



RUNEQUEST EDITIONS

RUNEQUEST (1st edition): Published by Chaosium in 1978.

RUNEQUEST (2nd edition), also known as RQ2, published by Chaosium in 1980.

RUNEQUEST (3rd edition) also known as RQ3, published by Avalon Hill in 1984.

RUNEQUEST, published by Mongoose Publishing in 2006. Sometimes referred to as MRQ1.

RUNEQUEST II, published by Mongoose Publishing in 2009 - a heavily revised version of MRQ1 - and sometimes known as MRQII.

During the 1990s an attempt was made to create RUNEQUEST: Adventures in Glorantha. It never saw publication.

Whether or not we have succeeded is for you to decide, but, we believe that this edition of the game reflects its strengths, addresses previous weaknesses, and offers players and Games Masters a set of rules that will capture and fire their imaginations, just as ours were captured and fired when RUNEQUEST was first released.

As with any roleplaying game there will be ambiguities and questions raised: no set of rules will ever cover every eventuality perfectly and to everyone's satisfaction. However, where something is unaddressed, there should be something in this book that can, with a little tweaking and a little thought, address it. RUNEQUEST has always been a very flexible, intuitive and forgiving game system. Use the game as you want to and need to. Do not be constrained or constrain yourself. Part of RUNEQUEST's longevity has been its adaptability, and that adaptability always comes through what its players and referees bring to the table. This is your game: *Your RUNEQUEST Will Vary*.

In bringing you RUNEQUEST's sixth edition there is a large roster of people to thank: the credits on [page XX](#) list all those involved in helping bring you this game. There are, however, a few people worthy of a very special mention:

- ⇒ *Steve Perrin, Ray Turney, Steve Henderson and Warren James* for bringing us the original RUNEQUEST rules and starting this 34 year journey.
- ⇒ *Greg Stafford* for believing in us, supporting us, and having the confidence in us to continue RUNEQUEST's legacy.
- ⇒ *Rick Meints and Jeff Richard* for their support, friendship and similar confidence.
- ⇒ *Dr John Hutchinson* for his valuable contributions that helped get this project underway.
- ⇒ *The many, many loyal fans* of the game who encouraged us and supported us whilst writing the rules.
- ⇒ *Our families* for allowing us to have this vision, and for sharing it with us.

We very much hope that you enjoy the sixth edition of RUNEQUEST.

We have enjoyed making it for you.

The Design Mechanism
May 2012

A NOTE ON ROLEPLAYING GAMES

RUNEQUEST assumes that the reader is familiar with the concept of how roleplaying games work; the differences between the players, the Games Master (or referee), the use of characters and the use of polyhedral dice. If this is your first roleplaying game, we recommend that you take a look at <http://www.rpgamer.com/savingthrow/primer.html> which offers an excellent overview of the different participants in roleplaying games and how a typical roleplaying game session is structured.

HOW RUNEQUEST IS ORGANISED

RUNEQUEST is divided into 16 chapters and an appendix.

CHAPTERS 1 TO 3: CHARACTER CREATION

Character creation is covered in these three chapters with each chapter building on the last. Basic Character Creation starts the process with Culture and Community, and Careers and Development adding further depth. Players should start here to create their first RUNEQUEST characters.

Both players and Games Masters should start with Chapter 1: Basic Character Creation.

CHAPTER 4: SKILLS

Each of the skills used in RUNEQUEST are explained in depth, with the different ways skills can be employed and used detailed.

CHAPTER 5: ECONOMICS AND EQUIPMENT

This chapter looks at the use of money and social class in RUNEQUEST, examining income, its use and different social levels in RUNEQUEST's cultures. All manner of adventuring equipment, from armour and weapons, through to tools and vehicles, are then described. This chapter also includes rules for building and repairing items.

CHAPTER 6: MECHANICS

Rules for a myriad of different situations are covered here, including rules for character experience, advancement and training.

CHAPTER 7: COMBAT

Fighting – close combat and ranged – is this chapter's focus. It describes how combats work, need to be run, the use of Special Effects and other combat techniques.

CHAPTER 8: MAGIC

This is the introductory chapter for RUNEQUEST's five different magic systems. It explores the runes – what they are and how they work – and the fundamentals of magic in its different forms. The chapter offers suggestions and advice on structuring magic in a RUNEQUEST campaign, and how to gain, manage and restore magic points.

CHAPTERS 9, 10, 11, 12 AND 13: MAGIC SYSTEMS

Folk Magic, Animism, Mysticism, Theism and Sorcery are the different magic systems RUNEQUEST uses, each with its own chapter. The various differences are explained and the powers offered by the magic system explored.

CHAPTER 14: CULTS AND BROTHERHOODS

Religious organisations and other kinds of societies are detailed in this chapter. Cults have been an important and traditional part of RUNEQUEST, and they are covered in significant detail along with templates for many different kinds of cult, order, school and so on for Games Masters and Players to build upon for their own campaigns.

CHAPTER 15: CREATURES

Insects, mammals, fish and monsters from myth and legend are this chapter's focus. As well as providing statistical entries for well over 50 creatures, extensive notes are given on how to use creatures in RUNEQUEST games, including using different races as player characters and designing your own creatures.

CHAPTER 16: GAMES MASTERY

This chapter offers copious notes, thoughts and guidance on how to Games Master RUNEQUEST games. Areas for consideration are summarised, options explored, and different ways of using the rules offered. An invaluable chapter for new and old RUNEQUEST Games Masters alike.

APPENDIX

The appendices include all the most commonly used charts and tables for easy reference. We also include a sample character sheet for use in RUNEQUEST games. The appendices are also available as a free download from the Design Mechanism website.

GLOSSARY OF TERMS

Many different terms and phrases are used throughout RUNEQUEST to denote certain features, functions and game effects. A glossary of the most frequent and important follows:

ATTRIBUTES:

Game abilities derived from one of more Characteristics: Action Points, Hit Points, Magic Points and so forth.

CHARACTERISTIC:

One of seven identifiers used in character creation: Strength, Constitution, Size and so on.

COMBAT ROUND:

A period of five seconds and used to measure the detailed activities during combat.

