

**GURPS**

Fourth Edition

# FANTASY™



BY WILLIAM H. STODDARD

**STEVE JACKSON GAMES**

# ARE YOU LOOKING FOR A GOOD FANTASY?

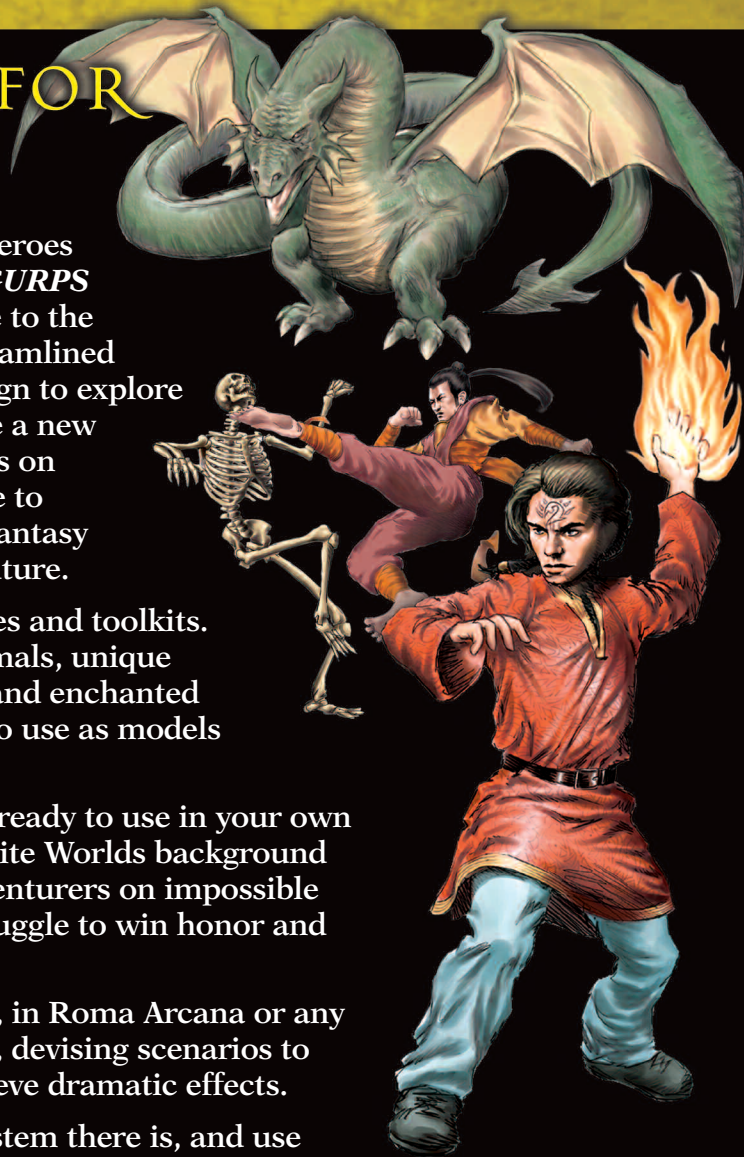
From ancient myths to popular films, tales of heroes and magic have captured the imagination. Now *GURPS Fantasy* offers roleplayers a comprehensive guide to the entire fantasy genre. Building on the flexible, streamlined *Fourth Edition* rules, it lets you develop a campaign to explore the world of your favorite book or film – or create a new one from your own dreams. The main emphasis is on historical fantasy, in settings from the Bronze Age to the Renaissance, but the principles apply to any fantasy setting, from the prehistoric past to the remote future.

But there's more here than theoretical guidelines and toolkits. You'll find examples of imaginary plants and animals, unique monsters, nonhuman races, occupations, spells, and enchanted objects, ready to use in your own campaign – or to use as models for inventing your own.

A complete campaign setting, *Roma Arcana*, is ready to use in your own game. It can stand on its own, or fit into the Infinite Worlds background from *GURPS Fourth Edition*. Send a band of adventurers on impossible missions in a magical Roman Empire, as they struggle to win honor and hold back the darkness.

You'll find help in running your campaign here, in *Roma Arcana* or any other setting: advice on creating balanced parties, devising scenarios to challenge them, and using the game rules to achieve dramatic effects.

Take the most flexible, most consistent RPG system there is, and use it to run the campaign you dream of.



*GURPS Fantasy* requires the *GURPS Basic Set, Fourth Edition*.  
The information and ideas here will work with any fantasy game.

