

DW 2

a Dungeon World adventure

Island of Fire Mountain

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Island of Fire Mountain

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Introduction



Baker's Island

This adventure takes place entirely on a small island in the South Seas, along a valuable but dangerous trade route. Baker's Island was "discovered" by Captain Callad Baker, who erected a fort here in order to help the king's navy police this area. The native islanders were initially welcoming to these settlers, but they are not the only creatures who live here. The fort is currently plagued by both a race of monsters and ragged bands of ex-soldiers now turned to cannibalism. The governor is powerless to pacify the island, his soldiers refuse to venture out of the fort, and the native islanders are disinclined to help.

But the royal navy has brought mercenaries—brave and foolhardy adventurers who know there is more than just financial rewards to be gained by pitting themselves against cyclopean monsters and feral flesh-eaters. For there is also a ruined city on this island, the remains of an ancient civilization that was rich beyond imagining, not just in gold but also in sorcery. Few have dared explore this island. Who will be next?

Locations on the Island

Eight locations on the island are of particular note:

Baker's Fort

Universally referred to as simply "the fort," this structure was first built by Callad Baker a few decades ago. He has never been back, and a succession of royally-appointed governors have maintained the colonial presence here ever since.

Blue Water Bay

The island's largest natural bay is also the site of the native islanders' village, with a hundred or so inhabitants. Occasionally, the men will travel between islands on their boats, usually in search of brides, because they do not have much to trade with each other. Usually they return to Blue Water Bay, but not always.

The Cyclopean Coast

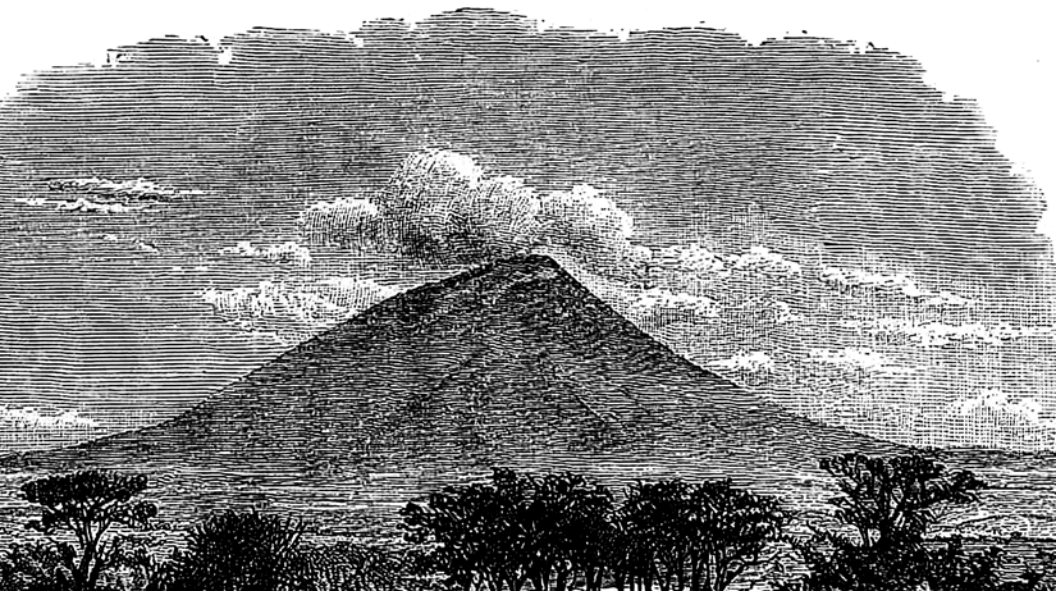
The northern coast of the island, thick with jungle and sporting numerous cliffs, is also the home of the cyclopeans, a strange race of large humanoids that have lived on this island since even before the first coming of humans. They once lived in the ruined city, before it was ruined, but those days are gone.

Empty Houses

The more prestigious members of the fort have personal residences further inland. Though they are not exactly grand, they do afford a modicum of privacy. They have been sitting empty ever since the colonists became too afraid of cannibals and the possibility of cyclopean attacks reminded them how vulnerable these structures are. Only the chaplain still visits his shack on occasion to pray and tend his shrine. All the other colonists live in the fort full-time.

Fire Mountain

Dominating the skyline of the island is a huge volcano. On rare occasions, smoke and fire can be seen, but faintly. The native islanders say the earth has not rumbled here since the gods brought the land to them. At the base of the mountain, on the southern side, sits the ruined city of Kuna Lii, now overgrown by jungle.



The Jungle

While the southeast side of fire mountain is covered in shrubs, grass, and poor soil, the other side—indeed the whole western half of the island—is choked by thick, steaming jungles. Where once the jungle was dangerous only because of the odd tiger or miniature elephant, now it is the haunt of cannibals. These men were soldiers once, brought to man the fort and fight against the cyclopeans, but in that fight they ate the flesh of their enemy, and became mad for it—mad enough to settle for the flesh of other men.

Shipwreck Cove

On the north-western side of the island there lies what, at first, looks to be a promising harbour—a notion soon disabused by the jagged reefs that lie ready to rip the hulls away from ships that steer too close. Only just recently, the *Glorious*, carrying passengers and supplies for more popular destinations, found its destiny upon those reefs and was wrecked.

The fort suspects the ship was attacked, either by cannibals or cyclopeans, but has not discovered what happened to the survivors, if there were any. Shipwreck Cove is deep within cyclopean territory, and they have been too afraid to get close enough to examine the wreckage.

The Singing Caves

Also deep within cyclopean territory, amongst the northern cliffs, lie the Singing Caves. Shunned by the cyclopeans, who have been loathe to live underground ever since the city was ruined, it is home to perhaps the island's strangest occupant: Sir Fessivan, a knight. He has travelled all the way to this remote island in the middle of nowhere in order to destroy the evil that still lurks in Kuna Lii, though he knows not how.

Sir Fessivan has befriended the cyclopean shaman, and has rescued the survivors of the shipwreck, who now shelter in these caves. Those inhabitants of the fort who arrived before him either do not remember him or assume he died long ago.

Map of the Island



Getting Started

This adventure proposes three possible starting points: disembarking from the ship, domiciled at the fort, and in medias res. Use the one (or invent your own) that fits best with the kind of campaign you want to run.

Disembarking

If you start at the dock, with the PCs disembarking from the ship that has brought them to the island, you will need to introduce them to the inhabitants as you play. Most likely, the royal navy has brought them here to deal with the fort's problems, though perhaps they have other motives for coming. This starting point presupposes a longer campaign than the others, as the players begin knowing nothing about the island at all.

Ask each of the players how well their characters fared on the trip, and use the following special move:

When you disembark onto the island, roll+WIS. •**On a 10+**, you manage to arrive with extra clothes and an additional piece of gear from the list. •**On a 7-9**, you can swap one of your own pieces of gear for a choice from the list:

- Barrel of salt cod.
- Bottle of (poisoned?) rum.
- Copy of Captain Baker's journal.
- Flint and tinder.
- Hired servant.
- Length of rope.
- Spyglass.
- Tent.
- Warhorse.

This piece of gear can be of poor, middling, or excellent quality, as you like. •**On a miss**, choose one piece from your starting gear that has been broken during your travels.



WARWICK GOBLE

Domiciled

You can also begin the game with the PCs already settled in at the fort, now deciding what course of action they wish to start their exploration of the island with. Give the players a copy of the map, describe the inhabitants of the fort briefly, and then ask each player in turn which of these inhabitants they spend the most time and energy interacting with. Use the corresponding custom moves to see how the inhabitants have reacted to them:

The **chaplain** is a holy man, but seems guarded and worried. **If you focus your attentions on him**, roll+WIS. •**On a 10+**, you know he's up to something no good. Why does he still travel back and forth between the fort and his shack? •**On a 7-9**, you think he knows something he's not telling anyone, but you're unsure what or why. He seems less sure of the fort's safety than any of the others. •**On a miss**, he's invited you to dinner and you've accepted.

The **governor** is weak and ineffectual. This much is obvious to everyone. **If you focus your attentions on him anyway**, roll+CHA. •**On a 10+**, the governor brings his problems to you first, even before his wife, and takes your advice immediately if you give it to him, whether or not he is equipped to do so. •**On a 7-9**, the governor publicly gives you authority over the soldiers of the fort, but they don't seem to take your orders when he's not around. •**On a miss**, the governor refuses to let the fort help you, reprimands his soldiers if they give you aid, and demands you solve all his problems before he gives you so much as a kind word.

The **governor's wife** bows before knowledge and learning. **If you focus your attentions on her**, roll+INT. •**On a 10+**, she demands you be given all that you need for your activities on the island. As long as you retain her support, you have carte blanche at the fort. •**On a 7-9**, she urges you to stay near the fort, and may dispatch soldiers to accompany you so that you don't wander too far, though she does demand you be fully supplied from the fort's stores. •**On a miss**, she demands you be executed for some trespass that no one else considers serious. What might you have done?

The only thing the **marshal** truly respects is strength of arms. **If you focus your attentions on him**, roll+STR. •**On a 10+**, he bows to your superior strength and will allow you to order him around. He won't be happy about forays outside the fort, though he will still fall into line. •**On a 7-9**, he won't organize an expedition out into the island but he will accept your authority inside the fort. If you return to the fort victorious, he might change his mind about forays against the cannibals or cyclopeans. •**On a miss**, he has played some kind of prank on you in front of the soldiers, and now they have no respect for you. What was it? Did he throw rats into your bed while you were asleep or set up a bucket of dirty water to fall on you?

In Medias Res

If you want to start the game right in the middle of a desperate, action-packed situation, here are three suggestions: a fight, a chase scene, and starting with the PCs being shipwrecked themselves.

A Fight

First, choose who the PCs are fighting: either cannibals or cyclopeans. Then choose where the fight is taking place:

- Along the shoreline, amongst the reefs, in the midst of a storm.
- At the edge of the ruined city of Kuna Lii.
- Deep in the jungles, at the moment of dusk.

As the fight proceeds, ask some of the following questions, whenever you feel it is appropriate to do so:

- Are there any of the native islanders accompanying you? Why or why not?
- How did you come upon your enemies? Did they ambush you, or you them?
- What reward were you offered that brought you to this remote island?
- Why isn't anyone from the fort with you?



The Chase

Choose one of the elemental golems and describe it pursuing the PCs, looking to destroy them (the poison golem and the storm golem make the most dramatic pursuers). The PCs are at the edge of the ruined city of Kuna Lii. Is anyone else there? Choose one:

- Cannibals.
- Cyclopeans.
- Native islanders.
- Soldiers from the fort.
- Sir Fessivan (with or without the mother of beasts).

Decide why these others are there, or ask the players. Then ask them how they plan to escape, and any of the following questions, whenever you feel it is appropriate:

- What reward were you promised, that you came to this remote island?
- What were you seeking, that you ventured into this ruined city?
- Who at the fort would be unhappy to see you return?

Shipwrecked!

The PCs could also be part of the second major shipwreck on Baker's Island. Describe the storm that has pushed their ship onto the reefs, the presence of land nearby threatening to drive them to the bottom of the sea, and their own ship breaking up around them. How will they survive? What will they choose to save from the ship? During the storm, the PCs may face the following threats:

- Being crushed by pieces of the collapsing ship.
- Being eaten by sea monsters.
- Drowning.
- Falling from the ship onto the jagged reefs.