CYCLE:

The sequence in which all characters act, in Turns, during a Combat Round.





ANATHAYM'S SAGA

The cover of this book shows a female warrior, Anathaym, battling for her life against a creature intent on killing her. Throughout RUNEQUEST we'll be using Anathaym as an example of a character and, through her, showing how the RUNEQUEST rules work. Her saga begins here, with character creation. Emma, the player, is creating her first RUNEQUEST character and has already decided that she will call her Anathaym. Emma's Games Master, Steve, has told all the players that his RUNEQUEST campaign will be set in a fantasy world based heavily on ancient Greece, so Emma and her fellow players, Dave, Colin and Jo, know a little about the world their characters will inhabit and how to picture it.

CHARACTER CONCEPT

A good place to start is to have some idea of what sort of character you want to play; a hardened warrior for example, or a cunning thief. Your character concept does not need to be elaborate at this stage; simply an idea that will help guide certain choices such as race and profession. A few character ideas are listed to provoke your imagination.

- ⇒ Fierce barbarian hunter
- ⇒ Young, naïve wizard
- ⇒ Bad-tempered gemstone miner
- ⇒ Chivalrous, yet disgraced champion
- ⇒ Suspicious, spirit worshiping shaman
- ⇒ Overly curious explorer-scholar
- ⇒ Unscrupulous mercenary



NON-HUMAN SPECIES

Humans are the easiest characters to play and are probably the most common race found in most RUNEQUEST campaigns, but one need not be confined to just humans. It is possible to play just about any sapient species because all creatures, regardless of type, are defined in the same way. The Creatures chapter offers a number of alternatives along with detailed character creation options for non-human species. However, if this is your first RUNEQUEST character, stick with the rules for humans given in this chapter before branching out into something more exotic.

CHARACTERISTICS

Every sapient creature, be it human, elder race or monster, is defined by seven characteristics. Each characteristic tells you something about your character; how strong or fast he or she is; how clever or healthy. Characteristics are at the core of every RUNEQUEST character and form the basis for most of the other elements such as Attributes and Skills. The seven characteristics are:

- ⇒ Strength (STR)
- ⇒ Constitution (CON)
- ⇒ Size (SIZ)
- ⇒ Dexterity (DEX)
- ⇒ Intelligence (INT)
- ⇒ Power (POW)
- ⇒ Charisma (CHA)

Before calculating the characteristics, the following section explains what each represents.

STRENGTH (STR)

STR represents physical strength; how much one can lift, how hard one can hit, and so on. Characters with a high STR are likely to be more heavily muscled whilst those with a low STR are somewhat on the scrawny side. STR is a component of the Damage Modifier (see [page XX](#)). If a character is reduced to zero STR he lacks the ability to move or lift objects, becoming bedridden until STR

improves somehow (through natural healing or magic, for example).

CONSTITUTION (CON)

CON is measure of health and hardiness. Those with a high CON are physically tough and likely to be more resistant to disease or poison. Those with a low CON are less resilient and may be prone to sickness and tire quickly. CON is a component in determining Hit Points (see [page XX](#)) and Healing Rate (see [page XX](#)). If CON falls to zero for any reason the character dies.

SIZE (SIZ)

SIZ measures mass, and helps indicate height and weight. The larger the SIZ the heavier or bigger the creature is likely to be. Most creatures' SIZ has a higher minimum value than other characteristics, representing the smallest example of an adult of that race; which in the case of humans is 8. SIZ is used to help figure Hit Points (see [page XX](#)), as larger, heavier creatures tend to have greater endurance against damage. SIZ can also be used to determine a character's Damage Modifier, since mass helps to increase the force of a blow. SIZ provides rough limits to Height and Weight, depending on the character's body frame (see [page XX](#)). If SIZ drops below the species minimum they are considered to have wasted away to the point they are bedridden.

DEXTERITY (DEX)

Agility, balance and reflexes are measured by DEX. Characters with high DEX are fast, nimble and graceful of movement. Those with a low DEX tend to be lumbering and clumsy. DEX is an important aspect of Action Points (see [page XX](#)) and Strike Rank Bonus (see [page XX](#)). If a character is reduced to zero DEX they suffer functional paralysis, unable to move until the situation is rectified.

INTELLIGENCE (INT)

INT is measurement of cognitive ability. It indicates the capacity for a character to think

both logically and creatively. Those with a lower INT score are not necessarily stupid, but they are likely to be constrained in how creatively they can employ their wits. Creatures with an INT of 7 or below are considered sentient, retaining animal level instinct and able to react to stimuli. Individuals with an INT of 8 or higher are deemed fully sapient. INT is a factor in calculating Action Points (see [page XX](#)) and Strike Rank Bonus (see [page XX](#)). If INT is reduced to zero the character becomes completely mindless.

POWER (POW)

Power is a measurement of a character's soul, spirit, inner drive and capacity for magic. It encompasses a number of different things and is a relatively abstract measurement, but is also one of the most important. POW is the characteristic that marks a character out to the gods or other supernatural powers and is an indication of divine or magical potential, as well as being an indication of the force of their personal determination. POW governs a character's Magic Points (see [page XX](#)) and Luck Points (see [page XX](#)). If a character's POW ever drops to zero they lose all independent will.

CHARISMA (CHA)

Charisma measures personality and is independent of physical appearance. Someone with a high CHA for example might be ugly or plain to look at, but blessed with a charm and wit that more than compensate for not being handsome. Likewise a low CHA might indicate someone who is radiantly beautiful but utterly shallow or simply meek. A good CHA is often useful for those who wish to be leaders or centres of their local community. Diehard loners and submissive followers tend towards the other extreme. CHA affects a character's Experience Modifier (see [page XX](#)). If CHA is ever falls to zero, the character can no longer socially interact with others, becoming so painfully shy or antisocial they are ignored or even driven away.



ANATHAYM'S SAGA

Anathaym's world centres on a city-state called Meeros. The rules examples make mention of Meeros frequently, its inhabitants, and general culture (which is late Bronze Age). Meeros's enemies are the barbarians known as the Badoshi Warlords.

As well as Anathaym several other example characters are used:

Kara - Anathaym's sister and a priestess.