By William H. Stoddard      Edited by Andrew Hackard and Jeff Rose  
Cover Art by Denis Loubet, Pat Morrissey, Bob Stevlic, and John Zeleznik  
Illustrated by Abrar Ajmal, Alex Fernandez, Denis Loubet, Bob Stevlic,  
Eva Widermann, and Eric Wilkerson



**STEVE  
JACKSON  
GAMES**

[www.sjgames.com](http://www.sjgames.com)

3RD EDITION, 4TH PRINTING  
PUBLISHED NOVEMBER 2022  
P.O. Box 18957, AUSTIN, TX 78760  
**SJG 01-6071C**

ISBN 978-1-55634-997-3



9 781556 349973

Printed on  
Demand

**GURPS**<sup>®</sup>

Fourth Edition

# FANTASY<sup>™</sup>



Written by **WILLIAM H. STODDARD**

Cover by **DENIS LOUBET, PAT MORRISSEY, BOB STEVLIC, and JOHN ZELEZNIK**

Edited by **ANDREW HACKARD and JEFF ROSE**

Additional Material by **MICHAEL SUILEABHAIN-WILSON**

Illustrated by **ABRAR AJMAL, ALEX FERNANDEZ, DENIS LOUBET,  
BOB STEVLIC, EVA WIDERMANN, and ERIC WILKERSON**

Cartography by **PHILIP REED**

Softcover: stock # 01-6071C • ISBN 978-1-55634-997-3 • PDF: stock # 31-1001 • Version 4.1 – November 2022

**STEVE JACKSON GAMES**

# CONTENTS

<b>INTRODUCTION</b> . . . . .	4	Using Magical Objects in Campaigns . . . . .	29	<i>Mana and Life</i> . . . . .	44
<i>About GURPS</i> . . . . .	4	<b>MAGICAL BEINGS</b> . . . . .	29	Magical Networks . . . . .	45
<b>1. PLANNING THE CAMPAIGN</b> . . . . .	5	Spirits . . . . .	30	<i>Spirits of Place</i> . . . . .	45
<b>GENRES</b> . . . . .	6	Spirits in the Material World . . . . .	30	<b>PLANTS AND ANIMALS</b> . . . . .	46
High Fantasy . . . . .	6	<i>Gods, Spirits, and Mana</i> . . . . .	30	Plant and Animal Legends . . . . .	46
Low Fantasy . . . . .	6	Gods . . . . .	31	Imaginary Species . . . . .	47
<i>Myths and Games</i> . . . . .	6	Angels . . . . .	31	Magical Species and Mana Organs . . . . .	48
Dark Fantasy . . . . .	7	Demons . . . . .	32	<i>Plant and Animal Spirits</i> . . . . .	49
Light Fantasy . . . . .	7	<i>Evil Gods</i> . . . . .	32	<b>MONSTERS</b> . . . . .	49
Sword and Sorcery . . . . .	7	Half-Mortals . . . . .	32	Giants . . . . .	50
On the Borders . . . . .	7	Using Spirits in Campaigns . . . . .	33	<i>Behind the Curtain:</i>	
<i>Crossovers</i> . . . . .	9	<i>Being a God</i> . . . . .	33	<i>How Strong Is a Giant?</i> . . . . .	51
<b>SETTINGS</b> . . . . .	10	<b>MAGICAL REALMS</b> . . . . .	34	Hybrids . . . . .	51
Fantasy Worlds . . . . .	10	Dreamlands . . . . .	34	<i>The Chimera's Pedigree</i> . . . . .	52
<i>Motifs, Part 1</i> . . . . .	11	Faerie Realms . . . . .	35	Possessed Creatures . . . . .	52
Fantasy in the Real World . . . . .	13	Afterworlds . . . . .	35	Unnatural Swarms . . . . .	53
<i>Motifs, Part 2</i> . . . . .	14	Spirit Worlds . . . . .	35	Magical Creations . . . . .	53
<b>SCOPE</b> . . . . .	15	Heavens . . . . .	35	Victims of Curses . . . . .	54
Point Campaigns . . . . .	15	Hells . . . . .	36	Offspring of Gods . . . . .	55
Area Campaigns . . . . .	15	Archetypical Realms . . . . .	36	Primordial Entities . . . . .	56
Arc Campaigns . . . . .	15	Pocket Universes . . . . .	36	<b>RACES AND CULTURES</b> . . . . .	56
Base and Mission Campaigns . . . . .	15	<b>THE DEAD</b> . . . . .	37	<i>Exotic Customs</i> . . . . .	57
<i>Campaign Style: Aspects of Realism</i> . . . . .	16	Ghosts . . . . .	37	Races . . . . .	58
<b>2. THE SUPERNATURAL</b> . . . . .	17	Ancestor Worship . . . . .	37	<i>Interfertility</i> . . . . .	58
<i>Behind the Curtain: Point Costs</i> . . . . .	18	Afterworlds . . . . .	37	Wugs . . . . .	59
<b>MAGIC</b> . . . . .	18	Reincarnation . . . . .	37	<i>Alternative Lycanthropies</i> . . . . .	60
Intrinsic Magic . . . . .	18	Resurrection . . . . .	38	<i>Unique Beings</i> . . . . .	61
Subjective Magic . . . . .	19	Ascension and Deification . . . . .	38	Cultures . . . . .	61
<i>The Three Laws of Magic</i> . . . . .	19	<i>Revenants</i> . . . . .	38	The Place of Humanity . . . . .	63
<i>Nature and Supernature</i> . . . . .	20	<b>3. WORLDS</b> . . . . .	39	<i>Languages</i> . . . . .	64
<i>Knowing Good and Evil</i> . . . . .	21	<b>FRAMES</b> . . . . .	39	<b>MAGIC AND TECHNOLOGY</b> . . . . .	64
Using Magic in Campaigns . . . . .	21	Planets . . . . .	39	Alternative Technologies . . . . .	65
<b>MAGICAL OBJECTS</b> . . . . .	22	Places . . . . .	40	Magically Enhanced Technology . . . . .	65
Natural Magic . . . . .	22	Many Worlds . . . . .	40	<i>Variant Natural Laws</i> . . . . .	65
Alchemy . . . . .	23	<i>Above and Below</i> . . . . .	40	Technomagic . . . . .	66
Enchantment . . . . .	23	<b>PLAYING WITH MAPS</b> . . . . .	41	When Magic Becomes Technology . . . . .	66
Runic Enchantment . . . . .	25	Earth . . . . .	41	Technologically Enhanced Magic . . . . .	66
Familiars and Fetishes . . . . .	26	Altering the Map . . . . .	41	<i>Exotic Settings</i> . . . . .	68
<i>Named Objects</i> . . . . .	26	Creating the Map . . . . .	41	<b>CIVILIZATIONS</b> . . . . .	68
Holy Relics . . . . .	26	<b>MAGICAL LANDSCAPES</b> . . . . .	41	True Kings and Sacred Covenants . . . . .	68
<i>Foci</i> . . . . .	28	<i>The Living Earth</i> . . . . .	41	Supernatural Elites . . . . .	69
		Enhanced Environments . . . . .	42	<i>Pirate Commonwealths</i> . . . . .	69
		Impossible Environments . . . . .	42	Fantastic Customs . . . . .	70
		Unevenly Distributed Magic . . . . .	43	Everyday Magic . . . . .	70
		Aspected Mana . . . . .	43		
		<i>Mana Basins</i> . . . . .	43		

