#) in [The Rules Reference](#) for frostbite's effects.)

Note that flying during such weather conditions is foolish, if not downright suicidal.

Hailstorms often accompany Blizzards and Ice Storms.

Ice Storm

An ice storm is a heavy downpour of rain in sub-freezing temperatures. When these conditions arise, the slick wet surface of rainwater covering every exposed surface quickly freezes into a slippery crystal shell of ice. Anyone caught without shelter in the storm will lose body heat at a highly accelerated rate, since the drenching virtually negates any insulation provided by winter furs. Even worse, the frictionless surfaces produced by the storm brings travel across land to a virtual standstill.

Any group (or individual) caught in a Blizzard should make a Group Wilderness Survival roll every hour (see Group Conflict Rolls in [The Rules Reference](#) for details) against the storm's Challenge Threshold.

It is assumed that any characters caught in an Ice Storm are all equipped with appropriate winter gear to protect them from the cold. If this is not the case, the characters must make the roll with a Drawback. On the other hand, if the characters are using actual ice-climbing gear, such as spiked boots, they gain an Extreme Edge.

On a Pure Success, the characters must choose two of the following options. On a Bare Success, the character should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown is permanently reduced by one. *This option may be selected only once per Wilderness Challenge roll, and is only available if progress is not currently blocked by an icy terrain feature.*
- The group finds an easier path, but attract unwanted attention when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The characters find a way to circumvent an impassable icy terrain feature. *This option is only available if a terrain feature currently blocks their path.*
- The group learns of a new nearby danger. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. Some suggestions are: [Arctic Wilderness](#), [Blizzard](#), and [Hailstorm](#).*
- The group makes it to their destination, or finds shelter in which to wait out the storm (Overlord's choice). *This option is only available if the group's Challenge Countdown is zero.*

On any failure, everyone in the group sustains Freezing Damage equal to the current Challenge Countdown plus the roll's Margin. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group and then the Overlord must each choose one:

- The group sustains Blunt Damage equal to the Challenge Countdown plus the roll's Margin from a sudden, brief downpour of hail. *This option may be selected multiple times.*
- The group enters an area of particularly slick ice. They sustain Footing Setback equal to the Challenge Countdown plus the Margin by which the roll failed. Further, they suffer from a Drawback on their next Wilderness Challenge roll. *This option may be selected only once per Wilderness Challenge roll.*
- The character(s) of the group having the highest Glory Status sustain double Damage and Setback from the roll. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario. Some suggestions are: [Arctic Wilderness](#), [Blizzard](#), and [Hailstorm](#).*
- The characters encounter an impassable icy terrain feature they must circumvent in order to progress. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord.*

Bear in mind that people exposed to extreme cold for extended periods are susceptible to frostbite. Any character dropping to 0 Hit Points from the storm sustains frostbite. (See [Burned / Frostbitten](#) under [Character Conditions](#) in [The Rules Reference](#) for frostbite's effects.)

Note that flying during such weather conditions is foolish, if not downright suicidal.

Ice storms often accompany Blizzards and Hail Storms.

Jungle Wilderness

A Jungle Wilderness Challenge pertains to any tropical wilderness setting characterized by a combination of palm trees, ferns, and other dense undergrowth.

Any group (or individual) traveling through a Jungle Wilderness should make a series of Group Wilderness Survival rolls against the jungle's Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll spans an indeterminate time period until something significant happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge roll.*
- The group finds an easier path, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters a beautiful region of hospitable wood. Their next Wilderness Challenge is made with an Edge. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. Some suggestions are: Chasm / Gorge, Desert Wilderness, Fresh Water Wilderness, Mountain Wilderness, Savannah Wilderness, Swamp Wilderness, Underworld Wilderness (the group encounters a cave), Volcanic Wilderness, Wilderness Fire, and Wilderness Road.*
- The group finds a way to circumvent an impassable terrain feature. *This option is only available if a terrain feature currently blocks their path.*

- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Desert Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group encounters an impassable terrain feature they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option is only available once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option is only available once per Wilderness Challenge Scenario.*
- The character(s) of the group having the highest Glory Status walk into Quicksand. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly fall into a pit, sinkhole, or cave, or stumble down a hillside. They sustain Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Chasm / Gorge, Desert Wilderness, Fresh Water Wilderness, Mountain Wilderness, Savannah Wilderness, Swamp Wilderness, Underworld Wilderness (the group encounters a cave), Volcanic Wilderness,*

Wilderness Fire, and Wilderness Road.

Associated Creatures: Animated Statue (in ruins), Anthropomorphic Bramble, Arachnida, Baboon, Bantam, Bengal Tiger, Bestial Anthropomorph, Blemmyes, Cat (any), Centipede, Common Ant, Common Cat (Lion), Common Giant, Common Raptor, Constrictor Snake, Frog, Frogfolk, Grecian Sphinx, Grotesque (in ruins), Honey Bee, Human, Hungry Grass, Lamia, Leopard, Lizardfolk, Manticore, Mongoose, Monoceros, Poisonous Sheep, Poisonous Snake, Porcupine, Rat, Ratman, Renenetet, Scarab, Serpopard, Skolex Worm, Sobek, Sokar, Spider (any), Spriggan, Sprite (any), Ta-Bitjet, Tawaret, Tick, Toad, Toadfolk, Ubasti, Uraeus, Vegetal Creature, Wadjyt, Were-Boar, Were-Leopard, Wild Boar

Landslide

A landslide is a huge mass of loose rubble careening down a slope. Anyone in its path is in extreme danger of losing their life.

The conditions that produce landslides are common in hilly and mountainous areas. All that is required is a fairly steep slope with a layer of dry, loose clay and gravel near the top. Any disturbance of this area can set it in motion. As the Overlord, don't worry too much about how a Landslide starts. If you want to challenge the players with one in a mountain setting, then just hit them with it.

The landslide can be as narrow as 50 yards wide or as wide as 200 yards. It will sweep anyone caught in its path down the mountainside along with the surrounding detrius until it comes to a stop.

Everyone in the Landslide's path must make a sequence of Intelligence Checks against the landslide's Challenge Threshold. Each individual makes these separate from the group, as the torrent of rubble prevents group efforts. Each individual starts with an Individual Challenge Countdown equal to that of the current group Challenge Countdown. The Landslide Conflict Rolls do not affect the group Challenge Countdown at all. Rather, they affect the individual ones.

Whether the roll is successful or not, the individual will be swept down the hillside an indeterminate distance by the Landslide. The roll determines the other consequences of that event.

On a Pure Success, the character must choose two of the following options. On a Bare Success, they must choose one:

- They are able to climb a tree or get on an outcropping above the Landslide and doesn't need to make any further Conflict Rolls against it. *This option is only available if the Individual Challenge Countdown is zero and the character is at the surface of the detrius.*
- The character drifts into an area where the Landslide stops moving. They don't need to make any further Conflict Rolls against it, and they return

to the Wilderness Challenge scenario that spawned the Landslide. *This option is only available if the Individual Challenge Countdown is zero.*

- The character is able to wrangle their way closer to the edge of the landslide. Their Individual Challenge Countdown is reduced by one. *This option is only available if the character has a Challenge Countdown of 1 or more.*
- Their depth in the detrius decreases by 2 feet. *This option is only available if the character has a depth in the detrius greater than 0 feet.*

On any failure, the character sustains Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose one and then the Overlord must choose one:

- Their depth in the detrius increases 2 feet. *This option is only available for characters in a Glory Status that indicates death is a possibility, but may be selected multiple times.*
- They suffer from a Drawback on their next Wilderness Challenge roll. *This option may be selected only once per roll.*
- They are swept off of a precipice, and sustains Blunt Damage equal to the individual Challenge Countdown plus the Margin by which the roll failed. *This option may be selected multiple times.*
- They drop something they expect to need in the near future, which is lost in the detrius. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- They trade one Wilderness Challenge Scenario for another (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Boiling Mud Pot Field, Cliff/Escarpment, Faery Path, Fresh Water Wilderness, Seething Lava Field, and Underworld Wilderness (as the Landslide ignominiously deposits them in an unexpected scenario).*

When the Landslide finally comes to a rest, the character will be buried below the surface a number of feet equal to their depth. Unfortunately, the surface of the detrius will give absolutely no indication of what lies below.

Any buried character must engage in a new conflict to claw their way to the surface. See the Buried Alive description for details. If someone is searching for survivors after the Landslide strikes, they may hear the screams of those buried if they make a successful Searching Roll against a Threshold of 10 plus the character's depth (in feet).

Mountain Wilderness

A Mountain Wilderness Challenge may pertain to any wilderness setting characterized by cliffs, gorges, chasms, and steep, rocky hillsides.

Any group (or individual) trying to travel through a Mountain Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge roll.*
- The group finds a more gently sloping path going in their general direction, but attracts unwanted attention when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters an ancient winding staircase that assists them in getting past a particularly difficult bit of terrain. Their next Wilderness Challenge is made with an Edge. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. Some suggestions are: Arctic Wilderness (at the top of a mountain), Cliff/Escarpment, Faery Path, Fresh Water Wilderness (a river running through the mountains), Landslide, Sandstorm, Underworld Wilderness (the group encounters a cave), and Volcanic Wilderness (on the slopes of a volcano).*
- The group finds a way to circumvent an impassable terrain feature. *This option is only available if a*

terrain feature currently blocks their path.

- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Mountain Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they must choose one and then the Overlord must choose one:

- Everyone in the group sustains Blunt Damage from falling detrius equal to the Margin by which the roll failed. *This option may be selected multiple times.*
- The group encounters an impassable terrain feature they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly fall into a crag or cave, or stumble a short distance down the hillside. They sustain Blunt Damage equal to the current Challenge Countdown plus the roll's Margin. (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Arctic Wilderness (at the top of a mountain), Cliff/Escarpment, Faery Path, Fresh Water Wilderness (a river running through the mountains), Landslide, Sandstorm, Underworld Wilderness (the group encounters a cave), and Volcanic Wilderness (on the slopes of a volcano).*

Associated Creatures: Amphiptere, Arabian Cyclops,

Arimaspian, Automaton (Bronze Eagle), Bauchan, Black Hag, Boogy-Man, Bugbear, Buggane, Burly Spider, Cactus Giant, Cat, Centipede, Cloud Giant, Cockatrice, Common Ant, Common Bear (Black Brown, or Grizzly), Common Giant, Common Ogre, Common Raptor, Common Rat, Common Sheep, Common Wolf, Cornish Giant, Constrictor Snake, Dwarf (any), Dwarfish Troll, Eagle, Elf (Daoine Sidh), Ettin, Fauchan, Firbolg, Firedrake, Fomorian, Gas Elemental (Anemoi and Sylph), Gegenees Giant, Genomus, Ghastly Bat, Glaistig, Gnome (Barbegazi, Blue Cap, Coblynau, Gignosko, Knocker), Goblin (Kobalos, Kobold, Redcap), Grecian Chimera, Grecian Cyclops, Grecian Harpy, Grecian Sphinx, Green Man, Griffin (any), Gryphon, Heraldic Chimera, Heraldic Dragon, Heraldic Harpy, Heraldic Tiger, Highland Giant, Hippogriff, Honey Bee, Human, Ice Hag, Imdugud, Kampe, Lamia, Leopard, Lindwurm, Manticore, Monoceros, Nymph (Oread and Sylph), Oakfolk, Orc (Orchi), Ouroboros, Pan (Satyr), Poisonous Snake, Porcupine, Ratman, Roc, Rock Hag, Siren, Solid Elemental (Frost Giant and Stone Giant), Spindly Spider, Sprite (Pixie), Sylph, Ta-Bitjet, Tafner, Tarragon, Tick, Tree Folk (any), Troll (any), Two-Headed Giant, Two-Headed Ogre, Heraldic Unicorn, Vulture, Warg, Were-Bear, Were-Boar, Were-Leopard, Were-Owl, Werewolf, Wild Huntsman, Winged Horse, Wood Hag, Wyrms, Wyvern, Yeti

Natural Gas Pocket

When carving passages through bedrock, miners occasionally open vents to underground natural gas reservoirs. Unfortunately, natural gas has no color and is odorless, keeping unwary miners oblivious to its menace until too late. (The natural gas that feeds your furnace actually has artificial odors added to warn of leaks.) Natural gas is both poisonous and highly explosive.

Being heavier than air, natural gas sinks to the floor. This tendency fills mines from the bottom up. As a consequence, the effects of a newly opened vent may remain undetected for days. Dangers can therefore arise unexpectedly far from the vent's source as the escaping gas slowly settles to lower levels.

Any group (or individual) trying to travel through a Natural Gas Pocket should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown against the group is permanently reduced by one. *This option may be selected only once per Wilderness Challenge roll.*
- The group finds a passage with slightly fresher air, but attracts unwanted attention while doing so. The

Challenge Countdown against the group is permanently reduced by one. *This option may be selected only once per Wilderness Challenge Scenario.*

- The group learns of a new nearby danger. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Underworld Wilderness and Volcanic Wilderness.*
- The group finds its way out of the hazard and to their destination. *This option is only available if the Challenge Countdown equals zero.*

On any failure, everyone in the group sustains Suffocating Damage equal to the Challenge Countdown plus the Margin by which the roll failed from oxygen deprivation. On a Bare Failure, the group must also choose one of the following options. On a Pure Failure, the group must choose one and the Overlord must choose one:

- The Damage delivered by the failed roll doubles. *This option may be selected multiple times.*
- The group accidentally ignites the low-lying gas from an errant spark. Everyone in the group sustains Scorching damage equal to the Challenge Countdown plus the Margin by which the roll failed. *This option may be selected only once per Wilderness Challenge Scenario. (Note that even after a natural gas deposit explodes, the gas vents will continue to slowly leak gas.)*
- The character(s) of the group having the highest Glory Status become Delirious until they escape the gas (see the Character Conditions section in The Rules Reference for details). *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Underworld Wilderness and Volcanic Wilderness.*

Ocean Reef

An Ocean Reef is a large accumulation of coral made up of tiny skeletons produced by millions of crustaceans over centuries. These mammoth underwater structures are usually found within a few hundred miles of shore and are always found just below the surface in relatively shallow water. The convoluted twists and tiny caves formed by the calcium deposits provide ideal hiding places for a variety of sea life (which usually includes a disturbing selection of sea monsters).

The reef’s main threat to those sailing on the ocean’s surface is its hidden presence. The reef may breach the hull of any boat or ship unlucky enough to run into it. Because of this danger, one of the main duties of any captain is to chart the locations of any newly discovered reefs.

If a sea vessel enters into an Ocean Reef, the crew must make a Group Wilderness Survival roll against the reef’s Challenge Threshold. Anyone on deck may participate in the roll. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

At night, the roll is made with an Extreme Drawback.

The size of the vessel also enters into the equation. Larger ships run aground more easily. The size of the vessel gives Edges or Drawbacks according to the Ocean Reef Table.

Ocean Reef Table

Footprint Size	Edges / Drawbacks
Colossal 160 feet x40 feet	2 Drawbacks
Epic 80 feet x20 feet	1 Drawback
Great 40 feet x10 feet	None
Large 20 feet x5 feet	1 Edge
Medium 5 feet x3 feet	2 Edges

If the captain’s charts accurately show the reef’s outline, allow the roll an additional Edge.

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown is permanently reduced by one. *This option is only available if the group’s vessel is not currently run aground on a reef, but may be selected only once per Wilderness Challenge roll otherwise.*
- The group finds slightly deeper waters, but attracts

unwanted attention when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only once per Wilderness Challenge Scenario.*

- The group finds an easier route through the reef, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention or learns of a new nearby danger (Overlord’s choice). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters an uncharted island. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group frees its vessel from a reef that it ran aground on. *This option is only available if the group’s vessel is currently held fast on a reef.*
- The group trades one Wilderness Challenge Scenario for another (Overlord’s choice). *This option may be selected by the players only if their vessel is not held fast on a reef. Some suggestions are: Ocean Storm, Ocean Wilderness, and Oceanic Whirlpool.*
- The group finds its way to the ocean reef’s other side. *This option is only available if the Challenge Countdown of the party is zero.*

On any failure, the hull of the boat drags against the reef with a jar and a disturbing scraping sound. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group must choose one and the Overlord must choose one:

- Waves knock the vessel into the reef. The character(s) on the ship having the highest Glory Status are thrown overboard. These characters each sustain Bleeding Damage equal to the current Challenge Countdown plus the roll’s Margin as the waves drag them across the jagged reef. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected multiple times.*
- The rocking vessel throws the crew off balance. The group suffers from a Drawback on their next roll. Plus, each character sustains Footing Setback equal to the Margin by which the roll failed. Any characters falling to zero Fate Points as a consequence are thrown overboard. *This option may be selected only once per Wilderness Challenge roll.*
- The ship runs aground and is held fast. The crew must free it in order to progress. *This option may be*

selected only once per Wilderness Challenge Scenario.

- A large hole is torn in the vessel’s side, making it unseaworthy. Further, the group trades one Wilderness Challenge Scenario for another. *This option may be selected only if the ship has already run aground.*
- All characters thrown overboard are separated from their vessel by a strong ocean current, but manage to stay together as a group. *This option is only available if some characters have been thrown overboard, and may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord’s choice). *This option is only available to the Overlord. Some suggestions are: Ocean Storm, Ocean Wilderness, and Oceanic Whirlpool.*

Associated Creatures: Ancient Mariner, Asrai, Centauro-Triton, Common Eel, Crab, Duffy Jonah, Electric Eel, Grecian Fury, Heraldic Sea Lion, Hippocampus, Liquid Elemental (Undine), Lobster, Manta Ray, Merfolk, Marrow, Nerites Snail, Nymph (Nereid), Sea Draug, Sea Horse, Seal, Sea Serpent, Sea Turtle, Selkie, Shark, Skittering Critter, Slithering Critter, Squirming Critter, Sting Ray, Swimming Critter, Siren, Triton, Whale

Ocean Storm

Storms over seas are often particularly intense. The lack of mountains and ground cover allows gales to build without opposition. Any crew caught in the grip of an ocean squall should consider themselves lucky to survive the ordeal with their ship intact.

The waves kicked up by some ocean storms can reach heights of 20 feet or more. Obviously, the stoutest ships must still respect the awesome power of nature.

To weather a storm, the crew must make a Group Wilderness Survival roll against the storm’s Challenge Threshold. Anyone on board may participate in the roll. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

Ocean Storm Table

Footprint Size	Edges / Drawbacks
Colossal 160 feet x40 feet	2 Edges
Epic 80 feet x20 feet	1 Edge
Great 40 feet x10 feet	None
Large 20 feet x5 feet	1 Drawback
Medium 5 feet x3 feet	2 Drawbacks

Factoring in Vessel Size

The size of the vessel also enters into the equation. Larger ships navigate storms more easily. The size of the vessel gives additional Edges or Drawbacks according to the Ocean Storm Table.

Setting the Storm Threshold

The Threshold posed by an adverse weather condition depends on the severity of the situation. For magical influences, the Threshold that must be overcome equals 10 plus the spell rank. For naturally occurring weather conditions, the Threshold is just the usual Challenge Threshold. The following table gives a rough guideline on how severe a storm is based on the resulting Threshold:

Thresholds for Various Weather Types

Weather Type	Threshold
Normal Sailing	N/A
Light Squall	10
Moderate Storm	15
Heavy Storm	20
Severe Storm	25
Hurricane	35

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The group proceeds through the storm. The Challenge Countdown is permanently reduced by one. *This option is only available if the group's vessel currently has no leak. It may be selected only once per Wilderness Challenge roll.*
- The crew gains slightly better control over their vessel, but suffers from a complication when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the vessel does not currently have a gushing leak, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their vessel is not leaking. Some suggestions are: [Ocean Reef](#), [Ocean Wilderness](#), and [Oceanic Whirlpool](#).*
- The group patches a gushing leak in the vessel. *This option is only available if the group's vessel has a gushing leak.*
- The group crews the vessel without further difficulty until the storm ends. *This option is only available if the Challenge Countdown of the group is zero.*

On any failure, complications arise. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The crashing waves throw the crew off balance. Each character sustains Footing Setback equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). Anyone whose Fate Points drop to zero as a consequence is washed

overboard. (If the character is not in a Glory Status that allows for character death, they will wash up on shore at a later time.) *This option may be selected multiple times.*

- The vessel takes on water. The next Wilderness Challenge roll is made with a Drawback. *This option may be selected only once per Wilderness Challenge roll, and is only available if the vessel has a leak.*
- A gushing leak opens in the hull of the vessel. The crew must patch it in order to progress. *This option may be selected only once per Wilderness Challenge Scenario.*
- Something important to the story is lost to the sea. *This option is only available if there is some item of importance to the story on board.*
- The vessel sinks. Further, the group trades one Wilderness Challenge Scenario for another. *This option is only available if the ship has already taken on water.*
- All characters thrown overboard are separated from their vessel by a strong ocean current, but manage to stay together as a group. *This option is only available if some characters have been thrown overboard, and may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: [Ocean Reef](#), [Ocean Wilderness](#), and [Oceanic Whirlpool](#).*

Oceanic Whirlpool

An Oceanic Whirlpool is a huge version of a normal Whirlpool. They are common motifs in seafaring legends. Due to the size of these mammoth hazards, oceanic whirlpools are only found in seas and oceans (thus their name). Most of these whirlpools are formed when one moving body of water (such as a river or ocean current) meets another. Others are created by the actions of fabulous monsters, such as Charybdis in Homer's [The Odyssey](#). However it is generated, the turbulence is often powerful enough to sink ships.

The largest Oceanic Whirlpools can easily swallow entire galleys. These fearsome hazards are sometimes created or enhanced by the magic of some powerful sea monster or hag. Occasionally, a whirlpool is even set into motion by a peevish deity.

If whirlpools constantly swirled at fixed locations, they would not present the great threat they do. A fixed whirlpool could be charted and marked on maps similar to the way reefs are handled. Unfortunately, whirlpools often

spontaneously appear, dance in slow circles for periods of a few minutes to a few hours, and then disappear.

If a vessel sails near an oceanic whirlpool, either when it first forms or anytime thereafter, its crew must make a Group Wilderness Survival roll against the whirlpool's Challenge Threshold. Anyone on board may participate in the roll. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

Oceanic Whirlpool Table

Footprint Size	Edges / Drawbacks
Colossal 160 feet x40 feet	2 Edges
Epic 80 feet x20 feet	1 Edge
Great 40 feet x10 feet	None
Large 20 feet x5 feet	1 Drawback
Medium 5 feet x3 feet	2 Drawbacks

The size of the vessel also enters into the equation. Larger vessels survive whirlpools more easily. The size of the vessel gives additional Edges or Drawbacks according to the Oceanic Whirlpool Table.

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The vessel moves a distance away from the whirlpool's center. The Challenge Countdown is permanently reduced by one. *This option is only available if the vessel is not bogged down by water it has taken on, and may be selected only once per Wilderness Challenge roll.*
- The crew moves a distance away from the whirlpool's center, but suffers from a complication when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the vessel is not bogged down by water it has taken on, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their vessel is not bogged down by water it has taken on. Some suggestions are: Ocean Reef, Ocean Storm.*

and Ocean Wilderness.

- The group pumps out the water it has taken on. *This option is only available if the group's vessel has taken on water.*
- The vessel escapes the whirlpool's influence and makes it to their destination. *This option is only available if the Challenge Countdown of the group is zero.*

On any failure, complications arise. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The rocking ship throws the crew off balance. Each character sustains Footing Setback equal to the current Challenge Countdown plus the roll's Margin. Anyone whose Fate Points drop to zero as a consequence falls overboard. *This option may be selected multiple times.*
- The vessel leans too far over and takes on water. Progress cannot be made until the water is pumped out. *This option may be selected only once per Wilderness Challenge roll.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The vessel is pulled underwater at the center of the whirlpool. Further, the group trades one Wilderness Challenge Scenario for another. *This option is only available if the ship has already taken on water.*
- All characters thrown overboard are separated from their vessel by a strong current, but manage to stay together as a group. *This option is only available if some characters have been thrown overboard, and may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Ocean Reef, Ocean Storm, and Ocean Wilderness.*

A few of the larger whirlpools transport their victims to underwater palaces and cities. Although rare, these portals provide ideal entryways to the watery realm since most mortals do their best to avoid them at all costs. If a whirlpool is used as an underwater portal, it will be apparent as the vessel approaches. The swirl of water will actually form a tube of air down which a ship may be safely navigated. Keep in mind, if a whirlpool portal is not large enough to sink a given ship, it will also be too small to allow the ship to enter safely. Even so, such portals present marvelous Setting opportunities.

Associated Creatures (very optional): Kraken, Scylla

Ocean Wilderness

Ocean Wilderness Challenges pertain to travel over sea in boats, ships, or other vessels.

Any group (or individual) trying to travel across an Ocean Wilderness by boat should make a series of [Group Wilderness Survival](#) rolls against the Challenge Threshold. (See [Group Conflict Rolls](#) in [The Rules Reference](#) for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the players should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the vessel's navigator has their bearings and the ship is not in an area of doldrums. It may be selected only once per Wilderness Challenge roll.*
- The crew finds more favorable winds that speed the vessel along, but suffers from a complication when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the ship does not currently have a gushing leak, and it may be selected only once per Wilderness Challenge Scenario.*
- The group finds a favorable ocean current, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The ship drifts into a favorable ocean current that carries them out of the doldrums, but attracts unwanted attention while doing so. *This option is only available if the ship is currently caught in the doldrums.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters an uncharted island with plentiful provisions (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if they have their bearings. Some suggestions are: [Ocean Reef](#), [Ocean Storm](#), and [Oceanic Whirlpool](#).*
- The navigator is allowed a Navigation Roll against the Challenge Threshold. On a success, they regain

their bearings. *This option is only available if the navigator has lost their bearings.*

- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Ocean Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The vessel runs low on provisions. Extreme rationing measures must be taken. The next Wilderness Challenge roll is made with a Drawback and everyone on board sustains Starving Damage every Wilderness Challenge roll thereafter until new provisions are acquired. The Starving Damage equals the current Challenge Countdown plus the Margin by which the roll failed (if any). *This option may only be selected once per Wilderness Challenge Scenario.*
- The ship enters an area of doldrums, in which the air is completely still. Progress cannot be made until the winds pick up. *This option may be selected only once per Wilderness Challenge Scenario.*
- The vessel's navigator loses their bearings, which must be regained in order to progress. Their next Wilderness Challenge roll is made with a Drawback. *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: [Ocean Reef](#), [Ocean Storm](#), and [Oceanic Whirlpool](#).*

Associated Creatures: [Ancient Mariner](#), [Asrai](#), [Babylonian Dragon](#), [Centauro-Triton](#), [Common Eel](#), [Crab](#), [Duffy Jonah](#),

Electric Eel, Fauchan, Fomorian, Grecian Fury, Heraldic Sea Lion, Hippocampus, Kraken, Liquid Elemental (Undine), Lobster, Manta Ray, Mermaid, Merrow, Nixie, Nymph (Nereid), Rusalka, Scylla, Sea Draug, Sea Horse, Seal, Selkie, Sea Serpent, Sea Turtle, Shark, Siren, Sting Ray, Triton, Vodyany, Water Elemental, Water Hag

Plains Wilderness

A Plains Wilderness Challenge may pertain to any temperate wilderness setting characterized by flat land and rolling hills covered by tall grasses and a relative scarcity of trees.

Any group (or individual) trying to travel across a Plains Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group has its bearings, and may be selected only once per Wilderness Challenge roll.*
- The group finds an animal trail going their way, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group has its bearings, and it may be selected only once per Wilderness Challenge Scenario.*
- The group regains its bearings. *This option is only available if the group has lost its bearings.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters some old ruins or interesting natural phenomenon to investigate. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if they have their bearings.*
- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere

in the Plains Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group loses its bearings in a seemingly endless flat sea of grass. The group's bearings must be regained in order to progress. Their next Wilderness Challenge roll is made with a Drawback. *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly fall into a crag, sinkhole, or cave, sustaining Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord.*

Associated Creatures: Amphiptere, Animated Statue (in ruins), Bauchan, Black Hag, Boogy-Man, Bovine, Bucentaur, Bugbear, Buggane, Cat, Centaur, Centipede, Changeling, Cockatrice, Common Ant, Common Giant, Common Horse, Common Ogre, Common Raptor, Common Rat, Common Sheep, Common Wolf, Cornish Giant, Dwarfish Troll, Elf (Fay), Ettin, Empusa, Fairy Horse, Frog, Frogfolk, Gas Elemental (Anemoi and Sylph), Ghastly Bat, Glaistig, Gnome (Gignosko), Goblin (Kobalos), Griffin (any), Grotesque (in ruins), Guivre, Heraldic Dragon, Heraldic Harpy, Hippogriff, Hob (Bannik, Brownie, Domavoi, Hobithurst, and Killmoulis), Honey Bee, Human, Hungry Grass, Jackdaw, Leprechaun, Lindwurm, Nymph (Dryad, Naiad, Vila), Orc (Fenoderee and Squarefoot), Orthrus, Ouroboros, Pan (Faun, Leshy, Satyr, Urisk), Phouka, Poisonous Snake, Porcupine, Ratman, Skolex, Worm, Sleipnir, Sokar, Spider (any), Swan Folk (any), Tafner, Tarasque, Tick, Toad, Toadfolk, Tree Folk

(any), Two-Headed Giant, Two-Headed Ogre, Vegetal Creature, Vulture, Warg, Were-Bear, Were-Boar, Werewolf, Wild Boar, Winged Horse, Wood Hag

Sandstorm

A sandstorm is an intense windstorm blowing over a sandy desert. Gale force winds kick up loose sand from the desert floor producing a devastating natural force. The sand whips in swirls, tornadoes, and updrafts at such high velocity that it blasts and erodes everything in its path. Sandstorms quickly deposit huge volumes of sand over wide areas. Anyone caught in a sandstorm's grip does well to find their way to shelter.

A Sandstorm strips sand from some areas and deposits it elsewhere in dunes ranging in height from 1 to 30 feet, depending on the storm's intensity and duration. Entire cities are sometimes lost to the most devastating of these phenomena.

Any group (or individual) caught in a Sandstorm should make a Group Wilderness Survival roll every hour (see Group Conflict Rolls in The Rules Reference for details) against the storm's Challenge Threshold.

It is assumed that any characters caught in a Sandstorm are all equipped with appropriate desert gear to protect them from the elements. If this is not the case, the characters must make the roll with a Drawback.

On a Pure Success, the characters must choose two of the following options. On a Bare Success, the character should choose one and then the Overlord should choose one:

- The group proceeds through the storm. The Challenge Countdown against the party is permanently reduced by one. *This option may be selected only once per Wilderness Challenge roll.*
- The characters regain their bearings in the blinding sandstorm. *This option is only available if the characters previously got lost in the Sandstorm.*
- The group learns of a new nearby danger. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if they have their bearings. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Chasm / Gorge, Desert Wilderness, Landslide, Mountain Wilderness, Underworld Wilderness (the group is driven into a cave for shelter; whose entrance is thereafter buried in sand), and Volcanic Wilderness.*
- The group finds shelter in which to wait out the storm. Of course, that doesn't preclude it already being occupied. *This option is only available if the storm's Challenge Countdown against the party is*

zero.

On any failure, everyone in the group sustains Blunt Damage equal to the current Challenge Countdown plus the roll's Margin. If armor is worn, it retains its damage absorptive ability and protects its wearer normally. (Treat the damage as a single blow for Ward purposes.) On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group and then the Overlord must each choose one:

- The Damage and Setback delivered by the failed roll doubles. *This option may be selected multiple times.*
- The group enters an area of particularly loose sand. They sustain Footing Setback equal to the Margin by which the roll failed and suffer from a Drawback on their next Wilderness Challenge roll. *This option may be selected only once per Wilderness Challenge roll.*
- The characters get lost in the clouds of blinding sand. They must regain their bearings in order to progress. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention or learns of a new nearby danger (Overlord's choice). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status of the group get separated from the rest of the group in the blinding sand. If there is more than one such character, they manage to stay together. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Chasm / Gorge, Desert Wilderness, Landslide, Mountain Wilderness, Underworld Wilderness (the group is driven into a cave for shelter; whose entrance is thereafter buried in sand), and Volcanic Wilderness.*

Note that flying during such weather conditions is foolish, if not downright suicidal.

A character's Speed is cut to one-half normal during these conditions. Note that flying during such weather conditions is stupid, if not absolutely suicidal.

Just as sandstorms sometimes bury cities, they can also uncover old ruins as well. After all, the sand has to come from somewhere.

Savannah Wilderness

A Savannah Wilderness Challenge may pertain to any tropical wilderness setting characterized by flat land and rolling hills covered by tall grasses and scattered clumps of trees.

Any group (or individual) trying to travel across a Savannah Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group has its bearings, and may be selected only once per Wilderness Challenge roll.*
- The group finds an animal trail going their way, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters some old ruins or interesting natural phenomenon to investigate. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if they have their bearings. Some suggestions are: Chasm / Gorge, Desert Wilderness, Fresh Water Wilderness (a river running through the Savannah), Jungle Wilderness, Mountain Wilderness, Swamp Wilderness, Volcanic Wilderness, Wilderness Fire, and Wilderness Road.*
- The group regains its bearings. *This option is only available if the group has lost its bearings.*
- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Savannah Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare

Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group loses its bearings in a seemingly endless sea of grass. The group's bearings must be regained in order to progress. Their next Wilderness Challenge roll is made with a Drawback. *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) of the group having the highest Glory Status walk into Quicksand. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Chasm / Gorge, Desert Wilderness, Fresh Water Wilderness (a river running through the Savannah), Jungle Wilderness, Mountain Wilderness, Swamp Wilderness, Volcanic Wilderness, Wilderness Fire, and Wilderness Road.*

Associated Creatures: Ahl-al-trab, Ammut, Animated Statue (in ruins), Argus Giant, Astennu, Baboon, Ba-neb-tettu, Bengal Tiger, Blemmyes, Bovine, Cat (any), Catoblepas, Centipede, Cockatrice, Common Ant, Common Cat (Lion), Common Giant, Common Horse, Common Hyena, Common Raptor, Common Rat, Common Sheep, Ethiopian Dragon, Dwarf (Deneg), Elephant, Frog, Frogfolk, Gas Elemental (Anemoi), Geryon Giant, Ghastly Bat, Grecian Chimera, Grecian Harpy, Grotesque (in ruins), Heraldic Chimera, Heraldic Harpy, Heraldic Tiger, Hermanubis, Honey Bee, Human, Hungry Grass, Jackal, Lamia, Leopard, Leucrocota, Lizardfolk, Manticore, Mongoose, Monoceros, Ouroboros, Poisonous Snake, Porcupine, Ratman, Rhinoceros, Scarab, Scorpion, Skolex Worm, Sokar, Sphinx (Andro/Gyno), Crio, Hierako, Persian, Spider (any), Stygian Bull, Stymphalian Bird, Tafner, Taurine, Tick, Toad, Toadfolk, Ubasti, Vegetal Creature, Vulture, Wadjyt, Were-Boar, Were-Leopard, Wild Boar, Winged Horse

Seething Lava Field

A Seething Lava Field is an unstable expanse of mostly hardened volcanic rock interspersed with streams of Boiling Lava and/or pockets of Cooling Lava. Since it is so unstable, its landscape changes on a daily basis.

Anyone attempting to cross a Seething Lava Field must make a Wilderness Survival roll against the lava field's Challenge Threshold. If multiple characters are crossing, this should be done using the rules for Group Conflict Rolls. (See The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the struggle against the party is permanently reduced by one. *This option is only available if the group is not blocked by a lava stream, and may be selected only once per Wilderness Challenge roll otherwise.*
- The group finds some slightly less hazardous ground, but attracts unwanted attention when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds a rocky bridge with which to cross a lava stream. *This option is only available if a lava stream currently blocks their path.*
- The group learns of a new nearby danger (Overlord's choice). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds an easier route, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a lava stream. Some suggestions are: Boiling Mud Pot Field, Chasm / Gorge, Desert Wilderness, Landslide, Mountain Wilderness, Natural Gas Pocket, Underworld Wilderness (the group encounters a cave), Volcanic Wilderness, and Wilderness Fire.*
- The group finds its way to its destination (either within the Lava Field or out of it). *This option is only available if the Challenge Countdown of the struggle against the party is zero.*

On any failure, everyone in the group sustains Scorching Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The group unexpectedly runs low on drinking supplies, and foraging for potable water becomes exceedingly difficult. Extreme rationing measures must be implemented. From this point on, every time a Wilderness Challenge roll is performed, everyone in the group sustains Dehydrating Damage equal to the Challenge Countdown plus the Margin by which the current roll failed (if any) until a Foraging roll succeeds. (Allow one Foraging roll for every Wilderness Challenge roll.) Unfortunately, the group suffers from an Extreme Drawback on all Foraging rolls until one succeeds. *This option may be selected once per Wilderness Challenge roll.*
- The character(s) of the group having the highest Glory Status break through the upper crust of rock, exposing liquid magma beneath. These characters each sustain additional Scorching Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected multiple times.*
- The group passes through a region of poisonous fumes. Everyone in the group sustains Toxic damage equal to the Margin by which the roll failed. *This option may be selected multiple times.*
- The group passes through a field of particularly unstable rock. The group suffers from a Drawback on their next roll. Plus, each character sustains Footing Setback equal to the Margin by which the roll failed. *This option may be selected only once per Wilderness Challenge roll.*
- The group encounters a stream of Lava that they must cross in order to progress. (Overlord's choice whether it is Boiling Lava or Cooling Lava and how wide it is.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Boiling Mud Pot Field, Chasm / Gorge, Desert Wilderness, Landslide, Mountain Wilderness, Natural Gas Pocket, Underworld Wilderness (the group encounters a cave), Volcanic Wilderness, and Wilderness Fire.*

Swamp Wilderness

A Swamp Wilderness Challenge pertains to any wilderness setting characterized by a haphazard patchwork of calm shallow water and low-lying islands through which stream-like trails of open waters meander aimlessly through fields of reeds and shrubs.

Any group (or individual) trying to travel through a Swamp Wilderness must make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the Swamp without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by Quicksand, and may be selected only once per Wilderness Challenge roll otherwise.*
- The group finds a slightly less unpleasant path through the swamp, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group has its bearings, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger. *This option may be selected only once per Wilderness Challenge roll.*
- The group encounters some old ruins or interesting natural phenomenon to investigate. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds an easier route, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by Quicksand. Some suggestions are: Boiling Mud Pot Field, Faery Path, Forest Wilderness, Fresh Water Wilderness, Jungle Wilderness, Natural Gas Pocket, Plains Wilderness, Savannah Wilderness, and Under-Water Passage (the group encounters a clear pond with an underwater cave entrance).*
- The group finds a way past an area of Quicksand.

This option is only available if Quicksand currently blocks their path.

- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere in the Swamp or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group passes through a bog. The next Wilderness Challenge roll is made with a Drawback. In addition, everyone in the group sustains Fettering Setback equal to the Margin by which the roll failed. *This option may be selected multiple times.*
- The character(s) of the group having the highest Glory Status fall into Quicksand, which the group must circumvent in order to progress. The group's next Wilderness Challenge roll is made with a Drawback. *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters attract unwanted attention. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds itself in a Leech Pool. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group gets stuck in a Muddy Quagmire. *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Boiling Mud Pot Field, Faery Path, Forest Wilderness, Fresh Water Wilderness, Jungle Wilderness, Natural Gas Pocket, Plains Wilderness, Savannah Wilderness, and Under-Water Passage (the group encounters a clear pond with an underwater cave entrance).*

Associated Creatures: Ammut, Amphiptere, Anthropomorphic Bramble, Asrai, Banshee, Bauchan, Black Hag, Bolotnik, Boogy-Man, Bugbear, Centipede, Changeling, Cockatrice, Common Eel, Common Ghost, Common Giant, Common Ogre, Common Rat, Constrictor Snake, Crocodile, Dwarfish Troll (Henke), Elf (Fay), Empusa, Fauchan, Firbolg, Fomorian, Frog, Frogfolk, Gargouille, Goblin (Bogle, Redcap, and Tylwyth Teg), Grecian Harpy, Guivre, Haunted Tree, Heraldic Harpy, Hippopotamus, Hob (Moss Folk), Honey Bee, Hungry Grass, Jack-o'-Lantern, Kampe, Kelpie, Lamia, Leech, Leopard, Lernaean Hydra, Lindwurm, Liquid Elemental (Mudbog and Undine), Lizardfolk, Mongolian Death Worm, Nixie, Nymph (Dryad, Naiad, and Vila), Oakfolk, Orc (Fenoderee, Orchi, and Squarefoot), Otter, Ouroboros, Pan (Urisk), Phouka, Pixie, Poisonous Snake, Ratman, Rusalka, Sage Owl, Siren, Sobek, Spider (any), Spriggan, Sprite (any), Tawaret, Tick, Toad, Toadfolk, Troll (any), Two-Headed Ogre, Vegetal Creature, Vodyany, Water Hag, Were-Owl, Wild Huntsman, Will-o-Wisp, Willow Tree Man, Wood Hag, Skolex Worm

Under-Water Passage

Characters sometimes find themselves forced to swim underwater for extended periods. The only entrance into the latest “Cave of Riches” may be submerged 10 feet under or a person may be making a desperate escape from a rain of poisonous darts shot by an angry tribe of blowgun-bearing aborigines and cannot surface for air.

In any case, a person’s lifetime respiration habits can get the best of him. When oxygen runs out, air-breathing creatures begins Suffocating (see Character Conditions in The Rules Reference for details.) If a swimmer has the good sense to take a deep breath before submerging, they delay the suffocation effects for 3 Rounds.

Upon entering an Underwater Passage, and on every Round thereafter, the group must make a Group Conflict Roll with Agility Adjustments against the Challenge Threshold. The Challenge Countdown of the struggle against the group starts at 3.

On a Pure Success, the group must choose two of the following options. On a Bare Success, the group should choose one and then the Overlord should choose one:

- The group proceeds along their path. The Challenge Countdown against the party is permanently reduced by one. *This option may be only once per Wilderness Challenge roll, and is not available if the group has lost their bearings.*
- The group finds water that is slightly clearer, but attracts unwanted attention when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only once per Wilderness Challenge Scenario.*

- The group learns of a new nearby danger. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds an easier route, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord’s choice). *This option may be selected by the players only if they have their bearings. Some suggestions are: Cliff / Escarpment (the water gushes out of the side of a cliff), Faery Path, Fresh Water Wilderness (the passage feeds a spring gurgling out on the surface), Natural Gas Pocket (the passage rises above the waterline, but transitions into one filled with poisonous fumes), Underworld Wilderness.*
- The characters regain their bearings in the cloudy water. *This option is only available if the characters previously lost their bearings in cloudy water.*
- The group finds its way to its destination. *This option is only available if the group’s Challenge Countdown equals zero.*

On any failure, everyone in the group sustains a Round of Suffocating Damage (see the Character Conditions section in The Rules Reference for details). On a Bare Failure, the group must also choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The Damage and Setback sustained by the failed roll doubles. *This option may be selected only once per Wilderness Challenge roll.*
- Everyone in the group unable to breathe water sustains Dreadful Setback from fear equal to the Margin by which the roll failed. *This option may be selected only once per Wilderness Challenge roll, and is only available if at least one person in the group is unable to breathe underwater.*
- The group attracts unwanted attention (Overlord’s choice). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group’s movements kick up sediment, causing the water to become blindingly cloudy. They get lost and must regain their bearings in order to progress. *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status of the group get separated from the rest of the group in the blindingly cloudy water. If there is more than one such character, they manage to stay together. *This option is only available if the water is cloudy, and may be selected only once per Wilderness*

Challenge Scenario.

- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Cliff/Escarpment (the water gushes out of the side of a cliff), Faery Path, Fresh Water Wilderness (the passage feeds a spring gurgling out on the surface), Natural Gas Pocket (the passage rises above the waterline, but transitions into one filled with poisonous fumes), Underworld Wilderness.*

Underworld Wilderness

An Underworld Wilderness Challenge pertains to any underground wilderness setting within an expansive natural cave system.

Any group (or individual) trying to travel through an Underworld Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On any success, the characters travel part of the way through the region. On a Pure Success, the group must choose two of the following options. On a Bare Success the players must choose one and then the Overlord must choose one:

- The group proceeds along their path. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group has its bearings, and may be selected only once per Wilderness Challenge roll.*
- The group finds a cave passage going their way, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group has its bearings, and it may be selected only once per Wilderness Challenge Scenario.*
- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters some old ruins or interesting natural phenomenon to investigate. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds an easier route, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge

Scenario for another (Overlord's choice). *This option may be selected by the players only if they have their bearings. Some suggestions are: Cliff/Escarpment (the group finds a cave exit on the side of a cliff), Faery Path, Landslide (within a large cavern), Mountain Wilderness (the group finds a cave exit on the side of a mountain), Natural Gas Pocket, Seething Lava Field, and Under-Water Passage.*

- The group regains its bearings. *This option is only available if the group has lost its bearings.*
- The group makes it to their destination (somewhere in the Underworld Wilderness or out of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The group unexpectedly runs low on supplies, and foraging becomes exceedingly difficult. Extreme rationing measures must be implemented. From this point on, every time a Wilderness Challenge roll is performed, everyone in the group sustains Starving Damage equal to the Challenge Countdown plus the Margin by which the current roll failed (if any) until a Foraging roll succeeds. (Allow one Foraging roll for every Wilderness Challenge roll.) Unfortunately, the group suffers from an Extreme Drawback on all Foraging rolls until one succeeds. *This option may be selected once per Wilderness Challenge roll.*
- The group loses its bearings in the dark maze of twisting passages and must backtrack. The group's bearings must be regained in order to progress. Their next Wilderness Challenge roll is made with a Drawback. *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the players a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly fall into a pit, sinkhole, or crag, sustaining Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*

- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. Some suggestions are: Cliff / Escarpment (the group finds a cave exit on the side of a cliff), Faery Path, Landslide (within a large cavern), Mountain Wilderness (the group finds a cave exit on the side of a mountain), Natural Gas Pocket, Seething Lava Field, and Under-Water Passage.*

Associated Creatures: Ahl-al-trab, Animated Statue (in ruins), Antlion, Arachnida, Black Hag, Bridge Troll, Cacus Giant, Centipede, Cerberus, Common Ant, Dead Canaries, Cockatrice, Common Giant, Common Lizard, Common Ogre, Common Phantom (miner), Common Rat, Constrictor Snake, Cuélebre, Dwarf (any), Dwarfish Troll (any), Elf (Daoine Sidhe, Sluagh Sidhe, and Svartalfar), Frog, Frogfolk, Gargouille, Gargoyle (in ruins), Genomus, Ghastly Bat, Ghastly Rat, Glowworm, Gnome (any), Goblin (Kobalos and Kobold) Grecian Gorgon, Grotesque (in ruins), Guivre, Hellhound, Highland Giant, Jack-in-Irons, Lar, Larva, Lemures, Liquid Elemental (Mudbog, Sandman), Lizardfolk, Manes, Mongolian Death Worm, Nymph (Oread), Orc (any), Ouroboros, Pedra Moura, Poisonous Snake, Ramdreju, Ratman, Renenutet, Rock Hag, Scarab, Scorpion, Screaming Skull, Skeleton, Skolex Worm, Sobek, Solid Elemental (Genomus), Spider (any), Spriggan, Sprite (Pixie), Stone Troll, Stygian Bull, Ta-Bitjet, Tatzlwurm, Tick, Toad, Toadfolk, Troll (Huldra), Two-Headed Ogre, Two-Headed Troll, Wadjyt, Warg, Will-o'-Wisp, Zombie

Volcanic Wilderness

A Volcanic Wilderness Challenge pertains to any wilderness setting characterized by jagged fields of volcanic rock, hot springs, and geysers.

Any group (or individual) trying to travel through a Volcanic Wilderness should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On any success, the characters travel part of the way through the region. On a Pure Success, the group must choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along their path through the jagged volcanic landscape. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Roll.*
- The group finds a path with easier footing, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is

permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*

- The group learns of a new nearby danger (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds a way to circumvent an impassable terrain feature. *This option is only available if a terrain feature currently blocks their path.*
- The group encounters some old ruins or interesting natural phenomenon to investigate (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds an easier route, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*
- The group encounters a fresh water source. Their next Wilderness Challenge is made with an Edge. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if their progress is not blocked by a terrain feature. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Boiling Mud Pot Field, Chasm / Gorge, Desert Wilderness, Landslide, Mountain Wilderness, Natural Gas Pocket, Seething Lava Field, Underworld Wilderness (the group encounters a cave), and Wilderness Fire.*
- The group makes it to their destination (somewhere in the Volcanic Wilderness or out of it entirely). *This option is only available if the Challenge Countdown equals zero.*

On a failed roll, everyone in the group sustains Dehydrating Damage equal to the Margin by which the roll failed. If the roll was a Bare Failure, the group must also choose one of the following options. On a Pure Failure, they must choose one and then the Overlord must choose one:

- Everyone in the group sustains an amount of Scorching Damage from heated gases bursting from a vent in the ground equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). *This option may be selected once per Wilderness Challenge roll.*
- The group unexpectedly runs low on drinking supplies, and foraging for potable water becomes exceedingly difficult. Extreme rationing measures must be implemented. From this point on, every

time a Wilderness Challenge roll is performed, everyone in the group sustains Dehydrating Damage equal to the Challenge Countdown plus the Margin by which the current roll failed (if any) until a Foraging roll succeeds. (Allow one Foraging roll for every Wilderness Challenge roll.) Unfortunately, the group suffers from an Extreme Drawback on all Foraging rolls until one succeeds. *This option may be selected once per Wilderness Challenge roll.*

- The group is running low on supplies, and food is scarce. So, extreme rationing measures have to be implemented. Everyone in the group sustains Starving Damage equal to the Margin by which the roll failed (if any). Further, the group's next Wilderness Challenge roll is made with a Drawback. *This option may be selected once per Wilderness Challenge roll until a Foraging roll succeeds with a Drawback.*
- The group encounters an impassable terrain feature they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario. Some suggestions are: Boiling Lava, Cooling Lava, or Tar Pit.*
- The character(s) of the group with the highest Glory Status fall into a Boiling Mud Pot. *This option may be selected only once per Wilderness Challenge. If multiple characters are in the highest Glory Status, each of them suffers the effects.*
- The characters lose something important they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status unexpectedly fall into a crag or sinkhole, sustaining Blunt Damage equal to the current Challenge Countdown plus the Margin by which the roll failed (if any). (Overlord's discretion on why the situation is particularly dangerous.) *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Boiling Mud Pot Field, Chasm / Gorge, Desert*

Wilderness, Landslide, Mountain Wilderness, Natural Gas Pocket, Seething Lava Field, Underworld Wilderness (the group encounters a cave), and Wilderness Fire.

Associated Creatures: Ahl-al-trab, Bronze Bull Automaton (in old ruins), Cacus Giant, Cuélebre, Firedrake, Gargoyle (in ruins), Grecian Chimera, Grotesque (in ruins), Harpyiai, Hellhound, Heraldic Chimera, Heraldic Dragon, Kirk Grim, Liquid Elemental (Fire Giant, Mudbog, Sandman, Vulcanus), Major Daeva (Efriti and Marid), Minor Daeva (Afriti), Nymph (Oread), Pedra Moura, Phoenix, Plasma Elemental (Abraxas), Salamander, Solid Elemental (Genomus, Stone Giant), Tarasque, Tarragon, Tatzlwurm

Wilderness Fire

A Wilderness Fire is an uncontrolled fire in a wilderness area, such as a forest, jungle, savannah, or plain.

Anyone passing through a Wilderness Fire must make a Wilderness Survival roll against the Challenge Threshold. If multiple characters are crossing, this should be done using the rules for Group Conflict Rolls. (See The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the group must choose two of the following options. On a Bare Success, they should choose one, and then the Overlord should choose one:

- The group find a path through the burning underbrush. The Challenge Countdown of the struggle against the party is permanently reduced by one. *This option is only available if the group is not blocked by a lava stream, and may be selected only once per Wilderness Challenge roll otherwise.*
- The group finds a region with little smoke and fire, but a complication arises when doing so. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one, but you must pick one of the failure options from the list below. *This option is only available if the group is not blocked by a terrain feature, and it may be selected only once per Wilderness Challenge Scenario.*
- The group finds a deep stream providing escape out of a surrounding inferno. *This option is only available if the group is surrounded by fire.*
- The characters escape a blinding cloud of smoke and regain their bearings. *This option is only available if the characters previously lost their bearings in blinding cloud of smoke.*
- The group learns of a new nearby danger (Overlord's choice). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group finds an easier route, but attracts unwanted attention while doing so. The Challenge Countdown of the Wilderness Challenge is

permanently reduced by one. *This option is only available once per Wilderness Challenge Scenario.*

- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *This option may be selected by the players only if they have their bearings and are not surrounded by fire. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Forest Wilderness, Fresh Water Wilderness (the group encounters a river running through the conflagration), Jungle Wilderness, Plains Wilderness, Savannah Wilderness, and Underworld Wilderness (the group encounters a cave in which they find refuge).*
- The group finds its way to its destination (either within the burning area or out of it). *This option is only available if the Challenge Countdown of the struggle against the party is zero.*

On any failure, everyone in the group sustains Scorching Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. On a Bare Failure, the group must choose one of the following options. On a Pure Failure, the group must choose one and then the Overlord must choose one:

- The character(s) of the group having the highest Glory Status are caught in a shower of cinders and sparks caused by a falling tree or a sudden burst of wind. These characters each sustain additional Scorching Damage equal to the current Challenge Countdown plus the Margin by which the roll failed. *If the highest Glory Status in the group is shared by multiple characters, all characters in that category are affected. This option may be selected multiple times.*
- The group passes through a region of poisonous fumes. Everyone in the group sustains Toxic damage equal to the Margin by which the roll failed. Further, the group's next Wilderness Challenge roll is made with a Drawback. *This option may be selected multiple times.*
- The group is surrounded by a fiery inferno they must escape in order to progress. Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The group gets caught in a blinding cloud of smoke. They lose their bearings and must regain them in order to progress. In addition, everyone in the group sustains Suffocating Damage equal to the Margin by which the roll failed. *This option may be selected only once per Wilderness Challenge Scenario.*
- The character(s) with the highest Glory Status of the group get separated from the rest of the group

while stumbling around in a cloud of blinding smoke. If there is more than one such character, they manage to stay together. *This option is only available if the group gets caught in a cloud of blinding smoke, and may be selected only once per Wilderness Challenge Scenario.*

- Everyone in the group sustains Dreadful Setback from fear equal to the Margin by which the roll failed (if any). Further, the group suffers from a Drawback on their next Wilderness Challenge Roll. *This option may be selected only once per Wilderness Challenge roll.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *This option is only available to the Overlord. The group may return to the Wilderness Challenge Scenario that spawned this one. Other suggestions are: Forest Wilderness, Fresh Water Wilderness (the group encounters a river running through the conflagration), Jungle Wilderness, Plains Wilderness, Savannah Wilderness, and Underworld Wilderness (the group encounters a cave in which they find refuge).*

Wilderness Road

A Wilderness Road Challenge pertains to any roadway going through a wilderness that is maintained to a minimal degree, and which has some infrequent patrols, but which are inadequate to the task of keeping the road completely safe.

Any group (or individual) trying to travel on a Wilderness Road should make a series of Group Wilderness Survival rolls against the Challenge Threshold. (See Group Conflict Rolls in The Rules Reference for details.) Each roll represents an indeterminate span of time until something of significance happens.

On a Pure Success, the characters travel part of the way through the region without incident, and should choose two of the following options. On a Bare Success the players should choose one and then the Overlord should choose one:

- The group proceeds along the road. The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only once per Wilderness Challenge roll.*
- The group speeds along the road, making good time, but attracts unwanted attention when doing so (Overlord's discretion). The Challenge Countdown of the Wilderness Challenge is permanently reduced by one. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters travelers willing to lend a hand. (Perhaps a patrol that will provide supplies to those in desperate need, a traveling merchant who offers their wares for sale, etc.) *This option may be*

selected only once per Wilderness Challenge Scenario.

- The group learns of a new nearby danger. (Perhaps the group hears a distant cry, encounters a friendly group that warns them of a local hazard, etc.). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group encounters evidence of a recent conflict near the road to investigate (such as a recently burned out building, or the corpse of a slain beast or person). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another (Overlord's choice). *If the players select this option, it means they have abandoned the road altogether. Some suggestions are: Chasm / Gorge (the group encounters a collapsed bridge over a chasm), Desert Wilderness, Faery Path, Forest Wilderness, Fresh Water Wilderness (the group encounters a collapsed river crossing), Jungle Wilderness, Mountain Wilderness, Plains Wilderness, Savannah Wilderness, Underworld Wilderness (the road leads directly into a tunnel in the side of a hill or mountain).*
- The weather improves. Wilderness Challenge rolls no longer suffer from a Drawback from weather conditions. *This option may be selected only if the weather is stormy.*
- The group makes it to their destination (somewhere on the Wilderness Road or off of it entirely). *This option is only available if the Challenge Countdown is zero.*

On a failed roll, complications arise. If the roll was a Bare Failure, the group should choose one of the following options. On a Pure Failure, they should choose one and then the Overlord should choose one:

- The group encounters a barrier across the road they must circumvent in order to progress (Overlord's discretion). Their next Wilderness Challenge roll is made with a Drawback. *This option is only available to the Overlord, and only once per Wilderness Challenge Scenario.*
- The group unexpectedly encounters a significant hazard that drives them off the road entirely into a different Wilderness Challenge (Overlord's discretion). The character(s) with the highest Glory Status of the group suffer from Fatiguing Setback equal to the current Challenge Countdown plus the roll's Margin when dealing with the hazard's initial threat. *This option may be selected only once per Wilderness Challenge Scenario.*
- The characters lose something important they expect to need in the near future. (The Overlord

should give the player a short list of possibilities to choose from.) *This option may be selected only once per Wilderness Challenge Scenario.*

- The group attracts unwanted attention (Overlord's discretion). *This option may be selected only once per Wilderness Challenge Scenario.*
- The group is ambushed by bandits. (The Overlord has discretion on what tactical advantage the bandits have over the group.) *This option may be selected only once per Wilderness Challenge Scenario.*
- A storm arises. All Wilderness Challenge rolls suffer from a Drawback until the weather improves. *This option may be selected only once per Wilderness Challenge Scenario.*
- The group trades one Wilderness Challenge Scenario for another, but encounters an obstacle or threat when doing so (Overlord's choice). *If the players select this option, it means they have abandoned the road altogether. Some suggestions are: Chasm / Gorge (the group encounters a collapsed bridge over a chasm), Desert Wilderness, Faery Path, Forest Wilderness, Fresh Water Wilderness (the group encounters a collapsed river crossing), Jungle Wilderness, Mountain Wilderness, Plains Wilderness, Savannah Wilderness, Underworld Wilderness (the road leads directly into a tunnel in the side of a hill or mountain).*

Associated Creatures: Whatever creatures are associated with the type of wilderness through which the road passes.

NATURAL HAZARDS

Natural Hazards

Boiling Lava

Boiling Lava is molten rock escaping from an active volcano. At the mouth of a volcano, it gurgles in a lake of molten frothing rock, and flows from there in rivers of hissing yellow liquid. It will pool in low lying regions to form ponds and lakes of golden bubbling fire. The swirling magma glows a bright orange and quickly flows around any obstruction. The tempestuous liquid periodically belches forth large globes of super-heated gas. When these bubbles pop, they spray tiny droplets of liquid rock in all directions and emit rising clouds of roiling flame as the vented gas ignites. Most objects dropped into lava will float due to its high density. Of course, the magma's temperature of three thousand degrees Fahrenheit consumes almost anything in a matter of seconds.

Flows of Boiling Lava can be anywhere between 5 feet and 50 feet wide, with most being on the narrow end of the scale. Magma ponds and lakes can be anywhere from 20 to several hundred feet across.

Anyone vacationing near Boiling Lava gets a spectacular close-up view of an erupting volcano. In such cases, remember to point out the added attractions of flying debris and smoke inhalation to the discriminating tourist. The amount of damage delivered to anyone passing over a boiling lava flow depends on their altitude above the hazard according to the following table:

Damage Rate of Boiling Lava

Height (feet)	Damage Rate
0 (touch)	160 per Round
5	80 per Round
10	40 per Round
15	20 per Round
25	10 per Round
40	5 per Round
80	2 per Round

Boiling Mud Pot

A Boiling Mud Pot is a depression in a field of clay where underground steam permeates the clay and forms a thin sludge that bubbles, gurgles, and spits. Upon entering the mud pot and on every Round thereafter, any character in the mud pot sustains 6 Scorching Damage. Further, on every Round, they must make a Vigor Check. Failure indicates they sustain Footing Setback equal to the Margin of the failed roll. Success indicates they can extract themselves from the muddy cauldron.

Buried Alive

A character that finds themselves entombed under a covering of snow, dirt, or rubble detritus is said to be Buried Alive. There are a number of ways that a character may end up in this sorry state. However they got in the situation, the buried character is in a tight spot. This description exists to determine whether it is *too* tight.

Being buried alive is essentially a conflict between the buried character and the rubble trapping him. While they are buried, the character suffers the Slowly Suffocating state until they make it to the surface. (See the [Character Conditions](#) section of [The Rules Reference](#) for details.)

At the beginning of the conflict, the detritus (rubble or snow) covering the character starts with an Individual Challenge Countdown according to the following table:

Starting Burial Depth	Challenge Countdown
1 foot	0
2 feet	1
4 feet	2
8 feet	3
16+ feet	4

On every Round of the conflict, the trapped character must make an Avoidance Roll with Brawn Adjustments against a Threshold of 10 plus their current depth in feet.

If the trapped character has allies helping them to escape, use the Group Conflict Rolls as described in [The Rules Reference](#).

On a Pure Success, the character must choose two of the following options. On a Bare Success, they must choose one:

- They permanently free their hands enough to cast spells or perform other tasks requiring gesticulations. *This option is only available once per Natural Hazard.*
- They slightly expand the cavity around their body. The Challenge Countdown of the detritus permanently lowers by one. *This option is only available if the Individual Challenge Countdown has a value of 1 or more.*
- They claw, dig, and wriggle their way closer toward the surface by 2 feet. If they reach the surface, they free themselves and no further Conflict Rolls are needed.

On a Bare Failure, the character must choose one of the following options. On a Pure Failure, they must choose 2:

- Some loose detritus falls from above into the cavity around their body. They suffer from a Drawback on their next Natural Hazard Conflict Roll. *This option may be selected multiple times.*

- They are crushed by the weight of the detritus for an amount of Crushing Damage equal to the current Challenge Countdown plus the Margin of the failed roll. *This option may be selected multiple times.*
- They drop something they expect to need in the near future, which is lost in the detritus. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once per Natural Hazard.*

Cooling Lava

Cooling Lava is molten rock that recently escaped from an active volcano. A thin dark crust of volcanic rock covers Cooling Lava. Cracks are interspersed throughout this crust allowing the reddish light of the underlying lava to escape. This hellish landscape has stopped flowing and is viscous enough to briefly support the weight of any man brave (foolish?) enough to venture out across its surface. They must be quick, though, because the magma will slowly engulf their foot like wet mud if they stand still for more than a few seconds.

Flows of Cooling Lava can be anywhere between 5 feet and 50 feet wide, with most being on the narrow end of the scale. Magma ponds and lakes can be anywhere from 20 to several hundred feet across.

Obviously, Cooling Lava is blisteringly hot despite the fact that its temperature is slowly lowering. The amount of damage a person sustains while passing over it depends on their altitude above the hazard according to the following table:

Damage Rate of Cooling Lava

Height (feet)	Damage Rate
0 (touch)	40 per Round
5	20 per Round
10	10 per Round
15	5 per Round
25	2 per Round
40	1 per Round
80	2 per Minute

Falling from Heights

Falls from substantial heights inflict damage according to how far they are and the cushioning ability of the landing surface.

In mechanical terms, the landing surface determines a Basic Damage value to use, and the distance fallen by a character determines a Damage Multiplier by which it is multiplied.

Falling from Heights Table

Landing Surface	Basic Damage
Rock Surface	7
Dirt	6
Sand	5
Hay, Leaves, Shallow Water (3 feet deep)	3
Deep Water (over 3 feet deep)	1

The severity of a fall accumulates rapidly with the distance fallen. For the first 10 feet fallen, the Damage Multiplier is 1. For every additional 10 feet fallen, increase the Damage Multiplier by one more than the increment for the previous 10 feet. These increments are cumulative for every 10 feet fallen. Thus, a fall of 10 feet has a Damage Multiplier of 1, a fall of 20 feet has a Damage Multiplier of 3 (1+2). A fall of 30 feet has a Damage Multiplier of 6 (1+2+3), and a 40 foot fall has a Damage Multiplier of 10 (1+2+3+4), etc.

To get the overall Blunt Damage sustained, multiply the Basic Damage by the Damage Multiplier. So, a 20 foot fall onto Dirt indicates a character sustains $3 \times 6 = 18$ Blunt Damage.

Damage for falling such distances cannot be absorbed by armor.

Allow a falling character an Agility Check against a Threshold of 10 plus 1 for every 10 feet fallen. If successful, they sustains only half the indicated damage.

Terminal Velocity

Air resistance aids characters that fall extremely long distances (over 100 feet). In effect, any character falling 100 feet or more will reach Terminal Velocity. What this means is that wind resistance will limit the speed at which a character plummets to the ground. In game terms, characters falling over 100 feet will sustain damage for a fall of only 100 feet regardless of the actual distance fallen. Of course, this is not much consolation as any fall of more than 30 feet often kills.

Fumarole

A Fumarole is a volcanic vent through which hot gases, fumes, and smoke escape. In general, fumaroles that are above ground can usually be spotted from a distance and circumvented upwind with ease. When encountered in a volcanically active cave, however, a fumarole can present a significant threat.

Fumaroles produce copious amounts of smoke and toxic gas, so visibility around them is poor at best. Consequently, fumaroles often mask escape routes from cave explorers. If an adventurer is insistent upon finding any hidden passages in the vicinity of a fumarole, they risk significant amounts of Scorching damage. In addition, they must make a Toughness Check (as described in the examples below) or suffer Smoke Inhalation. (See [Smoke Inhalation](#) in the [Character Conditions](#) section in [The Rules Reference](#) for details.)

Because the fumes are hot and tend to rise, the threat range of fumaroles is limited. The smoke and fumes extend to a radius around the fumarole to a distance of 20 feet. Visibility within this area is limited to a distance of 5 feet. Since visibility is so poor due to the smoke around these vents, people passing through the unpredictable terrain will move very slowly or risk falling into some other volcanic hazard. In general, their Speeds will be cut in half. Anyone moving faster than this will have a Drawback on avoiding other hazards in the area.

Further, anyone within the smoky area sustains 3 Scorching Damage every Round. Further, they must make a Toughness Check every Round against the fumarole's Challenge Threshold. Failure indicates the character sustains additional Suffocating Damage equal to the Margin of the failed roll from Smoke Inhalation.

Fumaroles often lie near Boiling Mud Pot Fields. In fact, particularly violent mud pots may also act as fumaroles themselves, releasing their poisonous gases as bursting bubbles of splattering mud.

Leech Pool

A leech pool is a calm body of water containing a swarm of little wriggling leeches (and perhaps a few larger ones). As such, leech pools are only hazardous to creatures that are actually immersed in the water.

The only delight known to leeches comes from clamping their greedy mouths upon any passing warm-blooded banquet and sucking. As a leech bites, it injects a pain-killing enzyme rendering its victim oblivious to its presence. The slippery little worm quickly draws its liquid meal until completely engorged with several times its own body weight in nutritious blood. If its victim remains submerged at this point, the leech will drop off. Otherwise, it will hitchhike until another watery home presents itself.

The description for Leech can be found in The Tome of Terrors. Combining these two descriptions provides the information necessary to handle what happens when a character wanders into a Leech Pool.

Muddy Quagmire

A Muddy Quagmire is an area of an almost quicksand-like viscous mud. Its surface is indistinguishable from the surrounding firm clay, but is incapable of supporting any weight at all.

Anyone walking across one will immediately begin sinking into the mud. Anyone stepping into a quagmire has their Speed cut to 0, and they must make an Avoidance Roll with Vigor Adjustments every Round to keep themselves from sinking deeper. On any failure, they sustain Fettering Setback equal to 6 plus the roll's Margin. A successful roll indicates they can move 5 feet in any direction.

Quicksand

Quicksand is a deep watery bog of thin mud and muck that has naturally acquired a covering of leaves, dirt, and twigs. The covering gives the area a form of camouflage that makes its surface nearly indistinguishable from the surrounding ground.

Upon entering the area, and on every Round thereafter, any person finding themselves in Quicksand must make an Agility Checks against the quicksand's Challenge Threshold. Any characters outside the Quicksand can assist those trapped in it if they have the use of a pole or rope via a Group Conflict Roll.

On a Pure Success, the character extracts themselves from the sucking mud. On a Bare Success, the character does not escape, but neither do they sink further.

On any failure, the character sustains Fettering Setback equal to the Margin of the failed roll. On a Pure Failure, the character suffers from a Drawback on their next roll as well.

If the character's Fate Points fall to 0 while stuck in Quicksand, their head falls below the surface. At this point, they begin suffocating (see Choking / Drowning / Suffocating in the Character Conditions section of The Rules Reference for details).

Rapids and Rough Water

Rapids and rough water present great danger to almost any person. Even for people able to swim, rapids and rough seas pose a considerable threat to life.

If a character's Fate Points fall to 0 while stuck in such rough waters, they are thrown out of any boat they occupy (if any), and begin drowning (see Choking / Drowning / Suffocating in the Character Conditions section of The Rules Reference for details).

In a Boat

Navigating rough waters requires one of the occupants to act as its captain. The captain must make an Attribute Check with Perception and Intelligence Adjustments against the Challenge Threshold. Others in the boat may assist by using the standard rules for Group Conflict Rolls.

Success indicates the boat navigates the rough waters without incident.

Failure indicates the boat capsizes. Everyone in the group sustains Footing Setback equal to the Challenge Countdown plus the roll's Margin. Each occupant must then proceed with the hazard individually as described below.

Swimming

Whenever a person is first caught swimming in rapid, rushing water, and on every Round thereafter, they must make a Vigor Check against the rapids' Challenge Threshold.

On a Pure Success, the character rides out the waves until they settle on dry land or grab hold of a passing vessel or a bit of flotsam. On a Bare Success, the character does not escape the water's grasp, but neither do they sink.

On any failure, the character sustains Footing Setback equal to the Challenge Countdown plus the Margin of the failed roll. On a Pure Failure, the character suffers from a Drawback on their next roll as well.

Sand Trap

When a desert sandstorm piles mounds of sand over a cave entrance or rocky overhang, a natural trap forms. The storm often leaves sizable air gaps in the cave or under the overhang but blocks it off with an apparently normal sand dune. (Antlions fashion the same kind of situations instinctively.)

This air gap presents significant danger. Any weight disturbing the sand on the surface causes it to collapse, allowing the cascading sand to fill the gap. Of course, the dune takes any trespassers with it.

Anyone stepping on a Sand Trap triggers its collapse. Upon entering the area, and on every Round thereafter, any person finding themselves in a Sand Trap must make an Agility Check against the sand trap's Challenge Threshold. Any characters outside the trap can assist those mired in the Sand Trap if they have the use of a pole or rope via a Group Conflict Roll.

On a Pure Success, the character extracts themselves from the sucking sand. On a Bare Success, the character does not escape, but neither do they sink further.

On any failure, the character sustains Fettering Setback equal to the Margin of the failed roll. On a Pure Failure, the character suffers from a Drawback on their next roll as well.

If the character's Fate Points fall to 0 while stuck in a Sand Trap, they are dragged below the surface. Depending on the situation, they are either held there by the weight of the sand pouring in from above, or is deposited into a cavern below (Overlord's choice). In the former station, see [Buried Alive](#). In the latter, they may make a tasty treat for some clever desert behemoth. Meanwhile, the Sand Trap itself will be readied for another victim.

Sunshine

Normally, Sunshine is not thought of as a Natural Hazard. That's because most creatures in the material world are alive, and living creatures are Immune to Sunshining Effects. So, sunshine isn't actually hazardous to them. But, a vampire may have a different opinion on the matter.

When caught in an area of sunshine, creatures that are affected by sunlight must periodically make Attribute Checks for Toughness against a Threshold of 10.

Any creature in direct sunlight, where there is a direct line of sight between the creature and the Sun, must make this check every Round. Any creature that is in indirect sunlight, such as from under the canopy of a forest or heavy clouds, must make this check at a rate somewhere between 1 per minute and 1 per hour, depending on the degree of cover (at the Overlord's discretion).

Those failing the roll sustain an amount of Sunshining Damage equal to the roll's Margin. Needless to say,

creatures that are Immune to Sunshining Effects take no damage from this effect at all.

Tar Pit

When first encountering one, you might think that a Tar Pit is not really a very hazardous natural feature. You would reason that anyone seeing a pit of tar would obviously decide to walk around. However, the reality is far different. Tar Pits, despite being filled with thick viscous oily muck, look surprisingly like ordinary pools of water. The surface of the slick gook acts as an excellent reflector. On a bright day the blue sky and fluffy clouds are perfectly reflected from the dark pool.

A Tar Pit may be as small as 10 feet across or as large as 100 feet. For 5 to 10 feet around the edge of the deadly pit, the bank is made of thick tar. It is often covered with the leaves, twigs, and dust of the surrounding area providing it with excellent camouflage. Here may also be found the old bones of the pit's earlier victims.

Upon entering the area, and on every Round thereafter, any person finding themselves in a Tar Pit must make an Agility Check against the tar pit's Challenge Threshold. Any characters outside the Tar Pit can assist those trapped in it if they have the use of a pole or rope via a Group Conflict Roll.

On a Pure Success, the character extracts themselves from the sucking tar. On a Bare Success, the character does not escape, but neither do they sink further.

On any failure, the character sustains Fettering Setback equal to the Margin of the failed roll. On a Pure Failure, the character suffers from a Drawback on their next roll as well.

If the character's Fate Points fall to 0 while stuck in the tar, their head falls below the surface. At this point, they begin suffocating (see [Choking](#) / [Drowning](#) / [Suffocating](#) in the [Character Conditions](#) section of [The Rules Reference](#) for details).

Associated Creatures: [Mudbog](#) (made of tar), Skeleton of sabre-toothed lions ([Common Cat](#)), woolly mammoth ([Elephant](#)), the Sinclairs, Dino, etc. All covered with tar.

Waterfall

A waterfall is any fresh water stream or river cascading over a cliff. Needless to say, waterfalls are only hazardous to those on the water at the top of the cliff. So, they are one-way hazards.

When approaching a waterfall, the waters will become rough and choppy, giving warning of the upcoming hazard. Treat this as a Rapids and Rough Water hazard.

In a Boat

A failed roll on the Rapids and Rough Water hazard indicates the boat ignominiously careens over the edge. A successful roll indicates the boat occupants may choose to either navigate safely to shore, or to purposefully (and heroically) attempt to navigate the waterfall.

If the later option is chosen, the captain of the boat must make an Attribute Check with Vigor¹⁴³ Adjustments. The other occupants of the boat may assist using the standard Group Conflict Rules. This roll has a number of Drawbacks, depending on the height of the waterfall, as shown on the Waterfall Navigation Table.

Waterfall Navigation Table

Challenge Rating	Waterfall Height	# Drawbacks
Trivial	0 feet	0
Easy	5 feet	1
Moderate	10 feet	2
Challenging	20 feet	3
Hard	40 feet	4
Extreme	80+ feet	5

If the boat goes over the waterfall without successfully navigating it, the boat capsizes. Each of its occupants sustains Footing Setback equal to the Challenge Countdown plus the Margin of the failed roll. Further, they suffer the consequences of a fall from a great height (see Falling from Heights for details) and must proceed with swimming through a Rapids and Rough Water hazard. On a Pure Failure, the character suffers from a Drawback on their next roll as well.

Swimming

A successful roll on the Rapids and Rough Water hazard indicates the swimmer may choose to make it safely to shore, or to purposefully brave the waterfall.

Whenever a person goes over a waterfall they must make a Vigor Check against the waterfall's Challenge Threshold.

On a Pure Success, the character rides the cascading waters

without incident and may make it safely to shore, if they so choose.

On a Bare Success, the character does not suffer any immediate consequences from the waterfall itself. But, they must choose to either cling to a rock halfway down the waterfall, or be swept downstream by the rushing waters at the base of the waterfall. In the former case, proceed as if the character is tackling a Cliff / Escarpment Wilderness Challenge. In the later case, they must proceed by engaging in a Rapids and Rough Water hazard.

On any failure, the character sustains Footing Setback equal to the Challenge Countdown plus the Margin of the failed roll. Further, they suffer the consequences of a fall from a great height (see Falling from Heights for details) and must proceed with swimming through a Rapids and Rough Water hazard. On a Pure Failure, the character suffers from a Drawback on their next roll as well.

Whirlpool

A whirlpool is a large body of rotating water depressed in the middle that looks strikingly like water escaping down a huge drain. Most whirlpools form when one moving body of water (such as a river or waterfall) meets another (such as a lake or underground reservoir).

If Whirlpools constantly swirled at fixed locations, they would be far less hazardous. Swimmers would simply give them a wide berth. Unfortunately, they are quite unpredictable. They will spontaneously appear, dance in slow circles for a few minutes, and then vanish.

Whirlpools have a radius that depends on the Challenge Rating of the hazard, as shown on the Whirlpool Size Table.

Whirlpool Size Table

Challenge Rating	Size Category	Radius
Trivial	Medium	2 ½ foot radius (5 foot diameter)
Easy	Large	5 foot radius
Moderate	Great	10 foot radius
Challenging	Epic	20 foot radius
Hard	Colossal	40 foot radius
Extreme	Astronomical	80 foot radius

While nearly all whirlpools threaten swimmers, most whirlpools are little danger to most boats and ships. (Those whirlpools that do present a threat to ocean-going vessels are described under Oceanic Whirlpool.) Canoes and rowboats are the largest boats a normal Whirlpool threatens. (See Oceanic Whirlpool for how to handle smaller vessels caught in normal Whirlpool, ignoring all Drawbacks they suffer for their small size.)

143 Perception and Intelligence don't apply here, as the captain has already abandoned wisdom.

Upon first entering a Whirlpool, and at every Round thereafter while in its grasp, any creature on the surface of the water or submerged within it must make a Vigor Check against the whirlpool's Challenge Threshold. Characters lacking the Swimming gift make this roll with a Drawback.

Success indicates the character is free to move away from the center of the whirlpool until the next Round. They move at their normal swimming Speed while in the water.

Failure indicates that the character sustains Fettering Setback equal to the roll's Margin and moves 5 feet closer to the center of the whirlpool. In addition, while they can move at their normal swimming Speed, they cannot move in a direction away from the Whirlpool's center. (Obviously, this means that if they are at the center of the Whirlpool, they cannot move at all.) Further, they suffer from a Drawback on the next Conflict Roll to resist the Whirlpool's effects.

If the character's Fate Points drop to zero while in the grip of a Whirlpool, the strong current pulls them under. If they cannot breathe underwater, they will suffer from the effects of drowning.

DESIGNING ENCOUNTERS

Designing Encounters

It must be emphasized that Mythmagica is not a fair game. That is, it makes no guarantee that every group of foes the Avatars encounter is one that they are capable of beating. In fact, it is expected that the Avatars will get beaten down a number of times in their brutal, but heroic careers. As the Overlord, this fact should give you comfort, actually. What this means is that, if you accidentally bludgeon the Avatars to a bloody pulp every now and then, you're delivering on what the game is designed to provide.

So, the Avatars are expected to lose on occasion. That doesn't mean they will necessarily die, though. The Guts system disassociates character loss from character death. It is designed to put the ultimate fate of each Avatar into the hands of its player. The only way an Avatar can die is if its player spends enough Guts points to put it into a lethal Glory Status. That is always for them to decide.

In other words, if an Avatars dies, it's the player's fault, not yours. They can always preclude the possibility of death if they choose to do so. So, don't go sweating too much over whether the scenarios you're presenting are fair. There's nothing fair about them, and there is no intent that they be so. It's your job to present the scenarios to the players, and let the players decide whether they think they can handle them or not. All that you should be worrying about is whether your scenarios are fun. Losing isn't fun, of course. But, oddly enough, neither is always winning. Without the occasional loss, players get complacent and quickly become bored. So, don't be afraid to take the gloves off and come out swinging.

Terminology

When designing encounters, it is useful to have some common terms to describe the relative power level of creatures appearing in the encounter. Toward that end, here we define the terms Inferior, Comparable, and Superior.

Comparable

A Comparable creature is one that has a Level approximately equal to the party's average Level (within plus or minus 1 Level). Comparable creatures are never Mooks.

Inferior

An Inferior creature ideally has a Level that is 2 to 3 lower than the party's average Level. If no such creature example exists in one of the monster books, use an example close to the party's level, but make it a Mook.

Superior

A Superior creature has a Level that is 2 to 3 higher than the party's average Level. Superior creatures are never Mooks.

Very Inferior

A Very Inferior creature has a Level that is 4 or more Levels lower than the party. Very Inferior creatures exist in encounters purely to emphasize the Avatar's supreme coolness. They should almost always be made into Mooks.

Very Superior

A Very Superior creature has a Level that is 4 to 5 Levels higher than the party. Very Superior creatures should be used sparingly, and are usually intended only for an Archvillain and/or the final climactic battle of an entire adventure.

Designing Battle Encounters

A battle is a coordinated conflict in which multiple combatants on at least one side take on distinct roles. In that way, a battle is quite different from a barroom brawl or an attack from a pack of wild animals.

NPC Combat Roles

Designing tactically interesting battles is not difficult. What it mostly entails is understanding the various roles played by combatants in a battle. These roles are: Badass, Boss, Marksmen, Rearguard, Sneak, Sniper, and Vanguard. Rarely will a combat encounter include all of these roles. Such an encounter would likely be an overwhelming affair to the Avatars. The fact that a subset of these roles appears in most battles is actually a good thing. That means that it's easy to keep things from getting predictable and boring. Mixing up what roles appear in different scenarios will get you a long way toward presenting fresh tactical opportunities and challenges to your players.

Descriptions of these various roles follow:

Badass

Whenever it appears in an encounter, a Badass is always singular, is Very Superior to the Avatars, and is always the most challenging opponent they will face in the encounter, if not the entire adventure. Usually, the Badass is also the Boss, and is always named (so that it has Guts to spend). If the party defeats the Badass, the enemy defenses will usually crumble pretty quickly.

By definition, a Badass needs to be able to survive an extended onslaught of the entire party on its own. That means they should be hard to hit, have a lot of Hit Points, a high Ward, and/or deal a lot of damage. In fact, it will likely have all of these characteristics. Most Badasses should also have some unusual potent abilities, such as a breath weapon, powerful attack spells, or an offensive aura of some sort radiating from their bodies.

Boss

A Boss usually has a wide range of abilities, is at least Superior to the Avatars, and is often able to take on any of the other combat roles when necessary. The Boss is the character in charge of the enemy forces, and is usually the only Named Character in any battle, if it has a name at all. (Minor battles should have an Unnamed Boss, at most.)

Bosses need to be able to survive a short while against an onslaught of the entire party. That means they should either be hard to hit and/or have a high Ward.

Marksmen

Marksmen are Inferior combatants that attack with range weapons. When used, there are generally a handful of them in an encounter (3 to 5), but never more than the number of Avatars participating in the battle. Bows are the most

common type of weapon used by Marksmen, but any other shot or thrown weapon type works as well.

Marksmen usually focus on improving their Acumen, as that allows them to hit their targets more easily. That means they will often sacrifice in other areas, including Agility and Strength. This ends up giving them slightly lower Speeds and fewer Hit Points than melee-oriented combatants, which they often compensate for by wearing light armor (such as Leather). This armor has the added affect of making them slightly slower. That's good. You want them to be slower than some of the Avatars, so the battle doesn't degrade to an endless chase as the Marksmen run, then shoot, then run, then shoot. That's no fun. (Such a tactic would be fine for a singular Sniper, but would be highly frustrating for the players if multiple Marksmen did it.)

Rearguard

The Rearguard initially stays back behind the Vanguard at the beginning of combat. It stands, ready to either act as bodyguard to the Boss, to coordinate the battle in the absence of a Boss, and/or to plug holes in the Vanguard as needed. Although there may be a couple of them in a large battle, the Rearguard is often a singular melee combatant that is usually Comparable in Level to the party, has a lot of Hit Points, a high Ward, and delivers a lot of damage. On the other hand, it has a slow Speed and is easy to hit.

More often than not, Rearguard combatants are big, often of Large (or occasionally Great) size. A regular Human can serve as a Rearguard, though, if they are well armored.

Just about any sentient monster type can act as a Rearguard. If it has a high Speed or is hard to hit, give it heavy armor (such as Chainmail or Plate). This will slow it down and make it more of the tank it needs to be in order to satisfy this role.

Sneak

The Sneak is a role in which a combatant uses stealth, flight, or other means to get behind the front lines of combat to attack those in the rear. They are usually of Comparable Level to the party. Since their tactics often involve surprise, they often gain Edges in their assaults that can prove devastating to the back lines.

Sneaks usually have a high Speed, few Hit Points, little to no Ward, and can deliver a lot of damage in a short time. They are often used to deliver area attacks to the enemy's back line, which would ordinarily be too far out of range to use otherwise.

On the other hand, once a Sneak's presence is revealed, it generally has a short life expectancy. That's perfectly fine. As long as a Sneak gets in one back line attack, it has done its job of keeping the back liners from becoming complacent.

Sniper

A Sniper is a range combatant that hides behind cover. It may be a Marksman, but can also be a spell-caster of some

sort. The Sniper's tactic is to hide behind cover, such as a door, wall, statue, tree, or whatever else is available. Then, when it has its opportunity to attack, it will step out from behind its cover, snipe with its attack, and immediately step back behind cover. In this way, a Sniper can provide a different tactical challenge than a Marksman. If you use more than one Sniper, make them Inferior to the party. If you utilize only one, feel free to make it Comparable or even Superior to the party's Level.