Xamothis - Anathaym's combat tutor.

Xenos - A Meerish warrior and Anathaym's hated rival.

Kratos - A sorcerer bent on destroying Meeros.

Mju - a wandering mystic of the plateau desert nomads.

Meeros is used simply as a backdrop for the rules examples; the world is not developed beyond these illustrations and it does not form a RENEQUEST default setting. Games Masters can, of course, use Meeros in their own games developing it as they need if they so desire.

PROFESSIONAL SKILLS

Art (any), Commerce, Craft (any), Courtesy, Language (any), Lore (any), Musicianship, Streetwise.

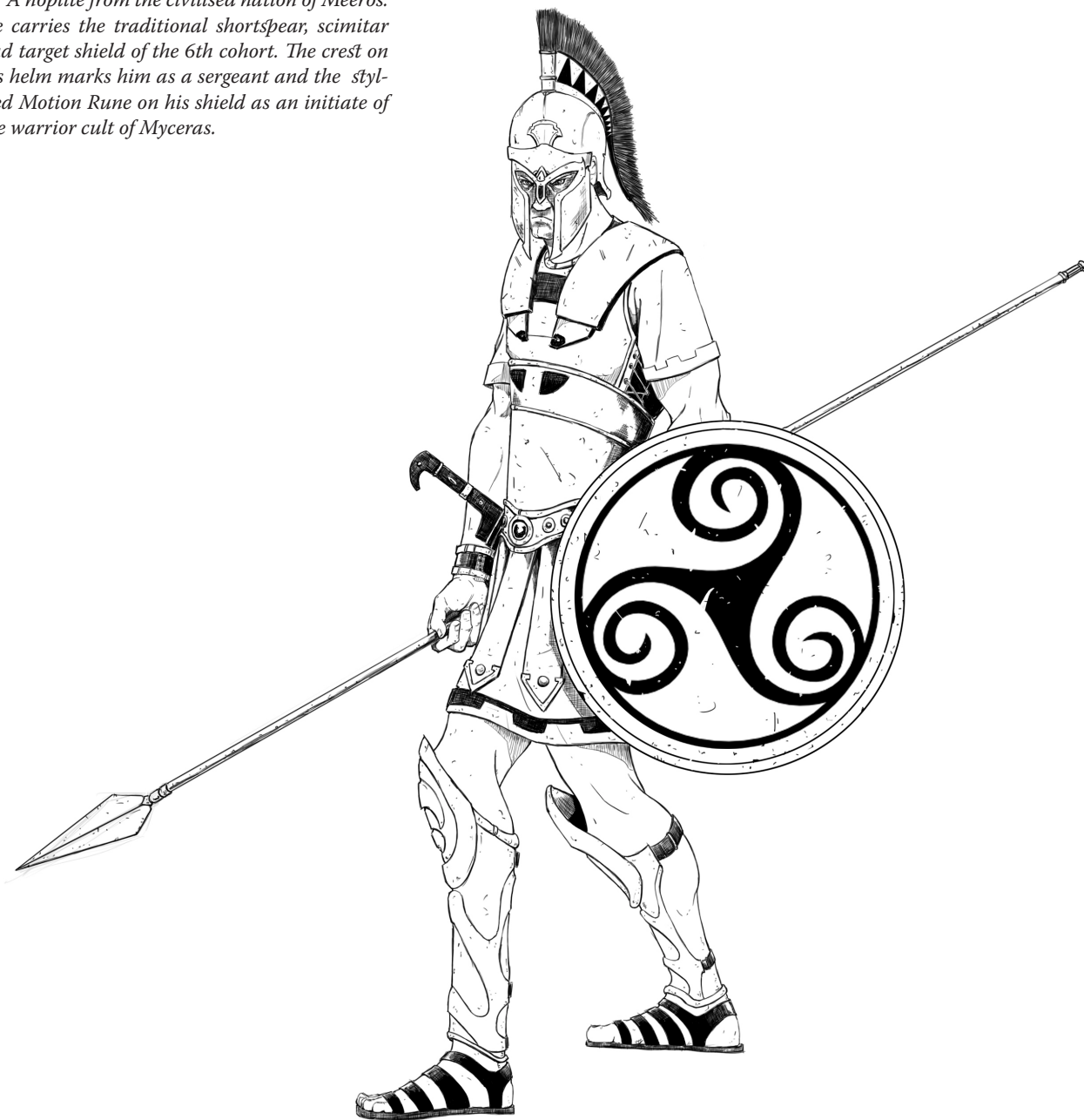
CULTURAL PASSIONS

- ⇒ Loyalty to Town/City
- ⇒ Love (friend, sibling or romantic lover)
- ⇒ Hate (rival, gang, district or city)

THE CIVILISED VOICE

‘Isn’t this a fine city? I mean, isn’t it the finest you’ve ever seen? Safe, too. The militia sees to that and although you might see the odd beggar wandering around the marketplace you’re as likely to be attacked as you are to get eaten by monsters. We have rules, you see. Without rules we’re no better than animals. Rules help us live together without fighting, and to make things we can sell so that we can move up in the world.’

A hoplite from the civilised nation of Meeros. He carries the traditional shortspear, scimitar and target shield of the 6th cohort. The crest on his helm marks him as a sergeant and the stylised Motion Rune on his shield as an initiate of the warrior cult of Myceras.





It's about order and a certain degree of comfort. And it's about education. I have listened to the priests and studied with philosophers, which helps me run my business. Because I run my business I can buy education for my children so they can run businesses too, when they're older. I can buy my wife the things we need to bring up the children, and sometimes there's a little left over for a treat. Sometimes. And to pay the taxes. It's very important that we pay the taxes.

But mostly it's about protection. That wall around the city is there for more than show. It keeps the invaders out and lets us live in peace. The garrison patrols the borders and the wall and alerts us to when enemies are near. Not that they'd dare attack us! We have the most important city in the whole region. Attacking us would invite hatred from our allies. So we are safe.