**GURPS** System Design ■ STEVE JACKSON  
**GURPS** Line Editor ■ SEAN PUNCH  
**GURPS** Project Manager ■ STEVEN MARSH  
**GURPS** FAQ Maintainer ■ VICKY "MOLOKH" KOLENKO

Chief Executive Officer ■ PHILIP REED  
Chief Creative Officer ■ SAM MITSCHKE  
Chief Operating Officer ■ SUSAN BUENO  
Art Direction ■ STEVE JACKSON

Production Artist ■ ALEX FERNANDEZ  
Prepress Checkers ■ WILL SCHOONOVER,  
MONICA STEPHENS, & SUSAN BUENO  
Director of Sales ■ ROSS JEPSON  
Page Design ■ PHIL REED

*Lead Playtester:* Peter V. Dell'Orto

*Playtesters:* Kimara Bernard, James L. Cambias, Mike Dokachev, Kenneth Hite, Phil Masters, Kenneth Peters, David L. Pulver, Gene Seabolt, Michael Suileabhain-Wilson, and Chad Underkoffler

**GURPS**, Warehouse 23, and the pyramid logo are registered trademarks of Steve Jackson Games Incorporated. *Pyramid* and the names of all products published by Steve Jackson Games Incorporated are registered trademarks or trademarks of Steve Jackson Games Incorporated, or used under license. **GURPS Fantasy** is copyright © 1990, 1995, 2004, 2006, 2009, 2020, 2022 by Steve Jackson Games Incorporated. All rights reserved. Printed by KDP.

The scanning, uploading, and distribution of this book via the Internet or via any other means without the permission of the publisher is illegal, and punishable by law. Please purchase only authorized electronic editions, and do not participate in or encourage the electronic piracy of copyrighted materials. Your support of the author's rights is appreciated.

<i>The Genius of a People</i> .....	70
Magic as a Resource .....	71
The Control of Magic .....	71
Religion .....	72
Foreign Relations .....	73
<i>Multispecies Empires</i> .....	73

## 4. HISTORIES ..... 74

FRAMES .....	75
Historical Time .....	75
Mythic Time .....	75
<i>Prophecy</i> .....	75
<i>Mythology, Part 1</i> .....	76
PLAYING WITH TIMELINES .....	77
Real History .....	77
<i>Mythology, Part 2</i> .....	77
Divergent History .....	78
<i>Zeitgeists: Spirits of Time</i> .....	78
Invented History .....	79
HISTORICAL ERAS .....	79
Dawn Ages .....	79
City-States .....	80
Empires .....	81
Decadence .....	81
Exhaustion .....	82
Catastrophe .....	83
Dark Ages .....	84
New Beginnings .....	85
DISTURBANCES .....	85
Natural Disasters .....	86
Plagues .....	88
Wars .....	89
Magical Disasters .....	89
<i>Divine Punishments</i> .....	89
SHADOWS OF THE PAST .....	90
Genealogies .....	90
Ruins .....	90
Relics .....	91