Vanguard

The Vanguard is the front line infantry of a battle. It is made up of several Inferior and/or Comparable combatants of medium mobility, and middling damage. Its job is primarily to keep the heroes from getting past them to the back line. These are generally Fighter types with the Holding-the-Line Stance. As such, you should put a gap between them on the front line of no more than 10 feet. The movement rules will help prevent anyone from just running past them, then.

For most battles, you'll need 3-5 combatants in the Vanguard role. But, you can use more when you feel it is necessary. If you use more than the number of party members, or if you're short on time in your game session, make them Mooks. Otherwise, you'll want to give Vanguard combatants the standard allotment of Hit Points for their type.

Vanguard combatants may have a moderate Ward, but this is not an absolute requirement. Just about any sentient monster type of Medium size or larger can fill out the ranks of the Vanguard. These combatants should have a moderate Speed, though; Not too fast and not too slow. If they have a relatively high Speed, put some light or moderate armor on them to slow them down a bit. Leather, Scale, and/or a Shield usually works nicely.

Use Multiple Creature Types with Different Strengths and Weaknesses

One easy way to make a combat encounter more interesting is to use two or more types of creatures having different strengths and weaknesses, or whose strengths complement one another, or whose weaknesses compensate for each other. That way, it is less likely that any single strategy will work against all combatants, which encourages teamwork on the part of the players.

So, if one type of creature is Immune to Internal Damage, include another one that isn't; if one is Sensitive to Scorching Effects, put something else in there that is Immune to them; if one has a high Defense and a low Stability, use another one with a low Defense and a high Stability; if one has a special attack, pair it with another that is Immune to that attack. For the Durabilities (Immunities, Resistances, and Sensitivities) of various creature types, see the Creature Types section.

For ease of reference, here are some pairings of creature types that tend to work well together:

Creature Pairings Table

Pairing	Reasoning
Air Elementals and Earth Elementals	Air Elementals are Immune to the Acidic and Sonic effects that Earth Elementals are Sensitive to. Further, Earth Elementals tend to have High Wards and low Defenses while Air Elementals have the opposite.
Charmers and Constructs / Eidolons / Elementals / Slimes / Undead	Charmers ¹⁴⁴ produce Entrancing effects, which Constructs / Eidolons / Elementals / Slimes / Undead are Immune to.
Dragons and Constructs / Elementals / Undead	Dragons have fear-inducing roars, while Constructs / Elementals / Undead are Immune to Dreadful effects. Further, Dragons are affected by Internal Damage while Constructs / Elementals / Undead are usually not.
Fire Elementals and Eidolons / Metal Constructs	Fire Elementals often produce Scorching effects, which Eidolons / Metal Constructs are Immune to.
Ghastly Creatures and Arachnids / Constructs / Elementals / Slimes / Undead	Ghastly Creatures have fear-inducing effects, while Arachnids / Constructs / Elementals / Slimes / Undead are Immune to Dreadful effects.
Ghosts and just about anything other than Undead	Ghosts have no Hit Points. So, they are Immune to all forms of Damage. Most Undead are Sensitive to Quieting effects, though. So, Ghosts have a big vulnerability in common with other Undead.
High Ward and Low Ward Creatures	Big, high-damage weapons are more effective on High Ward Creatures, because they can overcome the Ward. Quick, lower-damage weapons are more effective on Low Ward Creatures because they hit more often.
Large and Small Creatures	Large Creatures usually have low Defenses and high Stabilities while Small Creatures usually have high Defenses and low Stabilities.
Living Organisms and Constructs / Elementals / Eidolons / Undead / Vegetal Creatures	Living Organisms are affected by Internal Damage, while Constructs / Elementals / Eidolons / Undead / Vegetal Creatures are not.

144 Charmers include creatures such as Harpies, Mermaids, Nerites Snails, Singing Bones and Sirens.

Pairing	Reasoning
Metal Constructs and Air Elementals / Fire Elementals / Fire Elementals / Fragile Constructs / Stone Constructs	Air Elementals / Fire Elementals / Fragile Constructs / Stone Constructs are Immune to Electrical effects while Metal Constructs are highly vulnerable to them.
Slimes and Air Elementals / Fragile Constructs / Specters / Water Elementals	Slimes attack using Acid, which Air Elementals / Fragile Constructs / Specters / Water Elementals are Immune to.
Stone Constructs and Textile Constructs	Stone Constructs often have high Wards, while Textile Constructs are highly vulnerable to Cutting effects. Further, Textile Constructs are Immune to Sonic Effects while Stone Constructs are highly vulnerable to them.
Undead and Arachnids / Constructs / Elementals / Slimes	Many undead have fear-inducing effects, while Arachnids / Constructs / Elementals / Slimes are Immune to Dreadful effects. Further, Arachnids / Constructs / Elementals / Slimes are Immune to the Quieting effects that Undead are vulnerable to.

Designing Sentry Encounters

A sentry is a guard standing post at a door, gate, or other location of strategic value. Sentry encounters are easy to design. Just about any sentient creature can be utilized as a sentry, whose job is essentially to stand in the same place for mind-numbing periods, and then scream before it dies. By their very natures, sentries are usually spotted by the Avatars before the sentries are aware of the Avatars' presence. This fact allows the players to devise any number of approaches to the problem, and there is no shortage of possibilities: direct assault, trickery, stealth, garroting, magic, etc.

The challenge becomes even more difficult by the simple addition of a second sentry. Many solutions that would work on a single sentry won't keep a second sentry from sounding an alarm.

The goal for the Avatars, of course, is to get past the sentries without alerting anyone nearby. That way, they can proceed through the guarded door or hallway and, hopefully, surprise what lies beyond.

Needless to say, a Sentry Encounter is rarely intended to present a threat to the Avatars' lives in and of themselves. And, they are an ideal opportunity to let the Avatars show how supremely awesome they are. So, Sentries are usually Inferior combatants, and are often Mooks. If the players

become acclimated to Sentries being pushovers, though, feel free to present them with something more durable.

Designing Scouting Patrols

Scouting Patrol Encounters occur in the lands surrounding a stronghold or fortress. The patrol generally consists of two or three creatures repeatedly walking a relatively fixed path looking for trespassers. Just about any sentient creature can be utilized in a Scouting Patrol. They will often be composed of the same creature, but sometimes a single scout will be accompanied by a dog or other guardian creature.

A Scouting Patrol's primary purpose is to quietly get word back to the stronghold when intruders are detected. Since they are usually miles away from their base when this happens, though, the challenge to the Avatars is to prevent the Scout(s) from doing that. Since they are comfortable in the wilderness, and are generally expert in rural stealth, it's possible that the Avatars won't even be aware that a Scouting Patrol has spotted them. If the Avatars make a campfire or are otherwise careless with letting their presence be known, this will almost certainly be the case. If they make reasonable attempts to hide their whereabouts, a Surprise roll should be made by both sides to determine which side sees the other first. If the Avatars spot the Scouting Patrol before they are seen themselves, they can decide whether they are going to try to hide, attack the patrol, or come up with some other solution to the problem. Of course, the reverse is true if the Scouting Patrol ends up Surprising the Avatars.

Scouting Patrol Encounters aren't meant to pose a serious physical threat to the Avatars. But, the threat of an alert to the stronghold should be a real danger. So, Scouting Patrols are usually Comparable combatants to the Avatars, and should rarely be Mooks.

Designing Watchmen Patrols

A watchmen patrol consists of two or three creatures repeatedly walking a fixed path in a building or compound looking for anything out of the ordinary. Just about any sentient creature can be utilized as a watchman. Patrols will often be composed of the same creature, but sometimes a single watchman will be accompanied by a dog or other guardian creature. A watchman's primary purpose is to sound an alarm when intruders are detected, usually by yelling to alert nearby allies. Since they walk in predictable patterns, watchmen are usually spotted by the Avatars before the Avatars' are noticed. This allows the players to devise ways to avoid the patrol(s), often by studying their patrol patterns and carefully timing when to sneak past.

Watchmen Patrol Encounters aren't generally meant to pose a direct threat to the Avatars. So, watchmen are usually Inferior combatants, and are often Mooks.

DUNGEON DRESSING

Dungeon Dressing

Architectural Artwork

Architectural art deals with grand artwork in all potential mediums, for the purpose of ennobling the buildings and structures in which they are displayed. These include items such as sculptures that are affixed to a structure, arches, frescoes, mosaics, and similar permanent architectural adornments.

Because artwork in this game is often magical, aggrandizing an edifice can have magical consequences that influence the game mechanics. This, in turn, provides you with additional tools in creating interesting tactical scenarios in your campaign.

Effect

Any give piece of architectural artwork may enhance a specific skill in all characters occupying the area surrounding it. Anyone using the skill in the affected area gains an Edge on the skill's use. So, a statue depicting the Greek god Eros shooting an arrow of love may give an Edge to anyone shooting a bow in the area around the statue.

Every piece of architectural art is limited to a single skill that it can enhance in this way.

Creation

To create a piece of architectural art, the artist must have materials, a work area, and tools appropriate for the materials used in the piece being created. Needless to say, the artist must have the Artistry skills necessary to work the medium. Further, the artist must possess the skill being enhanced, and they must craft a work that depicts the skill in use.

So, creating a bas-relief sculpture in a stone wall requires the artist to have the skill Sculpting Stone; painting a mural requires the skill of Illustration, covering an alcove with a mosaic requires the use of Beautifying Ceramics, creating a massive tapestry requires Embroidery, etc. Further, if the work is being carved directly into a building's structure, the artist must work on-site during its creation.

Quality Level

The Quality Level of a work equals the minimum of the Quality Level of the materials used to fashion it and the Skill Rank of the artist in the skill used to create the work. For a character to gain an Edge in a skill, the Quality Level of the artwork must equal or exceed the character's skill rank in the augmented skill.

Architectural Artwork Types

There are three types of architectural artworks. Because these must be affixed to the surrounding structure, they are also also referred to as fixtures:

- 1) Those that extend up from the floor that are not attached to a wall, such as a free-standing sculpture or a column. These are known as standing fixtures.
- 2) Those that are directly attached to or permanently affixed to the surface of a wall. These are known as wall fixtures.
- 3) Those that are incorporated into the casing of a doorway, arch, or other portal, such as a window. These are known as portal fixtures.

Areas of Influence

The magical properties of an architectural work aren't primarily for the benefit of the piece itself. Rather, the work projects magical effects onto the activities occurring adjacent to it. The greater the work's size, the greater its sphere of influence.

Standing fixtures project their effects to a radius around them. A medium-sized standing fixture projects these effects to a radius of 5 feet. A large-sized fixture projects these effects to a radius of 10 feet. A great-sized fixture projects their effects to a radius of 20 feet, etc. (So, a work projects its influence to a distance equivalent to the Reach of a creature of the same Size Category.)

A wall fixture's Area of Influence is as wide as the fixture itself, and projects out perpendicularly from the wall into the room a distance equal to the fixture's own height, starting at the base of the wall. So, a fixture that is 5 feet wide and 10 feet tall has an Area of Influence that is 5 feet wide and projects into the room a distance of 10 feet.

Portal fixtures project their effects to the area enclosed by the passage itself. For example, if a portal fixture is incorporated into a doorway, the fixture projects its effects to the region within the doorway.

The Area of Influence of a stained glass window lies wherever light passing through it casts brilliant splashes of light.

Finally, the Area of Influence of any piece of Architectural Art immediately drops to nothing if it is moved from its fixed location. If affixed to a new location, the work's Area of Influence will slowly expand to normal over the course of a week. So, these are in no way useful as portable magic items.

BARRIERS

Barriers

Barriers are any passive man-made obstruction placed between a character and their goals. These include gates, doors, secret doors, and walls. This section gives descriptions of a variety of barriers for easy reference during game play.

In the real world, barriers exist to protect a building's contents from the elements and to keep out unwanted trespassers. In role-playing games, barriers play an entirely different role. As the Overlord, you should understand this difference, because it is vital to understanding your role in gaming sessions. All-too-often, Overlords think of doorways and locks as physical obstructions whose purpose is to stop the characters from doing whatever it is they need to do. So, please pay attention. In role-playing games, barriers exist to make a game more interesting. They exist to increase dramatic tension. They exist to encourage characters to act heroically. If a barrier doesn't satisfy at least one of these goals, it doesn't belong in your story.

With this in mind, the rules for handling barriers have been designed to be fairly light-weight in terms of dice rolls, and the results of those rolls often increase dramatic tension. One thing these rules never do is leave the avatars stuck with no

avenue to push ahead with the story. If one path of progress is closed off, they are at least provided with a clue to another course of action. It is left up to you, the Overlord, to figure out what form that path or clue takes, of course. But, the rules explicitly tell the players when they should expect some sign from you on how to proceed. If you don't have any ideas about what direction make sense, ask your players for suggestions. They will undoubtedly be more than willing to help you in that regard.

Barrier Topics

Awarding XP for Breaching Barriers

If skills such as Opening Locks or Finding Secret Stuff fail to overcome a barrier, the only other alternative may be for characters to bash their way through it. If this is done, give them an XP reward for the barrier equivalent to that of a single-roll encounter.

Sizing Barriers

Barriers are usually sized to be appropriate for the day-to-day lives of the creatures living with them. So, Medium-sized creatures use Medium-sized doors. And, Medium-size bars, built into Medium-size cells, are spaced close enough together to ensure that Medium-size creatures are unable to squeeze through them. Cells designed to hold smaller or larger creatures will have spacing appropriate to those size categories, though. So, if a cell happens to be in a province widely populated by gnomes or hobs, the Small-size cell with have Small-size bars that are more closely spaced.

Physically Breaching a Barrier

When a character tries to physically breach a barrier, they should make a Brawn Check (a Breaching Roll). The Threshold that must be overcome for a Medium-size barrier generally equals 10 plus the Quality Level of the barrier, but may be adjusted by the Overlord based on circumstances.

You can adjust the Size Category of a barrier if needed. Smaller barriers are easier to breach, larger ones are more difficult. For every Size Category smaller than Medium, subtract 8 points from the Threshold needed to breach it. Conversely, for every Size Category larger than Medium, add 8 points to the required Threshold. So, Tiny Sprites are reasonably capable of bashing through Tiny doors when they need to.

Many barriers impose one or more Drawbacks to Breaching Rolls attempting to break through them. How many

Drawbacks they impose depends on the nature of the barrier, as provided in the various barrier descriptions below.

If multiple characters assist in breaking through a barrier, use the rules governing Group Conflict Rolls (see [The Rules Reference](#) for details) when making the Breaching Roll.

The amount of time required to break through a barrier starts with its Base Time To Breach. This value may be modified one or more times based on the results of the Breaching Rolls in order to arrive at a final Time to Breach.

On a Pure Success, the assailant breaks through the barrier, taking the amount of time indicated by the final Time to Breach in order to do so. On a Bare Success, they make progress in breaching the barrier, but a complication arises. In that case, the assailant's player should choose one of the options listed below.

- Some noticeable progress is made in getting through the barrier, but it has not been completely overcome. Double the Time to Breach, and make another Conflict Roll as before to continue.
- The barrier is breached or a clue is discovered on how it may be circumvented, but the effort draws new unwanted attention.
- The barrier is breached, but the assailant learns of a new nearby danger that must be overcome before proceeding.
- The barrier is breached, but the assailant sustains 3 Fatiguing Setback and the Time to Breach is doubled.

On a failed roll, the assailant's efforts are unable to overcome the barrier. If the roll was a Bare Failure, the assailant should choose one of the options listed below. On a Pure Failure, the assailant should choose two:

- The effort draws new unwanted attention. *This option may only be chosen once.*
- The tool being used to breach the barrier breaks. *This option may only be chosen once for a given tool until it is repaired.*
- The assailant sustains Voluntary Setback equal to 8 plus the failed roll's Margin. *This option may be chosen any number of times.*
- Due to some mishap related to the breaching attempt, the assailant sustains Damage equal to 8 plus the failed roll's Margin. Narrate how this happens. *This option may be chosen any number of times.*

Using Appropriate Tools

In breaching a barrier, it is assumed that the assailant is using an appropriate tool. For a stone secret door, this could be a hammer or pick. For a wooden door, a hammer or axe would be appropriate. For an iron gate, a crowbar or hammer would work fine. (The lesson here is that hammers are all-around excellent smashers.)

If a character is using a highly appropriate tool specifically designed to smash down barriers, the Conflict Roll would be made with an Edge. Such would be the case when as using a battering ram to break through a door. Using the combination of a hammer and chisel would also give an Edge against stone barriers.

On the other hand, if a character is using an inappropriate tool, the Conflict Roll would suffer from one or more Drawbacks. For example, trying to smash down a wooden door by hitting it with a sword would be done with a Drawback. Trying to do the same thing to an iron door with one's fist would likely be at an Extreme Drawback.

In any case, what Edges or Drawbacks a given tool provides against a particular barrier is left to the Overlord's discretion.

Squeezing through Bars and Gates

Many barriers, such as bars and gates, have large gaps in them through which some characters may be able to squeeze. In general, barriers of these kinds are designed to keep out creatures having a given Size Category or larger.

When a character attempts to squeeze through a barrier with significant gaps, you should compare the creature's Size Category with that of the barrier.

Characters having a Size Category that is the same or larger than that of the barrier will be unable to squeeze themselves through it.

Characters having a Size Category that is two or more smaller than that of the barrier may easily pass through it without difficulty.

Characters that are one Size Category smaller than that of the barrier may attempt to squeeze through by making a Conflict Roll (with no adjustments) against a Threshold of 10. The Overlord may allow a character to have an Edge on this roll if they have an unusually low Brawn for creatures of their size. Or, they can impose a Drawback for characters with unusually high Brawns for creatures of their size.

On a Pure Success, the character squeezes through without difficulty. On a Bare Success, the character squeezes through, but a complication arises. In that case, the character's player should choose one of the options listed below:

- The character attracts unwanted attention.
- The character sustains 3 Tormenting Setback.

On a failed roll, the character is unable to squeeze through the barrier. If the roll was a Bare Failure, the character should choose one of the options listed below. On a Pure Failure, they should choose two:

- The character attracts unwanted attention. *This option may only be chosen once.*
- The character is stuck in the barrier and cannot extract themselves. Someone else must physically breach the barrier in order to extract him. *This option may only be chosen once.*
- The character sustains 8 Tormenting Setback. *This option may be chosen multiple times.*

Barrier Descriptions

Barred Barrier

Bars add security to existing doors. The bar itself is nothing more than a wooden board or timber, or a metal rod. It spans the door, and its ends lay in grooves or brackets on either side of the door. The bar is easily placed into position or removed by anyone on the same side of the door as the bar.

Barred doors of a given type work exactly like similar unbarred doors, except they have Edges against any Breach attempts. A single bar provides a single Edge against Breaching Rolls. Two bars provide two Edges. Four bars provide three Edges when used, but doors with four bars are quite rare as removing and placing this many bars to get through a door is far too cumbersome in day-to-day operations for most purposes. Even two bars becomes tedious rather quickly.

Bricked-up Doorway

A doorway, window, or passage that has been bricked up is a significant barrier. But, it is not as imposing as a regular stone wall. Such barriers are generally comprised of only a single layer of bricks. So, they commonly about 4 inches thick, and rarely more than about 6 inches thick.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 1/2 hour (for a 4-inch-thick brick wall)

Iron Bars

Iron bars commonly secure jailhouse windows and are often used in creating prison cells.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 10 minutes.

Iron-Bound Wooden Door

Iron-Bound Wooden Doors are a compromise between the sturdy but expensive iron door and the cheap but vulnerable wooden door. It is really nothing more than a common wooden door onto which thin iron plates have been bolted. Generally, the plates are attached only to the side of the door where the major threat is expected. The plates provide the door with greater shock absorbing capability and give the wood a little protection against flame. The side lacking the iron protection absorbs damage like any normal wooden door.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 5 minutes.

Iron Door

Iron Doors are expensive due to the skills and materials necessary to make them. Although they are often coated with oil or an oil-based paint to protect them from the air, most are colored in spots by the reddish tint of rust. Even so, they are formidable obstacles.

Drawbacks on Breaching Rolls: 2

Base Time to Breach: 10 minutes.

Iron Gate

Iron Gates are made up of iron bars placed in a grid layout. Gates are hinged on one side and have a locking mechanism on the other. They are often used as doorways in jail cells and as portcullises in the castles of wealthy nobility.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 5 minutes.

Secret Door

One of the best ways of keeping trespassers from entering doors is to keep them from knowing of their existence in the first place. Secret Doors do this nicely. It takes a keen eye and a bit of luck to detect a well built secret door, even when performing a careful search. Special skills, such as Finding Secret Stuff, make the task of finding these elusive portals easier. However, you still have to be clever enough to look.

The Threshold a character must overcome when searching for a secret door using the Finding Secret Stuff skill depends on the craftsmanship of the door's creator. In general, the Threshold equals 10 plus its Quality Level.

Note that Experience Points are awarded for finding and passing through a secret door only if it is spotted and entered from the 'secret' side. Opening a secret door from behind is usually no trick at all, and deserves no reward.

Creating a secret door is difficult and requires the proper skills to do properly. For information on how secret doors are constructed, see the following crafts:

Secret Door in Mortared Wall

Brick and laid stone are wonderful mediums in which to build secret doors. The wide variety of textures and the staggered patterns of the brick and stone provide a scene that is naturally confusing to the eye. In such a surface, the outlines of a secret door can be concealed with relative ease. Unfortunately, the material itself is somewhat difficult to work with, being better suited for the construction of walls rather than doors. Even so, when the bricks or stones are laid properly, the secret door will vanish before your eyes. While the mortar does decay more quickly than solid stone, such a door can easily last for decades.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 5 minutes.

Secret Door in Metal

Due to the great expense of iron, copper, silver, and metallic alloys, secret doors are rarely made from metal. This is truly unfortunate since metal is an ideal medium from which to construct such a device. Unlike wood and stone, metal has no inherent grain structure to provide clues to a passer-by. In addition, metal can be fashioned into nearly any shape with relative ease, can have complex decorations etched into its surface to confuse the eye, and is extremely durable.

When a secret door is constructed in metal, the outline of the door is often disguised with a riveted metal framework which has the appearance of a strip used to close the seam between two metal plates. Rarely is a door placed within another flat plate, and then only when some pattern is engraved in the surface of the plate to hide the door's telltale signs. While many metals rust, even iron doors can last for

decades.

The cost for the materials needed to build a secret door in metal generally equals about 1,500 silver pieces for a normal human-sized door. This value should be adjusted for doors that are made larger or smaller, depending on the requirements of the door. A metallic secret door usually requires three to five days to fashion provided an appropriate forge is handy.

If a metal secret door is discovered and the characters decide to beat down the door, treat it as a normal iron or ironbound door.

Drawbacks on Breaching Rolls: 2

Base Time to Breach: 10 minutes.

Secret Doors in Stone

Stone is undoubtedly the most difficult building material in which secret doors are placed. Even to the untrained eye, an improperly placed stone can attract attention. When done properly, however, a secret door crafted in a stone wall is hard to spot. In addition, the stone is obviously resistant to weathering and decay and will remain functional indefinitely.

Stone doors may be created in either worked stone (as in a castle dungeon) or natural stone (as in a cave).

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 5 minutes.

Secret Doors in Wood

Secret doors may be most easily constructed in wooden buildings and in rooms having wooden paneling. This is because the wood itself is one of the easier building materials to work with and because the paneling surrounding the door can be laid out in an unobtrusive decorative manner to blend the door in perfectly with the surrounding wall. Unfortunately, of all of the materials from which secret doors are constructed, wooden secret doors are the easiest to spot with a simple rap of the knuckle. They are also much more susceptible to decay and rot unless maintained.

Drawbacks on Breaching Rolls: 0

Base Time to Breach: 1 minute.

Stone Door

Stone Doors are portals made from thick flat slabs of rock. Stone Doors are not as strong as Metal Doors. But, they are extremely durable, able to last for millennia. As such, they are often used to protect sacred temples and tombs.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 5 minutes.

Stone Wall

A Stone Wall, for those unfamiliar with the concept, is a planar standing barrier fashioned from igneous, metamorphic, or sedimentary non-contiguous mineral formations and structured in such a way as to eradicate any possibility of circumnavigation. In other words, it's a wall made of rock.

Since even the thinnest stone walls are rarely less than 6 inches thick, characters tend to simply walk around them. Of course, stone walls having a thickness of greater than a few feet demand true mining skills to breach.

Obviously, climbing is the most common method of obtaining passage to the opposite side of a Stone Wall when a door is unavailable, simply strolling around it is impossible, and there is no ceiling preventing a character from doing so.

Drawbacks on Breaching Rolls: 2

Base Time to Breach: 1 hour (for a 6-inch-thick wall)

Wooden Door

Wooden Doors represent the single most common barrier encountered by most characters. Most doors allow egress from one interior room of a building to another. Interior doors present lighter defenses than their exterior counterparts, which are fewer in number and more heavily fortified to bar the entry of an unsavory world.

Drawbacks on Breaching Rolls: 0

Base Time to Breach: 1 minute.

Wooden Fence

A Wooden Fence is a barrier consisting of thick posts embedded into the ground between which are fastened long wooden planks or rods. They are generally used to corral domesticated animals. For this purpose, they need not be any more than about 5 feet high, but taller fences are quite possible.

Drawbacks on Breaching Rolls: 0

Base Time to Breach: 1 minute

Wooden Gate

Wooden Gates are grids of wooden planks or timbers fastened with iron fittings. They are generally used in places where the expense of an iron gate is not justified. Made of heavy wood and reinforced with iron, a wooden gate can withstand damage a little more easily than a normal wooden door.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 1 minute.

Wooden Wall

A Wooden Wall is the simplest of barriers, being nothing more than a flat surface made of wood.

Drawbacks on Breaching Rolls: 1

Base Time to Breach: 10 minutes

LOCKS

Locks

Locks are mechanical devices used to secure doors, gates, chests, vaults, and other barriers. In game terms, a lock is not actually a barrier but is a device that serves to hold a barrier in place. Such devices do not always demand keys to open. Some require the owner to remember a numbered combination or the solution to some tricky puzzle.

Lock Topics

Picking Locks

If the skill Opening Locks is used to unlatch a lock, give the party an XP reward for a single-roll encounter.

Some types of locks impose Drawbacks on any Opening Locks attempts against them.

Sizing Locks

Locks are sized appropriately to the barrier or container they fasten. So, Medium-sized doors and chests use Medium-sized locks.

Lock Thresholds

Locks may be picked without the benefit of its key or combination. Doing so requires an appropriate skill, though. Whatever the skill, the Threshold that must overcome equals 10 plus the lock's Quality Level. A lock's Size Category has no effect on this Threshold.

Demolishing Locks

Like any other physical device, locks can be damaged by physical abuse. The mechanisms are usually designed, however, to break in a manner that maintains the security of the barrier. In other words, a broken lock usually stays locked and cannot be opened even with its original key.

As such, a lock is considered to be part of the barrier it fastens. See the rules on breaching barriers for how to handle attempts to physically smash through any such obstacle.

Lock Descriptions

Combination Lock

Prerequisites: This lock can only be crafted by a character with 12th rank in Tinkering.

Description: A Combination Lock is opened by sequentially entering a series of numbers. Usually, the numbers are entered via a single dial having numbers around the edges. The dial is turned in one direction and then the other to select the number sequence that will open the lock. These locks are highly expensive to produce and require a fairly high level of technological sophistication (they weren't invented until the late Renaissance). As such, they are used mainly in situations demanding the highest security. If needed, a combination lock can be made into a padlock form.

The mechanism of a combination lock is highly protected from the surrounding environment. Consequently, these locks generally will last longer than the barriers they secure. The internals of a combination lock are similarly well shielded from the probing tools of thieves.

A combination generally consists of 3 or 4 numbers. More can be added for specifically designed locks, but a longer sequence of numbers only thwarts thieves attempting every possible combination (a time-consuming task indeed). Otherwise, having a long sequence does not really make the lock any more difficult to 'crack' for a professional equipped with the Opening Locks skill. If one of the lock's numbers can be discovered, then the others should not be difficult.

Combination Locks cannot be trapped easily since the actual mechanism is so well hidden. Of course, a trap could be set to spring when any incorrect combination is entered, but such traps are highly dangerous to the owner as well and are usually avoided. One common trap used in securing combination vaults is to simply secure glass nodules of poisonous gas within the vault door. If anyone attempts to breach the door with physical force, the nodules will shatter releasing the deadly vapor.

Drawbacks on Opening Rolls: 2

Puzzle Lock

Prerequisites: The skills needed to produce a puzzle lock depend on the material it is made from. Wooden puzzle locks require 8th rank in Wood Working. Stone puzzle locks require 8th rank in Stone Working. Metal puzzle locks require 8th rank in Tinkering.

Description: A Puzzle Lock is a lock that is an integral part of the container or barrier that it fastens. These locks are expensive to produce, but can be quite lovely, and so are generally only used on decorative boxes and secret doors.

To the untrained eye, a well fashioned puzzle lock is nothing more than a decorative facade. Obviously, to open a puzzle lock, you must first know that it exists. Generally, this means that a Finding Secret Stuff Roll must first be successfully performed. The Threshold for any such searching attempt is 10 plus the Quality Level of the lock.

To open one of these locks, the user must perform a sequence of actions, such as lifting a panel, rotating a decorative insert, sliding a bit of trim, and then pressing a rivet-head. Often, one action in the sequence needs to be performed before the next action is even available. So, in the above example, the rivet-head button could not be pressed in before the bit of trim was slid to one side.

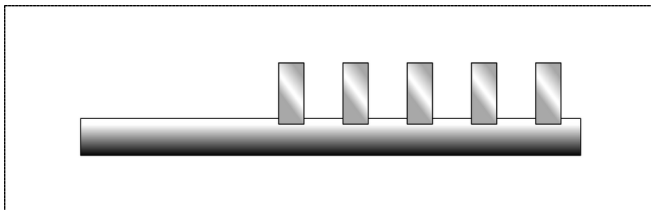
Drawbacks on Opening Rolls: 0

Sequence Lock

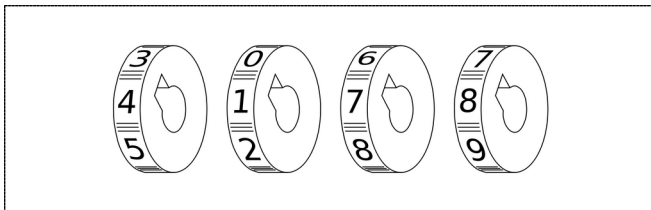
Prerequisites: This lock can only be crafted by a character with 6th rank in Tinkering.

Description: A Sequence Lock has a number of dials that rotate about a common rod. Each dial has a set of numbers, letters, or symbols. Only a single combination of the symbols will allow the device to open. These locks are commonly embedded directly in leather satchels and briefcases and are occasionally made into the form of padlocks, which are applied to a variety of uses.

These locks demand little technical sophistication to produce and can be manufactured in any size, but are most commonly crafted in small latches. The internal mechanism is simple. The whole device centers on a metal rod having a number of ribs protruding from one side.



Between each rib is a circular metal dial that has a hole cut in the middle to fit around the central metal rod. The hole has a notch at one point to allow free passage of the protruding ribs.



If all of the notches are aligned, the ribs can pass freely through all of the notches and the lock opens.

Obviously, the more dials placed in the lock mechanism, the more combinations are possible. A large number of dials make it more difficult to brute-force open the lock by trying all of the combinations. However, a skilled thief is much more concerned with the quality of the lock's construction than in the number of dials. If they can determine the proper position of one dial through dexterous fingers and a sensitive touch, they can pretty well determine any number of them in the same lock.

The trick to picking this type of lock is inserting a thin metal probe between the housing and the individual dials. By use of the probe, the thief can find the location of each dial's internal notch and therefore know how to properly position the dial. High quality Sequence Locks have a tight construction that makes inserting probes into their guts difficult.

Drawbacks on Opening Rolls: 1

Skeleton Key Lock

Prerequisites: This lock can only be crafted by a character with 4th rank in Tinkering.

Description: A Skeleton Key Lock is manipulated by, you guessed it, a skeleton key. They are commonly embedded directly in doors and chests and are often made into the form of padlocks, which are easily applied to a variety of uses.

Skeleton key locks are quite durable. Most will last 50 years and many will remain usable for much longer, depending on its exposure to the elements. Locks made from alchemical metals can last for centuries.

These locks come in all sizes and have keys to match. The internal mechanism has a number of metal rods of various lengths, called tumblers, which must be positioned exactly right for the lock to release its latch.

The key itself is nothing more than a rod of metal from which odd shaped protrusions extend on one end. The other end of the rod is flattened out in some fashion and is usually decorative. The key gains its name from its resemblance to a bony arm and fingers.

Theoretically, only the key that is made for the lock will be able to open it. Unfortunately, thieves are generally not too good at theory. Those with the skill of Opening Locks often have enough practical knowledge to thwart the lock's purpose.

Drawbacks on Opening Rolls: 0

TRAPS

Traps

Traps are divided into three basic categories: Booby Traps, Rural Traps, and Structural Traps.

Booby Traps are small devices designed to protect items from harm or theft. Of all the traps, booby traps are the most mechanically complex. They are often placed in locks and on chests to foil thieves. Creating a booby trap requires a person to have the skill Setting Booby Traps.

Rural Traps are devices set in natural surroundings that are often used to capture or kill animals. They usually involve large amounts of rope and invariably use the resources found in the immediate environment. The skill Setting Rural Traps is required to make any trap of this type.

Structural Traps are often the most deadly of traps. These large devices require major alterations to the structure of the surrounding building. A person must have the skill Setting Structural Traps to create one.

Every trap is associated with a trigger that sets off the trap. Much of the fun in creating a trap comes from finding new and novel combinations of triggers and traps.

Most traps in the game world are placed there by the Overlord. However, in case a player wishes to create a trap of their own, all of the traps described below have some minimum skill and lore requirements that must be met before a character can create the device. Once the requirements are satisfied, the device may be constructed if the proper equipment and materials are gathered. Note that trap makers do not gain ranks in "Creating Tiger Pit." The rank at which a trap works is purely determined by the creator's ranks in the skills of Setting Booby Traps, Setting Rural Traps, or Setting Structural Traps (whichever is appropriate for a given trap type).

The trap framework provided herein should give you great freedom in designing clever traps to confound your players. It should also enable you to keep a reign on traps that are too far-fetched for the technology levels of most fantasy worlds. Feel free to adjust any trap characteristics to suit the needs of your particular adventure. This framework was designed to help you, not keep you from dreaming up new ideas.

Disarming Traps

Anyone finding a rural trap can easily disarm it given a few minutes of study. Disarming booby traps and structural traps takes more skill.

Anyone with the Disarming Traps skill may disarm booby traps and structural traps, provided they successfully make the appropriate rolls (see Disarming Traps in The Character Compendium). The Threshold they must overcome equals 10 plus the Quality Level of the trap.

Triggering Traps

Triggers are mechanisms that activate traps. They generally do so with an audible “click” or some other easily observable sign. Depending on the trap type, there may be a delay between triggering and activation of as little as 1 Second, or as many as 10. There are many factors that influence this delay, including trap size and complexity, and the distance between the trigger and the trap mechanism. After activation, most traps must be reset manually before they can work again. Very few trap makers are expert enough to fashion traps that reset themselves.

Making Traps Interesting

This section provides the basic building blocks to design traps of all kinds. But, making them fun still takes some skill on your part.

It is easy to fall into the habit of having traps instantly activate once they are triggered. Handling a trap in this way only allows a player to make a Conflict Roll to avoid or mitigate the consequences of having triggered it. But, it robs the player of any agency, since it takes away the ability for the player to make any choice. Traps without choices are boring, and can feel to the players like an undeserved punishment rather than an exciting bit of storytelling.

Use the “Click” Rule

Rather than having traps activate instantly, introduce a brief delay between when a trap triggers and when it activates. When a trap is triggered in your world, simply say, “click”, and, starting with the player that triggered the trap, ask what they do. Once they state their action, do not resolve the result yet. Simply go around the table asking each player, in turn, how they react to the click sound. If anyone hesitates for more than a second, simply state, “You hesitate”, and move on to the next player. The only question you should answer while doing this is, “Where did the click sound come from?”

Once you get responses from all of the players, use your judgment of how each of their actions helps or hinders them when the trap activates a split-second later. Some may avoid the trap entirely. Others may get an Edge on any rolls involving the trap, while others may even suffer from a

Drawback. Anyone hesitating earns no benefit or penalty on any such rolls.

Handling traps in this way keeps players involved, and allows their decisions to have an impact on the outcome.

Slow Down the Trap

You should also consider slowing down a trap’s mechanism once it has been triggered in order to increase tension, and give the players even greater agency. You can even roll Initiative between the trap and the players, when appropriate.

For example, suppose Tracy the Tomb Robber lovingly lifts a heavy golden idol from its pedestal in an ancient crypt. This causes a pressure plate under the idol to rise with a “click”. Tracy immediately states that she leaps to the side with the idol in hand. The Overlord decides that this action takes precious time that Tracy can ill afford. In this case, the trap warrants no Conflict Roll, but Initiative must be rolled, and Tracy will suffer from a Drawback as she tumbles across the floor.

Initiative is rolled. The trap gets a 13 while Tracy gets only a 7, due to her Drawback. The trap wins Initiative.

Tracy hears the sound of grinding stone and sees a heavy granite slab slowly lowering to block off the crypt’s only exit at the end of a long corridor. The exit is already halfway blocked. On her turn, Tracy runs toward the exit, but sees that she’s not quite fast enough to make it out before the doorway will seal itself. In desperation, she heaves the golden idol, aiming for it to land directly beneath the descending barrier. Her throw succeeds, and on the next Round, the stone slab shudders to a halt as it encounters the heavy metal statue. Tracy has just enough space to squeeze through the bottom of the doorway to freedom. Now her only problem is figuring out how to free her hard earned treasure...

Trap Lists

Booby Traps Table

Trap	Base Price (s.oz.)	
Alarm (Setting Booby Traps: 1)		
	Medium: 64	Tiny: 14
	Small: 25	Ultratiny: 9
Amputation Trap (Setting Booby Traps: 4)		
	Large: 1216	Small: 101
	Medium: 256	Tiny: 58
Crushing Block Trap (Setting Booby Traps: 3)		
	Large: 1216	Small: 101
	Medium: 256	
Dart Spray Trap (Setting Booby Traps: 7)		
	Large: 608	Small: 50
	Medium: 128	Tiny: 29
Descending Blade Trap (Setting Booby Traps: 1)		
	Large: 152	Small: 12
	Medium: 32	Tiny: 7
False Rung (Setting Booby Traps: 1)		
	Large: ½	Small: ½ c.oz
	Medium: 1 c.oz	
Gaseous Cloud Trap (Setting Booby Traps: 4)		
	Large: 304	Small: 25
	Medium: 64	Tiny: 14
Needle Trap (Setting Booby Traps: 5)		
	Tiny: 14	Ultratiny: 9
Nodule Trap (Setting Booby Traps: 6)		
	Tiny: 235	
Puff Trap (Setting Booby Traps: 4)		
	Small: 101	Tiny: 58

Rural Traps Table

Rural Trap	Base Price (s.oz.)	
Bear Trap (Setting Rural Traps: 1)		
	Large: 608	Small: 50
	Medium: 128	
Deadfall (Setting Rural Traps: 3)		
	Great: 18	Large: 12
Impaling Spikes Trap (Setting Rural Traps: 2)		
	Large: 48	Small: 21
	Medium: 32	
Landslide Trap (Setting Rural Traps: 5)		
	Great: 9	
Large Net Trap (Setting Rural Traps: 6)		
	Large: 1216	
Medium Net Trap (Setting Rural Traps: 4)		
	Medium: 256	
Small Net Trap (Setting Rural Traps: 2)		
	Small: 101	
Snare (Setting Rural Traps: 4)		
	Large: 38	Small: 3
	Medium: 8	
Tiger Pit (Setting Rural Traps: 1)		
	Great: 9	Large: 6

Structural Traps Table

Trap	Base Price (s.oz.)	
Bolt Trap (Setting Structural Traps: 5)		
	Great: 530	Medium: 16
	Large: 76	Small: 6
Bolt Spray Trap (Setting Structural Traps: 8)		
	Large: 2432	Medium: 512
Cave-in (Setting Structural Traps: 5)		
	Great: 72	Large: 48
Chute (Setting Structural Traps: 5)		
	Great: 16960	Medium: 512
	Large: 2432	
Crumbling Support (Setting Structural Traps: 6)		
	Large: 48	Medium: 32
Crushing Wall Trap (Setting Structural Traps: 10)		
	Great: 1085440	Large: 155648
Elevator Trap (Setting Structural Traps: 5)		
	Great: 542720	Medium: 16384
	Large: 77824	
Impaling Spear Trap (Setting Structural Traps: 5)		
	Medium: 16	
Pit (Setting Structural Traps: 1)		
	Great: 576	Large: 384
Receding Ledge (Setting Structural Traps: 5)		
	Large: 2432	Medium: 512
Runaway Ore Cart (Setting Structural Traps: 5)		
	Large: 24	Medium: 16
Slide Trap (Setting Structural Traps: 5)		
	Great: 16960	Medium: 512
	Large: 2432	
Sliding Gate or Wall (Setting Structural Traps: 4)		
	Great: 4240	Medium: 128
	Large: 608	
Steam Trap (Setting Structural Traps: 8)		
	Great: 1085440	Medium: 32768
	Large: 155648	

Triggers Table

Trigger	Base Price (s.oz.)	
Counter-Balance Trigger (Tinkering: 1)		
	Large: 76	Small: 6
	Medium: 16	Tiny: 3
Heat-Activated Trigger (Tinkering: 7)		
	Small: 101	Tiny: 58
Hourglass Trigger (Tinkering: 7)		
	Small: 101	Tiny: 58
Level Sensing Trigger (Tinkering: 9)		
	Small: 50	Tiny: 29
Lever (Tinkering: 1)		
	Large: 76	Small: 6
	Medium: 16	Tiny: 3
Pressure Plate (Tinkering: 4)		
	Large: 304	Small: 25
	Medium: 64	Tiny: 14
Spring Rod Trigger (Tinkering: 5)		
	Tiny: 7	
Tension Cord (Tinkering: 1)		
	Medium: 16	Small: 6
Trap Door (Tinkering: 2)		
	Great: 4240	Medium: 128
	Large: 608	
Trip Cord (Tinkering: 1)		
	Large: 19	Medium: 4
Tumbler Trigger (Tinkering: 5)		
	Tiny: 58	
Vibration Sensitive Trigger (Tinkering: 7)		
	Tiny: 58	

Trap Descriptions

Each trap or trigger description includes Skill and Lore Requirements, Affected Area, and Conflict Roll.

The Skill and Lore Requirements describe the lowest acceptable skill ranks needed to build the mechanism. Thus, a character attempting to make an Amputation Trap must attain 4th rank in Setting Booby Traps before they can build such a device.