Well, yes, of course there's crime. There's always someone who isn't prepared to work for it and steals instead. Why, only last week my shop was turned over and the day's takings stolen. And yes, there are muggings and murders too, but the militia always catch the perpetrators; and when they do! Well, then they'll see our marvellous court in action. The Duke himself presides, you know, and he's a fair man. He can tell when someone's guilty just by staring at them. And don't bother appealing; if you're guilty, you're off to the donjon. That's unless you've been stealing, in which case you lose fingers.

What I like most about the city is the wider community. It's about meeting new people every day, each with a new story to tell. I like seeing my neighbours, even if they are a bit loud sometimes, and I like the atmosphere of market day or Saints Day when everyone's excited and out for a good time. I like having a roof over my head and a warm bed to lie in at night (even if it is damp). I like having a door I can close on the world when I get fed up with it, and knowing that I don't have to go out with a spear to hunt my next meal.

Me? Give up the city? No chance!

NOMADIC

Nomadic people are constantly on the move, with no home and hearth to call their own. They may wander aimlessly about, or might have several camps they move to and from throughout the year. They raise no crops but instead follow the migrations of animals or fish, perhaps even herding their own domesticated beasts. Nomads are adept at subsisting on what they can quickly and easily scavenge from their surroundings, letting nothing go to waste. The skills of the nomad culture should be tailored to their environment. Some journey vast distances on foot, others live in caravans or ride strange creatures, and some drift across the oceans on great floating rafts.

SKILLS

STANDARD SKILLS

Endurance, First Aid, Locale, Perception, Stealth; and two of the following: Athletics, Boating, Swim, Drive or Ride depending on the primary mode of travel.

EXAMPLE COMBAT STYLES

Camel Cavalry, Feathered Death Flinger, Horse Lord, Whale Hunter, Wheeled Warrior, Wolf Runner

PROFESSIONAL SKILLS

Craft (any), Culture (any), Language (any), Lore (any), Musicianship, Navigate, Survival, Track

CULTURAL PASSIONS

- ⇒ Loyalty to Tribal Chieftain/Khan
- ⇒ Love (friend, sibling or romantic lover)
- ⇒ Hate (creature, rival or tribe)

THE NOMAD'S VOICE

'In the winter we move down to the shelter of the valleys where our people have made camp every year for fifty generations. We wait until the ground thaws, living all the while on the dried meats and fruits laid down in the autumn, and protect ourselves from the snow and cold. Last year we arrived in the valley to find it had been occupied by savage, diseased

wolves and we had to drive them out and cleanse the place with fire. A dozen died in that fight. A dozen hands less to tend the herd and forage.

In the spring we move to the higher pastures, some ten day's walk, and check the game trails to see what has made it through the winter. The Great Hunt takes place in that time, when the strong go and find boar, bear and elk and the rest move the herd up out of the valley. Those are good days, and we give thanks to the spirits and sacrifice a cow or two. We meet the other clans at the Great Sky Cairn and exchange news and gifts. There is always a feast and many sore heads, but we agree the business for the year and discuss what the game trails are like and how the pasture holds out. Last year one clan brought with it a monster they had captured and tamed. It was a scaly thing with tusks and hide like tree bark; the shamans said it was unnatural, but the other clan kept it as a watchdog.

And then in the summer we move out across the high plateau where we graze our animals and gather fruits to prepare for the winter. Sometimes we battle, seeking to hold the best grasslands, or raid barbarian settlements lurking in the forest, but mostly we know peace. It is difficult to keep enemies when you're always on the move. Neither do we waste. Waste is an insult to the gods! We eat, or find a use, for everything we hunt. We honour what nature provides and do not squander it. It brings tears to the eyes and heart to see the waste in the stinking cities.

Why do we follow this life? Because of the animals, because of the seasons! The world moves and so must we. If you stay in one place you sap the earth and it stops giving. Stay in one place and sooner or later enemies or monsters find you and before you know it you're fighting every day instead of every now and again. By moving we learn the land and take its best. If you set down roots, you become like a plant, and we are not plants. We have legs and we walk and run like the deer walk and run. We are free, and being free we must move freely. Our hunters and herders are strong because we keep our blood moving

and stay in time with the seasons, moving when the earth and the spirits say it is time to move. Never stop moving. Even when death claims us, we go to the Great Pasture where all is spring and the hunting is good, and the spirits look after us as we have looked after them.

We have a good life'

PRIMITIVE

Of all peoples primitives are those that live closest with the land, in tune with its hidden secrets. Other cultures commonly dismiss them as little more than animals, yet they merely eschew the technology that so many others take for granted; relying instead on flint spears and arrows, and their skill for survival in the wild. Living in extended family groups, primitive cultures gather around very simple dwellings that can range from caves and areas of natural shelter through to lean-tos or very basic huts. Primitives are typically hunter-gatherers with either few, or poorly developed, systems for farming and husbandry. However, certain cultural beliefs, often based on superstitions, can be very well defined. Few primitive cultures have developed anything approaching a written language although paintings and other pictorial symbols serve as a means of communication.

SKILLS

STANDARD SKILLS

Brawn, Endurance, Evade, Locale, Perception, Stealth; and one of either Athletics, Boating or Swim.

EXAMPLE COMBAT STYLES

Flint Death Dealer, Ghost Warrior, Head Hunter, Jaguar Brother, Jungle Savage, Savannah Hunter

PROFESSIONAL SKILLS

Craft (any), Healing, Lore (any), Musician-ship, Navigate, Survival, Track.


A full-size, two-page character sheet is provided in the Appendix on *page XX*. A copy of this sheet can also be downloaded from the Design Mechanism website.

Permission is granted to copy for personal use.