## 5. LOCALITIES ..... 92

SETTLEMENTS .....	93
Isolates .....	93
Villages .....	93
Towns .....	94
Cities .....	94
<i>Agrarian Magic</i> .....	95
<i>Temporary Settlements</i> .....	95
Imperial Capitals .....	96
<i>City of Wonders</i> .....	96
SERVICES .....	97
Medical Care .....	98
Transportations .....	98
Inns and Taverns .....	98
Information Sources .....	99
Courts and Castles .....	100
Holy Places .....	101
<i>Sanctity</i> .....	101
Magical Capabilities .....	102
<i>Schools for Sorcerers</i> .....	102
<i>Behind the Curtain:</i> <i>How Many Mages?</i> .....	103

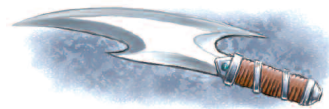
## 6. CHARACTERS ... 104

CAMPAIGN STYLES AND POINT VALUES .....	105
RACIAL TEMPLATES .....	105
<i>From Creature to Character</i> .....	106
<i>Cold Iron</i> .....	109
<i>Behind the Curtain:</i> <i>Selkie Design</i> .....	110
Undead Lenses .....	112
<i>Player-Designed Races</i> .....	113
OCCUPATIONAL TEMPLATES .....	114

<i>Alternative Wizards</i> .....	124
<i>Why Are These     People Together?</i> .....	127
ADVANTAGES, DISADVANTAGES, AND SKILLS .....	128
Appearance .....	128
Advantages .....	128
<i>Behind the Curtain: Cost of Divided     and Restructurable Magery</i> .....	130
<i>Ally or Asset?</i> .....	132
New Perks .....	132
Disadvantages .....	132
<i>Magical Afflictions</i> .....	133
New Meta-Traits .....	133
Skills .....	134
New Techniques .....	136
<i>Skills and Size Modifiers</i> .....	137
WEALTH AND STATUS .....	137
Currency and Prices .....	137
Status and Cost of Living .....	137
Income .....	138
EQUIPMENT .....	140
Exotic Weapons .....	141
Vehicles .....	141
<i>Petards</i> .....	143
Vehicular Weapons .....	144

## 7. MAGICAL ARTS .. 146

USES OF MAGIC .....	147
Low Magic .....	147
Formulaic Magic .....	148
<i>Man Proposes,     God Disposes</i> .....	148
<i>Naming the Arts</i> .....	150
High Magic .....	151



THE STRUCTURE OF MAGIC .....	153
Levels of Power .....	153
Levels of Skill and Skill Hierarchies .....	153
Speed .....	154
Range .....	154
Duration .....	154
<i>How Much Detail?</i> .....	154
Ritualization .....	155
SYSTEMS OF MAGIC .....	155
Custom-Built Magic .....	155
Alternative Magic Systems .....	155
<i>Behind the Curtain:</i> <i>Making Gold</i> .....	156
Modified Magic .....	160
Magical Lenses .....	163
<i>True Names</i> .....	164
Nonhuman Magic .....	167
EXPANDED SPELL LISTS .....	168
MAGICAL PLURALISM: HOW TO USE THIS CHAPTER .....	172

## 8. STORYLINES ... 173

ADVENTURES .....	174
Into the Labyrinth .....	174
Perilous Journeys .....	175
Hunting Parties .....	176
Warfare .....	176
Treasons, Stratagems, and Spoils .....	177
Diplomacy .....	178
Investigations .....	179
Confrontations .....	180

Through a Glass, Darkly .....	181
Learning Experiences .....	182
The Responsibility of Power .....	184
Shore Leave .....	184
SUBPLOTS .....	186
WAR IN FANTASY SETTINGS .....	186
Varieties of Forces .....	186
Strategic Positions .....	188
Battles .....	188
<i>Player Characters in Battle</i> .....	190
Magic and Warfare .....	190
Mythical Beasts in Combat .....	193
<i>The Armies of Darkness</i> .....	194

