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The Foreboding Campaign System

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by

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Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in Game Design
at
Lindenwood University

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ABSTRACT

Title of Thesis: The Foreboding Campaign System

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This project creates a new campaign setting compatible with the Dungeons and Dragons system utilizing the SRD Open Game License content as a starting point. The campaign setting created establishes mechanics allowing for narrative interaction between the past and present timeline of events in the world of Lunaria. This new system, entitled The Foreboding, utilizes a shift mechanic to alter the player characters in several possible ways, ranging from changes in race or character history to interactions with past time periods and events that alter the present timeline of the narrative. New character options for race and class were also developed to enhance the immersion within the world of Lunaria. The project includes a short adventure to provide a guided experience into the world of Lunaria and the Foreboding system.

This project report provides and overview of the current state of game design with regards to board and tabletop games, as well as detailing the methodology used in creating and playtesting the final product of this project.

Keywords: tabletop roleplaying game, game design, RPG, game development

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Table of Contents

Background Information

Of the many forms of analog games that exist today, perhaps one of the most peculiar is the roleplaying game. Tabletop roleplaying games have their roots in the early 1970s when a couple of war game players created a system known as *Dungeons and Dragons*. These designers, Gary Gygax and David Arneson, would go on to champion the roleplaying game movement through two editions of *Dungeons and Dragons*. While the movement would deal with its share of odd challenges, ultimately the popularity of the game would help to break down barriers and contribute in no small part to the rise of Geek culture.

Since the creation of *Dungeons and Dragons*, many hundreds of tabletop RPG systems have been created, from generic systems such as *GURPS* and *Fate* to setting specific systems such as *Gamma World* and *Traveller*. The beauty of such a range of systems lies in the ability of people to fulfill their desires to escape into interactive stories of their own creation. The desire to experience other existences and worlds is an aim shared by other forms of art, such as novel writing and film, but is somewhat unique in RPGs by allowing players to participate in the creation of those stories. In this aspect of participation, tabletop RPGs are very little different from any other form of game today, whether digital or analog.

While not all games contain an explicit narrative element to them (i.e. the game of Tetris is a prime example), most games contain an element of storytelling, with varying levels of player participation. Typically, in digital games, the players engage in story revelation, uncovering the stories programmers and designers have crafted into a game system. Even with open world RPGs, a finite number of paths or story options exist within the game framework. This is in large part due to the programmed nature of the game requiring that all elements be included in the final product.

While this is partly mitigated in MMOs and other online games with continuous updates, new story depends entirely on the developers of the game, with players along for the ride. Tabletop RPGs, being analog in nature, have no such restrictions, permitting the imagination of all players to engage with the game system and campaign setting to create a truly unique experience of gameplay.

For a game such as *Dungeons and Dragons*, several campaign settings have already been written, each with unique features and elements for players to enjoy. Even though *Forgotten Realms* has become the standard setting for many players today, others have proven equally popular, from *Ravenloft* and *Eberron* to *Dark Sun* and *Dragon Lance*. However, because D&D possesses an Open Game License, anyone has the ability to utilize the 5E game system. This has given rise to dozens of other campaign settings, including *Adventures in Middle-earth* (Cubicle 7), *Godsfall Worldbook* (Aram Vartian), and *Midgard* (Kobold Press), to name only a few. Each campaign setting brings with it unique game mechanics, as well as reskinned core mechanics that tie directly into the unique world created by the designers or literary authors.

With this mindset, the project for this program of study builds on the 5E Open Game License to create a starter set for a custom campaign setting. With the core mechanics from 5E as its base, the project seeks to build a unique world setting, expanding the core mechanics to design a unique experience for the players and dungeon master. The scope will include a blend of new class options, new base sub-classes, and race options, as well as new mechanics to bring the vision to life. The core of the new mechanics will be a system called The Foreboding, which aims to use shifts in time, race, and character backgrounds to create new storytelling and game situation opportunities. The original setting and mechanics used in this project will serve to highlight the collaborative storytelling aspect that makes tabletop RPGs so unique.

Literature Review

The History of Tabletop Games

When discussing the history of tabletop games, the most obvious aspect of note is the development of board games as physical and mechanistic systems over the course of human history. Tabletop games, such as chess and Go, date back thousands of years and are often the most commonly recognized games when inquiring about "classic" or "traditional" games. In his book *Eurogames: The Design, Culture and Play of Modern European Board Games*, Stewart Woods devotes three of the first four chapters to the history of eurogame development, from its forerunners emerging in the 1960s to the establishment of what we know today as eurogames in the 2000s (Woods, 2012). A number of factors contributed to this style of game, including the political fallout of the Second World War in Germany and the shunning of direct confrontation in games. Woods does not go into much detail on the development of other tabletop games, discussing those only briefly in an introductory chapter in relation to differences among mass-market games, early hobby games, and later hobby games (these include eurogames, tabletop roleplaying games, and collectible card games). Much of the rest of his book is devoted to the characteristics and features of eurogames and the players who play them (this aspect of his work will be returned to later in this review) (Woods, 2012).

Unlike Woods, David Parlett's book, *The Oxford History of Board Games*, focuses the majority of its chapters to discussing what he terms as different "families" of games, often defined by game mechanics that form the core of each family, such as races or chases, capture, and wars (Parlett, 2018). It is a detailed and fascinating examination of many games and their mechanics and often dives into obscure titles or the history of each mechanic's creation. If there is a weak

area within this book, it is a decided lack of attention to hobby games, which is only touched on within the last chapter. While Parlett does situate gaming as significant within our culture and society at large, his exclusion of hobby games as a significant part of tabletop games today is a little surprising. While he is correct in differentiating hobby games from those of the mass-market games, such serious gamers are no small part of the gaming community and, indeed, are perhaps the more active portion of tabletop game players (Parlett, 2018).

Game Studies

Using critical analysis to improve understanding of how a game works is a vital endeavor for any game designer. As such, one would expect a large number of academic resources devoted to the study of games from various aspects to assist in understanding game design. And this is true of video game design but is decidedly lacking in tabletop game design. Among the works attempting to create analysis tools is David Chircop's essay "An Experiential Comparative Tool for Board Games" (2016). Chircop sets out to create a comparative tool using four categories—Rules, Randomness, Representation, and Interaction—with a simple Low, Medium, and High rating system. His goal is to provide a tool that will enable comparative analysis between different types of board games (Chircop, 2016). If his system is successful, it would grant greater understanding on how to create specific kinds of player experiences in board game design. Aki Järvinen, in his book *Games Without Frontiers: Methods for Game Studies and Design*, also seeks to create a system for analysis; however, Järvinen is aiming at a much broader system that could be used for any form of game, from video and analog games to sports. In his approach, which he terms applied ludology, Järvinen establishes his theory in three parts, namely: his "theory of game elements, theory of player experience, and studies in game systems" (Järvinen, 2009). As might be expected, his theory encompasses a number of different aspects and approaches, particularly

when analyzing player experience, including ludology, game theory, emotion and cognition. The end result is a comprehensive theory or tool that can be rapidly applied to current games of any kind and to game design, which he demonstrates in a game he designed to test his theory called GameGame (Järvinen, 2009). Taking a slightly different approach to game design theory, Ralph Koster, in *A Theory of Fun for Game Design,* examines the theory behind the concept of "fun." He uses an understanding of learning and the brain's ability to understand patterns as a basis for how games provide the sensation of fun. The book describes the different types of fun the brain experiences in games and addresses difficulties game designers encountered when creating games to fit that perfect sweet spot of difficulty (Koster, 2014).

The remaining authors concerned with game studies are much more specialized in focus. For example, the book *Psychology of Gaming* focuses on the emotions, motivations and actions involved with gaming (Baek, 2013). Choice theory, emotional impact of video games, design criteria for health games in the elderly, and psychological factors on collaborative gaming are just a few of the issues examined. As such, the authors could more accurately be described as analyzing how gaming and game design can affect and can be applied to our lives for positive or negative effect (Baek, 2013). Also taking a psychological approach, Upton looks more squarely at the play experience and just how that experience is able to create meaning, both within the play world we inhabit and outside. Upton seeks to connect the play experience and the ways in which we create meaning while engaged with games with the greater context of our culture, and by doing so, gain greater insight into what games and play can teach about other artistic endeavors, from text to art sculptures (Upton, 2015).

Turning the magnifying glass away from the game and game experience itself, Catalán Villanueva (2018) shifts to a discussion of the role of author and creator, both from a historical

perspective and as it presently exists today. Catalán spends a large portion of the essay tracing the development of games through antiquity, touching on the societal reasons for their creation and their transmission across cultures and across time. The more fascinating discussion is on the difference between authors of mass market games versus what he terms as "modern games" (Catalán Villanueva, 2018, p.274). The concept used for modern games by Catalán is much the same as the hobby games of Woods. He then goes on to analyze the creative act today and the different approaches authors can take towards game design: as an art, as an aesthetic, and as a science (Catalán Villanueva, 2018). Moving from the authors to the players, Rogerson and Gibbs (2018) focus their attention on how the life stages affect the amount of time players have to devote to their hobby. Differentiating between mass-market games, such as Monopoly and Scrabble, and hobby games, Rogerson and Gibbs suggest that hobby gamers are much more serious in the approach to hobbyist games and share a similar experience throughout the various stages of their lives. The study is insightful about how people balance a love for gaming with other life responsibilities as they progress from childhood through adulthood and parenting to their golden years, using statistical analysis of the site Board Game Geek as a basis for their study.

Reference and Design

Elias et al. take a looser approach in their book *Characteristics of Games* (2012). In this text, the authors do not attempt to create a system of analysis so much as a language or list of characteristics, such as multiplayer, infrastructure, games as systems, and indeterminacy, useful when discussing games from a design perspective. The list is not intended to be comprehensive but does provide a solid basis for understanding game design concepts. The book *Building Blocks of Tabletop Game Design* by Engelstein and Shalev functions in much the same vein, though in this case, the book is a collection of game mechanics, with origins and detailed examples of each mechanics (Engelstein

& Shalev, 2020). Both books, then, function as sort of indices of various aspects of mechanics, and serve a solid reference works.

Even though it is not organized as a reference work, in his book *The Art of Game Design: A Book of Lenses,* Schell lays out a series of questions or "lenses" aimed at improving the design of any tabletop game. The idea behind the author's approach is to assist the designer in learning the myriad elements and relationships between these elements needed to create a successful and fun game (Schell, 2008). The questions posed address various stages of the game design process, from the experience created by the game and the players during the gameplay to the various elements that make up the game design process, in some ways similar to the aims of Engelstein in his book *Achievement Relocked: Loss Aversion and Game Design* (2019). While not as broadly aimed at the overarching design process, this book examines how the application of framing, regret, competence and other aspects of loss can be a tool useful for creating certain types of experience in game play. Loss aversion is one of the more commonly exploited emotions in game design, and mastery of its application would benefit virtually any game. In his other book *Game Production: Prototyping and Producing Your Board Game*, Engelstein is perhaps a bit less concerned with the spider web of relationships between components and more on the practical considerations of the design process. The book covers such topics as physical component creation, tool options for the graphic design and creation of physical components, and the iterative process and production of the final product (Engelstein, 2020).

Shifting away from an overarching design approach, authors Heron et al. (2018) turn towards accessibility in game design. Their focus is with a tool used to evaluate accessibility of game design, using a toolkit to examine an array of games and assess the level of accessibility issues present in a wide range of areas. These areas include visual, cognitive, physical,

communication, and socioeconomic impairments, as well as intersectional issues involving more than one area. The toolkit was developed for a project called Meeple Like Us and is based out of the U.K. The toolkit doesn't offer solutions so much as a tool for increasing awareness of existing issues with games. The authors hope that such a tool will offer a first step towards developing external tools to address accessibility issues "outside of the game box" (Heron et al., 2018, p. 102).

Education in Board Games

The educational value of games is not a terribly new idea, though interest in this area was largely relegated to classical games, such as Chess and Go. However, the rise of the hobby games in the late twentieth century ushered in greater interest in the value such games may hold for learning and education. An increasing number of studies began appearing, including a study in 2006 by Zagal et al., titled "Collaborative Games: Lessons Learned From Board Games." In this analysis focused on collaborative games the authors make a distinction between competitive, cooperative, and collaborative games, and provide several illuminating insights into the design of collaborative board games. While the study is a bit old, it is an early look at the types of play within a collaborative game. The study focuses on one particular early collaborative game, Lord of the Rings by Reiner Knizia, and analyzes how Knizia's design avoids the pitfalls common to collaborative game design (Zagal et al., 2006). In a more focused examination of collaborative games, Berland and Lee (2011) discuss the ability of collaborative games to create "distributed computational thinking" during gameplay sessions (p. 66). While acknowledging that this form of learning is thought to be the domain of modern video games, the authors focus on strategic board games as an oft-overlooked avenue for computational thinking. For the study, the game *Pandemic,* by Matt Leacock, served as an ideal candidate to examine computational thinking in action. The study provides a great overview and insights into how the puzzles and mechanics of this

collaborative game lead players towards complex reasoning and inference (Berland & Lee, 2011). While the focus of this project lies on tabletop roleplaying games and not board games, collaboration and computational thinking are an integral part of the experience in tabletop roleplaying games.

Also touching on game design for learning, Nicholson in his article, "Making Gameplay Matter: Designing Modern Educational Tabletop Games" (2011), moves from the theoretical towards the practical. After allowing for the adaptation of commercial games to create intrinsic rather than extrinsic integration with the content of the course, he then proceeds to examine how to create an intrinsically focused game for curricular use (Nicholson, 2011). While instructive for course application, such an approach falls outside the scope of this project. Shifting towards the narrative, the article by Ulrich Betz discusses the experiences of fantasy role-playing games (2011). The article is less an examination of mechanics and more a look into the sort of lessons learned from the role-playing that occurs in games such as Dungeons and Dragons, Ultima, and Wizardry (Betz, 2011). As the roleplaying narrative element makes up a core for the current project, Betz's insights provide a buttress for this aspect of the project.

Of the remaining articles, both are narrower in focus and include the representation of plants in tabletop games (Friedersdorff et al., 2019) and the ability of tabletop games to teach geographic concepts (Mewborne & Mitchell, 2019). In the article "From Treetops to Tabletops: A Preliminary Investigation of How Plants Are Represented in Popular Modern Board Games," the authors examine the various methods plants are represented in games and how these representations and the mechanics used contribute to the condition of plant blindness that permeates society so widely. The analysis is insightful and instructive on the impact game design decisions can have on virtually every area of a person's life (Friedersdorff et al., 2019). In

Mewborne and Mitchell's article "Carcassone: Using Tabletop Game to Teach Geographic Concepts," the mechanics of Carcassone are analyzed in reference to several geographic concepts, including territorial morphology, the centrality of infrastructure, accessibility, and urban functions to name just a few. The analysis demonstrates how sound game design can incorporate concepts from the game's theme to increase greater understanding of larger, societal concepts (Mewborne & Mitchell, 2019). As with almost any tabletop roleplaying game, such concepts as geography and plant representation typically play a large role within the game experience.

Transmedia Interaction

In a society with so many forms of entertainment, it is inevitable that these forms will intersect. Books will inspire movies, movies will inspire games, and even games will inspire movies. Such interaction between mediums expands the possibilities for creation in each medium. Whether or not such interaction is a positive or negative has been debated for some time, including in court. In Ford and Liebler's article "Games Are Not Coffee Mugs: Games and the Right of Publicity," the authors explore the ramifications of public identity rights. While early games, such as Monopoly and Chutes and Ladders, led the courts to see games as merely merchandise to be sold, later war games and role-playing games demonstrated a far more complex and nuanced design, one for which using public names or figures within the game process "can make the content expressive in a substantively different way" (Ford & Liebler, 2012, p. 73). The inclusion of public events, figures, or mediums can also lead to controversy and even protests of a game's release, but also to mindful change (a topic outside the scope of Ford and Liebler's article).

Perhaps far more interesting to the present project is Adam Brown and Deb Waterhouse-Watson's article "Playing With the History of Middle-Earth: Board Games, Transmedia Storytelling, and The Lord of the Rings." In this article, the authors "examine how games can offer

different kinds of engagement with Middle Earth from other forms of media, and the processes by which players can co-create narratives in the storyworld" (Brown & Waterhouse-Watson, 2016, p. 2). An examination of player interaction with the storyworld via a mediated experience justifies the claim and provides insights for how a narrative structure can be paired with game mechanics to allow specific kinds of narrative experience within a tabletop game. The idea of players as co-creators of the narrative within the game experience is central to the current game design project.

In a similar vein, Paul Booth explores what he terms the "paratextuality" of transmedia board games, in his case the VHS board games of the late 1980s and early 1990s (2016). His article "Board, Game, and Media: Interactive Board Games as Multimedia Convergence" discusses the interaction between VHS technology and analog board games, allowing the players to experience a new form of textual creation. The VHS medium shifted the temporal management of the game, and the games in question allowed the creation of new narrative within the external storyworlds of the franchises for the example games— Roddenberry's Star Trek, Isaac Asimov's Robot, and Steven Spielberg's Indiana Jones series. This same sort of shift continues today, with apps and online interactive content being folded into the board game experience in such titles as Fantasy Flight's *Lord of the Rings: Journey's in Middle-earth*. Booth expands on this same concept in great depth in his larger work *Game Play: Paratextuality in Contemporary Board Games*. While the focus shifts towards the greater interaction between movie, book, film and board games, the larger issue addressed is the connections among media, gameplay and narrative in our digital world.

Methodology

Creating a starter set for a new campaign setting, whether utilizing an already existing open game license such as that of the 5E *Dungeons and Dragons* system or creating a completely

original system, requires a careful consideration of the play experience desired. Tabletop roleplaying games are, by their very nature, a collaborative experience, one in which there is not a clear winner or loser among the players in the traditional sense. The players can, of course, lose during a play session, their characters can die, and a new story and set of characters will be required to begin playing again. However, that loss is not necessarily a loss if the ultimate goal was achieved of telling a collaboratively created story by utilizing the game system mechanics. In this way, tabletop roleplaying games are unique from many other forms of game, as a cooperation between the dungeon master and the players must exist for successful storytelling to occur. Within the realm of video games, the role of the dungeon master is relegated to the computer handling the game system, but within an analog game such as tabletop roleplaying games, this function creates a unique player experience not quite captured successfully by video games.

While the project uses the open game licensed system for the base of this game, that base system will be expanded by utilizing new game mechanics to enhance the core experience of the game. The goal for including these new mechanics within the game are two-fold: one, the new mechanics will create a link between the narrative history and the current timeline for the campaign setting; two, the mechanics will also serve to bridge the gap between races utilized in the core open game licensed system, but that are not a typical part of the campaign setting being developed. The result of this will be to keep the project compatible with the full Dungeons and Dragons core system and thus will allow the players more options when playing within this setting. By making the race systems compatible, the audience for this project is thus widened significantly. In this starter set, the expansion of new races and classes will be, by the nature of typical starter sets, limited in scope. The intent is to introduce the new system and new setting to players and game

master, while at the same time limiting the extent of new options to reduce the chance of overwhelming new players.

Because this starter set adventure is a shared experience of storytelling, narrative methodology will be used only in constructing the story world, but will not be the focus during the playtesting. During playtesting, the focus will be on the play experience and interaction with the system mechanics and not so much with the narrative elements, except as they are a part of the shared experience. In other words, the story told, in and of itself, is not so important to the playtest as is the evaluation of whether the mechanics used within the starter set adventure serve to create the correct play experience and atmosphere for the game. However, feedback will be gathered on the story elements of the game from the playtests, and such feedback will be taken into consideration for the story world.

Given the strong emphasis on collaborative play, this project will also utilize emotion and cognitive theory when evaluating the play experience during playtests. This will allow the design of the starter set to be tweaked for such considerations as choice theory, emotional impact, as well as a host of other psychological factors for collaborative gaming to inform the overall play experience. Such factors will assist in evaluating the effectiveness of the mechanics to convey the atmosphere and feel of the desired play experience. The storyline for the starter set adventure takes place after a great and terrible war in which much of the old magic world perished. Magic was irrevocably altered, and the races as previously known are but shadows that cling still to the world. The war that took place millennia before the present-day world left a dark mark upon the world, and that mark is largely reflected within the new mechanics.

With regards to the playtests for this game, a rapid prototype methodology will be utilized, with playtests including informal gatherings of friends, family, coworkers, and tabletop

roleplaying game fans, as well as more formal outlets, such as Open RPG Day, an event sponsored by Lindenwood University's library and possibly a playtest as a part of the Intro to Game Design course. The size of the playtests will vary from as few as two to as many as five or six (or more as needed). By using multiple venues and sizes, as well as people from a wide range of backgrounds, a more accurate analysis of the game design will be possible. Between play tests, adjustments will be made to the game system based on the feedback and implemented for future playtests. The final version of the game is expected to be completed by December of 2022.

Conclusion

The creation of a new campaign setting using the open license content for the SRD is, perhaps, not an entirely new approach to a tabletop game. However, the new mechanics focused on time shifts that allow the players to interact with both the past and the present-day timeline of the world, as well as the creation of an entirely new world suited to this mechanic is novel within the realm of tabletop games. While time shifts have been utilized as a minor effect in other tabletop games, almost no tabletop game system presently possess this feature as a part of the core system. The current project has successfully married this time shift mechanics to the SRD base to product an entirely new experience for players and game master alike.

The development of the core system evolved with the needs of the project and utilized the feedback of multiple testers to improve the overall experience of the game. The initial approach to creating the time shift mechanic involved a map overlay, with each character rolling to determine possible effects. This system was simplified and streamlined to reduce confusion and management of the complex system. The results of this produced the more elegant system of the final project which allowed for a vastly superior experience. The effects of the system as present in the final design produce a narrative experience that emphasizes causes and effects of actions

both past and present, as well as allowing for narrative exploration of differences of race, family makeup, and innate beliefs held by player and NPC characters. The potential of such a system to explore complex racial and societal issues is hinted at, but would require further study to determine just how effective the system could be in such a pursuit. While this was not the focus of this project, nevertheless, this feature suggests further development opportunities following the completion of this project for this degree.

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Hero's Guide

The World of Lunaria

Welcome to the world of Lunaria! This Adventurer's Kit is designed to introduce you to the Foreboding Campaign system. Lunaria has a rich history with a dark past. As adventurers within this world, you will have the opportunity to explore that past along side the present day. The Foreboding system allows for a dynamic interaction between players and the space-time continuum, and is used to enhance the possibilities of storytelling and gameplay. The designers of this system hope you enjoy your experience, and that you will explore the full Foreboding Campaign setting in future releases.

Below you will find a synopsis of the rules for playing in this setting, including an overview of the Foreboding, races and classes in this world, and the basic rules to engage with this system. In a separate booklet you will find a beginner's adventure, *Winds of Evernost*, to begin your journey in this world. Pregenerated characters have been provided for you to use in this adventure. But before you dive in, we have included a brief introduction to the world of Lunaria.

Introduction

Much in the world has changed. Lunaris, the moon goddess, has grown silent, and her people are scattered across the lands. The elves have mostly disappeared from the world, with only the isolationist Winter Elves of the far north remaining, and even they rarely leave the confines of their mountain home. Few tales recall all that was lost in the early days of the Foreboding, but in the chaos of its creation, there were some who embraced this darkness, and have long sought to spread this ruin.

Among those kingdoms that remained true to the old gods, Normost stands as a bastion of the old ways, and remains a glimmer of that former time, if it is a bit tarnished of late. Within the Severn Valley, a free people still dwell, unconcerned with the changing times, and only seeking to live the independent lives they always have. The valley is home to almost every race in Lunaria, but is the domain of none. Fratan and Arachnis, dwarf and human, gnome and Lunitari live side by side, striving to make a common life together.

In the fight to save the land during those dark days, many of the traditional gods have faded, taking small heed of the pain and heartache their wars have caused. Few of them now walk the land, but in the vacuum left by the departures of so many gods, new beings have taken their place, by some thought to be the emergence of new deities. Whether this is true or not is uncertain, and the wise have cautioned against drawing such conclusions. And yet these beings, whatever they may be, have brought renewed hope to the lands, hope that perhaps someday, an end to the Foreboding will be found.

Overview

The Foreboding

Exactly what created the Foreboding has been lost in the passage of time. It is the legacy of a past steeped in a dark and virtual collapse of society. Nations rose and fell. The gods that were grew silent, and the Foreboding, as it came to be known, enveloped every land.

Over time, adventurers came to learn how to harness the strange power of the Foreboding to affect their surroundings by use of a special force called Time Orbs.

Effects of the Foreboding

The Foreboding affects all creatures across the land, making traveling or staying in any place equally risky. The effects of the Foreboding vary. It is not uncommon to find yourself with a new set of horns, a tail or even an extra arm. You may discover you have a new family member when you arrive home, or perhaps uncover a new skill or talent you never knew you had. While these effects are usually temporary, some do find that not to be the case.

There are rumors of far stranger occurrences caused by the Foreboding, but these are far rarer (GMs, see Appendix A for rules concerning Foreboding Effects).

Effects from the Foreboding are not frequent enough to appear on a daily basis but are common enough that most villages and cities have developed warning systems. In the simpler villages, these are not much more than a bell located on a tall pole that anyone can ring, to large systems of signal fires erected across the larger cities of the lands. Reversing the effects of the Foreboding has proven impossible at the present, but it is rumored that a few individuals may have discovered a means to suppress the effects. At the moment, such tales remain rumors at best.

Time Orbs: In addition to powering abilities in various classes, Time Orbs can be used to alter the effects of the Foreboding by +/- 7 to the result. The new number can often alter the manner of effect exhibited by the Foreboding shift.

Inspiration

Inspiration is a rule the game master can use to reward you for playing your character in a way that's true to his or her personality traits, ideal, bond, and flaw. By using inspiration, you can draw on your personality trait of compassion for the downtrodden to give you an edge in negotiating with the Beggar Prince. Or inspiration can let you call on your bond to the defense of your home village to push past the effect of a spell that has been laid on you.

Gaining Inspiration

Your GM can choose to give you inspiration for a variety of reasons. Typically, GMs award it when you play out your personality traits, give in to the drawbacks presented by a flaw or bond, and otherwise portray your character in a compelling way. Your GM will tell you how you can earn inspiration in the game.

You either have inspiration or you don't—you can't stockpile multiple "inspirations" for later use.

Using Inspiration

If you have inspiration, you can expend it when you make an attack roll, saving throw, or ability check. Spending your inspiration gives you advantage on that roll. You can also use inspiration to resist a change caused by a Foreboding event.

Additionally, if you have inspiration, you can reward another player for good roleplaying, clever thinking, or simply doing something exciting in the game. When another player character does something that really contributes to the story in a fun and interesting way, you can give up your inspiration to give that character inspiration.

Species

Six abilities provide a quick description of every creature's physical and mental characteristics:

- **Strength**, measuring physical power
- **Dexterity**, measuring agility
- **Constitution**, measuring endurance
- **Intelligence**, measuring reasoning and memory
- **Wisdom**, measuring perception and insight
- **Charisma**, measuring force of personality

Is a character muscle bound and insightful? Brilliant and charming? Nimble and hardy? Ability scores define these qualities—a creature's assets as well as weaknesses.

The three main rolls of the game—ability check, the saving throw, and the attack roll – rely on the six ability scores. The book's introduction describes the basic rule behind these rolls: roll a d20, add an ability modifier derived from one of the six ability scores, and compare the total to a target number.

Ability Scores and Modifiers

Each of a creature's abilities has a score, a number that defines the magnitude of that ability. An ability score is not just a measure of innate capabilities, but also encompasses a creature's training and competence in activities related to that ability.

A score of 10 or 11 is the normal human average, but adventurers and many monsters are a cut above average in most abilities. A score of 18 is the highest that a person usually reaches. Adventurers can have scores as high as 20, and monsters and divine beings can have scores as high as 30.

Each ability also has a modifier, derived from the score and ranging from –5 (for an ability score of 1) to +6 (for a score of 22-23). The Ability Scores and Modifiers table notes the ability modifiers for the range of possible ability scores, from 1 to 23.

Ability Score	Modifier
1	-5
2-3	-4
4-5	-3
6-7	-2
8-9	-1
10-11	+0
12-13	+1
14-15	+2
16-17	+3
18-19	+4
20-21	+5

22-23	+6

Advantage and Disadvantage

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

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

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

Proficiency Bonus

Characters have a proficiency bonus determined by level. Monsters also have this bonus, which is incorporated in their stat blocks. The bonus is used in the rules on ability checks, saving throws, and attack rolls.

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

Ability Checks

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

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

Task Difficulty	DC
Very Easy	5
Easy	10
Medium	15
Hard	20
Very Hard	25

Nearly Impossible	**30**

To make an ability check, roll a d20 and add the relevant ability modifier. As with other d20 rolls, apply bonuses and penalties, and compare the total to the DC. If the total equals or exceeds the DC, the ability check is a success—the creature overcomes the challenge at hand. Otherwise, it's a failure, which means the character or monster makes no progress toward the objective or makes progress combined with a setback determined by the GM.

Species of Lunaria

Species' Traits

The description of each species includes traits that are common to members of that species. The following entries appear among the traits of most species.

Ability Score Increase

Every species increases one or more of a character's ability scores.

Age

The age entry notes the age when a member of the species is considered an adult, as well as the species' expected lifespan. This information can help you decide how old your character is at the start of the game. You can choose any age for your character, which could provide an explanation for some of your ability scores. For example, if you play a young or very old character, your age could explain a particularly low Strength or Constitution score, while advanced age could account for a high Intelligence or Wisdom.

Size

Characters of most species are Medium, a size category including creatures that are roughly 4 to 8 feet tall. Members of a few species are Small (between 2 and 4 feet tall), which means that certain rules of the game affect them differently. The most important of these rules is that Small characters have trouble wielding heavy weapons, as explained in "Equipment."

Speed

Your speed determines how far you can move when traveling ("Adventuring") and fighting ("Combat").

Languages

By virtue of your species, your character can speak, read, and write certain languages.

Subspecies

Some species have subraces. Members of a subspecies have the traits of the parent species in addition to the traits specified for their subspecies. Relationships among subspecies vary significantly from species to species and world to world.

Fratans

The origins of the Fratan are a mystery, though it is clear they owe something of their existence to the creation of the Foreboding. Shortly after the apocalyptic events that caused the Foreboding, the Fratans emerged from the deep southlands, claiming the Frothorne Isle as their home after a bloody battle with the goblins. Since those earliest days, the Fratans have transformed the valley from a dark place to a

land rich in life and the farming of grapes. It is no accident that they have been the chief makers of wine, surpassing even the peoples of the Severn Valley to the far north.

It came as no surprise to any of the residents of the Severn Valley that some of the Fratans would migrate from their homes in Frothorne Isle to settle in the Severn Valley, and have been fierce allies to the Severn villages ever since.

Fratan Culture

Those living within the Frothorne Valley are jovial, light hearted and often provide the comedic relief at banquets and feasts. They are also often the cooks, possessing a deep love of food in both quality but especially in quantity. Feasts given by Fratans in the Isle are the stuff of legends, and even those given in their adopted homes in the Severn Valley villages are worthy of renown.

Among the villages and towns they call home in the Isle, you will rarely find a pack smaller than ten living under one roof, while some dens house a small-sized village. Those living in the Severn have adopted a more modest living arrangement more suited to their neighbors, limiting their households to a mere six or eight members.

Alone among the lands is the Fratan devotion to Eerikki, the King Forever, the most obscure of the deities, being the originator of all others and a shadowy figure among the myths and histories. While they build no temples to Eerikki, they are often heard muttering small blessings in his name for good fortune or before their grand feasts.

Fratan Appearance

Fratan are small in stature, and usually have black eyes, and rarely red eyes. Their bodies are covered in soft fur, usually browns or dark grays. Red-eyed Fratan tend to have white fur. They also have agile hands and feet, and while not exceedingly quick, are often skilled in feats of dexterity.

Ability Score Increase. Dex +2

Age. Adulthood at 30. Can live up to 120 years.

Size. 3 feet tall. 40-50 pounds. Small. Vary from slender to athletic in build, typically with short limbs.

Speed. 25 feet.

Pack Loyalty. While within 30 feet of an ally, fratans have advantage against being charmed.

Nimbleness. Fratans are especially agile on foot, and have advantage on acrobatics checks.

Languages. You can speak, read, and write Common and Fratan.

Frothorne Isle

Ability Score Increase. Con +1

Food Connoisseur. Fratans of Frothorne Isle are especially astute with preparing meals. As a result, they are able to ascertain the correct ingredients to counteract poison or slow diseases when resting. Suppress one effect of a disease or of a poison for 1d4 days when resting.

Severn Valley

Ability Score Increase. Cha +1

Naturally Stealthy. Fratan of the Severn Valley gain proficiency in stealth.

Elf

Most elves disappeared from Lunaria around the same time as the creation of the Foreboding. Those that remained retreated from the world into the farthest northern mountain ranges and developed an isolationist attitude towards the rest of the lands. Very little is known about their new homeland and beliefs, but among the information they will divulge is a deep knowledge of the ways of the Foreboding. In fact, they are often taken as alarmists by most who encounter them, and doomsayers of the worst kind. Unfortunately, they are often correct in their warnings.

Elf Culture

Even though little is known about the Winter Elves that remain in Lunaria, legends of times past talk much of their affinity for magic. Those few Winter Elves that do leave their mountain stronghold are often serving as mages or magic users of some kind, or as mountain scouts to those who have a need for traveling the rough mountain passes.

Among all other things, the Winter Elves possess a deep kindness towards strangers, particularly those in distress, though a note of arrogance is unmistakable in their aid. Some believe this comes from their deep understanding of the Foreboding, and the lack of perceived wisdom in the other races of Lunaria.

It is unclear whether the Winter Elves hold with a deity, though some believe that Halvor of the Blackstone and Northern Mountain ranges favors them. While reticent to outright deny this claim, nevertheless, they remain silent on just who or what they do believe in.