Once the survivors are ashore, decide who finds them first:

- Cannibals.
- Cyclopeans.
- An expedition from the fort.
- Native islanders.

Running the Adventure

The PCs most likely arrive on Baker's Island as down-and-out adventurers: miscreants, ne'er-do-wells, and scoundrels looking to make a fast buck by dangerous means. Their only obvious methods of profiting from this island are to either solve the problems the fort has with the cannibals and the cyclopeans, or to find treasure in the ruined city that everyone else avoids. So, ask them why they are here, at the edges of empire, looking to strike it rich in the most perilous of places?

Ask Them:

"Here you are on a dangerous island in the middle of nowhere, surrounded by strange people, including savages and monsters. What keeps you here, looking for treasure?"

But also ask them: "What is there back home that you're trying to preserve or get back to?" The rest of the world is important too, if it played a part in making the players' characters who they are.

The most important thing you can learn during play is why these characters have come to this island, what drives them, and especially, above all else, **what they have to live for**. Their answers will be important when they reach the palace in the ruined city of Kuna Lii, but you can also use them to inform your descriptions of the island and its inhabitants. Are they desperate for treasure or magical secrets? Are they addicted to the thrill of exploration and conquest? Are they doing this to provide for their family? Do they have someone else to support back home? Or are they simply unable to let go of their hope for a better tomorrow?

Write the answers down and make sure you understand what the main motivations of each of the players' characters is. Ask them directly, if you have to: "What do you have to live for?"

Describing the Island

The island is yours to invent. Don't ask the players what they find, tell them. You can ask them about rumours or tales they have heard about the island, but none of that is set in stone—those are just stories. Your job when describing the island to them is to present something new and alien, unfamiliar, and more than a little terrifying. Give them a sense of the unknown!

Ask them instead about the rest of the world—everything outside of the island. Ask them what it's like back home, in whatever part of the world they come from. When they reach the palace in the ruined city they will have a chance to see what that world looks like without them, but even before that, you can use their lives to influence your descriptions of the island. Play up the differences they encounter here. Take their answers and show them parts of the island that are opposed to what they know, for both good and ill.

The Fort

The inhabitants of the fort represent a microcosm of the dysfunctional failures present in civilized society. Governor Wainsmith is a mockery of royal power and paternal influence. Juxtapose him with authority figures that use their charisma and organizational skills to better the lives of people around them, who lift their fellows up and push them to new heights.

If the players paint portraits of maternal strength for you, show the opposite qualities in the governor's wife. The island has denied her motherhood, and whatever positive qualities she could have developed—a potential the players may illustrate for you—have turned instead to weaknesses.

Brother Mandred subverts the idea of religion. Instead of a spiritual guide or a moral backbone to support society and its people, he has turned against them. All the good things a religion, spirituality, or faith—or any philosophical code, really—has done for the players' characters, have Brother Mandred undermine and oppose.

Finally, Theobald DeCort embodies the corruption that comes with power. He commands a force of fighting men, and uses that

power to enrich himself and live at ease, instead of protecting his people or bettering the lives of anyone else. Whatever honesty the players tell you exists in the halls of power, leave that out of Theobald's personality.

You can also allow other elements to colour your depictions of these four leaders of the fort, and vice versa. Think of the governor the same way you think of the native islanders: both are supposed to know what they are doing—he is a leader by trade, and this is their island, after all—but they find they have no power and no control over situations now. Gretta is like the *Glorious*—a disastrous mess, wrecked upon the rocks of this island. Compare the marshal and his soldiers to the cyclopeans, the two main organized fighting forces on the island, but make sure his portrayal does not emerge as the more favourable of the two. And Brother Mandred, underneath the civilized veneer he still wears, is a cannibal through and through, like all the others who run wild through the jungles in pursuit of meat.

Keep these comparisons in mind and let yourself wonder about their connections to the PCs' various histories and their perspectives on the rest of the world. You'll be in a better position to create a consistent thematic atmosphere throughout their adventures on this island.

The Islanders

The other inhabitants of the island can also be used to reflect different characteristics and experiences of the PCs. The cannibals represent unbridled greed, lust, and gluttony. Reference that in the visages of these wild men and in their behaviour. They are all civilized men, but now they behave like animals. Their opposites are the native islanders, a primitive yet decent and noble society. They are the only people on the island who will not try to kill the PCs. Compare them to peaceful people everywhere, or anyone from "back home" that would never use violence.

The cyclopeans are the revolutionary force in this drama. The fort brings change from outside, from a position of power. The cyclopeans want things to change as well, but they are not content merely to reverse the changes brought by the fort. They are fed up with all the changes that have happened to their island since the

city of Kuna Lii was ruined, and now they use violence to get what they want. Compare them to oppressed peoples everywhere, the underclasses, and the impoverished. They have no other way to secure their own safety than through armed resistance.

Also, make sure to compare the physical appearance of the island—its beaches, jungles, fire mountain—to places the PCs have been before. Everything looks different, everything is foreign. The PCs have never been here before and it is not a familiar environment. At the same time, it is not completely alien. It is still an island with “normal” plants and beaches.

The Ruined City

This city was once the seat of an incredibly advanced civilization, possessed of great skill and knowledge. But all that is gone and now only ruins and dangers are left. The scale of the city should still impress the PCs. They can see glimpses of what once stood in this spot, and it is something more than what they have seen before—larger, higher, better. This could have been the greatest city ever, but they will never see it now.

The city is also the most dangerous part of the island, by far. Emphasize the stillness of the ruins and how every part of the city is ruined—except for the palace. The PCs should always be expecting an ambush. Don’t give them room to relax here.

Running the Fronts

The two fronts and their attendant dangers are there to make the situation on the island dynamic. Don’t let the players run things at their own pace all the time, make sure things happen around them. Make them feel like the island is out of control and that the different factions are producing more mischief than they can quell at any one time. They should have to work very hard indeed in order to solve every problem the island puts before them.

The fort considers itself to be “on the same side” as the PCs, and constantly makes demands of them. The island, on the other hand, considers the PCs to be outsiders, and is set up to expel or destroy them. Keep this opposition in mind when introducing dangers from each and advancing their impending dooms.

When Dangers Collide

Each danger has a series of grim portents announcing its activity as time progresses. Because dangers do not work together, these can sometimes conflict with each other. How can the cyclopeans destroy the fort at the same time as they are massacred by the cannibals? Which event should occur first, and what happens when one danger prevents another from reaching its impending doom? Even dangers attached to the same front may contradict each other, because fronts are just thematic groupings, not allied forces.

The simple answer is that it is entirely up to you as the GM to decide how each danger progresses. If it makes sense that the cyclopeans remove the fort as a danger by destroying it, say it happens. But if you think that, in the world you are portraying, the cannibals would get to them first, say that instead. Dangers are not supposed to be neat and tidy, they are a messy, chaotic bunch of urges struggling with each other to make things happen. A danger's grim portents are not meant to be read as inevitable events, they are just the outcomes that the impulses and forces behind that danger are driving towards, pushing for, and trying to make happen—whether they want to or not.

At the same time, always remember your agendas and principles. Which outcome is more fantastic, and produces more opportunities for adventure? You're supposed to embrace the fantastic and think dangerous, so that's probably the outcome you should choose. But also: be a fan of the characters. If the PCs had a hand in the situation, put more weight on their efforts. Should a danger that suffered defeats at the hands of the PCs prevail against a danger they have refused to address? Probably not! How effective can a cannibal attack on the cyclopeans be if the PCs have captured most of the cannibals and imprisoned them in the fort?

Sticking to the Plan

Following each danger along its path is one of the more rewarding aspects of using fronts. There is an internal consistency that helps you portray your setting with a feeling that there is some reality to it, apart from just what the PCs situation is. Dangers help you to maintain a sense of time passing around the PCs without you having to decide on events at each and every moment—simply look up what each danger intends to do next and decide how that manifests in the fiction. Then you can spend more energy thinking about how the individual characters that surround the PCs react.

In a shorter game, you can still employ grim portents as a list of suggested scenes, introducing them in whatever order you like, with or without reference to what came before. When you stick to a danger's impulse, grim portents, and impending doom over the longer term, however, it helps you give the players a sense that they are interacting with something that has a life of its own, aside from just you as the GM introducing things on the fly.

Bringing Dangers to Life

Each danger is a conscious, cultural, or subconscious force in the community it represents. You still need to portray it in concrete terms for the players, though. When you invent new personalities in each community—especially the cannibals and the cyclopeans—tie each of them to a danger or a grim portent. Think of that character as intimately connected with how that danger or grim portent appears and how it advances towards its impending doom.

This doesn't mean that simply "defeating" that character defeats the danger, or prevents the grim portent from happening, although it may give the players ideas for how to do that. Rather it gives you another tool for portraying your dangers in concrete and specific terms, and for making their impact on the setting more tangible for the players. It gives them something more to interact with that allows them to understand the dangers that haunt them, if they want to.

Front #1 :

The Fort

Description and Cast

Fort Baker was set up by the royal navy to help with their colonial expansion and policing of the seas. But its leadership is too weak for the many problems they have encountered on this island. Mercenaries have already defected from the fort's service to become cannibals and run wild through the island's jungles, and now the four people in charge of things are about to steer their ship right onto the rocks.

- Brother Mandred, the fort's chaplain.
- Governor Poffador Wainsmith.
- Gretta Lissone, his wife.
- Theobald DeCort, the fort's marshal.
- The cannibals.
- The soldiers of the fort.

Custom Moves

When you eat the flesh of a cyclopean... (page 43).

Stakes

- Can any of the cannibals be rehabilitated?
- Will any of the fort's inhabitants escape the island?
- Will the shipwrecked survivors be rescued from the cannibals?

Dangers

Cannibal Madness

The flesh of the cyclopeans is sweet and succulent. It drives men mad and fills them with a hunger for more. They will even eat the flesh of other men to sate their unholy desires.

This is the fate that befell the mercenaries the navy brought in to fight off the cyclopeans. This tactic backfired, and now these mercenaries roam the island hunting for victims.

Type: Wandering barbarians (horde).

Impulse: To gorge on the flesh of cyclopeans and humans.

GRIM PORTENTS

- Cannibals raid cyclopean territory and destroy homes.
- A group of cannibals find the shipwrecked survivors.
- Sir Fessivan and the mother of beasts try to fight the cannibals but are unsuccessful.
- Cyclopean warriors attempting to defend the mother of beasts are massacred by cannibals.
- Cannibals massacre the shipwrecked survivors and turn any survivors into cannibals themselves.

Impending Doom: The cyclopean population is decimated and the survivors hunted like animals.

Details:

The cannibals are described in detail on pages 43-45.

The cyclopeans are described on pages 58-61.

Sir Fessivan and the mother of beast are described on pages 63-65.

Special rules for cannibals can also be found in *Pirate World*, a *Dungeon World* supplement written by Iain Chantler.

Colonial Malaise

No one stationed at the fort has any idea of how to run it successfully. Their combined incompetence threatens to throw the entire island into chaos, as blunder after blunder pits the people of the fort against the cyclopeans, the islanders, and finally each other. The fort's four leaders—the chaplain, the governor, his wife, and the marshal—all play a part, along with the soldiers, who eventually revolt.

Type: Failing organization (use cursed places moves).

Impulse: To make bad decisions, over and over again.