## 9. ROMA ARCANA .. 195

<i>Roma Arcana in the     Multiverse</i> .....	196
A TIME OF TROUBLES .....	196
Foes and Menaces .....	196
Imperial Assets .....	197
MAP: THE ROMAN EMPIRE .....	199
<i>Order of Battle</i> .....	200
Men of Destiny .....	200
<i>Reunion</i> .....	201
ROMAN FAITH .....	201
Gods and Spirits .....	201
Ancestors and Household Cults .....	202
<i>The Imperial Genius</i> .....	202
Sacrifices .....	202
Prayer .....	203
Divination .....	203
Priesthoods .....	204
Sacred Grounds .....	204
RIVAL BELIEFS .....	205
Mystery Cults .....	205
Sorcery .....	207
Black Arts .....	208
<i>Skin-Turner Animal Forms</i> .....	209
Astrology .....	210
Philosophy .....	210
The Anger of the Gods .....	210
Christianity .....	211
BESTIARY .....	211
<i>Empedocles' Quest</i> .....	212
CHARACTERS .....	213
Racial Templates .....	213
<i>Ethnic Traits</i> .....	213
Occupational Templates .....	214
Advantages, Disadvantages, and Skills .....	219
Wealth and Status .....	221
Equipment .....	223
BURDIGALA .....	224
Description .....	224
Who's in Charge? .....	224
MAP: BURDIGALA .....	225
Temples and Cults .....	225
Schools .....	225
Adventurers Wanted! .....	226
<i>Sponsors of the Arcani</i> .....	226
THREATS AND STORYLINES .....	226
Human Foes .....	226
<i>Zoroastrian Magic</i> .....	227
Nonhuman Foes .....	230
Adventure Seeds .....	231
Glossary .....	232
ROMA ARCANA BIBLIOGRAPHY .....	232

## BIBLIOGRAPHY ... 233

## INDEX ..... 238

# INTRODUCTION

Fantasy is the realm of the imagination. If a fantasy writer wants to tell stories about dragons, wizards, or fairy kingdoms, he doesn't need historical documentation or scientific explanations – he can just imagine them. This gives writers more freedom than any other genre.

But “more freedom” doesn't mean *unlimited* freedom. The reader has to believe that the characters and events are possible *in the world of the story*. A fantasy world with its own logic – what critics call the *inner consistency of reality* – yields more interesting stories than a world where anything can happen.

In roleplaying games, one source of that consistency is the rules system. A good set of rules isn't a barrier to the GM's imagination . . . it's a tool for making everything he imagines hold together. **GURPS Fantasy** shows how to run the fantasy campaign you really want.

A great resource for creating fantasy comes from the legends, myths, and folklore of the past. Everyone



knows about dragons, so readers and players are already halfway to believing in them. **GURPS Fantasy** describes many legendary beings, creatures, and objects, and gives advice on using **GURPS** for your own fantasies.

The final chapter puts it all together in a new fantasy setting, Roma Arcana, based on the legends of ancient Rome in its darkest and most exciting time. If you want to start a new campaign in a familiar but exotic setting, Roma Arcana is ready to play. If you're using the Infinite Worlds framework from the **GURPS Basic Set, Fourth Edition**, you can fit Roma Arcana into it as an alternative history, at once familiar and weird. And if you'd like to design your own original world, Roma Arcana is a model you can follow.

## ABOUT THE AUTHOR

William H. Stoddard is a freelance writer and editor living in San Diego, California, in an apartment crammed with books. He was introduced to RPGs in 1975 and has played them ever since. His main other hobby is research; new game books give him an excuse for even more library visits than he would make anyway. His previous work for Steve Jackson Games includes **GURPS Steampunk** and four other books, as sole or co-author, as well as contributions to numerous other books.

He dedicates this book to the memory of Felon, *felis optimus maximusque*, who supervised the writing of its earlier drafts.

## About GURPS

Steve Jackson Games is committed to full support of **GURPS** players. We can be reached by email: [info@sjgames.com](mailto:info@sjgames.com). Our address is SJ Games, P.O. Box 18957, Austin, TX 78760. Resources include:

*New supplements and adventures.* **GURPS** continues to grow – see what's new at [gurps.sjgames.com](http://gurps.sjgames.com).

*Warehouse 23.* Our online store offers **GURPS** print items, plus PDFs of our books, supplements, adventures, play aids, and support . . . including exclusive material available only on Warehouse 23! Just head over to [warehouse23.com](http://warehouse23.com).

*Pyramid* ([pyramid.sjgames.com](http://pyramid.sjgames.com)). For 10 years, our PDF magazine *Pyramid* included new rules and articles for **GURPS**, plus systemless locations, adventures, and much more. The entire 122-issue library is available at Warehouse 23!

*Internet.* To discuss **GURPS** with our staff and your fellow gamers, visit our forums at [forums.sjgames.com](http://forums.sjgames.com). You can also join us at [facebook.com/sjgames](http://facebook.com/sjgames) or [twitter.com/sjgames](http://twitter.com/sjgames).

Share your brief campaign teasers with #GURPSHook on Twitter. Or explore that hashtag for ideas to add to your own game! The **GURPS Fantasy** web page is [gurps.sjgames.com/books/fantasy](http://gurps.sjgames.com/books/fantasy).

*Store Finder* ([storefinder.sjgames.com](http://storefinder.sjgames.com)): Discover nearby places to buy **GURPS** items and other Steve Jackson Games products. Local shops are great places to play our games and meet fellow gamers!