Elf Appearance

Winter Elves tend to have long, white or bluish white hair, with green or blue eyes. Somewhat more squat than their ancestors who have vanished from the lands, they make up for that lack of stature in their strength and a rigorous spirit. Living among the far northern mountains has also taught them skill with weapons unusual to their race.

Elf Traits

Ability Score Increase. Dex +1

Age. Adulthood at 75 years. Can live up to 500 years old.

Size. 5 to 5 ½ feet. 150-180 pounds. Medium.

Speed. 30 feet.

Darkvision. Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

Mythic Adept. The few remaining elves in Lunaria have a deep knowledge of the Foreboding from their darker past. Elves have proficiency with Mythlore.

Fey Ancestry. Elves have advantage against being charmed and can't be put to sleep by magic.

Languages. You can speak, read, and write Common and Elvish.

Winter Elf
Ability Score Increase. Con +1, Str +1

Mountain Weapon Training. You have proficiency with the Halberd, Maul, and War Pick.

Natural Cold Resistance. Because of their frigid homeland, Winter Elves are accustomed to extreme cold, and have resistance to cold damage.

Arachnis

Arachnis are an ancient species, existing long before the coming of the Foreboding. Often found in the deepest of forests or along the lakes and rivers of the land, the Arachnis are a strange people, making their homes among the trees or deep in holes created alongside the waterways they love so much. The Arachnis are a matriarchal society, with one mother or queen ruling many hundreds or even thousands in a community they refer to as a "brood."

Arachnis Culture.

Many nations shun the Arachnis for their appearance, except for those of Normost, who find an especial kinship with the water Arachnis of the coasts. Oddly enough, they are also tolerated within the Severn Valley villages, and one can find the occasional wolf Arachnis among the farmers of the Valley, helping to keep the common pests at bay. Outside of these communities, however, the Arachnis are deeply distrusted, and often openly shunned.

Some speculate that this is what caused the fracture in their society, with some Arachnis continuing to worship Arneb, a deity of the Severn region, while a small faction living within the deep forests of the south have found a new devotion to Arrakis, a dark and dangerous deity known as "the Dancer" to her followers. While there is little evidence that this was the cause, it cannot be denied that the Arachnis are deeply divided on this issue, which often erupts into violence among their communities.

Arachnis Appearance

Arachnis can be exceedingly tall, and their bodies are covered in coarse hair, usually brown and black, though the water spider ancestry can also include red and blue hues. Their faces are easily recognizable by the clusters of eyes in the center, and the large fangs. Arachnis are agile and quick, and are more adept at climbing than any other race within Lunaria in the present times.

Arachnis Traits
Ability Score Increase. Dex +2

Age. Adulthood at 15. Can live up to 70 years.

Size. 5 to 7 feet tall. 150 to 250 pounds. Medium.

Speed. 35 feet.

Languages. You can speak, read, and write Common and Arachnish, a rather obscure and difficult language. None outside your race have been able to master its intricacies.

Spider Ancestry. Arachnis gain proficiency with Athletics, and have advantage on athletics (climbing) checks.

Venom touch. When making unarmed attacks, arachnis may inflict an additional 1d4 poison damage on a successful hit.

Wolf Spider

Ability Score Increase. Str +1

In Plain Sight. Wolf spider ancestry allows arachnis advantage on checks to hide in plains, hills, and forests. They are able to hide even when lightly obscured in these terrain.

Water Spider.

Ability Score Increase. Con +1

Diving Bell. Create a bubble of air, allowing breathing for up to 8 hours underwater without refreshing.

Lunitari

The Lunitari are an unusual people, having their origins during the age when the Foreboding first appeared, and many of the gods and goddesses disappeared or grew silent. The stories tell that the Lunitari were once humans, but the goddess Lunaris sacrificed herself to protect her followers during the cataclysmic events of that time period, forever sundering their pathways from their human ancestry.

Lunitari Culture.

The Lunitari ancestral homeland is now lost to history. There is no kingdom or nation of Lunitari, though pockets of small communities can be found in some locales, most commonly in the far northern Blackstone mountains, or in the southeastern forests and hills.

While possessing no kingdom, the Lunitari are present in most nations and communities through the land in small numbers, having established themselves as scholars of repute. The one exception to this is within the lands of the Aceron, a warlike Kingdom where the Lunitari are most decidedly unwelcome, and even openly persecuted.

Most commonly, Lunitari can be found as healers or aiding in schools in their chosen homes, and enjoy a good reputation for being peaceful and able contributors wherever they are found. The Society of Stars, an insular group of Lunitari scholars, are rumored to be searching for their lost homeland, with the hope of returning their people to their former glory.

Lunitari Appearance

The Lunitari appear much like humans, except that their skin bears a silver hue, and their eyes are often gray or pure white. They are a tall people, but rather more delicate of body than other races. Their connection to Lunaris has granted them unusual powers and resistance not seen in the other peoples of Lunitari.

Lunitari Traits

Ability Score Increase. Int +1, Cha +2

Age. Adulthood at 50. Can live up to 300 years.

Size. 6 to 7 feet. 180 to 220 pounds. Medium.

Speed. 30 feet.

Languages. You can speak, read, and write Common and one language of your choice.

Darkvision. Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

Necrotic Resistance. Lunitari have natural resistance to the effects of necrotic damage.

Lunaris Legacy. With origins from the forgotten goddess Lunaris, the Lunitari possess a keen connection to the divine and the magic of Lunaria. At first level, Lunitari possess the Sacred Flame cantrip. They can additionally cast the Detect Evil and Good spell at first level for free. Starting at 5th level they gain the Glyph of Warding spell, and at 9th level the Legend Lore spell. They can cast these spells at their lowest level without a spell slot, but must complete a long rest before using this feature again. Charisma is their spellcasting ability for these spells.

Humans

Humans can be found in virtually every society on Lunaria, with the lone exception being within the homeland of the Winter Elves in the far north. Human settlers are always continuing to expand, and a volatile history follows in their wake. The Kingdoms of Normost, Ameron and Aceron are ruled by humans, and they are the most common people within the Severn Valley (though no single race can be said to govern the Severn villages).

Human Culture.

Each major kingdom of humans in Lunaria has a distinct culture. The most powerful, Normost, are known to be intrepid sailors, and have taken it upon themselves to serve as guardians of the villages in the Severn Valley. While not rulers of the Severn, they maintain outposts along the valley's western borders, keeping watch on the Surgorrund Wastelands beyond. The nobles of Normost believe this semblance of authority over the Severn Valley will provide a small measure of protection against an incursion by Aceron.

Aceron, the southern neighbors of Normost, are able sailors, but revel in feats of strength and prowess with the sword and ax. They look upon most nations as ripe for expansion of their people, though given their closeness to the Haunts of the southern forests, their savagery in warfare is at times overlooked by some. The Haunts themselves have a storied history, and some believe the undead activity there is a direct result of an experiment gone awry by Aceron's mages.

Ameron, the central kingdom, are devout, and follow the old beliefs in the deities of Lunaria, remaining a stronghold of faith even in such times when the deities are slowly fading from the land. They are also the oldest of the three kingdoms by several thousand years. While much knowledge was lost during the cataclysm that created the Foreboding, the libraries and universities of Ameron remain unrivaled in any nation.

The largest remaining community of humans in the Severn Valley, these humans are marked by a love of music and of feasting. With no thought to conquests or exploration, they remain content to work their fields and enjoy the bounty of the world about them. Hospitality to strangers is taken very seriously among the Severn Valley villages, and not providing it is one of the few insults that will lead to heated arguments, if not outright violence.

Human Appearance

Humans are average in height and build. Their hair runs from brown to blonde to black or red, with eyes often brown, but also blue or green in hue. Among the peoples of Normost, eyes of violent have been known to occur in certain families, the source of which is not known.

Human Traits

Ability Score Increase. +1 to two stats of your choice.

Age. Adulthood in late teens. Can live up to 100 years.

Size. 5 to 6 feet tall. 150 to 200 pounds. Medium.

Speed. 30 feet.

Gain 1 feat of your choice.

Languages. You can speak, read, and write Common and one language of your choice.

Normost Heritage.

Sail Master. Proficiency with Water Vehicles and Survival (water) checks.

Ameron Heritage.

Spiritual. Proficiency with Religion.

Aceron Heritage.

Warlike. Proficiency with Intimidation.

Severn Valley Heritage.

Jovial. Proficiency with Performance. Gain proficiency with one musical instrument of your choice.

Gnomes

Gnomes have long lived beyond the reaches of most civilized lands, making their home in the Surrogund Wastelands west of the Severn Valley. Clinging to a past that few understand, or even care to inquire about, gnomes are fiercely proud of their role in keeping the lands to the east safe from the creatures that roam the wastelands. Nevertheless, at some point within their history, a faction within their society split from the traditional ways, and migrated east to live among the rolling hills of the southlands.

Gnome Culture

Gnomes are, by nature, a rather good-hearted people, and have faced the many adversities over the years with a humor that often puzzles those outside their society. At once morbid, gnomes have been known to laugh in the face of certain death, not so much in defiance, but rather in finding the comical in the inevitable end of life. Legends tell of gnomes who have faced dragons without flinching, though such tales make no mention of those gnomes actually surviving.

Because of the harsh lands they traditionally live in, gnome communities are small affairs, consisting of maybe a dozen or so families. Gnome villages are also, traditionally, made to be near invisible, blending into the landscapes of their homelands. This practice did not change with the great migration of the deserters, as hill gnomes are largely known within their own communities.

What did change for the hill gnomes was a deep and abiding passion for the lands they lived in, and a devotion to protecting it that borders on religious. With that love of the land came a belief in Castor, the lesser deity of the southern lands devoted to the forests and hills.

Gnome Appearance

Gnomes are short and slight of build, having generally red or golden hair, though a few have been known to have brown hair, which is usually straight, and one will almost never find a male gnome without a beard. Their eyes are often blue or black, and seem to dance with mirth when they laugh.

Gnome Traits

Ability Score Increase. Int +2

Age. Adulthood at 40. Can live up to 350 years.

Size. 3 to 4 feet tall. 40 to 50 pounds. Small.

Speed. 25 feet.

Darkvision. Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

Gnome Cunning. You have advantage on all intelligence, charisma, and dexterity saving throws.

Languages. You can speak, read, and write Common and Gnomish.

Hill Gnomes

Ability Score Increase. Dex +1

Animal Speak. With their love of the land, hill gnomes have gained an understanding of small hill creatures, and can communicate with them in a limited fashion. They can convey one-word, simple tasks, and have advantage on a check for the animals to understand and obey the command.

Nature Champion. Hill gnomes possess a strong connection to nature. They gain proficiency with the Nature skill.

Wasteland Gnomes.

Ability Score Increase. Con +1

Frightful humor. Wasteland gnomes are immune to the frightened condition.

Resourceful. Wasteland gnomes live in one of the harshest environments in Lunaria, and have learned a few tricks to survive. Wasteland gnomes gain proficiency in the Survival skill, and can re-roll any 1's rolled for a Survival check. They must use the second roll's result.

Dwarves

It was many centuries before the dwarves emerged from their stronghold in the Blackstone Mountains following the cataclysm that created the Foreboding. And their emergence could not have come at a more opportune time, as Normost had been hard pressed by the ice giants of the Blackstone Mountains. In thanks, Normost gifted to the dwarves the southern mountain regions of their lands, establishing a

dwarven settlement in the Graystone Mountains. Over the centuries, the Graystone dwarves have grown and become an independent sister kingdom to their northern relatives.

Dwarven Culture

Dwarves are a long lived, ancient species, and this has traditionally caused them to remain aloof from other species unless a perceived need arises. During their earliest days, they were devoted to their deity, Giauzar the dragon god, but of recent centuries he has grown silent, as have many of the gods since the rise of the Foreboding. This has left many among the dwarves groping for the correct path, and has resulted in a shift in their attitude towards the lands. Beginning with their emergence from their Blackstone stronghold, the dwarves have taken a leading role in caring for the land and in the balance of power among the many nations. This has led to the stability of the northern lands and has done much to check the growing ambitions of Aceron.

Unlike their breathren in the north, the Graystone dwarves have taken more to trade, traveling even as far as the Frothorne Isle. Some have even begun leaving their Graystone stronghold and settling in small communities in whatever kingdoms will permit them, always seeking to expand their trade network. And as with all dwarven endeavors, their skill has only grown with time and the patience that only a dwarf possesses.

Dwarven Appearance

Most commonly, dwarves possess black or red hair, though it is not unheard of for dwarves to have brown or golden hair. Much like the gnomes of the wasteland, you would be hard pressed to meet a male dwarf who did not also have a long beard, of which they are immensely proud. Their eyes are most commonly black, but some do possess brown eyes. If there is a difference between the Blackstone and Graystone dwarves, it is that the Graystone dwarves are usually tan or have darker skin, having spent far less time in the underground than their northern kin.

Dwarven Traits

Ability Score Increase. Con +2

Age. Adulthood at 50 years. Can live up to 350 years.

Size. 4 to 5 feet tall. 150 pounds. Medium.

Speed. 25 feet.

Darkvision. Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

Dwarven Resilience. You have advantage on saving throws against poison, and you have resistance against poison damage.

Dwarven Combat Training. You have proficiency with the battleaxe, handaxe, light hammer, and Warhammer.

Tool Proficiency. You gain proficiency with the artisan's tools of your choice: smith's tools, brewer's supplies, or mason's tools.

Stonecunning. Whenever you make an Intelligence (History) check related to the origin of stonework, you are considered proficient in the History skill and add double your proficiency bonus to the check, instead of your normal proficiency bonus.

Languages. You can speak, read, and write Common and Dwarvish.

Blackstone Dwarf

Ability Score Increase. Str +1.

Dwarven Toughness. Your hit point maximum increases by 1, and it increases by 1 every time you gain a level.

Graystone Dwarf.

Ability Score Increase. Wis +1

Trader. Graystone dwarves are exceptionally gifted traders. They gain proficiency with persuasion (bartering) and have advantage on checks when bartering a trade.

Classes

Rover

Rovers in Lunaria are wanderers and minstrels, poets and bards, and you will often find them attached to local communities in taverns or other establishments of entertainment. You may even find one attached to a local noble, though this is rare, as rovers generally shun the luxurious lifestyle that removes them from the marrow of life.

In the more established kingdoms, rovers have founded schools of learning, teaching their trade to any with a desire to explore the many nuances of their lifestyle. Soon those teaching the colleges began to specialize, seeking to deepen their craft, experimenting with magic and even manipulating the flow of time. While such experiments have rarely led to any earthshattering discoveries, failed experiments at times have caused more than a few mishaps. Still, the benefit of the colleges has usually far outweighed such rare occurrences.

Class Features

As a rover, you gain the following class features.

Hit Points

Hit Dice: 1d8 per rover level

Hit Points at 1st Level: 8 + your Constitution modifier

Hit Points at Higher Levels: 1d8 (or 5) + your Constitution modifier per rover level after 1st

Proficiencies

Armor: Light armor

Weapons: Simple weapons, hand crossbows, longswords, rapiers, shortswords

Tools: Three musical instruments of your choice

Saving Throws: Dexterity, Charisma

Skills: Choose any three

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

- (*a*) a rapier, (*b*) a longsword, or (*c*) any simple weapon

- (*a*) a diplomat's pack or (*b*) an entertainer's pack

- (*a*) a lute or (*b*) any other musical instrument

- Leather armor and a dagger

Level	Proficiency Bonus	Features	Known Cantrips	Known Spells	1st spell slots	2nd spell slots
1st	+2	Spellcasting. Rover's Inspiration.	2	4	2	-
2nd	+2	Universalist.	2	5	3	-
3rd	+2	College features	2	6	4	2
4th	+2	Ability Score Improvement	3	7	4	3

Spellcasting

You have learned to untangle and reshape the fabric of reality in harmony with your wishes and music.

Your spells are part of your vast repertoire, magic that you can tune to different situations.

Cantrips

You know two cantrips of your choice from the rover spell list. You learn additional rover cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Rover table.

Spell Slots

The Rover table shows how many spell slots you have to cast your spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

For example, if you know the 1st---level spell *Healing Touch* and have a 1st---level and a 2nd---level spell slot available, you can cast *Healing Touch* using either slot.

Spells Known of 1st Level and Higher You know four 1st---level spells of your choice from the rover spell list.

The Spells Known column of the Rover table shows when you learn more rover spells of your choice.

Each of these spells must be of a level for which you have spell slots, as shown on the table. For instance, when you reach 3rd level in this class, you can learn one new spell of 1st or 2nd level.

Additionally, when you gain a level in this class, you can choose one of the rover spells you know and replace it with another spell from the rover spell list, which also must be of a level for which you have spell slots.

Spellcasting Ability

Charisma is your spellcasting ability for your rover spells. Your magic comes from the heart and soul you pour into the performance of your music or oration. You use your Charisma whenever a spell refers to your spellcasting ability. In addition, you use your Charisma modifier when setting the saving throw DC for a rover spell you cast and when making an attack roll with one.

Spell save DC = 8 + your proficiency bonus + your Charisma modifier

Spell attack modifier = your proficiency bonus + your Charisma modifier

Ritual Casting

You can cast any rover spell you know as a ritual if that spell has the ritual tag.

Spellcasting Focus

You can use a musical instrument (see "Equipment") as a spellcasting focus for your rover spells.

Roveric Inspiration

You can inspire others through stirring words or music. To do so, you use a bonus action on your turn to choose one creature other than yourself within 60 feet of you who can hear you. That creature gains one Roveric Inspiration die, a d6.

Once within the next 10 minutes, the creature can roll the die and add the number rolled to one ability check, attack roll, or saving throw it makes. The creature can wait until after it rolls the d20 before deciding to use the Roveric Inspiration die, but must decide before the GM says whether the roll succeeds or fails. Once the Roveric Inspiration die is rolled, it is lost. A creature can have only one Roveric Inspiration die at a time.

You can use this feature a number of times equal to your Charisma modifier (a minimum of once). You regain any expended uses when you finish a long rest.

Your Roveric Inspiration die changes when you reach certain levels in this class. The die becomes a d8 at 5th level, a d10 at 10th level, and a d12 at 15th level.

Universalist

Starting at 2nd level, you can add half your proficiency bonus, rounded down, to any ability check you make that doesn't already include your proficiency bonus.

Song of Rest

Beginning at 2nd level, you can use soothing music or oration to help revitalize your wounded allies during a short rest. If you or any friendly creatures who can hear your performance regain hit points at

the end of the short rest by spending one or more Hit Dice, each of those creatures regains an extra 1d6 hit points.

The extra hit points increase when you reach certain levels in this class: to 1d8 at 9th level, to 1d10 at 13th level, and to 1d12 at 17th level.

Rover College
At 3rd level, you delve into the advanced techniques of a rover college of your choice, such as the College of Time. Your choice grants you features at 3rd level and again at 6th and 14th level.

Expertise
At 3rd level, choose two of your skill proficiencies. Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.

Ability Score Improvement
When you reach 4th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

College of Time
Rovers of the College of Time have devoted themselves to the study of the flow of Time, and in particular how it can be manipulated to the betterment of society. This has at times proved to be a tricky business, as the Foreboding is wont to confound any sense of stability found in ordinary time, and has led some members of this college to believe no good can come of their efforts without also studying the Foreboding. This remains a constant source of disagreement among the Rovers, and is also the source of the split within this college, resulting in the foundation of a College of the Foreboding.

Rovers of this college make use of time to the benefit of others, but at a cost to their own welfare. Of the colleges, this makes these rovers perhaps the most selfless of the trade, and is also why they are so loved by the general peoples of the land. It is also, coincidentally, the reason the college remains small, with so many practitioners meeting an untimely demise, even as their companions praise their brave deeds.

Bonus Proficiencies

When you join the College of Time at 3rd level, you gain proficiency with two skills of your choice. You also gain expertise in one skill you already know, as your ability to utilize time to your advantage grows.

A Grasp of Time

You may have a maximum of 2 Time Orbs at any one time. If you start a long rest without one, you gain one Time Orb. When you reach the sixth level, you gain a Time Orb if you start a short or long rest without one.

Timely Words

Also at 3rd level, you learn to harness the power of time to give advantage to other creatures at the cost of your own. Choose a creature you can see within 60 feet of you. As a bonus action, you use a Time Orb to give that creature advantage on its next attack roll or saving throw. However, this comes at a cost.

Warping time in this manner reduces your speed to 0 until the start of your next turn, and gives you disadvantage on dexterity saving throws. You cannot use this feature if your speed is already 0.

Using this feature gives you a fifty percent chance of gaining a Time Orb.

Disciple

With the coming of the Foreboding and the growing silence of the greater deities, centrality of disciples has shifted in many people's lives. While not all of the gods and goddesses have disappeared from the lands, their communication is infrequent at best, and this has caused many within the disciples to shift their focus from spiritual leaders to providers of charity and welfare for the greater good of their communities.

Even as many of the elder churches have faded into the background of people's lives, the increased activity of many lesser deities has led to the rise of new churches and discipleships. Among the lesser deities rising to prominence are Gienah in the northern lands, Castor among the gnomes, and Arneb within the villages of the Severn Valley. Of the greater deities, only Pollux of the Severn Valley and Ameron kingdom, Halvor of the Blackstone Mountains, and Algol of the swamps and dark forests of the southlands remain active, though to a much lesser degree than before. It is rumored that the followers of Maelstar have founded a hidden church within the wastelands, but the gnomes of that region firmly deny any such church could exist without their knowing.

Whatever the situation of the churches is at the present day, many people, commoners and nobles alike, look to the disciples for guidance and for aid in dealing with the chaos of the Foreboding. Some flock to the church to join their ranks, not so much for a calling from a deity, but rather as a method of escaping a growing certainty that the world is heading towards a second cataclysm, one that will destroy the fabric of civilization. Such individuals are often the ones sent out into the community to provide succor to the masses, even as the most devote among them struggle to commune with the deities of their faith.

Class Features

As a disciple, you gain the following class features.

Hit Points
Hit Dice: 1d8 per disciple level

Hit Points at 1st Level: 8 + your Constitution modifier

Hit Points at Higher Levels: 1d8 (or 5) + your Constitution modifier per disciple level after 1st

Proficiencies

Armor: Light armor, medium armor, shields

Weapons: Simple weapons

Tools: None

Saving Throws: Wisdom, Charisma

Skills: Choose two from History, Insight, Medicine, Mythlore, Persuasion, and Religion

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

- (*a*) a mace or (*b*) a warhammer (if proficient)

- (*a*) scale mail, (*b*) leather armor, or (*c*) chain mail (if proficient)

- (*a*) a light crossbow and 20 bolts or (*b*) any simple weapon

- (*a*) a priest's pack or (*b*) an explorer's pack

- A shield and a holy symbol

Level	Proficiency Bonus	Features	Known Cantrips	1st spell slots	2nd spell slots
1st	+2	Spellcasting. Divine Domain.	3	2	-
2nd	+2	Channel Divinity. Divine Gift.	3	3	-
3rd	+2		3	4	2
4th	+2	Ability Score Improvement	4	4	3

Preparing and Casting Spells

The Disciple table shows how many spell slots you have to cast your spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

You prepare the list of disciple spells that are available for you to cast, choosing from the disciple spell list. When you do so, choose a number of disciple spells equal to your Wisdom modifier + your disciple level (minimum of one spell). The spells must be of a level for which you have spell slots.

For example, if you are a 3rd---level disciple, you have four 1st---level and two 2nd---level spell slots. With a Wisdom of 16, your list of prepared spells can include six spells of 1st or 2nd level, in any combination. If you prepare the 1st---level spell *Healing Touch*, you can cast it using a 1st---level or 2nd---level slot. Casting the spell doesn't remove it from your list of prepared spells.

You can change your list of prepared spells when you finish a long rest. Preparing a new list of disciple spells requires time spent in prayer and meditation: at least 1 minute per spell level for each spell on your list.

Spellcasting Ability

Wisdom is your spellcasting ability for your disciple spells. The power of your spells comes from your devotion to your deity. You use your Wisdom whenever a disciple spell refers to your spellcasting ability.

In addition, you use your Wisdom modifier when setting the saving throw DC for a disciple spell you cast and when making an attack roll with one.

Spell save DC = 8 + your proficiency bonus + your Wisdom modifier

Spell attack modifier = your proficiency bonus + your Wisdom modifier

Ritual Casting

You can cast a disciple spell as a ritual if that spell has the ritual tag and you have the spell prepared.

Spellcasting Focus

You can use a holy symbol (see "Equipment") as a spellcasting focus for your disciple spells.

Divine Domain

Choose one domain related to your deity, such as Life. Each domain is detailed at the end of the class description, and each one provides examples of gods associated with it. Your choice grants you domain spells and other features when you choose it at 1st level. It also grants you additional ways to use Channel Divinity when you gain that feature at 2nd level, and additional benefits at 6th, 8th, and 17th levels.

Domain Spells

Each domain has a list of spells—its domain spells— that you gain at the disciple levels noted in the domain description. Once you gain a domain spell, you always have it prepared, and it doesn't count against the number of spells you can prepare each day.

If you have a domain spell that doesn't appear on the disciple spell list, the spell is nonetheless a disciple spell for you.

Channel Divinity

At 2nd level, you gain the ability to channel divine energy directly from your deity, using that energy to fuel magical effects. You start with two such effects: Turn Undead and an effect determined by your domain. Some domains grant you additional effects as you advance in levels, as noted in the domain description.

When you use your Channel Divinity, you choose which effect to create. You must then finish a short or long rest to use your Channel Divinity again.

Some Channel Divinity effects require saving throws. When you use such an effect from this class, the DC equals your disciple spell save DC.

Beginning at 6th level, you can use your Channel Divinity twice between rests, and beginning at 18th level, you can use it three times between rests. When you finish a short or long rest, you regain your expended uses.

Channel Divinity: Turn Undead

As an action, you present your holy symbol and speak a prayer censuring the undead. Each undead that can see or hear you within 30 feet of you must make a Wisdom saving throw. If the creature fails its saving throw, it is turned for 1 minute or until it takes any damage.

A turned creature must spend its turns trying to move as far away from you as it can, and it can't willingly move to a space within 30 feet of you. It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If there's nowhere to move, the creature can use the Dodge action.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this.

Follower of Gienah.

Largely unknown before the creation of the Foreboding, Gienah appeared as a warrior of great strength sometime after the formation of the Foreboding. While his origin is unknown, his form is unmistakable: a tall, imposing figure of great girth who strides about the site of battles unarmed, encouraging those who are fainting and giving strength to those about to break. While rarely taking part in the fighting himself, Gienah is renown as a master of unarmed combat, and in one story of his deeds, held off an entire army of ogres while his disciples aided an entire village in fleeing to safety.

Disciples of Gienah are often the last on the battlefield to withdraw, and have been known to charge into hopeless situations to rescue those with little of hope surviving. While most are not skilled in unarmed combat as their deity is, nevertheless his disciples have gained an innate knowledge of tactics to delay the enemy, and to bring heart to the downtrodden.

Bonus Proficiencies

Upon joining the disciples of Gienah at first level, you gain proficiency in heavy armor.

Bonus Feat

As a follower of Gienah, you gain the Grappler feat.

Divine Gift

Starting at second level, you may have a maximum of 2 Time Orbs at any one time. If you start a long rest without one, you gain one Time Orb. When you reach the fifth level, you gain a Time Orb if you start a short or long rest without one.

Channel Divinity: Tides of Battle

At second level, you learn to turn the tides of battle, calling on Gienah to strengthen your allies in their greatest need. You present your holy symbol, using a Time Orb to project an aura 15-feet in diameter from the holy symbol, appearing as a glowing red sphere. Within that sphere, you and your allies gain a temporary boost to your strength score of +2. The sphere lasts for 1 minute or until you are incapacitated.

Using this feature gives you a fifty percent chance of gaining a Time Orb.

Guardian

At first glance, not much seems to separate a guardian from the common foot soldier, city watch, or the local militia. That could never be farther from the truth. Guardians are easily recognizable when viewed on the field of battle, for no one is more expertly trained in the arts of combat, in the art of hack and slash and felling foes. The manner of that felling may differ, as some prefer feats of brute strength while other tend towards deft maneuvers or slaying a foe from a distance with a grew hew bow.

As a guardian, you are choosing to be skilled in all manner of weapons and armor, and as you advance, will specialize in a form of combat uniquely suited to the perils confronting that guardian. For some this might mean taking up the ancient art of archery, while other may learn to manipulate time or utilize magic to supplement their martial prowess. And it is these skills that make a guardian indispensable.

Class Features

As a Guardian, you gain the following class features.

Hit Points

Hit Dice: 1d10 per Guardian level

Hit Points at 1st Level: 10 + your Constitution modifier

Hit Points at Higher Levels: 1d10 (or 6) + your Constitution modifier per Guardian level after 1st

Proficiencies

Armor: All armor, shields

Weapons: Simple weapons, martial weapons

Tools: None

Saving Throws: Strength, Constitution

Skills: Choose two skills from Acrobatics, Animal Handling, Athletics, History, Insight, Intimidation, Perception, and Survival

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

- (*a*) chain mail or (*b*) leather armor, longbow, and 20 arrows

- (*a*) a martial weapon and a shield or (*b*) two martial weapons

- (*a*) a light crossbow and 20 bolts or (*b*) two handaxes

- (*a*) a dungeoneer's pack or (*b*) an explorer's pack

Level	Proficiency Bonus	Features

1st	+2	Fighting Style. Second Wind.
2nd	+2	Action Surge.
3rd	+2	Martial Archetype.
4th	+2	Ability Score Improvement

Fighting Style

You adopt a particular style of fighting as your specialty. Choose one of the following options. You can't take a Fighting Style option more than once, even if you later get to choose again.

Archery

You gain a +2 bonus to attack rolls you make with ranged weapons.

Defense

While you are wearing armor, you gain a +1 bonus to AC.

Dueling

When you are wielding a melee weapon in one hand and no other weapons, you gain a +2 bonus to damage rolls with that weapon.

Great Weapon Fighting

When you roll a 1 or 2 on a damage die for an attack you make with a melee weapon that you are wielding with two hands, you can reroll the die and must use the new roll, even if the new roll is a 1 or a

2. The weapon must have the two---handed or versatile property for you to gain this benefit.

Protection

When a creature you can see attacks a target other than you that is within 5 feet of you, you can use your reaction to impose disadvantage on the attack roll. You must be wielding a shield.

Time Warding

When you possess a time orb, you can use its effect to gain resistance to an energy or damage type for one minute.

Two-Weapon Fighting

When you engage in two---weapon fighting, you can add your ability modifier to the damage of the second attack.

Second Wind

You have a limited well of stamina that you can draw on to protect yourself from harm. On your turn, you can use a bonus action to regain hit points equal to 1d10 + your Guardian level. Once you use this feature, you must finish a short or long rest before you can use it again.

Action Surge

Starting at 2nd level, you can push yourself beyond your normal limits for a moment. On your turn, you can take one additional action on top of your regular action and a possible bonus action.

Once you use this feature, you must finish a short or long rest before you can use it again. Starting at 17th level, you can use it twice before a rest, but only once on the same turn.

Martial Archetype

At 3rd level, you choose an archetype that you strive to emulate in your combat styles and techniques, such as Champion. The archetype you choose grants you features at 3rd level and again at 7th, 10th, 15th, and 18th level.

Ability Score Improvement

When you reach 4th level, and again at 6th, 8th, 12th, 14th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Time Champion

Eschewing conventional training, the time champion has instead focused his energies on bending time to his advantage. Using unique meditation techniques, the time champion opens himself to the flows of time, but often the advantages gained can come at a high cost. It is not uncommon to spy a time champion on the battlefield appearing to double himself, or to move at extraordinary speed when crises arise. And yet at times, this can be followed by a disastrous fall from grace, as the warrior struggles to maintain that flow of time into his or her movements. This has led some to eschew this path. But few warriors can match those time champions who truly the way of time.

Entering the Flow. You may have a maximum of 2 Time Orbs at any one time. Each time you successful connect with an attack, you have a fifty percent chance of gaining a Time Orb.

Extrasensory awareness. Starting at 3rd level when you choose this archetype, you can add your wisdom proficiency to your initiative modifier. You are exceptionally attuned to the shifts of time, and use this knowledge to your advantage.

Double-Edged Sword. Time is a double-edged sword, as even the best laid plans can go awry. As a Time Champion at 3rd level, you learn to live with this risk, putting it to your advantage. As an action, you can choose to open yourself to the flow of time, allowing you to do an additional 1d6 of damage of the type your weapon does. If it does multiple types, the type is chosen randomly. This damage increases to 1d8 at 7th level, 2d6 at 12th level, and 2d8 at 17th level.

However, you are weak to that type of damage until the start of your next turn, or until you take damage of that type. You receive an additional 1d6 of that damage type the next time you take damage before the start of your next turn. The additional damage received scales at the same rate as the damage dealt by this feature.

Using this feature gives you a fifty percent chance of gaining a Time Orb.

Vagabond

The consummate scoundrel, thief or the deadliest of assassins, vagabonds inhabit virtually every dark corner of Lunaria. Relying on skill, dexterity and their wits, vagabonds can be deadly foes, dropping seemingly invulnerable opponents with a single blow. The motivations of each vagabond is often gray. Sometimes they serve as hired assassins, while other times you may find a vagabond dealing out justice for those the laws of the land do little to protect.

Class Features

As a vagabond, you have the following class features.