The Affected Area describes the physical dimensions encompassing any effects of a trap or trigger.

Conflict Rolls lists any possible effects of a successful Conflict Roll, if allowed. For example, the traps' target may only sustain ½ damage from a trap if an Avoidance Roll with Agility Adjustments is made.

Booby Traps

The Quality Level of a Booby Trap equals the minimum of the crafter's rank in Setting Booby Traps and the Quality Levels of the materials used in its crafting.

Alarm

Prerequisites: This trap can only be crafted by a character with 1st rank in Setting Booby Traps.

Description: Alarms are designed to warn of intruders by making loud noises. Once an Alarm is triggered, it will ring a bell or chime continuously for a period of about a minute.

Affected Area: Anyone within hearing distance will be alerted to the intrusion.

Other Details: Alarms are not really "traps" in the normal meaning of the word since they do not inflict harm by themselves.

Amputation Trap

Prerequisites: This trap can only be crafted by a character with 4th rank in Setting Booby Traps.

Description: Amputation Traps comes in many varieties, but they all share a common function. They are designed to cleave off limbs. From the exterior, it looks like little more than a hole in a wall, chest, door, or other surface. Within the hole is some interesting piece of bait, like a gold coin, gem, ring, or other bauble. When the bait is disturbed, the trap is triggered.

Amputation Traps must be set up within the confines of some hole or box that completely surrounds the targeted limb to restrict movement. Amputation traps appear suspicious by their very natures. Experienced players rarely fall for such obvious ruses. They certainly require some obviously limb-risking action to trigger. So, if you use an

Amputation trap, avoid any descriptions similar to the following: "As you walk down the corridor, the flash of a blade catches your attention. Your arm drops to the floor. Sorry."

Even finger amputators take up a volume the size of a cube 6 inches on a side. Most require at least a cubic foot. Part of the difficulty in setting up these traps is finding imaginative "lures" to tempt victims while hiding the mechanisms in non-obvious ways.

Affected Area: See Below

Other Details: Amputation Traps give only a fraction of a second warning when triggered. As such, any character with their limb caught in a triggered Amputation Trap is likely to have a bad day. They must make a Conflict Roll with Toughness Adjustments against a Threshold of 10 plus the trap's Quality Level.

A Pure Success indicates the character extracts their limb without injury. A Bare Success indicates the character retains their limb, but they must choose one of the following options:

- They sustain 4 Chopping Damage.
- They attract unwanted attention.

A failure indicates the character sustains 4 Chopping Damage per Quality Level of the trap. On Bare Failure the character must also choose one of the following options. On a Pure Failure, the character must choose two:

- Their limb is amputated. *This option may only be selected once.*
- They sustain an additional 1 point of Chopping Damage per Quality Level of the trap and attract unwanted attention. *This option may only be selected once.*
- The Damage delivered by the trap is doubled. *This option may be selected multiple times.*

If the trap drops the character down to 0 Hit Points, and their Glory Status indicates that amputation is a possibility, then the proffered limb is amputated. (See Amputated Limb in the Character Conditions section of The Rules Reference for details.)

Crushing Block Trap

Prerequisites: This trap can only be crafted by a character with 3rd rank in Setting Booby Traps.

Description: Crushing Blocks are simple traps with a simple premise: a 100 pound weight falling three feet onto an arm really hurts! Their creators usually set them up in small spaces where greedy hands are likely to be found.

Affected Area: One Limb

Other Details: A Crushing Block Trap consists of little more than a lead or steel weight held up in a vertical chute by a small wedge. When triggered, the wedge is freed and the weight falls. They must be set up above the confines of a hole or niche that completely surrounds the targeted limb to restrict movement. These devices require a space for the mechanism equal to 1 foot x 1 foot x 3 feet above the targeted hole.

Anyone triggering a Crushing Block Trap must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

A Pure Success indicates the character extracts their limb without injury. A Bare Success indicates the character extracts their limb but they must choose one of the following options:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They sustain 4 Crushing Damage.

A failure indicates the character sustains 4 Crushing Damage per Quality Level of the trap. A Bare Failure indicates the character must also choose one of the following options. On a Pure Failure, the character must choose two:

- Their limb is broken. *This option may only be selected once.*
- They sustain an additional 1 point of Crushing Damage per Quality Level of the trap and attract unwanted attention. *This option may only be selected once.*
- The Damage delivered by the trap is doubled. *This option may be selected multiple times.*

If the trap drops the character down to 0 Hit Points, and their Glory Status indicates that a broken bone is a possibility, then the proffered limb is broken. (See Broken Bone in the Character Conditions section of The Rules Reference for details.)

Dart Spray Trap

Prerequisites: This trap can only be crafted by a character with 7th rank in Setting Booby Traps.

Description: Dart Traps spray an area with myriad feathered needles.

Affected Area: Normally hidden in chests or behind doors, Dart Traps spray numerous tiny darts in a 180-degree arc extending 10 feet from the source.

Other Details: Although the darts inflict no real damage, each delivers a tiny dose of poison (see the Poisons section of The Wicked Workshop for the effects of multiple poison doses). Any character wearing full plate armor is invulnerable to the flying projectiles.

These traps are only as good as the poisons they deliver. Dart Traps shield their poisons from exposure to air until activated, keeping the toxins potent.

Everyone in the Affected Area must make an Avoidance Roll with Agility Adjustments against a Threshold equal to 10 plus the level of the trap's Quality Level.

Any character having a Pure Success on the Conflict Roll avoids the trap without difficulty. On a Bare Success, the character is only grazed by the bolts, and must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They sustain 3 Damage.

On a failure, the character is struck by a dart. The dart delivers no damage, but it injects a dose of a Deadly Poison (Overlord's choice on what kind). On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- They are struck by an additional dart and is injected with another dose of poison. *This option may be selected multiple times.*
- The poison is more potent to them than most others. All rolls against the poison's effects are made with a Drawback. *This option may be selected multiple times.*

For each dart striking a character, the character must make a Conflict Roll against the poison's effects as normal.

Descending Blade Trap

Prerequisites: This trap can only be crafted by a character with 1st rank in Setting Booby Traps.

Description: A Descending Blade trap is merely an axe or sword held up by a string. When the trap is triggered, the cord is cut and the blade falls.

These traps are usually set above doorways. But, they can be quite deadly in Armories as well. Such places tend to display suits of armor holding aloft swords and axes.

Affected Area: One Creature

Other Details: Any character beneath the blade when the trap is triggered must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

Any character having a Pure Success on the Conflict Roll avoids the trap without difficulty. On a Bare Success, the character avoids the brunt of the blow, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They sustain 3 Damage.

On a failure, the character is struck by the weapon and sustains damage according to the type of weapon being used, adding the Margin as Internal Damage. On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- The Damage delivered by the weapon is doubled. *This option may be selected multiple times.*
- A Deadly Poison (of the Overlord's choice) is smeared on the weapon. The character must make a Conflict Roll against the poison's effects as normal. *This option may be selected only once.*

False Rung

Prerequisites: This trap can only be crafted by a character with 1st rank in Setting Booby Traps.

Description: A False Rung is an extremely simple booby trap. It consists of nothing more than a purposefully loosened or weakened rung in a ladder. When sufficient weight is placed on the rung, it breaks, leaving the climber without support.

Affected Area: See Below

Other Details: Creating a False Rung in a wooden ladder involves sawing a niche most of the way through a rung while leaving a thin facade of wood in view. Obviously, this simple trap requires no trigger other than the weight of the target.

Any character triggering a False Rung must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

A Pure Success indicates the character suffers no ill effects from the trap. A Bare Success indicates they do not lose their footing, but must choose one of the following options:

- The character drops something they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.)
- The character attracts unwanted attention. *This option may only be selected once.*

On a failure, the character falls from the ladder. Depending on the distance fallen, the victim may suffer damage as described under Heights in the Natural Hazards section. On a Bare Failure the character must choose one of the following options. On a Pure Failure, they must choose two:

- The character drops something they expect to need in the near future. (The Overlord should give the player a short list of possibilities to choose from.)
- The character attracts unwanted attention. *This option may only be selected once.*
- The character sustains an additional 5 Damage. *This option may be selected multiple times.*

Gaseous Cloud Trap

Prerequisites: This trap can only be crafted by a character with 4th rank in Setting Booby Traps.

Description: A Gaseous Cloud Trap emits a billowing cloud of poisonous gas that quickly fills a 10-foot radius area. For information on how poisonous gases work, consult the rules on Poison in this book.

Affected Area: The trap emits a cloud of gas filling a 10-foot radius area.

Other Details: For information on how poisonous gases work, consult the rules on Poison in this book.

Needle Trap

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Booby Traps.

Description: When activated, this trap launches a small hollow needle, hoping to hit unprotected flesh. It is not the diminutive poke of the needle that is feared, of course, but the Poison that it injects. Needle Traps fit in any little niche where curious fingers may delve.

Affected Area: One creature.

Other Details: Needle Traps are ordinarily built into locks. Some are set to activate whenever anyone attempts to open the lock without using the proper key. In this case, the trap can be circumvented by the successful use of Opening Locks. Others are triggered when a lock is opened without manipulating some secret button or lever. A failed Opening Locks attempt generally triggers any such trap.

Some Needle Traps include two, or even three needles. Each such needle delivers a dose of poison. However, each needle over the first gives anyone looking for traps an Edge on finding it, making the trap far easier to spot.

Nodule Trap

Prerequisites: This trap can only be crafted by a character with 6th rank in Setting Booby Traps.

Description: A Nodule Trap consists of a small trap door recessed in the ceiling of a room or corridor. When activated, the tiny trap-door opens and drops a glass nodule into the space below.

Affected Area: See Below

Other Details: As soon as the glass nodule hits the ground, it shatters and releases its contents. The effects of this trap vary widely as the nodule may contain any number of magical or poisonous liquids. For example, the nodule may contain Vitriol of Sulphur (detailed in [The Oculus of Occultism](#)) or it may contain a Deadly Hallucinogenic Poison Gas (as detailed under Poison in [The Tome of Terrors](#)).

When a Nodule Trap activates, allow anyone within 20 feet of the trap to make an Avoidance Roll with Perception Adjustments against a Threshold of 10 plus the trap's Quality Level. Anyone succeeding hears a faint 'click' from above. If any player immediately states that their character looks up, they will see the descending nodule. If they are within 5 feet, the character may attempt to catch the nodule before it hits the ground. To do so, they must make an Avoidance Roll with Craftiness Adjustments against a Threshold of 15. Success indicates they catch the nodule. On a Bare Success, though, they must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They sustain 5 Footing Setback.

Failure indicates the nodule shatters. On a Bare Failure, the character must choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option is only available once.*
- They suffer from a Drawback against the effects of the shattered nodule. *This option may be selected multiple times.*
- They sustain 8 Footing Setback. *This option may be selected multiple times.*

The Base Price of this trap does not include the cost of the nodule itself.

Puff Trap

Prerequisites: This trap can only be crafted by a character with 4th rank in Setting Booby Traps.

Description: Puff Traps spray a small cloud of powdery poison on their targets.

Affected Area: One creature

Other Details: The poison cloud acts as a Contact Poison as described in the Poison section of this book. The poison can affect the target if it touches any exposed area of skin. Thus, holding one's breath gains no advantage. While hazardous to a single person, the Puff Trap does not threaten anyone around him. The specific type of Contact Poison released is the Overlord's choice.

The individual triggering the Puff Trap must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the target avoids the trap without difficulty. On a Bare Success, they avoid the poison, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They sustain 5 Footing Setback in the scramble to jump aside.

On a failure, the character is enveloped by the cloud and suffers the effects of a dose of poison. On a Bare Failure, the struck character must choose one of the following options.

On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- They suffer the effects of an additional dose of the poison. *This option may be selected multiple times.*
- They suffer from a Drawback against the effects of the poison. *This option may be selected multiple times.*

The target must make standard Conflict Rolls against the effects of each poison dose separately. (See the Poisons section of The Wicked Workshop for details.)

Rural Traps

The Quality Level of a Rural Trap equals the minimum of the crafter's rank in Setting Rural Traps and the Quality Levels of the materials used in its crafting.

Bear Trap

Prerequisites: This trap can only be crafted by a character with 1st rank in Setting Rural Traps.

Description: A Bear Trap is a pre-fabricated trap consisting of two spring-loaded steel jaws. Usually hidden under a shallow pile of leaves, it is designed to capture and hold the limb of any creature stepping on its trigger plate.

Affected Area: One Creature

Other Details: Anyone walking on a path containing a hidden Bear Trap must make an Avoidance Roll with Perception Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the target spots the trap before stepping on its triggering mechanism. On a Bare Success, they step over the trap without triggering it, but also do not notice it.

On a failure, the character is caught by the trap and sustains 12 Blunt Damage. An Avoidance Roll with Strength Adjustments against a Threshold of 10 plus the trap's Quality Level will be required to extract him. Any attempt for the character to extract themselves is with an Extreme Drawback.

Further, on a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- They sustain an additional 8 damage. *This option may be selected multiple times.*
- The trapped limb breaks. *This option may only be selected once.*
- The trap is unusually difficult to release. All Conflict Rolls to extract the trapped character must be done with a Drawback. *This option may be selected multiple times.*

Any character ensnared by a Bear Trap sustains 12 damage and must make a Toughness Check. Failure indicates the trapped limb breaks. A seized character may re-open the jaws of the trap by making a Strength Check against a Threshold of 10. A helpful companion, able to get better leverage than the snared individual, may make a similar check against a Threshold of 8.

The trap itself is usually spiked to the ground via a short chain. The spike may be pulled from the ground by any

character making a Physical Strength Check against a Threshold of 10. If all these measures fail, the character is always free to chew off their leg.

Deadfall

Prerequisites: This trap can only be crafted by a character with 3rd rank in Setting Rural Traps.

Description: Deadfalls are designed to precipitate large rocks or logs down on unsuspecting targets.

Deadfalls demand some sturdy support to hold the debris until dropped, such as a thick tree or an overhanging ledge. In addition, the creator needs a 50-foot length of rope to bundle the debris together.

Affected Area: 10 feet by 10 feet

Other Details: Those in the Affected Area when the trap is triggered must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

A Pure Success indicates the character avoids the trap without consequence. On a Bare Failure, they are not injured by the trap, but must choose one of the following options:

- They attract unwanted attention or learns of a new nearby danger (Overlord's choice).
- They drop something they expect to need in the near future, which is buried in the rubble. (The Overlord should give the player a short list of possibilities to choose from.)
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character sustains 12 damage from the falling rubble. On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They sustain an additional 8 Damage and attracts unwanted attention or learn of a new nearby danger. *This option may only be selected once.*
- They sustain an additional 12 damage. *This option may be selected multiple times.*
- They drop something they expect to need in the near future, which is buried in the rubble. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*
- They are buried under the rubble at a depth of 4 feet. They begin suffering the effects of a Crushing weight (as described in the [Character Conditions](#) section of [The Rules Reference](#)). *This option may be selected multiple times, but a second selection imposes a Drawback on any rescue attempt Conflict Rolls.*

Any buried character must engage in a new conflict to claw their way to the surface. (See [Buried Alive](#) in the [Natural Hazards](#) section for details.)

Impaling Spikes Trap

Prerequisites: This trap can only be crafted by a character with 2nd rank in Setting Rural Traps.

Description: Impaling Spikes Traps are spiked tension arms that lash out to impale their targets. Often, tree limbs are utilized for this purpose.

Affected Area: One Creature

Other Details: The character triggering the trap must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

Any character having a Pure Success on the Conflict Roll avoids the trap without difficulty. On a Bare Success, the character avoids the blow, but must choose one of the following:

- They attract unwanted attention or learns of a new nearby danger (Overlord's choice).
- They sustain 5 Footing Setback.

On a failure, the character is struck by the spiked tension arm and sustains Puncturing Damage equal to 12 plus the roll's Margin (as Internal Damage). On a Bare Failure, the struck character must also choose one of the following options. On a Pure Failure, he must choose two:

- They sustain an additional 8 damage and attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- The weapon's damage is doubled. *This option may be selected multiple times.*
- A Deadly Poison (of the Overlord's choice) is smeared on the trap's spikes. The character must make a Conflict Roll against the poison's effects as normal. *This option may be selected only once.*

Landslide Trap

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Rural Traps.

Description: Landslide Traps set up on hillsides and atop cliffs, waiting to dump rubble and debris on anything below. When triggered, the rubble precipitates down on the unfortunate victims.

Affected Area: 10 feet by 30 feet

Other Details: Everyone in the Affected Area must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the trap, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They drop something they expect to need in the near future, which is buried in the rubble. (The Overlord should give the player a short list of possibilities to choose from.)
- They sustain 5 Footing Setback.

On a failure, the character sustains 12 damage from the falling rubble. On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They sustain an additional 8 damage and attract unwanted attention or learn of a new nearby danger. *This option may only be selected once.*
- They sustain an additional 16 damage. *This option may be selected multiple times.*
- They drop something they expect to need in the near future, which is buried in the rubble. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*
- They break a random bone. (See Body Zones in The Rules Reference for how to determine the location.) *This option may only be selected once.*
- They are buried under the rubble at a depth of 4 feet. They begin suffering the effects of a Crushing weight (as described in the Character Conditions section of The Rules Reference). *This option may be selected multiple times, but a second selection imposes a Drawback on any rescue attempt Conflict Rolls.*

Any buried character must engage in a new conflict to claw their way to the surface. (See Buried Alive in the Natural Hazards section for details.)

Large Net Trap

Prerequisites: This trap can only be crafted by a character with 6th rank in Setting Rural Traps.

Description: This trap envelops its targets in a net.

Affected Area: 10 foot radius

Other Details: Everyone in the Affected Area must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the trap, but must choose one of the following:

- He attracts unwanted attention or learns of a new nearby danger (Overlord's choice).
- He sustains 5 Footing Setback while jumping aside.

On a failure, the character sustains the Setback effects of a Large Net. On a Bare Failure, the ensnared character must choose one of the following options. On a Pure Failure, they must choose two:

- They sustain an additional 8 Fettering Setback and attract unwanted attention. *This option may only be selected once.*
- They are ensnared by the net and attract unwanted attention. *This option may be selected multiple times, but a second selection imposes a Drawback on all Conflict Rolls attempting to free them from its grasp.*
- They sustain 10 Fettering Setback. *This option may be selected multiple times.*

If the net ensnares the character, they and/or any would-be rescuers must make a Conflict Roll with Craftiness Adjustments every Round against a Threshold of 10 plus the trap's Quality Level. If multiple characters work together, use the rules for Group Conflict Rolls (see The Rules Reference for details). The ensnared character is freed on the third successful roll.

Medium Net Trap

Prerequisites: This trap can only be crafted by a character with 4th rank in Setting Rural Traps.

Description: Other than the differences listed herein, this trap works exactly like a Large Net Trap.

Affected Area: 5 foot radius.

Small Net Trap

Prerequisites: This trap can only be crafted by a character with 2nd rank in Setting Rural Traps.

Description: Other than the differences listed herein, this trap works exactly like a Large Net Trap.

Affected Area: One 5 foot by 5 foot square.

Snare

Prerequisites: This trap can only be crafted by a character with 4th rank in Setting Rural Traps.

Description: A Snare lassos its target with blazing speed. To do this, the trap's creator arranges a loop of rope on the ground and ties it with a loose slip-knot. They forcefully bend over a nearby tree and set up a trip wire within the lasso's loop to abruptly release the tree's tension. They then tie the rope's other end to the tree's upper limbs. When anything triggers the trip wire, the tree leaps upward causing the lasso to grab its prey.

Affected Area: One creature.

Other Details: Any creature stepping within the snare's loop must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the trap, but must choose one of the following:

- They attract unwanted attention or learns of a new nearby danger (Overlord's choice).
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character sustains 7 Fettering Setback. On a Bare Failure, the ensnared character must choose one of the following options. On a Pure Failure, they must choose two:

- They sustain an additional 7 Fettering Setback and attract unwanted attention. *This option may only be selected once.*
- They are captured by the snare and attracts unwanted attention. *This option may be selected multiple times, but a second selection imposes a Drawback on all Conflict Rolls attempting to free them from its grasp.*

If the snare captures the character, the trap catapults them into the air and hangs them inverted above the ground. The snare suspends its victim a number of feet above the ground up to double its Quality Level, assuming the area in which the trap is created has trees of appropriate height. This may give characters second thoughts about escape.

If the ensnared victim tries to free themselves, they must make an Avoidance Roll with Physical Strength Adjustments against a Threshold of 10 plus the trap's Quality Level.

Failure indicates they cannot pull themselves up to get access to their trapped limb to assist in their own rescue.

They and/or any would-be rescuers able to reach them must make a Conflict Roll with Craftiness Adjustments every Round against a Threshold of 10 plus the trap's Quality Level. If multiple characters work together, use the rules for Group Conflict Rolls (see [The Rules Reference](#) for details). The ensnared character is freed on the third successful roll.

Tiger Pit

Prerequisites: This trap can only be crafted by a character with 1st rank in Setting Rural Traps.

Description: Tiger Pits are deep holes covered with branches and leaves. They are a common and effective capturing trap, provided they are deep enough to prevent their prey from jumping or climbing out.

Wooded areas provide ideal cover for Tiger Pits, as plenty of branches and leaves will be at hand. In arid regions, a thin layer of dust sprinkled over a tarp usually provides a tiger pit with sufficient camouflage.

Affected Area: 10 feet by 10 feet square

Other Details: Any creature stepping onto the area of the Tiger Pit must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the trap, but must choose one of the following:

- He attracts unwanted attention or learns of a new nearby danger (Overlord's choice).
- He sustains 5 Footing Setback while jumping aside.

On a failure, the character falls into the pit. Depending on the depth of the pit, victims falling in may be subject to falling damage (see [Falling from Heights](#) in the [Natural Hazards](#) section).

Although Tiger Pits are usually intended to capture prey, they are occasionally filled with deadly spikes meant to kill. 8 spikes will spear anything falling into a spiked Tiger Pit. Each spike delivers 4 damage. Consider the total spike damage as a single blow against armored opponents.

On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- The character attracts unwanted attention or learns of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- The damage sustained by the fall (and spikes) is doubled. *This option may be selected multiple times.*
- They sustain an additional 5 Damage from the fall. *This option may be selected multiple times.*

Structural Traps

The Quality Level of a Structural Trap equals the minimum of the crafter's rank in Setting Structural Traps and the Quality Levels of the materials used in its crafting.

Bolt Trap

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: A Bolt Trap shoots a crossbow bolt from a hidden niche.

Affected Area: When activated, the bolt fires from a section of wall no larger than 5 feet by 5 feet traveling up to the range of the crossbows being used. The flying bolt can potentially strike anyone in this Affected Area, but will stop on the first target struck.

Other Details: Spring loaded mechanisms equivalent to Medium Crossbows are usually used in Bolt Traps although any crossbow equivalent may be used. Larger bolts make finding the trap easier. If a mechanism equivalent to a Large Crossbow is used, give any Finding Secret Stuff attempt an Edge. A mechanism equivalent to a Great Crossbow gives any such attempt 2 Edges.

The trap fires one projectile that can strike one character in its line-of-fire. Have each character in its line-of-fire make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level. Start with the character closest to the trap and progress along its line-of-fire until the first character fails the roll. At that point, the bolt stops.

These traps are often set up at the end of straight, narrow corridors (no wider than 5 feet). When fired, these traps impose a Drawback on the targets' Conflict Rolls.

Any character having a Pure Success on the Conflict Roll avoids the trap without difficulty. On a Bare Success, the character avoids the bolt, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- Their movement jostles the next character in the line-of-fire, forcing them to suffer from a Drawback in avoiding the trap's bolt. *This option is only available if there is someone adjacent to the character in the line-of-fire.*
- They sustain 5 Footing Setback jumping aside.

On a failure, the character is struck by the bolt and sustains damage according to the type of crossbow being used. On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may*

only be selected once.

- The crossbow's basic damage is doubled. *This option may be selected multiple times.*
- A Deadly Poison (of the Overlord's choice) is smeared on the bolt. The character must make a Conflict Roll against the poison's effects as normal. *This option may be selected multiple times, but a second selection imposes a Drawback on all Conflict Rolls against the poison's effects.*

Bolt Spray Trap

Prerequisites: This trap can only be crafted by a character with 8th rank in Setting Structural Traps.

Description: Bolt Spray Traps shoot a barrage of crossbow bolts from hidden niches.

Affected Area: When activated, all of the bolts fire from a section of wall no larger than 10 feet by 10 feet traveling up to the range of the crossbows being used. The flying bolts may strike anyone in this Affected Area.

Other Details: Spring loaded mechanisms equivalent to Small Crossbows are usually used in Bolt Spray Traps, although any crossbow equivalent may be used. Larger bolts make finding the trap easier. If a mechanism equivalent to a Medium Crossbow is used, give any Finding Secret Stuff attempt an Edge. A mechanism equivalent to a Large Crossbow gives any such attempt 2 Edges.

The trap fires a barrage of crossbow bolts that can strike any character in its line-of-fire. Have all characters in its line-of-fire make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level. Start with the character closest to the trap and progress along its line-of-fire sequentially.

These traps are often set up at the end of straight, narrow corridors (no wider than 5 feet). When fired, these traps impose a Drawback on the targets' Conflict Rolls.

Any character having a Pure Success on the Conflict Roll avoids the trap without difficulty. On a Bare Success, the character avoids the bolts, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- Their movement jostles the next character in the line-of-fire, forcing them to suffer from a Drawback in avoiding the trap's bolt. *This option is only available if there is someone adjacent to the character in the line-of-fire.*
- They sustain 5 Footing Setback jumping aside.

On a failure, the character is struck by a bolt and sustains damage according to the type of crossbow being used. On a Bare Failure, the struck character must choose one of the

following options. On a Pure Failure, they must choose two:

- They attract unwanted attention. *This option may only be selected once.*
- They are struck by an additional bolt and sustain damage according to the type of crossbow used. *This option may be selected multiple times.*
- A Deadly Poison (of the Overlord's choice) is smeared on the bolt. The character must make a Conflict Roll against the poison's effects as normal. *This option may be selected multiple times, but a second selection imposes a Drawback on all Conflict Rolls against the poison's effects..*

Cave-in

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: Cave-ins traps utilize the purposefully weakened ceilings of old castles, mineshafts, caves, and tombs. When triggered, the trap precipitates large boulders, rubble, and timber on everything within the Affected Area.

Affected Area: One 10 foot x 10 foot square per rank of the creator in Setting Structural Traps.

Other Details: Everyone in the Affected Area must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the trap, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They drop something they expects to need in the near future, which is buried in the rubble. (The Overlord should give the player a short list of possibilities to choose from.)
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character sustains 16 damage from the falling rubble. On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They sustain an additional 8 damage and attract unwanted attention or learns of a new nearby danger. *This option may only be selected once.*
- They sustain an additional 16 damage. *This option may be selected multiple times.*
- They drop something they expect to need in the near future, which is buried in the rubble. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*

- They break a random bone. (See Body Zones in The Rules Reference for how to determine the location.) *This option may only be selected once.*
- They are buried under the rubble and cannot free themselves. They begin suffering the effects of a Crushing weight (as described in the Character Conditions section of The Rules Reference). *This option may be selected multiple times, but a second selection imposes a Drawback on any rescue attempt Conflict Rolls.*

Any buried character must engage in a new conflict to claw their way to the surface. (See Buried Alive in the Natural Hazards section for details.)

Often, Cave-ins are designed to entomb their victims in mineshafts or caves by closing their only escape route. If this is the case, one 10-foot cube (10 feet by 10 feet by 10 feet) of fresh air will be consumed every hour for every 4 people trapped. Double this rate if the victims participate in combat or attempt to dig their way out. After all of the fresh oxygen is used up, breathing will become difficult as the occupants slowly suffocate. Every 20 minutes thereafter, the victims sustain 2 Suffocating damage cumulatively. Thus, they will sustain 2 damage after 20 minutes, another 4 twenty minutes thereafter, 6 in the next 20 minutes, etc.

Chute

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: Chutes are slides used to funnel intruders to lower levels. Chute traps are often concealed beneath Trap Doors that unexpectedly open up beneath their target's feet.

Affected Area: The entrance to a chute is a square 10 feet on a side.

Other Details: Any creature in the Affected Area when the trap is triggered must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the trap, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They drop something they expect to need in the near future, which slides down the chute. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character sustains Footing Setback equal to 12 plus the roll's Margin and slides down the chute.

On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- The character sustains an additional 6 Footing Setback and either attracts unwanted attention or learns of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- The Setback sustained by sliding is doubled. *This option may be selected multiple times.*
- They sustain 5 Damage from the fall. *This option may be selected multiple times.*

Crumbling Support

Prerequisites: This trap can only be crafted by a character with 6th rank in Setting Structural Traps.

Description: Crumbling Supports cause sections of cliff-edges or cavern floors to crumble away, causing anyone standing nearby to plummet.

Affected Area: A number of 5 foot by 5 foot squares equal to the trap's Quality Level.

Other Details: Allow anyone in the Affected Area an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty and keeps their footing. On a Bare Success, the character keeps their footing, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They drop something they expects to need in the near future, which falls off the cliff. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character sustains 14 Footing Setback.

On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- They fall off the cliff. *This option may only be selected once.*
- They sustain an additional 7 Footing Setback and either attracts unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- The Setback sustained by the crumbling support is doubled. *This option may be selected multiple times.*

If the character's Fate Points drop to zero as a consequence of this trap, they fall off the cliff. To determine the effects of

falling, see [Falling from Heights](#) in the [Natural Hazards](#) section.

Crushing Wall Trap

Prerequisites: This trap can only be crafted by a character with 10th rank in Setting Structural Traps.

Description: A Crushing Wall Trap consists of a small empty room or corridor devoid of all obstructions. One of the walls in the room is movable. Once triggered, the wall slowly advances into the room crushing anything trapped inside.

Trap Doors, Sliding Walls, or Chutes are often used as the means of funneling a party into this trap's deadly embrace.

Affected Area: One room, covering an area equal to a number of 5 foot by 5 foot squares equal to the trap's Quality Level.

Other Details: It is assumed that some other trap was triggered that funneled the characters into this trap's Affected Area, and the triggering of that trap also triggered this one (possibly with a time-delay). So, we already know the trapped characters are having a bad day. This description just clarifies how bad it is.

In a standard Crushing Wall Trap, the wall has 20 feet to move. The first 5 feet will move generally without resistance from its occupants, because they won't yet know what the trap is all about yet. So, the party usually won't be able to do anything to prevent the first 5-foot move. If they suspect the room is a Crushing Wall Trap, though, and immediately express that they are trying to prevent the wall from moving even before it moves, allow them a Conflict Roll on the first turn of moving as well.

In any case, the wall will move forward into the room 5 feet every Round unless it is prevented from doing so. On every Round when the group is pushing against the wall or actively engaged in keeping the wall from closing in, allow them a Group Conflict Roll. (See [The Rules Reference](#) for how to handle Group Conflict Rolls.) Allow adjustments on the roll for whatever attribute the Overlord deems most appropriate, based on how the group approaches the situation. The Threshold they must overcome equals 10 plus the trap's Quality Level.

The wall starts with 3 Edges against anyone trying to slow or stop its movement.

On a Pure Success on the Group Conflict Roll, the party should choose 2 options from the following list. On a Bare Success, choose one:

- Reduce the wall's Edges by 1. *This option is only available if the wall has any remaining Edges. It may be selected multiple times.*
- Break the wall's internal mechanism. This permanently stops the wall from moving forward. *This option may only be selected once, and is only available if the wall has no remaining Edges.*

- Impose a permanent Drawback on the wall's Conflict Roll and push it back 5 feet. *This option may be selected multiple times, but is only available if the wall's internal mechanism was previously broken.*
- Cause the wall to pause in its movement, so that it will not move forward this Round.

On a failure, the wall closes in 5 feet, pushing anyone in contact with it, unless its internal mechanism has been broken or it is crushing at least one character (see below). On a Bare Failure, the party must also choose one of the following options. On a Pure Failure, they must choose two:

- The party gets a Drawback on their next Group Conflict Roll. This Drawback only applies to the next one. It is not permanent. *This option may be selected multiple times.*
- Everyone in room sustains 5 Footing Setback. *This option may be selected multiple times.*

Once the walls progress to a point that they invade on one or more characters' footprints, instead of moving forward, it will begin crushing those characters for an amount of damage equal to the trap's Quality Level every Round. (See Constricted / Crushed in the Character Conditions section of The Rules Reference for further details.) So, once the wall closes in so that there are only 10 feet remaining, it will start crushing any creatures that are Large size. It will continue doing so until the creature drops to 0 Hit Points, at which point it will continue moving forward. Once it closes in to 5 feet, it will pause at that point and start crushing any Medium-sized creatures, etc.

Characters will usually attempt to slow or stop the wall by sheer strength. If this is done, allow them to include the Brawn Adjustment of the primary character on their Group Conflict Rolls. In addition, the following will give them an Edge on their Group Conflict Rolls:

- Driving a stake in the ground or side walls in front of the moving wall.
- Bracing against the wall's movement with a pole or long weapon against the opposing wall. *This tactic can only be used when the wall has progressed far enough that the pole can reach from the non-moving wall to the moving wall. Allow one such Edge for every pole or weapon employed in this activity. However, if the wall moves forward after the item is used, it breaks.*
- Anything else the Overlord deems worthy of providing an Edge.

Elevator Trap

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: Elevator Traps are small rooms or platforms that raise or lower from one floor level to another. Elevators can be insidiously dangerous. They are often ignored as potential traps and are viewed as a convenient means of transportation.

Affected Area: One elevator. No dimension of the elevator floor can be longer than 2 feet per level of its creator in Setting Structural Traps.

Other Details: A good trap designer may employ several benign elevators that perform no function other than taking passengers from the lowest dungeon level to the highest. One special elevator, however, may be set up to plunge its contents into an unfriendly environment, such as a pool of hungry piranha.

Impaling Spear Trap

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: An Impaling Spear Trap thrusts a single spear from a small hole in a wall, floor, or ceiling to impale anyone standing there. Afterward, the spear retracts to immediately reset the trap.

Affected Area: When activated, the spear thrusts from a section of wall or floor and extends out 5 feet.

Other Details: Impaling Spear Traps can automatically reset themselves a number of times equal to its Quality Level. They are commonly powered by a heavy weights that drive their mechanism.

Any character in the space targeted by the thrusting spear must make an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty. On a Bare Success, the character avoids the spear, but has some difficulty. They must choose one of the following:

- They learn of a new nearby danger (Overlord's discretion).
- They sustain 5 Footing Setback while jumping aside.

On any failure, the character is struck by the spear and sustains Puncturing Damage of 7 plus the roll's Margin. On a Bare Failure, the struck character must choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention (Overlord's discretion). *This option may be selected only once.*

- The spear’s basic damage is doubled. *This option may be selected multiple times.*
- A Deadly Poison (of the Overlord’s choice) is smeared on the spear. The character must make a Conflict Roll against the poison’s effects as normal. *This option may be selected multiple times, but a second selection imposes a Drawback on all Conflict Rolls against the poison’s effects.*
- They sustain additional Damage equal to 5 plus the roll’s Margin. *This option may be selected multiple times.*

Pit

Prerequisites: This trap can only be crafted by a character with 1st rank in Setting Structural Traps.

Description: A pit is a deep hole, intended to capture or kill anyone falling into it. It is assumed that some other trap funnels its victims into it, such as a trap door, slide, or crumbling support.

Affected Area: Up to one 5 foot by 5 foot square per 2 ranks in Setting Structural Traps. However, pits as small as one 5x5 square are common.

Other Details: Pits are common and effective hazards. Their dangers are two-fold. Depending on the depth of a pit, victims are initially subject to falling damage (see Falling from Heights in the Natural Hazards section).

The floor of a Pit may be lined with malicious spikes. Anyone falling into the pit lands on 8 spikes. Each spike inflicts 4 damage although armor may absorb some of this. Consider the total spike damage as a single blow for Ward purposes.

Anyone crafting a spiked pit may express a desire to coat its spikes with a gelled poison. Although this tactic falls within the realm of possibility, doing so is practically impossible. Each spiked pit contains at least 50 spikes. Even if the pit-maker could make the poison themselves, it would cost them a small fortune. Even if they are willing to sacrifice this expense, the poison will quickly lose its potency as it cannot be protected properly from air exposure. See Gel poisons in the Poisons section of The Wicked Workshop for details.

Note that digging a pit is no small chore, even for someone with the appropriate Mining skills. Digging a pit in any medium other than dirt is exceptionally difficult. Even so, pits can sometimes be created more easily by applying a bit of ingenuity. For example, a Pit may be built in the upper level of an old castle by removing an old wooden staircase and disguising the resulting hole.

Receding Ledge

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: A Receding Ledge Trap is formed from one or more protrusions, usually of stone, that slowly recede into the wall, dumping their contents into the space below. As such, a Receding Ledge is a type of funneling trap that deposits its victims into dangers of all kinds.

Affected Area: The Receding Ledge extends from its wall a distance of 5 feet and may be comprised of a number of sections up to its Quality Level, each of which is 5 feet wide. Sometimes these sections are offset vertically from one another to form staircases.

If a passage wider than 5 feet is required, two of these can be fashioned facing one another to span a 10-foot distance.

Other Details: These traps are often used in conjunction with Sliding Gates or Sliding Walls to close off escape on one or both ends of the corridor covered by the Receding Ledge. If this is the case, then use the rules governing those traps to first determine if a character can get past the sliding barrier(s) before it closes. If both ends are closed off, then the trapped characters are out of luck. The ledges will recede and the characters will fall, unless they have some way to levitate or hang on to the walls.

If one or both ends of the corridor are open, use the following rules to determine which characters escape the ledge before it completely recedes.

Everyone standing on the ledge/staircase when the trap is activated must make an Avoidance Roll with Speed Adjustments against a Threshold of 10 plus the trap’s Quality Level. These rolls should be made in sequence starting with those closest to their desired exit point and proceeding in order of increasing distance.

Each person a given character must circumvent in their escape attempt imposes a Drawback on the Conflict Roll.

On a Pure Success, the character escapes the trap without difficulty. On a Bare Success, the character escape, but has some difficulty in doing so. They must choose one of the following:

- They learn of a new nearby danger (Overlord’s discretion).
- They drop something they expect to need in the near future, which falls into the space below. (The Overlord should give the player a short list of possibilities to choose from.)
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character first becomes an impediment to anyone trying to get past them, and then falls into the space below. On a Bare Failure, the character must also choose one

of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention (Overlord's discretion). *This option may be selected only once.*
- They sustain Footing Setback equal to 7 plus the roll's Margin. *This option may be selected multiple times.*

Needless to say, the fall takes the unfortunate character somewhere, whether it is into a Crushing Wall Trap, a Pit, or some other unpleasant situation.

Runaway Ore Cart

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: Runaway traps use heavy rolling objects to run down intruders in narrow, sloping passages.

Affected Area: One narrow sloping passage. As mineshafts are replete with tunnels appropriate for traps of this type, Runaway Ore Carts are common traps in mines.

Other Details: The trap consists of an ore cart that is precariously positioned so that it almost rolls down the passage. The only thing keeping it from rumbling forward is a small cord, rope, wedge, or brake (for carts). When an intruder trips the trap, they remove the restraint and free the cart to roll forward. Within a single span, the rolling contraption gains great momentum and hurls down the passage like a juggernaut.

Ore carts come in various sizes. A Medium-Sized ore cart is 5 feet wide while a Large-Sized ore cart is 10 feet wide. They are invariably filled with rubble. Characters that are two or more Size Categories smaller than the cart can easily avoid the trap by placing their backs against a side wall or lying down between the rails and letting the cart pass by. Others are not so lucky.

Since these traps are set up in narrow corridors with low ceilings, the only obvious means of escape are either to outrun it or climb on board (and keeping one's head down).

The cart starts out at a Speed of 4, but increases in Speed by 2 every Round. Any character attempting to outrun a runaway trap must make an Avoidance Roll with Vigor Adjustments each Round. The check should be made against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character should choose two of the following options. On a Bare Success, they should choose one:

- Stay ahead of the cart, gaining an Edge on your next Conflict Roll involving it. *This option is only available to characters who are not in contact with the cart, but may be selected multiple times.*
- Grab hold of the cart. *This option is only available if the cart has caught up to the character and they*

are in front of it. This option can only be selected once.

- Pull yourself onto the cart. *This option is only available if the character previously grabbed hold of the cart and there is space on the cart for the creature. This option can only be selected once.*
- The character drops off the back of the cart and lets go of it, sustaining Blunt Damage equal to 3 plus the roll's Margin in the process. *This option is only available to characters in the cart, and can only be selected once.*
- The character climbs out the back of the cart and maintains their grasp on it while running along behind. They sustain Footing Setback of 6 plus the roll's Margin in the process, but may thereafter help in slowing it. *This option is only available to characters in the cart, and can only be selected once. He may thereafter choose to let go at any time without difficulty.*
- Slow the cart's Speed down by 2. *This option is only available if the character is in contact with the cart, but may be selected multiple times.*
- Prevent the cart from moving forward by wedging a small rock under a wheel. *This option is only available if its Speed has been lowered to 0.*

On a failure, the character sustains Footing Setback equal to 6 plus the roll's Margin. On a Bare Failure, the character should choose 1 of the following options. On a Pure Failure, the character should choose 2:

- The character sustains additional Footing Setback equal to 6 plus the roll's Margin. *This option may only be selected once.*
- The character stumbles and the cart catches up to him. They suffer from a Drawback on their next Conflict Roll involving the cart. *This option may only be selected once.*
- Something protruding from a wall or ceiling hits the character. They sustain damage equal to 7 plus the roll's Margin. *This option may only be selected once.*

Needless to say, the cart is going to run out of track eventually. Whether it then slams into a wall or goes careening into down a shaft or over a cliff edge is up to the Overlord. The consequences of being in front or in the cart when that happens won't be pleasant.

If it hits a wall, those in contact with the cart sustain Blunt Damage equal to 4 per point of the cart's Speed. Those in front of it sustain double this damage. Yikes!

Slide Trap

Prerequisites: This trap can only be crafted by a character with 5th rank in Setting Structural Traps.

Description: A Slide Trap is formed from mechanical steps or stairs that tilt forward, forcing their contents to tumble forward uncontrollably.

Affected Area: The slide has a width of 5 feet and may have a length of up to 5 feet per level of its creator in Setting Structural Traps.

Other Details: Any person caught on the steps when the slide is activated is allowed an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level.

On a Pure Success, the character avoids the trap without difficulty and keeps their footing. On a Bare Success, the character keeps their footing, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They drop something they expects to need in the near future, which falls down the slide. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*
- They sustain 5 Footing Setback while jumping aside.

On a failure, the character slides down the slide.

On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- They sustain Footing Setback equal to 7 plus the roll's Margin. *This option may be selected multiple times.*
- They sustain Damage equal to 4 plus the roll's Margin. *This option may be selected multiple times.*

Needless to say, the slide is taking the character somewhere, whether it is into a Crushing Wall Trap, a Pit, or something else equally nasty. The end result is not likely to be pretty.