*Bibliographies.* Bibliographies are a great resource for finding more of what you love! We've added them to many **GURPS** book web pages, with links to help you find the next perfect element for your game.

*Errata.* Everyone makes mistakes, including us – but we do our best to fix our errors. Errata pages for **GURPS** releases are at [sjgames.com/errata/gurps](http://sjgames.com/errata/gurps).

Rules and statistics in this book are specifically for the **GURPS Basic Set, Fourth Edition**. Page references that begin with B refer to that book, not this one.

# CHAPTER ONE

# PLANNING THE CAMPAIGN

*And, as imagination bodies forth  
The forms of things unknown, the  
poet's pen*

*Turns them to shapes, and gives to  
airy nothing*

*A local habitation and a name.*

*– William Shakespeare,  
A Midsummer Night's Dream*

David Rhys brushed carefully at the unearthed clay tablet. Its surface was hard, as if it had been fired, but he didn't want to risk damaging the cuneiform inscription. The words were Hittite, but in some peculiar dialect, archaic or simply early. There was something about "... that which defeats the sorcerer ..."

"Professor!"

Moving with exaggerated slow care, he turned partway toward the ladder that Andrew Jenkins had just descended. "Have you found something?" he asked.

"Rose said I should ask you to have a look. It's some sort of forge, she thinks, and there's some sort of sword there. It looks rusted, so it might be iron."

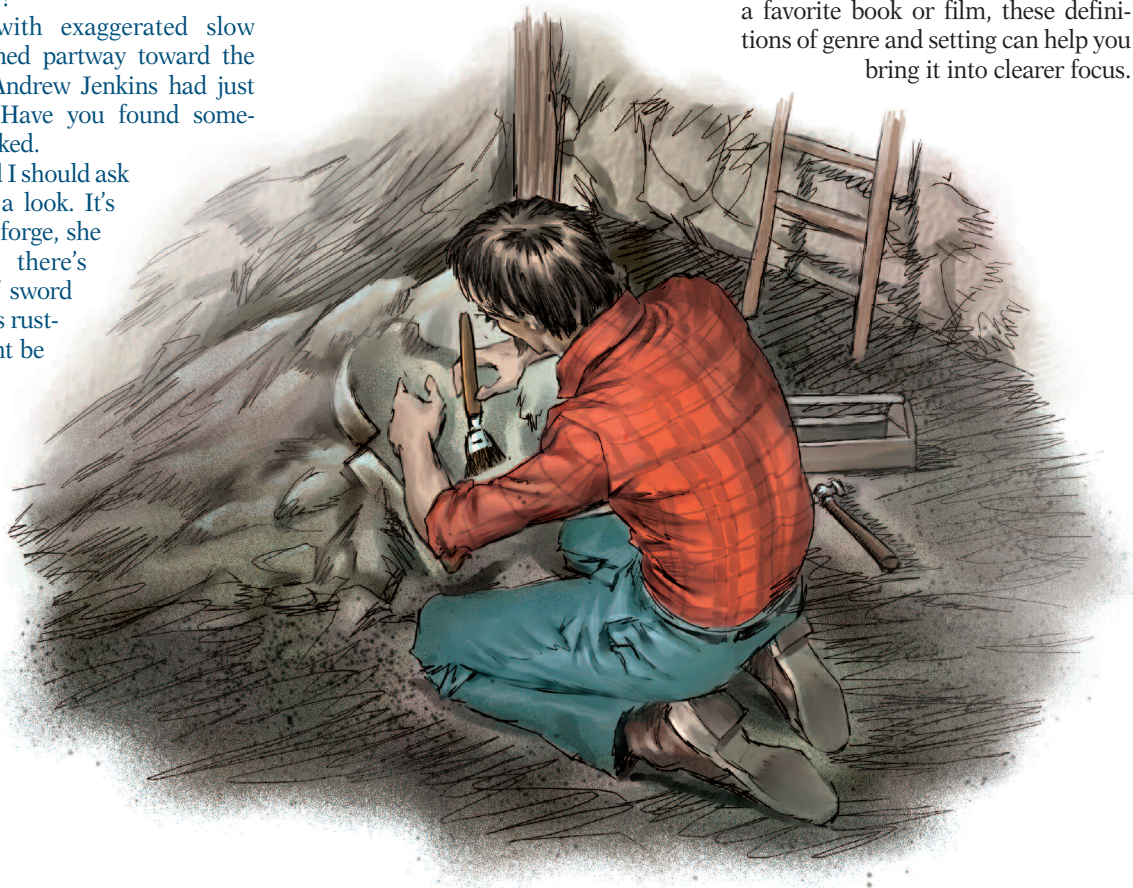
Rhys said, "I'll be there in a minute. I have to get this tablet properly packed. Tell her to wait for me."