GRIM PORTENTS

- Brother Mandred kills a cyclopean, inviting retribution.
- Marshal DeCort seizes native women to be his slaves inside the fort, and the other islanders protest.
- Governor Wainsmith orders an attack on the native islanders.
- The governor retires, abdicating all responsibility.
- The governor's wife fires upon a navy supply ship.
- The soldiers revolt.

Impending Doom: The fort is ruined.

Details:

This danger is described in detail on pages 34-41.

Optional Danger

If the fort is destroyed, this new danger is activated, as the king sends the navy to establish a new fort. While forts may be allowed to lapse into ruin—and certainly there is no shame in abandoning an old fort when its purpose has been served—the destruction of any colonial outpost by enemies is a shameful failure that must be rectified with full haste and belligerency.

The New Fort (Same as the Old Fort)

When things collapse and fall into ruin, the navy knows what to do. They send in men of action, men capable of making quick decisions and great sacrifices in order to complete their mission. This is not work for those susceptible to self-reflection or doubt. The men sent to rebuild the fort know what they have to do and don't care what it costs the island in order to accomplish their mission. And if they can achieve even more than their mandate demands? So much the better! These other ruins have stayed unexplored for far too long themselves.

Type: Colonial expedition (ambitious organization).

Impulse: To conquer with reckless abandon.

GRIM PORTENTS

- The new fort's soldiers brutally hunt down the remaining cannibals and other deserters.
- The new fort rounds up the natives and sells them into slavery.
- The new fort mounts a campaign against the cyclopeans.
- Soldiers eat of the cyclopeans' flesh and become cannibals.
- The new fort tries to raid the ruined city of Kuna Lii.

Impending Doom: The new fort leaves the whole island in ruins.



Front #2 :

The Island

Description and Cast

The settlers may have stirred up a hornet's nest of trouble by building their fort and attacking the cyclopeans, but there is more to the island than just the fort.

The native islanders want to avoid trouble and live as peacefully as possible, but the cyclopeans, now that their anger has been aroused, have different plans. They have been attacked and fed upon by the invaders, and now they are sick of sharing the island with humans at all.

Meanwhile, the ruined city of Kuna Lii exerts its alluring call. The islanders have been able to resist, but the newer arrivals have only neglected the city because of other distractions. Inevitably, they will enter and find their ruin.

- Chu-sal, the chieftain's daughter.
- Sir Fessivan, a knight.
- Ta-én, the islander shaman.
- The cyclopeans.
- The elemental golems that guard the city.
- The mother of beasts.

Custom Moves

When you enter the suicide room... (page 84).

When you have been to a secret building and you try to find it again... (page 70).

When you peer into the scrying pool... (page 83).

Stakes

- Can the humans reach a truce with the cyclopeans?
- Who will enter the suicide room?
- Will any of the natives remain on the island?

Dangers

Cyclopean Warfare

The cyclopeans can no longer tolerate the presence of humans on their island. They have been attacked and even eaten, and during the adventure, humans will likely seize their only source of fresh water, destroy their homes, and enter the ruined city. It is time for them to bring the war into the homes of the humans, and drive them off the island for good.

Although the cyclopeans respect the mother of beasts too much to attack Sir Fessivan or the shipwreck survivors, if she should fall in the violence that is about to engulf the island, they will attack these humans as well, even going into the caves to get them.

Type: Hostile community (horde).

Impulse: To make war on the outsiders.

GRIM PORTENTS

- Cyclopeans take forcible control of water sources.
- Cyclopeans occupy the homes outside the fort.
- Cyclopeans attack the native village.
- The natives leave the island in their boats.
- Cyclopeans besiege the fort.

Impending Doom: All human settlements on the island are destroyed.

Details:

The cyclopeans are described on pages 58-61.

The Lure of the Ruined City

The ruined city of Kuna Lii sits at the base of Fire Mountain. It is a mystery, an island puzzle that no one has solved. By its very nature, a mystery draws attention, and this city is no exception.

Type: Abandoned city (cursed place).

Impulse: To tempt and betray.

GRIM PORTENTS

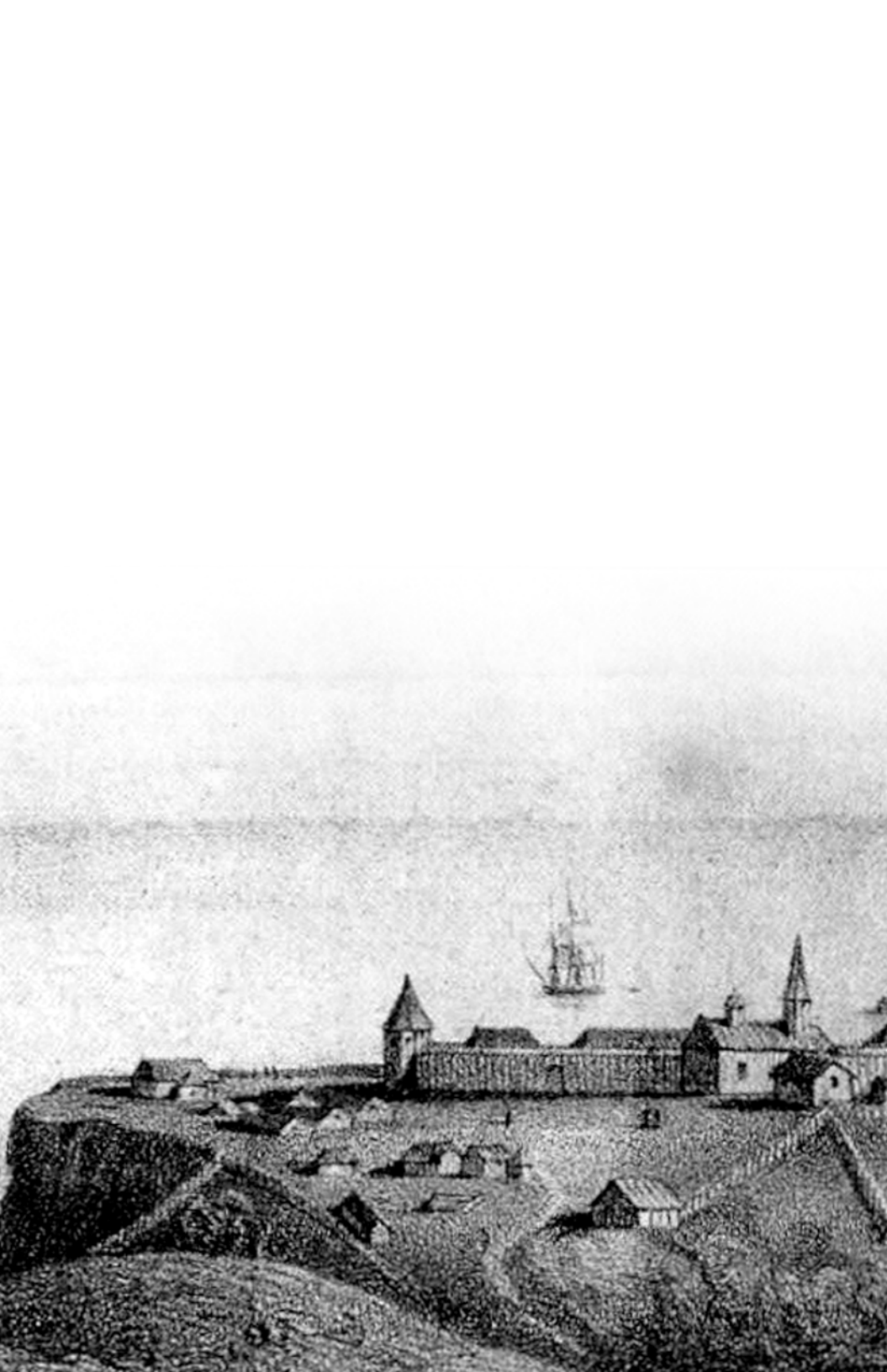
- Cyclopeans enter the city, in search of weapons.
- Cannibals enter the city, in search of loot and cyclopeans.
- Chu-sal leads other islanders into the city to see if their magical key can save them.
- Sir Fessivan or the mother of beasts lead the shipwrecked survivors to the city and use the magical key.
- Soldiers from the fort try and make their way to the city in search of loot.

Impending Doom: The city claims enough dead that it becomes haunted for real.

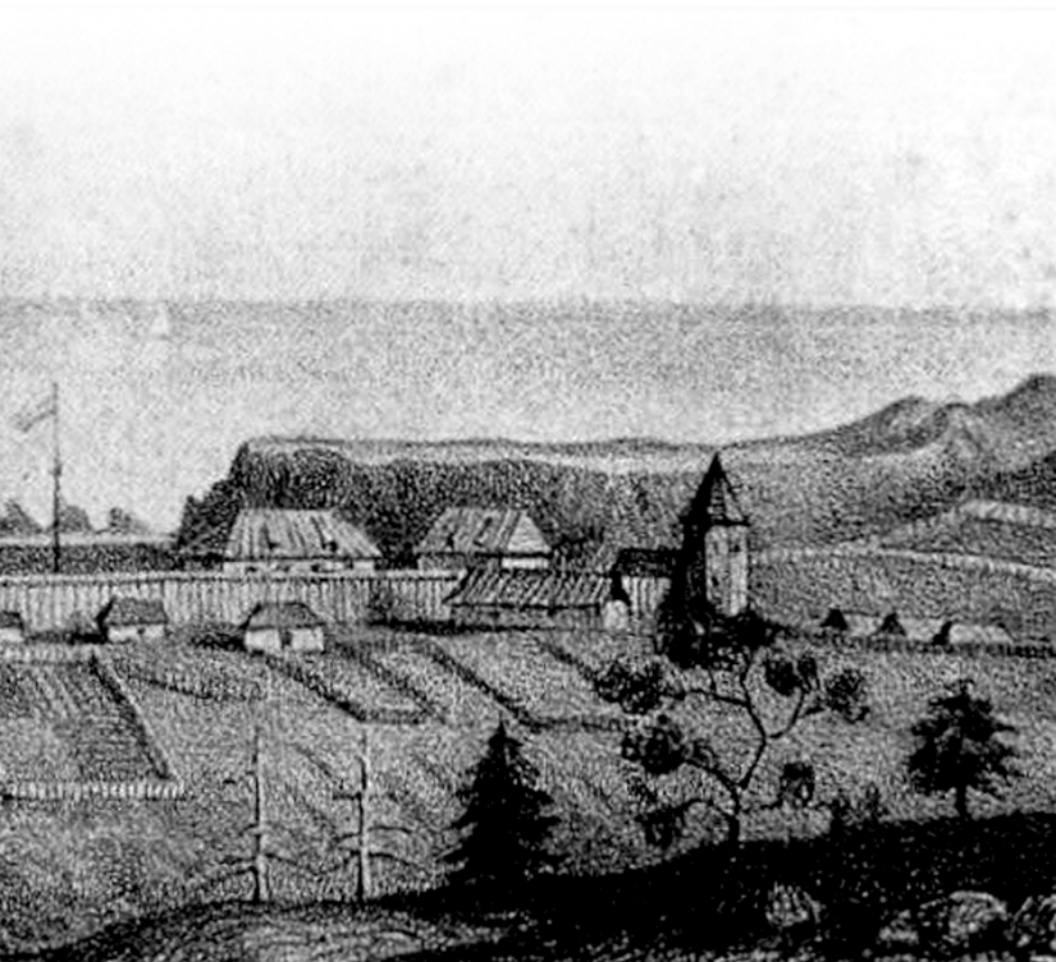
Details:

This danger is described on pages 68-71.