Player: _____ Character: _____

Age: _____ Gender: _____ Handedness: _____ LUCK POINTS

Frame: _____ Height: _____ Weight: _____ 

Culture: _____ Homeland: _____ Cult: _____

Career: _____ Social Class: _____

RUNEQUEST

CHARACTER NOTES

STR

CON

SIZ

DEX

INT


POW


CHA

CHARACTERISTICS & ATTRIBUTES

HIT LOCATIONS

Id20	Armour Worn	ENC
1-3 Right Leg	_____	_____
4-6 Left Leg	_____	_____
7-9 Abdomen	_____	_____
10-12 Chest	_____	_____
13-15 Right Arm	_____	_____
16-18 Left Arm	_____	_____
19-20 Head	_____	_____

Strike Rank Penalty 

Shield  (Type & Locations Covered)

Action Points	Damage Modifier	Exp. Modifier	Healing Rate	Movement Rate	Strike Rank
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

COMBAT STYLES (STR+DEX)

Style Name	%	Weapons Included
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

STANDARD SKILLS

Skill	Characteristics	%
Athletics	STR+DEX	____
Boating	STR+CON	____
Brawn	STR+SIZ	____
Conceal	DEX+POW	____
Customs	INT x2	____
Dance	DEX+CHA	____
Deceit	INT+CHA	____
Drive	DEX+POW	____
Endurance	CON x2	____
Evade	DEX x2	____
First Aid	INT+DEX	____
Influence	CHA x2	____
Insight	INT+POW	____
Locale	INT x2	____
Perception	INT+POW	____
Ride	DEX+POW	____
Sing	POW+CHA	____
Stealth	INT+DEX	____
Swim	STR+CON	____
Unarmed	STR+DEX	____
Willpower	POW x2	____

PROFESSIONAL SKILLS

Skill	Characteristics	%
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____

Languages (INT+CHA) %

Native Tongue _____

MAGIC POINTS

0	1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22	23

MAGICAL SKILLS

Skill	Characteristics	%
_____	_____	____
_____	_____	____
_____	_____	____
_____	_____	____

PASSIONS (POW+CHA)

Passion	%
_____	____
_____	____
_____	____
_____	____

FATIGUE

Current Level _____

Skills _____

Move _____

Strike Rank _____

Action Points _____

Weapon	Damage	Size	Reach	AP / HP	Effects	ENC	Range	Load
_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____

CHAPTER 04: SKILLS



If characteristics and attributes define what a character is like, skills define what he can do. As explored in the previous chapters, all characters have a diverse set of skills drawn from their vocation and cultural backgrounds. This chapter explains how skills work, and provides greater definition for each skill used in RUNEQUEST.

Skills are divided into two categories: Standard and Professional. Every character has the same set of Standard Skills. Professional Skills differ between individual characters and reflect expertise developed within a career and, to a certain extent, their culture. Despite these distinctions, Standard and Professional Skills work in the same way.

This chapter looks, first of all, at the basics of how skills work. Then the skills, Standard and Professional, are described. The chapter then concludes with some additional rules for how to handle skills in different ways and under different circumstances.

HOW SKILLS WORK

A skill has a base value based on two characteristics; or one characteristic multiplied by two. There is no upper limit to a skill's value; it can exceed 100 and, in the course of play, characters can expect to see their skills reach such heights.

Whenever a character is called upon to resolve some form of test, challenge or professional ability 1d100 is rolled and compared with the skill's value:

- ⇒ Equal to, or less than, the skill indicates a success
- ⇒ Greater than the skill's value indicates a failure

There are certain special cases concerning success and failure that should be noted.

- ⇒ Any roll of 01-05 is always a success
- ⇒ Any roll of 96-00 is always a failure, irrespective of how high the skill's value

The Mastery Rune signifies control and mastery over many things. It is most commonly found in conjunction with another rune, such as Man, Magic and so on, defining Mastery in or over a particular area.



place so blatantly (or otherwise revealed in an appropriate manner) that it draws the attention of everyone nearby.

CUSTOMS (INT X2)

Customs represents the character's knowledge of his own community; its social codes, rites, rituals, taboos and so on. The skill is used when it is essential to accurately interpret or perform any socially important custom or to behave in a particular way.

A critical success with Customs indicates that the character has acted in an exemplary fashion or perceived a very subtle social nuance that will be of immediate or later value.

A failed Customs roll results in wry humour or minor irritation. A fumbled Customs roll indicates that the character has badly failed to observe his community's customs and may have even given offence – whether intentional or not.

The ramifications of a fumbled roll depend very much on the nature of the culture or community and may thus have very different outcomes, ranging from harsh rebuke, through ostracism, exile or even violent punishment.

DANCE (DEX+CHA)

Just about every culture uses dance in some way – either as recreation or as part of important rituals. It might be a court dance, a war dance, or a simple set of movements accompanying a prayer or ceremonial chant. The Dance skill measures a character's ability to move rhythmically and accurately (to a reasonable degree) when called upon to do so.

A critical success results in a dance that is expressive, fluid and perhaps deeply affecting for those who witness it. The dance is as persuasive as any Influence roll and can be used as such in situations resting on communication and personal credibility. Alternatively any subsequent Influence test is given a bonus equal to the critical score of the Dance skill. Of course, a critical Dance roll may very well result in tumultuous applause and tokens of admiration and appreciation.

A failed Dance roll signifies a lacklustre performance.

A fumbled Dance is clumsy to both the dancer and those who watch it. The dancer trips or stumbles. Passion is lost, the execution is weak and the dance fails to convey what it is meant to. Any skills resting on communication and personal credibility will suffer a penalty at the discretion of the Games Master.

DECEIT (INT+CHA)

Deceit covers all instances where a character attempts to mask the truth and offer a deceit of some kind; barefaced lying, misleading a guard or even bluffing (or cheating) during a card game. The skill also covers instances where hiding true emotions or motives is necessary (feigning pleasure when one is bitterly disappointed perhaps, or attempting to seem welcoming and open when the opposite is true). Deceit forms a counterpart to the Insight skill and can be used to oppose Insight rolls when others are attempting to discern either truth or motive.