Fantasy occupies the middle ground between history and myth. History attempts to describe what actually happened. Realistic fiction is as close to history as possible; it may not have actually happened, but the reader believes its events *could have* happened. Myth attempts to describe what captures the imagination; a good story creates its own sense of truth. Fantasy has elements from both. Its heroes escape the limits of human existence. Their actions and their abilities can be larger than life. And they

face challenges and perils that are also larger than life.

Most of the preparation for a fantasy campaign goes into the development of the setting. However, the setting exists for the sake of the campaign. It's much easier to decide what to include after deciding what kind of campaign it needs to support. This applies to all kinds of gaming, but especially to fantasy. A fantasy campaign offers a wider range of possibilities; narrowing them down takes more work.

This chapter explores the different fantasy campaigns by considering three categories: genre, setting, and scope. If you're basing a campaign on a favorite book or film, these definitions of genre and setting can help you bring it into clearer focus.



# GENRES

Genre is a way of predicting what people will like. If two stories (or two campaigns) are in the same genre, people who enjoy one will usually enjoy the other. Each genre has its own audience, typical challenges for characters to face, and certain backgrounds for the action. Each genre also emphasizes certain emotions and moods.

Few stories are pure examples of any *one* genre; some have elements from *all* of them. The same is true of campaigns. Statements about genres are guidelines, not unbreakable rules. Genre definitions can help suggest things to include in a campaign to get the effect you want.

## HIGH FANTASY

If fantasy occupies the middle ground between myth and history, high fantasy is closer to myth.

Myths are about gods; high fantasy is about demigods, heroic warriors, and powerful magicians. But there's more to it than that. In a high fantasy campaign, the power level is a means to create wonder and amazement.

Magic should still evoke this wonder. For thousands of years, myths and folktales made flying a symbol of power. The gods lived in heaven and flew down to earth, or sent winged messengers on errands. Sorcerers wove flying carpets, and cunning inventors made artificial wings. Now, millions of people fly all over the world – and it's not much more exciting than taking the bus. Routine use can turn anything from a wonder into a convenience. If magic, especially powerful magic, is common and reliable, then it's just another technology; it won't *feel* mythic.

Several things help keep magic amazing. First, distribute it unevenly. Intensely magical events stand out more if they contrast with a less magical background. Second, stress its unpredictability, even to people who use it regularly. Third, if possible, make some magic unknown – not just to the protagonists, but to everyone . . . perhaps even the gods.

Characters in a high fantasy setting may encounter true powers of the world – gods or other mythic beings. Often, these encounters will be conversations instead of battles. Facing mythic foes in combat should frighten even the most capable adventurers. However, attracting such beings' attention raises the heroes above ordinary mortals. Gods may single out the greatest or worthiest mortals as their champions, or even as potential future recruits to godhood – or as problems to remove before they ascend to real power.

*Godhood is more than a name. It is a condition of being . . . Being a god is the quality of being able to be yourself to such an extent that your passions correspond with the forces of the universe, so that those who look upon you know this without hearing your name spoken. . . . One rules through one's ruling passion. Those who look upon gods then say, without even knowing their*

*names, "He is Fire. She is Dance. He is Destruction. She is Love."*

*– Roger Zelazny, Lord of Light*

## LOW FANTASY

Low fantasy is closer to realistic fiction than to myth. Low fantasy stories focus on people's daily lives and practical goals; magic provides a way to achieve those goals, and makes it interesting. A low fantasy campaign asks what it's like to live in a world of monsters, magic, and demigods.

Most low fantasy magic is evenly distributed in the world, not sharply focused in certain places. Its effects are predictable and knowable. Low fantasy magic is less a source of wonder than a toolkit.

Characters in low fantasy are more concerned with practical goals, less with great passions. A high fantasy traitor might be motivated by passionate jealousy, tempted by the devil, or perversely sympathetic to

### *Myths and Games*

If fantasy falls between history and myth, then where does myth fall? If it's possible to run a fantasy campaign, is it possible to run a mythic campaign? It depends on the myth.

Some myths are much like adventure stories. In Norse legend, Thor and Loki go to Jotunheim, the land of the frost giants, and have adventures there. For example, they visit a giant's house and engage in sporting competitions with its residents. This could be an episode in a role-playing campaign, especially if the players like a touch of comedy.

During one of the contests, Thor tries to empty a drinking horn that's magically linked to the ocean, and drinks so much that he causes the first tides. Action on this scale is beyond the scope of any spells, enchantments, or powers in most fantasy games.

Characters in myths are personifications of cosmic forces. Stories that emphasize this personification are often adventure stories, love stories, or murder mysteries, and can turn into game scenarios. However, the cosmic forces inspire other kinds of stories – stories that explain the world's origin, prophesy its end, or express horror at its inhuman vastness.