The Fort



Inhabitants

The fort's leadership consists of the governor and his wife, along with the chaplain and the marshal. These four control roughly two dozen soldiers and their dependents, which could consist of wives and children or just a mere few servants, depending on how many NPCs you care to deal with.

Governor Wainsmith

Poffador Wainsmith, the twenty-seventh Marquis of Yesterfield, was assigned to Baker's Island for mistakes he made in prior offices. Unlike other nobles, instead of failing upwards, he somehow managed to keep his lapses of good judgment from being overlooked. He does not like this position, but feels bound to stay.

Wainsmith is not, by nature, an assertive man—indeed, he could fairly be described as a spineless milquetoast. His main passion is reading books, especially philosophical works of the last century and histories of the wars between the church of law and the fire-priests of old. Although he has nominal authority over the fort and the other colonists, there is *literally no one* on this island who fears to disobey his orders if there is profit to be gained.

Wainsmith assumes the PCs have been hired by the navy to get rid of the cannibals, regardless of whether or not this is true. In fact, the PCs will be at great pains to disabuse him of this notion, even if they tell him flat out that they are not going to hunt these deserters down. Wainsmith still holds out hope for a saviour.

The Governor's Wife

Gretta Lissone is perhaps one of the most fearful and paranoid people the PCs have ever met. Everything scares her on this island, and she lashes out, almost at random, at whatever targets she finds available. She once hoped for a child, but then her husband landed this position, and Baker's Island is no place to raise a child. Or even to live, really. Normally, she loves to play music and read novels of knightly chivalry, but there is no one here who shares her interests, which only makes her feel more isolated and alone.





The Chaplain

Brother Mandred was once young and full of enthusiasm to perform the good works of his church in any far-flung corner of the world. Life has cut him down to size, and these days he looks more tired and haggard than anything.

If the PCs are committed to dealing with the cannibals, Mandred takes them aside so he can speak to them earnestly. He says he is concerned about giving the cannibals a decent burial—they are still men, after all, and in need of the blessings granted by the gods of law. He would like to see the bodies of any that are killed in the fighting brought back to be interred in the sacred ground next to his shrine.

In truth, the chaplain has become a cannibal himself. He has been saving the corpses of the fort’s soldiers and salting the meat, to save it for later. He is fascinated by the way the body parts look separated from the body. He keeps his meat in his shack, not daring to bring any into the fort, and no one has yet discovered his secret.

Brother Mandred turned to this new hobby almost out of desperation. He used to preach the gospel of law to the islanders and administer free medical attention to them, but then the marshal stopped giving him any medical supplies. The marshal told him there were shortages and that the ships were not even bringing enough to distribute to all the soldiers, much less the islanders as well. Mandred, lost in despair on this forbidding island, turned his thoughts to forbidden acts.

And he succumbed.

BROTHER MANDRED	<i>Cautious, Hoarder, Intelligent, Organized.</i>
Mace (1d8 damage, close)	12 HP ○ Armour

Instinct: To eat people.

- Attack desperately.
- Lie about intentions.
- Offer meat.

When attacked: Fend them off, then escape by donkey.

When discovered: Spout excuses.

The Marshal

As a career soldier, **Theobald DeCort** realized early on that the plum positions are all on the baggage train. Unfortunately for him, his cleverness ran out when he tried to duck out of being sent to Baker's Island as the leader of the troops, and so here he is. Where once he was the best-dressed man in his regiment, his fine silks and velvets have become soiled and worn in the tropical climate from which there is no respite.

If any of the PCs seem amenable to him, he will candidly offer to act as a fence for them. According to him, the governor is not going to give them the rewards they deserve, no matter how successful they are at solving the fort's current problems. But if they bring any valuables they acquire to him first, he can guarantee they will get a more generous cut of the profits, as he has much better relationships with the merchants and navy ships that occasionally dock here. This claim is actually quite true—Theobald can definitely negotiate the flow of goods better than anyone else in the fort.

There is always a chronic shortage of medical supplies at the fort because Theobald is secretly trading them to the native islanders in exchange for sexual favours. Brother Mandred used to give them supplies and treatment for free, but Theobald saw this as a wasted opportunity.

The Soldiers

The soldiers of the fort are no longer willing to make forays against either the cannibals or the cyclopeans. They refuse to leave the fort unless there is a ship arriving with supplies. They have even ceased to patrol the houses built outside the fort, which is why they have been (mostly) abandoned. Theobald has no interest in motivating them—he would rather wait for the most opportune moment to leave the island and do as little work as possible in the meantime.



Blunders

Over the course of the adventure, the inhabitants of the fort make blunder after blunder as they search for personal advantage and let their fears, frustrations, and base desires guide their actions.

The danger of colonial malaise unfolds as follows:

GRIM PORTENTS

- Brother Mandred kills a cyclopean, inviting retribution.
- Marshal DeCort seizes native women to be his slaves inside the fort, and the other islanders protest.
- Governor Wainsmith orders an attack on the native islanders.
- The governor retires, abdicating all responsibility.
- The governor's wife fires upon a navy supply ship.
- The soldiers revolt.

Impending Doom: The fort is ruined.

The Chaplain

The chaplain kills one of the cyclopeans, in order to eat it. In retaliation, the cyclopeans begin attacking the fort at odd intervals. Mandred is loathe to reveal the truth of his actions to anyone, and so no one at the fort understands why the cyclopeans are attacking them. They fear the worst—that wholesale destruction is upon them—and react accordingly.

The Marshal

Theobald DeCort, tired of going to the islanders and bartering to have his needs met, seizes several native woman and brings them to the fort to act as his slaves. His excuse is that it is dangerous outside the fort and someone needs to do the chores.

This greatly angers the natives, and when they come to the fort en masse to demand the return of their people, the governor orders his soldiers to attack. Pressured by both his wife, who is too afraid to think clearly, and the marshal, who is loathe to give up his prizes, the governor has naught the will to do but else. This may seem, to outsiders, to be a ridiculously bad decision, and indeed, it is.

The Governor

At some point, the governor reaches his breaking point. When he has more than two people haranguing him to make a decision, he cannot pick a side. Disagreeing with more than one person at a time is too much for him, even with someone to back him up. When it comes to this, he abdicates responsibility for the fort and refuses to continue his duties.

The Governor's Wife

Consumed by fear and paranoid hysteria, Gretta attempts to lead in her husband's stead. She does a terrible job, and demands absolute obedience from everyone around her—any opposition is met with death threats.

In the midst of the stress and chaos, a navy supply ship approaches. It could be hailed as the saviour of the fort, but Gretta orders the men to fire their cannons at it, instead. Needless to say, the ship declines to dock and the fort loses out on a chance to resupply. A lack of supplies combined with a generally chaotic and dangerous environment leads the soldiers to revolt, and the fort's defences against the vengeful cyclopeans and the angry islanders crumble.

The Soldiers

The natives are the only people on the island that the soldiers are willing to attack—every other for is too dangerous. Only if driven by an exceedingly charismatic or excessively brutal leader will they consent to forays against the cannibals or the cyclopeans.

Even then, if they suffer too many losses, they revolt. They revolt anyway, of course, when things become too desperate, but fighting should make them give up sooner. Once the soldiers have revolted, all semblance of law and order evaporate. Anyone travelling across the island is equally as likely to encounter marauding bands of soldiers as they are cannibals or cyclopeans.



Deserters

There is also on the island a disorganized yet conspicuous group who were formerly inhabitants of the fort—for not all of the men who came to Baker's Island to enforce the king's law have continued to do so. Some have gone wild and become savages. Soldiers and mercenaries brought in by the navy, these men ate of the flesh of the cyclopeans, which is sweet and succulent, and now all meat reminds them of this taste. Driven half-mad in their gluttony, they live in the western jungles, hunting the other men of the island, and sometimes, even each other.

The are not as unique as one might hope. This madness could well come to afflict others as well:

When you eat the flesh of a cyclopean, roll+WIS. •**On a 10+**, you can see why these men have gone mad over it. It is so sweet and stimulating! •**On a 7-9**, your demeanour changes, and you seem frighteningly manic to those who have not partaken. This lasts for about a day or so. If you also run wild, out of control, mark experience. •**On a miss**, you come back to our senses too late, having done things you barely remember.

The danger of the cannibal madness unfolds as follows:

GRIM PORTENTS

- Cannibals raid cyclopean territory and destroy homes.
- A group of cannibals find the shipwrecked survivors.
- Sir Fessivan and the mother of beasts try to fight the cannibals but are unsuccessful.
- Cyclopean warriors attempting to defend the mother of beasts are massacred by cannibals.
- Cannibals massacre the shipwrecked survivors and turn any survivors into cannibals themselves.

Impending Doom: The cyclopean population is decimated and the survivors hunted like animals.

The Cannibal Hordes

Far from being a unified group, the cannibals hunt in small packs, getting by on the island as best they can. Most now wear only rags and wield makeshift clubs, the rest of their equipment having rotted away in the tropical heat or lost in the jungle.

CANNIBAL	<i>Group, Intelligent, Organized, Stealthy.</i>
Club (1d6 damage)	6 HP ○ Armour
<i>Close</i>	

The more successful cannibals are usually those with more military experience, though not always. The madness of the cyclopean flesh and the group psychology of their present experience has turned the world upside down for these men. Some of them hate themselves and unconsciously seek death, others think the flesh has shown them something more than the world they know. A few elite cannibal leaders have swords (1d8 damage), leathers (1 armour), and a frenzied charisma that allows their orders to be accepted.

Instinct: To devour human flesh.

- Attack as a group.
- Attack from ambush.
- Beg for mercy.
- Call other cannibals to assemble a mob.
- Grab a foe and chew.

If all seems lost: Surrender and repent.

If there are many edible foes: Call other cannibals, become a horde.

If they look weak and delicious: Ambush them.

When they fight back: Attack in a frenzy, yelling and screaming.

Parley

The cannibals are willing to strike a deal with other people if they prove to be too formidable to defeat. If the PCs manage to hold a conversation with some of them, the cannibals offer to reveal a secret way into the palace of the ruined city. There is a nearly-collapsed tunnel that leads to the palace and avoids all of the elemental golems that dwell outside. No one else has found or knows about this passage, not even the cyclopeans.

The cannibals themselves do not use it anymore. They have seen gold inside the palace and they do not care because the fire golem is there, ready to destroy intruders. But they will happily trade this information in exchange for fresh cyclopean corpses or prisoners, grudgingly for human meat, and in desperation if their own lives are credibly threatened.

The Raids

If the PCs are not exploring the island, they could miss the attacks that the cannibals make on the cyclopeans and the shipwreck survivors. Or, they could see smoke trails from fires caused by night attacks, when lanterns, torches, and campfires are overturned or used deliberately to burn cyclopean homes. Or perhaps the PCs could even encounter cannibals in one of the following ways:

- The cannibals chase a wounded cyclopean through the jungle. They howl like monkeys and act like beasts, slaver dripping from their chins. They are merciless but ignore the PCs.
- The cannibals have set up a make-shift camp in a clearing. They have a pot with water boiling inside it and some captives from the shipwrecked survivors. Unless they are stopped, their captives will be cooked and eaten.
- The PCs find the jungle floor littered with corpses, of both men and beasts. The surviving cannibals have managed to wound the sole surviving tiger and once they are done, will be able to move on to the mother of beasts herself.