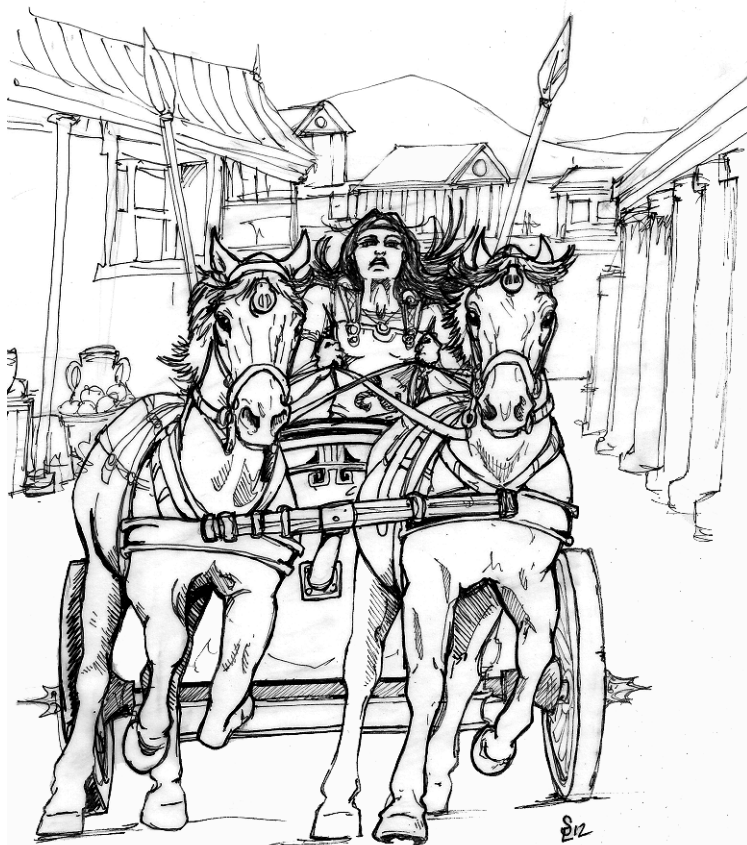
On a critical success the character has pulled off the deceit convincingly to the point where the truth will not be questioned in the future by those who are subject to the deception – unless something happens to expose the truth.

A failed Deceit roll indicates that the character lacked conviction or believability, prompting further investigation.

A fumbled Deceit roll represents a miserable failure to deceive – one so transparent that others may have difficulty believing the character at a future time.

DRIVE (DEX+POW)

Drive covers the control of wheeled or drawn vehicles, whether by one or more beasts of burden or more esoteric means: such as carts, carriages, chariots or sleds. Drive rolls are needed when a character wants to do something out of the ordinary with a vehicle – traverse treacherous terrain, jump obstacles and so on. A roll is also necessary if the vehicle being driven is drawn by different beasts than the driver is used to (horses instead of oxen, for example) or there are more or fewer beasts teamed together to pull the vehicle (a



Meerish Warriors are famed charioteers. Chariot races are a popular fixture across Meeros. Anathaym's skill behind the reins does not, unfortunately, match her enthusiasm.

four-horse wagon when the character is used to a two-horse team). In cases where either the beasts or their number are radically unfamiliar, a tiger drawn chariot for example, then the roll should be made more difficult.

Where two or more vehicles are contesting with each other, perhaps to overtake or force another off the road, the drivers should determine the result with an opposed Drive test.

A critical Drive roll either increases the vehicle's Movement rate by one tenth or permits the driver to perform some feat of skilful or flamboyant driving.

A failed Drive roll halves the vehicle's Movement.

A fumbled Drive roll indicates either that the vehicle has broken down in some manner (wheel comes off or the harness breaks for example), or if the vehicle is engaged in a high speed or dangerous manoeuvre, it becomes unstable and overturns. An overturning vehicle requires all occupants need to make a successful Acrobatics or Evade roll to leap clear of the wreckage, or sustain an amount of

falling damage commensurate with its speed (see page XX).

ENDURANCE (CON X 2)

Endurance is a character's capacity to endure physical stress, pain and fatigue. It measures the body's ability to deal with potentially damaging or debilitating conditions and is a general gauge of resilience, stamina and metabolism. Endurance, like its counterpart Willpower, is used in any number of ways, but most specifically to resist the possible effects of injuries, including harmful poisons and disease.

A critical Endurance roll usually indicates that the character has managed to shrug off the worst possible assault on his body. In the case of injury he is often able to act when ordinarily he might be incapacitated. In the case of resisting poisons or disease a critical success permits the character to ignore any further resistance rolls against that specific dose or infection.

A failed Endurance roll results in the character succumbing to whatever stress or injury



of fatigue and also slows-down the ability to react.

Armour is ranked according to the manner in which it is constructed and overall coverage, not the actual material it was made from. For example it is perfectly permissible to manufacture a scaled helm made from sewing boar tusks to a leather cap, or a suit of half-plate from cuir bouillied dinosaur leather or carved jade. Of course some materials are stronger than others; a bronze breastplate will be thinner and lighter than an equivalent

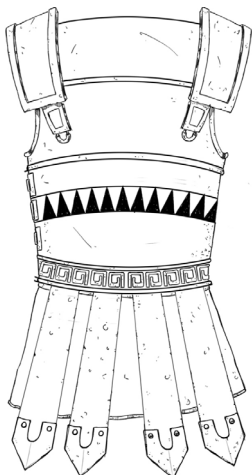
made from rhino hide. Thus the material used to manufacture the armour affects its Encumbrance (ENC).

No matter what material the armour is made of, it cannot be layered with other types – such concepts are already incorporated as part of its construction. Armour is assumed to come with whatever lining or padding would normally be expected as part of the complete panoply.

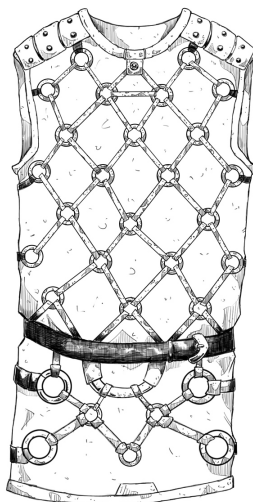
ARMOUR TABLE

Material Type	Construction	Example	AP	ENC	Cost per Location	Suit ENC/ Cost/ Armour Penalty	Milieu
Flexible	Natural/Cured	Furs, Hides	1	2	20	14/140/3	Any
	Padded/ Quilted	Aketon, Gambeson	2	1	80	7/560/2	Any
	Laminated	Linothorax, Bezainted	3	2	180	14/1260/3	P-M
	Scaled	Brigandine, Lamellar	4	3	320	21/2240/5	A-R
Rigid	Half Plate	Hoplite Plate	5	4	500	28/3500/6	A-R
	Mail	Mail Hauberk, Laminar	6	5	900	30/6300/7	A-R
	Plated Mail	Splinted Chainmail	7	6	1400	42/9800/8	M-E
	Articulated Plate	Gothic Plate	8	7	2400	49/16800/10	M-E