Sliding Gate, Portcullis, or Wall

Prerequisites: This trap can only be crafted by a character with 4th rank in Setting Structural Traps.

Description: When a Sliding Gate is activated, a gate or wall slides into place, blocking exit in that direction. Sometimes gates or walls are used to funnel characters in a particular direction by blocking escape routes. At other times, they're used to divide groups of intruders, allowing defenders to take on smaller forces.

Affected Area: A wall having a height of up to 10 feet and a width of up to 5 feet per two Quality Levels.

Other Details: Any person within 10 feet of the Sliding Gate or Wall when it is activated is allowed an Avoidance Roll with Agility Adjustments against a Threshold of 10 plus the trap's Quality Level. Start with those closest to the sliding barrier and make them in order of increasing distance.

On any success, the character may choose to jump through the opening. On a Pure Success, the character avoids the trap without difficulty and keeps their footing. On a Bare Success, the character makes it through, but must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They drops something they expects to need in the near future, which lands on the other side of the barrier. (The Overlord should give the player a short list of possibilities to choose from.) *This option may only be selected once.*
- They sustain 5 Footing Setback while jumping through.

On a failure, the character fails to make it through the sliding barrier.

On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- They obstruct a comrade in their attempt to get through, imposing a Drawback on their Conflict Roll. *This option is only available if there are comrades behind the character wanting to get through the barrier. It may only be selected once.*
- They sustain Footing Setback equal to 6 plus the roll's Margin. *This option may only be selected once.*

Needless to say, the sliding barrier is there for a reason. Perhaps the characters have entered a Crushing Wall Trap, the room will soon start filling with poison gas, or some other diabolical hazard.

Treat the barrier itself as a Gate or Wall of some sort (as described in the Barriers section) if characters attempt to bludgeon their way through it.

Steam Trap

Prerequisites: This trap can only be crafted by a character with 8th rank in Setting Structural Traps.

Description: A Steam Trap is little more than a hidden steam pipe having a valve that opens to emit steam when the trigger is activated.

Affected Area: When triggered, a Steam Trap produces a jet of hot steam in a cone approximately 10 feet long having a 5 foot base diameter.

Other Details: Any character caught in the Affected Area is entitled to an Avoidance Roll with Agility Adjustments. Make the rolls in order of increasing distance from the steam valve.

On a Pure Success, the character avoids the trap without incident. On a Bare Success, the character must choose one of the following:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice).
- They sustains half damage.
- They sustain 5 Footing Setback while jumping aside.

On any failure, the character is caught in the steam's path and sustains Scorching Damage equal to 2 per Quality Level of the trap. On a Bare Failure, the character must also choose one of the following options. On a Pure Failure, they must choose two:

- They attract unwanted attention or learn of a new nearby danger (Overlord's choice). *This option may only be selected once.*
- They jostle a comrade and imposes a Drawback on their Conflict Roll to avoid the trap. *This option is only available if there are comrades nearby in the Affected Area that has not yet made their Conflict Roll. This option may only be selected once.*
- They sustain Footing Setback equal to 6 plus the roll's Margin. *This option may only be selected once.*
- They sustain additional Scorching Damage equal to 4 plus the roll's Margin. *This option may be selected multiple times.*

When the trigger is deactivated the valve closes, readying the trap for another victim.

Steam traps can only be created where there is a ready source of steam. Ideally, the steam is obtained from a boiling hot spring since the supply of this type is constant, cheap, and requires little maintenance. Unfortunately, boiling hot

springs are rare, so the required steam is usually obtained from a large kettle boiler that harmlessly dispenses unused steam through a safety valve to some inconspicuous location. Such set-ups may cost anywhere between 2 and 5 thousand silver ounces depending on how often they must be re-filled. The cheapest boilers demand nearly constant attention, while the more expensive ones can be left for up to a day without maintenance. The good news is that a single boiler can feed many steam traps since only one trap is usually activated at any one time.

Often, the boiler is well protected by its own traps to prevent tampering. Some trapped boilers are set up to shut off their safety valves if anyone tampers with them. At this point, the sound of flowing steam will suddenly stop. Pressure will quickly build in the boiler until it explodes. Within 8 Rounds, the steam pressure in the boiler will exceed its design limits. The boiler will detonate in a thunderous detonation of blistering white steam. Anyone caught within 5 feet of the boiler will sustain 30 Scorching Damage. Those within 10 feet will sustain 20 Scorching Damage. All other creatures within 50 feet will sustain 10 Scorching Damage. Allow Avoidance Rolls with Agility Adjustments for 1/2 damage. Needless to say, once the boiler blows, the steam traps fed by it will no longer function.

TRIGGERS

Triggers

Triggers are mechanisms used to activate booby traps and structural traps. Many triggers are every bit as difficult to construct as the traps they actuate. Indeed, the best traps gain much of their potency from the way they are triggered rather than from raw physical force. If an adventurer encounters a trap that gives them no clue of its existence, it will be far more effective than its individual components would otherwise indicate.

Naturally, some triggers are easier to spot than others. In the following descriptions, a Threshold Adjustment is listed with each type of triggering device. This adjustment should be added to the Find Traps Threshold whenever someone searches for the device. Thus, the Threshold of a character attempting Find Traps would equal 10 + the rank of the trap's creator in Setting Traps + the trigger's Threshold Adjustment.

Most of the triggering mechanisms have some skill and lore requirements that must be met before a person can create the device.

The Quality Level of a trigger equals the minimum of the crafter's rank in Mechanism and the Quality Levels of the materials used in its crafting.

Counter-Balance Trigger

Prerequisites: This trap can only be crafted by a character with 1st rank in Tinkering.

Description: A counter-balance works under the same principle as the scales merchants use to measure out quantities of gold and silver. It generally consists of a stiff rod holding a weight on each end (i.e. a golden idol). The rod itself is balanced in such a way that if the weight on either end is disturbed, the rod tips slightly and triggers the trap.

Affected Area: One trap.

Other Details: None

Heat-Activated Trigger

Prerequisites: This trap can only be crafted by a character with 7th rank in Tinkering.

Description: A Heat-Activated Trigger employs a small rod of wax or resin. Normally, the rod is stiff and is used to hold back a spring or tension cord. Once heated, though, the rod becomes soft and pliable. When the rod bends due to heating, it activates the trap.

Affected Area: One room having a dome ceiling. The room can have a diameter of no more than 20 feet, and the apex of the dome can be no more than 30 feet above the floor.

Other Details: Since hot air rises, these triggers are generally placed in the ceilings of domes. That way, the hot air of any flame underneath it will naturally rise to the highest point in the center. Although this trigger is difficult to spot, it takes some time to heat the wax rod enough to soften it. A single torch or lamp burning underneath a dome so trapped takes 12 Rounds to activate the trigger. Of course, additional flames will reduce the required time accordingly.

If a character specifically attempts to Find Traps at the apex of a dome containing a Heat-Activated Trigger, the above Threshold Adjustment changes to -4.

Hourglass Trigger

Prerequisites: This trap can only be crafted by a character with 7th rank in Tinkering.

Description: An Hourglass Trigger is a time delay for another separate trigger.

Affected Area: One other trigger on the same trap.

Other Details: Once activated, an Hourglass Trigger performs its task by pouring sand from a raised pan onto a small pressure plate. Once the weight of the sand on the pressure plate rises to a preset level, the Hourglass activates the trap. Hourglass triggers may be set to delay a trigger for any length of time from a few seconds up to an hour. Of course, setting a long delay makes the Hourglass less accurate.

Level Sensing Trigger

Prerequisites: This trap can only be crafted by a character with 9th rank in Tinkering.

Description: A Level Sensing trigger is a miniature version of a counter-balance trigger.

Affected Area: 1 object

Other Details: On one end of the counter-balance mechanism is a small weight. On the other is a drop of quicksilver (mercury) held in a shallow pan. If the pan holding the quicksilver is ever tipped, the quicksilver flows out and upsets the counter-balance. This, in turn, activates the trap. Due to its nature, the entire triggering mechanism can easily be hidden within an enclosed box.

Lever

Prerequisites: This trap can only be crafted by a character with 1st rank in Tinkering.

Description: A lever is an extremely simple triggering mechanism. It consists of a wooden or metal rod protruding from a slot in a wall or panel. It can be either large and obvious or small and concealed. When moved, the lever activates some other mechanism, such as a trap.

Affected Area: One trap

Other Details: When a large lever is encountered, experienced adventurers have no doubt that a trap exists nearby. The only question that arises is WHICH levers should be pulled, and in what order. Particularly juicy are the ones labeled "Don't Pull Me."

Pressure Plate

Prerequisites: This trap can only be crafted by a character with 4th rank in Tinkering.

Description: This trigger usually takes the form of a block of stone or solid wood panel. When sufficient force is applied to the Pressure Plate, it depresses and triggers the trap.

Affected Area: One 5 foot by 5 foot square

Other Details: None

Spring Rod Trigger

Prerequisites: This trap can only be crafted by a character with 5th rank in Tinkering.

Description: A Spring Rod Trigger consists of a tiny rod protruding through a small hole in a panel. The rod is held in place by a spring and acts as a sort of “button.”

Other Details: The mechanism of the Spring Rod can be set up so that a trap is triggered when the rod is either pressed or released.

Tension Cord

Prerequisites: This trap can only be crafted by a character with 1st rank in Tinkering.

Description: Tension Cords activate when a cord is cut or its tension is otherwise freed.

Affected Area: One trap

Other Details: Tension Cords are usually set up in areas where several Trip Cords exist. After a thief disarms half a dozen Trip Cords by cutting them, they will gleefully activate a Tension Cord without a thought.

Trap Door

Prerequisites: This trap can only be crafted by a character with 2nd rank in Tinkering.

Description: A Trap Door is a spring-loaded door embedded in a floor. It is designed to suddenly open when tripped by the weight of someone standing on it.

Affected Area: A rectangular door or doors having lengths and widths of up to 10 feet.

Other Details: When activated, anyone standing on the Trap Door must make an Avoidance Roll with Agility Adjustments or fall through the opening. The door immediately closes after depositing its quarry, ready for another victim.

Trap Doors commonly lead to Chutes and Pits and can only be used in structural traps.

Trip Cord

Prerequisites: This trap can only be crafted by a character with 1st rank in Tinkering.

Description: A Trip Cord is a string that triggers a mechanism when pulled.

Affected Area: One trap

Other Details: Trip Cords are usually set in dark passages

about 3 to 4 inches above the ground. The higher the Quality Level, the finer and more difficult the cord is to spot. Trip cords are usually used in Rural Traps but may be incorporated into Booby or Structural Traps.

Tumbler Trigger

Prerequisites: This trap can only be crafted by a character with 5th rank in Tinkering.

Description: A Tumbler Trigger is a device built into a lock's mechanism. If anyone attempts to open the lock without the proper key, the trigger will activate.

Affected Area: 1 lock

Other Details: Any person successfully picking the lock on their first Opening Locks attempt will 'trick' the tumbler and circumvent the trap.

Vibration Sensitive Trigger

Prerequisites: This trap can only be crafted by a character with 7th rank in Tinkering.

Description: A Vibration Sensitive Trigger activates when a tremor is sent through the floor or wall.

Affected Area: 1 foot radius per Quality Level

Other Details: Due to the crude nature of the technology used in its manufacture, these triggers can only detect large vibrations. The higher the rank of the trigger's creator in Mechanism, the smaller the tremor required to activate the trap. Use the Vibration Sensitive Trigger Table as a general guide.

Vibration Sensitive Trigger Table

Trigger Rank	Vibration Required to Trigger
1-7	Explosion (Gunpowder, <u>Invoke Great Blast of Grim Lightning Spell</u> , etc.)
8	Iron spike driven into wall
9	Nearby <u>Evoke Thunderclap</u> spell
10	Nearby <u>Invoke Fury of Grim Lightning</u> spell
11	Running Giant/Ogre/Horse, dragon roar
12	Walking Giant/Ogre/Horse, running Human
13+	Walking Human

Vibration sensitive triggers can be used only in structural traps.

CREATURES

Creatures

The creatures found in folklore and mythology vary in size from minuscule bugs to mountain-sized Jotuns, and their powers range from those of gnats up to those of mighty Zeus. A system based on folklore and mythology, then, must span an enormous spectrum of such beings. This section explains the basic format and vocabulary used in Mythmagica to do so.

Creature Types

This section lists various basic categories into which all creatures in Mythmagica fall, along with their various Durabilities, which are classified as Immunities, Resistances, and Sensitivities.

Air Elemental

An Air Elemental is a creature comprised purely of air. As such, they are an Elemental type, and therefore adopt all of those characteristics. They observe their surroundings using Echolocation (as described in The Character Compendium).

In addition, Air Elementals are Immune to Acidic, Dehydrating, Electrical, Petrifying, Sonic, and Suffocating Effects. Further, Air Elementals cannot be damaged by aerial weapons, such as arrows and bolts.

On the other hand, Air Elementals are Highly Sensitive to Scorching effects, and are Sensitive to Enervating effects.

Arachnid

Arachnids are creatures with exoskeletons and eight legs. Generally, Arachnids are also Living Organisms, and therefore adopt all of those characteristics. These include both scorpions and spiders. Most arachnids observe their surroundings using Heat Vision (as described in the Creature Gifts section).

Arachnids are Immune to poisons as well as Deluding and Dreadful Effects. They are also Resistant to Footing Effects.

Automaton

An Automaton is a creature crafted by other beings from metal and animated through magic. As such, they are type of Metal Construct, and therefore adopt all of those characteristics with one notable exception. Their complex internal mechanisms are quite delicate. As such, they are Affected by Internal Damage.

Construct

Constructs are creatures purposefully crafted by other beings and animated using magic.

Immune to Bleeding, Blighting, Dehydrating, Infernal, Righteous, Rotting, Starving, Suffocating, Sunshining, and Toxic Effects. Further, most Constructs are Immune to Internal Damage, with the notable exception of Automatons.

Immune to Deluding, Dreadful, Enervating, Entrancing, Intoxicating, Maladive, Quieting, Sedating, and Tormenting Effects.

Dragon

A dragon is a reptile with at least some serpentine characteristics. Dragons are also Living, and therefore adopt all of those characteristics.

Further, Dragons have Magic Reduction. All spells affecting a dragon have their spell ranks cut in half.

Earth Elemental

An Earth Elemental is a creature comprised purely of earth. As such, they are an Elemental type, and therefore adopt all of those characteristics. They observe their surroundings using Geo Vision (as described in the Creature Gifts section).

In addition, Earth Elementals are Immune to Dehydrating, Petrifying, and Suffocating Effects. Further, they cannot be damaged by any weapons fashioned from pure earth (such as metal, glass, and stone weapons). Further, they are Highly Resistant to Enervating effects.

On the other hand, Earth Elementals are Highly Sensitive to Acidic Effects, and are Sensitive to Sonic Effects.

Eidolon

An Eidolon is an Astral Being which originates from the Astral Plane. They are comprised of pure Aether, which can take both a solid and liquid form, known as ectoplasm. When encountered in the physical realm, their bodies are mostly solid, but when cut, they bleed a liquid form of ectoplasm known as ichor. They observe their surroundings using Astral Vision (as described in the Creature Gifts section).

Eidolons are Immune to Acidic, Blighting, Dehydrating, Internal, Rotting, Scorching, Starving, Suffocating, Sunshining, and Toxic Effects. Further, they can only be hit by magic weapons.

In addition, Eidolons are Immune to Deluding, Entrancing, Fatiguing, Intoxicating, Maladive, Quieting, and Sedating Effects.

On the other hand, Eidolons are Highly Sensitive to Petrifying Effects, and are Sensitive to Bleeding Effects.

Demonic Eidolons, which include both Devils and Fiends, are Immune to Infernal Effects, and are Highly Sensitive to Righteous effects.

Paragon Eidolons, which include both Empyreans and Celestials, are Immune to Righteous Effects, and are Highly Sensitive to Infernal effects.

Elemental

An Elemental is a creature comprised purely of a single element (Air, Earth, Fire, or Water).

Elementals are Immune to Bleeding, Blighting, Crushing, Internal, Rotting, Starving, Sunshining, and Toxic Effects. Further, they are Resistant to both Infernal and Righteous effects.

They are also Immune to Deluding, Dreadful, Entrancing, Fatiguing, Fettering, Footing, Intoxicating, Maladive, Quieting, Sedating, and Tormenting Effects.

Fire Elemental

A Fire Elemental is a creature comprised purely of fire. As such, they are an Elemental type, and therefore adopt all of those characteristics. They observe their surroundings using Thermal Vision (as described in the Creature Gifts section).

In addition, Fire Elementals are Immune to Acidic, Dehydrating, Electrical, Scorching, Sonic, and Sunshining Effects.

On the other hand, Fire Elementals are Highly Sensitive to Enervating effects, and are Sensitive to Freezing and Petrifying Effects.

Fragile Construct

A Fragile Construct is a creature crafted by other beings from brittle materials, such as ceramic or glass, and animated through magic. They are a type of Construct, and therefore adopt all of those characteristics.

Fragile Constructs are Immune to Acidic, Electrical, and Petrifying Effects.

On the other hand, Fragile Constructs are Highly Sensitive to Blunt, Chopping, and Sonic Effects.

Ghost

Ghosts are the spirits of formerly living beings, but which are now Undead. As such, they adopt all of the characteristics of the Undead. In addition, they are Immune to all damaging and non-magical effects, but are Highly Sensitive to Quieting Effects.

Ghosts are ethereal beings with very tenuous connections to the mortal realm. As such, Ghosts are essentially Undead with the Ghostly Condition (as described in the Creature Conditions section).

Insect

Insects are creatures with exoskeletons and six legs. Insects are Skittering Creatures, and therefore adopt all of those characteristics. Generally, Insects are also Living Organisms. These include Ants and Scarabs.

Leather Construct

A Leather Construct is a creature crafted by other beings from leather and animated through magic. As such, they are type of Construct, and therefore adopt all of those characteristics.

In addition, Leather Constructs are Immune to Blunt, Crushing, and Freezing Effects.

On the other hand, Leather Constructs are Highly Sensitive to Flaying Effects.

Living

A Living creature is one which originates from the mortal realm, which reproduces through offspring, and which requires sustenance to remain alive.

Living creatures are Immune to Infernal, Metaphysical, and Righteous Effects as well as Captivating, Enervating, and Quieting Effects. Unless otherwise specified, they are also Immune to Sunshining Effects (Slimes are an exception, for example).

Living Organism

Living Organisms are Living creatures that have blood and internal organs. As such, they adopt all of the Living characteristics.

In addition, Living Organisms are Immune to Blighting and Sunshining Effects.

Living Stone Creature

A creature of Living Stone is a Living creature having a body of pure stone. As such, they adopt all of the Living characteristics. (Often, creatures of Living Stone are morphed into this state from Living Organisms through powerful magics.)

In addition to the characteristics of Living creatures, creatures of Living Stone are Immune to Bleeding, Blighting, Dehydrating, Freezing, Internal, Petrifying, Rotting, Starving, Suffocating, Sunshining, and Toxic Effects. They are also Resistant to Cutting, Puncturing, and Rending Effects. However, they are Highly Sensitive to Acidic and Sonic Effects. They are also Immune to Intoxicating, and Maladive Effects.

Metal Construct

A Metal Construct is a creature crafted by other beings from metal and animated through magic. As such, they are type of Construct, and therefore adopt all of those characteristics.

In addition, Metal Constructs are Immune to Freezing, Scorching, and Petrifying Effects. Further, they are Resistant to Cutting, Puncturing, and Rending Effects.

On the other hand, Metal Constructs are Sensitive to Electrical Effects.

Revenant

Revenants are the corporeal undead. As such, they adopt all of the characteristics of the Undead. What distinguishes a Revenant from other types of Undead is the fact that they retain at least part of their original corpse. As such, they are not ghostly, and cannot walk through walls (without magical assistance).

Revenants are Resistant to Enervating Effects.

Shadow

A Shadow is a type of spiritual Undead having the exact appearance of a common, everyday shadow, albeit one that is disassociated from any body.

Shadows are similar to, but distinct from, Ghosts and Specters. In essence, they are Undead with the Shadowy Condition (as described in the Creature Conditions section).

Shadows have weak links to both the physical and astral realms. Consequently, Shadows have the same shadowy appearance and abilities in both realms.

Because they are Undead, Shadows adopt all of the Undead characteristics. In addition, Shadows are Immune to Petrifying Effects as well as Deluding and Dreadful Effects. They are also Sensitive to Quieting Effects.

Skeletal Undead

A Skeleton is a Revenant whose flesh has entirely rotted away. As such, they adopt all of the Undead and Revenant characteristics.

In addition, Skeletons are Immune to Petrifying Effects and are Resistant to Cutting, Puncturing, and Rending Effects.

On the other hand, Skeletons are Highly Sensitive to Acidic Effects.

Skittering Creature

Skittering Creatures are multi-legged creatures which have a Move Mode of Skitter, and which usually have an exoskeleton. Generally, Skittering Creatures are also Living Organisms, and therefore adopt all of those characteristics. These include Insects, Centipedes, and Crabs.

Skittering Creatures are Resistant to Footing Effects.

Slime

A Slime is a Living creature comprised entirely of a gelatinous goo. As such, they adopt all of the Living characteristics and can ooze through any hole or crack wide enough to stick the tip of a standard writing quill through.

In addition, Slimes are Immune to Acidic, Bleeding, Blunt, Chopping, Crushing, Cutting, Internal, Puncturing, and Suffocating Effects.

Further, they are Immune to Deluding, Dreadful, Entrancing, Fettering, Footing, Maladive, Sedating, and Tormenting Effects.

On the other hand, Slimes are Sensitive to Electrical, Scorching, and Sunshining Effects.

Slithering Creature

Slithering Creatures are snake-like creatures lacking legs, which have a Move Mode of Slither. Generally, Slithering Creatures are also Living Organisms, and therefore adopt all of those characteristics. These include Snakes and many Dragons.

Serpentine Creatures are Resistant to Footing Effects.

Specter

A Specter is a type of ethereal Undead. Consequently, they adopt all of the Undead characteristics and can pass through non-magical walls and other barriers without hindrance. They also have the ability to merely fade away and return later when desired. In essence, Specters are Undead with the Spectral Condition (as described in the Creature Conditions section).

In addition, Specters are Immune to Acidic, Crushing, and Petrifying Effects, and can only be hit by magic weapons.

On the other hand, Specters are Sensitive to Quieting and Sunshining Effects.

Spider

Spiders are Arachnids that deliver poisons through bites (rather than stings), and which commonly spin webs. Spiders are Skittering Creatures, and therefore adopt all of those characteristics. Generally, Spiders are also Living Organisms.

In addition to the Arachnid characteristics, Spiders are unaffected by webs.

Squirming Creature

Squirming Creatures are legless creatures with segmented bodies that often lack eyes. They utilize a Move Mode of Squirm. Generally, Squirming Creatures are also Living Organisms, and therefore adopt all of those characteristics. These include Mongolian Death Worms and Skolex Worms.

Squirming Creatures are Resistant to Footing Effects.

Stone Construct

A Stone Construct is a creature crafted by other beings from stone and animated through magic. As such, they are type of Construct, and therefore adopt all of those characteristics.

In addition, Stone Constructs are Immune to Electrical, Freezing, and Petrifying Effects. Further, they are Resistant to Cutting, Puncturing, and Rending Effects.

On the other hand, Stone Constructs are Sensitive to Sonic Effects.

Textile Construct

A Textile Construct is a creature crafted by other beings from cloth and animated through magic. As such, they are type of Construct, and therefore adopt all of those characteristics.

In addition, Textile Constructs are Immune to Blunt, Crushing, Freezing, and Sonic Effects.

On the other hand, Textile Constructs are Sensitive to Cutting Effects and are Highly Sensitive to Flaying and Scorching Effects.

Undead

Undead are creatures that were once formerly alive, but now exist in a state halfway between life and death. They observe their surroundings using Astral Vision (as described in the Creature Conditions section).

Undead are Immune to Blighting, Dehydrating, Freezing, Infernal, Internal, Rotting, Suffocating, and Toxic Effects. Undead are also Immune to Bleeding and Starving effects, unless the creature's description explicitly states otherwise. (Vampires are an exception, for example.)

They are also Immune to Entrancing, Fatiguing, Intoxicating, Maladive, and Sedating Effects.

Vegetal Creature

A Vegetal Creature is a Living animate plant. As such, they adopt all of the Living characteristics.

In addition, Vegetal Creatures are Immune to Bleeding, Internal, Petrifying, Suffocating, and Toxic Effects.

On the other hand, Vegetal Creatures are Sensitive to Acidic, Blighting, Chopping, and Scorching Effects.

Water Elemental

A Water Elemental is a creature comprised purely of water. As such, they are an Elemental type, and therefore adopt all of those characteristics. They observe their surroundings using Heat Vision (as described in the Creature Gifts section).

In addition, Water Elementals are Immune to Acidic Effects and are Resistant to Enervating Effects.

On the other hand, Water Elementals are Highly Sensitive to Dehydrating Effects, and are Sensitive to Electricity and Scorching Effects.

Wooden Construct

A Wooden Construct is a creature crafted by other beings from wood and animated through magic. As such, they are type of Construct, and therefore adopt all of those characteristics.

In addition, Wooden Constructs are Immune to Freezing Effects.

On the other hand, Wooden Constructs are Sensitive to Chopping and Scorching Effects.

Creature Conditions

This section augments the Common Conditions section found in [The Rules Reference](#) with a number of Creature Conditions that are commonly applied to monsters, but which see little use by the Avatars. The reason for the separation is to reduce the amount of material presented to most players, so that they can focus on the information specific to their characters, and to provide an accessible resource for you, the Overlord.

Captivated

A state in which a character has been magically bound to the service of the individual that Captivated them, hereafter referred to as their captor.

Any Captivation will immediately end if the captor attacks the Captivated character (although heated discussions through Bandyng Words are fine).

The Captivated creature does not view its captor as an ally. Indeed, it likely views its captor as an adversary. But, it is compelled to obey them until some set condition arises. Often, the Captivated creature is bound to perform a certain number of tasks. (Unless otherwise stated, assume they are only compelled to perform a single task demanded by their captor.) Once the Captivation ends, the Captivated creature is free to act however it wants. Although, the spells Captivating demons, elementals, and other spiritual creatures usually end with their immediate banishment to their place of origin to ensure the caster's well-being.

The Captivated creature will perform almost any action its captor demands of them, assuming it has the abilities to do so. About the only actions a Captivated creature will refuse to obey are those that are obviously suicidal.

On the other hand, the Captivated character is only compelled to obey its captor's commands *as stated*. It does not need to follow the spirit of the command. If the Captivated character has an Intelligence greater than the average human (0), it will likely try to find ways to twist their captor's words to their detriment. So, the captor is best advised to choose their words carefully.

A Captivated creature will defend itself against any ongoing attacks, and will aggressively do so unless ordered otherwise by its captor. At the same time, it is also usually compelled to refrain from initiating any attacks unless so ordered.

When a creature is Captivated, a Trait is generally added to make note of the fact:

Captivated by Nicomandus the Necromancer

Ghostly

A state in which a character is ethereal, allowing them to move through non-magical barriers in the physical realm with ease.

A creature in this state has a very tenuous link to the physical realm. As such, they are Immune to all forms of physical damage. This also means that they cannot directly affect the physical world through physical means, and therefore their weapons can deliver no Damage to the physical realm either.

If a spell-caster is in this state, any spell cast by them with a range of 'touch' automatically fails when cast on anything in the physical realm. All other spells work normally.

The speech of a Ghostly creature sounds garbled to anyone in the physical world.

On the other hand, Ghostly creatures sound and look completely normal to those on the Astral Plane. They can affect astral objects with ease, and their weapons deliver damage normally to those on the Astral Plane.

Magic Reduction

Magic Reduction is a Condition that protects a creature from the effects of magic. The rank of any magical spell or power affecting a creature with Magic Reduction is halved. For example, a Lightning Bolt of spell rank 7 is cast at a Dragon with Magic Reduction. Its spell rank is cut in half, so the spell only affects the dragon as if it were cast at 4th spell rank.

Shadowy

A state in which a character takes the form of a shadow.

A character with the Shadowy Condition is not ethereal. They cannot walk through (most) walls. However, they may move through any physical object that a normal shadow could be cast through. So, a Shadowy creature can pass freely through transparent barriers, whether they are magical or not. Thus, the Shadowy creature can pass through glass or even magical planes of force. The more foggy the material, however, the slower their passage.

A creature with the Shadowy Condition cannot interact with the physical world directly. As such, they have no Hit Points, and are therefore Immune to all forms of physical damage. This also means that they cannot directly affect the world through physical means, and therefore their weapons can deliver no physical Damage to their foes.

Although a bright light source can clearly identify the presence of a disembodied Shadowy creature, it causes the shade no real harm. In fact, only weapons that cast their own shadows are able to affect these creatures in any way. Thus,

fire and lightning attacks do them no harm but normal swords and maces can. Any Damage that would ordinarily be delivered in this way is taken by the Shadowy creature as Tormenting Setback.

In addition, Shadowy creatures are Immune to Footing and Fettering Effects by any means other than by weapons that cast shadows.

Spectral

A state in which a character is ethereal, allowing them to move through non-magical barriers in both the physical and Astral Realms with ease.

A creature in this state is half-way between the physical and astral realms, with weak ties to each. So, its connection to the physical world is much stronger than that imposed by the Ghostly Condition. And, its connection to the Astral Realm is much weaker. As such, Spectral creatures appear ethereal from both the physical and astral perspectives.

Spectral creatures are Immune to all but magical weapons in both the physical and astral realms. And, any weapon they wield can deliver Damage to either realm when they strike, whether magical or not.¹⁴⁵

If a spell-caster is in this state, any spell cast by them with a range of 'touch' automatically fails when cast on anything in the physical realm. All other spells work normally.

The speech of a Spectral creature sounds garbled to anyone not on the Astral Plane.

Creature Gifts

This section augments the Gifts section found in [The Character Compendium](#) with a number of Creature Gifts that are commonly applied to monsters, but which see little or no use by the Avatars.

Aqua Vision

Description: Aqua Vision is similar to [Heat Vision](#), in that it senses variations in temperature. However, rather than sensing heat sources, it senses cold sources. It can never be blinded by blazing heat sources, no matter how hot or bright, as such areas merely appear darkened. Further, Aqua Vision can see through water, whatever its form. Solid ice and snow act as mere windows to Aqua Vision.

It is not possible to have Aqua Vision along with any other vision type (e.g. [Astral Vision](#), [Heat Vision](#), etc.), as the vision types are exclusive to one another. If a character somehow gains Aqua Vision through any means, magical or otherwise, they automatically forego their normal vision type as long as they possess it. (It is possible to combine it with weaker Sense types, though, such as [Magic Sense](#).)

Astral Vision

Description: Astral Vision is a form of spiritual sight that does not actually require eyes. Rather, it is a hypersensitivity to spiritual energy.

The most common possessors of Astral Vision are undead and astral creatures, which are capable of sensing living and astral spirits even in total darkness. Further, since [Astral Vision](#) does not depend on light, invisibility is no protection against it. Unfortunately, [Astral Vision](#) is completely blind to Elementals and most¹⁴⁶ Constructs, whose spirits are entirely non-astral.

Creatures with Astral Vision can see astral spirits and living beings up to 80 feet away, although this sense does not extend through walls. Any being viewed by [Astral Vision](#) acts as a sort of light source that brightly illuminates the area around it to a distance of 10 feet. Thus, any creature possessing a spirit will shine like a beacon, illuminating the area immediately around the creature. This illumination is irrespective of any other light sources, and can be seen clearly through smoke, fog, and magical darkness.

[Astral Vision](#) allows a creature to see their surroundings even if there are no other creatures in the area, in much the same way as other forms of vision work. While a creature with [Astral Vision](#) can see colors, the colors of most things is faded, drab, and gloomy, as if all the joy and life had been sucked out of them. The only colors that seem vibrant are those of living things. Because of this, characters with [Astral](#)

¹⁴⁵ Yes, any magical items they carry will still pass through walls. This is for the same reason that characters who are “out of phase” in sci-fi shows don’t immediately fall through the floor: Just stop thinking about it and shut up! Besides, it’s fantasy. Enough said.

¹⁴⁶ In some cases, an astral spirit is bound to a Construct, such as when a demon possesses an object. Astral Vision can sense any such creature.

Vision suffer from a Drawback on all skills where perceiving colors is of benefit on non-living things (such as Identifying Concoctions, Identifying Poisons, etc.). Alternately, they gain an Edge on skills where perceiving colors may be of benefit in identifying living things (such as Beast Lore).

It is not possible to have Astral Vision along with any other vision type (e.g. Day Vision, Night Vision, Dark Vision, etc.), as the vision types are exclusive to one another. If a character somehow gains Astral Vision through any means, magical or otherwise, they automatically forego their normal vision type as long as they possess it. (It is possible to combine it with weaker Sense types, though, such as Heat Sense.)

Geo Vision

Description: Geo Vision is a type of vision in which the creature can sense anything in contact with the earth or solid ground. Further, it can see any such creature through the element of Earth. However, it cannot see anything that is not in direct contact with the ground. So, it is blind to flying birds and levitating mages.

It is not possible to have Geo Vision along with any other vision type (e.g. Astral Vision, Day Vision, Night Vision, etc.), as the vision types are exclusive to one another. If a character somehow gains Astral Vision through any means, magical or otherwise, they automatically forego their normal vision type as long as they possess it. (It is possible to combine it with weaker Sense types, though, such as Heat Sense.)

Gold Sense

Description: Gold Sense gives a creature unusual sensitivity to the presence of gold. To a creature with this Gift, any gold in their presence acts as a light source giving off a Dim golden light.

Other Details: Creatures with Gold Sense can sense gold up to 40 feet away, although this sense does not extend through walls or other barriers that block light. Any gold perceived by this Gift acts as a sort of light source that dimly illuminates the surrounding area around it to a distance of 5 feet. Thus, any gold will stand out in what is otherwise total darkness, illuminating the area immediately around it. This illumination is irrespective of any other light sources, and propagates through smoke and fog similar to other light sources. Similarly, magical darkness completely blocks this ability.

While a creature with Gold Sense can sense gold 40 feet away, it may not be able to see the intervening distance if no other light sources are present.

Although Gold Sense does not allow a creature to see through invisibility directly, any invisible gold will still be seen to illuminate the area surrounding it.

Heat Vision

Description: Heat Vision is the ability to clearly see infrared light and discriminate between subtle temperature differences. To creatures with Heat Vision, any object slightly warmer than its surrounding environment glows brightly.

Other Details: Characters with true Heat Vision are not bothered in the least by the presence of fire and other scorching heat sources. Further, they can clearly perceive even the slightest changes in temperature. A warm hand print of a person touching a stone wall will shimmer and glow for a minute or two after contact. Footprints on stone will do likewise. And, the silhouette of an assassin skulking in a dark corner will blaze like the beacon of a lighthouse.

While creatures with Heat Vision can easily distinguish subtle temperature gradients, they are incapable of seeing color. So, everything looks like various shades of gray with hotter objects appearing bright and colder items appearing dark.

It is not possible to have Heat Vision along with any of the other basic vision types of Day Vision, Night Vision, Dark Vision, or Heat Vision as the basic vision types are exclusive to one another. If a character somehow gains Heat Vision through any means, magical or otherwise, they automatically forego their normal vision type as long as they possess it. (It is possible to combine it with weaker Sense types, though, such as Magic Sense.)

Heavy Natural Armor

Description: The Heavy Natural Armor gift provides a creature with 10 Armor Ward in addition to their Natural Ward at the cost of an additional -6 Encumbrance and a -10 Speed penalty (equivalent to Heavy Armor). It does not imply that the creature wears armor. Rather, the creature's natural form is unusually resistant to physical blows.

Light Natural Armor

Description: The Light Natural Armor gift provides a creature with 4 Armor Ward in addition to their Natural Ward at the cost of an additional -2 Encumbrance (equivalent to Light Armor). It does not imply that the creature wears armor. Rather, the creature's natural form is unusually resistant to physical blows.

Moderate Natural Armor

Description: The Moderate Natural Armor gift provides a creature with 7 Armor Ward in addition to their Natural Ward at the cost of an additional -4 Encumbrance and a -5 Speed penalty (equivalent to Moderate Armor). It does not imply that the creature wears armor. Rather, the creature's

natural form is unusually resistant to physical blows.

Spawn Undead ...

Description: When used on a freshly killed corpse, this ability causes an undead creature to arise. When a creature is described as having this skill, it is always accompanied by a type of undead that it can spawn. For example, the description for *ankou* states that the creature possesses the ability *Spawn Undead Wraith*. Therefore, an *ankou* can spawn a wraith with that gift, but no other.

Setback Cost: 12 minus Intelligence (minimum of 2).

Action Time: 1 minute *Range:* Touch

Affected Target: One corpse

Duration: Permanent.

Preparation: Unless otherwise specified by the description of a particular creature possessing this gift, the ability must be used on a corpse that was killed no longer than a day prior to use.

Other Details: A corporeal undead can only be spawned if the corpse it is spawned from is reasonably intact. (You can take a *very* liberal view of what the term reasonable means, though. If a corpse possesses most of its body parts, you're probably okay. But, a zombie cannot be spawned from a solitary finger.) Ghostly undead can be called forth regardless of the corpse's condition.

The gift does not convey to the practitioner control over the spawned undead, but nothing prevents control being obtained through other means.

The spawned undead is of a normal sort in all respects for creatures of its type. The gift is limited to spawning undead having a write-up in one of the supplemental monster books of *Mythmagica*. It has a Level approximately equal to that the corpse formerly possessed in life. Look at the description of the creature, and use the example having the highest Level less than or equal to its former Level to obtain its stats. If no such example exists (i.e. the minimum example Level is higher than the former Level), then that type of creature cannot be spawned from the corpse.

As the spawned creature is no longer alive, it can no longer gain XP. If the creature had a name in life, it retains its former name and, therefore, has Guts points to spend in conflicts.

Thermal Vision

Description: Thermal Vision is a heat-sensing type of vision, very similar to Heat Vision. However, Thermal Vision is more sensitive than Heat Vision, and is far more tolerant of extreme temperature ranges. It can never be blinded by blazing heat sources, no matter how hot or bright. Further, it can see through sources of intense heat to see what is on the other side. So, a creature with Thermal Vision can see right

through an Occultist Wall of Fire.

It is not possible to have Thermal Vision along with any other vision type (e.g. Astral Vision, Day Vision, Night Vision, etc.), as the vision types are exclusive to one another. If a character somehow gains Astral Vision through any means, magical or otherwise, they automatically forego their normal vision type as long as they possess it. (It is possible to combine it with weaker Sense types, though, such as Magic Sense.)

Creature Move Modes

Creatures move around the game world in a wide variety of ways. Some fly, some swim, some squirm across the ground, some run on two legs, while others gallop on four. The way in which a creature moves can have a big impact on play. So, we need a way to succinctly describe how any given creature does so. Mythmagica accomplishes this goal by assigning each creature one or more Move Moves, each of which is a one-word description of a means of traversing the world.

Each mode modifies the creature's Raw Speed (determined by a table lookup below, which is based on the sum of the creature's Strength, Agility, and Perception). The modes are given to a creature based on its physical characteristics and the methods of locomotion it uses to get from place to place. For example, creatures with four hooves are generally given the Move Mode of Gallop. Creatures with wings are generally given a Mode Mode of either Glide or Hover. Many-legged creatures such as bugs and spiders are given a Move Mode of Skitter.

Ambulate

Ambulating is a ground-based Move Mode by which a shapeless amorphous creature propels itself. (e.g. a [Boneless Slime](#))

Bounding

A ground-based Move Mode by which a creature runs with long fluid jumps. Without breaking stride, a bounding creature may easily jump vertically a distance equal to the length of its footprint and horizontally a distance of double that. So, a Medium-size bounding creature can jump vertically 5 feet and horizontally 10 feet; a Large-size bounding creature can jump vertically 10 feet and horizontally 20 feet; etc. (e.g. a [Common Cat](#))

Charge

Charging is a rapid Move Mode that can only be performed in a straight line across the ground. For further details, see [Charge](#) in [The Character Compendium](#). (e.g. a [Bovine](#))

Cling

Clinging is a Move Mode allowing a creature to move along any rough surface that does not have the [Slick Terrain](#) condition. This includes rough-cut vertical walls and even ceilings, but excludes smooth or polished surfaces such as glass, ceramic tile, or marble. (e.g. a [Spider](#))

Crawl

Crawling is a Move Mode using legs to pull a creature's body across the ground, or just above it. (e.g. a [Crocodile](#))

Dash

Dashing is a supernaturally fast ground-based Move Mode. (e.g. a [Djinni](#))

Move Modes Table

Move Mode	Raw Speed Modifier
Ambulate	-10
Bounding	+20
Charge	+20
Cling	-5
Crawl	-15
Dash	+40
Dive	+60
Drift	-20
Fishtail	+10
Gallop	+20
Glide	+30
Hop	-10
Hover	+10
Lope	+0
None	Speed=0
Paddle	-20
Plod	-10
Romp	+10
Run	+0
Scamper	+0
Shamble	-10
Skitter	+10
Slither	+0
Squirm	-10
Swim	-10
Stride	+0
Trot	+10
Undulate	+0
Vault	+30
Waft	+0

Dive

Diving is an aerial Move Mode where a flying creature attacks from above, exchanging altitude for Speed. A flying dive can only be done from a great height in a straight line. (See [Diving Caveats](#) in the [Flying Limitations](#) section of [The Rules Reference](#) for details.) (e.g. a [Griffin](#))

Drift

Drifting is a slow aerial Move Mode allowing the creature to move in any direction and even to reduce its Speed to zero while remaining aloft.