The Island



Map of the Island



Travelling Overland

Although the island is small, travelling across it is not without its perils. In addition to the cannibals and cyclopeans running rampant, there are also wild animals and the risk of getting lost. Fortunately, the nights are warm enough that humans are not at risk of death by exposure.

Travel Times

It takes half a day to walk the beach between the fort and the native village, and half a day to walk the western beach from end to end. It also takes only half a day to cross the plains in the east. It takes one day to cross any one section of jungle (northern, southern, or western). And it takes one day to cross the mountains in the southwest, but only half a day to go across the cliffs on the northern coast.

This means that getting from the fort to the native village takes half a day by beach and a full day by jungle. From the fort to Fire Mountain and the ruined city of Kuna Lii takes one day through the jungle from the fort or half a day from the native village and the plains. From the fort to the western beach takes at least one day if you go over the mountain and two days through the jungle. Getting to the shipwreck from the western beach or jungles takes half a day, or a full day through the jungle from Kuna Lii.

Perils

Dangerous animals in the jungles and the plains include deer, miniature elephants, and snakes. There are tigers and giant, winged lizards that prefer to stay in the mountains, but can be found in the jungles occasionally. The western jungles are also infested with cannibals, and the northern jungles are where the cyclopeans live.

The Native Islanders

The native islanders were the only humans living on Baker's Island when Callad Baker arrived. They travelled here from other islands in the South Seas many generations ago, but still long ages after the city of Kuna Lii was ruined. They are now very adept at using what resources they have at hand. There are many fruits, herbs, and vegetables on the island, and they have a few domesticated pigs. Their primary renewable resource, however, is the sea, which is present in everything they do. All their food is cooked with seafood in it, all their clothing includes elements fished from the sea, and most of their tools are meant to be used at sea as well as on land. Even their stories all tell of the sea.



Conflict on the Island

Because they have limited resources to work with, the natives are very conflict-averse. The settlers who came to build the fort have often been surprised at the warm welcomes they have received from the islanders—they expected a perpetual state of war, just like the majority of their homelands find themselves locked in. The reason is simple, however. Any conflict between individual islanders and their families, between the natives and the cyclopeans, or between the settlers and anyone on the island, consumes resources and disrupts how they are managed and distributed. War can mean starvation and death even for the victor.

In order to prosper, the islanders have developed elaborate systems of conflict resolution and conflict avoidance. They have not fought with the cyclopeans for many years, instead maintaining a truce that divides the island between them. The arrival of the settlers has changed things—the fort has let cannibals loose on the island, antagonized the cyclopeans numerous times, and continues to make unseemly demands of the natives themselves. To make matters worse, because of sloppy planning on the fort's part, the islanders now have no reliable sources of fresh water. The chaplain used to minister to the sick, but now only the marshal has the appropriate medicine.

Still, it is not as if the islanders haven't lived through hard times before. They were once at war with the cyclopeans, and they have seen plagues of sea monsters, severe storm seasons, and even droughts. They are still great fishers and even navigators—if the worst should come to pass, they can still flee the island and find a new one to call their home.

Leadership

Positions of leadership are both hereditary and based on merit. Members of the royal family are trained to lead from birth, but only the most popular of the royal males is selected, by popular vote, to become the tribal chieftain.

The present chief, Sur-sal, welcomes visitors and is happy to talk about his people and how they live. He has seen how the foreigners have many wondrous things which could potentially benefit the island, even though the settlers do not seem to care if their presence destroys the island or not.

He is currently in mourning because his son was recently killed in an altercation with the cyclopeans. Most people expected him to inherit his father's position. Now the next most popular member of the royal family is Sur-sal's nephew Im-el. The chieftain's daughter, Chu-sal, desires vengeance for her brother and may approach the PCs with a proposal if they prove themselves to be some combination of interested, trustworthy, and capable.

Islander Cosmology

The islanders equate most aspects of the world around them to a system of four elements. They, themselves, are children of the sea, beings made of water. Their island was a gift to them from the earth, rising up from under the waves. The cyclopeans, of course, are children of the earth who no longer wish to live inside it—just as the islanders no longer live underwater. The people of Kuna Lii are called the children of fire, but they are all dead and now only their ghosts are left, haunting Fire Mountain. The settlers are considered children of the air, because the air blows their ships to and fro, and that is how they came to this island from so far away.



The Shaman

The elements also form the basis of islander magic, and the current shaman, Ta-én, knows how to call forth the properties of elements and to make them answer queries. She is an old woman and has seen much in her time, but the fort and its troubles are something rather new, much worse than anything she has experienced before. She has heard tales of the past, however, that say the island has been through more trying times even than these.

If the PCs prove themselves to be friends of the native islanders—if they give them aid and defend them from the fort and other dangers (but especially the fort)—Ta-én will lend them aid and assistance in return.

Island Magic

There are several benefits to being on good terms with Ta-én. Firstly, she can bandage wounds and procure poultices and herbs for those who are injured while working to benefit her tribe. Secondly, she has access to several magical items. She uses or lends these out only in exchange for favours done or if it is in the best interest of her people.

The Bowl: In her hut, Ta-én has a stone bowl that shows her visions when it is filled with water. If she uses this bowl on behalf of the PCs, she can answer one question they have about events on the island. The effort leaves her exhausted for a day or more afterward, so she does not use this power often. The bowl is very heavy (4 weight) and was created by combining earth and water magic.

The Drink: In her kitchen, Ta-én has a bottle of peppery spirits, clear as fresh water, that make a person immune to fire after they have drunk the whole bottle. This effect lasts until the next sunrise or sunset, and is even strong enough to protect against magical fires. This drink was created by combining fire and water magics. The bottle itself, when full, is 1 weight.

The Fan: Ta-én has a fan that will call up clouds of dust. These clouds can be used in a defensive maneuver against an attacking foe or to cover tracks. The fan cannot be used more than once in the same location until a day or so has passed. This fan was created by combining air and earth magic.

The Key: The chieftain has a golden key with a symbol of a shell on it. This key is passed down as a symbol of rank, but it also locates a secret building in Kuna Lii (see page 70). The islanders are unsure of how this works, exactly, but Ta-én will allow the PCs to take it if they have a good reason for it.

The Powder: Hidden underneath her hut, Ta-én keeps a small quantity of a powder that will ignite in flames if enough of it is spread out. Simply throwing or casting it into the air is enough to ignite it, though when it is kept in a vial or other small container, there is no danger. It will deal 1d10 damage if used as a weapon. She has enough for three uses. This powder was created by combining fire and earth magic.

The Shell: Hanging from the ceiling in her hut, Ta-én has a magical conch shell that produces breathable air when submerged in water. A diver can put it over their mouth and stay underwater indefinitely. This shell was made by combining air and water magic. The shell is 1 weight.

Ta-én has no magical items that combine air and fire magic, because neither element provides an object for her to anchor the magic into. She can still use these magics, though, and is able to replicate the effects of the fan with only her will—but instead of dust, she conjures clouds of smoke. She uses this to defend herself or the other natives, never to attack someone.

The Chieftain's Daughter

At some point, Chu-sal, the chieftain's daughter, may turn to the PCs for assistance. She has a favour to ask of them.

Poor engineering and waste management by the settlers has ruined most sources of fresh water used by humans on the island. There is one well, but it is used by the fort. Other sources include infrequent rainfall and a few streams quite far away from the native village. Numerous islanders have fallen ill from drinking tainted water, and their only source of relief is the medical supplies supplied by Theobald DeCourt—which the tribe must pay for with sexual favours.

Chu-sal has found a magical artifact possessed by the cyclopeans—a thing that purifies water for drinking. She could not seize it, and indeed her brother was killed by cyclopeans when the two of them came upon it. Only Chu-sal escaped with her life. She wants the artifact for her people, so they no longer need to rely on the marshal's medicines. She also wants revenge on the cyclopeans for the death of her brother.

She can tell the PCs where to find this artifact or she can lead them there. If they are warring against the cyclopeans, this is sure to be a mighty blow against the enemy. They would be hailed as heroes by the natives and could surely stay on the island, marry into the tribe, and live the rest of their lives as respected leaders.

If the PCs are interested in the golden key worn by the chieftain, Chu-sal proposes a trade—she will give them the key in exchange for the cyclopeans' artifact. If they would rather have any of Ta-én's magical craftings, Chu-sal will steal those instead. Her tribe is not wealthy the way the settlers are, however, and she has little else to offer but her body and her labour. She will trade these, but she is not stupid—she can tell when someone is lying to her. Only those who actually intend to seize this artifact from the cyclopeans for her will be able to strike a deal.



The Cyclopeans

The cyclopeans are tall humanoids with dark, indigo-coloured skin and a single eye in the middle of their faces. They were once the slaves and servants of the people who built the city of Kuna Lii, but when they disappeared, the cyclopeans retreated from the city and took up residence all over the rest of the island. They have stories about being kept in pens and cages underground by their former masters—even though there are no truly underground areas in the city, save for a single passage leading from the palace underneath the mountain—and to this day refuse to venture into the caves that dot the northern coastline or any other place underground. Many prefer to sleep under the sky and live in trees, while others build crude huts made of wood or stones salvaged from the ruined city.

Because they hate and fear the ruined city, the cyclopeans do not allow humans to enter it either. They regularly send small patrols to guard the city and keep intruders out.

The flesh of the cyclopeans is sweet and succulent. Just the taste is enough to drive men mad. See page 43 for details.

CYCLOPEAN	<i>Group, Intelligent, Large, Organized.</i>
Club or rock (1d8+3 damage)	10 HP 1 Armour
<i>Close, Reach, Forceful</i>	

Cyclopeans fight in a very disorganized manner. They band together in small groups to attack foes, and occasionally in even larger collections of these warbands. But they have little or no conception of overall tactical positioning.

Instinct: To attack the outsiders.

- Batter foe with a huge club.
- Call for help.
- Pick up a foe and throw them down.
- Throw large rocks at foes.

If they are unknown foes: Threaten them first, give them a chance to leave.

If they have proved themselves to be murderers: Attack them savagely.

When victory is achieved: Leave fallen foes as an example to others.



Cyclopean Warfare

The cyclopeans have few tools for protecting themselves from the humans who have invaded not only their island but the part of the island that is supposed to be theirs. So they turn to violence.

This danger unfolds as follows:

GRIM PORTENTS

- Cyclopeans take forcible control of water sources.
- Cyclopeans occupy the homes outside the fort.
- Cyclopeans attack the native village.
- The natives leave the island in their boats.
- Cyclopeans besiege the fort.

Impending Doom: All human settlements on the island are destroyed.

Strategy

When the cyclopeans attack, they attack out of anger. Their main target should be either the last group to offend them, or the nearest group of humans that look vulnerable. They fight as a collection of small groups or individuals, each of which attempts one or more of the following maneuvers:

- Beat their foes with heavy clubs.
- Grab gear and other possessions and run away with them.
- Set fire to buildings and other structures.
- Throw rocks from the high ground.

The Fountain

The cyclopeans have a magical bowl which purifies any water that touches it. This bowl is attached to a fountain in the jungle near the plains, and they use this as their main source of fresh water. The bowl can be detached from the fountain, but the cyclopeans have never done this, preferring never to tamper with ancient magical artifacts they do not understand.

Because they have this item, they have never needed to fight with humans over water. Some of them would rather have a natural source of water, in case this bowl should ever fail, the way the city did, long ago. The cyclopeans will only willingly give up this fountain if they are given secure access to streams or wells that can provide them with an adequate supply of fresh water.