LINOTHORAX



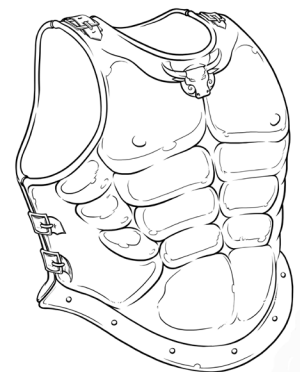
BEZAI NTED



CHAINMAIL



HOPLITE CUIRASS





Each type of armour is defined by the following qualities:

- ⇒ AP: The number of armour points given to each location covered by this armour. If a character is wearing multiple pieces of armour on a location, only the highest armour point score is used although the ENC incurred is cumulative.
- ⇒ ENC: The typical weight and bulk of the armour. Use the Material Types table to adjust ENC for more unusual materials.
- ⇒ Cost: The cost, in Silver Pieces, per location covered. Price assumes the armour

is made from common local material, more exotic substances increase this cost.

- ⇒ Milieu: Typical milieus where this type of armour occurs.

The Armour Table lists each of the characteristics by armour type and also summarises the encumbrance and cost for a full suit, covering all seven Hit Locations, for the armour in question assuming construction from standard materials. The Armour Penalty for a full suit of the same armour is given in parentheses.

MATERIAL TYPES TABLE

Material	ENC Modifier	Notes
Bone	x1.5	Bulky though light, desiccated bone can be used in Laminated, Scaled and Plate construction
Bronze	x1	Bronze, like iron, is considered the default material for rigid armours
Chitin	x0.75	Lighter than other rigid materials it can be used for Laminated, Scaled and Plate armours. Chitin can only be carved however, not moulded, so large armour segments must come from insects of suitable size
Iron	x1	Similarly to bronze, iron is considered the default material for rigid armours
Ivory	x1.25	Teeth and tusks can be fashioned as part of Laminated, Scaled and Plate
Leather	x2	Leather can be tanned or boiled to make it rigid, and thus used in the construction of any armour save mail, providing it is thick enough; crocodile skin for a suit of half plate for example. Furs and Hide armour is by default assumed to be made from leather
Linen	x1	Linen or its woollen equivalent is considered the default material used in flexible armours
Shell	x2	Shell armour tends to be thick and heavy to make up for its fragility, but can be used in Laminated and Scaled armour; or if the source creature is of sufficient size, single pieces carved down to shape for Plate
Silk	x0.75	Tougher and lighter than other fabrics, silk can be used to make flexible armours
Steel	x0.75	Superior in strength to iron or bronze, it can be fashioned into thinner, lighter pieces for rigid material armours
Stone	x3	Not often used due to its weight, stones such as jade or obsidian can be carved and ground into small pieces suitable for laminated or scaled armours, or large single segments worn as impromptu half-plate cuirasses



PREREQUISITES OF SPIRIT COMBAT

Mortals cannot enter the Spirit World naturally without aid; and are therefore normally insulated from spiritual attack. Likewise spirits which have been bound to a physical fetish are tied to the material world and are themselves removed from the Spirit World, unable to initiate combat themselves.

Some spirits though, such as those of disease, predators or the malevolent dead, have the ability to disincorporate the soul of a

corporeal creature. Through disincorporation the spirits reach down into the material world and drag the mortal's spirit out of its body and fully into the Spirit World. There the disincorporated mortal becomes vulnerable to spirit combat. In addition, powerful animists such as shamans can learn to disincorporate themselves, and a High Shaman can even bring others with him into the Spirit World. Other methods exist too. Some narcotics and rare herbs are said to be able to separate the soul from the body, and there are some spells that replicate the effect magically.



Animists disincorporate using their Trance skill, the details of which are explained in the skill description at the start of this chapter. Since they must enter a trance before being able to access the Spirit World, the directed disincorporation of a High Shaman is of little use in a combat situation. In fact it is extremely difficult for their skill to be used on an unwilling target unless the victim is the unwitting subject of the threat or rendered helpless in some way.

Spirits capable of it have their own skill called *Disincorporate*. A spirit using this ability spends one Magic Point and an Action Point to disincorporate a corporeal being whose soul they can perceive, and which is within their POW in metres. Unwilling targets can use Willpower to resist the Disincorporate skill of the spirit in an Opposed roll. If the target manages to beat the spirit by one or more levels of success, they are considered immune to further disincorporation attempts by that spirit until a full day has passed; otherwise a spirit can keep trying for as long as it has Magic Points. Each further disincorporation attempt costs one extra Magic Point than the last; so the first attempt at disincorporation costs one Magic Point, the second costs two, the third costs three and so on, gradually weakening the spirit in the subsequent Spirit Combat if it continues to fail.

Disincorporation attacks can magically be blocked by spells or effects that prevent harm or contact by a spirit.

ENGAGING IN SPIRIT COMBAT

Spirit Combat works almost identically to normal combat save that combatants use their Spirit Attributes, rather than physical attributes, as described earlier in this chapter on [page XX](#).

Instead of weapons, most spirits have a Spectral Combat skill which they use in spirit combat. Animists use their Binding skill, whereas those uninitiated in Animism must rely on Willpower at a difficulty grade of Formidable. Attacks and defences are made using the applicable and relevant skills.

If the attacker wins an amount of damage equal to their Spirit Damage is applied to the opponent's Magic Points. If the defender wins, then no damage is incurred. (For settings with no natural Magic Points see Alternate Forms of Spirit Combat)

If the defender runs out of Action Points with which to defend themselves, then they are left wide open and the attacker may attempt to make an unopposed attack roll. A character engaged in Spirit Combat may forgo their attack in order to cast magic instead.

Fleeing Spirit Combat is always possible for disincorporated mortals with the Trance skill. Instead of trying to damage their opponent, they may declare that they are using a Combat Action to try and escape back to their bodies. An Opposed test is required as above. If the animist wins they break free and the combat ends, but if the spirit wins then the animist fails to get away. It is impossible for souls who do not have the Trance skill to consciously escape from the Spirit World as they have no knowledge or understanding of how to move within it. Only if they defeat or drive off their attacker will they be released from its disincorporation. Otherwise they must be rescued by an animist.