Hit Points

Hit Dice: 1d8 per vagabond level

Hit Points at 1st Level: 8 + your Constitution modifier

Hit Points at Higher Levels: 1d8 (or 5) + your Constitution modifier per rogue level after 1st

Proficiencies

Armor: Light armor

Weapons: Simple weapons, hand crossbows, longswords, rapiers, shortswords

Tools: Thieves' tools

Saving Throws: Dexterity, Intelligence

Skills: Choose four from Acrobatics, Athletics, Deception, Insight, Intimidation, Investigation, Perception, Performance, Persuasion, Sleight of Hand, and Stealth

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

• (*a*) a rapier or (*b*) a shortsword

• (*a*) a shortbow and quiver of 20 arrows or (*b*) a shortsword

• (*a*) a burglar's pack, (*b*) a dungeoneer's pack, or

(*c*) an explorer's pack

• (*a*) Leather armor, two daggers, and thieves' tools

Level	Proficiency Bonus	Sneak Attack	Features
1st	+2	1d6	Expertise. Sneak Attack. Thieves Cant.
2nd	+2	1d6	Cunning Action.

3rd	+2	2d6	Roguish Archetype.
4th	+2	2d6	Ability Score Improvement

Expertise

At 1st level, choose two of your skill proficiencies, or one of your skill proficiencies and your proficiency with thieves' tools. Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.

At 6th level, you can choose two more of your proficiencies (in skills or with thieves' tools) to gain this benefit.

Sneak Attack

Beginning at 1st level, you know how to strike subtly and exploit a foe's distraction. Once per turn, you can deal an extra 1d6 damage to one creature you hit with an attack if you have advantage on the attack roll. The attack must use a finesse or a ranged weapon.

You don't need advantage on the attack roll if another enemy of the target is within 5 feet of it, that enemy isn't incapacitated, and you don't have disadvantage on the attack roll.

The amount of the extra damage increases as you gain levels in this class, as shown in the Sneak Attack column of the Rogue table.

Thieves' Cant

During your rogue training you learned thieves' cant, a secret mix of dialect, jargon, and code that allows you to hide messages in seemingly normal conversation. Only another creature that knows thieves' cant understands such messages. It takes four times longer to convey such a message than it does to speak the same idea plainly.

In addition, you understand a set of secret signs and symbols used to convey short, simple messages, such as whether an area is dangerous or the territory of a thieves' guild, whether loot is nearby, or whether the people in an area are easy marks or will provide a safe house for thieves on the run.

Cunning Action

Starting at 2nd level, your quick thinking and agility allow you to move and act quickly. You can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

Vagabond Archetype

At 3rd level, you choose an archetype that you emulate in the exercise of your vagabond abilities, such as Thief. Your archetype choice grants you features at 3rd level and then again at 9th, 13th, and 17th level.

Ability Score Improvement

When you reach 4th level, and again at 8th, 10th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Vagabond Archetype

At third level, you choose a line of work to pursue, such as Scoundrel, Smuggler or Time Bandit.

Time Bandit

You appear to be uncannily lucky. Those who know you better, however, know you have the knack of bending time to suit your own purposes. Time bandits are rare among vagabonds, but for those few with the knack for catching at the threads of time, there are few deadlier than the Time Bandit. Able to stave off injuries or turn a miss into hits, few are more feared.

You may have a maximum of 3 Time Orbs at any one time.

Card Shark

While others rely on tricks or simple cheats when gambling, you elevate it to an entirely different level. You gain proficiency with the Sleight of Hand skill, and have advantage on skill checks for it.

Splitting Hairs

You are deadly with throwing weapons and rarely miss. You have advantage on ranged attacks with thrown weapons within normal range, and do not have disadvantage on long range attacks (up to the maximum distance for the weapon).

Additionally, if you miss with a thrown ranged attack, you can use a Time Orb to choose a new target within ten feet of the original target. Make a new ranged attack roll against the new targets AC, using the Splitting Hairs rules for ranged attacks. You may not choose a new target if you miss with the second attack.

Using this feature gives you a sixty percent chance of gaining a Time Orb.

Spirit Dancer

Spirit dancers can be born to their abilities, but at other times, an entity from the spirit realm chooses individuals for its own purposes, binding the chosen's path to its own aims. This binding does not take the form of a contract, but is more a feeling gifted to the individual. For some, this unlooked for power presents an uncertainty in their lives, and there is a constant struggle to control the gifts. For others, the spirit and individual seem to meld into one being, working at like purposes and flowing together as smoothly as water flows in a stream.

Class Features

As a spirit dancer, you gain the following class features.

Hit Points

Hit Dice: 1d6 per spirit dancer level

Hit Points at 1st Level: 6 + your Constitution modifier

Hit Points at Higher Levels: 1d6 (or 4) + your Constitution modifier per spirit dancer level after 1st

Proficiencies

Armor: None

Weapons: Daggers, darts, slings, quarterstaffs, light crossbows

Tools: None

Saving Throws: Constitution, Charisma

Skills: Choose two from Arcana, Deception, Insight, Intimidation, Mythlore, Persuasion, and Religion

Equipment

You start with the following equipment, in addition to the equipment granted by your background:

• (*a*) a light crossbow and 20 bolts or (*b*) any simple weapon

• (*a*) a component pouch or (*b*) an arcane focus

• (*a*) a dungeoneer's pack or (*b*) an explorer's pack

• Two daggers

Level	Proficiency Bonus	Time Orbs	Features	Known Cantrips	Known Spells	1st spell slots	2nd spell slots
1st	+2	-	Spellcasting. Spiritual Origin.	4	2	2	-
2nd	+2	2	A Stitch in Time. Time Orb Pooling. Sands of Time.	4	3	3	-
3rd	+2	2		4	4	4	2
4th	+2	3	Ability Score Improvement	5	5	4	3

Spellcasting

An event caused by the Foreboding in your past, or in the life of a parent or ancestor, left an indelible mark on you, infusing you with arcane magic. This well of magic, whatever its origin, fuels your spells.

Cantrips

At 1st level, you know four cantrips of your choice from the spirit dancer spell list. You learn additional spirit dancer cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Spirit dancer table.

Spell Slots

The Spirit dancer table shows how many spell slots you have to cast your spells of 1st level and higher. To cast one of these spirit dancer spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

For example, if you know the 1st---level spell *Flame Fan* and have a 1st---level and a 2nd---level spell slot available, you can cast *Flame Fan* using either slot.

Spells Known of 1st Level and Higher You know two 1st---level spells of your choice from the spirit dancer spell list.

The Spells Known column of the Spirit dancer table shows when you learn more spirit dancer spells of your choice. Each of these spells must be of a level for which you have spell slots. For instance, when you reach 3rd level in this class, you can learn one new spell of 1st or 2nd level.

Additionally, when you gain a level in this class, you can choose one of the spirit dancer spells you know and replace it with another spell from the spirit dancer spell list, which also must be of a level for which you have spell slots.

Spellcasting Ability

Charisma is your spellcasting ability for your spirit dancer spells, since the power of your magic relies on your ability to project your will into the world. You use your Charisma whenever a spell refers to your spellcasting ability. In addition, you use your Charisma modifier when setting the saving throw DC for a spirit dancer spell you cast and when making an attack roll with one.

Spell save DC = 8 + your proficiency bonus + your Charisma modifier

Spell attack modifier = your proficiency bonus + your Charisma modifier

Spellcasting Focus

You can use an arcane focus as a spellcasting focus for your spirit dancer spells.

Spiritual Origin

Choose a spiritual origin, which describes the source of your innate magical power, such as familial ancestor or Eerikki Chosen.

Your choice grants you features when you choose it at 1st level and again at 6th, 14th, and 18th level.

A Stitch in Time

At 2nd level, you tap into the current of time, using your connection to the Foreboding as a syphon. This connection allows you to create a limited number of Time Orbs, which allow you to alter the fabric of the space-time weave.

Time Orb Pooling

You possess an innate and inexplicable connection to the Foreboding that powers your spellcasting. While others learn to manipulate time to their advantage, you are the true master of time. As you grow

more experienced with your nature, you are able to harness the power of the Foreboding to greater effect.

You may possess 2 time orbs at any one time, and you gain more as you reach higher levels, as shown in the Time Orbs column of the Spirit dancer table. You can never have more Time Orbs than shown on the table for your level. If you start a long rest without any Time Orbs, you gain 2 Time Orbs.

Whenever you cast a spell, you have a fifty percent chance of gaining a time orb. You cannot gain more than your maximum.

Sands of Time

You can use your Time Orbs to gain additional spell slots. Spell slots created in this way can never increase your total number of available spell slots above your maximum. Additionally, starting at level 7, you may use future spell slots to create Time Orbs. You learn other ways to use your Time Orbs as you reach higher levels.

Creating Spell Slots. You can transform unexpended Time Orbs into one spell slot as a bonus action on your turn. The Creating Spell Slots table shows the cost of creating a spell slot of a given level. You can create spell slots no higher in level than 5th.

Any spell slot you create with this feature vanishes when you finish a long rest.

Creating Spell Slots

Spell Slot Level	Time Orb Cost
1st	1
2nd	2
3rd	3
4th	4
5th	5

Creating Time Orbs

Starting at level 7 you may use spell slots from the future to create Time Orb(s). To do so, use a bonus action and expend one spell slot of at least 4th level or higher to gain a Time Orb. The number of orbs created is shown on the table below.

The next time you take a long rest, you "expend" those spell slots, making them unavailable until the next long rest.

Spell Slot Level	Time Orb(s) Created
4th	1
5th	2

6th	2
7th	3
8th	3
9th	5

TimeShifting

At 3rd level, you gain the ability to twist spells cast by other creatures. You gain two of the following TimeShifting options of your choice. You gain another one at 10th and 17th level.

You can use only one Timeshifting option on a spell when it is cast, unless otherwise noted.

Delayed Shift

When a spell is cast the deals damage to an area within a 20-foot radius of you, you can use a reaction and four Time Orbs to delay the spell one turn, possibly allowing your allies to escape the effect. However, creatures within the 20-foot radius are slowed to half speed.

Using this TimeShift does not prevent a spell from occurring.

Localized Shift

When a spell is cast targeting a single creature within 15 feet of you (not including yourself), you can use a reaction and expend two Time Orbs to change the target of the spell to another creature within 15 feet of you.

However, using time in this manner causes you to also be affected by the spell. For a damage spell, you receive a fourth of the damage (rounded down). This damage cannot be reduced by a spell effect or spell-like ability, but is still reduced by natural damage resistance of the same type. If it is an effect, you have a fifty percent chance of receiving the same effect.

Looping Shift

When a spell is cast targeting a single creature within 15-feet of you, you can use your reaction and one Time Orb to create a loop of that spell. The spell is recast the following round, using its last target as the point of origin, and choosing a random target within range. This target can include any creature (except for the originally targeted creature) within range of the spell.

Mirror Shift

When a spell is cast causing an effect on a single creature, you can use a reaction and one Time Orb to duplicate the effect, choosing a target for the mirrored effect within 30 feet of the original target. This TimeShift can only be used on spells of level 5 or lower.

Note, this TimeShift cannot be used to mirror damage, only effects.

Movement Shift

When a creature you can see within 60 feet of you casts a spell or spell-like effect causing it to teleport, you can use a reaction and two Time Orbs to alter its ending location. Roll a percentile die and a d4. The result is the degree and direction of shift respectively.

This TimeShift only affects creatures using a teleport to move locations within the same dimension. If a spell or spell-like effect causes a creature to appear within a different plane, this TimeShift has no effect.

Negating Shift

When a spell is cast targeting creatures within 30 feet of you, you can use your reaction and 6 Time Orbs to cause the spell to fizzle. The spell has a fifty percent chance of failing altogether. If it succeeds in being cast, the spell does only half damage. Creatures within 30 feet of you making a saving throw to resist the spell have advantage on the roll.

On your next turn, you may only cast cantrips, as you are weakened by the effort.

Sapping Shift

When a spell is cast by a creature you can see within 60 feet of you, you can use your reaction and 4 Time Orbs to cause the spell to use two spell slots. The spell slots must be of a level capable to casting the spell. This Shift use expends one of your spell slots equal to half the level cast (rounded down) or higher.

Slow Shift

When a spell is cast that deals damage to an area within 15-feet of you, you can use a reaction and two Time Orbs to slow the explosion rate of the spell, causing only half the radius or area to be affected the first round. The next round, the remaining area of the spell's original radius or area is affected.

Creatures within the affected area are slowed to half speed on their next turn, including yourself.

Ability Score Improvement

When you reach 4th level, and again at 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

Spirit Dancer Origins

Different spirit dancers claim different origins for their innate magic, such as a familial ancestor.

Familial Ancestor

Your innate magic comes from a familial ancestor who learned to become one with the flow of time. Using this connection, the ancestor chooses to reach out to his or her family members in later ages, granting them knowledge and abilities to alter the fabric of time.

Familial Potency

Your connection to your ancestor has taught you to pull energy from the Foreboding, allowing you to use that trickle to increase the damage of your spells. You are able to add your charisma modifier to the damage of your spells.

Heightened Reactions

Your ancestor has taught you to attune your senses to your surroundings to a supernatural degree. When you use your reaction, you have a fifty percent chance of not expending its use. Roll a percentage die. On a result of fifty percent or lower, you do not expend your reaction. Once you have successfully used this feature, you cannot use it again until after the end of your next turn.

Skills

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

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

The skills related to each ability score are shown in the following list. (No skills are related to Constitution.) See an ability's description in the later sections of this section for examples of how to use a skill associated with an ability.

Strength

- Athletics

Dexterity

- Acrobatics
- Sleight of Hand
- Stealth

Intelligence

- Arcana
- History
- Investigation
- Mythlore
- Nature
- Religion

Wisdom

- Animal Handling
- Insight
- Medicine

- Perception
- Survival

Charisma

- Deception
- Intimidation
- Performance
- Persuasion

Sometimes, the GM might ask for an ability check using a specific skill—for example, "Make a Wisdom (Perception) check." At other times, a player might ask the GM if proficiency in a particular skill applies to a check. In either case, proficiency in a skill means an individual can add his or her proficiency bonus to ability checks that involve that skill. Without proficiency in the skill, the individual makes a normal ability check.

For example, if a character attempts to climb up a dangerous cliff, the GM might ask for a Strength (Athletics) check. If the character is proficient in Athletics, the character's proficiency bonus is added to the Strength check. If the character lacks that proficiency, he or she just makes a Strength check.

Passive Checks

A passive check is a special kind of ability check that doesn't involve any die rolls. Such a check can represent the average result for a task done repeatedly, such as searching for secret doors over and over again, or can be used when the GM wants to secretly determine whether the characters succeed at something without rolling dice, such as noticing a hidden monster.

Here's how to determine a character's total for a passive check:

10 + all modifiers that normally apply to the check

If the character has advantage on the check, add 5. For disadvantage, subtract 5. The game refers to a passive check total as a **score**.

For example, if a 1st---level character has a Wisdom of 15 and proficiency in Perception, he or she has a passive Wisdom (Perception) score of 14.

The rules on hiding in the "Dexterity" section below rely on passive checks, as do the exploration rules.

Working Together

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

A character can only provide help if the task is one that he or she could attempt alone. For example, trying to open a lock requires proficiency with thieves' tools, so a character who lacks that proficiency can't help another character in that task. Moreover, a character can help only when two or more

individuals working together would actually be productive. Some tasks, such as threading a needle, are no easier with help.

Using Each Ability

Every task that a character or monster might attempt in the game is covered by one of the six abilities. This section explains in more detail what those abilities mean and the ways they are used in the game.

Strength

Strength measures bodily power, athletic training, and the extent to which you can exert raw physical force.

Strength Checks

A Strength check can model any attempt to lift, push, pull, or break something, to force your body through a space, or to otherwise apply brute force to a situation. The Athletics skill reflects aptitude in certain kinds of Strength checks.

Athletics. Your Strength (Athletics) check covers difficult situations you encounter while climbing, jumping, or swimming. Examples include the following activities:

- You attempt to climb a sheer or slippery cliff, avoid hazards while scaling a wall, or cling to a surface while something is trying to knock you off.
- You try to jump an unusually long distance or pull off a stunt midjump.
- You struggle to swim or stay afloat in treacherous currents, storm---tossed waves, or areas of thick seaweed. Or another creature tries to push or pull you underwater or otherwise interfere with your swimming.

Other Strength Checks. The GM might also call for a Strength check when you try to accomplish tasks like the following:

- Force open a stuck, locked, or barred door
- Break free of bonds
- Push through a tunnel that is too small
- Hang on to a wagon while being dragged behind it
- Tip over a statue
- Keep a boulder from rolling

Attack Rolls and Damage

You add your Strength modifier to your attack roll and your damage roll when attacking with a melee weapon such as a mace, a battleaxe, or a javelin. You use melee weapons to make melee attacks in hand--- to---hand combat, and some of them can be thrown to make a ranged attack.

Lifting and Carrying

Your Strength score determines the amount of weight you can bear. The following terms define what you can lift or carry.

Carrying Capacity. Your carrying capacity is your Strength score multiplied by 15. This is the weight (in pounds) that you can carry, which is high enough

that most characters don't usually have to worry about it.

Push, Drag, or Lift. You can push, drag, or lift a weight in pounds up to twice your carrying capacity (or 30 times your Strength score). While pushing or dragging weight in excess of your carrying capacity, your speed drops to 5 feet.

Size and Strength. Larger creatures can bear more weight, whereas Tiny creatures can carry less. For each size category above Medium, double the creature's carrying capacity and the amount it can push, drag, or lift. For a Tiny creature, halve these weights.

Dexterity

Dexterity measures agility, reflexes, and balance.

Dexterity Checks

A Dexterity check can model any attempt to move nimbly, quickly, or quietly, or to keep from falling on tricky footing. The Acrobatics, Sleight of Hand, and Stealth skills reflect aptitude in certain kinds of Dexterity checks.

Acrobatics. Your Dexterity (Acrobatics) check covers your attempt to stay on your feet in a tricky situation, such as when you're trying to run across a sheet of ice, balance on a tightrope, or stay upright on a rocking ship's deck. The GM might also call for a Dexterity (Acrobatics) check to see if you can perform acrobatic stunts, including dives, rolls, somersaults, and flips.

Sleight of Hand. Whenever you attempt an act of legerdemain or manual trickery, such as planting something on someone else or concealing an object on your person, make a Dexterity (Sleight of Hand)

check. The GM might also call for a Dexterity (Sleight of Hand) check to determine whether you can lift a coin purse off another person or slip something out of another person's pocket.

Stealth. Make a Dexterity (Stealth) check when you attempt to conceal yourself from enemies, slink past guards, slip away without being noticed, or sneak up on someone without being seen or heard.

Other Dexterity Checks. The GM might call for a Dexterity check when you try to accomplish tasks like the following:

- Control a heavily laden cart on a steep descent
- Steer a chariot around a tight turn
- Pick a lock
- Disable a trap
- Securely tie up a prisoner
- Wriggle free of bonds
- Play a stringed instrument
- Craft a small or detailed object

Attack Rolls and Damage

You add your Dexterity modifier to your attack roll and your damage roll when attacking with a ranged weapon, such as a sling or a longbow. You can also add your Dexterity modifier to your attack roll and your damage roll when attacking with a melee weapon that has the finesse property, such as a dagger or a rapier.

Armor Class

Depending on the armor you wear, you might add some or all of your Dexterity modifier to your Armor Class.

Initiative

At the beginning of every combat, you roll initiative by making a Dexterity check. Initiative determines the order of creatures' turns in combat.

Hiding

The GM decides when circumstances are appropriate for hiding. When you try to hide, make a Dexterity (Stealth) check. Until you are discovered or you stop hiding, that check's total is contested by the Wisdom (Perception) check of any creature that actively searches for signs of your presence.

You can't hide from a creature that can see you clearly, and you give away your position if you make noise, such as shouting a warning or knocking over a vase.

An invisible creature can always try to hide. Signs of its passage might still be noticed, and it does have to stay quiet.

In combat, most creatures stay alert for signs of danger all come out of hiding and approach a

creature, it usually sees you. However, under certain circumstances, the GM might allow you to stay hidden as you approach a creature that is distracted, allowing you to gain advantage on an attack roll before you are seen.

Passive Perception. When you hide, there's a chance someone will notice you even if they aren't searching. To determine whether such a creature notices you, the GM compares your Dexterity (Stealth) check with that creature's passive Wisdom (Perception) score, which equals 10 + the creature's Wisdom modifier, as well as any other bonuses or penalties. If the creature has advantage, add 5. For disadvantage, subtract 5. For example, if a 1st--level character (with a proficiency bonus of +2) has a Wisdom of 15 (a +2 modifier) and proficiency in Perception, he or she has a passive Wisdom (Perception) of 14.

What Can You See? One of the main factors in determining whether you can find a hidden creature or object is how well you can see in an area, which might be **lightly** or **heavily obscured**, as explained in "The Environment."

Constitution

Constitution measures health, stamina, and vital force.

Constitution Checks

Constitution checks are uncommon, and no skills apply to Constitution checks, because the endurance this ability represents is largely passive rather than involving a specific effort on the part of a character or monster. A Constitution check can model your attempt to push beyond normal limits, however.

The GM might call for a Constitution check when you try to accomplish tasks like the following:

- Hold your breath
- March or labor for hours without rest
- Go without sleep
- Survive without food or water
- Quaff an entire stein of ale in one go

Hit Points

Your Constitution modifier contributes to your hit points. Typically, you add your Constitution modifier to each Hit Die you roll for your hit points.

If your Constitution modifier changes, your hit point maximum changes as well, as though you had the new modifier from 1st level. For example, if you raise your Constitution score when you reach 4th level and your Constitution modifier increases from

+1 to +2, you adjust your hit point maximum as though the modifier had always been +2. So you add 3 hit points for your first three levels, and then roll

your hit points for 4th level using your new modifier. Or if you're 7th level and some effect lowers your Constitution score so as to reduce your Constitution modifier by 1, your hit point maximum is reduced by 7.

Intelligence

Intelligence measures mental acuity, accuracy of recall, and the ability to reason.

Intelligence Checks

An Intelligence check comes into play when you need to draw on logic, education, memory, or deductive reasoning. The Arcana, History, Investigation, Nature, and Religion skills reflect aptitude in certain kinds of Intelligence checks.

Arcana. Your Intelligence (Arcana) check measures your ability to recall lore about spells, magic items, eldritch symbols, magical traditions, the planes of existence, and the inhabitants of those planes.

History. Your Intelligence (History) check measures your ability to recall lore about historical events, legendary people, ancient kingdoms, past disputes, recent wars, and lost civilizations.

Investigation. When you look around for clues and make deductions based on those clues, you make an Intelligence (Investigation) check. You might deduce the location of a hidden object, discern from the appearance of a wound what kind of weapon dealt it, or determine the weakest point in a tunnel that

could cause it to collapse. Poring through ancient scrolls in search of a hidden fragment of knowledge might also call for an Intelligence (Investigation) check.

Mythlore. Knowledge of the Foreboding is an obscure specialization that few adventurers explore. An intelligence (Mythlore) check measures a character's ability to understand effects of the Foreboding. This can include knowledge of its ever-changing nature, speculations on its origins, and recall of past events caused by the Foreboding.

Nature. Your Intelligence (Nature) check measures your ability to recall lore about terrain, plants and animals, the weather, and natural cycles.

Religion. Your Intelligence (Religion) check measures your ability to recall lore about deities, rites and prayers, religious hierarchies, holy symbols, and the practices of secret cults.

Other Intelligence Checks. The GM might call for an Intelligence check when you try to accomplish tasks like the following:

- Communicate with a creature without using words
- Estimate the value of a precious item
- Pull together a disguise to pass as a city guard
- Forge a document
- Recall lore about a craft or trade
- Win a game of skill

Wisdom

Wisdom reflects how attuned you are to the world around you and represents perceptiveness and intuition.

Wisdom Checks

A Wisdom check might reflect an effort to read body language, understand someone's feelings, notice things about the environment, or care for an injured person. The Animal Handling, Insight, Medicine, Perception, and Survival skills reflect aptitude in certain kinds of Wisdom checks.

Animal Handling. When there is any question whether you can calm down a domesticated animal, keep a mount from getting spooked, or intuit an animal's intentions, the GM might call for a Wisdom (Animal Handling) check. You also make a Wisdom (Animal Handling) check to control your mount when you attempt a risky maneuver.

Insight. Your Wisdom (Insight) check decides whether you can determine the true intentions of a creature, such as when searching out a lie or predicting someone's next move. Doing so involves gleaning clues from body language, speech habits, and changes in mannerisms.

Medicine. A Wisdom (Medicine) check lets you try to stabilize a dying companion or diagnose an illness.

Perception. Your Wisdom (Perception) check lets you spot, hear, or otherwise detect the presence of something. It measures your general awareness of your surroundings and the keenness of your senses. For example, you might try to hear a conversation through a closed door, eavesdrop under an open

window, or hear monsters moving stealthily in the forest. Or you might try to spot things that are obscured or easy to miss, whether they are orcs lying in ambush on a road, thugs hiding in the shadows of an alley, or candlelight under a closed secret door.

Survival. The GM might ask you to make a Wisdom (Survival) check to follow tracks, hunt wild game, guide your group through frozen wastelands, identify signs that owlbears live nearby, predict the weather, or avoid quicksand and other natural hazards.

Other Wisdom Checks. The GM might call for a Wisdom check when you try to accomplish tasks like the following:

- Get a gut feeling about what course of action to follow
- Discern whether a seemingly dead or living creature is undead

Spellcasting Ability

Disciples use Wisdom as their spellcasting ability, which helps determine the saving throw DCs of spells they cast.

Charisma

Charisma measures your ability to interact effectively with others. It includes such factors as confidence and eloquence, and it can represent a charming or commanding personality.

Charisma Checks

A Charisma check might arise when you try to influence or entertain others, when you try to make an impression or tell a convincing lie, or when you are navigating a tricky social situation. The Deception, Intimidation, Performance, and Persuasion skills reflect aptitude in certain kinds of Charisma checks.

Deception. Your Charisma (Deception) check determines whether you can convincingly hide the truth, either verbally or through your actions. This deception can encompass everything from misleading others through ambiguity to telling outright lies. Typical situations include trying to fast--- talk a guard, con a merchant, earn money through gambling, pass yourself off in a disguise, dull someone's suspicions with false assurances, or maintain a straight face while telling a blatant lie.

Intimidation. When you attempt to influence someone through overt threats, hostile actions, and physical violence, the GM might ask you to make a Charisma (Intimidation) check. Examples include trying to pry information out of a prisoner, convincing street thugs to back down from a confrontation, or using the edge of a broken bottle to convince a sneering vizier to reconsider a decision.

Performance. Your Charisma (Performance) check determines how well you can delight an audience with music, dance, acting, storytelling, or some other form of entertainment.

Persuasion. When you attempt to influence someone or a group of people with tact, social graces, or good nature, the GM might ask you to make a Charisma (Persuasion) check. Typically, you use persuasion when acting in good faith, to foster friendships, make cordial requests, or exhibit proper etiquette. Examples of persuading others include convincing a chamberlain to let your party see the king, negotiating peace between warring tribes, or inspiring a crowd of townsfolk.

Other Charisma Checks. The GM might call for a Charisma check when you try to accomplish tasks like the following:

- Find the best person to talk to for news, rumors, and gossip
- Blend into a crowd to get the sense of key topics of conversation

Spellcasting Ability

Rovers and spirit dancers use Charisma as their spellcasting ability, which helps determine the saving throw DCs of spells they cast.

Saving Throws

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

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

Feats

A feat represents a talent or an area of expertise that gives a character special capabilities. It embodies training, experience, and abilities beyond what a class provides.

At certain levels, your class gives you the Ability Score Improvement feature. Using the optional feats rule, you can forgo taking that feature to take a feat of your choice instead. You can take each feat only once, unless the feat's description says otherwise.

You must meet any prerequisite specified in a feat to take that feat. If you ever lose a feat's prerequisite, you can't use that feat until you regain the prerequisite. For example, the Grappler feat requires you to have a Strength of 13 or higher. If your Strength is reduced below 13 somehow—perhaps by a withering curse—you can't benefit from the Grappler feat until your Strength is restored.

Cunning Warrior
Prerequisite: Intelligence 13 or higher

You've learned to make the most of mistakes of your opponent in combat. You gain the following benefits:

- You may subtract your intelligence modifier from an attack roll made by an opponent against you.
- If a creature targeting an ally within five feet of you misses, you can use your reaction to attempt to redirect the attack to a creature within reach of the original attacker. You and the creature make opposing Dexterity rolls. If you succeed, the attack targets a creature of your choice within five feet of the attacker.

Grappler
Prerequisite: Strength 13 or higher

You've developed the skills necessary to hold your own in close---quarters grappling. You gain the following benefits:

- You have advantage on attack rolls against a creature you are grappling.
- You can use your action to try to pin a creature grappled by you. To do so, make another grapple check. If you succeed, you and the creature are both restrained until the grapple ends.

Heart of Gold

Prerequisite: Wisdom 13 or higher

Your compassion for the community has deepened with your experiences. You willingly sacrifice of yourself for those around you. You gain the following benefits:

- You have advantage on persuasion checks when seeking aid for your companions.
- Your great compassion for the community empowers the goddess Lunaris in her solitude. Twice per long rest, you can use an action and expend a Time Orb to heal a companion for 1d6 + your Wisdom modifier. The person healed also benefits from the bless spell effect for the next two rounds. You regain all uses of this feature the next time you take a long rest.

Journeyman Armorer

Prerequisite: Proficiency with Smith's Tools

Your skill as an armorer has grown over the years, allowing you to enhance your armor in new ways. You gain the following benefits:

- Choose an armor type: light, medium, or heavy. You've learned to enhance that armor with special tools and materials over the years. You can enhance your armor during a long rest to add resistance of one type of non-magical damage: bludgeoning, piercing, or slashing. This resistance last until your next long rest. You can only enhance one piece of armor in this fashion at one time.
- You've learned special techniques for caring for metal armor. During a long rest, you polish your armor using a special material, adding a chance to blind a creature within 15 feet of you. On your turn, roll a percentile die and a D10. On a result of 25 or lower, choose a creature within 15 feet of you. That creature is blinded until the start of your next turn. This chance decreases by half (rounded down) each time you take damage.

Spirit Dancer Initiate

The maximum number of Time Orbs you may possess at one time is increased by 1. In addition, you gain knowledge of 1 TimeShift chosen from the list of TimeShift options for the Spirit Dancer. When you finish a short or long rest, if you have no Time Orbs, you gain one Time Orb.

Combat

The Order of Combat

A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes the chaos of combat into a cycle of rounds and turns. A **round** represents about 6 seconds in the game world. During a round, each participant in a battle takes

a **turn**. The order of turns is determined at the beginning of a combat encounter, when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round if neither side has defeated the other.

Combat Step by Step

- **Determine surprise.** The GM determines whether anyone involved in the combat encounter is surprised.
- **Establish positions.** The GM decides where all the characters and monsters are located. Given the adventurers' marching order or their stated positions in the room or other location, the GM figures out where the adversaries are—how far away and in what direction.
- **Roll initiative.** Everyone involved in the combat encounter rolls initiative, determining the order of combatants' turns.
- **Take turns.** Each participant in the battle takes a turn in
initiative order.
- **Begin the next round.** When everyone involved in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

Surprise

A band of adventurers sneaks up on a bandit camp, springing from the trees to attack them. A gelatinous cube glides down a dungeon passage, unnoticed by the adventurers until the cube engulfs one of them. In these situations, one side of the battle gains surprise over the other.

The GM determines who might be surprised. If neither side tries to be stealthy, they automatically notice each other. Otherwise, the GM compares the Dexterity (Stealth) checks of anyone hiding with the passive Wisdom (Perception) score of each creature on the opposing side. Any character or monster that doesn't notice a threat is surprised at the start of the encounter.

If you're surprised, you can't move or take an action on your first turn of the combat, and you can't take a reaction until that turn ends. A member of a group can be surprised even if the other members aren't.

Initiative

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The GM makes one roll for an entire group of identical creatures, so each member of the group acts at the same time.

The GM ranks the combatants in order from the one with the highest Dexterity check total to the one with the lowest. This is the order (called the initiative order) in which they act during each round. The initiative order remains the same from round to round.

If a tie occurs, the GM decides the order among tied GM---controlled creatures, and the players decide the order among their tied characters. The GM can decide the order if the tie is between a monster and a player character. Optionally, the GM can have the tied characters and monsters each roll a d20 to determine the order, highest roll going first.

Your Turn

On your turn, you can **move** a distance up to your speed and **take one action**. You decide whether to move first or take your action first. Your speed— sometimes called your walking speed—is noted on your character sheet.

The most common actions you can take are described in the "Actions in Combat" section. Many class features and other abilities provide additional options for your action.

The "Movement and Position" section gives the rules for your move.

You can forgo moving, taking an action, or doing anything at all on your turn. If you can't decide what to do on your turn, consider taking the Dodge or Ready action, as described in "Actions in Combat."

Bonus Actions

Various class features, spells, and other abilities let you take an additional action on your turn called a bonus action. The Cunning Action feature, for example, allows a rogue to take a bonus action. You can take a bonus action only when a special ability, spell, or other feature of the game states that you can do something as a bonus action. You otherwise don't have a bonus action to take.

You can take only one bonus action on your turn, so you must choose which bonus action to use when you have more than one available.

You choose when to take a bonus action during your turn, unless the bonus action's timing is specified, and anything that deprives you of your ability to take actions also prevents you from taking a bonus action.

Other Activity on Your Turn

Your turn can include a variety of flourishes that require neither your action nor your move.

You can communicate however you are able, through brief utterances and gestures, as you take your turn.

You can also interact with one object or feature of the environment for free, during either your move or your action. For example, you could open a door during your move as you stride toward a foe, or you could draw your weapon as part of the same action you use to attack.

If you want to interact with a second object, you need to use your action. Some magic items and other special objects always require an action to use, as stated in their descriptions.

The GM might require you to use an action for any of these activities when it needs special care or when it presents an unusual obstacle. For instance, the GM could reasonably expect you to use an action to open a stuck door or turn a crank to lower a drawbridge.