The cyclopeans are careful and dilligent in their defence of the fountain. Even humans who only observe it are attacked, and thus the chieftain's son was recently killed. His daughter Chu-sal escaped, however, and now she wants revenge.





Mother of Beasts

Just as the native islanders have their own shaman, so too do the cyclopeans. Her power over the elements is limited, though. Instead, she has power over the beasts and birds. Numerous types of deer, pigs, large winged lizards, and even miniature elephants will answer her call and obey her wishes.

Where the male cyclopeans generally have large, elephantine ears, and pronounced tusks, females have pointed, elf-like ears and more human-like teeth. Unlike the males, they have small horns on their heads and nipples on their torsos. Both sexes have physical builds that resemble athletic human males, which is why humans can usually only tell the difference by the size and shape of cyclopean ears.

Alone of all the people on the island, the mother of beasts actually knows a thing or two about the palace in Kuna Lii. She knows there is a room inside it that once destroyed the ancient masters of the cyclopeans by destroying all that they valued. She warns the PCs not to go there if they should speak to her about it.

Alone among the cyclopeans, she is not angry with the humans. She would council her people to a more peaceful path, but they will not listen.

Her Powers

Unlike Ta-én, the mother of beasts can lend newcomers to the island little in the way of aid. Although she can ask the beasts of the island to perform tasks for her, her medicine is only good for cyclopeans and the only magic item she possesses is a golden key.

The Key

She has a golden key with a symbol of a bird on it. This key allows its bearer to find a secret building in Kuna Lii (see page 70), and the mother of beasts knows its properties.

Sir Fessivan

The mother of beasts also has an odd companion—a knight from across the oceans. He is on a quest to purge Baker’s Island of the evil that lurks inside Kuna Lii, but has run into problems of late. The elemental golems have proved too much for him and now he has other things to worry about.

When the *Glorious* was wrecked upon the northern shore of the island, Sir Fessivan took it upon himself to rescue the ship’s passengers. He has kept them in caves on the northern shore of the island, and with the help of the mother of beasts has managed to keep them alive and out of the hands of both cannibals and angry cyclopeans. But he is also afraid to deliver them to the fort, because of the corruption and ineptitude of its leadership. He has been on this island so long that the other humans have even forgotten that he is here, but he still remembers them.

The cyclopeans despise the caves and will not enter them to attack the shipwreck survivors. Their respect for the mother of beasts also holds them back, although if she should be killed or wounded, their anger will overcome their fears and drive them into the caves in search of human blood.

SIR FESSIVAN	<i>Cautious, Intelligent, Organized, Solitary.</i>
Chivalrous weapons (1d10 damage, 1 piercing)	12 HP 3 Armour
<i>Close (Reach when mounted)</i>	

Sir Fessivan has brought his horse and all his knightly accoutrements to Baker’s Island, and is prepared to fight the way he was trained.

Instincts: To fight evil and protect the innocent.

- Knock a foe unconscious.
- Take a blow meant for someone else.
- Unhorse a foe.
- Valiantly attack a foe.

If a fight occurs on open ground: Fight from horseback.

When innocents are threatened: See to their safety first.

When they employ tricks and deception: Fight harder, show no mercy.

When they show honour: Show them honour in return.

Survivors of the *Glorious*

There are about two dozen survivors of the wreck of the *Glorious* that Sir Fessivan has relocated to caves on the northern coast. They managed to take some of their belongings with them, along with some rations and supplies, but this whole experience has been an arduous trial for them already. Nerves are frayed, tempers flare, they have little to do all day but wait in damp caves and worry.

Into the City

If things get really bad, either the mother of beasts or Sir Fessivan (or both) will lead the shipwreck survivors into Kuna Lii in search of the secret building. They intend to stay there in safety until the violence dies down, but this is also an act of desperation. Inevitably, it leads survivors deeper into the city, where they become victims of the elemental golems or they reach the suicide room.





The Ruined City



Kuna Lii

Long ago, an inhuman race of beings built a marvellous city upon this island. Who they were, no one knows, for the world has forgotten them. No hint of what the Kuna Liians looked like remains. None of their words survive—the city is called Kuna Lii by the native islanders while the cyclopeans call it only “the ruins.”

The Kuna Liians built a machine to change the universe but committed mass suicide after it was used. It was said to drain the colour, the joy, the life out of the universe. An emissary of this ancient race came to see the elves of old and that record is all that remains of them. Even their shape was erased from history.

Now the city lies in ruins, overgrown by vegetation—all save the palace, which is still intact. Both the cyclopeans and the native islanders call Kuna Lii a place of ghosts. The cyclopeans actively prevent others from entering the city. Those that do enter find worse trouble than the cyclopeans, for the city is guarded by four elemental golems, and the palace is guarded by a fifth.

No one knows who created these elemental golems, either. One resembles the cyclopeans in shape, but another resembles a human. Perhaps they were created by the original inhabitants of Kuna Lii to keep others from replicating their doom, perhaps they were put there by later explorers who also considered the city to be cursed. Perhaps they even came of their own accord.

This danger unfolds as follows:

GRIM PORTENTS

- Cyclopeans enter the city, in search of weapons.
- Cannibals enter the city, in search of loot and cyclopeans.
- Chu-sal leads other islanders into the city to see if their magical key can save them.
- Sir Fessivan or the mother of beasts lead the shipwrecked survivors to the city and use the magical key.
- Soldiers from the fort try and make their way to the city in search of loot.

Impending Doom: The city claims enough dead that it becomes haunted for real.



Secret Buildings

Inside the city's grounds there are two secret buildings that have never fallen into ruin. Both are made of black basalt blocks and have doors made of gold. They can only be found by someone who carries a special key. One building bears motifs of seaweed and shells on its door and can only be found by someone who carries the golden key with the shell motif on it. This is the same key that is used by the natives to show who is their chieftain. The other building has motifs of birds on its door and can only be found by someone carrying the golden key with the bird on it. This key is held by the mother of beasts.

Both of these buildings are square and squat, but rather large. They have only one story, and the inside contains one large room and a few smaller rooms, but little else. Those who enter a building can leave at any time, though once they lose sight of the building, they might not be able to find it again unless they have possession of the proper key, or are led there by someone who does.

When you have been to a secret building and you try to find it again, roll+WIS. •On a 10+, you find it again quickly and without encountering an elemental golem. •On a 7-9, you can see that golden door in the distance, but one of the golems can see you, too. •On a miss, trouble finds you lost in the city.

The golems will not attack someone who carries a golden key if their intention is to enter a secret building. If they deviate from this path to explore the city or enter the palace, the golems resume their normal behaviours.

If a key is destroyed, so is the building it reveals, along with everyone inside it at the time.

Into the City

People only enter the city when they are desperate or dangerously overconfident. The cyclopeans know the most about the city and have the most to fear—they enter the city when they believe it is their last hope for ridding their island of humans. The only real advantage they gain from this is to lure the cannibals into the city after them, and the cannibals cannot survive there either.

Sir Fessivan or the mother of beasts lead the shipwreck survivors to the secret building if they run out of places where they can be safe from both cannibals and cyclopeans. This is only a temporary situation, in the hopes that they can find a better solution.

If Chu-sal leads natives into the city, she too does so in search of a secret building. Her main motivation for doing this is if her people are on the brink of leaving and she still has not had vengeance for the death of her brother. The natives are not skilled warriors, however, and have little hope of defeating the cyclopeans, much less the elemental golems.

If soldiers from the fort enter the city, they meet death faster than any other group. Either they are wiped out by the elemental golems or they actually reach the suicide room. Without the intervention of the PCs, however, all of these forays into the ruins end badly for everyone involved.



The Guardians

The city is guarded against intruders by five elemental golems.

Fire

Fire Mountain gets its name from this creature. When it ventures to the top of the mountain, it becomes a dancing, capering bonfire, but inside the palace, it takes the form of a man made of flames. Why it has a human form, none can say, though it seems an odd choice if this golem was created by inhuman beings. The fire golem only leaves the palace when the city is completely devoid of life, and goes nowhere else but the mountaintop.

Its goal is to stop intruders from exploring the palace and entering the suicide room, but it does not hurry. It will observe its foes, looking for advantages, even intimidating them. It does not prevent anyone from leaving the palace, even if they flee in the middle of a fight.

FIRE GOLEM

Divine, Magical, Planar, Solitary.

Fire (b[2d12]+4 damage, ignores armour)

20 HP ○ Armour

Hand, Close, Reach

Special Qualities: Made of fire, Older than life itself.

The fire golem moves like an athlete and a dancer, but it can also stand very still, watching and waiting. It always knows if there are people inside the city and the palace.

Instincts: To bar access to the suicide room.

- Burn a foe with a touch.
- Cast sparks through the air.
- Observe a foe's weakness.
- Produce acrid, choking smoke.

When they explore the palace: Stop them.

When they fight: Observe them first, then strike decisively.

When they leave: Let them go.



Gravel

The Kuna Liians were once depicted in the form of statues, but the last of these were crushed to make the gravel golem. It appears to be a mass of small stones in the shape of a ten-foot-tall cyclopean. It dwells in the neighbourhoods immediately adjacent to the palace, and will attack anyone it finds there. It does nothing in particular to guard the palace—it is the adjacent areas that it guards and patrols.

This golem's weakness is its limited mobility. It can charge up to fifty yards rather quickly, but after it does so it must stop and rest, sometimes for up to a minute. Otherwise it walks at a slow, lumbering pace—about the same as a brisk walk for someone half its height. It is unable to catch people moving through its territory at a constant run, nor can it chase down those who flee from it.

It will try to sneak up on intruders, though it is not particularly skilled. It has better luck hiding behind broken stone buildings or pretending to be a pile of rocks by the side of the road, waiting for intruders to approach.

GRAVEL GOLEM

Construct, Large, Magical, Solitary.

Stone hands (1d10+3 damage, 2 piercing)

20 HP 4 Armour

Close, Reach, Forceful, Messy

Special Qualities: Made of crushed rock, Poor sprinter.

When the gravel golem catches intruders, it attacks them mercilessly with its hands or thrown rocks. Its fighting technique is primal and unsophisticated. When presented with multiple targets, it attacks the closest first.

Instincts: To punish trespassers.

- Charge a short distance.
- Grab a foe and smash them.
- Hide behind broken pieces of stone.
- Hurl a large piece of rock at foes.
- Pummel foes with fists of stone.

If they approach: Try to hide until they are near enough to attack.

If they are near: Charge them.

If they are too fast: Move in their direction anyway, throw things.





Poison

The poison golem is a refined mixture of nightmares dreamt by genies who were once the servants of powerful magicians but now dwell among the stars. Their fears and inner torments were clarified using phoenix eggs after being extracted from the heavens by means of intricate green glass instruments, themselves made of sand from a dead god's eye. The resulting cloud of scaled limbs and poison is kept inside a bottle made from the last remaining portion of the same green glass.

Whoever constructed this golem left it here to guard the abandoned city like a trap. It almost seems to strike at random, but its victims will always see the bottle first. If they flee the city directly, the golem lets them go. Nor does it try to keep intruders out of the palace—almost as if its sole purpose is to make the ruined city more dangerous and nothing more.

Nevertheless, the poison golem still retains aspects of its origins. It will strike out at insubstantial or flying targets first, magicians and sorcerers second. If these targets are not available, it will strike at those who appear to be in command of others.