Fishtail

Fishtailing is a swimming Move Mode using a large hind fin to propel a creature through the water. (e.g. a Mermaid)

Gallop

Galloping is a rapid ground-based Move Mode of hoofed animals. (e.g. a Common Horse)

Glide

Gliding is a rapid aerial Move Mode where the creature's minimum Speed can never fall below ½ of its maximum Speed. (See Gliding Caveats in the Flying Limitations section of The Rules Reference for details.) (e.g. a Heraldic Dragon)

Hop

Hopping is a slow Move Mode performed by short jumps across the ground. (e.g. a Toad)

Hover

Hovering is an aerial Move Mode allowing the creature to reduce its Speed to zero while remaining aloft. (See Hovering Caveats in the Flying Limitations section of The Rules Reference for details.) (e.g. a Honey Bee)

Lope

Loping is a lumbering ground-based Move Mode performed by creatures with four or more legs. (e.g. a Common Bear)

Paddle

Paddling is a slow water-based Move Mode using limbs rather than fins or flippers. (e.g. a Dog in water)

Romp

Romping is a ground-based Move Mode performed by creatures with four or more legs. (e.g. a Common Wolf)

Run

Running is a ground-based bipedal Move Mode. (e.g. a Human)

Scamper

Scampering is a ground-based Move Mode performed by creatures with four legs. (e.g. a Common Rat)

Shamble

Shambling is a slow ground-based Move Mode performed by a creature shuffling its feet. (e.g. a Zombie)

Skitter

Skittering is a ground-based Move Mode performed by creatures with exoskeletons having six or more legs. (e.g. a Crab)

Slither

Slithering is a Move Mode performed by legless creatures gliding their bodies across the ground with graceful side-to-side winding movements. (e.g. a Poisonous Snake)

Squirm

Squirming is a slow ground-based Move Mode performed by legless creatures slinking their bodies across the ground. (e.g. a Mongolian Death Worm)

Swim

Swimming is a slow water-based Move Mode, somewhat faster than a paddle, performed by using legs or flippers to propel a creature through the water. (e.g. a Sea Turtle)

Stride

Striding is a ground-based Move Mode performed by creatures with two unusually long legs. (e.g. a Tree Folk)

Trot

Trotting is a ground-based Move Mode, typical (but not limited to) hoofed animals, but slower than a gallop. (e.g. a Common Sheep)

Undulate

Undulating is a water-based Move Mode by which a serpentine creature swims. (e.g. a Common Eel)

Vault

Vaulting is a great leap across the ground or water. It can only be done in a straight line, and a given creature can only Vault once per scene. (e.g. a Frog)

Waft

Wafting is a relatively slow aerial Move Mode by which a creature drifts through the air. (e.g. a Common Ghost)

Creature Description Format

Creatures are presented in a specific format in the various Monster Supplements ([The Tome of Terrors](#), [Celtic Creatures and Nordic Nightmares](#), and [Monsters of the Mediterranean](#)). Once you are familiar with the format, it is easy to find the specific bit of information you are looking for to answer any question that might arise in a game situation. The format uses some standard attributes as well as a general description. The standard attributes provide you with a quick overview of the monster's habits and abilities in specific areas. The general description contains pertinent information not covered by the more standard categories.

Each creature starts with a block of text giving a detailed description of the monster's behavior, appearance, strengths and weaknesses. The general description section has no specific guidelines on what may or may not be found in it, as it is intended to provide an overall mental picture that uniform categories and stale attributes cannot easily convey.

The standard attributes that describe a creature's various characteristics may be presented in any order, to ease pagination and formatting. But, each attribute block is appropriately labeled so you can find what you're looking for quickly.

Attack Modes

Attack Modes lists the methods of attack the creature uses. These attack modes may be by weapon (the offensive tool the creature is using), beak, bite, butt, claw, fist, pincers, or any other possible combination of attack. If an Attack Mode is comprised of multiple weapons (such as both a beak and a claw), they are separated from one another using slashes (e.g. "Beak/Claw").

If a creature has multiple Attack Modes, they are separated by the word "or". For example, a human may attack either using a combination of punches and kicks or with a weapon. These are two distinct Attack Modes, and could be described as "Punch/Kick or by Weapon".

Some creatures are allowed multiple simultaneous attacks, each with their own Assault Actions and Attack Rolls. This is often the case when a monster has multiple heads, each of which acts independently of the others. When this is the case, there are two possibilities: the individual Attack Modes are all identical, or they aren't.

When a monster has simultaneous Attack Modes that are all identical, the Attack Mode is listed once, followed by "(x#)", where the # is replaced by a number. For example, a Cerberus is a three-headed dog with each head having its own attacks. Its Attack Modes description is listed as "Carnivorous Bite (x3)".

On the other hand, when a monster has simultaneous Attack Modes that are different from one another, the description

separates the various Attack Modes with the word "and". For example, the [Grecian Chimera](#) is a monster with a lion's body and head (that attacks with a Carnivorous Bite / Claw combination), a goat's head protruding from its back (that attacks with a head butt), and a viper tail (that attacks with a poisonous bite). The Chimera's overall Attack Modes description is listed as "Carnivorous Bite/Claw and Head Butt and Poisonous Bite".

Cunning

A creature's Cunning is a low-resolution description of its Intelligence, to provide a textual guideline on how it should be played. While players imbue their characters with as much "smarts" as they want, you should stress the cerebral differences between a djinni and a frog. Even if a frog had all of the powers of a royal djinni, it could not use them to any great effect. Listed hereafter are the various gradations of Cunning, listed in order of increasing Intelligence, along with their descriptions.

Cunning Table

Intelligence	Cunning
< -8	Mindless
-8 to -7	Instinctive
-6 to -5	Bestial
-4 to -3	Simpleminded
-2 to +2	Alert
3 to 4	Clever
5 to 6	Brilliant
7 to 8	Genius
> 8	Mastermind

Mindless: Mindless lack intelligence entirely. Creatures of this type are either completely absent of self-motivation (and so only act while under someone else's control), or are so focused on one single task that they completely ignore all forms of distraction. In either case, mindless creatures head directly toward their goals, whatever those may be. Mindless creatures won't flee even when severely injured, although they will generally defend themselves otherwise. In this classification fall Zombies, Elementals, Golems, Automaton, and other such beings. Mindless creatures have Intelligence scores of -9 or below. Such creatures are Immune to Deluding, Dreadful, and Tormenting Effects.

Instinctive: Instinctive creatures have only the slightest glimmer of intelligence. They are motivated by simple stimuli such as hunger and pain and react to their environment predictably. They head directly towards their goal, which usually involves food: yummy adventurer. Instinctive creatures are dumber than a pile of kindling, but will flee when suffering from harm. In this classification fall

Bugs, Spiders, Slugs, and other such beasts. Instinctive creatures have Intelligence scores of -7 or -8. Such creatures are Immune to Deluding and Dreadful Effects.

Bestial: Bestial creatures have limited reasoning capacity. Frequently, they hunt in packs but lack the intelligence to devise complicated traps. Instinct strongly influences the actions of these creatures, although they do have some reasoning capacity from which to draw. None use weapons except those given by their natural forms. Such beasts cannot understand even the simplest languages although they may be trained to understand specific commands (i.e., “sit,” “heel,” “roll-over,” etc.). Most animals and a large variety of monsters fall into this mental category. Creatures of Bestial Cunning have Intelligence scores of -5 or -6.

Simpleminded: Simpleminded creatures reason at the level of a five year-old human child at best. Species of this mental level often develop their own simple languages and may even understand human tongues. Through many years of practice, some of these species even develop techniques of stealth and ambush. Ogres and Giants of many sorts blissfully swell the ranks of species falling into this category of relative stupidity. Simpleminded creatures have Intelligence scores of -3 or -4.

Alert: Alert creatures think at the level of an average, uneducated human. Such individuals can reason their way out of difficult situations and can devise effective traps given sufficient time to prepare. If obviously overpowered by a foe, an alert creature will either barter for their life or flee. Alert creatures have Intelligence scores between -2 and +2.

Clever: Clever creatures reason at the level of well-educated humans. These beings usually find viable, efficient solutions to thorny problems. A few can even solve the New York Times crossword puzzle! Clever creatures have Intelligence scores of 3 or 4.

Brilliant: Brilliant creatures have the reasoning capacities of humans with master-level training at the tops of their professions. They are experts in one or more fields of knowledge, and are often leaders within their communities. Brilliant creatures have Intelligence scores of 5 or 6.

Genius: Geniuses have mental capacities that are mind-blowing to the common human. Their intelligence goes beyond the mere mastery of a field or craft. The creativity of a genius pushes the boundaries of a field of endeavor, and redefines what it means. When playing one of these creatures as an Overlord, you should take time to decide the creature's actions. Highly cunning beings such as these easily judge the power of opponents and combat them with great skill. One favorite tactic is to isolate opponents and eliminate them one at a time. Genius creatures have Intelligence scores of 7 or 8.

Mastermind: Masterminds immediately see the best solutions to any problems presented to them. Give a great deal of thought in determining the moves of such creatures, as they will judge the power of opponents easily and quickly. You may assume that a mastermind is aware of the abilities

of all foes, because so brilliant an individual would never be caught in a dangerous situation without having first thoroughly scoped out the opposition. Characters must devise extraordinary measures to combat masterminds as they expertly utilize all of the tricks of surprise and deceit. Mastermind creatures have Intelligence scores of 9 or above. The author of this book lands in this category.¹⁴⁷

Danger Tier

Danger Tier is a gauge that roughly estimates the brute-force power of a creature compared to that of a human character of the same approximate level. That is, it gauges the likely outcome if you locked the creature and a human in an empty room and pitted them against one another. It is a numerical value that ranges anywhere between -4 and +4, with a value of 0 being roughly equivalent to a human. These values should only be taken as a crude starting point, though.

Depending on a creature’s abilities, immunities, and sensitivities, they may be far easier or more difficult to overcome depending on the capabilities of its opponents. Further, the Danger Tier does not take into account any Guts the creature and/or its opponents may have. Given these caveats, the various Danger Tier values have the meanings as shown on the Danger Tier Table.

The specific Danger Tier for a given creature is determined as follows:

1) Add up all the Baseline Attributes for a given creature type, except Intelligence. Then lookup the Starting Danger Tier on the following table:

Baseline Sum	Starting Danger Tier
-20 or less	-4
-19 to -16	-3
-15 to -10	-2
-9 to -5	-1
-4 to +4	0
+5 to +9	+1
+10 to +14	+2
+15 to +19	+3
+20 or more	+4

Note that Intelligence is omitted from the sum here because how clever you play a creature often has a large impact on its potency, but that impact can vary greatly from one encounter to the next. As such, we are only gauging the creature’s brute-force power with the Danger Tier. How smart or stupid you play the creature is up to you.

¹⁴⁷ That’s now an official rule, puny mortals, so it’s true by definition. Bwa-ha. Bwa-Ha-Ha! *BWA-HA-HA-HA-HA-HA-HA-HA-HA!*

2) If the creature is Immune to Internal Damage, add 1. This is because this Immunity has a big impact on how effective normal weapons have on a creature.

3) If the creature is Immune to two or more of Blade, Blunt, Chopping, Cutting, and Puncturing Effects, add 1.

Danger Tier Table

Danger Tier	Approximate Meaning
-4	Seven or eight creatures having a Danger Tier of -3 have about a 50% chance of defeating one human opponent of the same Level.
-3	Five or six creatures having a Danger Tier of -3 have about a 50% chance of defeating one human opponent of the same Level.
-2	Three or four creatures with a Danger Tier of -2 have about a 50% chance of defeating one human opponent of the same Level.
-1	Two creatures with a Danger Tier of -1 have about a 50% chance of defeating one human opponent of the same Level.
0	A single creature with a Danger Tier of 0 has about a 50% chance of defeating a single human opponent of the same Level.
+1	A single creature with a Danger Tier of +1 has about a 50% chance of defeating two human opponents of the same Level.
+2	A single creature with a Danger Tier of +2 has about a 50% chance of defeating three or four human opponents of the same Level.
+3	A single creature with a Danger Tier of +3 has about a 50% chance of defeating five or six human opponents of the same Level.
+4	A single creature with a Danger Tier of +4 has about a 50% chance of defeating seven or eight human opponents of the same Level.

4) If the creature is of Great size, add 1. If it is of Epic size or larger, add 2. This is because such enormous creatures are effectively Immune to Internal Damage, as the largest weapons the Avatars can wield are of size Large, and a weapon cannot deliver Internal Damage to creatures more than 2 Size Categories larger than the weapon.

5) If the creature is Sensitive (or Highly Sensitive) to Blunt, Chopping, or Cutting Damage, subtract 1. (Any of these sensitivities essentially negate any Immunity to Internal Damage it otherwise has.)

6) If the creature cannot move from place to place, subtract 1.

7) If the creature's primary attack is usually made at a safe range, add 1. (This may be due to an ability to fly. But, may be otherwise.)

8) If the creature has multiple attacks per round, add 1. (This may be due to it having multiple heads. But, may be due to other reasons.)

9) If the creature has a major poisonous natural attack, breath weapon, aura, or any combination thereof, add 1. (Forego adding to the Danger Tier for this if any such attack(s) would merely be a last resort after other major abilities have been exhausted, such as the poisonous vipers of a Grecian Gorgon's hair.)

10) If the creature has substantial magical abilities beyond a handful of spells, such as having the abilities of one or more spell-casting classes, add 1.

The result is the creature's Danger Tier.

Fun Facts

This section describes interesting tidbits about the creature's strategies and tactics, as well as specifics about its abilities, immunities, and sensitivities. It contains any unusual modes of attack or defense a creature uses and any breath weapons, stings, or poisons that the monster wields. If a creature has magical abilities or somehow charms or frightens its victims, these powers will be listed here.

The Fun Facts sections also lists any Conditions applied to the creature. Some of these are found under the Character Conditions section in [The Rules Reference](#). Others, that are used almost exclusively by monsters, are found in this book in the Creature Conditions section.

Habitat

The general environment to which the creature is drawn. A creature's habitat should give you a good feel for the environments in which your party may encounter that creature. However, if you decide you want to place a Great White Shark in the middle of the desert, with its fin parting the sand dunes like waves, feel free to do so. The habitat description only provides a basic guide and should never stifle your creative juices.

Keywords

Keywords are descriptive words associated with a creature, and are useful when searching for creatures having certain characteristics. Definitions of most keywords are provided in the [Glossary](#) section of [The Rules Reference](#).

Move Modes

The creatures methods of traversing the world. These are described in the Creature Move Modes section of this book. Some creatures have multiple Move Modes, which are separated from one another by slashes (“/”). However many Move Modes a creatures possesses, it can use only one Move Mode at a time.

Origin

This section states where legends originated concerning the creature. Mythmagica restricts itself to using monsters taken from legend, myth, fable, and fairy tales. The only real exceptions to this rule are those “monster” descriptions that list actual real-world animals or giant-sized versions of natural creatures (which are common themes in folklore anyway). Here is listed the specific countries producing the legends if history relates their exact origin. Otherwise, Origin lists the general areas of civilizations that produced them along with any interesting tidbits of information concerning the beast’s place in folklore.

Size

The basic size category of the creature. These categories are: Zot, Wee, Ultratiny, Tiny, Small, Medium, Large, Great, Epic, Colossal, and Astronomical. Detailed descriptions of these terms mean are found in [The Rules Reference](#)

Traits

The Traits section lists the Personality Traits common to the creature type. Here are some common traits:

Affinity towards ... Having an Affinity towards some race or profession indicates that a creature will try to associate with and befriend any creatures of its affection. Of course, this does not mean that the creature will tolerate abusive or harmful behavior from those with whom it has an affinity. It merely indicates that the creature is favorably disposed upon first encountering creatures of the type. For example, Hobs have an Affinity towards Elves. Whenever a Hob meets an Elf, they greet them with profound respect and normally has a twinkle of wonder in their eyes.

Afraid of ... A creature that is naturally Afraid of something will avoid that thing if possible. This does not mean that the creature will necessarily flee. It may mean that the creature merely remains extremely wary and keeps a respectable distance between itself and the object of its apprehension. For example, a wolf is Afraid of Fire. Thus, a pack of wolves may normally be kept at bay with a simple campfire. Nevertheless, the pack may remain nearby as it is drawn to the smell of cooking food. In fact, if the pack is Starving, it may ignore its natural fear and attack the camp anyway.

Aversion to ... Any creature that has an Aversion to some situation will avoid it if reasonably convenient. However, they are not really hindered or damaged in any way by the object of their aversion. For example, a Dark Elf has an Aversion to Bright Lights. Thus, they would avoid bright lights and attempt to extinguish them whenever possible. Nevertheless, the Dark Elf has no real fear of light and knows that it does them no real harm. They could even travel in broad daylight, though they would find it quite discomforting.

Enmity towards ... Any creature that has Enmity towards some race or profession is automatically wary and irritable towards any member of the race or profession. For example, an [Elder Tree Folk](#) has Enmity toward all axe wielders. The Elder Tree will be extremely angry whenever they see anyone carrying an axe but will usually give the offender a chance to explain themselves. The offender will probably be sent safely on their way if they relate that the axe is used to hew orcs instead of trees.

Hatred toward ... Any creature that has Hatred towards some race or profession automatically attacks any member of the race or profession. For example, an [Elder Tree Folk](#) has Hatred towards Goblins and Orcs. It will immediately attack any [Orc](#) or [Goblin](#) encountered in its beloved forest.

Lust for ... Having a Lust for something indicates that a creature will perform nearly any action necessary to obtain the item that does not go against its basic nature. For example, Gnomes have a Lust for Gems. While a gnome thief would probably not kill a friend who has a valuable star sapphire necklace, they would not hesitate to pilfer the

bauble on the first convenient opportunity.

Overpowering Affinity towards ... Having an Overpowering Affinity towards some race indicates that a creature will go to great lengths to possess any being of its affection. The creature with the Affinity would not hesitate in kidnapping any such being it desires. It matters little to these creatures whether the affection is returned in kind. For example, a Lindwurm dragon has Overpowering Affection towards Elven and Human Maidens. It is not unheard of for one of these dragons to kidnap a beautiful princess and care tenderly for her while defending its prize from numerous knights.

Strong Aversion to ... Any creature that has a Strong Aversion will avoid the subject of its anathema unless doing so would cause the creature extreme hardship or death. Even so, the creature is merely inconvenienced by its own personal bias. It is in no way injured by the avoided subject. For example, a Duppy has a Strong Aversion to Tobacco Seeds. Thus, the spirit will avoid any such seeds encountered. It will not, for example, cross over any line of tobacco seeds sprinkled on the ground. Nevertheless, the ghost has no real fear of tobacco and knows that it does them no real harm.

Terrified of ... A creature that is naturally Terrified of something will always flee from its anathema regardless of the consequences. For example, a Vampire that is Terrified of Sunlight will sacrifice anything to escape its embrace.

Uncontrollable Lust for ... Having an Uncontrollable Lust for some thing indicates that a creature will perform any action necessary to obtain the item. For example, a Werewolf in wolf form has an Uncontrollable Lust for the Taste of Human Flesh. As such, it will do anything in its power to gorge itself on its favored prey.

Vision

Vision indicates the modes of visual perception the creature possesses. The more common modes are described in [The Character Compendium](#) under the headings of: Astral Vision, Day Vision, Dark Vision, Echolocation, Motion Sensitivity, and Night Vision. Some of the more esoteric vision types, such as Geo Vision and Thermal Vision, are listed in the Creature Conditions section.

Wealth Type

Wealth Type states how much and what kind of treasure a monster will reasonably carry or hoard in its lair. Keep in mind, this descriptor is provided only to aid and augment your judgment, never to replace it. If you, as the Overlord, think the treasure value given is too low, boost it. If it is too big, cut it down to size. As you gain experience in Game Mastering, you will find yourself referencing the Wealth Type less and less. You will find that your personal opinion will often provide you with better insight than any of our cookie-cutter advice.

In any case, we advise you to hand out magical items sparingly. You should give characters magic items and potions only after careful consideration. Minor encounters will almost never produce these valuable treasures.

As a rule of thumb, you should put a magical item in a treasure hoard only if the monster that possesses it has a good chance of defeating a character using the item against it. After all, the only ready source of such treasures for most monsters is the supply that walks in the front door in the hands of some overly cocky adventurer. This does not mean that you should feel obligated to place an item in a treasure pile just because the presiding monster is powerful. It is quite unusual for high level characters to die, leaving their treasure for later adventurers to plunder. Only wise and prudent individuals attain levels of any real consequence and such people tend to heroically run away rather than be ignominiously eaten. Even mighty dragons have few such items.

The two accompanying tables list approximate Treasure values (in silver ounces) for entire encounters, depending on whether it is normal or climactic. Use the primary foe's (the boss's) Wealth Type and Level to look up the treasure value on the tables. Consider any underlings' treasure to be included as part of the stated amount.

A climactic encounter is intended for the final, big clash at the end of an adventure. Normal encounters are for other encounters, beyond those that are trivial (which warrant no treasure at all). On the tables, "K" indicates thousands.

Treasure found in planned encounters may include magic items (at your discretion). Some treasure lies in the compact form of gold, gems, and jewelry, but most is discovered in large piles of silver and copper mugs, plates, trinkets, and coins.

Treasure for Climactic Encounters

Level	Hoard (s.oz.)	Incidental (s.oz.)	Mineral (s.oz.)	Monetary (s.oz.)
1	1.5K	96	24	384
2	2K	128	32	512
3	3K	192	48	768
4	4K	256	64	1K
5	6K	384	96	1.5K
6	8K	512	128	2K
7	12K	768	192	3K
8	16K	1K	256	4K
9	24K	1.5K	384	6K
10	32K	2K	512	8K
11	48K	3K	768	12K
12	64K	4K	1K	16K
13	96K	6K	1.5K	24K
14	128K	8K	2K	32K
15	192K	12K	3K	48K
16	256K	16K	4K	64K
17	384K	24K	6K	96K
18	512K	32K	8K	128K
19	768K	48K	12K	192K
20+	1024K	64K	16K	256K

Treasure for Normal Encounters

Level	Hoard (s.oz.)	Incidental (s.oz.)	Mineral (s.oz.)	Monetary (s.oz.)
1	128	8	2	32
2	192	12	3	48
3	256	16	4	64
4	384	24	6	96
5	512	32	8	128
6	768	48	12	192
7	1K	64	16	256
8	1.5K	96	24	384
9	2K	128	32	512
10	3K	192	48	768
11	4K	256	64	1K
12	6K	384	96	1.5K
13	8K	512	128	2K
14	12K	768	192	3K
15	16K	1K	256	4K
16	24K	1.5K	384	6K
17	32K	2K	512	8K
18	48K	3K	768	12K
19	64K	4K	1K	16K
20+	96K	6K	1.5K	24K

The various Wealth Types have the following meanings:

Hoard: A monster with this Wealth Type actively gathers treasure. The reasons for the creatures' infatuations with treasure vary, but their methods do not: gimme or die! The treasure thus accumulated is never spent. Rather, the hoards of treasure will either be heaped into a pile providing the hoarder with fabulous bedding or will be locked tightly away in some hidden crevice or chest.

Incidental: A monster of this Wealth Type has no desire to gather treasure but inadvertently collects it by killing wealthy adventurers. The treasure thus gained lies scattered or buried under a nest or dung.

Mineral: Monsters that burrow or seek rare earths fall into this Wealth Type. Such creatures do not seek out the valued minerals as money, but rather have some other use for them.

Monetary: Monsters that accumulate money and then spend it for food, drink, or other pleasures fall into this Wealth Type. These creatures commonly carry the money with them in a pouch for easy conveyance.

Examples

The Examples section gives stats for various ready-to-use creatures of various levels. The idea here is to make it easy for you to drop in one of these creatures into your game session to act as a foe of an appropriate level of power.

To gauge whether a creature is appropriate as a difficult foe without being overpowering for a given party, first find the average level of the party.

Assuming the party is relatively fresh, it is generally fine to pit the party against a single opponent that is 2 to 4 Levels higher. If you want to throw 2 to 4 creatures at the party, make them about the same Level as the party, or perhaps one level lower.

If you'd like a large number of foes (say, a dozen), make them extras (mooks) at least 2 levels lower. (A mook is a creature having all abilities and stats of a normal creature of its type, with the exception that they have only 1 Hit Point and 1 Fate Point. So, they are defeated by a single successful roll. XP for mooks is awarded as if the mook were a single-roll encounter.)

Note that it is perfectly okay to mix and match. For example, you could have a single boss creature at or slightly above the party's level along with a dozen or so mooks. And, nothing dictates that they need to be all the same kind of beastie. In fact, the most interesting encounters provide a variety of challenges.

For additional information on any of these combat statistics, see [The Rules Reference](#).

Level

Level is most general gauge of a creature's power level.

HP

Hit Points, which determines how much physical abuse a creature can take and still continue combat. Fate Points is a gauge of how much trickery and cunning it takes to subdue an opponent.

FP

Fate Points, which is a gauge of how much trickery and cunning it takes to subdue an opponent.

Ward

A numerical value indicating the amount of damage a thick hide, tough skin, and/or armor absorbs from a single blow delivered by a weapon. Subtract the Ward value from every direct blow.

SP

Speed, which is a number indicating how fast a creature moves. In general, a creature moves 1 foot per point of Speed every Move Action. If the creature has multiple Move Modes, the Speeds at which it moves using its various Move Modes are separated by slashes (“/”).

Att | Dam | Def | Stab:

A group of combat statistics containing four values which are separated by a vertical bar. These stats are, in order: Attack Bonus, Damage, Defense, and Stability. If a creature has multiple attack modes, each mode will be listed out with its own block of these four values.

Attack Bonus is a number to be used as the creature's adjustment to its Attack Roll when engaging opponents in combat.

Damage is a number stating the amount of damage delivered by an Attack Mode. If a monster has multiple Attack Modes, each will be separated by an “or” and lie in the same order as listed in the Attack Modes section.

Defense represents the difficulty a character has in striking a blow to the creature with a weapon whose primary effect is delivering damage to the target. It is a creature's Defense that a character's Attack Roll must overcome to strike the creature with such a weapon.

Stability represents the difficulty a character has in striking a blow to the creature with a weapon whose primary effect is delivering Setback to the target. It is a creature's Stability that a character's Attack Roll must overcome to strike the creature with such a weapon.

In determining the Defenses and Stabilities of the monsters in the game's supplements, a few assumptions were made:

All monsters using natural weapons are assumed to have a Parry of 4. For creatures with sharp claws and slavering fangs, the sheer threat presented provides sufficient justification for this Parry value.

In fact, a default Parry of 4 was also selected for reasons of convenience. As described in [The Combat Rules](#), Parry plays no role against range weapons (arrows, bolts, etc.).

However, any creature at a range automatically has a Gap Bonus (of 4) for the sheer fact that the aggressor must strike from a distance. Selecting a default Parry of 4 means that monsters have the same Defense in melee as they do at range. This teeny fact makes the Overlord's job easier.

No armor adjustments were made to the creatures' Defenses at all. Note that Natural Ward is based on the creatures' Toughness, and is assumed to have no added encumbrance. On the other hand, if an orc enforcer wears chainmail or an elven knight dons platemail, their Defense values should be adjusted accordingly.

Appendix A: Cultural Names

This appendix provides a wealth of names to use in creating adventures in various cultural settings.

Arabian / Persian Names

A number of the names given here are taken directly from the Arabian Nights.

Given Name (Female)

Abida, Adiya, Aida, Ani, Aishah, Alath, Alitta, Aludra, Aminah, Amira, Anisah, Arrafa, Arwa, Badoura, Bahija, Basima, Batul, Chiba, Dalal, Dima, Diamila, Duha, El-Borak, Fadia, Fahima, Fairuz, Faiza, Farah, Farida, Fatima, Fatma, Fizza, Galila, Gamila, Ghada, Ghadir, Habiba, Hadiya, Hadya, Hafsa, Haifa, Hajar, Hana, Haqiqah, Hawa, Hikmat, Ihab, Ihsan, Ikram, Iman, Ismat, Isra, Jalila, Janan, Jumanah, Khadiga, Kismat, Laila, Lalla, Lamia, Latifah, Layla, Leena, Leila, Lina, Maana, Malak, Maram, Mazel, Medea, Morgiana, Muminah, Nadira, Naila, Najwa, Nashwa, Nasim, Nasira, Noora, Rabiah, Rafiq, Rajaa, Rajiya, Ramla, Ranya, Raqiyah, Rasha, Rawiya, Rizwana, Sabah, Sadaf, Saeeda, Safiya, Sakina, Salima, Samah, Sana, Scheherazade, Shadiya, Shakila, Sharifa, Sultana, Tahira, Talab, Tasnim, Tijah, Umayma, Uzma, Wafa, Wahida, Walidah, Widad, Yamina, Yasmin, Yusra, Zabibe, Zahia, Zahra, Zaida, Zaina, Zarah, Zayna, Zoraida, Zubaida

Given Name (Male)

Abbas, Abdul, Abdullatif, Abid, Ablah, Abou, Abyan, Ad, Adil, Afif, Afzal, Ahmed, Akbaru, Akeem, Akmal, Aladdin, Al-Alem, Alasnam, Al-Aziz, Aldebaran, Alem, Ali, Alim, Al-Karim, Almoshtari, Alnaschar, Al-Qadir, Ameer, Amin, Anwar, Asad, Aslam, Azad, Azazil, Aziz, Baqir, Barakat, Basir, Bassam, Dawud, Deneb, Dhamar, Didi, Diya, Elga, El, Emin, Emir, Fadi, Fahim, Faiz, Faraj, Farid, Faruq, Firuz, Gafar, Gamal, Gawahir, Giaffar, Habib, Hadi, Haidar, Hamid, Hani, Harun, Hasan, Hashim, Hosni, Houssain, Husayn, Ihab, Ikram, Imad, Inaam, Isam, Ithamar, Jabbar, Jaffar, Jalal, Jalaluddin, Jamil, Jinan, Jinn, Junayd, Kadir, Khalil, Kamil, Kapur, Karim, Khalid, Kulal, Latif, Lutfi, Maad, Mahomet, Malik, Mansaka, Mansur, Massoud, Melik, Mostafa, Mourad, Muhammad, Muawiya, Mudar, Muhsin, Mummat, Musad, Mustafa, Nabil, Nadir, Nagib, Nizar, Noor, Nureddin, Olek, Omar, Osama, Othman, Peduil, Qadir, Qasim, Qusay, Raed, Rafiq, Rahim, Rashid, Rasul, Raza, Riad, Saadi, Sabah, Saddam, Safi, Saif-Ad-Din, Saladin, Saleem, Samad, Samir, Schacabac, Shakil, Shihab, Sejan, Shahryar, Sinbad, Tahir, Tahmurath, Tariq, Tehar, Umar, Urtaal, Uthman, Vaiteh, Wabu, Wafi, Waheed, Waseef, Yafar,

Yamin, Yasir, Yazid, Yushua, Zahid, Zahir, Zaid, Zamir, Zayd, Ziyad, Zulfiqar

Surname

Abaza, Abbar, Abdel-Nour, Abdul, Abdul-Bhaki, Abdullah, Abdul-Samad, Acuyan, Adeel, Adwan, Ahmadi, Ahsan, Akif, Akkad, Al-Ahdal, Al-Ajlani, Alam, Al-Amuli, Al-Andalusi, Al-Asiri, Alavi, Alawi, Al-Balawi, Al-Balushi, Al-Bariqi, Al-Bishi, Alfahad, Al-Dimashqi, Al-Farsi, Al-Ghamdi, Al-Hashimi, Al-Hawash, Al-Hazmi, Alim, Al-Jabiri, Al-Jazari, Al-Kandari, Al-Kindi, Al-Latif, Al-Mansur, Al-Marri, Al-Omari, Al-Qadi, Al-Rashid, Al-Razi, Al-Samarrai, Al-Tabari, Al-Zahabi, Al-Zoubi, Amir, Ammar, Anwar, Arazi, Asad, Ashhad, Assan, Atiq, Atiyah, Attar, Atwan, Awan, Azhar, Asim, Aziz, Baba, Badat, Baghdadi, Bahjat, Bakir, Barakat, Barmecide, Bashar, Basri, Batma, Bilel, Bouazizi, Boustani, Bukhari, Burhan, Chakroun, Chatti, Daivari, Damji, Darwish, Din, Ebeid, El-Baz, El-Sayed, Erekat, Fadel, Faheem, Fahimi, Faizan, Farid, Farooqi, Fawzi, Fayed, Fazil, Gazzah, Ghali, Ghanem, Ghazali, Ghulam, Grigorian, Habib, Hadi, Hadid, Hafeez, Hajji, Hakimi, Halabi, Hamawi, Hamid, Hashem, Hassan, Hassim, Hawass, Hindawi, Ibrahim, Iqbal, Ishak, Islambouli, Issawi, Jabal, Jalal, Jameel, Jasem, Javedani, Kadir, Karawi, Karim, Kateb, Kazem, Khalid, Khankel, Khattab, Labib, Latifi, Mahdi, Mahjoub, Marwazi, Massad, Mudin, Mukhtar, Mustafa, Naceri, Nadir, Nafti, Naim, Najafi, Nasar, Nassif, Nawar, Nazif, Noorani, Okasha, Otayf, Pachachi, Qaderi, Qasim, Rahim, Rahmati, Rajab, Raji, Ramzan, Ramzi, Rashid, Riad, Rumi, Rushdi, Sa'id, Sadek, Safadi, Saif, Sajjad, Salem, Salibi, Salman, Sawalha, Sayyid, Shaban, Shakeel, Shariq, Sistani, Tariq, Uthman, Wahid, Wajdi, Wazir, Yasin, Yasser, Zaab, Zafar, Zahir, Zaid, Zaydan, Zuberi

Celtic Names

Many of the names provided here are those of obscure Celtic gods and goddesses.

Given Name (Female)

Achall, Achtland, Aeracura, Ahes, Aibell, Aimend, Aife, Alaron, Albine, Aldan, Apadeva, Asidia, Ataegina, Bebinn, Bec, Bebinn, Becuille, Befind, Besencla, Boann, Bodhmall, Brigit, Canola, Carman, Cerridwen, Cessair, Cissonia, Clidna, Clothru, Cordelia, Coruae, Cosunae, Crearwy, Dechtere, Deiba, Deirdre, Eia, Eluned, Epane, Erbina, Ermae, Etain, Finnabair, Finnguala, Flidais, Fuamnach, Grainne, Grian, Liban, Lacibea, Laneana, Losa, Luna, Maeve, Mess, Mirobleo, Mor, Muirenn, Munidis, Nabia, Niamh, Nymphis, Ocrimirae, Regan, Reva, Tlachtga, Taittiu, Tava, Toga, Trebaruna, Trebopala, Trita, Tutelae, Uirne, Vesunna

Given Name (Male)

Abarta, Abartach, Abcan, Addaon, Aedd, Aereda, Aernus, Aetio, Araco, Aganippus, Agricola, Ai, Ailill, Aillen, Albanact, Albion, Aldroenus, Amergin, Andinus, Arubianus, Audrien, Avagddu, Bandua, Bith, Bladud, Bormanicus, Brath, Breogan, Brian, Brigo, Builg, Carneo, Cathbad, Cohue, Conaire, Conand, Corb, Cormac, Cosus, Creidhne, Crimthann, Crom, Crouga, Daire, Delbaed, Dub, Dother, Dian, Eber, Ecmarr, Endovelicus, Eochaid, Eremon, Erriapus, Fidaig, Finn, Fionn, Genann, Goll, Henwinus, Issibaeo, Labraid, Latobius, Len, Lugus, Maglaurus, Melesocus, Mermandiceo, Miach, Mug, Nechtan, Neit, Nemed, Nessa, Oscar, Parthalon, Picio, Quangeio, Reue, Rinnal, Rudraige, Salama, Sedatus, Sengann, Seonaidh, Starn, Tabudico, Tegid, Tuan, Turiacus, Visucius

Surname

Alaw, Alisanos, Ansoica, Buachalla, Cennfinnan, Conimbriga, Cruach, Donn, Durbedico, Endovellico, Finn, Gluingel, Lethderg, Lusitani, Mac Cairill, Mac Cecht, Mac Cuill, Mac Cumhail, Mac Eirc, Mac Fidaig, Mac Greine, Mac Nessa, Mor, Munchaem, Mugain, Mugmedon, Muman, Nemedeco, Paramaeco, Riath, Tavianos, Turao, Turiaco, Voel

Place Names

Annwn, Conall, Demetia, Dyfed, Erin, Tisean, Ys

Dwarf Names

The names of the dwarfs are lifted wholesale from the Nordic legends of the dwarfs. However, since the Nordic dwarfs in legends are all male, we supplanted many of the more feminine sounding ones from the male list into the female one.

Fans of Tolkien will recognize a great many names here. This is due simply to the fact that Tolkien used many of the same references in the construction of his epic works.

Given Name (Female)

Ai, Austri, Couril, Dori, Erdluete, Fal, Fili, Frosti, Gefion, Ginnar, Gloi, Groa, Haur, Heptifili, Ingi, Iri, Jari, Kili, Lifthrasir, Loni, Nabbi, Nidi, Noft, Nori, Nyi, Ori, Pancolet, Thiazzi, Thrud, Vali, Vamana, Virginal

Given Name (Male)

Abac, Addanc, Afanc, Ai, Alberich, Alf, Althjof, Alpris, Alvis, Alwis, Andvari, Aurvang, Austri, Avanc, Bafur, Bali, Bes, Bibung, Bifur, Bofur, Bombur, Brock, Dain, Darri, Davalin, Delling, Dolgthrasir, Dolgthvari, Dopey :), Draupnir, Duf, Duneyr, Durathror, Durin, Dvalin, Dyrin, Egil, Eikinskjaldi, Elberich, Elbgast, Fafnir, Fid, Finn, Fjalar, Frag, Fraeg, Frar, Fundin, Galar, Gandalf (literally, "Wand Elf"), Ginnar, Gloin, Hanar, Har, Haugspori, Hind, Hledjolf, Hlevang, Hornbori, Hugstari, Iwaldi, Iwaldur, Laurin, Lit, Litur, Lodur, Lofar, Mjothvitnir, Modsognir, Naglfar, Nain, Nali, Nar, Niping, Nithi, Nordri, Nori, Northri, Nyi, Nyr, Nyrad, Nyrath, Oinn, Onar, Radsvid, Rathsvith, Regin, Rekk, Sindri, Skafith, Skirfir, Skirvir, Slagfidur, Snorri, Sudri, Suthri, Svald, Sviar, Sviur, Thekk, Thjothroerir, Thorin, Thrain, Thror, Uni, Uri, Var, Vegdrasil, Veig, Vestri, Vig, Vindalf, Virfir, Virvir, Vit, Volund, Waylund, Yngvi

Surname

Aurgelmir, Bergelmir, Bolverk, Brising, Elivagar, Etin, Farbauti, Fimafeng, Fjalar, Fjolsvid, Gagnrad, Ganglati, Geirrod, Gilling, Goldmar, Grimnir, Gullveig, Hildisvini, Himinhrjot, Hoddmimir, Hreidmar, Hrungrnir, Jarnsaxa, Lyfjaberg, Mimring, Modsognir, Nibelung, Nidhogg, Sturluson, Vafthrudnir, Ynglinga

Egyptian Names, Ancient

These names are taken primarily from the tombs of ancient Egyptian rulers and officials.