Reactions

Certain special abilities, spells, and situations allow you to take a special action called a reaction. A reaction is an instant response to a trigger of some kind, which can occur on your turn or on someone else's. The opportunity attack is the most common type of reaction.

When you take a reaction, you can't take another one until the start of your next turn. If the reaction interrupts another creature's turn, that creature can continue its turn right after the reaction.

Movement and Position

In combat, characters and monsters are in constant motion, often using movement and position to gain the upper hand.

On your turn, you can move a distance up to your speed. You can use as much or as little of your speed as you like on your turn, following the rules here.

Your movement can include jumping, climbing, and swimming. These different modes of movement can be combined with walking, or they can

constitute your entire move. However you're moving, you deduct the distance of each part of your move from your speed until it is used up or until you are done moving.

Breaking Up Your Move

You can break up your movement on your turn, using some of your speed before and after your action. For example, if you have a speed of 30 feet, you can move 10 feet, take your action, and then move 20 feet.

Difficult Terrain

Combat rarely takes place in bare rooms or on featureless plains. Boulder---strewn caverns, briar---- choked forests, treacherous staircases—the setting of a typical fight contains difficult terrain.

Every foot of movement in difficult terrain costs 1 extra foot. This rule is true even if multiple things in a space count as difficult terrain.

Low furniture, rubble, undergrowth, steep stairs, snow, and shallow bogs are examples of difficult terrain. The space of another creature, whether hostile or not, also counts as difficult terrain.

Being Prone

Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone, a condition described in appendix PH---A.

You can **drop prone** without using any of your speed. **Standing up** takes more effort; doing so costs an amount of movement equal to half your speed.

For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0.

To move while prone, you must **crawl** or use magic such as teleportation. Every foot of movement while crawling costs 1 extra foot. Crawling 1 foot in difficult terrain, therefore, costs 3 feet of movement.

Moving Around Other Creatures

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

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

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

Actions in Combat

When you take your action on your turn, you can take one of the actions presented here, an action you gained from your class or a special feature, or an action that you improvise. Many monsters have action options of their own in their stat blocks.

When you describe an action not detailed elsewhere in the rules, the GM tells you whether that action is possible and what kind of roll you need to make, if any, to determine success or failure.

Attack

The most common action to take in combat is the Attack action, whether you are swinging a sword, firing an arrow from a bow, or brawling with your fists.

With this action, you make one melee or ranged attack. See the "Making an Attack" section for the rules that govern attacks.

Certain features, such as the Extra Attack feature of the Guardian, allow you to make more than one attack with this action.

Cast a Spell

Spellcasters such as wizards and disciples, as well as many monsters, have access to spells and can use them to great effect in combat. Each spell has a casting time, which specifies whether the caster must use an action, a reaction, minutes, or even hours to cast the spell. Casting a spell is, therefore, not necessarily an action. Most spells do have a casting time of 1 action, so a spellcaster often uses his or her action in combat to cast such a spell.

Dash

When you take the Dash action, you gain extra movement for the current turn. The increase equals your speed, after applying any modifiers. With a speed of 30 feet, for example, you can move up to 60 feet on your turn if you dash.

Any increase or decrease to your speed changes this additional movement by the same amount. If your speed of 30 feet is reduced to 15 feet, for instance, you can move up to 30 feet this turn if you dash.

Disengage

If you take the Disengage action, your movement doesn't provoke opportunity attacks for the rest of the turn.

Dodge

When you take the Dodge action, you focus entirely on avoiding attacks. Until the start of your next turn, any attack roll made against you has disadvantage if you can see the attacker, and you make Dexterity saving throws with advantage. You lose this benefit if you are incapacitated (as explained in appendix PH---A) or if your speed drops to 0.

Help

You can lend your aid to another creature in the completion of a task. When you take the Help action, the creature you aid gains advantage on the next ability check it makes to perform the task you are helping with, provided that it makes the check before the start of your next turn.

Alternatively, you can aid a friendly creature in attacking a creature within 5 feet of you. You feint, distract the target, or in some other way team up to make your ally's attack more effective. If your ally attacks the target before your next turn, the first attack roll is made with advantage.

Hide

When you take the Hide action, you make a Dexterity (Stealth) check in an attempt to hide, following the rules for hiding. If you succeed, you gain certain benefits, as described in the "Unseen Attackers and Targets" section.

Ready

Sometimes you want to get the jump on a foe or wait for a particular circumstance before you act. To do so, you can take the Ready action on your turn, which lets you act using your reaction before the start of your next turn.

First, you decide what perceivable circumstance will trigger your reaction. Then, you choose the action you will take in response to that trigger, or you choose to move up to your speed in response to it. Examples include "If the cultist steps on the trapdoor, I'll pull the lever that opens it," and "If the goblin steps next to me, I move away."

When the trigger occurs, you can either take your reaction right after the trigger finishes or ignore the trigger. Remember that you can take only one reaction per round.

When you ready a spell, you cast it as normal but hold its energy, which you release with your reaction when the trigger occurs. To be readied, a spell must have a casting time of 1 action, and holding onto the spell's magic requires

concentration. If your concentration is broken, the spell dissipates without taking effect. For example, if you are concentrating on the *web* spell and ready *magic missile*, your *web* spell ends, and if you take damage before you release *magic missile* with your reaction, your concentration might be broken.

Search

When you take the Search action, you devote your attention to finding something. Depending on the nature of your search, the GM might have you make a Wisdom (Perception) check or an Intelligence (Investigation) check.

Use an Object

You normally interact with an object while doing something else, such as when you draw a sword as part of an attack. When an object requires your action for its use, you take the Use an Object action. This action is also useful when you want to interact with more than one object on your turn.

Making an Attack

Whether you're striking with a melee weapon, firing a weapon at range, or making an attack roll as part of a spell, an attack has a simple structure.

- **Choose a target.** Pick a target within your attack's range: a creature, an object, or a location.

- **Determine modifiers.** The GM determines whether the target has cover and whether you have advantage or disadvantage against the target. In addition, spells, special abilities, and other effects can apply penalties or bonuses to your attack roll.

3. Resolve the attack. You make the attack roll. On a hit, you roll damage, unless the particular attack has rules that specify otherwise. Some attacks cause special effects in addition to or instead of damage.

If there's ever any question whether something you're doing counts as an attack, the rule is simple: if you're making an attack roll, you're making an attack.

Attack Rolls

When you make an attack, your attack roll determines whether the attack hits or misses. To make an attack roll, roll a d20 and add the appropriate modifiers. If the total of the roll plus modifiers equals or exceeds the target's Armor Class

(AC), the attack hits. The AC of a character is determined at character creation, whereas the AC of a monster is in its stat block.

Modifiers to the Roll

When a character makes an attack roll, the two most common modifiers to the roll are an ability modifier and the character's proficiency bonus. When a monster makes an attack roll, it uses whatever modifier is provided in its stat block.

Ability Modifier. The ability modifier used for a melee weapon attack is Strength, and the ability modifier used for a ranged weapon attack is Dexterity. Weapons that have the finesse or thrown property break this rule.

Some spells also require an attack roll. The ability modifier used for a spell attack depends on the spellcasting ability of the spellcaster.

Proficiency Bonus. You add your proficiency bonus to your attack roll when you attack using a weapon with which you have proficiency, as well as when you attack with a spell.

Rolling 1 or 20

Sometimes fate blesses or curses a combatant, causing the novice to hit and the veteran to miss.

If the d20 roll for an attack is a 20, the attack hits regardless of any modifiers or the target's AC. This is called a critical hit.

If the d20 roll for an attack is a 1, the attack misses regardless of any modifiers or the target's AC.

Unseen Attackers and Targets

Combatants often try to escape their foes' notice by hiding, casting the invisibility spell, or lurking in darkness.

When you attack a target that you can't see, you have disadvantage on the attack roll. This is true whether you're guessing the target's location or you're targeting a creature you can hear but not see. If the target isn't in the location you targeted, you automatically miss, but the GM typically just says that the attack missed, not whether you guessed the target's location correctly.

When a creature can't see you, you have advantage on attack rolls against it. If you are hidden—both unseen and unheard—when you make an attack, you give away your location when the attack hits or misses.

Ranged Attacks

When you make a ranged attack, you fire a bow or a crossbow, hurl a handaxe, or otherwise send projectiles to strike a foe at a distance. A monster might shoot spines from its tail. Many spells also involve making a ranged attack.

Range

You can make ranged attacks only against targets within a specified range.

If a ranged attack, such as one made with a spell, has a single range, you can't attack a target beyond this range.

Some ranged attacks, such as those made with a longbow or a shortbow, have two ranges. The smaller number is the normal range, and the larger number is the long range. Your attack roll has disadvantage when your target is beyond normal range, and you can't attack a target beyond the long range.

Ranged Attacks in Close Combat

Aiming a ranged attack is more difficult when a foe is next to you. When you make a ranged attack with a weapon, a spell, or some other means, you have disadvantage on the attack roll if you are within 5 feet of a hostile creature who can see you and who isn't incapacitated.

Melee Attacks

Used in hand---to---hand combat, a melee attack allows you to attack a foe within your reach. A melee attack typically uses a handheld weapon such as a sword, a warhammer, or an axe. A typical monster makes a melee attack when it strikes with its claws, horns, teeth, tentacles, or other body part. A few spells also involve making a melee attack.

Most creatures have a 5---foot **reach** and can thus attack targets within 5 feet of them when making a melee attack. Certain creatures (typically those larger than Medium) have melee attacks with a greater reach than 5 feet, as noted in their descriptions.

Instead of using a weapon to make a melee weapon attack, you can use an **unarmed strike**: a punch, kick, head---butt, or similar forceful blow (none of which count as weapons). On a hit, an unarmed strike deals bludgeoning damage equal to 1

+ your Strength modifier. You are proficient with your unarmed strikes.

Opportunity Attacks

In a fight, everyone is constantly watching for a chance to strike an enemy who is fleeing or passing by. Such a strike is called an opportunity attack.

You can make an opportunity attack when a hostile creature that you can see moves out of your reach. To make the opportunity attack, you use your reaction to make one melee attack against the provoking creature. The attack occurs right before the creature leaves your reach.

You can avoid provoking an opportunity attack by taking the Disengage action. You also don't provoke an opportunity attack when you teleport or when someone or something moves you without using your movement, action, or reaction. For example, you don't provoke an opportunity attack if an explosion hurls you out of a foe's reach or if gravity causes you to fall past an enemy.

Two-Weapon Fighting

When you take the Attack action and attack with a light melee weapon that you're holding in one hand, you can use a bonus action to attack with a different light melee weapon that you're holding in the other hand. You don't add your ability modifier to the damage of the bonus attack, unless that modifier is negative.

If either weapon has the thrown property, you can throw the weapon, instead of making a melee attack with it.

Grappling

When you want to grab a creature or wrestle with it, you can use the Attack action to make a special melee attack, a grapple. If you're able to make multiple attacks with the Attack action, this attack replaces one of them.

The target of your grapple must be no more than one size larger than you and must be within your reach. Using at least one free hand, you try to seize the target by making a grapple check instead of an attack roll: a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). If you succeed, you subject the target to the grappled condition (see appendix PH---A). The condition specifies the things that end it, and you can release the target whenever you like (no action required).

Escaping a Grapple. A grappled creature can use its action to escape. To do so, it must succeed on a Strength (Athletics) or Dexterity (Acrobatics) check contested by your Strength (Athletics) check.

Moving a Grappled Creature. When you move, you can drag or carry the grappled creature with you, but your speed is halved, unless the creature is two or more sizes smaller than you.

Cover

Walls, trees, creatures, and other obstacles can provide cover during combat, making a target more difficult to harm. A target can benefit from cover only when an attack or other effect originates on the opposite side of the cover.

There are three degrees of cover. If a target is behind multiple sources of cover, only the most protective degree of cover applies; the degrees aren't added together. For example, if a target is behind a creature that gives half cover and a tree trunk that gives three---quarters cover, the target has three---quarters cover.

A target with **half cover** has a +2 bonus to AC and Dexterity saving throws. A target has half cover if an obstacle blocks at least half of its body. The obstacle might be a low wall, a large piece of furniture, a narrow tree trunk, or a creature, whether that creature is an enemy or a friend.

A target with **three---quarters cover** has a +5 bonus to AC and Dexterity saving throws. A target has three---quarters cover if about three---quarters of it is covered by an obstacle. The obstacle might be a portcullis, an arrow slit, or a thick tree trunk.

A target with **total cover** can't be targeted directly by an attack or a spell, although some spells can reach such a target by including it in an area of effect. A target has total cover if it is completely concealed by an obstacle.

Damage and Healing

Injury and the risk of death are constant companions of those who explore fantasy gaming worlds. The thrust of a sword, a well---placed arrow, or a blast of flame from a *fireball* spell all have the potential to damage, or even kill, the hardiest of creatures.

Hit Points

Hit points represent a combination of physical and mental durability, the will to live, and luck. Creatures with more hit points are more difficult to kill. Those with fewer hit points are more fragile.

A creature's current hit points (usually just called hit points) can be any number from the creature's hit point maximum down to 0. This number changes frequently as a creature takes damage or receives healing.

Whenever a creature takes damage, that damage is subtracted from its hit points. The loss of hit points has no effect on a creature's capabilities until the creature drops to 0 hit points.

Damage Rolls

Each weapon, spell, and harmful monster ability specifies the damage it deals. You roll the damage die or dice, add any modifiers, and apply the damage to your target. Magic weapons, special abilities, and other factors can grant a bonus to damage. With a penalty, it is possible to deal 0 damage, but never negative damage.

When attacking with a **weapon**, you add your ability modifier—the same modifier used for the attack roll—to the damage. A **spell** tells you which dice to roll for damage and whether to add any modifiers.

If a spell or other effect deals damage to **more than one target** at the same time, roll the damage once for all of them. For example, when a wizard casts *fireball* or a disciple casts *flame strike*, the spell's damage is rolled once for all creatures caught in the blast.

Critical Hits

When you score a critical hit, you get to roll extra dice for the attack's damage against the target. Roll all of the attack's damage dice twice and add them

together. Then add any relevant modifiers as normal. To speed up play, you can roll all the damage dice at once.

For example, if you score a critical hit with a dagger, roll 2d4 for the damage, rather than 1d4, and then add your relevant ability modifier. If the attack involves other damage dice, such as from the rogue's Sneak Attack feature, you roll those dice twice as well.

Damage Types

Different attacks, damaging spells, and other harmful effects deal different types of damage. Damage types have no rules of their own, but other rules, such as damage resistance, rely on the types. The damage types include acid, bludgeoning, cold, fire, force, lightning, necrotic, piercing, poison, psychic, radiant, slashing, and thunder.

Damage Resistance and <u>Vulnerability</u>

Some creatures and objects are exceedingly difficult or unusually easy to hurt with certain types of damage.

If a creature or an object has **resistance** to a damage type, damage of that type is halved against it. If a creature or an object has **vulnerability** to a damage type, damage of that type is doubled against it.

Resistance and then vulnerability are applied after all other modifiers to damage. For example, a creature has resistance to bludgeoning damage and is hit by an attack that deals 25 bludgeoning damage. The creature is also within a magical aura that reduces all damage by 5. The 25 damage is first reduced by 5 and then halved, so the creature takes 10 damage.

Multiple instances of resistance or vulnerability that affect the same damage type count as only one instance. For example, if a creature has resistance to fire damage as well as resistance to all nonmagical damage, the damage of a nonmagical fire is reduced by half against the creature, not reduced by three---- quarters.

Healing

Unless it results in death, damage isn't permanent. Even death is reversible through powerful magic. Rest can restore a creature's hit points, and magical methods such as a *Healing Touch* spell or a *potion of healing* can remove damage in an instant.

When a creature receives healing of any kind, hit points regained are added to its current hit points. A creature's hit points can't exceed its hit point maximum, so any hit points regained in excess of this number are lost. For example, a druid grants a ranger 8 hit points of healing. If the ranger has 14

current hit points and has a hit point maximum of 20, the ranger regains 6 hit points from the druid, not 8.

A creature that has died can't regain hit points until magic such as the *revivify* spell has restored it to life.

Dropping to 0 Hit Points

When you drop to 0 hit points, you either die outright or fall unconscious, as explained in the following sections.

Instant Death

Massive damage can kill you instantly. When damage reduces you to 0 hit points and there is damage remaining, you die if the remaining damage equals or exceeds your hit point maximum.

For example, a disciple with a maximum of 12 hit points currently has 6 hit points. If she takes 18 damage from an attack, she is reduced to 0 hit points, but 12 damage remains. Because the remaining damage equals her hit point maximum, the disciple dies.

Falling Unconscious

If damage reduces you to 0 hit points and fails to kill you, you fall unconscious (see appendix PH---A). This unconsciousness ends if you regain any hit points.

Death Saving Throws

Whenever you start your turn with 0 hit points, you must make a special saving throw, called a death saving throw, to determine whether you creep closer to death or hang onto life. Unlike other saving throws, this one isn't tied to any ability score. You are in the hands of fate now, aided only by spells and features that improve your chances of succeeding on a saving throw.

Roll a d20. If the roll is 10 or higher, you succeed. Otherwise, you fail. A success or failure has no effect by itself. On your third success, you become stable (see below). On your third failure, you die. The successes and failures don't need to be consecutive; keep track of both until you collect three of a kind. The number of both is reset to zero when you regain any hit points or become stable.

Rolling 1 or 20. When you make a death saving throw and roll a 1 on the d20, it counts as two failures. If you roll a 20 on the d20, you regain 1 hit point.

Damage at 0 Hit Points. If you take any damage while you have 0 hit points, you suffer a death saving throw failure. If the damage is from a critical hit, you suffer two failures instead. If the damage equals or exceeds your hit point maximum, you suffer instant death.

Stabilizing a Creature

The best way to save a creature with 0 hit points is to heal it. If healing is unavailable, the creature can at least be stabilized so that it isn't killed by a failed death saving throw.

You can use your action to administer first aid to an unconscious creature and attempt to stabilize it, which requires a successful DC 10 Wisdom (Medicine) check.

A **stable** creature doesn't make death saving throws, even though it has 0 hit points, but it does remain unconscious. The creature stops being stable, and must start making death saving throws again, if it takes any damage. A stable creature that isn't healed regains 1 hit point after 1d4 hours.

Knocking a Creature Out

Sometimes an attacker wants to incapacitate a foe, rather than deal a killing blow. When an attacker reduces a creature to 0 hit points with a melee attack, the attacker can knock the creature out. The attacker can make this choice the instant the damage is dealt. The creature falls unconscious and is stable.

Adventuring in Lunaria

Equipment

Common coins come in several different denominations based on the relative worth of the metal from which they are made. The three most common coins are the gold piece (gp), the silver piece (sp), and the copper piece (cp).

With one gold piece, a character can buy a bedroll, 50 feet of good rope, or a goat. A skilled (but not exceptional) artisan can earn one gold piece a day. The gold piece is the standard unit of measure for wealth, even if the coin itself is not commonly used. When merchants discuss deals that involve goods or services worth hundreds or thousands of gold pieces, the transactions don't usually involve the exchange

of individual coins. Rather, the gold piece is a standard measure of value, and the actual exchange is in gold bars, letters of credit, or valuable goods.

One gold piece is worth ten silver pieces, the most prevalent coin among commoners. A silver piece buys a laborer's work for half a day, a flask of lamp oil, or a night's rest in a poor inn.

One silver piece is worth ten copper pieces, which are common among laborers and beggars. A single copper piece buys a candle, a torch, or a piece of chalk.

In addition, unusual coins made of other precious metals sometimes appear in treasure hoards. The electrum piece (ep) and the platinum piece (pp) originate from fallen empires and lost kingdoms, and they sometimes arouse suspicion and skepticism when used in transactions. An electrum piece is worth five silver pieces, and a platinum piece is worth ten gold pieces.

A standard coin weighs about a third of an ounce, so fifty coins weigh a pound.

Standard Exchange Rates

Coin	CP	SP	EP	GP	PP
Copper (cp)	1	1/10	1/50	1/100	1/1,000

Silver (sp)	10	1	1/5	1/10	1/100
Electrum (ep)	50	5	1	1/2	1/20
Gold (gp)	100	10	2	1	1/10
Platinum (pp)	1,000	100	20	10	1

Armor

Fantasy gaming worlds are a vast tapestry made up of many different cultures, each with its own technology level. For this reason, adventurers have access to a variety of armor types, ranging from leather armor to chain mail to costly plate armor, with several other kinds of armor in between. The Armor table collects the most commonly available types of armor found in the game and separates them into three categories: light armor, medium armor, and heavy armor. Many warriors supplement their armor with a shield.

The Armor table shows the cost, weight, and other properties of the common types of armor worn in fantasy gaming worlds.

Armor Proficiency. Anyone can put on a suit of armor or strap a shield to an arm. Only those proficient in the armor's use know how to wear it effectively, however. Your class gives you proficiency with certain types of armor. If you wear armor that you lack proficiency with, you have disadvantage on any ability check, saving throw, or attack roll that involves Strength or Dexterity, and you can't cast spells.

Armor Class (AC). Armor protects its wearer from attacks. The armor (and shield) you wear determines your base Armor Class.

Heavy Armor. Heavier armor interferes with the wearer's ability to move quickly, stealthily, and freely. If the Armor table shows "Str 13" or "Str 15" in the Strength column for an armor type, the armor reduces the wearer's speed by 10 feet unless the wearer has a Strength score equal to or higher than the listed score.

Stealth. If the Armor table shows "Disadvantage" in the Stealth column, the wearer has disadvantage on Dexterity (Stealth) checks.

Shields. A shield is made from wood or metal and is carried in one hand. Wielding a shield increases your Armor Class by 2. You can benefit from only one shield at a time.

Light Armor

Made from supple and thin materials, light armor favors agile adventurers since it offers some protection without sacrificing mobility. If you wear light armor, you add your Dexterity modifier to the base number from your armor type to determine your Armor Class.

Padded. Padded armor consists of quilted layers of cloth and batting.

Leather. The breastplate and shoulder protectors of this armor are made of leather that has been stiffened by being boiled in oil. The rest of the armor is made of softer and more flexible materials.

Studded Leather. Made from tough but flexible leather, studded leather is reinforced with close---set rivets or spikes.

Medium Armor

Medium armor offers more protection than light armor, but it also impairs movement more. If you wear medium armor, you add your Dexterity modifier, to a maximum of +2, to the base number from your armor type to determine your Armor Class.

Hide. This crude armor consists of thick furs and pelts. It is commonly worn by barbarian tribes, evil humanoids, and other folk who lack access to the tools and materials needed to create better armor.

Chain Shirt. Made of interlocking metal rings, a chain shirt is worn between layers of clothing or leather. This armor offers modest protection to the wearer's upper body and allows the sound of the

rings rubbing against one another to be muffled by outer layers.

Scale Mail. This armor consists of a coat and leggings (and perhaps a separate skirt) of leather covered with overlapping pieces of metal, much like the scales of a fish. The suit includes gauntlets.

Breastplate. This armor consists of a fitted metal chest piece worn with supple leather. Although it leaves the legs and arms relatively unprotected, this armor provides good protection for the wearer's vital organs while leaving the wearer relatively unencumbered.

Half Plate. Half plate consists of shaped metal plates that cover most of the wearer's body. It does not include leg protection beyond simple greaves that are attached with leather straps.

Heavy Armor

Of all the armor categories, heavy armor offers the best protection. These suits of armor cover the entire body and are designed to stop a wide range of attacks. Only proficient warriors can manage their weight and bulk.

Heavy armor doesn't let you add your Dexterity modifier to your Armor Class, but it also doesn't penalize you if your Dexterity modifier is negative.

Ring Mail. This armor is leather armor with heavy rings sewn into it. The rings help reinforce the armor against blows from swords and axes. Ring mail is inferior to chain mail, and it's usually worn only by those who can't afford better armor.

Chain Mail. Made of interlocking metal rings, chain mail includes a layer of quilted fabric worn underneath the mail to prevent chafing and to cushion the impact of blows. The suit includes gauntlets.

Splint. This armor is made of narrow vertical strips of metal riveted to a backing of leather that is worn over cloth padding. Flexible chain mail protects the joints.

Plate. Plate consists of shaped, interlocking metal plates to cover the entire body. A suit of plate includes gauntlets, heavy leather boots, a visored helmet, and thick layers of padding underneath the armor. Buckles and straps distribute the weight over the body.

Armor

Armor	Cost	Armor Class (AC)	Strength	Stealth	Weight
Light Armor					
Padded	5 gp	11 + Dex modifier	—	Disadvantage	8 lb.
Leather	10 gp	11 + Dex modifier	—	—	10 lb.
Studded leather	45 gp	12 + Dex modifier	—	—	13 lb.
Medium Armor					
Hide	10 gp	12 + Dex modifier (max 2)	—	—	12 lb.
Chain shirt	50 gp	13 + Dex modifier (max 2)	—	—	20 lb.
Scale mail	50 gp	14 + Dex modifier (max 2)	—	Disadvantage	45 lb.
Breastplate	400 gp	14 + Dex modifier (max 2)	—	—	20 lb.
Half plate	750 gp	15 + Dex modifier (max 2)	—	Disadvantage	40 lb.
Heavy Armor					
Ring mail	30 gp	14	—	Disadvantage	40 lb.
Chain mail	75 gp	16	Str 13	Disadvantage	55 lb.
Splint	200 gp	17	Str 15	Disadvantage	60 lb.
Plate	1,500 gp	18	Str 15	Disadvantage	65 lb.
Shield					
Shield	10 gp	+2	—	—	6 lb.

Weapons

Your class grants proficiency in certain weapons, reflecting both the class's focus and the tools you are most likely to use. Whether you favor a longsword or a longbow, your weapon and your ability to wield it effectively can mean the difference between life and death while adventuring.

The Weapons table shows the most common weapons used in the fantasy gaming worlds, their price and weight, the damage they deal when they hit, and any special properties they possess. Every weapon is classified as either melee or ranged. A **melee weapon** is used to attack a target within 5 feet of you, whereas a **ranged weapon** is used to attack a target at a distance.

Weapon Proficiency

Your race, class, and feats can grant you proficiency with certain weapons or categories of weapons. The two categories are **simple** and **martial**. Most people

can use simple weapons with proficiency. These weapons include clubs, maces, and other weapons often found in the hands of commoners. Martial weapons, including swords, axes, and polearms, require more specialized training to use effectively. Most warriors use martial weapons because these weapons put their fighting style and training to best use.

Proficiency with a weapon allows you to add your proficiency bonus to the attack roll for any attack you make with that weapon. If you make an attack roll using a weapon with which you lack proficiency, you do not add your proficiency bonus to the attack roll.

Weapon Properties

Many weapons have special properties related to their use, as shown in the Weapons table.

Ammunition. You can use a weapon that has the ammunition property to make a ranged attack only if you have ammunition to fire from the weapon. Each time you attack with the weapon, you expend one piece of ammunition. Drawing the ammunition from a quiver, case, or other container is part of the attack (you need a free hand to load a one---handed weapon). At the end of the battle, you can recover half your expended ammunition by taking a minute to search the battlefield.

If you use a weapon that has the ammunition property to make a melee attack, you treat the weapon as an improvised weapon (see "Improvised Weapons" later in the section). A sling must be loaded to deal any damage when used in this way.

Finesse. When making an attack with a finesse weapon, you use your choice of your Strength or Dexterity modifier for the attack and damage rolls.

You must use the same modifier for both rolls.

Heavy. Small creatures have disadvantage on attack rolls with heavy weapons. A heavy weapon's size and bulk make it too large for a Small creature to use effectively.

Light. A light weapon is small and easy to handle, making it ideal for use when fighting with two weapons.

Loading. Because of the time required to load this weapon, you can fire only one piece of ammunition from it when you use an action, bonus action, or reaction to fire it, regardless of the number of attacks you can normally make.

Range. A weapon that can be used to make a ranged attack has a range in parentheses after the ammunition or thrown property. The range lists two numbers. The first is the weapon's normal range in feet, and the second indicates the weapon's long range. When attacking a target beyond normal range, you have disadvantage on the attack roll. You can't attack a target beyond the weapon's long range.

Thrown. If a weapon has the thrown property, you can throw the weapon to make a ranged attack. If the weapon is a melee weapon, you use the same ability modifier for that attack roll and damage roll that you would use for a melee attack with the weapon. For example, if you throw a handaxe, you use

your Strength, but if you throw a dagger, you can use either your Strength or your Dexterity, since the dagger has the finesse property.

Two---Handed. This weapon requires two hands when you attack with it.

Versatile. This weapon can be used with one or two hands. A damage value in parentheses appears with the property—the damage when the weapon is used with two hands to make a melee attack.

Improvised Weapons

Sometimes characters don't have their weapons and have to attack with whatever is at hand. An improvised weapon includes any object you can

wield in one or two hands, such as broken glass, a table leg, a frying pan, a wagon wheel, or a dead goblin.

Often, an improvised weapon is similar to an actual weapon and can be treated as such. For example, a table leg is akin to a club. At the GM's option, a character proficient with a weapon can use a similar object as if it were that weapon and use his or her proficiency bonus.

An object that bears no resemblance to a weapon deals 1d4 damage (the GM assigns a damage type appropriate to the object). If a character uses a ranged weapon to make a melee attack, or throws a melee weapon that does not have the thrown property, it also deals 1d4 damage. An improvised thrown weapon has a normal range of 20 feet and a long range of 60 feet.

Weapons

Name	Cost	Damage	Weight	Properties
Simple Melee Weapons				
Club	1 sp	1d4 bludgeoning	2 lb.	Light
Dagger	2 gp	1d4 piercing	1 lb.	Finesse, light, thrown (range 20/60)
Greatclub	2 sp	1d8 bludgeoning	10 lb.	Two--handed
Handaxe	5 gp	1d6 slashing	2 lb.	Light, thrown (range 20/60)
Javelin	5 sp	1d6 piercing	2 lb.	Thrown (range 30/120)
Light hammer	2 gp	1d4 bludgeoning	2 lb.	Light, thrown (range 20/60)
Mace	5 gp	1d6 bludgeoning	4 lb.	—
Quarterstaff	2 sp	1d6	4 lb.	Versatile (1d8)

		bludgeoning		
Sickle	1 gp	1d4 slashing	2 lb.	Light
Spear	1 gp	1d6 piercing	3 lb.	Thrown (range 20/60), versatile (1d8)
Simple Ranged Weapons				
Crossbow, light	25 gp	1d8 piercing	5 lb.	Ammunition (range 80/320), loading, two--handed
Dart	5 cp	1d4 piercing	1/4 lb.	Finesse, thrown (range 20/60)
Shortbow	25 gp	1d6 piercing	2 lb.	Ammunition (range 80/320), two--handed
Sling	1 sp	1d4 bludgeoning	—	Ammunition (range 30/120)
Martial Melee Weapons				
Battleaxe	10 gp	1d8 slashing	4 lb.	Versatile (1d10)
Flail	10 gp	1d8 bludgeoning	2 lb.	—
Glaive	20 gp	1d10 slashing	6 lb.	Heavy, reach, two--handed
Greataxe	30 gp	1d12 slashing	7 lb.	Heavy, two--handed
Greatsword	50 gp	2d6 slashing	6 lb.	Heavy, two--handed
Halberd	20 gp	1d10 slashing	6 lb.	Heavy, reach, two--handed
Lance	10 gp	1d12 piercing	6 lb.	Reach, special
Longsword	15 gp	1d8 slashing	3 lb.	Versatile (1d10)
Maul	10 gp	2d6 bludgeoning	10 lb.	Heavy, two--handed
Morningstar	15 gp	1d8 piercing	4 lb.	—
Pike	5 gp	1d10 piercing	18 lb.	Heavy, reach, two--handed
Rapier	25 gp	1d8 piercing	2 lb.	Finesse
Scimitar	25 gp	1d6 slashing	3 lb.	Finesse, light
Shortsword	10 gp	1d6 piercing	2 lb.	Finesse, light
Trident	5 gp	1d6 piercing	4 lb.	Thrown (range 20/60), versatile (1d8)

War pick	5 gp	1d8 piercing	2 lb.	—
Warhammer	15 gp	1d8 bludgeoning	2 lb.	Versatile (1d10)
Whip	2 gp	1d4 slashing	3 lb.	Finesse, reach
Martial Ranged Weapons				
Blowgun	10 gp	1 piercing	1 lb.	Ammunition (range 25/100), loading
Crossbow, hand	75 gp	1d6 piercing	3 lb.	Ammunition (range 30/120), light, loading
Crossbow, heavy	50 gp	1d10 piercing	18 lb.	Ammunition (range 100/400), heavy, loading, two--handed
Longbow	50 gp	1d8 piercing	2 lb.	Ammunition (range 150/600), heavy, two--handed
Net	1 gp	—	3 lb.	Special, thrown (range 5/15)

Adventuring Gear

This section describes items that have special rules or require further explanation.

Caltrops. As an action, you can spread a bag of caltrops to cover a square area that is 5 feet on a side. Any creature that enters the area must succeed on a DC 15 Dexterity saving throw or stop moving this turn and take 1 piercing damage. Taking this damage reduces the creature's walking speed by 10 feet until the creature regains at least 1 hit point. A creature moving through the area at half speed doesn't need to make the save.

Candle. For 1 hour, a candle sheds bright light in a 5---foot radius and dim light for an additional 5 feet.

Crowbar. Using a crowbar grants advantage to Strength checks where the crowbar's leverage can be applied.

Healer's Kit. This kit is a leather pouch containing bandages, salves, and splints. The kit has ten uses. As an action, you can expend one use of the kit to stabilize a creature that has 0 hit points, without needing to make a Wisdom (Medicine) check.

Holy Symbol. A holy symbol is a representation of a god or pantheon. It might be an amulet depicting a symbol representing a deity, the same symbol carefully engraved or inlaid as an emblem on a shield, or a tiny box holding a fragment of a sacred relic. Appendix PH---B "Fantasy---Historical Pantheons" lists the symbols commonly associated with many gods in the multiverse. A cleric or paladin can use a holy symbol as a spellcasting focus. To use the symbol in this way, the caster must hold it in hand, wear it visibly, or bear it on a shield.