POISON GOLEM

*Amorphous, Construct, Huge,
Magical, Solitary, Terrifying.*

Poison (b[2d10]+5 damage, ignores armour) 27 HP 1 Armour
Close, Reach, Forceful, Messy

Special Qualities: Lives in a glass bottle, Made of poisonous gas and scaly limbs.

The poison golem is a sickly, blackish-green cloud of smoke, full of scaly, reptilian arms and legs—but no heads or bodies—inside its darkness. This smoke is poisonous to breathe and caustic to the touch. When it stalks intruders in the city, it roils across the ground like a fast fog, seeking to envelop its foes. Those enveloped will quickly be reduced to choking, vomiting, and dying.

This creature normally dwells inside a green glass bottle that lies upon the ground inside the city. Its location changes mysteriously, even though no one ever sees it move. When humans and other living creatures come near the bottle, the poison golem bursts forth to wreak destruction.

Instincts: To envelop intruders.

- Absorb and smother an ongoing magical effect.
- Envelop a foe inside its poison cloud.
- Hide inside a green glass bottle.
- Ravage with scaly claws.

If they resemble genies: Envelop them first.

If they resemble the oppressors of genies: Envelop them next.

When presented with the tears of a god: Accept defeat and submit.

When they trespass in the city: Show them the bottle, then emerge.

Pool

The pool golem is the reason the cyclopeans and the native islanders call the ruined city a place of ghosts. It is a human-sized collection of magical water that can peer into the dreams and memories of nearby intelligent creatures, and then mimic the people it sees in them. Created by someone who lost possession of their own dreams and memories, its original purpose was to collect those of others, by peering into their minds. The golem was later repurposed to guard the ruined city against trespassers. It is usually the first golem to attack intruders.

Who actually made it, who repurposed it, whether they were the same person or not—even whether they were one of the original inhabitants of Kuna Lii—are things that no one knows, least of all the pool golem. All it can do is mimic what it sees in the minds of those it intends to kill.





POOL GOLEM*Amorphous, Construct, Devious, Magical, Solitary.*

Knife hands (1d10 damage, ignores armour)

19 HP 1 Armour

*Hand, Close***Special Qualities:** Made of illusions and water.

This golem's usual tactic is to disguise itself as someone the target knows—a friend, a lover, a relative. The intruder is likely surprised to see someone they know and care about here on this island, especially if that person happens to be deceased. In disguise, the pool golem pretends to be in great distress, perhaps surprised to see the target here, and attempts to close the distance between them as quickly as possible. Then it flows like water and strikes to kill.

The pool golem does not retain memories of its own, and cannot use the old memories of previous targets. It can utter simple words and phrases, but cannot string together enough for even a simple intelligible conversation. Its language, like its appearance, comes only from a target's mind.

Instinct: To assassinate intruders by deception.

- Meld into a pool of water.
- Mimic a foe's loved ones.
- Reform body into new shapes.
- See into a foe's dreams.
- Strike quickly with hands like blades.

If they don't fall for mimicry: Use nearby pools for cover.*If they resort to threats:* Move quicker, with increased distress.

Storm

Someone who wanted the palace to remain isolated created the storm golem. It is essentially a captured cloud, perpetually full of water and electrical activity. It patrols the city, circling the palace, only deviating when it senses intruders below it. While the storm’s attacks have devastated various buildings and streets around the palace through the ages, it never touches the palace itself, and rarely even comes close, except to cause small amounts of rain to wash its outer walls.

STORM GOLEM	<i>Amorphous, Construct, Huge, Magical, Solitary, Terrifying.</i>
Lightning (1d10+5 damage, ignores armour) <i>Close, Reach, Near</i>	24 HP ○ Armour
Special Qualities: Made of clouds and lightning.	

The storm golem is a gigantic, roiling, mass of dark and heavy clouds. It moves slowly, spitting thunderclaps and bolts of lightning. Sometimes, observers see what look almost like anthropomorphic features—hands, eyes, a gaping mouth. The very air beneath and around it feels like it is ripping itself apart when this golem draws near—it is obviously no ordinary storm, not even an ordinary storm that magic has caused to remain here perpetually. The smell of ozone is particularly intense.

The storm finds its victims through the power of sight, as it has no other senses. As it makes its way around the palace, it looks for movement below. The faster something moves, and the more purpose it has, the more attention the storm pays to it, lashing out with thunder, lightning, and hail.

Instincts: To bar access to the palace.

- Blast with freezing rain and hailstones.
- Deafen with thunder.
- Rain down lightning upon the city.
- Suffocate a foe beneath its mass.

When they gather and loiter: Move into position slowly, get them all.

When they leave: Resume patrols.

When they move quickly: Attack them first.



The Palace

Unlike the rest of the city, the palace is intact, and no part of it is ruined. It lies empty, room after room almost completely bare. The floors and walls are covered in tiles that form geometric shapes. There are no doors, only doorways. There are a few tables remaining, all of differing heights and shapes. There are no chairs, no pictures representing any form of life, and no rooms with obvious specialized functions like bedrooms, kitchens, or washrooms.

There are several rooms dedicated to specific purposes, however. The main hall, just past the largest and most obvious entranceway, contains a fountain and the scrying pool. The room beyond—which might as well be a treasure room—contains the only items of value in the city. Finally, at the centre of the palace lies the suicide room, the thing that destroyed the original inhabitants of Kuna Lii forever.

The Mountain

There is also a tunnel that leads from the palace underneath the mountain. Inside the mountain there is a huge crater, blackened and charred by the fire golem. It is a hard climb, but this area can also be reached from the outside. The mountain is no longer an active volcano and has not been so for millions of years. There is nothing of interest or value here, save for the fire golem, who leaves this area to pursue intruders should they enter the palace.

The only animals usually to be found on the mountainside are large, winged lizards. Although the tigers of the island prefer mountains, they tend to avoid this one.

The Scrying Pool

In the largest hall in the palace, just past the largest entranceway, there is a pool of water that shows visions to whomever looks into it. This shallow pool is always filled with water—it will not stay empty if the water is removed, even though there is no obvious way for it to be filled.

When you gaze into the scrying pool, roll+CON if you are wounded or roll+WIS if you are not. •**On a 10+**, you see a vision of home. The people you know, the people you left behind, your family, if you have any. It is a vision of them as they are, right now, at this very moment. Nothing terrible has befallen them—yet. You have the feeling that you could step into the pool and rejoin them, just like that. •**On a 7-9**, it is the same, but tragedy has struck your home, the GM will tell you what. In either case, if you try to step into the scrying pool, you are transported back to your home in an instant, with all your belongings. No others come with you. •**On a miss**, you see that tragedy has struck your home, but you can do nothing.

The Storeroom of Treasures

Beyond the main hall there is what almost amounts to a display of trophies. This round, domed room sports seven gigantic iron obelisks, all of twisted abstract design, arranged in a circle. In front of each one, closer to the middle of the room, there is an exact miniature replica of each statue in solid gold, a mere foot high. On the walls behind each obelisk is a seven-foot tall tapestry, made entirely of gold, silver, and copper thread. Each of the seven tapestries is woven into a different abstract design. There is no explanation anywhere in the palace or on the island for these valuables. They can be removed with little trouble—so long as the fire golem is avoided.

The Suicide Room

At the very centre of the palace lies the doom of Kuna Lii—a simple, round room with a domed ceiling and an open doorway. The walls are smooth and white, the doorway decorated with simple geometric patterns.

Even though this room has walls and rooms and palace all around it, there are glass widows. Through these windows, anyone inside the room can see the island outside, but the world they see moves at an unearthly speed. Days pass in mere seconds, the sun passing overhead is a blurred, flickering line across the sky. Humanoid figures speed across the landscape and buildings seem to rise and fall, but it all moves too fast to make out details. The jungle grows, is cut away, and grows again.

This is the room that brought down the original civilisation of Kuna Lii. It is why they are no more. What will it do to the world now?

When you enter the suicide room, roll+STR if you are Chaotic or Evil, roll+WIS if you are Good or Lawful, and roll+CON if you are Neutral. Until alignments cease to exist, you must live and die and be judged by their precepts. •**On a 10+**, you have a choice. The room offers to destroy something of your choosing, for a price, just as if you had rolled a 7-9. Or, you can flee, recoiling in terror at the prospect of cosmic annihilation. •**On a 7-9**, choose something to destroy. It can be anything: a concept, a person, a place, even an entire civilization—as long as it is one, singular aspect of existence. It ends. Only the PCs and anyone else in Kuna Lii at the time remember that it ever existed. In turn, the room destroys what you have to live for, and it, too, is only remembered by the PCs and anyone else in Kuna Lii. •**On a miss**, it is only what you have to live for that is destroyed.

GMing the Suicide Room

When a PC enters the room, describe an oppressive feeling of cosmic power. This room is pulsing with arcane magic, almost undetectable from the outside, except at the doorway. Pause at the threshold—make sure the PCs who enter the room enter fully and are fully committed to entering this magical room. Any that do must roll for the room's custom move. If any roll 10+, make it clear that there is a price, that the room will destroy something in return, but don't say what that price is, exactly. If any roll 7-9, don't tell them about the price, just ask them to pick something that will be erased from existence.

Get a clear answer from anyone who does choose something to be destroyed—they are paying dearly for it, after all, so there is no need to soften the impact that pieces of reality disappearing may have on them and their world. Once the things they have picked are destroyed, move on to the things they have to live for.

When the room exacts its price, don't ask the players more questions about their characters. Don't ask them anything. Look at the notes you have already taken, and use the answers you have written down. You already know what each of the PCs has to live for—announce it and say it now no longer exists. Just like whatever the PCs picked, if anything—it is gone, utterly and irrevocably.

The PCs may very well have destroyed their enemies—the fort itself, perhaps—or things like hunger, rape, or violence. They could now be living in a world without darkness, or poverty, even. What the room destroys will likely be even more far-reaching. While it might be one PC's family, it might also be hope, life, or even the future itself. The world itself may end, completely and forever. So be it, for such is the power of this room.

Zeus has two jars at the foot of his throne. One is filled with good things, the other with evil. Everyone gets something from the jar full of evil. Not everyone gets something from the jar full of good.



Custom Rules



Making Ruined Cities

The rules here can help you randomly generate a city, especially a ruined city. Start with either a blank piece of paper, or a map that you have drawn rough shapes onto.

Blank Sheet

Take a piece of paper to be your map, any size is fine. Then roll some dice onto it. Wherever a die lands, draw a new element of your city there. The number on the die tells you what element to draw. If you want your city to have walls, draw those first and ignore any die that rolls outside them.

Roll	Urban Element
1	Plaza.
2-4	2-4 roads or streets extend outwards in any direction.
5-8	Tower, 5-8 stories high.
9-10	Small house or structure, 1 or 2 levels.
11-12	Unrecognizable ruin.
13-20	See below or write a custom table.
13	Bridge.
14	Canal.
15	Fountain or well.
16	Monolith.
17	Monument or sculpture.
18	Pit.
19	Prison, tomb, or warehouse.
20	Shrine or temple.

Drawing a Partial Map

If you sketch out streets and blocks before rolling, you can also go block-by-block, or section-by-section, rolling a d20 for each area. Once you have done this, roll again for each area that needs more detail, but this time with a d12. Repeat with a smaller die size until each area has enough detail. If you have enough streets, consider the result of a road to be an alleyway or a small city square in the middle of a group of buildings instead.