Given Name (Female)

Aat, Abar, Agathoclea, Ahaneith, Ahotep, Ahmose, Ahwere, Amenia, Amenirdis, Arsinoe, Artakama, Asenath, Aya, Behenu, Beketamun, Beketaten, Benerib, Berenice, Betrest, Bintanath, Charmian, Cleopatra, Djefatsen, Duatentopet, Duathathor, Gautseshen, Gilukhipa, Hatshepsut, Hedjetnebu, Hemetre, Henutmire, Henutsen, Henuttaneb, Henuttawy, Henutwati, Herneith, Hetepheres, Hui, Huy, Iaret, Iana, Ibi, Inenek-Inti, Ineni, Inetkawes, Inhapi, Ini, Ipu, Iput, Isesu, Iset, Isetemkheb, Isetnofret, Itet, Kapes, Karomama, Keminub, Khensa, Khentetka, Khenthap, Khentkaus, Khenut, Khiut, Kiya, Maatkare, Maia, Meketaten, Menhet, Mentuhotep, Menwi, Meresamun, Mereret, Meresankh, Meret-Isesi, Meretseger, Merneith, Meritamun, Meritaten, Meritites, Meritra-Hatshepsut, Meritamun, Meritamun, Merneith, Merti, Merytre, Mutbenret, Mutemwiya, Mutnofret, Naert, Nafertiti, Naparaye, Narat, Nauny, Nebet, Nebetah, Nebetia, Nebetta, Nebetuinat, Nebettawy, Nebtu, Nedjefet, Nedjemib, Neferteri, Nefertiabet, Nefertiti, Nefertkau, Nefertnesu, Neferu, Neferuptah, Nefrubity, Neith, Neithhotep, Nererura, Neskons, Nimaathep, Nitiqret, Nitetis, Nitocris, Nodjmet, Nofret, Nubwenet, Pageti, Panchesy, Patareshnes, Peksater, Penebui, Pen-Neckhebet, Persenet, Peseshet, Qalhata, Rekhete, Saka'aye, Sakhmet, Scota, Sekhmakh, Semat, Serethor, Sesheshet, Setapenre, Sitamun, Sitkamose, Sitre, Sobekneferu, Tabekenamun, Tabiry, Tadibast, Takhuit, Tawarettenru, Tentamun, Tentopet, Tetisheru, Tey, Tiaa, Tiy, Tjuyu, Tryphaena, Tumerisy, Tuya, Twosret, Tyti, Udjebten, Watetkhetor

Given Name (Male)

Aahotepre, Adjib, Addaya, Aha, Ahmes, Ahmose, Akhenaten, Akhraten, Alara, Amanibakhi, Amasis, Amduat, Amenemhat, Amenemipet, Amenemope, Amenemopet, Amenhotep, Amenmesse, Amenmose, Amenophis, Ameny, Amethu, Ammeris, Amyrtaeus, Analmaye, Anat-her, Anedjib, Anen, Anhotep, Ankhhaf, Ankhmakis, Ankhmare, Ankhreshet, Ankhtifi, Ankhu, Anlamani, Apepi, Aperanat, Aperel, Aperia, Apries, Aqenienra, Ashakhet, Aspelta, Atlanersa, Ay, Babaef, Bakenkhonsu, Bakenranef, Baqet, Baskakeren, Baufra, Bebi, Bebnun, Bek, Bu-Khaa-Af, Buneb, Benefer, Cheops, Chephren, Dagi, Dedi, Dedumose, Den, Didia, Djaty, Djau, Djedefre, Djedhor, Djedi, Djehuti, Dhedkare, Djer, Djet, Djoser, Duaenhor, Duaenre, Enezib, Gemenekhonsbak, Hakor, Hannu, Hapu, Hapuseneb, Haremakhet, Harkhebi, Harkhuf, Harsiotef, Harwa, Hemaka, Hemiuu, Hepu, Heqaib, Herihor, Herihor, Hesy-Ra, Hewerref, Hor, Hor-Aha, Horbaef, Horemheb, Hori, Horus-Sa, Hotepibre, Hsekiu, Hugranaphor, Hunefer, Huni, Huy, Ibiau, Imhotep, Inaros, Inkaef, Intef, Intefiqer, Inyotef, Iry-

Hor, Isesi-Ankh, Isu, Itisen, Itu, Iufaa, Iufni, Iunmin, Iuput, Iuwelot, Kaaper, Ka, Kaemqed, Kagemni, Kakhent, Kamose, Kanefer, Kashta, Kawab, Khaba, Khabash, Khabaw, Khaemhet, Khaemweset, Khafra, Khamudi, Khawy, Khayu, Khentimeresh, Kheti, Khnumhotep, Khufu, Khufukhaf, Khui, Khu-Ptah, Khyan, Mahu, Maiherpri, Manetho, Masaharta, Meketre, Menes, Menkaura, Meni, Menna, Merenptah, Meri-Teti, Merneptah, Menkare, Menna, Mentuhotep, Mereruka, Merkjefare, Merenhor, Merenre, Merikare, Merkare, Merib, Merneptah, Meru, Meryatum, Meryhathor, Merymose, Meryre, Meryteti, Mesehti, Mesen-Ka, Minmose, Minnefer, Muthis, Nakht, Nakhthoreb, Narmer, Nastasen, Nebamun, Nebhepetra, Nebit, Nebitka, Nebkaure, Nebmaat, Nebneteru, Nebnuni, Nebre, Nebwawy, Neby, Necho, Nectanebo, Neferhotep, Neferkamin, Neferkaptah, Nefermaat, Neferty, Nekau, Nehesy, Nehi, Nerikare, Nesyamun, Nuya, Nykara, Osorkon, Pabasa, Parennefer, Pasenhor, Paser, Pashedu, Pawura, Pedubast, Pentu, Pepi, Peribse, Perneb, Pimay, Pinudjem, Prehotep, Psamtek, Ptahhotep, Ptahmose, Ptahshepsis, Ptolemy, Qakare, Qareh, Qenamun, Qenna, Rahotep, Ramesses, Ramose, Raneb, Ranefer, Rashepses, Rawer, Renseneb, Rudamun, Sabef, Sabni, Sabu, Sahure, Sakir-Har, Salitis, Sapair, Sebka, Sekhemkhet, Senebi, Senenmut, Senneferi, Senusret, Seqenenra, Serfka, Setau, Setepenamun, Sethos, Setne, Setut, Sety, Sharek, Shedsu, Shepseskaf, Siamun, Siatum, Siptah, Si-Tayit, Smendes, Smenkhkara, Snefuru, Sobekhotep, Sonbef, Taharqo, Tantamani, Teti, Thety, Thutmose, Turi, Turo, Tutankhaten, Tutankhamun, Tutankhamon, Unas, Userkaf, Usersatet, Wadjmose, Wehemka, Weneg, Wentawat, Wetka, Wazad, Yakareb, Yuya, Zamonth, Zoser

Surname

Aakheperura, Akhenamun, Anu, Apepi, Apion, Apophis, Djoserkara, Eupator, Haaibre, Henuttawy, Heqamaatre, Huy, Isesi, Kakai, Keraunos, Khaneferumut, Khendu, Kheperkheprure, Khepermare, Khety, Maakherura, Menmaat, Mentuhotep, Merenptah, Meritmut, Meryptah, Merytre, Mutenmat, Nakhtnebtet-nefer, Nebhepetre, Nebmaat, Nebtawya, Neby, Neferkare, Nefertari, Nefertum, Nemtyemsaf, Nimaatra, Nubkaura, Pennekhet, Pepiseneb, Qumau, Sankhkara, Sankhenre, Sankhtawy, Sehetawy, Sehetepibra, Sekhemkare, Seneferankhre, Setapenre, Sewedjara, Sewadjenre, Shemai, Siptah, Sobekhotep, Soter, Taa, Ta-Hemdjert, Tasherit, Tenry, Tereru, Thutmosid, Usimare, Wahankh, Wehem-mesut

Eidolon Names

Angel Name

Abraxos, Adonael, Adonai, Agla, Akriel, Amriel, Araquel, Armisael, Asariel, Astanphaeus, Atrugiel, Azrael, Barakiel, Barquiel, Bath-Kol, Bazazath, Cerviel, Cochabiel, Dabriel, Dardariel, Domiel, Dumah, Elyon, Emmanuel, Erathaol, Gabriel, Galgaliel, Galizur, Gazardiel, Hadriel, Hagith, Hermesiel, Iaoel, Iofiel, Israfil, Jahoel, Jeduthun, Jehudiel, Jeremiel, Kafziel, Kalaziel, Kerubiel, Lahabiel, Lamechial, Laylah, Machidiel, Mendrion, Metatron, Michael, Miniel, Mitatron, Muriel, Naririel, Nasargiel, Nathanael, Ophaniel, Oriel, Orifiel, Osmadiel, Peliel, Peniel, Phaleg, Phounebiel, Pravuil, Puriel, Quabriel, Rachiel, Radueriel, Raguel, Rahatiel, Raphael, Raziell, Rizoel, Sabathiel, Sabrael, Salathiel, Sandalphon, Sarakiel, Seraphiel, Shamsiel, Sophia, Sorath, Soroush, Tartys, Tatrasiel, Tzadkiel, Ubaviel, Vequaniel, Xathanael, Yabbashaell, Yehudiah, Zaazenach, Zachriel, Zagzagel, Zaphkiel, Zarall, Zerachiel

Demon Name

Abaddon, Abyzou, Achlys, Adrammelech, Aeshma, Agares, Agiel, Agog-Magog, Akoman, Alastor, Amaymon, Amdusias, Amon, Anammelech, Andromalius, Angra Mainyu, Apaosha, Asag, Asakku, Asmodai, Astaroth, Azazel, Azi Dahak, Aznavor, Baal, Balberith, Baphomet, Bathym, Beelzebub¹⁴⁸, Belial, Belphegor, Boruta, Bukavac, Bushyasta, Caim, Chax, Classyalabolas, Crocell, Dagon, Dajjal, Dantalion, Demogorgon, Drekvavac, Eligos, Erlik, Flavros, Focalor, Forcas, Gaap, Gader'el, Gamigin, Ghaddar, Ghovt, Gomory, Gusoin, Haagenti, Hinn, Iblis, Ipos, Kasadya, Kokabiel, Kimaris, Koknas, Leraje, Lilim, Lilith, Lucifer, Lucifuge, Malephar, Malthus, Mammon, Marchosias, Mephistopheles, Merihem, Moloch, Morozko, Naamah, Naberius, Namtar, Nar as-samum, Onoskelis, Orcus, Oriax, Orobas, Paimon, Phenex, Rahab, Ronove, Sabnock, Saleos, Samael, Salpsan, Satan, Semyaza, Shedim, Stolas, Surgat, Tannin, Tapagoz, Ukobach, Valac, Vapula, Vassago, Vepar, Xaphan, Yequon, Zabaniyya, Zagan, Zepar, Ziminiar

English / Welsh Names

Given Name (Female)

Achefflour, Addie, Adela, Adelaide, Ainsel, Alice, Amelia, Annabel, Anne, Anwen, Arabella, Araminta, Ariel, Astrid, Audrey, Bathilda, Beatrice, Beth, Beverly, Blodeuwedd, Bronwen, Bryony, Caroline, Catherine (Cathy), Catriona, Cerys, Charlotte, Chloe, Clementine, Clover, Cressida,

Dawn, Diana, Dixie, Duffy, Eleanor, Elizabeth, Elsie, Elspeth, Elvina, Emily, Emma, Esme, Eva, Evie, Flora, Florence, Frances, Georgina, Godiva, Goneril, Gracie, Gwendolyn, Harriet, Helena, Hermione, Honoria, Hulda, Ida, Igraine, Innogen, Iona, Iris, Isabel, Isabella, Iseult, Isolde, Jane, Jennifer, Jessamine, Joan, Jocasta, Julia, Julie, Kendra, Kim, Layla, Libby, Louise, Lydia, Margaret, Maria, Marian, Marilyn, Mary, Matilda, Mia, Millicent, Millie, Morgan, Morgause, Nancy, Olivia, Oprah, Philippa, Phoebe, Poppy, Raven, Reed, Rhonwen, Rosie, Sidney, Tamsin, Tilly, Victoria, Whitney, Wilfreda, Winnie, Zeldia

Given Name (Male)

Ackerley, Acton, Adam, Adney, Aelfgar, Aelfric, Afton, Agnoman, Aiken, Ainsley, Albert, Alcott, Alden, Aldred, Aldrich, Allan, Alfred, Alger, Allen, Alvin, Andrew, Anthony, Ardley, Arnett, Arnold, Arthur, Arundel, Ashby, Ashton, Atley, Atwood, Audley, Avery, Balan, Balin, Barclay, Baxter, Beasley, Beckett, Bedivere, Benton, Brad, Brandon, Brent, Brock, Buck, Burr, Byron, Calhoun, Camber, Carter, Cecil, Cedric, Chad, Charles, Chuck, Clay, Cliff, Clifford, Clifton, Clive, Cole, Conrad, Dagwood, Dalton, Darby, Darin, Darryl, Darton, Derek, Dick, Digby, Drostan, Drust, Dustin, Dylan, Eaton, Edgar, Edward, Edwin, Eldred, Elwood, Emmet, Endicott, Eric, Ernest, Essex, Everett, Ewing, Farr, Faxon, Fenwick, Finn, Flint, Forest, Fox, Frick, Fulton, Galt, Garrick, Garry, Gaz, Geoffrey, Gibbes, Gifford, Gilbert, Giles, Godwin, Gofannon, Gorlois, Gomer, Graham, Gronw, Grover, Guy, Haig, Hargrove, Harper, Harry, Harvey, Hawk, Henry, Herla, Herne, Hobbes, Hugh, Hunter, Irwin, Jack, John, Kendall, Kenneth (Ken), Kent, Kipp, Ladell, Langdon, Lear, Lee, Lester, Llaw, Lleu, Locke, Lothar, Madoc, Mark, Marley, Mather, Maxwell, Mayfield, Melton, Michael (Mike), Ned, Nesbit, Norton, Norvin, Odell, Oliver, Oscar, Otto, Parr, Paxton, Penn, Peyton, Pitt, Phillip (Phil), Presley, Quinton, Radcliff, Raleigh, Ralph, Rand, Reginald, Reid, Reynard, Rhiwallon, Richard, Ridley, Riley, Ripley, Robert, Robin, Rodney, Roland, Ronald, Roper, Royce, Rudd, Rycroft, Scott, Scribner, Sedgwick, Shaw, Skinner, Slade, Snowden, Steele, Sterling, Steven (Steve), Stewart, Taliesin, Ted, Tepus, Thomas (Tom), Thorne, Thurston, Tristram, Tuck, Tyler, Ulric, Uthur, Vail, Vance, Wade, Wahtye, Wallace, Walter, Ward, Webster, Whitby, William (Bill, Will), Winstead, Wyatt, Wynn, Yorick

Surname

Ackerman, Adcock, Ainsworth, Albertson, Alexander, Allard, Alvin, Andrews, Ansel, Appleton, Archer, Armistead, Ashley, Aston, Atwater, Babcock, Bagley, Bailey, Bain, Balliol, Banbury, Bannister, Barber, Bardsley, Barker, Barnes, Barnette, Bates, Beasley, Becket, Belcher, Bell, Belmont, Bennet, Bernard, Bishop, Blackwood, Blake, Bloodworth, Blythe, Boone, Bourne, Bradford, Bradley, Breckenridge, Brett, Brigham, Brooke, Burns, Byrd, Campbell, Cantrell, Carter, Carver, Catti, Chadwick, Cheshire, Chester, Christenson, Clarke, Clayton, Clemens, Cobb, Cole, Collen, Collins, Conner, Cook, Cooper, Cox,

¹⁴⁸ Beelzebub was a term originally used by the Hebrews in reference to the Mesopotamian pagan gods. It literally means, "Lord of the Flies", and equates the Mesopotamian gods with piles of dung.

Crawford, Crisp, Croft, Cromwell, Dale, Dane, Darwin, Daubney, Davies, Dedrick, Deering, Delaney, Denzil, Derby, Derrick, Dickens, Drake, Draper, Dudley, Dunn, Eaton, Edison, Edwards, Elder, Ellsworth, Elvis, Erickson, Evered, Fairburn, Farnham, Faulkner, Fenn, Fiddler, Fields, Firmin, Fisher, Fitzooth, Fletcher, Foster, Fowler, Fox, Frost, Gamwell, Garfield, Garland, Gibson, Gilbert, Goddard, Goodman, Grant, Greene, Greenleaf, Griffin, Groves, Gully, Gyffes, Hackett, Haggard, Hammond, Hardwick, Harris, Hartshill, Hathaway, Hawking, Haywood, Henson, Hepburn, Herrick, Hext, Hobbes, Hogarth, Hoggard, Holmes, Honeycutt, Hooper, Hopkins, Horton, Hume, Hunter, Huxley, Ingram, Irving, Jacobs, Jameson, Jarvis, Jefferson, Jekyll, Jenkins, Johnson, Jones, Keighley, Kendall, Key, King, Kipling, Lacey, Lake, Langdon, Langley, Launfal, Leach, Lee, Lincoln, Linwood, Little, Lockwood, Long, Longfellow, Longstaff, Lowell, Lucas, Lyon, Mallory, Mann, Martin, Maynard, Meadows, Milburn, Milton, Miles, Moore, Nash, Nelson, Ness, Newman, Nicolson, Nigel, Norman, Norwood, Nye, Oakley, Ogden, Overton, Padmore, Paige, Parker, Parsons, Patrick, Patrington, Patton, Payne, Peacock, Pearce, Peck, Perkins, Peterson, Pettigrew, Pickering, Poindexter, Potter, Prescott, Proudfoot, Quickley, Quincey, Radcliff, Raines, Remington, Richardson, Ridley, Rivers, Robbins, Rowland, Rowsley, Royce, Rufus, Ruskin, Ryder, Rye, Sanders, Saunders, Scarlet, Scott, Scrivenor, Seabrooke, Seward, Seymour, Sharrow, Shepherd, Simmons, Smedley, Smith, Smythe, Snyder, Sparks, Spears, Spencer, Stark, Stern, Stroud, Stutely, Taylor, Tate, Thistlebery, Tinker, Tinkersclough, Todd, Townsend, Trent, Truman, Tuft, Turpin, Underwood, Vernon, Wade, Walker, Warren, Warwick, Watson, Weaver, Wescott, Wilbur, Winthrop, Wolfe, Woodward, Wright, Yeats

French Names

Given Name (Female)

Aimee, Alicia, Alison, Ally, Alyssa, Angelique, Barbara, Bijou, Brigitte, Cassandra, Cecile, Chandler, Chante, Cher, Cheryl, Cloe, Colette, Courtney, Darcy, Dior, Esme, Fabiola, Garnet, Joan, Joanne, Jolie, Joy, Justice, Larue, Lorena, Lorraine, Macy, Manon, Marquita, Marva, Mavis, Mireille, Melisande, Melusina, Melusine, Moselle, Nicoline, Nora, Pansy, Raine, Rachael, Rochelle, Shantae, Sherilyn, Sheryl, Sigourney, Talin, Tracy, Therese, Verna

Given Name (Male)

Alard, Albert, Amadis, Aristide, Astor, Beauregard, Belmont, Blanchard, Bleu, Boswell, Bruce, Bryce, Burnett, Calvin, Carlisle, Chandler, Chapelle, Charles, Chaucer, Chevalier, Clovis, Corbit, Cortez, Curtis, Darnell, Darren, Darryl, Delmar, Dorsey, Drystan, Durant, Edouard, Elroy, Esprit, Etienne, Falkner, Flemming, Francois, Gable, Gael, Gaston, Gaylord, Gentry, Georges, Grainger, Grant, Gregoire, Guichard, Guillaume, Gulliver, Guy, Halbert, Ives, Jacques,

Jean-Francois, Jean-Luc, Jon, Keandre, Lafayette, Lancelot, Larue, Lawrence, Leroy, Lockhart, Louis, Luke, Lyle, Marquis, Mason, Matisse, Melville, Michel, Montague, Montgomery, Neville, Norris, Orson, Orville, Paris, Percival, Percy, Peter, Pierre, Pippin, Raymond, Reichard, Reinald, Renauld, Richard, Robert, Roland, Ruben, Salomon, Seymour, Sinclair, Slater, Spencer, Sumner, Toulouse, Travis, Tristan, Troy, Turner, Tyrell, Tyson, Vernon, Wallace, Warren, Worden, Wilhelmus, Yvon

Surname

Abbe, Adrien, Agard, Aguiard, Aguilon, Alexandre, Alexis, Allard, Alphonse, Amar, Ambroise, Amyot, Ancelet, AndreAntin, Archambeau, Armand, Arnoult, Artigue, Auger, Auguste, Avis, Aydelotte, Babineaux, Badeau, Baise, Ballou, Baptiste, Barbeau, Bardin, Narousse, Basque, Bastien, Bazinet, Beaumier, Beauregard, Belair, Beland, Belgarde, Bellard, Bellerose, Belot, Benoit, Biron, Bizier, Blanche, Bleau, Bombard, Bonaventure, Bonet, Bordon, Bouillion, Bouquet, Bouvier, Brandon, Breon, Brun, Caine, Calais, Camille, Cantillon, Cantrell, Cartier, Casimir, Celeste, Champollion, Charette, Chausse, Chenault, Chevalier, Chopin, Clothier, Colbert, Collette, Courtier, Dain, Daisley, Danis, Dardenne, Dault, Davignon, Davin, Debauche, Deforest, Deforge, Deguire, De la Grange, De Leon, Depaul, DePoitiers, De Rosier, DeRousse, DesMarteau, Devaux, DeVille, De Vincent, DeVita, DeVrieze, DeVry, Dominique, Drapeau, Dubroc, Duet, Dulude, Dupuis, Dusselier, Emond, Espy, Faubert, Ferrand, Forestier, Fortier, Foucault, Fournier, Galant, Galvin, Gillette, Girard, Godel, Granier, Gravelle, Griffon, Gruel, Grumet, Guindon, Gustave, Harpin, Houbert, Heckle, Hermes, Hugo, Jacquot, Janis, Jean-Baptiste, Jean-Louis, Jean-Pierre, Jerome, Jolivet, Justin, Kirouac, LaBelle, LaBoube, Lacroix, Laforge, Lagarde, Laplace, Lavalette, LaVelle, Laventure, Lavier, La Tiolais, LeFay, LeFevre, Legandre, Legrande, LeMone, Leon, Leopold, Lestrangle, Lombard, Lorette, Loupe, Lucien, Mainard, Mallery, Manigault, Marcel, Maspero, Mathes, Maxim, Mazon, Michaud, Minot, Modeste, Mondragon, Moreau, Moulin, Napoleon, Noland, Ogier, Ostiguy, Ozanne, Palin, Paradis, Pascal, Pellegrin, Pepin, Perrault, Perrier, Petit, Picard, Pierre-Louis, Pittard, Poisson, Porche, Privette, Quentin, Rainier, Ranger, Ravel, Regis, Renier, Rhone, Rodin, Roland, Rottier, Sabat, Sable, Sagan, Salem, Sarazen, Satin, Savant, Senechal, Serge, Severin, Siron, Soulier, St. Charles, St. Germaine, St. Marie, St. Vincent, Sylvain, Talbert, Tavernier, Theodore, Touchet, Tremblay, Tribolet, Tron, Trudeau, Turbin, Valcourt, Valentin, Vallet, Vernier, Victorian, Vignes, Violette, Visage, Wagnon, Willet, Yount, Zay

Gaulish Names

Given Name (Female)

Acionna, Adsagsona, Adsullata, Aeracura, Aerricula, Aeron, Alantedoba, Ancamna, Ancasta, Adarta, Andraste, Annea, Arduinna, Arnamentia, Artio, Axona, Baeserta, Belisama, Bergusia, Bormana, Brixta, Carlin, Carpundia, Cathubodua, Caticatona, Clota, Clutoida, Conchend, Coventina, Damara, Damona, Dervonnae, Devona, Dibona, Dominae, Gobroig, Henwen, Erecura, Histrina, Ilmona, Inciona, Lerina, Litavis, Maiabus, Maximia, Nantosuelta, Natae, Niskai, Ritona, Rosmerta, Sabrina, Senua, Senuna, Sequana, Sueta, Sulis, Tamesis, Veica, Verbeia, Vesunna, Vibes

Given Name (Male)

Abandinus, Abellio, Aereda, Alaunus, Alisanos, Alus, Ambisagrus, Andeis, Arixus, Arpeninus, Artahe, Atepomarus, Bedaius, Belatucadros, Bergimus, Borvo, Brasennus, Caletos, Caturix, Cissonius, Condatis, Cuslanus, Dorminus, Intarabus, Erditse, Glanis, Ialonus, Leno, Leucetius, Maponos, Matunus, Moccus, Moritasgus, Mullo, Manausus, Niskus, Nodons, Paronnus, Rudiobus, Smertrius, Tridamos, Uceutis, Vasio, Vellaunus, Veraudunus, Vernostonus, Vindonnus, Vonotonus, Viridius, Virotutis, Vitacadrus, Vosegus

Surname

Clivana, Cnabetius, Cunomaglus, Dervonnae, Ducavivius, Felvennis, Grannus, Latis, Leucitica, Noriceia, Orevaius, Sequana, Veditantia

German Names

Given Name (Female)

Ada, Adalia, Alberta, Alda, Alisha, Amilia, Angelica, Anna, Aubrey, Axelle, Babette, Bathilda, Berchta, Bernadine, Bertha, Bruna, Brynhild, Carla, Carol, Caterina, Celedonia, Clementina, Deliana, Derika, Dorothea, Edda, Elda, Elsa, Elsie, Elvira, Emma, Etta, Fern, Freda, Fulla, Genevieve, Geraldine, Gerda, Gertie, Gertrude, Gisselle, Glosinda, Gretchen, Gretta, Gretel, Gudrun, Heidi, Helda, Helena, Helga, Helma, Hertha, Hetta, Hilda, Hildegard, Holle, Hulda, Ida, Ilda, Ilsa, Ima, Iselda, Josepha, Karla, Katrice, Katrina, Katherina, Kriemhild, Lamia, Lenia, Leonna, Lise, Loreal, Lorelei, Lotte, Luella, Marelda, Margaret, Marlina, Matilda, Monika, Nixie, Odette, Oferl, Oma, Opa, Orlanda, Pastora, Porsche, Reanna, Rolanda, Selda, Selma, Tillie, Trudy, Ulla, Vala, Velma, Wanda, Wilma, Winola, Zelda

Given Name (Male)

Adimar, Adler, Adolph, Agomar, Alaric, Albrecht, Albert, Aldair, Alphonse, Alvin, Anson, Arnold, Axel, Baldrick, Baldwin, Barrett, Bern, Bernard, Bert, Bertrand, Bill, Bogart, Bruno, Carl, Chadrick, Charles, Chester, Clemens, Conrad, Darik, Dedric, Dieter, Dietrich, Dirk, Eber, Eckhardt, Egon, Emmett, Erich, Ernst, Faber, Ferdinand, Finn, Fonzie, Franz, Fredrick, Frederick, Genardo, Gerald, Gerhard, Goddard, Gottfried, Griswold, Guiku, Guttorm, Guy, Hadubrand, Hagan, Handel, Hansel, Hartwig, Harvey, Hedwig, Heinrich, Herman, Hobart, Hildebrand, Ilbert, Jacob, Jarvis, Jerry, Johann, Karl, Kasper, Krebs, Kurt, Lambert, Lance, Lohengrin, Leonard, Leopold, Lou, Lucas, Ludwig, Luther, Lutz, Mandel, Mann, Mathis, Max, Miles, Munchausen, Nardo, Oberon, Odwin, Otto, Pewit, Philipp, Rayner, Reinhold, Ritter, Roderick, Roger, Rolf, Rudolph, Sigfried, Sigmund, Sigurd, Stefan, Tabner, Tannhauser, Ulbrecht, Ulfred, Ulfric, Valdus, Varick, Verner, Viktor, Vogel, Von, Waldo, Walter, Warren, Wilfred, Wilhelm, Wolfgang, Xerardo, Yohann, Zacharias, Zigfrid

Surname

Allwissend, Barbarossa, Bauer, Becker, Berger, Bergmann, Bolte, Brandt, Braun, Brentano, Brinkmann, Bunker, Dietrich, Duhrer, Faust, Feutz, Fischer, Freidrich, Gunther, Haas, Haiding, Heidenreich, Heinz, Heisterberg, Herder, Hicks, Hoffmann, Hohenfeldt, Horn, Jager, Jung, Kaiser, Keller, Klein, Knowall, Koch, Krause, Kronschnabel, Kruger, Kuhn, Lange, Lehmann, Leichtnam, Lorenz, Meyer, Muller, Neumann, Oppenheimer, Pfeiffer, Richter, Rospe, Roth, Sauer, Schaeffer, Schieszer, Schindler, Schlosser, Schmidt, Schnakenberg, Schneider, Schnell, Schnurbusch, Schoeneberg, Schofield, Schreiber, Schroeder, Schubert, Schulz, Schumacher, Schwartz, Seidel, Snyder, Stein, VanAckeren, VanBebber, VanCamp, VanDeusen, VanDyke, VanGilder, VanGordan, VanHook, VanMeter, VanOrdstrand, VanPetten, VanRiessen, VanSickle, VanVleet, VanWormer, Viehmann, Vogel, von Bern, Wagner, Weber, Werner, Wiedenmann, Winkler, Winter, Wisser, Wolff, Ziegler, Zimmerman

Greek Names, Ancient

The Ancient Greeks had no surnames.

Given Name (Female)

Acamantis, Actaea, Adiante, Adite, Aegina, Aerope, Agave, Agenor, Alcmene, Alcyone, Althea, Amymone, Anaxibia, Andromache, Andromeda, Antheleia, Antigone, Ariadne, Argyphia, Aspasia, Asteria, Atlanta, Atlanteia, Automate, Autonoe, Briseis, Bryce, Caliadne, Callidice, Callisto, Callithyia, Cassandra, Celaeno, Chalcodon, Celaeno, Chryseis, Chrysippe, Chrysothemis, Cleo, Cleodore, Clite, Clytemnestra, Coronis, Creusa, Crino, Critomedia, Cyrene, Daiphron, Danae, Deianeira, Demoditas, Demophile, Dia, Dioxippe, Dorion, Electra, Elephantis, Erato, Eubule, Europe, Eurydice, Evippe, Ganymeda, Glauce, Glaucippe, Gorge, Gorgo, Gorgophone, Harmonia, Hebe, Hecabe, Hecuba, Helen, Helice, Hencuba, Hephæstine, Hero, Herse, Hippodamia, Hippodice, Hippolyta, Hippomedusa, Hyparete, Hyperippe, Hypermnestra, Hypothoe, Io, Iphigenia, Iphimedusa, Ismene, Jocasta, Leda, Leto, Leucane, Medea, Melaska, Melia, Meliboea, Melissa, Melosa, Memphis, Merope, Mnestra, Myrmidone, Nelo, Niobe, Ocypete, Oeme, Oenone, Orithyia, Pasiphae, Pelopia, Penelope, Penthesilia, Pero, Phaedra, Phartis, Philomela, Pieria, Pirene, Podarce, Polybe, Polyxena, Polyxo, Pomona, Procne, Procris, Proteus, Psophis, Pylarge, Pyrante, Rhea, Rhode, Rhodia, Scaea, Scylla, Semele, Sosis, Soteria, Sthenele, Stygne, Thalia, Theano, Themistagora, Thetis, Tyria

Given Name (Male)

Acacus, Acchiles, Acontes, Aegaeon, Aegius, Aegyptus, Aeneas, Aeschylus, Agamemnon, Agaptolemus, Agenor, Alcaeus, Alces, Alcibiades, Alcides, Alcmenor, Alipherus, Amphitryon, Amyntor, Ancyor, Andromachus, Antimachus, Antiochus, Antisthenes, Apsyrtus, Arbelus, Archelaus, Archebates, Argius, Aristippus, Aristophanes, Arrian, Asclepius, Aseatas, Asterius, Athamas, Atlites, Atreas, Autolycus, Bromius, Bucolion, Busiris, Cadmus, Calisto, Canethus, Canthus, Carteron, Cassus, Caucon, Celsus, Cercetes, Charisius, Chaetus, Chrysippus, Cimon, Cisseus, Cleisthenes, Cleitor, Clitus, Clytus, Columella, Corellius, Corethron, Creon, Critias, Cromus, Chthonius, Cynaethus, Cyrus, Daiphron, Daseatas, Demarchus, Demosthenes, Diocorystes, Diogenes, Dolichus, Dryas, Eleuther, Enceladus, Ephialtes, Euchenor, Epaminondas, Ephialtes, Euaemon, Euander, Eudaemon, Eumetes, Eumon, Euripides, Eurydamas, Eurylochus, Evagoras, Gelon, Genetor, Gorgias, Iphicles, Isocrates, Jason, Jeirasia, Haemon, Harpaleus, Harpalycus, Hector, Helix, Helisson, Heraeus, Hopelus, Hermus, Herotodus, Hesiod, Hippias, Hippocorystes, Hippodamus, Hippolytus, Hippothous, Hyperbius, Hypsus, Iasus, Icarus, Idas, Idmon, Imbrus, Iphicles, Istrus, Lampus, Lebadus, Leonidas, Linus, Lixus, Lycaon, Lycius, Lycros, Lycus, Lynceus, Macednus, Macareus, Maenalus, Mantineus, Mausolus, Mecisteus, Melaeneus, Meleager,

Menelaus, Menalces, Menemachus, Nyctimus, Oeneus, Oenotrus, Orchomenus, Orestheus, Orpheus, Pallas, Pamphilus, Pandion, Paris, Parmenides, Parrhasius, Patroclus, Pausanias, Pelasgus, Pelias, Peraethus, Pericles, Peiranthus, Peirasus, Peiren, Periphas, Peristhenes, Peucetius, Phantes, Phassus, Phigalus, Philinas, Phineus, Phthius, Physius, Pindar, Pisistratus, Phidias, Plato, Plexippus, Pliny, Plutarch, Podosimus, Polichus, Polyctor, Polydector, Portheus, Potamon, Praxiteles, Proteus, Protheon, Prothous, Pyrrhus, Quintilian, Sappho, Sarpedon, Sisyphus, Socleus, Solon, Sophocles, Sotirios, Sotiris, Sthenelus, Stymphalus, Tantalus, Teleboas, Tegeates, Themistocles, Thesprotus, Thocnus, Thucydides, Thyreus, Titanas, Trapezeus, Tricolonus, Xanthus, Xenophon, Xerxes

Irish / Scottish Names

The Irish and Scottish were commonly known as “Donald son of Brian”. In the native tongues, these were phrased Donald Mac Brian, Donald McBrian, or Donald O’Brian. When a family had a historically important ancestor, the entire clan became associated with that man’s name. Thus, Donald O’Brian would be a descendant of a man named Brian.

In addition, many of the names given here are taken from Scottish and Irish folklore.

Given Name (Female)

Achtland, Aeife, Aide, Aideen, Aife, Aige, Ailsa, Aine, Allison, Anne, Aoife, Banba, Barbara, Bebhionn, Bidy, Boann, Branwen, Brig, Brigid, Cliodna, Deirdre, Edaein, Edain, Eilidh, Eriu, Etain, Findabair, Fuarnnach, Grainne, Ibhell, Isla, Janet, Jenny, Liban, Maggie, Medhbha, Meg, Mieg, Murgén, Nuala, Oonagh, Peg

Given Name (Male)

Abcan, Aed, Aedan, Ailill, Aillen, Ainnle, Alchad, Aldroenus, Angus, Ardan, Audrien, Bodb, Bran, Brendan, Brian, Cain, Ciabhan, Clym, Cobthach, Conall, Conang, Conchobar, Congal, Conla, Coomara (Coo), Cormac, Cu, Curman, Daire, Diarmuid, Donald, Douglass, Elinus, Eochaid, Eogabal, Eogan, Eolus, Ferdiad, Fergus, Fiachna, Fingal, Finn, Fionn, Fintan, Finvarra, Gaible, Goll, Gregory, Henry, Hind, Jack, Kirk, Labhraidh, Loeghaire, Lodan, Lutey, Mael, Mail, Midhir, Naoise, Oilill, Oisín, Oscar, Osian, Patrick, Reynold, Ronan, Rob, Tam Lin, Thomas, Treon, Tureen

Surname

Abrat, Aine, Airemh, Anglonnach, Bailey, Callahan, Coel, Dogherty, Duin, Echraidhe, Etin, Finn, Fintan, Fitzgerald, Fitsgerel, Fitzpatrick, Fothartaig, Gross, Kirk, Laughlin, Loingsech, Lorc, Lurgan, Mac Bicelmois, Mac Cumhal, Mac Gabrain, Mac Leda, Mac Midhna, Mac Nessa, Mac Roich, McAfee, McBride, McCallum, McCann, McCarty, McClafferty, McClain, McClary, McCloud, McConnell,

McCormick, McCoy, McCreery, McCullough, McDonald, McDowell, McEldowney, McFadden, McGee, McGinness, McGlashon, McGlathery, McGlocklin, McGlothlen, McGough, McGovern, McGrath, McGraw, McGregor, McGrory, McGuire, McHenry, McHugh, McIntosh, McKay, McKee, McKelvy, McKenna, McKenzie, McKeon, McKibben, McKiernan, McKim, McKinkley, McKinnon, McKitterick, McKnight, McKown, McLain, McLallen, McLanahan, McLaughlin, McLean, McLelland, McManigal, McMinn, McMullen, McMurry, McNary, McNeil, McQuerry, McQuitty, McReynolds, McSpadden, McTac, McTavish, McVay, McVetty, McWain, McWhirt, McWilliams, Moulach, O'Brien, O'Connell, O'Connor, O'Dell, O'Donnell, O'Flaherty, O'Groat, O'Hare, O'Leary, Olum, O'Neal, O'Neil, O'Rear, O'Reilly, O'Rourke, O'Shields, O'Quinn, Patrick, Quinn, Roi, Ruadh, Rymour, Sullivan

Place Names

Alba, Anglesay, Bedd Branwen, Ben Edar, Dal Naraidi, Dal Riada, Easaid Ruad, Falias, Faylinn, Findias, Gorias, Kaerbadus, Leinster, Murias, Prydain, Tara, Tir Nan Og, Tir Tairngiri

Latin Names

Given Name (Female)

Abelia, Acantha, Acela, Acelina, Admiranda, Adora, Adreana, Adriana, Agustina, Aletta, Alora, Altea, Amabilia, Amandalyn, Andrea, Annabella, Antonya, April, Arabelle, Ardine, Arianna, Astella, Aurelia, Aurora, Avena, Balbina, Barbara, Bella, Bellatrix, Benecia, Benita, Bennett, Bianna, Brazil, Caieta, Caledonia, Camilia, Capella, Carman, Cecelia, Celene, Celestia, Celia, Century, Cerina, Chalice, Charmaine, Chastity, Cherrie, Chrissie, Christelle, Christen, Christina, Chrystle, Cicilia, Circe, Claire, Clairese, Clara, Clarabelle, Clementine, Constance, Consuela, Cordelia, Cordette, Cortana, Cristy, Dahlia, Dalmatia, Davida, Dea, Deanna, Deliah, Delphia, Deonysia, Dorthy, Dulia, Dulciana, Ebonie, Electa, Elvira, Elyse, Emelia, Emma, Emmalie, Epona, Erica, Ermine, Essie, Evelyn, Faline, Felician, Filisia, Florenza, Fortunata, Fran, Frances, Francisca, Gaetana, Gavina, Gemini, Georgia, Giliana, Gillian, Ginny, Gladys, Glora, Gloria, Glorianna, Greer, Hadria, Halo, Hanneke, Hillary, Honora, Isabella, Janice, Jill, Jinx, Jocatta, Joanne, Jolette, Joseline, Judith, Julie, July, June, Juno, Justine, Kadence, Kamilla, Kassie, Katharine, Katy, Kristen, Lacrima, Lara, Lareen, Laren, Laurell, Lauletta, Laurin, Lenita, Leola, Liana, Liberta, Libra, Lila, Lillian, Lita, Livian, Loranda, Lori, Lorita, Lorren, Lucia, Luciana, Lucinda, Luella, Lula, Lumen, Madrigal, Maera, Magenta, Marabeth, Marcela, Maria, Maribelle, Mariene, Marina, Marsha, Martha, Marybelle, Maxine, Medusa, Merissa, Merva, Mindi, Minerva, Minuette, Mira, Miranda, Miri, Natali, Nella, Nirvana, Nova, Nox, Oleander, Olette, Olive, Olivia, Ondine, Orabella,

Orchid, Orianna, Palma, Paloma, Pasha, Patina, Patrica, Patrina, Paula, Paulina, Peyton, Phoenicia, Polina, Portia, Priscilla, Questa, Raen, Raygan, Renee, Riesa, Rosalyn, Roseanne, Sabine, Santiago, Sofia, Savina, Selena, Sheila, Sidonia, Stella, Sylvia, Tatianna, Tiera, Tiffany, Titania, Toccara, Tonya, Tosha, Trish, Trixy, Valentina, Valeria, Veronica, Victoria, Vivian, Zetta, Zilvia, Zola

Given Name (Male)

Abott, Accola, Ace, Acer, Achille, Ackerly, Adamus, Adiran, Adrean, Adrian, Agusta, Agustin, Alejandro, Alma, Amadeo, Amatus, Anders, Andonis, Antoine, Antoni, Antonio, Antonius, Antony, Apollo, Ardan, Augustine, Augusto, Austin, Benedict, Benjamin, Benito, Brazil, Cabal, Caelum, Calil, Camillus, Cato, Caesar, Cecil, Celeste, Cesario, Chauncey, Chester, Cicero, Clarke, Columbus, Constantino, Corbin, Corvus, Crispin, Curt, Cyrus, Dacian, Damarcus, Darik, Daryus, Daxx, Dean, Delmer, Dexter, Dominic, Draco, Drago, Duran, Emmitt, Enda, Errol, Erwann, Esperanza, Eugenius, Fabius, Falco, Faust, Faustinus, Favian, Felicio, Felix, Festus, Fidel, Fiske, Fonso, Fortune, Fran, Francis, Franko, Furio, Gabino, Gaius, Galfrid, Gallus, Gemini, Gerardus, Gram, Grantley, Guy, Guyon, Hadrian, Hannibal, Hippocrates, Horace, Horatio, Jarlen, Jes, Jost, Jules, Julian, Julius, Justin, Kalem, Kitt, Kolm, Ladon, Lorenzo, Larry, Lars, Larson, Lawrence, Lawson, Leander, Lee, Leo, Leonardo, Leone, Leonid, Locutus, Lorin, Lucas, Lucian, Lucifer, Luka, Luke, Lyon, Magnum, Magnus, Major, Marcel, Marco, Marino, Marius, Mark, Martin, Mateo, Matias, Max, Maximilian, Maximo, Maximus, Mercutio, Merrit, Miles, Modred, Montel, Nero, Nethel, Nevin, Nicolas, Noll, Nox, Octavian, Olliver, Ophiucus, Optimus, Orlin, Orsin, Owens, Paavo, Pablo, Patrick, Paul, Pax, Payn, Pompey, Priam, Prospero, Quade, Quentin, Quincey, Ramone, Reggis, Regis, Remus, Rex, Rey, Roma, Romulus, Salus, Santiago, Scorpius, Sebastian, Sed, Seneca, Sergio, Severus, Silvanus, Sirius, Spartak, Sylvan, Sylvester, Tacitus, Tarkin, Tarrence, Tavian, Taz, Tito, Titus, Vesper, Vincent, Xantheus, Zoilos

Surname

Acciai, Acosta, Agosti, Agostini, Ajello, Alamanni, Albanesi, Albani, Albero, Alamagna, Amadori, Amato, Amoretto, Angioli, Antonelli, Antonini, Aquino, Arbore, Arena, Baggi, Baglio, Balboni, Barbieri, Bassi, Basso, Battaglia, Bellini, Bello, Bellomi, Benedetti, Benetton, Benini, Biagi, Bonaventura, Bonomo, Borghi, Bosco, Boveri, Brunetti, Bruno, Bulgari, Caiazzo, Capello, Carbone, Caro, Casale, Cattaneo, Cavallo, Colombera, Columbo, Corti, Costa, Costantini, Costanzo, Crespo, Crocetti, D'Agostino, D'Angelo, D'Antonio, De Campo, De Laurentis, De Lorenzo, De Palma, De Santis, De Vitis, Donati, Durante, Esposito, Fabbro, Falco, Farina, Fausti, Favero, Ferrari, Fierro, Fontana, Fortunato, Franco, Franzese, Furlan, Galli, Gatti, Genovese, Germano, Guiliani, Greco, Grossi, Guerriero, Laguardia, Leonardi, Lombardo, Lupo, Maestri, Magro, Mancini, Marchegiano, Marconi, Marino, Martelli, Martinelli, Martini, Merlo, Montagna, Montana, Monte,

Moretti, Moschella, Mosconi, Muraro, Nardo, Nazario, Nenci, Nespola, Nisi, Notaro, Ongaro, Orsini, Padovan, Pagano, Panza, Pastore, Pavia, Pellegrino, Pesaro, Pini, Provenza, Rana, Ricchetti, Riva, Rizzo, Rocca, Roma, Rosa, Rossi, Rossini, Salucci, Salvaggi, Salvi, Santini, Sartore, Scola, Selvaggio, Sarafin, Serra, Silvestri, Sordi, Tanzi, Terzi, Toselli, Tosetti, Traversa, Ungaro, Vacca, Valenti, Valerio, Ventura, Verona, Vestri, Vicario, Vico, Vigo, Villa, Vinci, Vitali, Zino

Mesopotamian Names

Given Name (Female)

Agasayam, Allatu, Amasagnul, Anat, Antu, Anunitu, Aruru, Ashnan, Aya, Bau, Belatsunat, Belet-Seri, Bilulu, Damgalnunna, Davcina, Dingirma, Dumu-zi, Enheduanna, Erishkigal, Gangir, Gatumdug, Gishimmar, Gubarra, Gunura, Hegir-Nuna, Inanna, Irmini, Ishara, Issuru, Kalumtum, Kanisura, Kir-gu-lu, Kishar, Kittu, Kulili, Lahar, Lamashtu, Lil, Lisin, Mami, Manungal, Ma-tur, Mmu, Mot, Mylitta, Nammu, Nanaya, Nanibgal, Nanshe, Ni, Ningal, Ningikuga, Ningilin, Ningirima, Nin-imma, Ninisina, Ninisig, Ninkasi, Ninkurra, Ninlil, Ninmena, Ninmesharra, Nimmug, Ninnisig, Ninsar, Ninshubur, Ninsianna, Ninsun, Nintinugga, Nintu, Nisaba, Nungal, Nurma, Omarosa, Ri, Sabitum, Sahirtu, Sarat-Deri, Sarbanda, Semiramis, Shala, Shamhat, Shamkatum, Shapash, Sheli, Sherida, Shul-utula, Siduri, Silili, Sirtur, Tanit, Tashmetu, Tauthe, Uras, Urash, Urbarra, Urmah, Usun, Urtur, Uten, Uttu, Zimah, Zirratbanit

Given Name (Male)

Abdi-Ili, Abil-Ili, Abu-Waqar, Adad, Adados, Adapa, Adrahasis, Aga, Amurru, An, Aqhat, Asa, Asarluhi, Ashgi, Athtar, Awil-Ili, Ba'al, Baal-Zephon, Bedad, Belteshazzar, Ben-Hadad, Bir, Birtum, Bunene, Dadu, Daganu, Dagon, Damu, Danel, Demarus, Dumuzid, Ea, Emesh, Enbilulu, Enkimdu, Enmebaragesi, Enmesharra, Ennugi, Entemena, Enten, Enzag, Erra, Erragal, Etana, Gaga, Gareus, Gerra, Gibil, Gishimmar, Gudea, Gugalanna, Gungunu, Gunura, Hadadezer, Hadda, Haddad, Hahanu, Hammurabi, Hanbi, Hani, Haya, Hayasum, Hendursag, Ig-alima, Igigi, Ilaba, Ilabrat, Ilu, Ishum, Isimud, Iskur, Istaran, Kakka, Karnaim, Kara-Hardas, Khasis, Kingu, Kothar, Kus, Lahmu, Lotan, Lugalbanda, Lulal, Mandanu, Marduk-bal-idinna, Martu, Mebarasi, Misharu, Mot, Muth, Nabu, Nahar, Nergal, Neti, Nindara, Ningirsu, Ninsikala, Ninurta, Nirah, Numushda, Nurma, Nusku, Pabilshag, Papsukkal, Pidar, Pilesar, Rammanu, Rapiu, Sargon, Shalmaneser, Shamash, Shara, Shukaletuda, Shullat, Shul-pa-e, Sul-sagana, Sumugan, Tammuz, Tamzi, Teshub, Tiglath, Urash, Urbarra, Urhammu, Urhamsi, Urmah, Ur-Ninurta, Urshaniabi, Urtur, Urum, Usmu, Usun, Uten, Utu, Utular, Yamm, Zababa, Zabalam, Zimah, Zu