Lantern, Bullseye. A bullseye lantern casts bright light in a 60---foot cone and dim light for an additional 60 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil.

Lantern, Hooded. A hooded lantern casts bright light in a 30---foot radius and dim light for an additional 30 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil. As an action, you can lower the hood, reducing the light to dim light in a 5---foot radius.

Lock. A key is provided with the lock. Without the key, a creature proficient with thieves' tools can pick this lock with a successful DC 15 Dexterity check.

Your GM may decide that better locks are available for higher prices.

Oil. Oil usually comes in a clay flask that holds 1 pint. As an action, you can splash the oil in this flask onto a creature within 5 feet of you or throw it up to 20 feet, shattering it on impact. Make a ranged attack against a target creature or object, treating the oil as an improvised weapon. On a hit, the target is covered in oil. If the target takes any fire damage before the oil dries (after 1 minute), the target takes an additional 5 fire damage from the burning oil. You can also pour a flask of oil on the ground to cover a 5---foot---square area, provided that the surface is level. If lit, the oil burns for 2 rounds and deals 5 fire damage to any creature that enters the area or ends its turn in the area. A creature can take this damage only once per turn.

Potion of Healing. A character who drinks the magical red fluid in this vial regains 2d4 + 2 hit points. Drinking or administering a potion takes an action.

Rations. Rations consist of dry foods suitable for extended travel, including jerky, dried fruit, hardtack, and nuts.

Rope. Rope, whether made of hemp or silk, has 2 hit points and can be burst with a DC 17 Strength check.

Tinderbox. This small container holds flint, fire steel, and tinder (usually dry cloth soaked in light oil) used to kindle a fire. Using it to light a torch—or anything else with abundant, exposed fuel—takes an action. Lighting any other fire takes 1 minute.

Torch. A torch burns for 1 hour, providing bright light in a 20---foot radius and dim light for an additional 20 feet. If you make a melee attack with a burning torch and hit, it deals 1 fire damage.

Adventuring Gear

Item	Cost	Weight	Item	Cost	Weight
Abacus	2 gp	2 lbs	Acid (Vial)	25 gp	1 lbs
Alchemist's Fire(Flask)	50 gp	1 lbs			
Ammunition					
Arrows (20)	1 gp	1 lbs	*Blowgun Needles (50)*	1 gp	1 lbs
Crossbow Bolts (20)	1 gp	1.5 lbs	*Sling Bullets (20*	4 cp	1.5 lbs
Antitoxin (Vial)	50 gp	--			
Arcane Focus					

Crystal	10 gp	1 lbs	*Orb*	20 gp	3 lbs
Rod	10 gp	2 lbs	*Staff*	5 gp	4 lbs
Wand	10 gp	1 lbs	Backpack	2 gp	5 lbs
Ball Bearings (bag of 1000)	1 gp	2 lbs	Barrel	2 gp	70 lbs
Basket	4 sp	2 lbs	Bedroll	1 gp	7 lbs
Bell	1 gp	--	Blanket	5 sp	3 lbs
Block and Tackle	1 gp	5 lbs	Book	25 gp	5 lbs
Bottle, glass	2 gp	2 lbs	Bucket	5 cp	2 lbs
Caltrops (bag of 20)	1 gp	2 lbs	Candle	1 cp	--
Case, Crossbow Bolt	1 gp	1 lbs	Case, map or scroll	1 gp	1 lbs
Chain (10 feet)	5 gp	10 lbs	Chalk (1 piece)	1 cp	--
Chest	5 gp	25 lbs	Climber's Kit	25 gp	12 lbs
Clothes, common	5 sp	3 lbs	Clothes, costume	5 gp	4 lbs
Clothes, fine	15 gp	6 lbs	Clothes, traveler's	2 gp	4 lbs
Component Pouch	25 gp	2 lbs	Crowbar	2 gp	5 lbs
Druidic Focus					
Sprig of Mistletoe	1 gp	--	*Totem*	1 gp	--
Wooden Staff	5 gp	4 lbs	*Yew Wand*	10 gp	1 lbs
Fishing Tackle	1 gp	4 lbs	Flask or Tankard	2 cp	1 lbs
Grappling Hook	2 gp	4 lbs	Hammer	1 gp	3 lbs
Hammer, sledge	2 gp	10 lbs	Healer's Kit	5 gp	3 lbs
Holy Symbol					
Amulet	5 gp	1 lbs	*Emblem*	5 gp	---
Reliquary	5 gp	2 lbs	Holy Water (flask)	25 gp	1 lbs
Hourglass	25 gp	1 lbs	Hunting Trap	5 gp	25 lbs
Ink (1 ounce bottle)	10 gp	--	Ink Pen	2 cp	--
Jug or pitcher	2 cp	4 lbs	Ladder (10-foot)	1 sp	25 lbs

Lamp	5 sp	1 lbs	Lantern, bullseye	10 gp	2 lbs
Lantern, hooded	5 gp	2 lbs	Lock	10 gp	1 lbs
Magnifying Glass	100 gp	--	Manacles	2 gp	6 lbs
Mess Kit	2 sp	1 lbs	Mirror, steel	5 gp	0.5 lbs
Oil (flask)	1 sp	1 lbs	Paper (one sheet)	2 sp	--
Parchment (one Sheet)	1 sp	--	Perfume (vial)	5 gp	--
Pick, miner's	2 gp	10 lbs	Piton	5 cp	0.25 lbs
Poison, basic (vial)	100 gp	--	Pole (10-foot)	5 cp	7 lbs
Pot, iron	2 gp	10 lbs	Potion of Healing	50 gp	0.5 lbs
Pouch	5 sp	1 lbs	Quiver	1 gp	1 lbs
Ram, portable	4 gp	35 lbs	Rations (1 day)	5 sp	2 lbs
Robes	1 gp	4 lbs	Rope, hempen (50 feet)	1 gp	10 lbs
Rope, silk (50 feet)	10 gp	5 lbs	Sack	1 cp	0.5 lbs
Scale, merchant's	5 gp	3 lbs	Sealing Wax	5 sp	--
Shovel	2 gp	5 lbs	Signal Whistle	5 cp	--
Signet Ring	5 gp	--	Soap	2 cp	--
Spikes, iron (10)	1 gp	5 lbs	Spyglass	1,000 gp	1 lbs
Tent, two-person	2 gp	20 lbs	Tinderbox	5 sp	1 lbs
Torch	1 cp	1 lbs	Vial	1 gp	--
Waterskin	2 sp	5 lbs (full)	Whetstone	1 cp	1 lbs

Equipment Packs

The starting equipment you get from your class includes a collection of useful adventuring gear, put together in a pack. The contents of these packs are listed here. If you are buying your starting equipment, you can purchase a pack for the price shown, which might be cheaper than buying the items individually.

Burglar's Pack (16 gp). Includes a backpack, a bag of 1,000 ball bearings, 10 feet of string, a bell, 5 candles, a crowbar, a hammer, 10 pitons, a hooded lantern, 2 flasks of oil, 5 days rations, a tinderbox, and a waterskin. The pack also has 50 feet of hempen rope strapped to the side of it.

Diplomat's Pack (39 gp). Includes a chest, 2 cases for maps and scrolls, a set of fine clothes, a bottle of ink, an ink pen, a lamp, 2 flasks of oil, 5 sheets of paper, a vial of perfume, sealing wax, and soap.

Dungeoneer's Pack (12 gp). Includes a backpack, a crowbar, a hammer, 10 pitons, 10 torches, a tinderbox, 10 days of rations, and a waterskin. The pack also has 50 feet of hempen rope strapped to the side of it.

Entertainer's Pack (40 gp). Includes a backpack, a bedroll, 2 costumes, 5 candles, 5 days of rations, a waterskin, and a disguise kit.

Explorer's Pack (10 gp). Includes a backpack, a bedroll, a mess kit, a tinderbox, 10 torches, 10 days of rations, and a waterskin. The pack also has 50 feet of hempen rope strapped to the side of it.

Priest's Pack (19 gp). Includes a backpack, a blanket, 10 candles, a tinderbox, an alms box, 2 blocks of incense, a censer, vestments, 2 days of rations, and a waterskin.

Scholar's Pack (40 gp). Includes a backpack, a book of lore, a bottle of ink, an ink pen, 10 sheets of parchment, a little bag of sand, and a small knife.

Tools

A tool helps you to do something you couldn't otherwise do, such as craft or repair an item, forge a document, or pick a lock. Your race, class, background, or feats give you proficiency with certain tools. Proficiency with a tool allows you to add your proficiency bonus to any ability check you make using that tool. Tool use is not tied to a single ability, since proficiency with a tool represents broader knowledge of its use. For example, the GM might ask you to make a Dexterity check to carve a fine detail with your woodcarver's tools, or a Strength check to make something out of particularly hard wood.

Item	Cost	Weight	Item	Cost	Weight
Artisan's Tools					
Alchemist's Supplies	50 gp	8 lbs	Brewer's Supplies	20 gp	9 lbs
Calligrapher's Supplies	10 gp	5 lbs	Carpenter's Tools	8 gp	6 lbs
Cartographer's Tools	15 gp	6 lbs	Cobbler's tools	5 gp	5 lbs
Cook's Utensils	1 gp	8 lbs	Glassblower's Tools	30 gp	5 lbs
Jeweler's Tools	25 gp	2 lbs	Leatherworker's Tools	5 gp	5 lbs
Mason's Tools	10 gp	8 lbs	Painter's Supplies	10 gp	5 lbs
Potter's Tools	10 gp	3 lbs	Smith's Tools	20 gp	8 lbs
Tinker's Tools	50 gp	10 lbs	Weaver's Tools	1 gp	5 lbs
Woodcarver's Tools	1 gp	5 lbs	Disguise Kit	25 gp	3 lbs
Forgery Kit	15 gp	5 lbs			

Gaming Set					
Dice Set	1 sp	--	Playing Card Set	5 sp	--
Herbalism Kit	5 gp	3lbs			
Musical Instrument					
Bagpipes	30 gp	6 lbs	Drum	6 gp	3 lbs
Dulcimer	25 gp	10 lbs	Flute	2 gp	1 lbs
Lute	35 gp	2 lbs	Lyre	30 gp	2 lbs
Horn	3 gp	2 lbs	Pan Flute	12 gp	2 lbs
Shawm	2 gp	1 lbs	Viol	30 gp	1 lbs
Navigator's Tools	25 gp	2 lbs	Poisoner's Kit	50 gp	2 lbs
Thieves Tools	25 gp	1 lbs			

Artisan's Tools. These special tools include the items needed to pursue a craft or trade. The table shows examples of the most common types of tools, each providing items related to a single craft.

Proficiency with a set of artisan's tools lets you add your proficiency bonus to any ability checks you make using the tools in your craft. Each type of artisan's tools requires a separate proficiency.

Mounts and Other Animals

Item	Cost	Speed	Carrying Capacity
Horse, Draft	50 gp	40 ft.	540 lbs
Horse, Riding	75 gp	60 ft.	480 lbs
Mastiff	25 gp	40 ft.	195 lbs
Pony	30 gp	40 ft.	225 lbs
Warhorse	400 gp	60 ft.	540 lbs

Tack, Harness, and Drawn Vehicles

Item	Cost	Weight
Bit and Bridle	2 gp	1 lbs
Carriage	15 gp	600 lbs

Cart	15 gp	200 lbs
Feed (per day)	5 cp	10 lbs
Saddle		
Military	20 gp	30 lbs
Pack	5 gp	15 lbs
Riding	10 gp	25 lbs
Saddlebags	4 gp	8 lbs
Stabling (per day)	5 sp	--
Wagon	35 gp	400 lbs

Waterborne Vehicles

Item	Cost	Speed
Galley	30,000 gp	4 mph
Keelboat	3,000 gp	1 mph
Longship	10,000 gp	3 mph
Rowboat	50 gp	1.5 mph
Sailing Ship	10,000 gp	2 mph
Warship	25,000 gp	2.5 mph

Spellcasting

Spellcasting

Magic permeates fantasy gaming worlds and often appears in the form of a spell.

This section provides the rules for casting spells. Different character classes have distinctive ways of learning and preparing their spells, and monsters use spells in unique ways. Regardless of its source, a spell follows the rules here.

What Is a Spell?

A spell is a discrete magical effect, a single shaping of the magical energies that suffuse the multiverse into a specific, limited expression. In casting a spell, a character carefully plucks at the invisible strands of raw magic suffusing the world, pins them in place in a particular pattern, sets them vibrating in a specific way, and then releases them to unleash the desired effect—in most cases, all in the span of seconds.

Spells can be versatile tools, weapons, or protective wards. They can deal damage or undo it, impose or remove conditions (see appendix PH---A), drain life energy away, and restore life to the dead.

Uncounted thousands of spells have been created over the course of the Lunaria's history, and many of them are long forgotten. Some might yet lie recorded in crumbling spellbooks hidden in ancient ruins or trapped in the minds of dead gods. Or they might someday be reinvented by a character who has amassed enough power and wisdom to do so.

Spell Level

Every spell has a level from 0 to 9. A spell's level is a general indicator of how powerful it is, with the lowly (but still impressive) *magic missile* at 1st level and the earth---shaking *wish* at 9th. Cantrips—simple but powerful spells that characters can cast almost by rote—are level 0. The higher a spell's level, the higher level a spellcaster must be to use that spell.

Spell level and character level don't correspond directly. Typically, a character has to be at least 17th level, not 9th level, to cast a 9th---level spell.

Known and Prepared Spells

Before a spellcaster can use a spell, he or she must have the spell firmly fixed in mind, or must have access to the spell in a magic item. Members of a few classes, including rovers and spirit dancers, have a limited list of spells they know that are always fixed in mind. The same thing is true of many magic---using monsters. Other spellcasters, such as disciples, undergo a process of preparing spells. This process varies for different classes, as detailed in their descriptions.

In every case, the number of spells a caster can have fixed in mind at any given time depends on the character's level.

Spell Slots

Regardless of how many spells a caster knows or prepares, he or she can cast only a limited number of spells before resting. Manipulating the fabric of magic and channeling its energy into even a simple spell is physically and mentally taxing, and higher--- level spells are even more so. Thus, each spellcasting class's description (except that of the warlock) includes a table showing how many spell slots of each spell level a character can use at each character level. For example, the 3rd---level spirit dancer Talon has four 1st---level spell slots and two 2nd---level slots.

When a character casts a spell, he or she expends a slot of that spell's level or higher, effectively "filling" a slot with the spell. You can think of a spell slot as a groove of a certain size—small for a 1st---level slot, larger for a spell of higher level. A 1st---level spell fits into a slot of any size, but a 9th---level spell fits only in a 9th---level slot. So when Talon casts *magic missile,* a 1st---level spell, she spends one of her four 1st---level slots and has three remaining.

Finishing a long rest restores any expended spell slots.

Casting a Spell at a Higher Level

When a spellcaster casts a spell using a slot that is of a higher level than the spell, the spell assumes the higher level for that casting. For instance, if Talon casts *magic missile* using one of her 2nd---level slots, that *magic missile* is 2nd level. Effectively, the spell expands to fill the slot it is put into.

Some spells, such as *magic missile* and *Healing Touch*, have more powerful effects when cast at a higher level, as detailed in a spell's description.

Cantrips

A cantrip is a spell that can be cast at will, without using a spell slot and without being prepared in advance. Repeated practice has fixed the spell in the caster's mind and infused the caster with the magic needed to produce the effect over and over. A cantrip's spell level is 0.

Rituals

Certain spells have a special tag: ritual. Such a spell can be cast following the normal rules for spellcasting, or the spell can be cast as a ritual. The ritual version of a spell takes 10 minutes longer to cast than normal. It also doesn't expend a spell slot, which means the ritual version of a spell can't be cast at a higher level.

To cast a spell as a ritual, a spellcaster must have a feature that grants the ability to do so. The cleric and the druid, for example, have such a feature. The caster must also have the spell prepared or on his or her list of spells known, unless the character's ritual feature specifies otherwise.

Casting a Spell

When a character casts any spell, the same basic rules are followed, regardless of the character's class or the spell's effects.

Each spell description begins with a block of information, including the spell's name, level, school of magic, casting time, range, components, and duration. The rest of a spell entry describes the spell's effect.

Casting Time

Most spells require a single action to cast, but some spells require a bonus action, a reaction, or much more time to cast.

Bonus Action

A spell cast with a bonus action is especially swift. You must use a bonus action on your turn to cast the spell, provided that you haven't already taken a bonus action this turn. You can't cast another spell during the same turn, except for a cantrip with a casting time of 1 action.

Reactions

Some spells can be cast as reactions. These spells take a fraction of a second to bring about and are cast in response to some event. If a spell can be cast as a reaction, the spell description tells you exactly when you can do so.

Longer Casting Times

Certain spells (including spells cast as rituals) require more time to cast: minutes or even hours. When you cast a spell with a casting time longer than a single action or reaction, you must spend your action each turn casting the spell, and you must maintain your concentration while you do so (see "Concentration" below). If your concentration is broken, the spell fails, but you don't expend a spell slot. If you want to try casting the spell again, you must start over.

Range

The target of a spell must be within the spell's range. For a spell like *magic missile*, the target is a creature. For a spell like *fireball*, the target is the point in space where the ball of fire erupts.

Most spells have ranges expressed in feet. Some spells can target only a creature (including you) that you touch. Other spells, such as the *shield* spell, affect only you. These spells have a range of self.

Spells that create cones or lines of effect that originate from you also have a range of self, indicating that the origin point of the spell's effect must be you (see "Areas of Effect").

Once a spell is cast, its effects aren't limited by its range, unless the spell's description says otherwise.

Components

A spell's components are the physical requirements you must meet in order to cast it. Each spell's description indicates whether it requires verbal (V), somatic (S), or material (M) components. If you can't provide one or more of a spell's components, you are unable to cast the spell.

Verbal (V)

Most spells require the chanting of mystic words. The words themselves aren't the source of the spell's power; rather, the particular combination of sounds, with specific pitch and resonance, sets the threads of magic in motion. Thus, a character who is gagged or in an area of silence, such as one created by the *silence* spell, can't cast a spell with a verbal component.

Somatic (S)

Spellcasting gestures might include a forceful gesticulation or an intricate set of gestures. If a spell requires a somatic component, the caster must have free use of at least one hand to perform these gestures.

Material (M)

Casting some spells requires particular objects, specified in parentheses in the component entry. A character can use a **component pouch** or a **spellcasting focus** (found in "Equipment") in place of the components specified for a spell. But if a cost is indicated for a component, a character must have that specific component before he or she can cast the spell.

If a spell states that a material component is consumed by the spell, the caster must provide this component for each casting of the spell.

A spellcaster must have a hand free to access a spell's material components—or to hold a spellcasting focus—but it can be the same hand that he or she uses to perform somatic components.

Duration

A spell's duration is the length of time the spell persists. A duration can be expressed in rounds, minutes, hours, or even years. Some spells specify that their effects last until the spells are dispelled or destroyed.

Instantaneous

Many spells are instantaneous. The spell harms, heals, creates, or alters a creature or an object in a way that can't be dispelled, because its magic exists only for an instant.

Concentration

Some spells require you to maintain concentration in order to keep their magic active. If you lose concentration, such a spell ends.

If a spell must be maintained with concentration, that fact appears in its Duration entry, and the spell specifies how long you can concentrate on it. You can end concentration at any time (no action required).

Normal activity, such as moving and attacking, doesn't interfere with concentration. The following factors can break concentration:

- **Casting another spell that requires concentration.** You lose concentration on a spell if you cast another spell that requires concentration. You can't concentrate on two spells at once.

- **Taking damage.** Whenever you take damage while you are concentrating on a spell, you must make a Constitution saving throw to maintain your concentration. The DC equals 10 or half the damage you take, whichever number is higher. If you take damage from multiple sources, such as an arrow and a dragon's breath, you make a separate saving throw for each source of damage.

- **Being incapacitated or killed.** You lose concentration on a spell if you are incapacitated or if you die.

The GM might also decide that certain environmental phenomena, such as a wave crashing over you while you're on a storm---tossed ship, require you to succeed on a DC 10 Constitution saving throw to maintain concentration on a spell.

Targets

A typical spell requires you to pick one or more targets to be affected by the spell's magic. A spell's description tells you whether the spell targets creatures, objects, or a point of origin for an area of effect (described below).

Unless a spell has a perceptible effect, a creature might not know it was targeted by a spell at all. An effect like crackling lightning is obvious, but a more subtle effect, such as an attempt to read a creature's thoughts, typically goes unnoticed, unless a spell says otherwise.

A Clear Path to the Target

To target something, you must have a clear path to it, so it can't be behind total cover.

If you place an area of effect at a point that you can't see and an obstruction, such as a wall, is between you and that point, the point of origin comes into being on the near side of that obstruction.

Targeting Yourself

If a spell targets a creature of your choice, you can choose yourself, unless the creature must be hostile or specifically a creature other than you. If you are in the area of effect of a spell you cast, you can target yourself.

Areas of Effect

Spells such as *Flame Fan* and *cone of cold* cover an area, allowing them to affect multiple creatures at once.

A spell's description specifies its area of effect, which typically has one of five different shapes: cone, cube, cylinder, line, or sphere. Every area of effect has a **point of origin**, a location from which the spell's energy erupts. The rules for each shape

specify how you position its point of origin. Typically, a point of origin is a point in space, but some spells have an area whose origin is a creature or an object.

A spell's effect expands in straight lines from the point of origin. If no unblocked straight line extends from the point of origin to a location within the area of effect, that location isn't included in the spell's area. To block one of these imaginary lines, an obstruction must provide total cover.

Cone

A cone extends in a direction you choose from its point of origin. A cone's width at a given point along its length is equal to that point's distance from the point of origin. A cone's area of effect specifies its maximum length.

A cone's point of origin is not included in the cone's area of effect, unless you decide otherwise.

Cube

You select a cube's point of origin, which lies anywhere on a face of the cubic effect. The cube's size is expressed as the length of each side.

A cube's point of origin is not included in the cube's area of effect, unless you decide otherwise.

Cylinder

A cylinder's point of origin is the center of a circle of a particular radius, as given in the spell description. The circle must either be on the ground or at the height of the spell effect. The energy in a cylinder expands in straight lines from the point of origin to the perimeter of the circle, forming the base of the cylinder. The spell's effect then shoots up from the base or down from the top, to a distance equal to the height of the cylinder.

A cylinder's point of origin is included in the cylinder's area of effect.

Line

A line extends from its point of origin in a straight path up to its length and covers an area defined by its width.

A line's point of origin is not included in the line's area of effect, unless you decide otherwise.

Sphere

You select a sphere's point of origin, and the sphere extends outward from that point. The sphere's size is expressed as a radius in feet that extends from the point.

A sphere's point of origin is included in the sphere's area of effect.

Saving Throws

Many spells specify that a target can make a saving throw to avoid some or all of a spell's effects. The spell specifies the ability that the target uses for the save and what happens on a success or failure.

The DC to resist one of your spells equals 8 + your spellcasting ability modifier + your proficiency bonus + any special modifiers.

Attack Rolls

Some spells require the caster to make an attack roll to determine whether the spell effect hits the intended target. Your attack bonus with a spell attack equals your spellcasting ability modifier + your proficiency bonus.

Most spells that require attack rolls involve ranged attacks. Remember that you have disadvantage on a ranged attack roll if you are within 5 feet of a hostile creature that can see you and that isn't incapacitated.

The Schools of Magic

Academies of magic group spells into eight categories called schools of magic. Scholars apply these categories to all spells, believing that all magic functions in essentially the same way, whether it derives from rigorous study or is bestowed by a deity.

The schools of magic help describe spells; they have no rules of their own, although some rules refer to the schools.

Abjuration spells are protective in nature, though some of them have aggressive uses. They create magical barriers, negate harmful effects, harm trespassers, or banish creatures to other planes of existence.

Conjuration spells involve the transportation of objects and creatures from one location to another. Some spells summon creatures or objects to the caster's side, whereas others allow the caster to teleport to another location. Some conjurations create objects or effects out of nothing.

Divination spells reveal information, whether in the form of secrets long forgotten, glimpses of the future, the locations of hidden things, the truth behind illusions, or visions of distant people or places.

Enchantment spells affect the minds of others, influencing or controlling their behavior. Such spells can make enemies see the caster as a friend, force creatures to take a course of action, or even control another creature like a puppet.

Evocation spells manipulate magical energy to produce a desired effect. Some call up blasts of fire or lightning. Others channel positive energy to heal wounds.

Illusion spells deceive the senses or minds of others. They cause people to see things that are not there, to miss things that are there, to hear phantom noises, or to remember things that never happened. Some illusions create phantom images that any creature can see, but the most insidious illusions plant an image directly in the mind of a creature

Necromancy spells manipulate the energies of life and death. Such spells can grant an extra reserve of life force, drain the life energy from another creature, create the undead, or even bring the dead back to life. Creating the undead through the use of necromancy spells such as *animate dead* is not a good act, and only evil casters use such spells frequently.

Transmutation spells change the properties of a creature, object, or environment. They might turn an enemy into a harmless creature, bolster the strength of an ally, make an object move at the caster's command, or enhance a creature's innate healing abilities to rapidly recover from injury.

Combining Magical Effects

The effects of different spells add together while the durations of those spells overlap. The effects of the same spell cast multiple times don't combine, however. Instead, the most potent effect—such as the highest bonus—from those castings applies while their durations overlap.

For example, if two disciples cast *bless* on the same target, that character gains the spell's benefit only once; he or she doesn't get to roll two bonus dice.

Spell Lists
Rover Spells
Cantrips (0 Level)

Dancing Lights
Light
Minor Illusion
Prestidigitation
True Strike
 Vicious Mockery

1st Level

Charm Person
Comprehend Languages
Healing Touch
Detect Magic
Faerie Fire
Healing Word

Heroism
Hideous Laughter
Identify
Silent Image
Sleep
Speak with Animals
Thunderwave

2nd Level

Animal Messenger
Calm Emotions
Fortify Ability
Heat Metal
Paralyze
Invisibility
Knock
Lesser Restoration
Shatter
Silence
Suggestion

Disciple Spells

Cantrips (0 Level)

Guidance
Light
Resistance
Sacred Flame
Spare the Dying
Thaumaturgy

1st Level

Bless
Command
Healing Touch
Detect Evil and Good
Detect Magic
Guiding Bolt
Healing Word
Wound
Protection from Evil and Good
Purify Food and Drink
Sanctuary
Shield of Faith

2nd Level

Aid
Blindness/Deafness
Continual Flame
Fortify Ability
Find Traps
Paralyze
Lesser Restoration
Locate Object
Prayer of Healing
Protection from Poison
Spectral Weapon
Zone of Truth

Spirit Dancer Spells
Cantrips (0 Level)

Grave Touch
Dancing Lights
Fire Bolt
Light
Minor Illusion
Prestidigitation
Ray of Frost
Shocking Grasp

1st Level

Flame Fan
Color Spray
Comprehend Languages
Detect Magic
Expeditious Retreat
Feather Fall
Fog Cloud
Jump
Mage Armor
Magic Missile
Shield
Sleep
Thunderwave

2nd Level

Blur
Darkness

Darkvision
Detect Thoughts
Enlarge/Reduce
Gust of Wind
Invisibility
Levitate
Misty Step
Ray of Fire
Shatter
Spider Climb
Web

Spell Descriptions

Aid

2nd—level abjuration

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (a tiny strip of white cloth)

Duration: 8 hours

Your spell bolsters your allies with toughness and resolve. Choose up to three creatures within range. Each target's hit point maximum and current hit points increase by 5 for the duration.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, a target's hit points increase by an additional 5 for each slot level above 2nd.

Animal Messenger

2nd---level enchantment (ritual)

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (a morsel of food)

Duration: 24 hours

By means of this spell, you use an animal to deliver a message. Choose a Tiny beast you can see within range, such as a squirrel, a blue jay, or a bat. You specify a location, which you must have visited, and a recipient who matches a general description, such as "a man or woman dressed in the uniform of the town guard" or "a red---haired dwarf wearing a pointed hat." You also speak a message of up to twenty---five words. The target beast travels for the duration of the spell toward the specified location, covering about 50 miles per 24 hours for a flying messenger, or 25 miles for other animals.

When the messenger arrives, it delivers your message to the creature that you described, replicating the sound of your voice. The messenger speaks only to a creature matching the description you gave. If the

messenger doesn't reach its destination before the spell ends, the message is lost, and the beast makes its way back to where you cast this spell.

At Higher Levels. If you cast this spell using a spell slot of 3nd level or higher, the duration of the spell increases by 48 hours for each slot level above 2nd.

Bless
1st---level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (a sprinkling of holy water)

Duration: Concentration, up to 1 minute

You bless up to three creatures of your choice within range. Whenever a target makes an attack roll or a saving throw before the spell ends, the target can roll a d4 and add the number rolled to the attack roll or saving throw.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

Blindness/Deafness
2nd---level necromancy

Casting Time: 1 action

Range: 30 feet

Components: V

Duration: 1 minute

You can blind or deafen a foe. Choose one creature that you can see within range to make a Constitution saving throw. If it fails, the target is either blinded or deafened (your choice) for the duration. At the end of each of its turns, the target can make a Constitution saving throw. On a success, the spell ends.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

Blur
2nd---level illusion

Casting Time: 1 action

Range: Self

Components: V

Duration: 1 minute

Your body becomes blurred, shifting and wavering to all who can see you. For the duration, any creature has disadvantage on attack rolls against you. An attacker is immune to this effect if it doesn't rely on sight, as with blindsight, or can see through illusions, as with truesight.

Calm Emotions
2nd‑‑‑level enchantment

Casting Time: 1 action

Range: 60 feet

Components: V, S

Duration: Concentration, up to 1 minute

You attempt to suppress strong emotions in a group of people. Each humanoid in a 20‑‑‑foot‑‑‑radius sphere centered on a point you choose within range must make a Charisma saving throw; a creature can choose to fail this saving throw if it wishes. If a creature fails its saving throw, choose one of the following two effects.

You can suppress any effect causing a target to be charmed or frightened. When this spell ends, any suppressed effect resumes, provided that its duration has not expired in the meantime.

Alternatively, you can make a target indifferent about creatures of your choice that it is hostile toward. This indifference ends if the target is attacked or harmed by a spell or if it witnesses any of its friends being harmed. When the spell ends, the creature becomes hostile again, unless the GM rules otherwise.

Charm Person
1st‑‑‑level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, S

Duration: 1 hour

You attempt to charm a humanoid you can see within range. It must make a Wisdom saving throw, and does so with advantage if you or your companions are fighting it. If it fails the saving throw, it is charmed by you until the spell ends or until you or your companions do anything harmful to it. The charmed creature regards you as a friendly acquaintance. When the spell ends, the creature knows it was charmed by you.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

Color Spray
1st‑‑‑level illusion

Casting Time: 1 action

Range: Self (15-foot cone)

Components: V, S, M (a pinch of powder or sand that is colored red, yellow, and blue)

Duration: 1 round

A dazzling array of flashing, colored lights springs from your hand. Roll 6d10; the total is how many hit points of creatures this spell can affect. Creatures in a 150foot cone originating from you are affected in ascending order of their current hit points (ignoring unconscious creatures and creatures that can't see).

Starting with the creature that has the lowest current hit points, each creature affected by this spell is blinded until the spell ends. Subtract each creature's hit points from the total before moving on to the creature with the next lowest hit points. A creature's hit points must be equal to or less than the remaining total for that creature to be affected.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, roll an additional 2d10 for each slot above 1st.

Command

1st---level enchantment

Casting Time: 1 action

Range: 60 feet

Components: V

Duration: 1 round

You speak a one-word command to a creature you can see within range. The target must succeed on a Wisdom saving throw or follow the command on its next turn. The spell has no affect if the target is undead, if it doesn't understand your language, or if you command is directly harmful to it.

Some typical commands and their effects follow. You might issue a command other than one described here. If you do so, the GM determines how the target behaves. If the target can't follow your command, the spell ends.

Approach. The target moves toward you by the shortest and most direct route, ending its turn if it moves within 5 feet of you.

Drop. The target drops whatever it is holding and ends its turn.

Flee. The target spends its turn moving away from you by the fastest available means.

Grovel. The target falls prone and then ends its turn.

Halt. The target doesn't move and takes no actions. A flying creature stays aloft, provided that it is able to do so. If it must move to stay aloft, it flies the minimum distance needed to remain in the air.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can affect one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

Comprehend Languages
1st---level divination (ritual)

Casting Time: 1 action

Range: Self

Components: V, S, M (a pinch of soot and salt)

Duration: 1 hour

For the duration, you understand the literal meaning of any spoken language that you hear. You also understand any written language that you see, but you must be touching the surface on which the words are written. It takes about 1 minute to read one page of text.

This spell doesn't decode secret messages in a text or a glyph, such as an arcane sigil, that isn't part of a written language.

Continual Flame
2nd---level evocation

Casting Time: 1 action

Range: Touch

Components: V, S, M (ruby dust worth 50 gp., which the spell consumes)

Duration: Until dispelled

A flame, equivalent in brightness to a torch, springs forth from an object that you touch. The effect looks like a regular flame, but it creates no heat and doesn't use oxygen. A *continual flame* can be covered or hidden but not smothered or quenched.

Dancing Lights
Evocation cantrip

Casting Time: 1 action

Range: 120 feet

Components: V, S, M (a bit of phosphorus or wychwood, or a glowworm)

Duration: Concentration, up to 1 minute

You create up to four torch---sized lights within range, making them appear as torches, lanterns, or glowing orbs that hover in the air for the duration. You can also combine the four lights into one glowing vaguely humanoid form of Medium size. Whichever form you choose, each light sheds dim light in a 10---- foot radius.