Rolling the Dice

Try rolling one set of polyhedral dice at a time and drawing the results before rolling again, until you have enough material that you can easily finish it up with a few additional elements. Of course you can also just roll as many dice as you want, of whatever size you want, though the results may produce a very strange-looking city indeed.

You can also use specific types of dice on this table to create a certain type of city:

City of Art and Towers

Roll only d6s and d8s. Add 10 to the result of each d8.

City of Ruins

Use two different colours of dice. Every even result on one colour means the structure is crumbling and in ruins, overgrown by vegetation. Every odd result on the other colour indicates the same.

City of Temples

Roll only d6s and d8s. Add 14 to the result of each d6.

City on the Water

Roll only d4s and d10s. Add 10 to the result of each d4.

Plazas

Roll a d20 to determine what a particular plaza is used for:

1	Contested area.	14-15	Park.
2	Demonstration zone.	16	Parking lot.
3	Garbage dump.	17	Performance stage.
4-7	Marketplace.	18	Race track.
8-10	Open public area.	19	Ritual space.
11-13	Parade ground.	20	Wasteland.

Roads and Streets

If you want to know what direction a road or street runs, roll a die. The highest result possible is always north and half that result is always south. A d4 will give you the four cardinal points, which can help you create a grid-like city, while a d12 will give you all the directions of a clock face.

Ruin Types

Roll a d8 to see how a building is ruined:

1	Basement only.	5	No stairs.
2	Buried building.	6	Overgrown by vines.
3	Inner walls gone.	7	Ruined by fire.
4	No ceiling.	8	Rotted wood.

Traps

Roll a d8 for what kind of trap a ruined building might be hiding:

1	Birds in the face.	5	Rusty nails.
2	Brick from above.	6	Wall falls over.
3	Broken glass.	7	Whole thing collapses.
4	Floor collapses.	8	Wild animal den.

Unique Locations

Roll a d10 to generate a random unique location:

1	Abattoir.	11	Guildhouse.
2	Bank.	12	Hospital.
3	Brewery.	13	Hostel.
4	Brothel.	14	Restaurant.
5	Casino.	15	Secret garden.
6	Cemetery.	16	Secret police HQ.
7	Charnel pit.	17	Shipyards.
8	College of wizardry.	18	Spice warehouse.
9	Cursed shrine.	19	Theatre.
10	The grand bazaar.	20	University.





The Elementalist

A New Character Class

The Elementalist is a new character class, a sorcerer whose magical powers rely on controlling and manipulating the physical elements of the world. Instead of spells, the Elementalist has control over a set number of elements, and a set number of ways they can affect those elements. As they gain levels, the Elementalist gains power over new elements and new ways to control them.

Name

Ariel, Aroueris, Behar, Erzla, Fritithi, Kuma, Maya, Morgan, Naskapi, Nimwe, Otis, Proserpina, Szlae-Ee, Tesar, Tharsis, Vayda, Wagley, Yesodoth.

Look

Choose one from each:

Awkward Demeanour, Haughty Demeanour, or Serene Demeanour.

Clear Eyes, Eyes Like Deep Pools, or Fiery Eyes.

Covered Head, Strangely-Coloured Hair, or Wild Hair.

Musical Voice, Rumbling Voice, or Sharp Tongue.

Stats

Your base damage is d4.

Your load is 8+STR.

Your maximum HP is 4+Constitution.

Power Source

You may be of any race, but it gives you no particular advantage. Choose the source of your elemental powers:

Divine Blessing

Choose an additional element to master: this element is sacred to your religion and can never cause you harm. You must also choose two elements that are opposed to your religion: you can never master them, and they will deal +1d4 damage to you if they harm you.

A Gift from the Spirits

You can interact (and parley) with elemental spirits as if they were people.

Magical Knowledge

No god or spirit gave you power over the elements—you have words of power and the will to use them. You may roll with INT instead of WIS to master the elements and speak with the world itself, and a 10+ when using eye of the storm also purifies (but does not heal) you.

Starting Moves

You start with these five moves:

Eye of the Storm

When you exert your will in a circle around yourself, roll+CON.

•**On a hit**, the world calms around you (the earth below your feet stops breaking apart, fires you touch go out, storms break around you, etc), but **on a 7-9**, this calmness affects only what you touch, and only as long as you are touching it. You can exert your will over all the natural elements, not just those you have mastered.

Master the Elements

When you command the elements, roll+WIS. You may only issue commands you have mastered to elements you have mastered. •**On a 10+**, you may command what is generally considered a large amount of this element. •**On a 7-9**, the same but choose one:

- The elements you command also run wild, out of your control.
- You can only affect what is generally considered a small amount of this element.
- You take an additional -1 ongoing to command the elements until you purify yourself.

If you maintain an unnatural effect, take -1 ongoing to command the elements until you release those still in your power.

If you use your command of the elements to harm someone directly, roll your damage die. Once the elements are released, however, they cause damage as appropriate to their nature.

The Roots of Creation

You start with mastery over one command, one element, and one additional mastery from either list. Each time you level up, choose either another command or another element to master.

To Speak With the World Itself

When you examine an element you have mastery over, roll+WIS. •**On a 10+**, you learn something interesting and useful. •**On a 7-9**, you learn something interesting, but it's on you to make it useful. •**On a miss**, you have disturbed the elements with your meddling. Whatever the result, the GM may also tell you something this element wants. **If you give it what it wants**, it will answer one question you ask of it, to the best of its abilities.

Touching the Firmament

If you have a few hours or so to meditate amongst the raw elements, or to perform rituals before them, they will purify you. This counts as making camp and sleeping, but you do not need to consume a ration. If you spend days amongst the elements, it counts as recovering under the care of a healer.

Commands and Elements

Commands: Banish, Create, Destroy, Enhance, Move, Shape, Summon, Transmute.

Elements: Air, Crystals, Darkness, Fire, Ice, Light, Magic, Metal, Plants, Stone, Storms, and Water.

Explanation of Commands

Banish drives the element away, defends against it, pushes it back, or removes it from your presence. It does not move the element in any specific manner otherwise.

Create allows you to produce a manifestation of the element out of nothing. It manifests out of your person or in your immediate presence, not in the distance.

Destroy allows you to break, ruin, tax, or weaken the element. If used against a monster, deal your damage as normal.

Enhance allows you to augment or strengthen the element's existing characteristics. This can be maintained to grant +1 to a roll or +1d4 to damage. This cannot be used to mend an item made from this element.

Move allows you to move the element from one place to another.

Shape allows you to manipulate the element, sculpting it or warping it in place. This can mend broken objects made from the element or change the element's consistency, but cannot be used to move the element from place to place.

Summon allows you to summon an elemental spirit, which then acts according to its nature (decided by the GM).

Transmute allows you to bind elements together, grant the properties of one element to a manifestation of another, or transform one element into another. You must have mastery over all the elements involved.

Alignment

Choose your alignment:

Chaotic

Permanently change the way someone else interacts with their environment.

Evil

Prove yourself superior to someone in a position of authority.

Good

Use your powers over the elements to better someone else's lot in life.

Gear

Your load is 8+STR.

Choose your armaments:

- Ceremonial staff (close, two-handed, 1 weight).
- Chains (reach, 2 weight).
- Set of paired knives (hand, 1 weight).
- Sword (close, 2 weight).

Choose your equipment:

- Adventuring gear (5 uses, 1 weight), bandages (3 uses), and leather armour (1 armour, 1 weight).
- Bag of books (5 uses, 2 weight), notebook, quills, and ink.
- Dungeon rations (5 uses, 1 weight) and two healing potions.

And choose one:

- A large item made of, or for, an element you have mastered, with one tag of your choice.
- Many small items made of, or for, an element you have mastered, with one tag of your choice.

Bonds

_____ and I have braved the elements together.

_____ has been touched by the primal elements and I will find out why.

I have sworn to take _____ to a place far away from here.

I must have _____'s help to complete an important task, no matter the cost.

Advanced Moves

When you gain a level from 2-5, choose from these moves:

Born of Fire

You are no longer harmed by the touch of fire, nor are you vulnerable to heat.

Elemental Presence

You ignore the first -1 penalty from commanding the elements and maintaining the effect.

Friend of the Sea

You can live, breathe, and move underwater with ease.

Gift of Power

When you purify yourself amongst the elements, you may choose a command or element you have not mastered. You may use this command or element once only, and then it is lost to you until you purify yourself again. You may choose a different command or element each time you purify yourself.

Heart of Ice

You can walk easily on ice and are no longer vulnerable to freezing. No matter how cold or slippery it gets, you function fine.

Multifaceted

Choose a move from the Barbarian, Ranger, Thief, or Wizard classes. You count as one level lower for purposes of qualifying for moves. You may not choose a multiclass move.

Nature's Fury

When you use an element you have mastered to deal damage, your damage die is d10 instead of d4.

Physical Purity

When you purify yourself amongst the elements, you may also remove a debility or be cured of a disease or poison, so long as the cause of your ailment is not more powerful than the elements themselves.

Shield of Thorns

When you use the elements to defend, on a hit, you may also deal your damage to a nearby foe, in addition to spending hold. You only deal your damage once, even if you have more than one hold.

Spirit Friend

Choose two elements you have mastered: spirits of those elements will always recognize you as a friend and try to help you, until you prove yourself to be an enemy.

When you gain a level from 6-10, choose from these moves or the level 2-5 moves:

Elemental Form

You can transmute your own body into the elements you have mastery over. **When you assume an elemental form**, roll+CON. •**On a 10+**, hold three. •**On a 7-9**, hold two. •**On a miss**, hold one in addition to whatever the GM says.

Your new form can move much like your old form, but has the innate abilities of the elements it is made of: fire burns, stone is hard, water runs and flows, and a body made of light, shadow, or wind is intangible. You still use your normal stats but some moves may be harder to trigger. The GM will also tell you one or more moves associated with your new form. Spend a hold to make that move. Once you're out of hold, you return to your natural form. At any time, you may spend all your hold and revert to your natural form.

Elemental Nature

Replaces: Elemental Presence

When you command the elements, you ignore the -1 penalty from two effects you maintain.

Friend of the Sky

You can fly, whenever you want, without having to command the air around you.

Gift of Protection

Choose an element that you have mastered—you are now immune to it. You can no longer be harmed by this element, nor can you be disadvantaged by its ephemeral or unique properties (for example, being blinded by darkness or light, or being poisoned by plants). You can still be hindered by applications of this element that don't rely on its unique properties (being bound in iron manacles or restrained by creeping vines, for example).

Primal Words

When you use a command you have mastered to cause damage, either to an element or by commanding an element, you deal +1d6 damage.

The Skein of Creation

When you purify yourself amongst the elements, the GM will reveal to you one grim portent that has not yet come to pass, and tell you which danger it was written for.

Weather Weaver

If you are under open skies when the sun rises the GM will ask you what the weather will be that day. Say whatever you like, it comes to pass.

Well-Rounded

Requires: Multifaceted

Choose another move from the Barbarian, Ranger, Thief, or Wizard classes. You count as one level lower for purposes of qualifying for moves. You may not choose a multiclass move.

The World is My Canvass

When you command the elements, on a 10-11, you may choose one option from the 7-9 list in order to command a huge amount of this element. •On a 12+, you may command a huge amount with no consequences.



HAL LYNCH

The End.