Place Names

Adab, Agade, Aleppo, Aram, Arbela, Arina, Assur, Caporcotani, Der, Dilmun, Eanna, Ebih, EDOM, Edurku, Ekarkara, Eninnu, Eridu, Ersetu, Girsu, Hadad-Rimmon, Harran, Isin, Kalhu, Kazallu, Kesh, Kigal, Kinunir, Kish, Kuara, Lagash, Larsa, Legio, Lel, Mari, Megiddo, Mirey, Moab, Nippur, Shuruppak, Sippar, Sirion, Tyre, Ugarit, Umma, Ur, Uruk, Yamhad

Nordic / Scandinavian Names

Given Name (Female)

Alfhild, Almveig, Alof, Aasa, Alci, Ama, Amalaberga, Allwite, Amgerda, Angrbotha, Atla, Aurbotha, Autha, Bakrauf, Berchte, Beyla, Bestla, Biarg, Bjort, Blith, Borghild, Borgny, Bovild, Bryja, Brynhild, Dana, Eir, Eistla, Eisurfala, Embla, Erna, Eyfura, Eyrgjafa, Fala, Fjolvor, Fjorgynn, Forad, Frey, Fulla, Gambara, Gefn, Gefjun, Geiravor, Geirhild, Geitla, Gestilja, Gjalp, Glumura, Gna, Goldborough, Gneip, Gnepja, Gnissa, Grendel, Grida, Groa, Grottintanna, Grima, Grida, Gryla, Gullveig, Gudrun, Guma, Gunnhild, Gunnlod, Haera, Hala, Hardgreip, Heidi, Helga, Hengikefta, Herkja, Hilda, Hlin, Horn, Hrimgerda, Hruga, Hrygda, Hvedra, Hyrrokkin, Idonea, Ima, Imd, Imgerdr, Imth, Ingunar-Frey, Ivana, Ividja, Jarnglumra, Jarnsaxa, Jarnvidja, Jord, Jorth, Kara, Kirsten, Kjallandi, Kostbera, Kraka, Kreppvor, Lagertha, Laufey, Leign, Leivror, Lin, Ljota, Lodinfingra, Lofn, Lofnheith, Lyngheith, Mardoll, Margerdr, Marina, Martina, Melkorka, Mengloth, Menja, Mist, Modgud, Munnharpa, Myrkrida, Morn, Nanna, Nerthus, Oflugbartha, Olga, Perchte, Radveig, Ragnhild, Ran, Rifingoflu, Rind, Roskva, Rygi, Saga, Signy, Simul, Sinthgunt, Siofn, Sippia, Sisibe, Sivor, Sjofn, Skrikja, Snor, Snotra, Solveig, Sveipinfalda, Syn, Syr, Thir, Thjothvara, Thora, Throng, Thrud, Thrungva, Thurbord, Thruth, Ulfrun, Unn, Uote, Valfreyja, Vanadis, Var, Varthrun, Viggilod, Volla, Vor, Yrsa

Given Name (Male)

Adils, Afi, Agio, Agnar, Alaric, Alf, Alrik, Alsvith, Alt-Peter, Ammius, Angantyr, Arngrim, Asolf, Asugisalar, Asvidr, Atli, Aun, Aurgelmir, Aurnir, Authi, Barri, Beiti, Beli, Bergelmir, Bikki, Bild, Billing, Birkabegn, Bjorn, Bolthorn, Borr, Brami, Brand, Brimir, Brot-Anund, Bui, Byggvir, Byleist, Canute, Dag, Dain, Dan, Danp, Delling, Domar, Donalde, Duneirr, Durathror, Dyggve, Earl, Eckhart, Egil, Egther, Eitil, Erik, Erp, Ethelwold, Etzel, Eylimi, Eymund, Eyolf, Eyvindr, Fjolner, Fjolsvidr, Freyr, Frodi, Gangleri, Geirrod, Gevar, Gilling, Glam, Godan, Godard, Gregers, Grettir, Grim, Grimkell, Grinnir, Gudbrand, Gudmundr, Gunnar, Gunther, Gylfi, Hadingus, Hagan, Haakon, Hans, Harbardr, Hariuha, Havelock, Helgi, Hervard, Hildolfr, Hjorvard, Hlewagast, Holgi, Holt, Hothbrodd, Hrani, Hrapp, Hrolf, Im,

Ingjald, Innstein, Isolf, Isung, Ithi, Ithmund, Ivar, Jarizkar, Jofurmar, Johakr, Jormunrekk, Kari, Karl, Ketill, Kiar, Kiarval, Klypp, Knui, Kon, Kund, Kvasir, Lambfrosch, Leirbrimir, Lif, Lothin, Lyngvi, Magni, Mistarblindi, Mithvitnir, Modi, Muha, Nepr, Nari, Niels, Nithoth, Njord, Nokkvi, Od, Odoacer, Olaf, Ormr, Oscar, Ottar, Pundr, Pfingstl, Regin, Reifnir, Rig, Saemingr, Sigfried, Sigi, Sigmund, Sindhilt, Sivard, Skelkingr, Skirnir, Skjoldr, Suttung, Svegder, Sven, Svipdag, Thengil, Thialfi, Thjatsi, Thjothmar, Thjothrek, Thorhall, Thorir, Thorleifr, Thorgrim, Thrall, Thruthgelmir, Thrym, Tind, Toki, Tyrfing, Tryggvi, Ulf, Ull, Vafthruthnir, Vandil, Vanlande, Varkald, Vasuth, Ve, Vikar, Vili, Vilmeith, Vilmund, Vinkald, Vindsval, Vingthor, Visbur, Vithar, Vitholf, Volsung, Wayland, Wig, Wiw, Wodurid, Ybor, Yngvar, Yngve, Yngvi

Surname

Ambders, Andersen, Angilaskalk, Asgeirsson, Asmundarson, Bjarnarson, Erikson, Finnsson, Giersdoff, Hadding, Herul, Hiedenreich, Holgabrudr, Hrodvitnisson, Ironshield, Isangrim, Jarnsida, Krabbe, Kraki, Langobard, Lassen, Mundilfari, Nasstrom, Navratilova, Nithud, Odrarir, Oehenschlager, Okolnir, Olafsson, Ongentheow, Osten, Oxenstierna, Reinsnos, Scrutolf, Sigurdarson, Skaldaspillir, Steinthorsson, Svendsvatter, Tryggvason, Vaker, Vendelkrahe, Thruthheim, Thrymheim, Thund, Thuringi, Thyn, Tronu Strand, Uth, Vulfoaic, Warni, Wolfdietrich, Wolfdregil, Wolfgang, Wolfhetan, Wulfhroc, Ynglingar

Place Names

Barri, Bilsby, Bjarmland, Bolmso, Braga Grove, Bralund, Bravoll Field, Bruna Bay, Burgundy, Byrgir, Danpstead, Dodea, Eikin, Franeker, Freyjuhof, Freyjulundr, Freyshof, Freysland, Freyssteinn, Freysvin, Froale, Froslanda, Frosaker, Frosakull, Frovi, Furstenberg, Gefion, Gnipalund, Hagebyhoga, Harnevi, Hisberna, Hlese, Holde, Holle, Hordaland, Hvinir, Idavallir, Ifing, Jarnevi, Kormt, Laerath, Laeso, Lejre, Leiptr, Loga Fells, Logrinn, Lyfjaberg, Malaren, Mimameith, Myrkvidr, Myrkvith, Naerhaelunda, Naerdhavi, Nagrind, Nitha Fells, Njardey, Noatun, Nyt, Odinsvi, Oland, Onsholt, Primsignd, Ranarland, Ranarsalr, Ranarvegr, Ranbedr, Sjosavatn, Sokkvabekkr, Thjothnuma, Tholl, Thorhall-stead, Thronnheim, Tyrseng, Ulfdalir, Ulfjar, Ullanger, Ullared, Ullava, Ullbro, Ullene, Ulleraker, Ullervad, Ullevi, Ullsberg, Ullstamma, Ullunda, Ullvi, Ultuna, Una Bay, Valgrind, Van, Vanern, Varend, Varins Firth, Varmland, Varmullen, Vathgelmir, Vegsvinn, Viby, Vigrith, Viken, Vil, Vin, Vina, Vith, Vithi, Vond, Vrinnevid, Walburg, Wineburg, Windhelms Bridgs, Wodeneswegs, Wolfdales, Ydalir, Ylg

Roman Names

Historical records provide a great quantity of names from the Roman Empire. As such, the following list is historically based.

Given Name (Female)

Aelia, Aeliana, Agrippina, Alba, Albina, Alcumena, Andria, Andromache, Antonia, Aquila, Argentia, Ariadne, Atia, Augusta, Aurelia, Avita, Balbina, Calypso, Camilla, Caecilia, Casina, Cassia, Cecilia, Claudia, Clemensia, Clodia, Cornelia, Cynthia, Daphne, Decima, Dionisia, Domitia, Drusilla, Dulcia, Fabia, Fausta, Faustina, Flavia, Florentina, Fortunata, Fulvia, Gaia, Galatea, Galla, Hadriana, Heliodora, Herminia, Hilaria, Horatia, Hortensia, Hypsipyle, Julia, Junia, Laelia, Laurentia, Lesbia, Livia, Liviana, Lollia, Lucia, Lucretia, Marcella, Mariana, Marilla, Martina, Messallina, Maxima, Mila, Nadanojla, Nerilla, Nerio, Octavia, Paulina, Pax, Prima, Priscilla, Publia, Quintia, Rufina, Sabina, Seneca, Septima, Sergia, Tanaquil, Tauria, Tatiana, Tertia, Thais, Thetis, Tullia, Urbana, Valentina, Valeria, Varinia, Vita, Zenophila

Given Name (Male)

Achilles, Aelius, Aemilius, Albanus, Albus, Alexander, Amadeus, Antoninus, Antony, Apollonius, Apuleius, Atticus, Augustus, Aulus, Aurelius, Avitus, Brutus, Caecilius, Caesar, Caleacte, Cassius, Chariton, Cicero, Claudius, Cleombrotus, Clodius, Cornelius, Constantine, Crassus, Crispus, Cyprian, Decimus, Demonax, Dio, Domitian, Drusus, Evander, Fabius, Favorinus, Felix, Festus, Gaius, Gallus, Heliodorus, Herodes, Hilarius, Horace, Julio, Julius, Junius, Justus, Livy, Longus, Lucian, Lucius, Lucretius, Macaulay, Maecenes, Magnus, Manilius, Marcellus, Marcus, Marius, Marko, Martin, Maximus, Nero, Octavian, Octavius, Otho, Ovid, Palemo, Petronius, Philo, Pius, Plutarch, Polybius, Pompeius, Porcius, Propertius, Publius, Quintus, Regulus, Remus, Romulus, Rufus, Sabinus, Sallust, Sallustius, Salvius, Seneca, Septimius, Septimus, Silvius, Sparticus, Sponsian, Stadius, Suetonius, Sulla, Tadius, Thucydides, Thurnus, Tiberius, Tigellinus, Titus, Trimalchio, Valens, Valerius, Varro, Velleius, Vespasian, Virgil, Vitus, Xenophon, Xerxes

Surname

Abronius, Accius, Actorius, Aelius, Aemilius, Afrenius, Agorius, Alexander, Alienus, Ambrosius, Amphitruo, Ampius, Ancharius, Annaei, Antius, Antonius, Aponius, Aquillius, Arennius, Aristides, Arrius, Artorius, Asconius, Atius, Atinius, Atrius, Avidius, Axius, Babrius, Balbillus, Bantius, Barbatius, Bellicius, Betitius, Blossius, Briseis, Burbuleius, Caedicius, Caeparius, Caerellius, Caesar, Calavius, Calesterna, Canidius, Canius, Casperius, Catilius, Cestius, Chrysostom, Commodus, Consentius, Cordius, Crispus, Critonius, Curius, Curtius, Decentius, Decidius, Decimius, Duronius, Egilius, Elvius, Epidius, Equitius,

Erucius, Fabius, Fadius, Falerius, Faminius, Favonius, Firmius, Flavinius, Flavius, Floridius, Fufidius, Furius, Furnius, Gabinius, Gallio, Gallius, Gargonius, Geganius, Geminius, Glicius, Grandio, Gratidius, Helvidius, Herennius, Herminius, Horatius, Hosidius, Hostilius, Hyginus, Icilius, Julius, Junius, Juventius, Laberius, Lacer, Laelius, Laetorius, Latinius, Lavinius, Lepidius, Levilla, Libertius, Livius, Lucilius, Luscus, Macer, Macrinus, Magius, Magnus, Mallius, Marcius, Marius, Matius, Maximus, Messalla, Minatius, Mussidius, Nasidius, Nautius, Nepos, Norbanus, Novellius, Numerius, Numitorius, Nymphidius, Obellius, Oclatius, Octavius, Ogulnius, Opsidius, Oranius, Orbilius, Orfidius, Ostorius, Ovidius, Ovinius, Pacidius, Palfurius, Palpellius, Papinius, Paterculus, Patrobius, Paullus, Pedius, Persius, Petro, Petronius, Philopappus, Pictor, Pius, Placidius, Plaetorius, Plaguleius, Plotius, Poetelius, Pompilius, Pomponius, Pontificius, Pontius, Potitius, Proxinius, Quartinius, Quirinius, Rabonius, Reginus, Romanus, Rubellius, Romilius, Sabidius, Sabinus, Salienus, Saltorius, Salvidius, Sanquinius, Satellius, Satrius, Saturius, Scantius, Scribonius, Secundus, Sertorius, Severus, Silius, Sisenna, Spurius, Statilius, Tacitus, Tarquinius, Tadius, Terentius, Tettius, Thorius, Titianus, Titius, Trebellius, Ulpius, Valerius, Varenus, Vatinius, Vedius, Ventidius, Verres, Vespanianus, Vestorius, Vigilius, Viridius, Vitellius, Volcatius, Volumnius

Seelie Faery Names

Some of the names given here are taken from European folklore. However, the majority come from the common names of trees and fauna with which the Seelie Fairies were associated.

Given Name (Female)

Abonde, Aine, Ainsel, Arawn, Ariel, Ashley, Asrai, Aynia, Befana, Befind, Bukura, Cliodna, Couril, Daisy, Dame, Dawn, Dormette, Dove, Drop, Elaby, Etain, Eurydice, Fern, Fiandeira, Flora, Girle, Godda, Gunna, Gwaryn, Gyre, Habetrot, Habonde, Hart, Heart, Helen, Hinky, Holle, Hulda, Hulla, Im, Katherine, Leanan, Licke, Lull, Mab, Macha, Malekin, Maggy, Mawkin, Mebd, Meg, Melusina, Meroudys, Micol, Muma, Nanny, Niamh, Nimphidia, Nit, Nuala, Oonagh, Ouphe, Pease, Periwinkle, Persephone, Phynnoddoree, Pink, Pitunia, Pressina, Rhiannon, Roanne, Rose, Olive, Sib, Sweet, Titania, Tryten, Valeriana, Vervain, Violet, Win

Given Name (Male)

Aillen, Angus, Ash, Awd, Birch, Bobby, Cedar, Clodd, Credne, Dainn, Dale, Danby, Drake, Elidor, Fenoderee, Fetch, Finnbearra, Ghillie, Gill, Gille, Goibjiu, Gull, Gwri, Gwydion, Gwyn, Hobany, Hop, Horn, Klippe, Lawrence, Lob, Luchorpain, Luchtaine, Lutey, Mallebron, Massariol, Melch, Midar, Mika, Monociello, Mop, Nain, Oberon, Oisin, Ole, Oreande, Orfeo, Osian, Patch, Perriwiggin, Picktree, Pigwiggen, Pin, Pip, Pryderi, Puck, Quick, Ralph, Robin,

Rowan, Rubezahl, Rush, Sith, Skilly, Skip, Sparrow, Teirnyon, Thorn, Thrummy, Todd, Tom, Tub, Wap, Willie, Wilkie, Yallery

Surname

Ap Knudd, Bayberry, Bensocia, Berry, Blossom, Bodsbeck, Bowman, Brag, Briggs, Bri Leith, Brooks, Brown, Bunyan, Buttoncap, Cap, Carling, Carlow, Cello, Cockle, Coggeshall, Crane, Crow, Dagworthy, De Poitou, Dhu, Dick, Dodypol, Downing, Dubh, Duckworth, E Dheut, Ellerhorn, Ellyldan, El Tragu, Ferrier, Ferisher, Ferrishyn, Finbeara, Fisher, Fittletot, Gathon, Gob, Goggie, Goodfellow, Goodman, Greenwood, Griglans, Grogan, Groom, Gruagach, Guairle, Hartlepool, Hill, Hirip, Hobthyr, Hogg, Hoggers, Hookeys, Hooper, Hurworth, Hyter, Kilmeny, Lowery, Lubbard, Luc Oie, Luridan, Mac Midhna, Moloch, Neasham, Og, Padura, Pechs, Pellings, Pigsie, Portunes, Puddlefoot, Pwca, Rampson, Rhymer, Rouge, Roundcap, Rowan, Rush, Sidhe, Skillywidden, Sturfit, Swanson, Tabhaisver, Tamborella, Tamlane, Tarans, Terrytop, Thornhill, Thrummycap, Throt, Thrush, Tit-tot, Tolkein :-), Tomalin, Tunder, Tutgut, Tryamor, Underhill, Underwood, Venetur, Weighall, Whitetree, Widden, Winkie, Woods, Woolery, Yarthkins

Slavic / Russian Names

Given Name (Female)

Aleena, Alenka, Alenushka, Alexandra, Aliana, Amelfia, Andrea, Angelina, Anna, Arevhat, ela, Bialka, Bisera, Borislava, Chesna, Dannika, Darva, Diana, Daria, Ecaterina, Elena, Elisaveta, Elitsa, Emika, Estera, Eva, Evka, Feodora, Fevroniia, Fiala, Frolka, Iaroslavna, Ioana, Iskra, Iva, Ivelina, Jalena, Janika, Jaromira, Jasika, Jenicka, Juliana, Kalina, Katinka, Katrina, Katya, Kitka, Kristina, Kryska, Ladina, Leda, Lenka, Lexa, Lida, Liliana, Lumina, Lusaghen, Magda, Makosh, Malyna, Marfida, Marfusha, Margarita, Maria, Marikna, Marusya, Maryshia, Marzanna, Masha, Matergabia, Medeine, Mila, Milana, Maximova, Miroslava, Morana, Nadia, Nastasiia, Natashia, Nedda, Neikia, Nina, Nora, Obida, Olga, Pantalovna, Parakha, Paraskeva, Rada, Radka, Raisa, Rumiana, Rusalka, Sable, Simizar, Simona, Slavenka, Snegurotchka, Spiewna, Stacia, Starina, Svitlana, Tamora, Tanja, Tatia, Tatiana, Teodora, Tsvetelina, Valentina, Valeria, Vasilissa, Vera, Yana, Zabava, Zorka

Given Name (Male)

Adamik, Afron, Aleko, Alesha, Alexander, Almaf, Ambrose, Anatol, Andrei, Antone, Arron, Aslan, Badikan, Bartek, Boris, Brodny, Bunda, Casar, Cezar, Checo, Conrad, Dalibor, Dalmat, Damick, David, Davor, Dimitri, Dobrynya, Dragomir, Dundra, Dusan, Ekim, Emond, Erik, Fedir, Felix, Feodor, Florian, Foma, Gavril, Georg, Gideon, Grishka, Habermani, Igor, Ilya, Istvan, Ivan, Ivanushka, Janos, Jarek, Jarmil, Jaroslav, Kalvaitis, Karel, Kasimir, Lazlo, Lek, Leontii, Luka, Lyubomir, Lytuvonis, Mal, Matiros, Matvey,

Mekhithar, Mikhail, Mikula, Milo, Mirek, Mislav, Nainas, Nemel, Nicholai, Nikita, Noah, Ohan, Oleg, Ondrea, Petrushka, Pies, Pjotr, Radek, Rakhmat, Riurik, Rudolf, Rupert, Rurik, Sandor, Sashmir, Shathar, Sineus, Stanko, Stefan, Sukhman, Svetozar, Sviatogor, Tibor, Tomislaw, Truvor, Tugarin, Ulrich, Vadim, Vardan, Vasek, Vasili, Vasilko, Veles, Vikhor, Vimka, Vincent, Vlad, Vladamir, Vlada, Volkh, Volos, Wenzel, Yaromir, Yakov, Yavor, Zarek, Zarzand, Zurab

Surname

Adamik, Aleksandrov, Andonov, Angelov, Antonov, Antov, Apostolov, Azrail, Babic, Bachvarov, Bakalov, Banik, Bartos, Bernanrd, Biskup, Bogdanic, Bogdanovic, Borisov, Bosko, Boyanov, Brankovich, Broz, Buchvarov, Budny, Bukoski, Cermak, Cernik, Cernenka, Chalupnik, Chaykovsky, Chekhov, Chelovek, Chilikov, Ciernik, Cizik, Damyanov, Danchev, Danielov, Demirovic, Dimitrov, Doubek, Draganov, Dragic, Dragomirov, Dragovic, Dvorak, Fabian, Fedorov, Filipek, Filipov, Filipowski, Gavrilovic, Genkov, Gomulka, Goranov, Gorky, Gorski, Gosh, Grigorov, Groznyi, Hajek, Hasek, Havelka, Holub, Horacek, Horak, Hornick, Horvat, Hristov, Ignatiev, Ilic, Ivankov, Ivanov, Ivanovna, Ivanovic, Ivanovski, Jagoda, Jahn, Janda, Jankovic, Jankowski, Jedynak, Jelinek, Jezek, Jovanovic, Kafka, Kaluza, Kasun, Kawa, Kikitich, Klement, Kostantinov, Kosar, Kosmatka, Kovachev, Kozlov, Krall, Kramar, Krastev, Lagunuv, Laska, Lazarov, Lonzaric, Luqman, Machan, Malinowski, Marek, Markov, Martinek, Maruska, Mateev, Miazga, Mihov, Mikhailov, Milosevic, Minkov, Moravik, Muromets, Naumov, Nazariyev, Nedbalek, Nikitich, Nikolovski, Novak, Ognyanov, Orlov, Pakulski, Pasternak, Pavlov, Petrov, Piotrowski, Pokorny, Polak, Polivka, Popov, Radev, Rasputin, Resnik, Romanov, Rudaski, Rusnak, Sikora, Simeonov, Slaski, Slavkov, Slovak, Sokolov, Stefanovic, Timofeyevna, Tchaikovsky, Todorov, Utkin, Vacik, Valenta, Vasilev, Vinogradov, Walesa, Yeltsin, Zinoviev, Zykov

Place Names

Alka, Briansk, Chernigov, Dacia, Djandjavaz, Karacharovo, Kuminsk, Ladoga, Murom, Nava, Nauriz, Oka, Opsikion, Peklo, Puchai, Rai, Safat, Smorodinka, Sorochinsk

Spanish Names

In European Spain, the custom was to have a first (given) name based on the sex, followed by two surnames. The first surname was that of the father, while the second was that of the mother. In conversation, the second surname was often skipped.

Given Name (Female)

Adelina, Alicia, Antonia, Ariadna, Beatriz, Begona, Blanca, Candalaria, Carla, Carmine, Carolina, Catalina, Catia, Cecilia, Claudia, Consuela, Cristina, Dalia, Diana, Dionisia, Dolores, Doris, Elena, Esmeralda, Esperanza, Eva, Eyda, Felicitia, Florencia, Francisca, Gabriela, Gulinaz, Ignacia, Isabel, Jamila, Josefina, Laura, Lia, Lizbet, Lorena, Lucia, Magdalena, Marcela, Marcelina, Margarita, Maria, Maria de Lourdes, Maria del Carmen, Maria del Socorro, Maria Engracia, Maria Eugenia, Maria Fernanda, Maria Teresa, Marilu, Marisol, Minerva, Monica, Noris, Paloma, Paula, Patricia, Rosa, Rosalia, Sara, Sofia, Teressa, Valentina, Veronica, Victoria, Yolanda

Given Name (Male)

Alberto, Alejandro, Alfredo, Antonio, Aristedes, Armando, Arnulfo, Arturo, Benjamin, Bernardo, Carlos, Celestino, Cesar, Constantino, Daniel, David, Diego, Eduardo, Ernesto, Esteban, Facundo, Federico, Felipe, Fernando, Fidel, Gerardo, Guillermo, Hector, Herald, Ignacio, Inigo, Ivan, Jaime, Javier, Jesus, Jesus Alberto, Jesus Manuel, Jesus Ramon, Jorge, Jose, Jose Carlos, Jose Miguel, Juan, Juan Camilo, Juan Ernesto, Juan Francisco, Juan Javier, Juan Pablo, Juan Salvador, Julian, Lorenzo, Luciano, Luis, Luis Felipe, Luis Manuel, Luis Mariano, Manuel, Marcelino, Marcelo, Mario, Maximo, Miguel, Nicholas, Omar, Orlando, Pablo, Patricio, Pedro, Ramon, Raul, Reinaldo, Ricardo, Roberto, Roderick, Rodrigo, Santiago, Sebastian, Sergio, Teodoro, Tomas, Trinidad, Valentino, Victor, Xavier

Surname

Abate, Alvarez, Andreon, Antonia, Antunez, Barriga, Calderon, Campana, Carreras, Carreyo, Castro, Caveza, Cazorla, Collazos, Contreras, DeGracia, Diaz, Dominguez, Enriquez, Escovar, Estevez, Fernandez, Flores, Gallardo, Gomez, Gonzalez, Guajardo, Guerra, Gutierrez, Hernandez, Ibanez, Juarez, Leon, Lopez, Marquez, Mendez, Miguel, Martinez, Montoya, Mosquera, Munoz, Noriega, Nunez, Ortega, Ortiz, Palaez, Perez, Quintero, Rivera, Rodriguez, Rosales, Ruiz, Ramirez, Salazar, Sanchez, Suarez, Tellez, Torrijos, Vasquez, Velasquez, Velez, Zamora

Underworld Names

Some of the names listed here are derived from mineral and crystal names, while others are taken from the folklore of goblins and other faery creatures.

Given Name (Female)

Aeval, Agate, Aibell, Aine, Airbella, Amber, Amy, Anna, Antimony, Ashly, Augen, Baguette, Bauxy, Breccia, Brook, Caldera, Cameo, Cassy, Celest, Chelsy, Clarity, Corrigan (Corry), Cricket, Crystal, Dia, Dior, Elba, Emeralda, Erreka, Euclase, Fand, Galena, Gesta, Giselle, Goldie, Gorta, Gypsum, Hadea, Halleflinta, Kamie, Katydia, Kimber, Lacewig, Lapilli, Lapis, Lazul, Lutin, Mab, Maeve, Mag, Marb, Marl, Marquise, Melusine, Mesa, Moraine, Morgan, Naida, Navette, Nicole, Nixie, Obsidia, Olive, Ondine, Oona, Opal, Patricia, Pearl, Pegmat (Peg), Radella, Raven, Rhoda, Rhyol, Ruby, Sable, Sapphire, Shelly, Silver, Star, Tanya, Topaz, Quoise, Varve

Given Name (Male)

Adam, Alexander (Alex), Amblygon (Ambly), Andalus (Andal), Aragon, Arkan, Arkose, Ash, Awd, Benito (Ben), Carat, Carnot, Chabaz, Chert, Chip, Chrom, Clay, Coal, Combe, Coral, Crag, Cutty, Darrig, Darner, Dunter, Dusky, Earwig, Ebon, Esker, Feld, Flint, Garn, Glint, Grim, Heliodore, Hemat (Hem), Inky, Jade, Jareth, Jaros, Jasper, Jed, Jet, Kunz, Kyan, Lahar, Leuco (Luc), Limy, Maar, Madoc, Malach, Marl, Mica, Migmat, Mylon, Nick, Nuno, Obsidio, Ortho, Peat, Peridio, Perry, Proust, Pyr, Pyrox, Reni, Rip, Roach, Rock, Sandy, Scarp, Shale, Skarn, Slate, Smoky, Snert, Spess, Spinel, Stephan, Talc, Talus, Tor, Trach, Trasgo, Trog, Tuff, Wadi, Welt, Wulfin, Zirco

Surname

Almandine, Anorthos, Anthrac, Barguest, Basalt, Beetlewig, Beryl, Bixbite, Bodach, Bolson, Boneyard, Bornhardt, Boulderchoke, Breccia, Cabochon, Caoineag, Caprock, Carbuncle, Cenote, Chrysobug, Clastweg, Clinoclase, Cobaltog, Coblynock, Corundumiser, Cowcaddens, Cragmire, Cupola, DeLong, Dioptase, Doodlenock, Drumlin, Eardipper, Etchplain, Fashoda, Fleagob, Forsterock, Frogrub, Gabbrock, Gabgrub, Gnatnock, Gneissnock, Gobb, Goggie, Goshenock, Grablin, Granstone, Graywacke, Gritstone, Grubber, Grubslug, Granophyre, Granul, Gravelbuster, Hogback, Hoodoo, Hornblende, Hornfel, Hornock, Horst, Inwacke, Inselbug, Irongrub, Ironstone, Karstone, Knockernock, Koh-i-Noor, Koppie, Kwardy, Lazuli, Leechbug, Litenock, Lodelin, Lousenock, Lustergob, Melangob, Miner, Misergrub, Miteweg, Molemiser, Monadnock, Moonwacke, Mothwig, Mudpup, Nephelnock, Nubbin, Nugget, Orbweg, Padparadscha, Pedalfer, Pendaloque, Phyrock, Pidgid, Piedmont, Pitchstone, Pukwudgie, Pyrope, Robbergob, Rubymiser, Rutilin, Sandgrub, Schettler, Schist, Scree, Slugweg, Soamlin, Sparwacke, Spiderock, Stone, Sumpnock, Swartgob, Syenock, Waspwacke, Thalweg, Thornwig,

Thriplin, Tickwacke, Tite, Topset, Touchstone, Tourmalin, Trillinock, Trogwacke, Tuffweg, Vadose, Vinayakas, Waspweg, Weevilweg, Wirrycow, Wormwacke, Wormweg

Unseelie Faery Names

Many of the names given here are taken from the folklore of Europe dealing with the more malicious faeries. Others are taken from pungent or poisonous plants and various mushroom species.

Given Name (Female)

Abbey, Amanita, Amethyst, Anise, Annis, Armillaria, Awd, Bay, Birch, Canned, Cauli, Clashnichd, Bendith, Boobrie, Brigit, Cally, Chum, Dinny, Duffy, Field, Fittletrot, Flower, Galerina, Gertrude, Glastyn, Gwylion, Gyl, Habatrot, Hinky, Honey, Horn, Ina, Kate, Lorelei, Luideag, Maev, Mara, Marge, Marrey, Mauthe, Meg, Milk, Moddey, Moth, Morchella, Morgan, Morgana, Needle, Nelly, Oonagh (Oona), Orange, Oyster, Pantherina, Peg, Plyntyn, Puffball (Puff), Red, Ring, Rue, Rust, Saffron, Scantlie, Shaggy, Sili, Summer, Tanda, Tangie, Tankera, Tantera, Velvet, Welt, White, Whoopity, Winter, Yellow

Given Name (Male)

Alp, Amadan, Ben, Billy, Birch, Black, Bodachan, Brack, Brag, Brick, Brown, Bucca, Cauld, Caul, Cep, Char, Chuck, Cinderlad, Clavdivs, Cybe, Cromek, Cutty, Dea, Derek, Derk, Destro, Dobie, Eochaid, Fideal, Fir, Fly, Foidin, Gan, Garth, George, Ghillie, Gog, Gunther, Grant, Griff, Grig, Gwyn, Hedge, Hilibitilar, Horn, Ink, Knocky, Krom, Mester, Mimring, Lusmore, Ogme, Panther, Patch, Pechs, Peerifool, Pic, Pinch, Pine, Pinket, Poi, Ragwort, Red-Cracked, Red-Stain, Rumpelstiltskin, Shag, Shaggy, Skriker, Sleigh, Slippery Jack, Snert, Sulphur, Targ, Tatter, Terrytop, Tick, Tom, Trash, Tree, Trip, Tuber, Waff, Wilkie, Wood, Yallery, Yellow-Stainer

Surname

Agaric, Angel, Arvensis, Assipattle, Aulniac, Barguest, Basidiomycetes, Baynac, Beefsteak, Beggey, Beithir, Bera, Biggersdale, Bisporus, Blackthorn, Blewit, Blotmore, Bobus, Boh, Bolete, Booman, Brollachan, Brown, Burches, Burner, Burnt-tayl, Bwca, Caoineag, Cap, Capelthwaite, Ceanach, Chanterelle, Chlis, Citrina, Cluricaune, Cobweb, Colepey, Crackernuts, Crimbil, Crobatilax, Croker, Cughtagh, Darrig, Dealbata, Dearga, Deceiver, Dhu, Dobbs, Dockin, Do-Dwt, Doog, Droll, Ear, Ffrit, Foal, Foawr, Forklet, Fossegrim, Frittenings, Frondosa, Fuath, Gambosa, Ganconer, Glitterwood, Goggie, Goldemar, Gooseberry, Goosefoot, Gooseneck, Grimm, Grindylyow, Gross, Guytrash, Haircap, Hemp-Nettle, Hinzelmann, Hymenium, Impetigo, Inocybe, Infundibuliformis, Knotweed, La Fey, Longarms, Luachra, Lubber, Mab, Macrosporus, Magnatum, Mamau, Marool, Matsutake, Mawtooth, Mellea, Mor, Morel, Mullach, Mumpoker, Na Bruidne, Newid, Nicnevin,

Nidhogg, Noggle, Noz, Nuckelavee, Nudd, Odora, Padfoot, Paxillus, Parasol, Peel, Piedmont, Pincher, Polypore, Porcini, Powler, Puckermunge, Punk, Rawhead, Redcap, Repandum, Rhacodes, Sabhail, Saxifrage, Seachrain, Sceolan, Shank, Shellycoat, Shoopiltee, Shyshok, Sickener, Slaverfang, Snotwert, Spurry, Squarefoot, Stinger, Stoorie, Stoorworm, Striker, Strongarm, Taghairm, Tamarisk, Thornberry, Thornblood, Thrumpin, Truffle, Trumpet, Tuft, Wagtail, Winker, Winna

Welsh Names

Given Name (Female)

Aerona, Agrona, Alys, Ariana, Arianwen, Avalon, Aylwen, Blodeuwedd, Branwen, Braith, Briallen, Bronwen, Cambrie, Cari, Caron, Carys, Catrin, Cecette, Cerridwen, Cigfa, Creiddylad, Creirwy, Dee, Delyth, Dwynwen, Ebrill, Eiddwen, Eilir, Eilonwy, Eira, Elin, Eluned, Erin, Fioled, Gayna, Gladys, Glain, Glenda, Grug, Guinevere, Gwyneth, Gwenhwyfar, Haf, Heledd, Heulwen, Ifanna, Iola, Irwen, Isolde, Jennifer, Liliwen, Linette, Lowri, Madlen, Maelona, Manan, Mari, Medi, Meredith, Modron, Mona, Morgan, Nerys, Nesta, Nia, Nimue, Olwen, Owena, Rhian, Rhonda, Rhosyn, Seren, Siriol, Tegan, Tegwen, Terrwyn, Tristana, Wynn

Given Name (Male)

Aberforth, Aeronwen, Afallach, Aled, Aneurin, Anyon, Arthen, Arvel, Avalloc, Baines, Berwyn, Bladud, Bowen, Bran, Brynmor, Brynn, Cadan, Cadfael, Cadmael, Cadog, Cadwal, Cass, Ceolwald, Cilydd, Cubert, Culhwch, Cynfael, Daafi, Dafydd, Davy, Dillan, Dodd, Dryw, Duane, Dylan, Ederm, Efnysien, Eilwyn, Elgan, Eliot, Elwynn, Emrys, Euroswydd, Evan, Gareth, Gavin, Gawain, Gereint, Gethin, Gower, Griff, Gruff, Gruffydd, Gryphon, Guto, Gwern, Gwyddno, Gwynedd, Hafgan, Harby, Haydn, Heddwyn, Hethin, Hillock, Idris, Jabrion, Jereth, Jeston, Kennan, Kimble, Graig, Lloyd, Llyr, Locryn, Luellyn, Lugh, Lyn, Mabon, Madog, Mael, Mallolwch, Manawyd, Marvyn, Merefin, Merrick, Merwin, Morcar, Morfran, Morgen, Neirin, Ninian, Nissien, Nye, Ofydd, Owen, Perceval, Powel, Pryce, Pwyll, Rees, Rhain, Rhiagad, Rhun, Romney, Ryn, Seisill, Seith, Sion, Taffryn, Taliesin, Tarren, Tegan, Torthred, Tramaine, Trente, Trevor, Tristram, Tudwal, Urien, Ysbaddaden

Surname

Baines, Bevan, Bowen, Cadwallader, Cecil, David, Ellis, Evans, Floyd, Garanhir, Glynn, Griffin, Griffith, Howell, Jones, Kendrick, Lewis, Llewellyn, Lloyd, Maddox, Merrick, Morgan, Morris, Owens, Powell, Price, Prichard, Pryce, Pugh, Reese, Rice, Samuel, Sayer, Thomas, Trevor, Vaughn

Whimsical Faery Names

These names weren't taken from anywhere in particular. They just bring a smile to the author's face.

Given Name (Female)

Aboulia, Boobrie, Cally, Dinny, Dop, Duffy, Fittletrot, Flora, Galerina, Glabella, Hinky, Honey, Meg, Moddey, Nanny, Nelly, Nilly, Peggy, Periwinkle, Pinky, Puffball (Puff), Violet, Whoopity

Given Name (Male)

Billy, Bobby, Brag, Char, Cinderlad, Cockalorum, Cutty, Dingle, Dobie, Fetch, Gog, Grig, Gull, Hedgehog (Hedge), Hop, Horn, Inky, Knocky, Lob, Lutey, Melch, Mop, Noxal, Patch, Pechs, Peerifool, Pic, Pinch, Pinket, Pip, Ragwort, Shaggy, Skip, Slippery, Snert, Tatter, Terrytop, Thorn, Thrummy, Todd, Tom, Trash, Trip, Tub, Wilkie, Willy, Yallery, Zuttibur

Surname

Bafflegab, Bayberry, Bodsbeck, Bumbershoot, Bumbledom, Bumfuzzle, Clodhopper, Collywobbles, Crackernuts, Dagworthy, Dodypol, Famulus, Fiddlefoot, Fittletot, Flapdoodle, Flummery, Foolscap, Fopdoodle, Frangipani, Gimcrack, Goggie, Gooseberry, Goosefoot, Guttersnipe, Habetrot, Hobbledehoy, Hoggers, Jargogle, Mudpuppy, Nudnik, Picktree, Pigwiggen, Pollywog, Puckermunge, Puddlefoot, Ragamuffin, Razzmatazz, Roundcap, Sassafraz, Saxifrage, Snollygoster, Snotwert, Taradiddle, Terrytop, Thrummycap, Wackadoodle, Whigmalerie, Winkie

Appendix B: Example Traits

This appendix provides a variety of Traits to use in working up NPCs.

Demeanor Traits

Here are some examples of Demeanor Traits.

1. *Agitated*
2. *Always looking over shoulder nervously*
3. *Boastful*
4. *Bombastic*
5. *Close-Mouthed*
6. *Competitive*
7. *Cowardly*
8. *Curious*
9. *Downtrodden*
10. *Flirtatious*
11. *Generous*
12. *Goody Two-Shoes*
13. *Gruff*
14. *Hypocritical*
15. *Irritable*
16. *Jovial*
17. *Kindhearted*
18. *Laid Back*
19. *Masochistic*
20. *Miserly*
21. *Narcissist*
22. *Optimist*
23. *Pessimist*
24. *Playful*
25. *Psychopathic*
26. *Sadistic*
27. *Secretive*
28. *Self-Righteous*
29. *Sociopathic*
30. *Stingy*
31. *Suave*
32. *Subservient*

33. *Timid*
34. *Wheeler Dealer*

Grooming Traits

Here are some examples of Grooming Traits.

1. *Bushy Beard*
2. *Cropped Hair*
3. *Dressed in Everyday Garb*
4. *Dressed in Finery*
5. *Dressed in Rags*
6. *Dressed in Rich Robes*
7. *Dressed in Traveling Garb*
8. *Long Flowing Hair*
9. *Mohawk*
10. *Prim*
11. *Ratty Hair*
12. *Sharp Dresser*
13. *Slovenly*
14. *Shaves his Head*
15. *Smells of Alcohol*
16. *Smells of Perfume*
17. *Stringy Beard/Hair*
18. *Unkempt Hair*
19. *Wispy Hair*

Physical Traits

Here are some examples of Physical Traits.

1. Arthritic
2. Bald as a Billiard Ball
3. Balding
4. Blood-shot Eyes
5. Bulging Muscles
6. Fiery Red Hair
7. Flabby
8. Golden Blond Hair
9. Grey Hair
10. Knobby Joints
11. Left eye has nervous twitch
12. Obvious Tattoo (e.g. Dagger Tattoo on Left Cheek)
13. Obese
14. Patch over one eye
15. Physically Fit
16. Piercing Eyes
17. Plump
18. Prosthesis (e.g. Peg Leg or Hook for Hand)
19. Puppy Eyes
20. Sad Eyes
21. Scarred (e.g. Burn Scar on Cheek)
22. Shifty Eyes
23. Scrawny
24. Sweats profusely
25. Tall / Short
26. Thin
27. Wears glasses
28. Wiry
29. Wrinkled Skin

Quirky Traits

Here are some examples of Quirky Traits.

1. Asks Nonexistent "Companion" for Advice
2. Compulsive Liar.
3. Hoards Cats
4. Stutters
5. Has a Lisp
6. Frequently blinks
7. Speaks with an Accent (Irish/Scottish/Arabic/etc.)

Relationship Traits

Here are some examples of Relationship Traits.

1. _____ doesn't trust me, for a good reason.
2. _____ trusts me with her biggest secret.
3. I've known _____ for a long time.
4. _____ and I don't get along.
5. I think _____ is a fool.
6. It is my duty to keep _____ safe.
7. It is my duty to convert _____.
8. _____ is a good friend. I trust them.
9. If _____ knew what I did, I'd lose them as a friend.