As a bonus action on your turn, you can move the lights up to 60 feet to a new spot within range. A light must be within 20 feet of another light created by this spell, and a light winks out if it exceeds the spell's range.

Darkness

2nd‐‐‐level evocation

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (bat fur and a drop of pitch or piece of coal)

Duration: Concentration, up to 10 minutes

Magical darkness spreads from a point you choose within range to fill a 15-foot-radius sphere for the duration. The darkness spreads around corners. A creature with darkvision can't see through this darkness and nonmagical light can't illuminate it.

If the point you choose is on an object you are holding or one that isn't being worn or carried, the darkness emanates from the object and moves with it. Completely covering the source of the darkness with an opaque object, such as a bowl or a helm, blocks the darkness.

If any of this spell's area overlaps with an area of light created by a spell of 2nd level or lower, the spell that created the light is dispelled.

Darkvision

2nd‐‐‐level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (either a pinche of dried carrot or an agate)

Duration: 8 hours

You touch a willing creature to grant it the ability to see in the dark. For the duration, that creature has darkvision out to a range of 60 feet.

Detect Evil and Good

1st‐‐‐level divination

Casting Time: 1 action

Range: Self

Components: V, S

Duration: Concentration, up to 10 minutes

For the duration, you know if there is an aberration, celestial, elemental, fey, fiend, or undead within 30 feet of you, as well as where the creature is located. Similarly, you know if there is a place or object within 30 feet of you that has been magically consecrated or desecrated.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.

Detect Magic
1st---level divination (ritual)

Casting Time: 1 action

Range: Self

Components: V, S

Duration: Concentration, up to 10 minutes

For the duration, you sense the presence of magic within 30 feet of you. If you sense magic in this way, you can use your action to see a faint aura around any visible creature or object in the area that bears magic, and you learn its school of magic, if any.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.

Detect Thoughts
2nd---level divination

Casting Time: 1 action

Range: Self

Components: V, S, M (a copper piece)

Duration: Concentration, up to 1 minute

For the duration, you can read the thoughts of certain creatures. When you cast the spell and as your action on each turn until the spell ends, you can focus your mind on any one creature that you can see within 30 feet of you. If the creature you choose has an Intelligence of 3 or lower or doesn't speak any language, the creature is unaffected.

You initially learn the surface thoughts of the creature—what is most on its mind in that moment. As an action, you can either shift your attention to another creature's thoughts or attempt to probe deeper into the same creature's mind. If you probe deeper, the target must make a Wisdom saving throw. If it fails, you gain insight into its reasoning (if any), its emotional state, and something that looms large in its mind (such as something it worries over, loves, or hates). If it succeeds, the spell ends. Either way, the target knows that you are probing into its mind, and unless you shift your attention to another creature's thoughts, the creature can use its action on its turn to make an Intelligence check contested by your Intelligence check; if it succeeds, the spell ends.

Questions verbally directed at the target creature naturally shape the course of its thoughts, so this spell is particularly effective as part of an interrogation.

You can also use this spell to detect the presence of thinking creatures you can't see. When you cast the spell or as your action during the duration, you can search for thoughts within 30 feet of you. The spell can penetrate barriers, but 2 feet of rock, 2 inches of any metal other than lead, or a thin sheet of lead blocks you. You can't detect a creature with an Intelligence of 3 or lower or one that doesn't speak any language.

Once you detect the presence of a creature in this way, you can read its thoughts for the rest of the duration as described above, even if you can't see it, but it must still be within range.

Enlarge/Reduce
2nd---level transmutation

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (a pinch of powdered iron)

Duration: Concentration, up to 1 minute

You cause a creature or an object you can see within range to grow larger or smaller for the duration. Choose either a creature or an object that is neither worn nor carried. If the target is unwilling, it can make a Constitution saving throw. On a success, the spell has no effect.

If the target is a creature, everything it is wearing and carrying changes size with it. Any item dropped by the affected creature returns to normal size at once.

Enlarge. The target's size doubles in all dimensions, and its weight is multiplied by eight. This growth increases its size by one category—from Medium to Large, for example. If there isn't enough room for the target to double its size, the creature or object obtains the maximum possible size in the space available. Until the spell ends, the target also has advantage on Strength checks and Strength saving throws. The target's weapons also grow to match its new size. While these weapons are enlarged, the target's attacks with them deal 1d4 extra damage.

Reduce. The target's size is halved in all dimensions, and its weight is reduced to one-eighth or normal This reduction decreases its size by one category—from Medium to Small, for example. Until the spell ends, the target also has disadvantage on Strength checks and Strength saving throws. The target's weapons also shrink to match its new size. While these weapons are reduced, the target's attacks with them deal 1d4 less damage (this can't reduce the damage below 1).

Expeditious Retreat
1st---level transmutation

Casting Time: 1 bonus action

Range: Self

Components: V, S

Duration: Concentration, up to 10 minutes

This spell allows you to move at an incredible pace. When you cast this spell, and then as a bonus action on each of your turns until the spell ends, you can take the Dash action.

Faerie Fire
1st---level evocation

Casting Time: 1 action

Range: 60 feet

Components: V

Duration: Concentration, up to 1 minute

Each object in a 20---foot cube within range is outlined in blue, green, or violet light (your choice). Any creature in the area when the spell is cast is also outlined in light if it fails a Dexterity saving throw.

For the duration, objects and affected creatures shed dim light in a 10---foot radius.

Any attack roll against an affected creature or object has advantage if the attacker can see it, and the affected creature or object can't benefit from being invisible.

Flame Fan
1st---level evocation

Casting Time: 1 action

Range: Self (15-foot cone)

Components: V, S

Duration: Instantaneous

As you hold your hands with thumbs touching and fingers spread, a thin sheet of flames shoots forth from your outstretched fingertips. Each creature in a 15-foot cone must make a Dexterity saving throw. A creature takes 3d6 fire damage on a failed save, or half as much damage on a successful one.

The fire ignites any flammable objects in the area that aren't being worn or carried.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

Feather Fall
1st---level transmutation

Casting Time: 1 reaction, which you take when you or a creature within 60 feet of you falls

Range: 60 feet

Components: V, M (a small feather or piece of down)

Duration: 1 minute

Choose up to five falling creatures within range. A falling creature's rate of descent slows to 60 feet per round until the spell ends. If the creature lands before the spell ends, it takes no falling damage and can land on its feet, and the spell ends for that creature.

Find Traps
1st---level divination

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Instantaneous

You sense the presence of any trap within range that is within line of sight. A trap, for the purpose of this spell, includes anything that would inflict a sudden or unexpected effect you consider harmful or undesirable, which was specifically intended as such by its creator. Thus, the spell would sense an area affected by the *alarm* spell, a *glyph of warding*, or a mechanical pit trap, but it would not reveal a natural weakness in the floor, an unstable ceiling, or a hidden sinkhole.

This spell merely reveals that a trap is present. You don't learn the location of each trap, but you do learn the general nature of the danger posed by a trap you sense.

Fire Bolt
Evocation cantrip

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Instantaneous

You hurl a mote of fire at a creature or object within range. Make a ranged spell attack against the target. On a hit, the target takes 1d10 fire damage. A flammable object hit by this spell ignites if it isn't being worn or carried.

This spell's damage increases by 1d10 when you reach 5th level (2d10), 11th level (3d10), and 17th level (4d10).

Fog Cloud
1st---level conjuration

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Concentration, up to 1 hour

You create a 20-foot-radius sphere of fog centered on a point within range. The sphere spreads around corners, and its area is heavily obscured. It lasts for the duration or until a wind of moderate or greater speed (at least 10 miles per hour) disperses it.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the radius of the fog increases by 20 feet for each slot level above 1st.

Fortify Ability
2nd---level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (fur or a feather from a beast)

Duration: Concentration, up to 1 hour.

You touch a creature and bestow upon it a magical enhancement. Choose one of the following effects; the target gains that effect until the spell ends.

Bear's Endurance. The target has advantage on Constitution checks. It also gains 2d6 temporary hit points, which are lost when the spell ends.

Bull's Strength. The target has advantage on Strength checks, and his or her carrying capacity doubles.

Cat's Grace. The target has advantage on Dexterity checks. It also doesn't take damage from falling 20 feet or less if it isn't incapacitated.

Eagle's Splendor. The target has advantage on Charisma checks.

Fox's Cunning. The target has advantage on Intelligence checks.

Owl's Wisdom. The target has advantage on Wisdom checks.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

Grave Touch
Necromancy cantrip

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: 1 round

You create a ghostly, skeletal hand in the space of a creature within range. Make a ranged spell attack against the creature to assail it with the chill of the grave. On a hit, the target takes 1d8 necrotic damage, and it can't regain hit points until the start of your next turn. Until then, the hand clings to the target.

If you hit an undead target, it also has disadvantage on attack rolls against you until the end of your next turn.

This spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Guidance
Divination cantrip

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one ability check of its choice. It can roll the die before or after making the ability check. The spell then ends.

Guiding Bolt
1st---level evocation

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: 1 round

A flash of light streaks toward a creature of your choice within range. Make a ranged spell attack against the target. On a hit, the target takes 4d6 radiant damage, and the next attack roll made against the target before the end of your next turn has advantage, thanks to the mystical dim light glittering on the target until then.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

Gust of Wind
2nd---level evocation

Casting Time: 1 action

Range: Self (60-foot line)

Components: V, S, M (a legume seed)

Duration: Concentration, up to 1 minute

A line of strong wind 60 feet long and 10 feet wide blasts from you in a direction you choose for the spell's duration. Each creature that starts its turn in the line must succeed on a Strength saving throw or be pushed 15 feet away from you in a direction following the line.

Any creature in the line must spend 2 feet of movement for every 1 foot it moves when moving closer to you.

The gust disperses gas or vapor, and it extinguishes candles, torches, and similar unprotected flames in the area. It causes protected flames, such as those of lanterns, to dance wildly and has a 50 percent chance to extinguish them.

As a bonus action on each of your turns before the spell ends, you can change the direction in which the line blasts from you.

Healing Touch

1st---level evocation

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

A creature you touch regains a number of hit points equal to 1d8 + your spellcasting ability modifier.

This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d8 for each slot level above 1st.

Healing Word

1st---level evocation

Casting Time: 1 bonus action

Range: 60 feet

Components: V

Duration: Instantaneous

A creature of your choice that you can see within range regains hit points equal to 1d4 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d4 for each slot level above 1st.

Heat Metal

2nd---level transmutation

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a piece of iron and a flame)

Duration: Concentration, up to 1 minute

Choose a manufactured metal object, such as a metal weapon or a suit of heavy or medium metal armor, that you can see within range. You cause the object to glow red---hot. Any creature in physical contact with the object takes 2d8 fire damage when you cast the spell. Until the spell ends, you can use a bonus action on each of your subsequent turns to cause this damage again.

If a creature is holding or wearing the object and takes the damage from it, the creature must succeed on a Constitution saving throw or drop the object if it can. If it doesn't drop the object, it has disadvantage on attack rolls and ability checks until the start of your next turn.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for each slot level above 2nd.

Heroism

1st---level enchantment

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Concentration, up to 1 minute

A willing creature you touch is imbued with bravery. Until the spell ends, the creature is immune to being frightened and gains temporary hit points equal to your spellcasting ability modifier at the start of each of its turns. When the spell ends, the target loses any remaining temporary hit points from this spell.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

Hideous Laughter

1st---level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (tiny tarts and a feather that is waved in the air)

Duration: Concentration, up to 1 minute

A creature of your choice that you can see within range perceives everything as hilariously funny and falls into fits of laughter if this spell affects it. The target must succeed on a Wisdom saving throw or fall prone, becoming incapacitated and unable to stand up for the duration. A creature with an Intelligence score of 4 or less isn't affected.

At the end of each of its turns, and each time it takes damage, the target can make another Wisdom saving throw. The target has advantage on the saving throw if it's triggered by damage. On a success, the spell ends.

Identify

1st---level divination (ritual)

Casting Time: 1 minute

Range: Touch

Components: V, S, M (a pearl worth at least 100 gp and an owl feather)

Duration: Instantaneous

You choose one object that you must touch throughout the casting of the spell. If it is a magic item or some other magic-imbued object, you learn its properties and how to use them, whether it requires attunement to use, and how many charges it has, if any. You learn whether any spells are affecting the item and what they are. If the item was created by a spell, you learn which spell created it.

If you instead touch a creature throughout the casting, you learn what spells, if any, are currently affecting it.

Invisibility
2nd-level illusion

Casting Time: 1 action

Range: Touch

Components: V, S, M (an eyelash encased in gum arabic)

Duration: Concentration, up to 1 hour

A creature you touch becomes invisible until the spell ends. Anything the target is wearing or carrying is invisible as long as it is on the target's person. The spell ends for a target that attacks or casts a spell.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

Jump
1st-level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (a grasshopper's hind leg)

Duration: 1 minute

You touch a creature. The creature's jump distance is tripled until the spell ends.

Knock
2nd-level transmutation

Casting Time: 1 action

Range: 60 feet

Components: V

Duration: Instantaneous

Choose an object that you can see within range. The object can be a door, a box, a chest, a set of manacles, a padlock, or another object that contains a mundane or magical means that prevents access.

A target that is held shut by a mundane lock or that is stuck or barred becomes unlocked, unstuck, or unbarred. If the object has multiple locks, only one of them is unlocked.

If you choose a target that is held shut with *arcane lock*, that spell is suppressed for 10 minutes, during which time the target can be opened and shut normally.

When you cast the spell, a loud knock, audible from as far away as 300 feet, emanates from the target object.

Lesser Restoration
2nd--‐level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

You touch a creature and can end either one disease or one condition afflicting it. The condition can be blinded, deafened, paralyzed, or poisoned.

Levitate
2nd--‐level transmutation

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (either a small leather loop or a piece of golden wire bent into a cup shape with a long shank on one end)

Duration: Concentration, up to 10 minutes

One creature or object of your choice that you can see within range rises vertically, up to 20 feet, and remains suspected there for the duration. The spell can levitate a target that weights up to 500 pounds. An unwilling creature that succeeds on a Constitution saving throw is unaffected.

The target can move only by pushing or pulling against a fixed object or surface within reach (such as a wall or a ceiling), which allows it to move as if it were climbing. You can change the target's altitude by up to 20 feet in either direction on your turn. If you are the target, you can move up or down as part of your move. Otherwise, you can use your action to move the target, which must remain within the spell's range.

When the spell ends, the target floats gently to the ground if it is still aloft.

Light
Evocation cantrip

Casting Time: 1 action

Range: Touch

Components: V, M (a firefly or phosphorescent moss)

Duration: 1 hour

You touch one object that is no larger than 10 feet in any dimension. Until the spell ends, the object sheds bright light in a 20---foot radius and dim light for an additional 20 feet. The light can be colored as you like. Completely covering the object with something opaque blocks the light. The spell ends if you cast it again or dismiss it as an action.

If you target an object held or worn by a hostile creature, that creature must succeed on a Dexterity saving throw to avoid the spell.

Locate Object
2nd---level divination

Casting Time: 1 action

Range: Self

Components: V, S, M (a forked twig)

Duration: Concentration, up to 10 minutes

Describe or name an object that is familiar to you.

You sense the direction to the object's location, as long as that object is within 1,000 feet of you. If the object is in motion, you know the direction of its movement.

The spell can locate a specific object known to you, as long as you have seen it up close—within 30 feet—at least once. Alternatively, the spell can locate the nearest object of a particular kind, such as a certain kind of apparel, jewelry, furniture, tool, or weapon.

This spell can't locate an object if any thickness of lead, even a thin sheet, blocks a direct path between you and the object.

Mage Armor
1st---level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S, M (a piece of cured leather)

Duration: 8 hours

You touch a willing creature who isn't wearing armor, and a protective magical force surrounds it until the spell ends. The target's base AC becomes 13 + its Dexterity modifier. The spell ends if the target dons armor or if you dismiss the spell as an action.

Magic Missile

1st‑‑‑level evocation

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Instantaneous

You create three glowing darts of magical force. Each dart hits a creature of your choice that you can see within range. A dart deals 1d4 + 1 force damage to its target. The darts all strike simultaneously, and you can direct them to hit one creature or several.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the spell creatures one more dart for each slot level above 1st.

Minor Illusion

Illusion cantrip

Casting Time: 1 action

Range: 30 feet

Components: S, M (a bit of fleece)

Duration: 1 minute

You create a sound or an image of an object within range that lasts for the duration. The illusion also ends if you dismiss it as an action or cast this spell again.

If you create a sound, its volume can range from a whisper to a scream. It can be your voice, someone else's voice, a lion's roar, a beating of drums, or any other sound you choose. The sound continues unabated throughout the duration, or you can make discrete sounds at different times before the spell ends.

Misty Step

2nd‑‑‑level conjuration

Casting Time: 1 bonus action

Range: Self

Components: V

Duration: Instantaneous

Briefly surrounded by silvery mist, you teleport up to 30 feet to an unoccupied space that you can see.

Paralyze

2nd‑‑‑level enchantment

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a small, straight piece of iron)

Duration: Concentration, up to 1 minute

Choose a humanoid that you can see within range. The target must succeed on a Wisdom saving throw or be paralyzed for the duration. At the end of each of its turns, the target can make another Wisdom saving throw. On a success, the spell ends on the target.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you can target one additional humanoid for each slot level above 2nd. The humanoids must b within 30 feet of each other when you target them.

Prayer of Healing
2nd---level evocation

Casting Time: 10 minutes

Range: 30 feet

Components: V

Duration: Instantaneous

Up to six creatures of your choice that you can see within range each regain hit points equal to 2d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the healing increases by 1d8 for each slot level above 2nd.

Prestidigitation
Transmutation cantrip

Casting Time: 1 action

Range: 10 feet

Components: V, S

Duration: Up to 1 hour

This spell is a minor magical trick that novice spellcasters use for practice. You create one of the following magical effects within range:

- You create an instantaneous, harmless sensory effect, such as a shower of sparks, a puff of wind, faint musical notes, or an odd odor.
- You instantaneously light or snuff out a candle, a torch, or a small campfire.
- You instantaneously clean or soil an object no larger than 1 cubic foot.
- You chill, warm, or flavor up to 1 cubic foot of nonliving material for 1 hour.

- You make a color, a small mark, or a symbol appear on an object or a surface for 1 hour.
- You create a nonmagical trinket or an illusory image that can fit in your hand and that lasts until the end of your next turn.

If you cast this spell multiple times, you can have up to three of its non-‑‑instantaneous effects active at a time, and you can dismiss such an effect as an action.

Protection from Evil and Good
1st-‑‑level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S, M (holy water or powdered silver and iron, which the spell consumes)

Duration: Concentration, up to 10 minutes

Until the spell ends, one willing creature you touch is protected against certain types of creatures: aberrations, celestials, elementals, fey, fiends, and undead.

The protection grants several benefits. Creatures of those types have disadvantage on attack rolls against the target. The target also can't be charmed, frightened, or possessed by them. If the target is already charmed, frightened, or possessed by such a creature, the target has advantage on any new saving throw against the relevant effect.

Protection from Poison
2nd-‑‑level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: 1 hour

You touch a creature. If it is poisoned, you neutralize the poison. If more than one poison afflicts the target, you neutralize one poison that you know is present, or you neutralize one at random.

For the duration, the target has advantage on saving throws against being poisoned, and it has resistance to poison damage.

Purify Food and Drink
1st-‑‑level transmutation (ritual)

Casting Time: 1 action

Range: 10 feet

Components: V, S

Duration: Instantaneous

All nonmagical food and drink within a 5-foot-raidus sphere centered on a point of your choice within range is purified and rendered free of poison and disease.

Ray of Frost
Evocation cantrip

Casting Time: 1 action

Range: 60 feet

Components: V, S

Duration: Instantaneous

A frigid beam of blue-white light streaks toward a creature within range. Make a ranged spell attack against the target. On a hit, it takes 1d8 cold damage, and its speed is reduced by 10 feet until the start of your next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Ray of Fire
2nd---level evocation

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Instantaneous

You create three rays of fire and hurl them at targets within range. You can hurl them at one target or several.

Make a ranged spell attack for each ray. On a hit, the target takes 2d6 fire damage.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you create one additional ray for each slot above 2nd.

Resistance
Abjuration cantrip

Casting Time: 1 action

Range: Touch

Components: V, S, M (a miniature cloak)

Duration: Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one saving throw of its choice. It can roll the die before or after making the saving throw. The spell then ends.

Sacred Flame
Evocation cantrip

Casting Time: 1 action

Range: 60 feet

Components: V, S

Duration: Instantaneous

Flame-like radiance descends on a creature that you can see within range. The target must succeed on a Dexterity saving throw or take 1d8 radiant damage. The target gains no benefit from cover for this saving throw.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Sanctuary
1st---level abjuration

Casting Time: 1 bonus action

Range: 30 feet

Components: V, S, M (a small silver mirror)

Duration: 1 minute

You ward a creature within range against attack. Until the spell ends, any creature who targets the warded creature with an attack or harmful spell must first make a Wisdom saving throw. On a failed save, the creature must choose a new target or lose the attack or spell. This spell doesn't protect the warded creature from area effects, such as the explosion of a fireball.

If the warded creature makes an attack or casts a spell that affects an enemy creature, this spell ends.

Shatter
2nd---level evocation

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a chip of mica)

Duration: Instantaneous

A sudden loud ringing noise, painfully intense, erupts from a point of your choice within range. Each creature in a 10---foot---radius sphere centered on that point must make a Constitution saving throw. A creature takes 3d8 thunder damage on a failed save, or half as much damage on a successful one. A creature made of inorganic material such as stone, crystal, or metal has disadvantage on this saving throw.

A nonmagical object that isn't being worn or carried also takes the damage if it's in the spell's area.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for each slot level above 2nd.

Shield

1st---level abjuration

Casting Time: 1 reaction, which you take when you are hit by an attack or targeted by the magic *missile* spell

Range: Self

Components: V, S

Duration: 1 round

An invisible barrier of magical force appears and protects you. Until the start of your next turn, you have a +5 bonus to AC, including against the triggering attack, and you take no damage from *magic missile.*

Shield of Faith

1st---level abjuration

Casting Time: 1 bonus action

Range: 60 feet

Components: V, S, M (a small parchment with a bit of holy text written on it)

Duration: Concentration, up to 10 minutes

A shimmering field appears and surrounds a creature of your choice within range, granting it a +2 bonus to AC for the duration.

Shocking Grasp

Evocation cantrip

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

Lightning spring from your hand to deliver a shock to a creature you try to touch. Make a melee spell attack against the target. You have advantage on the attack roll if the target is wearing armor made of metal. On a hit, the target takes 1d8 lightning damage, and it can't take reactions until the start of its next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Silence

2nd---level illusion (ritual)

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Concentration, up to 10 minutes

For the duration, no sound can be created within or pass through a 20---foot---radius sphere centered on a point you choose within range. Any creature or object entirely inside the sphere is immune to thunder damage, and creatures are deafened while entirely inside it. Casting a spell that includes a verbal component is impossible there.

Silent Image
1st---level illusion

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a bit of fleece)

Duration: Concentration, up to 10 minutes

You create the image of an object, a creature, or some other visible phenomenon that is no larger than a 15---foot cube. The image appears at a spot within range and lasts for the duration. The image is purely visual; it isn't accompanied by sound, smell, or other sensory effects.

You can use your action to cause the image to move to any spot within range. As the image changes location, you can alter its appearance so that its movements appear natural for the image. For example, if you create an image of a creature and move it, you can alter the image so that it appears to be walking.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image.

Sleep
1st---level enchantment

Casting Time: 1 action

Range: 90 feet

Components: V, S, M (a pinch of fine sand, rose petals, or a cricket)

Duration: 1 minute

This spell sends creatures into a magical slumber. Roll 5d8; the total is how many hit points of creatures this spell can affect. Creatures within 20 feet of a point you choose within range are affected in ascending order of their current hit points (ignoring unconscious creatures).

Starting with the creature that has the lowest current hit points, each creature affected by this spell falls unconscious until the spell ends, the sleeper takes damage, or someone uses an action to shake or slap the sleeper awake. Subtract each creature's hit points from the total before moving on to the creature with the next lowest hit points. A creature's hit points must be equal to or less than the remaining total for that creature to be affected.

Undead and creatures immune to being charmed aren't affected by this spell.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, roll an additional

2d8 for each slot level above 1st.

Spare the Dying
Necromancy cantrip

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

You touch a living creature that has 0 hit points. The creature becomes stable. This spell has no effect on undead or constructs.

Speak with Animals
1st---level divination (ritual)

Casting Time: 1 action

Range: Self

Components: V, S

Duration: 10 minutes

You gain the ability to comprehend and verbally communicate with beasts for the duration. The knowledge and awareness of many beasts is limited by their intelligence, but at minimum, beasts can give you information about nearby locations and monsters, including whatever they can perceive or have perceived within the past day. You might be able to persuade a beast to erform a small favor for you, at the GM's discretion.

Spider Climb
2nd---level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (a drop of bitumen and a spider)

Duration: Concentration, up to 1 hour

Until the spell ends, one willing creature you touch gains the ability to move up, down, and across vertical surfaces and upside down along ceilings, while leaving its hands free. The target also gains a climbing speed equal to its walking speed.

Spectral Weapon
2nd---level evocation

Casting Time: 1 bonus action

Range: 60 feet

Components: V, S

Duration: 1 minute

You create a floating, spectral weapon within range that lasts for the duration or until cast this spell again. The weapon gives off a bright light of any color you choose in a 5-foot radius, and dim light in a 10-foot radius. When you cast the spell, you can make a melee spell attack against a creature within 5 feet of the weapon. On a hit, the target takes force damage equal to 1d8 + your spellcasting ability modifier.

As a bonus action on your turn, you can move the weapon up to 20 feet and repeat the attack against a creature within 5 feet of it.

The weapon can take whatever form you choose. Disciples of deities who are associated with a particular weapon (as St. Cuthbert is known for his mace and Thor for his hammer) make this spell's effect resemble that weapon.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for every two slots levels above 2nd.

Suggestion
2nd---level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, M (a snake's tongue and either a bit of honeycomb or a drop of sweet oil)

Duration: Concentration, up to 8 hours

You suggest a course of activity (limited to a sentence or two) and magically influence a creature you can see within range that can hear and understand you. Creatures that can't be charmed are immune to this effect. The suggestion must be worded in such a manner as to make the course of action sound reasonable. Asking the creature to stab itself, throw itself onto a spear, immolate itself, or do some other obviously harmful act ends the spell.

The target must make a Wisdom saving throw. On a failed save, it pursues the course of action you described to the best of its ability. The suggested course of action can continue for the entire duration. If

the suggested activity can be completed in a shorter time, the spell ends when the subject finishes what it was asked to do.

You can also specify conditions that will trigger a special activity during the duration. For example, you might suggest that a knight give her warhorse to the first beggar she meets. If the condition isn't met before the spell expires, the activity isn't performed.

If you or any of your companions damage the target, the spell ends.

Thaumaturgy
Transmutation cantrip

Casting Time: 1 action

Range: 30 feet

Components: V

Duration: Up to 1 minute

You manifest a minor wonder, a sign of supernatural power, within range. You create one of the following magical effects within range:

- Your voice booms up to three times as loud as normal for 1 minute.
- You cause flame to flicker, brighten, dim, or change color for 1 minute.
- You cause harmless tremors in the ground for 1 minute.
- You create an instantaneous sound that originates from a point of your choice within range, such as a rumble of thunder, the cry of a raven, or ominous whispers.
- You instantaneously cause an unlocked door or window to fly open or slam shut.
- You alter the appearance of your eyes for 1 minute.

If you cast this spell multiple times, you can have up to three of its 1-minute effects active at a time, and you can dismiss such an effect as an action.

Thunderwave
1st---level evocation

Casting Time: 1 action

Range: Self (15---foot cube)

Components: V, S

Duration: Instantaneous

A wave of thunderous force sweeps out from you. Each creature in a 15---foot cube originating from you must make a Constitution saving throw. On a failed save, a creature takes 2d8 thunder damage and is pushed 10 feet away from you. On a successful save, the creature takes half as much damage and isn't pushed.

In addition, unsecured objects that are completely within the area of effect are automatically pushed 10 feet away from you by the spell's effect, and the spell emits a thunderous boom audible out to 300 feet.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d8 for each slot level above 1st.

True Strike
Divination cantrip

Casting Time: 1 action

Range: 30 feet

Components: S

Duration: Concentration, up to 1 round

You extend your hand and point a finger at a target in range. Your magic grants you a brief insight into the target's defenses. On your next turn, you gain advantage on your first attack roll against the target, provided that this spell hasn't ended.

Vicious Mockery
Enchantment cantrip

Casting Time: 1 action

Range: 60 feet

Components: V

Duration: Instantaneous

You unleash a string of insults laced with subtle enchantments at a creature you can see within range. If the target can hear you (though it need not understand you), it must succeed on a Wisdom saving throw or take 1d4 psychic damage and have disadvantage on the next attack roll it makes before the end of its next turn.

This spell's damage increases by 1d4 when you reach 5th le el (2d4), 11th level (3d4), and 17th level (4d4).

Web
2nd--level conjuration

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a bit of spiderweb)

Duration: Concentration, up to 1 hour

You conjure a mass of thick, sticky webbing at a point of your choice within range. The webs fill a 20-foot cube from that point for the duration. The webs are difficult terrain and lightly obscure their area.

If the webs aren't anchored between two solid masses (such as walls or trees) or layered across a floor, wall, or ceiling, the conjured web collapses on itself, and the spell ends at the start of your next turn. Webs layered over a flat surface have a depth of 5 feet.

Each creature that starts its turn in the webs or that enters them during its turn must make a Dexterity saving throw. On a failed save, the creature is restrained as long as it remains in the webs or until it breaks free.

A creature restrained by the webs can use its action to make a Strength check against your spell save DC. If it succeeds, it is no longer restrained.

The webs are flammable. Any 5-foot cube of webs exposed to fire burns against in 1 round, dealing 2d4 fire damage to any creature that starts its turn in the fire.

Wound
1st---level necromancy

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

Make a melee spell attack against a creature you can reach. On a hit, the target takes 3d30 necrotic damage.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d10 for each slot level above 1st.

Zone of Truth
2nd---level enchantment

Casting Time: 1 action

Range: 60 feet

Components: V, S

Duration: 10 minutes

You create a magical zone that guards against deception in a 15---foot---radius sphere centered on a point of your choice within range. Until the spell ends, a creature that enters the spell's area for the first time on a turn or starts its turn there must make a Charisma saving throw. On a failed save, a creature can't speak a deliberate lie while in the radius. You know whether each creature succeeds or fails on its saving throw.

An affected creature is aware of the spell and can thus avoid answering questions to which it would normally respond with a lie. Such a creature can be evasive in its answers as long as it remains within the boundaries of the truth.

Appendix A

The Foreboding System

The Foreboding System, at its core, is a system designed to expand storytelling options for you. It allows for random effects to occur to player characters that shift the story in some manner. This could be an unexpected growth of a horn or other feature that draws attention to the adventurers, or at worst, triggers a deep-seated prejudice in a PC that causes a major conflict.

Because some of the effects of the Foreboding can alter character histories, inherent talents, or even an entire species shift of the player character, you may decide to discuss these possibilities at session zero of your campaign. Physical changes could be temporary (i.e. the horns last for 1d4 days and then fade away) or they could be permanent. Two of the possible effects are much larger in significance (species shifts and time shifts), and may require some additional preparation for a custom campaign. Creating a custom campaign utilizing this system is not covered in this starter kit, but is addressed in the full campaign setting book for the Foreboding adventure system.

The chart below outlines the possible effects of the Foreboding.

Effect Range	Possible Effects	Notes on Effects
0 – 3	Species Shift	A species shift can take place as part of an encounter. The shift is gradual over the course of a day. Sleep or entering a trance triggers the completion of the change.
3 – 10	Time Shift	While rare, the Foreboding can shift the entire party into the distant past, before the Sundering of the Races. The locale will be the exact same, but features of the area will be different, and different races will likely be present. The shift typically only last for a day.
11 – 20	Hidden Trait	This is a reflection of a shift in the character's relationship to the past. This might be reflected in an odd affinity for blunt weapons, for instance, or a resistance to one kind of damage and a weakness to another. A clue of some kind should likely be given to the player, but the actual trait needs to be discovered by the player. A Hidden Traits table can be used to assign the trait. If you prefer, you can simply select one of the Hidden Traits on the table, or create your own.
21 – 35	Character History Shift	The shift in character history should be minor, and not affect anything core about the player character as initially created. This can be as simple as a new association with a person or

		guild, or as large as an additional sibling in the family, or perhaps a relative was killed earlier or not killed. A Character History table can be used to assign the shift. If you prefer, you can simply select one of the History Shifts on the table, or create your own.
36 – 60	Physical Appearance Shift	The player character gains a small physical trait. This could take the form of the horns of a demon or the hairy feet of a Arachnis, or even as small as a shift in eye color or hair color. A Physical Appearances table can be used to assign the trait. If you prefer, you can simply select one of the Physical Appearances on the table, or create your own.
61 – 100	Nothing Happens	

Determining a Foreboding Effect

The Foreboding Effects use a formula for determining what effect occurs. Typically, the Game Master should check once per day (in game time) to assess whether an effect occurs. Multiple factors affect the likelihood of an effect occurring. The standard formula for determining an effect is:

- (Percentile Die + D10) – (Party Mythic Points + Locale Points + 5)

The Party Mythic Points is the number of days since the last occurrence divided by 2. The Chart below provides guidance on Locale Points based on type of Locale the party is adventuring in. These are general guidelines for the campaign. The Game Master should determine whether the storytelling needs of the campaign dictate a shift in the chart.

NOTE: Holy Sites (or Unholy Sites) automatically trigger a Foreboding Effect check, even if you have checked for a Foreboding Effect for the current adventure day.