Spirits, on the other hand, are not as able to escape. Most are spiritually tied to their location or herd and so cannot flee. Others, like sickness spirits and their ilk, are mindlessly aggressive and refuse to run away, no matter the odds against them.

Combat continues until one of the combatants is reduced to zero Magic Points, at which point they are defeated.

SPIRIT COMBAT USING BOUND OR SUMMONED SPIRITS

Fetish-bound spirits cannot engage in spirit combat because they are not in the Spirit World. Thus, if an animist wants a bound spirit to engage in combat he must first either unbind the spirit from its fetish or irrevocably break the fetish object.

Unbinding a spirit from its fetish reduces an animist's control over the entity and



OGRE

Characteristics (Average)		Attributes	1d20	Location	AP/HP
STR: 2d6+12 (19)	Action Points	2	1–3	Right Leg	2/9
CON: 2d6+9 (16)	Damage Modifier	+1d8	4–6	Left Leg	2/9
SIZ: 2d6+18 (25)	Magic Points	11	7–9	Abdomen	2/10
DEX: 3d6 (11)	Movement	8m	10–12	Chest	2/11
INT: 2d6+3 (10)	Strike Rank	8 (includes Strike Rank Penalty)	13–15	Right Arm	2/8
POW: 3d6 (11)	Armour	Scraps of Fur and Leather	16–18	Left Arm	2/8
CHA: 2d6 (7)	Abilities	None	19–20	Head	2/9
	Magic	Sapient ogres may know some Folk Magic or Animism			

Skills: Athletics 50%, Brawn 84%, Endurance 62%, Evade 42%, Locale 40%, Perception 38%, Survival 53%, Track 56%, Unarmed 60%, Willpower 42%

Combat Style: Big, Hitty Things (Club) 70%

Weapons:	Size/Force	Reach	Damage	AP/HP
Great Club	H	L	2d6+1d8	4/10

PANTHOTAUR



These creatures are a lean combination of a human with the furred head, abdomen, legs, tail and retractable claws of a large cat – either a lion, tiger, leopard, panther or jaguar. Panthotaurs retain their big cat ferocity and cunning and, in the case of lion panthotaurs, social behaviour by forming prides. Otherwise they exhibit near-human sapience. Visually they are beautiful to behold, parts of their body covered with a fine fur that matches the feline they are related to.

Their different psychologies and dietary requirements mean that panthotaurs do not mix easily with humans and so remain apart from them. Occasionally humans might find themselves as prey but, generally, panthotaurs opt for smaller game and give humans a wide-berth. Panthotaurs are territorial, occupying lands similar to their animal cousins (jungles, bush and savannah) and may even command prides or solitary individuals of their beast brethren.

Armed with effective natural weapons and incredible agility, these creatures rarely use armour or even weapons beyond a simple sling or spear. Rather they use speed and stealth to hunt and defend their territories. Hit and run techniques are preferred to toe to toe slugging matches.



PANTHOTAUR

Characteristics (Average)	Attributes		1d20	Location	AP/HP
STR: 3d6+6 (17)	Action Points	3	1–3	Right Leg	1/6
CON: 2d6+6 (13)	Damage Modifier	+1d4	4–6	Left Leg	1/6
SIZ: 3d6+6 (17)	Magic Points	11	7–9	Abdomen	2/7
DEX: 2d6+12 (19)	Movement	8m	10-12	Chest	0/8
INT: 2d6+6 (13)	Strike Rank	15 (includes Strike Rank Penalty)	13–15	Right Arm	0/5
POW: 3d6 (11)	Armour	Fur and Leather Kilt	16–18	Left Arm	0/5
CHA: 2d6 (7)	Abilities	Intimidate, Night Sight	19–20	Head	1/6
	Magic	Specialists can learn any magical discipline.			

Skills: Athletics 66%, Brawn 54%, Endurance 56%, Evade 78%, Locale 56%, Perception 64%, Stealth 72%, Survival 54%, Track 56%, Unarmed 76%, Willpower 52%

Combat Style: Panthotaur Warrior (Sling, Spear) 76%

Weapons:	Size/Force	Reach	Damage	AP/HP
Bite	M	T	1d4+1d4	As for Head
Claw	M	M	1d6+1d4	As for Arm
Short Spear	M	L	1d8+1+1d4	4/5
Sling	L	-	1d8+1d4	1/2

PANTHOTAUR CHARACTERS

Panthotaurs can be used as player characters – although their solitary natures may make some aspects of integration with human characters difficult. The most social are the Leontiaurs (Lions) owing to their innate social organization. Tigrisotaurs (Tigers) tend to be the most solitary.

CULTURE

Panthotaurs live in pride-like, Barbarian-level societies often matriarchal in nature. The males are typically hunters and warriors, but dealings with other species are handled by the females.

- ⇒ Customs+40%, Native Tongue+40%
- ⇒ Standard Skills: Athletics, Brawn, Endurance, Influence, Locale, Perception, Unarmed
- ⇒ Example Combat Styles: Panthotaur Warrior, Clawed Assassin, Silent Hunter
- ⇒ Professional Skills: Commerce, Craft (any Barbarian), Healing, Language (any), Lore (any), Stealth, Survival, Track

CULTURAL PASSIONS

- ⇒ Loyalty to Pride
- ⇒ Love (Freedom, Hunting)
- ⇒ Hate (Chaos)

PROFESSIONS

Agent (females), Crafter, Hunter, Priest, Shaman, Warrior

STARTING MONEY

Panthotaur characters begin the game with commodities or currency worth 4d6 x40 silver pieces.

The Panther Panthotaurs of Anathaym's world inhabit the savannahs of the northern region, bordering the realm of the Badoshi. They revere the Sun Goddess Ar-Aya and, being master mathematicians have built vast, stepped pyramids in her honour. Pictured on the opposite page is one of the high priestesses of the Pantheris. Her collar is symbolic of her relationship with the sun and marks her as a formidable theist magician.