Locale	Party Mythic Points
City (Large)	15
City (Small)	10
Village or Hamlet	5
Plains	5
Hills	5
Mountains	10
Swamp	10

Desert	5
Holy Site	25
Ocean, Lake, or River	5
Forest	10
Wasteland	15

Effects of the Foreboding

Physical Appearance Shift

A shift in physical appearance occurs more commonly that most other effects. It has no effect on in-game abilities, but could shift the attitude of NPCs towards the player characters or effect the character's ability to blend into a crowd. These shifts can be as subtle as a shift in eye color to has extreme as the appearance of a long tail. The chart below is designed to assist in determining what the physical shift is. Simply role a D10 using the chart below. Game Masters may also choose any of the options, or create his or her own physical shift.

Number	Physical Trait
1	A pair of horn
2	A long tail
3	An extra finger on each hand
4	A pair of non-functioning wings
5	A third eye
6	A change in eye color
7	A change of hair color
8	Hoofed feet
9	A long, forked tongue
10	Increase or decrease in size one (medium to small, small to tiny, medium to large, and so forth)

Character History Shift

Character history shifts may appear subtle to the group, but can have a large impact on the story and player experience. This could be a small as learning they have a new relative in a town, or as large has gaining a new enmity with a local guild due to new past events. The chart below is designed to provide an easy method for determining the shift. Typically, character history shifts are permanent effects to the

game. To determine the shift randomly, role a D8 to select an option below. Alternatively, the Game Master may choose one of the options below, or create one of his or her own choosing.

Number	Character History
1	A new uncle or aunt (or lose an existing uncle or aunt)
2	A parent(s) died (earlier or later) or didn't die
3	Gained association with a new guild
4	Gained enmity to a guild
5	Accidentally killed someone in the past that you regret
6	Have been unjustly outlawed in a city for a crime you didn't commit
7	A new brother or sister (or loss an existing brother or sister)
8	Gained an inexplicable fear from a childhood incident with spiders (or wolves, owls, or some other animal or entity)

Hidden Trait Shift

A hidden trait shift can be as small as a shift in proficiency from one skill to another, an inherent resistance to a form of damage or weakness to another, or even as large as a feat or knowledge of a new spell. But as the name suggests, the player this happens to should initially be unaware of this gain and discover the hidden trait in the course of the adventure. Simply role a D10 using the chart below. Game Masters may also choose any of the options, or create his or her own Hidden Trait shift.

Number	Hidden Trait
1	Gained a random minor (non-combat) feat
2	Gained a resistance to a damage type (and a weakness to another)
3	Gained a proficiency with a specific weapon

4	Gained proficiency with a specific armor
5	Learned to cast a random cantrip (first casting triggered by an appropriate incident)
6	Learned a new language
7	Gained proficiency with a random skill
8	Gained proficiency with a random toolset
9	Gained limited telepathy with a random animal species
10	Gained proficiency with a random instrument

Time Shift

Time shifts are often the most dramatic shifts caused by the Foreboding. They are rare, but affect the entire party when they do occur. It is recommended that the Game Master limit the Time shift to a specific time period. Preparations for a time shift of a play session should be made before engaging in the play session. For pre-made campaigns and adventures set in the Lunaria Campaign Setting, maps of locales with an overview of cultural and location changes are already included. For a custom campaign, some preparation ahead of play is required by the Game Master. The chart below is intended as an aid in creating a historical version of your locale, but are generic and not intended to be used as is. NOTE: See aside on Time Orb use and Time Shifts farther below.

Number	Locale Changes
1	The Local Temple is gone or is devoted to an older (or different) deity
2	The Dominant Race of the town/locale has changed
3	Nearby ruins are no longer ruins
4	The town/village does not exist.
5	The village largely exists as it does in the present, with ancestors of current residents present
6	A local river/lake is dried up (or now exists if it didn't in the future). Accompanying trades now exist in the

	town (or don't exist) if there is a town nearby.
7	The village/town is embroiled in a local skirmish/conflict with a neighboring town. If there is no town, the location is the site of a major conflict for the kingdom or community of the general area.
8	A legendary figure from the past now lives/is visiting the town/village/area. This may be connected to some legend or tale the player characters know of the past.
9	A buried town or village is no longer buried and is a thriving community.
10	A dormant volcano is now active and a danger to the area. This may be caused by element, fiend or other such activity, or be a natural phenomenon. A local community may be threatened.

Species Shift

A species shift is an exceedingly rare effect caused by the Foreboding. The effect, when it occurs, happens gradually over the course of a day, completing the transformation the next time the adventuring party takes a long rest. This effect can be temporary, but more often it is a permanent shift in the character. Note that character alignment and general personality traits remain the same, but the character will likely take on new traits inherited from the new species. The attitude of the locale towards the character and party may change as a result of this shift. The shift in species features may be complete or partial at the discretion of the game master. Simply role a D10 using the chart below. Game Masters may also choose any of the options, or create his or her own Species shift. (NOTE: This shift may permit the use of species outside of the campaign setting if compatible). The player affected may be chosen randomly by the roll of a die, but it is recommended the game master decide which character would create the most interest for the story of the campaign. The Game Master should also take into consideration the individual players of the group.

Number	Races
1	Winter Elf
2	Fratan: Frathorne Isle
3	Fratan: Severn

4	Arachnis: Wolf Spider
5	Arachnis: Water Spider
6	Lunatari
7	Blackstone Dwarf
8	Graystone Dwarf
9	Hill Gnome
10	Wasteland Gnome

Note on Time Orbs and Time Shifts

Ordinarily, Time Orbs can be used to affect the nature of the shift caused by the Foreboding. However, Time Shifts are unique. Since they affect the entire party, a character using a Time Orb to affect the Foreboding effect works a bit differently.

A Time Orb is not powerful enough to prevent a Time Shift. However, a Time Orb does slow a Time Shift to a lesser degree. This allows the characters a brief time of "invisibility" to orient themselves to the new locale and surrounding circumstances. NPCs in the area will not be aware of the party for the duration of 15 seconds, allowing the party to move, hide, or otherwise prepare themselves to enter the new location.

Player characters are not able to affect their surroundings or interact with NPCs in any way. Player characters can move through walls, but if they are inside a wall when the Time Orb effect expires, they take 1d10 Force damage and are expelled from the wall.

It is worth noting here that Inspiration may also be used to effect other Foreboding effects, but may not prevent or affect a Time shift in any way.

Books 2: Winds of Evernost adventure

Introduction

The content for this adventure has been created for the Game Master, and should be viewed only by the player serving as the Game Master. Areas of text to be read aloud to players is noted, and tips for managing each section are included in the appropriate sections of the adventure.

Tips for Being the "Game Master"

As the Game Master, you have the role of projecting the world for your players to experience. This includes controlling monsters, interacting with players via non-player characters (NPCs) and interpreting how the rules are applied in each situation. All of that can sound intimidating, but in truth, while there are many aspects to the play experience, actually conducting a game session is much less complex if you keep the following tips in mind.

- The rules are etched in sand, not stone. They can and should shift when needed to allow for "fun" to take place. While they provide a solid starting point for interacting with the world, they do not allow for the kind of creativity players bring to the game.
- It is a shared experience, not a competition. Let's face it. In this world, you are "god" and control everything about the world. If it were a competition, you'd win every single time, and any fun that could be had would be lost. That isn't what roleplaying games are about. You and the players are creating a shared storytelling experience.
- Ensure each player has a time to shine in the story. If you're new to this, it can be hard to get a read on your players, but knowing what they enjoy about the game is important. Building in a variety of moments to the play session is important to keep everyone involved and engaged in the world you are exploring.
- Be consistent in your interpretation of the rules, especially for house rules. This allows for a fun and fair play experience for everyone, including yourself.
- Be aware of the mood of the table. You can tell when people are bored or no longer engaged. Perhaps it's time for a munchies break, or maybe something needs to shift in the story to keep people engaged. That's alright, and this system is designed to help keep narrative shifts a reality. But whether it's the system or your own invention, always be mindful of when a change is needed.

These are just tips for being a good Game Master. It's important that you also thoroughly read the rules for the Foreboding campaign system. The core system is provided in Hero's Guide provided in this adventurer kit.

Running This Adventure

This adventure is set in the farming village of Evernost, and is balanced for a group for four to five level 1 adventurers. Evernost is a key village of the Severn Valley region in Lunaria in the Foreboding Campaign setting. The Severn Valley is a unique region loosely claimed by the eastern Kingdom of Normost, but is mostly governed by the villages themselves. It is an ideal locale to explore this new world. No knowledge of the wider regions is necessary to play through this adventure, as it is self-contained.

For inexperienced Game Masters, a few tips are included in the introduction to this adventure, and will provide a guide to running the game. The Background provides enough detail to understand the world

you and your players are adventuring in, while the Overview section provides a general sense of pacing and dramatic shifts in the game.

Background

The village of Evernost has a long and storied history, even among the villages of the famed Severn Valley. In times past, it was the site of several important figures of legend, one of which established a long present ferry business called the Beaver Dam Ferry. In recent years, the Beaver Dam Ferry has become abandoned, and the ties to the forest across the river cut. The once important temple across the river lies dormant, its god long since forgotten in the later years of Evernost.

The once prosperous town is seemingly on hard times, with locals restricting their movements to within the town. Only the bravest are willing to venture on the roads north or west. The path east is still clear and well-traveled, and often they have news from the east of the conflicts of greater nations. Never much a concern of the Severn Villages, they nevertheless find themselves in dread of the conflict spilling over into their peaceful village.

Of late, there have been strange lights across the river, and a few in town claim to have seen ghosts or heard strange wailings coming from the rotting windmill still visible amongst the trees. A few individuals were thought to have disappeared searching at night for those lights, but were found the next day, unaware they had been gone or what had happened to them. All agree that something must be done, but just what that something is no one has been willing to say.

Overview

Winds of Evernost is divided into three parts. The first part, "A Disappearing," introduces the adventurers to the village proper of Evernost. The village council has called on the other Severn villages for assistance in dealing with a string of strange occurrences. The adventurers hail from several nearby villages and have been sent to investigate. Exploring the town will reveal that most of those who disappeared have re-emerged near the old dormant temple across the river. A visit to the Beaver Dam Ferry will result in discovering the building has been overrun with giant rats. After securing the ferry, if the party searches the building, they will uncover a tunnel leading outside, as well as evidence of recent use by something other than the rats they killed, leading to a possible side quest. Taking the ferry boat across the river, they have the option of investigating the temple or visiting the rotting windmill. If they head to the temple, they will go to the third part of the adventure, while visiting the temple first leads to the second part.

 In part 2, "A Dormant Temple," the adventurers will enter into a now defunct temple. Inside the interior, there are recent signs of passage from the villagers. A stairway leading below the temple leads to the former chambers of the clergy who oversaw the temple. Also taking up residence below are several zombies and a wight. During the battle that will ensue, a shining figure appears. If there is a disciple in the party, he will recognize the figure as Gienah. The figure will not take part in the battle, but will aid the party in other ways. He informs the adventurers of the tragedy of the windmill, and seeks their aid in addressing the situation.

Part 3, "Winds of the Past" takes place in the rotting windmill. Exploring the ruined house will yield clues as to the former inhabitants, but entering the windmill, the adventurers encounter a ghost. Whether they parley or attack, they are pulled by the Foreboding into the past of Evernost, discovering a windmill very much different than the present. They discover a father and son, who are startled to find so many

unexpected visitors. While engaged with the family, a dark figure enters the windmill, followed by several small humanoids. A fire is lit to the windmill and an inevitable battle ensues. Regardless of the outcome, the mystery behind the windmill will be resolved, with several possible outcomes.

Adventure Hook

While it is possible for the adventurers to choose their own reasons for being in Evernost, the following adventure hook has been provided.

Local Heroes. The adventurers are in Evernost as the behest of the local village council. A few of them have regular dealings with the residents of Evernost, and the unrest of Evernost is of great concern to the entire Severn Valley. The local council has agreed to pay for the lodging of anyone willing to investigate the disappearances and uncover the source of the phenomenon, as well as the reward of 15 gp each.

Pregenerated Characters

Several pregenerated character options have been provided with this adventure. See the accompanying character sheets.

Part I

Starting the Adventure: "A Disappearing"

At the start of the adventure, the adventurers have spent the night in the Sleepy Giant Inn, having trickled into Evernost over the past few days from the surrounding villages (if you chose to use the adventure hook provided). There is a meeting at the town square. The village council leaders will be there, making an announcement about the upcoming festival to take place over the next fortnight.

When you are ready to begin, read the text below aloud to the players.

- The streets of Evernost are a bit livelier than when you had arrived a few days ago. There seems to be a little excitement about the upcoming festival, for which preparations are well underway. The houses are decorated with wreaths and banners, with displays of pumpkins and squash and other fall crops piled about in celebration of the fall harvest. Some houses display carved pumpkins with faces grotesque or silly. All the same, a hushed pall hangs just below the surface, a watchfulness or fear that is difficult to place.
- You emerge from the Sleepy Giant, the only inn in Evernost, to find that everyone in town appears to be heading towards the town square, where a large platform has been raised. A banner hangs above the platform, with the words "Old Home Harvest Festival" written in black. Atop the platform a large table has been placed, where most of the village council now sits. Across from the platform, a group of villagers are busy working to raise a large tent. Large, heaving-looking crates line the pathways leading to the platform, no doubt full of supplies for the first day of this grand celebration.

Before continuing with the adventure, encourage the players to introduce themselves to each other if you haven't done so already. Once that has been accomplished, ask the players what they would like to do.

If they head towards the platform, they are able to chat with some of the local villagers before the village council speaks to the crowd. Those raising the tent are too intent on their work to take much notice of the adventurers, but will welcome them to the town. Among those in the crowd are Mr. James Ruttengar, the blacksmith of the town. He is easy to pick out, standing a full head above most others in the crowd. A small group of farmers is also nearby, off to the side of the platform, chatting like old friends. There are three places set on the platform for the village council. On the left looking rather worn is a tall darkly complected woman with dark curly hair and brown eyes. Next to her is a small, rat-looking individual with dark brown hair and red eyes. On the right is a rotund dwarf with fiery red hair and black eyes, laughing more than anyone in the gathering as he talks with the fratan, as the figure next to him clearly is. The last person of note is hanging back from the crowd, and is obviously an arachnis, with brown and black hair covering his head and arms, large clusters of black eyes in the center of his face and two large fangs projecting from his mouth.

There is a general warm tone to anyone they approach. Most recognize the adventurers by their garbs and manner of speech as being from nearby villages.

Mr. James Ruttengar. If they speak to the blacksmith, he will tell them to come by his place after the big kickoff for the festival. Apparently, it is his job to protect the local farmers, also serving as the local law enforcement for village, and he is troubled by the recent disappearances.

Aloof Arachnis. Approaching the aloof arachnis, who introduces himself as Anakron, the adventurers learn that he has been across the river of late, gathering toadstools and other local plants for poisons in

dealing with a rodent problem the farmers have been having. He claims to have seen odd lights coming from the rotting windmill in the old woods. He did not remain long to see what was causing the lights, and advises them to steer clear of the place. If the players fail to talk with him before the festival begins, he will approach them, seeking to warn them against traveling in the old forest across the river.

Village Council. Approaching the village council before the festival, the fratan and dwarf are rather eager to meet them, introducing themselves as Squiecnar and Galdorn, respectively. They will inquire as to the origins of the player characters, and will welcome them to the fall festival. If the players offer that they are there in response to the village council request for aid, the two are delighted to hear that they are here to help address with local disturbances, and ask the players to remain after the ceremony to speak with them. The tall woman hangs back, and seems reluctant to speak with the players.* She will disappear quickly after the celebration begins. Inquiring as to who she is will reveal her to be the widow of Braylon Lutani, a farmer who lived on a farm north of Evernost. If the players convince her to speak to them, she admits to being concerned for her son, who disappeared last night after leaving the tavern. She seems reluctant to say more.

*Note: This is a great place for the players to try to persuade this reluctant woman to speak with them. A moderate difficulty of DC 10 should suffice for the check.

Roleplaying NPCs

If this is your first time running a game, relax. NPCs are no different than you or I. There is no need to feel you need to be a Shakespearian actor to create a sense of character and fun for your players. Here are a few tips to help you along your "acting" journey:

- **Above all, Relax.** No one is at the table to impress each other about his or her acting skills. It's natural to feel nervous, but the truth is, this is not an acting class, but should be focused on fun above all.
- **Ham it up (if you like).** While you don't need to feel any pressure to act, adding overly dramatic hand gestures, snarling or scowling, or pursing your lips can all add to the experience for your players and bring your NPCs to life.
- **Be Realistic.** While this is a fiction, imagining how the characters might react to your players (and their approach to the conversation) can help the interaction with NPCs to feel realistic.
- **Voice Acting.** No one expects you to be a professional voice actor, but trying out different voices and speech patterns can add to the atmosphere of any game, and can even bring a chuckle or two from your players.
- **Don't lead the players.** You are the game master. You know what has been happening around the area, and where all the secrets and hidden areas are. Don't lead the players in the conversations. Allow them to guide how the conversations progress.

The Festival Begins

After a brief time allowing the players to move about the town square and meet a few people, the dwarf Galdorn stands up, his voice booming out for attention. The crowd quiets as he begins to speak.

Read the text below to the players.

- Good evening friends, and welcome to the Old Home Harvest Festival. I'm excited to see so many of you here, in spite of the recent disturbances, and most especially to see those of you

who have traveled from our nearby sister villages of Kent and Umbernor. I know this has been a hard year for many of us, and most especially for our dear sister Marion Lutani, whose husband Braylon we lost this past spring. But tonight, we celebrate the bounty of the land. Rejoice, my friends, and join us in toasting to the good spirits who have always protected this valley.

After the toast, a group of villagers near the platform begins to play a traditional harvest tune on harp and flute, with many in the audience laughing and beginning to keep time with their hands. A call goes out from the large tent that had been sent up, and the party should now be aware of the scent of cider and fall soup currently being cooked. At this point, both Squiecnar and Galdorn approach the party, welcoming them to the town. Galdorn will offer his thanks in investigating the recent disappearances, and hopes they can bring this mystery to a quick conclusion. Squiecnar also thanks them, seconding the comments of Galdorn. Galdorn is quickly called away to join in the festivities, but Squiecnar remains. He appears reluctant, but mentions a matter that has been bothering him of late. Unlike most of the residents in Evernost, it has been his wont to cross the river on occasion and journey south to the large trader city of Ashe just over the border in Ameron. On several occasions of late, he believes he has noticed activity in the old abandoned temple just south of the village. Odd sounds seem to be emanating from the structure. He's been too nervous to investigate himself, but would appreciate if they could take a look. The thought of anyone defacing that sacred place does not sit well with him.

At this point, the players are free to mingle with the crowd if they so wish. Some simple games have been setup, such as cornhole, as well as a sack relay race. A few people have setup small tables nearby with baked goods or fall decorations for sale.

The players can also begin to explore the town. Returning to the Sleepy Giant Inn, the building is empty, and a crude sign has been placed near the entrance that it will be closed until this evening. Most other buildings and businesses are also closed for the festival. The tavern is open, but is hosting events for the festival, with dancing and darts being the main fare. The bar tender in the Bird and Baby has heard a rumor about that there have been some disturbances of late in the abandoned Beaver Dam Ferry building. He doesn't go near the place much these days with all the disturbances.

If the players chose to follow Marion Lutani, they will pass the farmer's market, closed this day, to reach the Lutani Farm on the north road. Depending on whether they engaged her with conversation at the festival, she will be reluctant to allow them in, or will appear relieved to see them again if they did chat. She may mention the loss of her husband this past spring to a horrible illness that has passed through the village, causing bouts of vomiting, a fever and chills. She will also mention that her son was determined, despite her own wishes, of returning their farm to prosperity and that he was always seeking for rare seeds and wild mushrooms across the river, even with the Beaver Dam Ferry no longer operating.

A visit to the closer Menders Farm reveals the sight of much mirth, as hay rides and a hay maze are currently underway on the farm as a part of the festivities.

If they head to Mr. Ruttengar's smithy nearer the river, he will be glad to see them, and invite them in. He has a few simple weapons for sale, but it more of a farrier and general practitioner, crafting tools and other things for maintaining a farming community. If the party asks about Mrs. Lutani's son, he admit to helping the young man enter the Beaver Dam Ferry building at times. He explains that the ferry has been closed several years since the owner pulled up and moved east with his family to Umbernor to be

"closer to civilization." Of late he has seen a few shadowy figures of animals around the building, but has paid them little heed, as they appeared small and were unlikely to be dangerous.

Beaver Dam Ferry

The Beaver Dam Ferry has been closed for several years, as the blacksmith Ruttengar could have informed the party, but the main door appears unlocked. If the party is cautious, they can attempt to listen at the door (DC 10 Perception check), and will hear scuffling inside the building. There are windows around they can peek into, but little is visible in the dark. A DC 15 Perception check will allow a character to notice a shadowy form moving near the back of the interior.

The players have no problem opening the door, as it is unlocked. If they attempt a stealth DC 11 check, and enter without lanterns or torches lit, they can enter without the giant rats noticing them and may have a surprise round of combat (see note below). If not, precede to the start of combat section below.

Initiative. Regardless of the results of the stealth checks, ask the players to roll initiative. You may roll for each of the six rats if you desire, but it is often easier to simply roll one time and to treat each type of monster as a single initiative number (in this case there is only one creature type, giant rats).

Surprise Round Combat

In short, if the party was successful in stealthily entering the building without lights, the giant rats are surprised and the players get a free round to move and attack (or otherwise subdue) the monsters. If only some were successful, the players who were successful will get a surprise round, but the other players will not.

Your First Combat

The giant rats will likely be a challenge for the players, especially if they are completely new to roleplaying games (video game tactics rarely work out well for the player attempting them). If there is a surprise round, allow the players to choose what actions and movements they want to attempt before starting the first round. There are a few things to note about the giant rats as opponents.

- Giant rats are not intelligent, and will not flee if some of their numbers die. In all likelihood, this will only anger them to charge the players.
- Giant rats have pack tactics (which gives them advantage if one of their allies are within 5 feet of the character they are attacking).
- Giant rats are not intelligent enough to make use of any obstacles or other barriers in the room, so reward players for clever thinking (don't allow the giant rats to "outthink" your players).

Pathways

In the unlikely event that giant rats defeat the players, they leave them unconscious, leaving the building through a small earthen tunnel near the left side of the building. The players regain consciousness, and stumbling out of the building, are easily spotted by the blacksmith or other locals nearby celebrating the second day of the festival. They are taken to the Sleeping Giant Inn and after recovering for a day, are greeted by the blacksmith, who informed them that he has sealed up a tunnel he located in the building, so the giant rats should not be returning. *

If the players manage to kill all the giant rats, they will likely inspect the deserted building. There is little in the way of materials in the building. A large desk up near the front was used to conduct business but

is completely empty. There are a number of empty shelves and a couple tables on the first floor. On the second floor, there is far less, as all that remains is a broken trunk that is empty; however, piled near the far end is a couple of crates that look to be recently used, and contain some mushrooms and some bags of seeds and other foraging goods. If the players talked with Marion Lutani, they will guess that this is indeed her son's secret stash. He is nowhere to be seen.

If the players have opted to skip the Beaver Dam Ferry main building, and instead have used the small skiff to cross the river, proceed to either Part II or Part III, depending on whether they visit the old Windmill. In crossing the river, there is no difficulty, as the skiff is connected to the other side of the river by a long rope that can be used to guide the craft and keeps the craft from floating downstream.

Checking for Foreboding Effects. The beginning of this adventure, it was assumed that no Foreboding effect had occurred. From this point onward, you should be checking once per adventure day whether an effect occurs. These checks need not occur at the beginning of a new adventure day, but can occur at any time. Often choosing a moment where a possible effect will add dramatic effects to a game is more helpful in creating engaging encounters or experiences for the players. Villagers will react visibly to altered appearances or other such effects they will notice. Should your roll indicate a time shift of the entire party, see the note in Part III on "Time Shifts in this Scenario before Part III."

Part II
"A Dormant Temple"
Looming on their right is the abandoned temple that Squiecnar spoke to them about. As the players approach the temple, read the following to them.

- As you approach, you can see that the temple building has seen better days. The roof is missing a number of tiles, and the grounds around the temple, which must have once been maintained as a park or garden for meditation, have been reclaimed by the woods, with small growths of trees, bushes and weeds creating a chaotic scene. The temple entrance faces to the west, and to reach it, you will be required to either head past the temple and take the western fork in the road, or to cross this jumble of weeds and overgrowth.

If the players decide to cross the overgrown garden, they discover a deteriorating well near the center of the garden. Standing nearby in the center of the garden area is a dryad. The players must succeed on a perception 12 check to notice the dryad. If she is not noticed, she will use Tree Stride to exit the area before the party notices her.

Pathways
Combat is not certain, as the dryad is friendly towards the villagers. One of the players who knows Elvish can communicate with the dryad, and it is able to inform the players of the presence of undead in the abandoned temple. If the players decide to fight, the dryad acts defensively, attempting to charm one of the players. If successful, she asked the charmed player to protect her, and proceeds to use Tree Stride to make her escape. If she is attacked, she will attack back, but continues to attempt to escape using Tree Stride.

Inside the Temple
Whether the players have moved through the garden or traveled the long path around to the entrance, as they approach, the temple is in disarray. Read the below text to the players.

- Weeds have begun to overgrow the steps leading up to the temple, and the statues that must have lined the structure have begun to crumble, with many of them barely recognizable. Lining either side of the aisle are stone benches, leading to the interior of the temple. Towards the back of the three-sided main chamber you can see a large altar that appears untouched by the general decay of the place. Even from the entrance, you are able to make out the glowing silver form of a hare on the front side of the altar.

If the party investigates, they can see signs of recent passage here and there, booted feet, but also strange drag marks. The markings are faint and it is too difficult to tell more about what has caused them. A DC 12 Religion check will reveal to the players that this temple was devoted to Arheb, though why it was abandoned is uncertain.

When they are within ten feet of the alter, torches on either side of the alter flare to life. The altar itself is rather plain, with little decoration other than the silver, glowing hare on the front. No dust has collected on the surface, and in the center of it is a small gem, green in hue. A detect magic spell or a DC 15 arcane check will reveal the gem to be magical, of a divine nature, but what effect the gem has is inconclusive (See Appendix B for more information on the gem). The party will also notice a set of stairs in the back on the right-hand side of the altar.

If any of the players are within 10 feet of the stairs, have them make a DC 12 Perception check. If they succeed, they will notice similar markings at the top of the stairs as they saw near the entrance to the temple. If anyone rolled higher than a 16, they will also detect a faint shuffling noise emanating from below.

Combat

At the bottom of the stairs are four zombies and one wight. The wight has claimed this dormant temple as its dwelling, and seeks to claim any life that is foolish enough to enter the temple.

- Whether the party is stealthy or not is irrelevant to this combat. The wight below is aware of their presence the moment they approach the altar.
- While the zombies with it are not intelligent and will not move to climb the stairs at their approach, there is no surprise round for the players.
- If the players fail to perceive the presence of the undead below, roll a Dexterity (Stealth) check for the zombies and the Wight and compare the result (plus the monster's dexterity/stealth modifier) against the passive perception of the player characters. If it is greater than the players' passive perception, they fail to notice those zombie(s) and/or wight.
- While this encounter is weighted in favor of the monsters at first glance, the presence of Gienah, a lesser deity, tilts the odds in their favor (see sidebar on Gienah for information on how to roleplay him in and out of combat).

Sidebar: *Gienah.* While Gienah is reluctant to take an active role in combatting the wight and zombies, his presence bolsters the party in several key manners. Gienah projects an aura in a 30-foot radius. This aura provides a temporary +5 to strength ability bonus to every player character in the aura. In addition, it provides resistance to non-magical bludgeoning, slashing, or piercing damage, and immunity to life drain abilities. Gienah also possesses a minor lay on hands ability, allowing him to heal a party member for 1d8 plus his strength modifier once per round to any character within his aura. Gienah's main concern has been the protection of Bralor, Marion's son, who had been taken by the wight after the

Foreboding caused him to appear within the temple after a Time Shift. Gienah is chaotic good. He is jovial, boisterous and loud in his mannerisms. He tends not to take no for an answer, but does not get angry easily, and makes light of disagreements with him, tending to see it as a temporary misunderstanding of the true path.

Pathways

While it is possible that multiple players could be knocked unconscious, it is unlikely the party will be defeated. If the wight and zombies do manage to defeat them, Gienah will flare into a bright red light, causing the wight to flee and any remaining zombies to be eradicated in his wrath. He will then revive the party, and ask them to follow him deeper into the underground chambers. Within a door at the end of the hallway is a large room that appears to have been a dormitory for the clerics who must have tended this temple. Six modest beds (three on either side) line the room, with chests at their foot, and a large table in the center. All appear to be rotting. To the left inside the room is a brown haired, blue eyed young man, bruised and somewhat the worse for wear, his clothes covered in blood and dirt. He is conscious, but unable to stand on his own. His leg appears to be broken.

If the party defeats the wight and zombies, Gienah will reveal who he is, and ask them to follow him deeper into the underground chambers. If the players refuse to follow him, he will ask them to wait for him, and in a few minutes, he will return carrying Bralor Lutani.

Regardless of what path the party chooses, Gienah will ask that they bring Bralor back to his mother, and that they help him to remove the source of the undead's attraction to this area in the abandoned Windmill. He explains that several decades ago, a family once operated the windmill, but that they were found murdered one day, and the windmill aflame. While no one could discover who had committed this atrocity, it was determined that the windmill should be rebuilt. But shortly after that work was begun, the hauntings began, and all efforts to restore the windmill ceased. He does not know why the spirit remains attached to this world, but he hopes that speaking with the ghost will reveal how they can lay it to rest once and for all.

There is nothing else to be found within the temple, as the few rooms down there are in the same condition as the dormitory. The two rooms to the left were prayer rooms, with very spare furnishings that are in much the same condition as the beds. On the right side is a preparatory room for the disciples, along with a small kitchen and eating area. A search of the kitchen will reveal some rusted pots and cooking utensils, and a smattering of broken plates and other vessels, but nothing of any worth.

If the players defeated the wight, they can search the body to locate a studded leather armor, a longsword, and a longbow. The longsword and longbow are cursed. Anyone who wields either of them will be more susceptible to the effects of the Foreboding. If they are affected by the Foreboding, they have a 50 percent chance of receiving a second effect of a lesser type (excluding a Time Shift). A disciple can determine if they are cursed with a DC 12 Mythlore check. Aside from the curse, the weapons behave like ordinary non-magical weapons.

Sidebar: Returning Bralor to Marion Lutani. Presuming the players opt to return Bralor to his mother, the event should be a relatively simple affair. Bralor is not able to remember much from his ordeal before appearing in the temple and being captured by the wight. All he is able to remember is blacking out and finding himself in the windmill, but somehow it was no longer rotting. He was shocked to find the family who had been long dead in his time. He screamed and at that point everything went black

again before he appeared in the temple. Marion Lutani thanks the player characters profusely, her entire demeanor changing. She insists on rewarding them, offering them 5 gold pieces. If they refuse, she asks them to wait and returns with a large sword in a scabbard from over the fireplace in her home. She says it used to be her husband's. She wants the party to have it. The sword is a greatsword. It is magical and provides a plus 1 bonus to attack and damage rolls.

Traveling to and from the temple, the village is still engaged in the festival, and are unaware of what has transpired in the temple. The party is free to discuss it with anyone they meet on the streets, to which there is much cheering, and they are invited to celebrate the boy's return. This is optional. Nothing of note happens, but the players are free to enjoy the feasting and celebration if they choose. Towards the end of the celebration, Galdorn reminds the party of their promise to investigate the strange disturbances in the old Windmill.

For successfully returning Marion Lutani's son to her, award the players 150 experience each. If they also successfully killed the giant rants, this should be enough for them to level up their characters to level 2 before proceeding. Review the class descriptions to level up the characters.

Part III

The players will approach this part either directly after crossing the river from Evernost, or after visiting the dormant temple. Regardless of which path they have taken to get to this point, read the passage below to the players.

- You can see the abandoned windmill in the distance, towering still over the trees. An overgrown gravel path leads away from the main road in the general direction of the forest. Through the trees you can also see the remains of an old cottage, also slowly rotting and being absorbed by the forest. As you approach closer, you can see part of the roof has caved in on the cottage, and the windows are mostly broken and there is an air of mustiness and decay about it. To the right is an old well, still in somewhat serviceable condition. Behind the cottage, the windmill looms even larger, and you can see part of the wall has collapsed on the side nearest to the cottage.

If the players elect to enter the cottage, the scene inside is as disheartening as the outer. Unlike the temple or Beaver Dam Ferry, no one attempted to remove any of the belongings here. Read the passage below to the players.

- As you enter the cottage, you note that almost everything is still there. All of it is rotting, molding over, but you can still make out the small kitchen area, with places still set as if waiting for the family to return. The wood is rotten, but is somehow still standing. There is a small stove that is rusty, with a large kettle on top, as well as cabinets against what was a wall before it partially collapsed inward. Debris litters the floor around the kitchen. To the right is a general living area, with a few chairs and a larger bench mostly dilapidated and falling apart. A crude rug covers the central area of that part of the cottage, and you see a few rotting stuffed animals and other toys strewn about the floor. In the back is a small bedroom, with two larger beds, and a couple smaller ones, all in various stages of decay. The room smells of mold as well. There are a couple trunks and dressers in the room. The trunks look to be in somewhat better shape than the dressers. The bottom of the windmill is visible through a large window in the back, though the glass has been shattered and is mostly gone.

If the players search the cottage, they will find an old short sword in one of the chests that appears to be in surprisingly decent condition. There are also a few coins (roll 1d4 for silver and 1d8 for copper coins present). There is also an assortment of clothes, mostly shirts and long pants in the larger chests, while the smaller chest near the smaller beds contains small dresses and child's clothing. There is nothing else of note in the cottage.

Approaching the Windmill

Moving around the cottage, as the party approaches the windmill, read the following to them.

- As you approach nearer to the windmill, you can see a staircase that runs up the back of the windmill through the gaping hole in the wall. Through a window in the second story, you spy a strange white light that appears for a brief moment. Then it is gone and the darkness return. The door to the windmill is broken and charred black, and the stone stairs leading up to the building are covered in soot. Through the door, daylight illuminates the interior. You can see the gears of a giant mill inside, and just on the edge of sight to the right, a large desk. There are some small crates near the mill in the center of the room.

Once the players enter the windmill, a quick survey reveals charred and decaying crates and tables. There are large piles of rubble and other debris near the collapsed wall. To the right is a large desk that was probably used for conducting business in the mill, but it too is charred, and is partially gone on one side. Stairs in the back lead up towards the second floor.

Within a few minutes of the party entering, the bright light appears again, and the spectral figure of a ghost appears in the center of the room. If the party decides to attack, the ghost disappears, and as they are in mid-attack, they become frozen, and are pulled backwards in time by the Foreboding (see the Foreboding Event section below).

If they parley with the ghost, the ghost tells them that his name is Boren Goodbottom, and he was the former owner of the windmill. He doesn't know how long he has been trapped here. He and his family were attacked, and the building set aflame. The last thing he remembers before everything went black are the screams of his daughter and his son collapsing to the ground in agony in front of him, begging for mercy. At this point, everything becomes frozen as they are pulled backwards in time by the Foreboding.

Foreboding Events

Most Foreboding events are relatively minor and are localized to individual characters. Such events typically transform characters in some way, whether that is shifting their physical appearance with a new feature, the addition of a new hidden skill, or even an entire species shift. You will want to include some brief sign of a Foreboding Effect taking place, even just a brief sparkle or flash of light enveloping a character. It can be as subtle as you desire (and may be better for the more subtle effects such as a shift in a character history or the addition of a hidden feat). Such events occurring are also typically accompanied by a large visible wave of purple light moving across the larger locale.

As the Game Master, it is your job to create situations for the new effect to matter to the game play. For hidden talents or character history shifts, this can be a bit more challenging, and may require some planning ahead to have some options ready. For the more obvious shifts, incorporating them can be a bit easier.

Time Shifts. For Time Shifts, such as the one happening here, they can typically happen at any time depending on the roll of the dice. For instance, if you rolled for a Foreboding checking earlier in this adventure and you rolled a Time Shift effect, the entire party is frozen and pulled backwards in time. For premade adventures (such as this one), a section is included on how to deal with those effects. For a custom campaign, it will be up to you as the Game Master to decide where and when the characters are shifted. The characters might be caught by the Foreboding Effect and pulled backward in time to the exact same spot they are, or they could be shifted backward to a point and place of significance to the locale wherein the player characters are adventuring. The key aspect to remember is that the place and moment should have some kind of significant event occurring, which could alter the present day depending on how the events unfold for the players. It is also possible the significant event could require longer than a single day to resolve, and that is alright. The Time Shift can take as long in the past as is required to tell a good story for your event.

When describing the Foreboding Effect, feel free to embellish what the party is experiencing as much or as little as you want. You know your players better than we do. You will want to create a narrative that keeps your players engaged with this new shift in the game. Two sections are included below for this adventure. One deals with a Time Shift occurring before players reach Part III of the adventure. The second details the Time Shift that occurs in Part III when the players enter the Windmill.

Time Shifts in this Scenario before Part III. For the purposes of this scenario, if you rolled the effect before the characters arrived at the Windmill, they will be pulled into the dormant temple, but at a time before the temple has fallen into ruin. Use the description from "The Dormant Temple" Part II section as a guide, but the temple is now in pristine condition. The statues lining the entrance are whole, and the party can see figures of various male and female persons. All of them appear to be in poses of meditation or thought. The player characters would not likely recognize any of the figures. Inside the temple is lit and the player characters can see several figures who appear to be arguing. Suddenly, one of the figures cries out and collapses on the altar.

The players have the choice of rushing into the main vestibule to confront the figure, or to leave. If they choose to leave, the party is frozen again and pulled forward back into the present time, still in the temple. As they are being pulled forward, they can make out a bright light in the main vestibule, and hear a deep voice cursing the slaying of his disciple as the figures near the altar cry out in pain. The scene fades, and the party finds themselves in the temple that is now dormant again. If the party already completed this part of the adventure, it will appear as when they left. Otherwise use Part II to handle the adventure portion of the temple.

If the party rushes in, a combat ensues, but it is a minor affair. The person who committed the stabbing should be defeated relatively easily (see stat block for disciple defector), and the few disciples who supported him drop their weapons and surrender if any of them are wounded. Read the below description in a deep voice.

- I thank you my children for aiding my servant, but it is too late to save him. Because of your deeds this day, I will not curse this temple of mine. My servants here will see to it that he receives the full punishment deserved for this wretched deed. You have my gratitude.

The party is frozen again, and as the scene fades, they can see the figures you apprehended being bound, and the fallen disciple being laid gentle on the ground. They emerge back in the present in the

current temple. The temple still appears to be dormant, but it has not fallen into ruin. If they had been here before, it is empty as they left it, except that an object now appears on the altar that was not there when they last left. It is a small lantern emitting a silver white light. When the party enters its glow, they feel soothed and all weariness fades (they receive the effect as if they had taken a long rest). They can tell that the object is magical and divine with a DC 10 religion check (see the item description for "Light of Arheb" in Appendix B for more details). If they were here before, the downstairs is empty. However, if they were not, the players going downstairs do not find any zombies or wight. Gienah is waiting for them, and speaks the below to them.

- You have done well. Arheb's children have abandoned this temple, but it has not been cursed, and for that, you have my thanks. Behind me in the dormitory is Bralor, Marion's son. He has disappeared, and his mother is worried. Do not fear. He is well and is merely suffering fatigue from the effects of the Foreboding. You may return him to his mother.

Gienah fades from the room. Award the party 500 experience, to be divided equally to the party. Bralor is indeed in the dormitory and while he appears exhausted, he is not wounded and is able to accompany the party back across the river. See the conclusion for Part II "The Dormant Temple" for how to handle the return of Marion Lutani's son.

Time Shift in the Windmill. For this Time Shift, no roll is required. This is a moment of major significance in the past of this locale, and at such places, the Foreboding Time Shift effect is often triggered without a need for a roll. In this case, the Time Shift does not change the physical location of the party. They merely appear within the windmill at a moment in the past before it has fallen into ruin. Depending on the outcome of this part of the adventure, the present of Evernost will be forever altered. Whether that is for the better or remains relatively unchanged is for the player's actions to decide. After describing the physical sensations experienced by the party caused by the Time Shift, continue with the narration in the section below titled "A Black Wind."

A Black Wind

As the players emerge from the time warp, they find themselves back in the windmill, but the ghost is gone, replaced by a living Boren and his family. Read the below passage to the players before continuing.

- You find yourself back in the windmill, but it is filled with light from the windows. The wall is whole, and you can see the mill grinding grain in front of you. The sound of children laughter is coming from above you, and you see two children emerge, a little girl and a boy just a little older. Behind the now restored desk is a young man who is the spitting image of Boren Goodbottom. Paperwork is scattered about the desk. The children have reached the ground floor, and now a young woman emerges from the stairs, hurrying after the children. Boren seems surprised to find you here.

At this point, Boren asks where the party came from, and what they might be needing. He seems pleasant enough, but rather distracted and busy. Allow a short time for the characters to begin chatting with Boren. Boren is a kind young man, who never seems to stop smiling. While he is talking with the party, he is constantly looking over at the young woman and smiling at her. He explains that business is great, and he is grateful to have moved here a few years ago from Kent when the opportunity to run this mill unexpectedly popped up.

As he is explaining the story, the door to the windmill slams open, and a figure enters wearing a black robe. His face is concealed by the hood of the robe, which is pulled up. Several other figures enter behind him also wearing black robes, though not quite so exquisite looking as the first figure. The children go quiet, and the young woman pulls them close. The first robed figure begins to speak the below dialogue.

- I am saddened Boren that you did not heed my warnings. You were told not to continue in this place. It does not belong to you. Now, because you have not listened, I must unfortunately remove you and your family. If you will go quietly, you will not be harmed. But if not…

The black robed figure shrugs his shoulders. At that moment, the young boy pulls free from his mother's arms and runs at the black robed figures, shouting for them to leave and waving his arms. One of the black-robed guards backhands the boy, causing the boy to tumble to the ground, crying out in pain. At the same time, the timbers overhead burst into flames.

Combat in the Windmill

Have the players roll initiative. You roll for the black robed figures. It is suggested to roll for the minions and the leader separately, but you may handle the enemy's initiative however works best for you. When the black robed figures entered, two black-robed guards flanked the leader on either side. On his left is a young woman in black robes. She is partially shielded by a third black-robed guard. She is a level one Spirit Dancer. The leader is a Wererat. He will transform after 1d4 rounds of combat. If he is killed before he transforms, his body will revert to the wererat form. During the combat, the father will attempt to assist the party in fighting. He grabs a club near the desk. It does 1d6 damage. He has no armor, and an Armor Class of 11. The children each have 4 hit points. The mother has 6 hit points, and Boren 8 hit points. Use the commoner stat in Appendix A for their other stats, but they have no attack actions. The mother will try to reach her son and pull the children away from the combat. While the black robed figures will not initially target the family, they will not go out of their way not to hit any of the family members (the lone exception is the father, who is assisting the party in the defense). If two of the guards fall, the remaining black-robed figures will also target the family. Death Saving throws apply to the family.

Intelligent opponents. Unlike the giant rats and zombies the players faced before, these foes are intelligent and capable of some level of understanding about combat. They are not military geniuses, but they will try to employ simple tactics (such as flanking or using cover if they are being fired at). But remember that the point of combat is for the players to have fun. Often there is a balance between optimizing opponent/monster actions and allowing the players to shine during combat. This doesn't mean the party can't lose and everyone be killed. Dice rolls can go poorly. The players can make very poor decisions. These things do happen, and it is not your job to prevent them, but only not to set out to make them happen. After all, this whole activity is largely about creating a shared story experience, and you and your players have put in a lot of work to create characters and prepare for sessions. If the goal is to kill the characters, it won't be hard for you to accomplish. Do this too often and you will likely have no "table" to run adventures for.

Pathways

The results of this combat will have ripple effects on the present of Evernost. There are several possible paths towards a new Evernost.

Defeating the robed figures and protecting the family. If the players succeed in defeating the black robed figures and protecting the family in the process, they are able to escape the burning windmill and secure assistance in putting out the blazing structure. It is not advised to actually roleplay fighting the fire, as nothing vital is at stake (no lives are threatened), though if you feel it would make for an exciting episode in this adventure, check out the section below titled "Fire! Fire! Awake!" However, it is assumed the windmill is partially saved, and the town works to rebuild it. If you do not role play it, feel free to have the family thank the players for their help, and Time Shift the party back to the present. Proceed to the Epilogue: Saved section.

Defeating the robed figures, but some family is killed. If the players defeat the robed figures, but some of the family members are dead, the present of Evernost will still be altered, but with different end results. In the ensuing fight to save the Windmill, no surviving family member will help, and they seem in shock at the events. The town thanks the party for their assistance, and vow that the family will be taken care of. Proceed to the Epilogue: Silver Linings section.

Defeating the robed figures, but the family is dead. In the end, the struggle was too much for the party to save the family. The culprits are now dead, and the windmill saved, but no one is celebrating the victory. The village is in mourning. They thank the players, but offer little else, as they attempt to deal with this tragedy. You may wish to have the players assist the village in laying the family to rest, or to simply Time Shift the players back to the present. Proceed to the Epilogue: A Fond Farewell.

Defeated by the black robed figures. The black robed figures were too much for the players. They lay beside the family in the burning windmill, the flames consuming everything. Proceed to the Epilogue: A Black Veil.

NOTE: It is possible the players could choose to attempt to flee the battle and leave the family behind. If they do, Time Shift the players immediately to the present, and proceed to the Epilogue: A Black Veil ending, using the side notes on lasting effects of their fleeing.

Optional: If you simply cannot stand to have your players die and lose the entire battle, you are free to have them rescued from this fate, perhaps by Gienah (using his stats). This does cheapen the battle and may not go over too well with the players, so do keep that in mind. This is not a recommended pathway, but it could be used as a hook or tie for future adventures, if you wish to continue this story.

Epilogues

Following are several epilogues to this adventure, appropriate for the various possible endings. Some parts indicate they are to be read aloud. The other parts could be read or paraphrased as feels appropriate to the mood of the players. As always, these are only guides, and you are free to alter some or all of the details as you see fit for your story.

Map legend:
1. Menders Farm
2. Old Water Mill
3. Beaver Dam Ferry
4. Ruttengar Smithy
5. Marley's Cooper
6. Lutani Farm
7. Farmer's Market
8. Old School House
9. Bird and Baby Tavern
10. Sleepy Giant Inn
11. Dormant Temple
12. Abandoned Windmill

N

EVERNOST VILLAGE

Epilogue: Saved

The party emerges from the past in the windmill, but this time it appears very much like it did in the past. The desk has changed, and it is perhaps a bit tidier than before, but it otherwise appears just as the party originally found it before the fight. A middle-aged woman is standing behind the desk, not Boren, but she looks vaguely familiar to the party. She greets them, and asks the players what she can do for them.

If they make inquiry as to Boren, she mentions that Boren is her father, and that he is upstairs. She calls out to him and an elderly man emerges slowly down the stairs. He appears startled by the sight, and then breaks into a smile that is easily recognizable to the players. Read the below to the players.

- I never would have dreamed I would see you again…and yet, you appear to not have aged a day. How peculiar…but no matter. My family and I would not still be here were it not for your heroics that day. I never did discover where those individuals came from, but they have not bothered us since. I vowed, if ever I saw you again, I would thank you properly.

He goes quiet and turns towards the stairs, asking them to follow him. Once they emerge upstairs, he unlocks an old strongbox in the back of the storage area, and with obvious effort, lifts a cloth bag and hands it towards the players. Inside the cloth bag is 200 gp, as well as a ring bearing the form of a silver hare set in a round circle. He asks their pardon that it is so little, but there were some rough times after

the fire, and he did borrow a little from the fund for his daughter's wedding. His son has taken up residence back in Kent, starting up his own mill there, but he still visits as often as he may.

The temple has remained much as they left it, but Squiecnar believes there is something more sinister afoot with the undead. The rest of the town is much as they recall, except that no one has any recollection of disturbances in the windmill. The festival is in the last day of the event, and there is much celebrating. Only Boren and his family know the truth of your tale, but whenever you see a member of the Goodbottom family, a deep and abiding respect is in their eyes. It turns out, Harold Goodbottom, Boren's son, has made it into Evernost for the last day of the festivities. When Boren mentions who you are, he breaks into a broad grin. You are reminded of that day long ago when you saw Boren smile that same grin.

Epilogue: Silver Linings

The party emerges from the past into the windmill. It appears similar to the windmill they saw before, but the desk is now gone. A long table has taken its place, with three figures standing around it. One of them, a tall dark skinned woman, appears to be the one in charge. The other two, a short, thin Fratan with black fur with patches of gray, is rather animated in discussing what might have "gone wrong" with their figures. The other, a shorter, lightly complected woman, is mostly nodding as the Fratan speaks. They look up when the party appears, stopping their discussion. The leader introduces herself as Malthea Goldberry, and covering her surprise at their abrupt appearance, asks what she can help them with.

If they make inquiry as to the Goodbottom family, read the text below.

- My grandmother purchased this windmill from the Goodbottoms some years ago after a terrible accident. I heard tell that some of the family died in the accident, and that after struggling with this place after the fire, they decided to sell the place and move south to Ashe. That's a city in the Ameron kingdom. My grandma may have known more than she told me. I'd invite you to ask her, but sadly, she passed on several years ago. If you wish to pay your respects to the Goodbottom family, the members who perished back then were buried in the cemetery just up the road from here.

As the party leaves the windmill, read the following.

- Leaving the windmill, the temple is much as you left it, still in disrepair, but the small garden area appears to have been restored. An elderly couple is visible sitting in a small gazebo in the midst of the garden. To the right you now can see a small cemetery. No one in town seems to recall any disturbances in the windmill, but they clearly remember the terrible day of the fire and the sad deaths of the family members. They have raised a small memorial for the Goodbottoms in the town square. The festival ended early this year, and you can already see villagers beginning to take down the decorations from the homes and places of business. There is a chill of winter in the air, and already the fall leaves have begun to turn brown, falling from the trees.

Epilogue: A Fond Farewell

The player characters Time Shift back to the present, to find themselves in an open field in the middle of the forest. Looking around, they can see an old well, but little else remains of the windmill. In the

distance, the temple still looms, appearing much as they had left it. The garden is still overgrown, but the building is in solid condition. It is abandoned, of course, but no undead have taken up residence there again. On the way to the town, a cemetery now sits on the right side of the road as they approach the river. The Beaver Dam Ferry is up and running, and the Old Home Harvest Festival is still going on.

No one in town seems to recall any disturbances in a windmill, as it had been torn down shortly after the fire tragedy that had taken the Goodbottom's lives. The Goodbottoms had been laid to rest in the town cemetery, and a small monument raised in the center of town in their memory. Over the years, people have claimed to see old Boren Goodbottom, but as nothing evil ever seemed to come of it, the people have grown rather fond of his ghost, and look on him as a spirit guardian of the town.

Returning to the Sleepy Giant Inn, the common room appears empty, with most of the crowd out enjoying the last day of the festivities. But in the center of the room, a familiar figure awaits them, pale and with a soft glow about him. It is Boren Goodbottom. Read the text below aloud.

- Thank you, my friends, for what you tried to do for us. You fought most valiantly, but no power could have altered our fates that day. My family has already passed on, but I did not feel ready to leave this place, at least not until now. You have my eternal gratitude for what you did that day. If you should ever have need, know that I will be watching.

The ghostly form of Boren fades, but on the floor where he had stood a small white gem glints in the firelight.

Epilogue: A Black Veil

The people of Evernost do not like to dwell on that day in their history. It has not been often that they have lost members of their community in such a horrifying fashion. And yet, some in town like to think that the powers of good have been watching over them ever since. The windmill stands much as it did the day you arrived in town to investigate the disturbances, but the air of menace that was there before is gone.* A cemetery now stands on the outskirts of town, and some claim to have seen the figures of old heroes striding about the grounds at night. Whatever truth may lie in these sightings is unclear, but in all the years since tragedy of that day, no evil has assailed the town.

*Side Note: If the players fled the combat, skip the rest of the paragraph above and continue reading here: "A monument to the fallen Goodbottom family stands just outside of town. Some claim the monument is haunted, with the figure of Boren roaming the rotting windmill still. Some accounts of that night claim that several figures fled from the burning windmill, but by the time the aid arrived, they were long gone. Rumor is that they were either part of the murderers or craven cowards. Most believe such rumors are completely unfounded, and yet, perhaps there is some truth in the tale.

OPTIONAL: Fire! Fire! Awake!

Depending on how long it took for the players to overcome the black robed figures, the windmill is either just beginning to blaze, or is nearly fully engulfed on the first level. Initially, the firefight will involve the player characters and a few villagers who arrived early on the scene. The villagers have brought with them 1d4 plus 2 buckets to help fight the fire. Form a fire brigade. The party members can form a line and roll strength or dexterity checks with difficulty DC 10 to move and successfully use the bucket on the flames. Each bucket of water does 1d6 damage to the fire. With 3 buckets, the players may make two bucket attacks each round. With four or more, the players may make three bucket

attacks. A section of fire roughly ten feet wide has 20 hit points, and is put out when it reaches 0. Every other round, the flames will regain 1d6 hit points. If they would exceed 20 hit points, they spread to a new section. After 10 rounds, more villagers appear with a wagon and large barrels of water. These increase the speed of dowsing the flames. Increase the damage to the flames to 2d6 to represent the increased rate.

Appendix A: Monsters

Black-Robed Guard

Medium human (humanoid), neutral evil

Armor Class: 11 (no armor)

Hit Points: 9 (2d8 +1)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (0)	12 (+1)	13 (+1)	10 (0)	13(+1)	10 (0)

Skills: Insight +3, History +2

Senses: passive Perception 10

Languages: Common

Challenge: 1/4 (50 XP)

Actions

Dagger. *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or 20 / 60 ft, one target. Hit: 3 (1d4 + 1) piercing damage.

Commoner

Medium humanoid (any race), any alignment

Armor Class: 10

Hit Points: 4 (1d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (0)	10 (0)	10 (0)	10 (0)	10(0)	10 (0)

Senses: passive Perception 10

Languages: any one language (usually Common)

Challenge: 0 (10 XP)

Actions

Club. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. Hit: 2 (1d4) bludgeoning damage.

Commoners include peasants, serfs, slaves, servants, pilgrims, merchants, artisans, and hermits.

Disciple, Defector
Medium human (humanoid), lawful evil

Armor Class: 15 (studded leather armor, shield)

Hit Points: 9 (2d8 +1)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	12 (+1)	13 (+1)	11 (0)	10(0)	9 (-1)

Skills: Stealth +3

Senses: passive Perception 10

Languages: Common

Challenge: 1/8 (25 XP)

Actions

Scimitar. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 1) slashing damage.

Dryad
Medium fey, neutral

Armor Class: 11 (16 with barkskin)

Hit Points: 22 (5d8)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (0)	12 (+1)	11 (0)	14 (+2)	15(+2)	18 (+4)

Skills: Perception +4, Stealth +5

Senses: darkvision 60 ft., passive Perception 14

Languages: Elvish, Sylvan

Challenge: 1 (200 XP)

Innate Spellcasting. The dryad's innate spellcasting ability is Charisma (spell save DC 14). The dryad can innately cast the following spells, requiring no material components:

At will: druidcraft

3/day each: entangle, goodberry

1/day each: barkskin, pass without trace, shillelagh

Magic Resistance. The dryad has advantage on saving throws against spells and other magical effects.
Speak with Beasts and Plants. The dryad can communicate with beasts and plants as if they shared a language.

Tree Stride. Once on her turn, the dryad can use 10 feet of her movement to step magically into one living tree within her reach and emerge from a second living tree within 60 feet of the first tree, appearing in an unoccupied space within 5 feet of the second tree. Both trees must be Large or bigger.

Actions

Club. *Melee Weapon Attack:* +2 to hit (+6 to hit with shillelagh), reach 5 ft., one target. Hit: 2 (1d4) bludgeoning damage, or 8 (1d8 + 4) bludgeoning damage with shillelagh.

Fey Charm. The dryad targets one humanoid or beast that she can see within 30 feet of her. If the target can see the dryad, it must succeed on a DC 14 Wisdom saving throw or be magically charmed. The charmed creature regards the dryad as a trusted friend to be heeded and protected. Although the target isn't under the dryad's control, it takes the dryad's requests or actions in the most favorable way it can. Each time the dryad or its allies do anything harmful to the target, it can repeat the saving throw, ending the effect on itself on a success. Otherwise, the effect lasts 24 hours or until the dryad dies, is on a different plane of existence from the target, or ends the effect as a bonus action. If a target's saving throw is successful, the target is immune to the dryad's Fey Charm for the next 24 hours. The dryad can have no more than one humanoid and up to three beasts charmed at a time.

Giant Rat
Small beast, unaligned

Armor Class: 12

Hit Points: 7 (2d6)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	15 (+2)	11 (0)	2 (-4)	10(0)	4 (-3)

Senses: darkvision 60 ft., passive Perception 10

Languages: —

Challenge: 1/8 (25 XP)

Keen Smell. The rat has advantage on Wisdom (Perception) checks that rely on smell.

Pack Tactics. The rat has advantage on an attack roll against a creature if at least one of the rat's allies is within 5 feet of the creature and the ally isn't incapacitated.

Actions

Bite. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) piercing damage.

Ghost

Medium undead, any alignment

Armor Class: 11

Hit Points: 45 (10d8)

Speed: 0 ft., fly 40 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
7 (-2)	13 (+1)	10 (0)	10 (0)	12(+1)	17 (+3)

Damage Resistances: acid, fire, lightning, thunder; bludgeoning, piercing, and slashing from nonmagical attacks

Damage Immunities: cold, necrotic, poison

Condition Immunities: charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

Senses: darkvision 60 ft., passive Perception 11

Languages: any languages it knew in life

Challenge: 4 (1,100 XP)

Ethereal Sight. The ghost can see 60 feet into the Ethereal Plane when it is on the Material Plane, and vice versa.

Incorporeal Movement. The ghost can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) force damage if it ends its turn inside an object.

Actions

Withering Touch. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. Hit: 17 (4d6 + 3) necrotic damage.

Etherealness. The ghost enters the Ethereal Plane from the Material Plane, or vice versa. It is visible on the Material Plane while it is in the Border Ethereal, and vice versa, yet it can't affect or be affected by anything on the other plane.

Horrifying Visage. Each non---undead creature within 60 feet of the ghost that can see it must succeed on a DC 13 Wisdom saving throw or be frightened for 1 minute. If the save fails by 5 or more, the target

also ages 1d4 × 10 years. A frightened target can repeat the saving throw at the end of each of its turns, ending the frightened condition on itself on a success. If a target's saving throw is successful or the effect ends for it, the target is immune to this ghost's Horrifying Visage for the next 24 hours. The aging effect can be reversed with a greater restoration spell, but only within 24 hours of it occurring.

Possession (Recharge 6). One humanoid that the ghost can see within 5 feet of it must succeed on a DC 13 Charisma saving throw or be possessed by the ghost; the ghost then disappears, and the target is incapacitated and loses control of its body. The ghost now controls the body but doesn't deprive the target of awareness. The ghost can't be targeted by any attack, spell, or other effect, except ones that turn undead, and it retains its alignment, Intelligence, Wisdom, Charisma, and immunity to being charmed and frightened. It otherwise uses the possessed target's statistics, but doesn't gain access to the target's knowledge, class features, or proficiencies. The possession lasts until the body drops to 0 hit points, the ghost ends it as a bonus action, or the ghost is turned or forced out by an effect like the dispel evil and good spell. When the possession ends, the ghost reappears in an unoccupied space within 5 feet of the body. The target is immune to this ghost's Possession for 24 hours after succeeding on the saving throw or after the possession ends.

Gienah

Large, lesser deity, chaotic good

Armor Class: 18 (natural armor)

Hit Points: 400 (24d12 + 200)

Speed: 50 ft., climbing 50 ft.

STR	DEX	CON	INT	WIS	CHA
30 (+10)	13 (+1)	10 (0)	10 (0)	15(+2)	17 (+3)

Saving Throws: Str +15, Con +10, Wis +11, Cha +13

Skills: Arcana +8, Athletics +14, Insight +8, Perception +9

Damage Resistances: slashing, piercing

Damage Immunities: bludgeoning

Senses passive: Perception 19

Languages: Common, Lunitari

Challenge: 16 (15,000 XP)

Divine Strength Aura. Gienah projects an aura in a 30-foot radius. This aura provides a temporary +5 to strength ability bonus to every player character in the aura. In addition, it provides resistance to non-magical bludgeoning, slashing, or piercing damage, and immunity to life drain abilities.

Lay on Hands. Gienah also possess a minor lay on hands ability, allowing him to heal a party member for 1d8 plus his strength modifier once per round to any character within his aura.

Indomitable. Gienah possess the grappler ability per the Grappler feat.

Actions

Multiattack. Gienah makes two unarmed attacks.

Unarmed Attack. *Melee Attack:* +15 to hit, reach 10 ft., one target. Hit: 34 (8d6 + 10) bludgeoning damage.

Spirit Dancer: Human

Medium humanoid (human), Dependent on Adventure (lawful evil for this one)

Armor Class: 11

Hit Points: 8 (Level D6 + 2)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	13 (+1)	14 (+2)	11 (0)	10(0)	15 (+2)

Skills: Perception +0, Stealth +1, Deception +2

Languages: Common, Language of Heritage origin

Challenge: 1 (200 XP)

Actions

Spellcasting. The Spirit Dancer for this adventure is level one, and has two spell slots. The spell slots can be used to cast the following spells: *Flame Fan, Shield*. He or she also knows the following cantrips: *Dancing Lights, Fire Bolt, Prestidigitation, Shocking Grasp.*

Quarterstaff. *Melee Weapon Attack:* +1 to hit, reach 5 ft., one target. Hit: 3 (1d6 − 1) or 4 (1d8-1 2-handed) bludgeoning damage.

Daggers (2). *Melee or Ranged Weapon Attack:* +3 to hit, reach 5 ft. or 20 / 60 ft, one target. Hit: 3 (1d4 + 1) piercing damage.

Wererat

Medium humanoid (human, shapechanger), lawful evil
Armor Class: 12
Hit Points: 33 (6d8 + 6)
Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (0)	15 (+2)	12 (+1)	11 (0)	10(0)	8 (-1)

Skills: Perception +2, Stealth +4

Damage Resistances: bludgeoning, piercing, and slashing from nonmagical attacks not made with silvered weapons

Senses: darkvision 60 ft. (rat form only), passive Perception 12

Languages: Common (can't speak in rat form)

Challenge: 2 (450 XP)

Shapechanger. The wererat can use its action to polymorph into a rat--humanoid hybrid or into a giant rat, or back into its true form, which is humanoid. Its statistics, other than its size, are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies. Keen Smell. The wererat has advantage on Wisdom (Perception) checks that rely on smell.

Actions
Multiattack (Humanoid or Hybrid Form Only). The wererat makes two attacks, only one of which can be a bite.
Bite (Rat or Hybrid Form Only). *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) piercing damage. If the target is a humanoid, it must succeed on a DC 11 Constitution saving throw or be cursed with wererat lycanthropy.
Shortsword (Humanoid or Hybrid Form Only). *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 5 (1d6 + 2) piercing damage.
Hand Crossbow (Humanoid or Hybrid Form Only). *Ranged Weapon Attack:* +4 to hit, range 30/120 ft., one target. Hit: 5 (1d6 + 2) piercing damage.

Wight
Medium undead, neutral evil

Armor Class: 14 (studded leather)

Hit Points: 45 (6d8 +18)

Speed: 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	16 (+3)	10 (0)	13(+1)	15 (+2)

Skills: Perception +3, Stealth +4

Damage Resistances: necrotic; bludgeoning, piercing, and slashing from nonmagical attacks that aren't silvered

Damage Immunities: poison

Condition Immunities: exhaustion, poisoned

Senses: darkvision 60 ft., passive Perception 13

Languages: the languages it knew in life

Challenge: 3 (700 XP)

Sunlight Sensitivity. While in sunlight, the wight has disadvantage on attack rolls, as well as on Wisdom (Perception) checks that rely on sight.

Actions

Multiattack. The wight makes two longsword attacks or two longbow attacks. It can use its Life Drain in place of one longsword attack.

Life Drain. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one creature. Hit: 5 (1d6 + 2) necrotic damage. The target must succeed on a DC 13 Constitution saving throw or its hit point maximum is reduced by an amount equal to the damage taken. This reduction lasts until the target finishes a long rest. The target dies if this effect reduces its hit point maximum to 0.

A humanoid slain by this attack rises 24 hours later as a zombie under the wight's control, unless the humanoid is restored to life or its body is destroyed. The wight can have no more than twelve zombies under its control at one time.

Longsword. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

Longbow. *Ranged Weapon Attack:* +4 to hit, range 150/600 ft., one target. Hit: 6 (1d8 + 2) piercing damage.

Zombie
Medium undead, neutral evil

Armor Class: 8

Hit Points: 22 (3d8 + 9)

Speed: 20 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	6 (-2)	16 (+3)	3 (-4)	6(-2)	5 (-3)

Saving Throws: Wis +0

Damage Immunities: poison

Condition Immunities: poisoned

Senses: darkvision 60 ft., passive Perception 8

Languages: Understands the languages it knew in life but can't speak

Challenge: 1/4 (50 XP)

Undead Fortitude. If damage reduces the zombie to 0 hit points it must make a Constitution saving throw with a DC of 5 +   the damage taken, unless the damage is radiant or from a critical hit. On a success, the zombie drops to 1 hit point instead.

Appendix B: Magic Items

Gem of Arheb

Description: The Gem of Arheb is a minor magical item. It contains two charges. Expanding one charge, a person can cast Healing Touch at level one. Expending both charges will allow a person to cast lesser restoration at level 2. The gem regains 1d2 charges per day.

Charges: 2

Spell Effects: Healing Touch Level 1 (one charge), Lesser Restoration (two charges)

Gem of Boren Goodbottom

Description: The white Gem of Boren Goodbottom is a minor magical item. It can be used once per day to summon Boren Goodbottom. Boren is not able to participate in combat, but does provide a magical aura of *Protection of Good and Evil* in a 10-foot radius. In addition, he can provide knowledge of local history and legends within the Severn Valley, and gives advantage on checks to remember historical lore concerning the Foreboding.

Lutani Greatsword

The Lutani greatsword uses the stats of a greatsword, with two notable exceptions. The Lutani greatsword provides a +1 bonus to Hit and Damage. It is also considered magical for creatures that are resistance or immune to non-magical attacks.

Stats: To Hit is Player Bonus (Strength Modifier + Proficiency Bonus) + 1. Damage is 2d6 + Strength Modifier + 1.

Light of Arheb

The Light of Arheb is a magical lantern. Once per seven days, it can provide the effects of a long rest within the radius of its bright light (30-foot radius). It will not work if monsters are with 150 feet of the light (whether or not the monsters are seen). If monsters are within 300 feet of the light, it will only provide the benefits of a short rest.

The light is a symbol of the church of Arheb, intended to allow disciples and followers to maintain longer periods of meditation to commune with their deity. Its origins are unknown.