Nothing prevents cosmic forces from entering a game. But they're usually best presented through pure storytelling (see *Mythology*, pp. 76-77, for some suitable stories), not through rules. The powers of mythic beings are never fully measured, nor their motives fully understood.



the other side; a low fantasy traitor wants 30 pieces of silver. Merchants and criminals are minor figures, or entirely absent, in most high fantasy. In low fantasy, they are not only prevalent, they may be the heroes.

## DARK FANTASY

Dark fantasy borrows the mood of horror. It portrays magic as ominous . . . more likely to harm than help. Supernatural beings are powerful and indifferent to human concerns, if not outright malevolent; their attention is feared, not sought. Remember the ancient custom of talking about “the fair folk” (faeries) or “the kindly ones” (the Furies of Greek myth) to avoid giving offense. Any use of magic, even for virtuous purposes, should have a price.

The elaborate mythologies that underlie much high fantasy also form an essential element in dark fantasy – but in dark fantasy, most people may not even have heard of them. In the darkest settings, the ultimate truth may be *maltheistic* (p. 32), and the heroes may be doomed to struggle hopelessly against evil and horror.

A great theme in dark fantasy is the hero's sacrifice. This may be his life, willingly given to kill a foe or close the gates of hell; wounds and scars that will never heal; madness; or his own corruption by using evil to defeat worse evil. He faces constant fear – not only for himself, but also for the people he defends. Dark fantasies often end in tragedy. Their heroes have appropriate traits, from tragic character flaws to curses or unhappy destinies.

## LIGHT FANTASY

Where dark fantasy is full of grim consequences, light fantasy avoids them. Its goal is to amuse the audience (or the players). Inspirations for this kind of fantasy include Shakespeare's *A Midsummer Night's Dream*, with its faeries playing tricks on mortals, and fairy tales with happy endings. Dark fantasies are often tragedies; light fantasies are usually comedies.

Naturally, characters in light fantasy have to face problems and threats

along the way. These threats usually aren't lethal or irreversible. If the heroes get turned into something icky, there will be a way to turn them back. If they face a monster, it will have some unexpected weakness. Many light fantasy plots deal with complications instead of threats; for example, a heroine may have to find odd magical ingredients to free the hero from a spell.

Spells in light fantasy always risk going wrong in unexpected ways. Supernatural beings are eccentric or tricky, controlled by peculiar rules that give clever mortals ways to get the better of them. Learning their names (see *True Names*, p. 14) is a classic example, as in the fairy tale “Rumpelstiltskin.” The same theme shows up in stories about wishes going wrong, or about making bargains with the Devil and wriggling out at the last minute.

In some ways, light fantasy relates to low fantasy. Putting everyday people and practical problems together with mythical beings and powerful magic is a natural source of humorous incongruities.

On the other hand, some light fantasy comes closer to high fantasy. Stories influenced by classic swash-buckling adventure, such as Steven Brust's *The Phoenix Guards*, have heroes who face real danger, but take it lightly, or even welcome it out of a sense of personal honor.

## SWORD AND SORCERY

The focus of sword and sorcery is adventure, and the mood it produces is excitement. The settings for sword and sorcery campaigns allow as much adventuring as possible. Well-organized civilizations are rare. Empty lands roamed by barbarian nomads, corrupt and decadent city-states, or the haunted ruins of earlier civilizations offer more entertainment – and have fewer inconvenient laws. Backgrounds for sword and sorcery are often just quick sketches. Elaborate worldbuilding isn't the point of this genre; what matters is that there are armies to conquer, monsters to slay, and ruins to loot.

Classic sword and sorcery usually makes the swordsmen the main heroes. Sorcerers might be threats to the hero or the people he protects, as in Robert E. Howard's Conan series and C.L. Moore's Jirel of Joiry stories. Or they might be the heroes' mentors and patrons, as in Fritz Leiber's tales of Lankhmar. More recent sword and sorcery often has heroes who can work magic. They may be equally skilled at nonmagical combat, or belong to teams of adventurers where some members provide the swords and others the sorcery. Adventurer teams have been the basis of most fantasy roleplaying, all the way back to the original *Dungeons & Dragons*.

Magic for adventurers has to be fast, largely designed for combat effectiveness. The wizard adventurer isn't a scholarly recluse or a clever trickster, but a human artillery weapon. Or, if his powers are subtler, he needs nonmagical combat skills to keep himself alive. Either approach avoids scenes where everyone else fights and the wizard takes cover and waits for the battle to end.

Sword and sorcery can resemble any other genre, but focuses mainly on action and combat. The sword-and-sorcery version of high fantasy features impressive spells, epic heroes, and battles that decide the fate of kingdoms. The dark version is full of evil sorcery and terrifying monsters. The low version often sends adventurers into gritty urban environments to contend with thieves' and assassins' guilds or corrupt priests and aristocrats. In light sword and sorcery, the heroes have to deal with flashy rivals and their own bad judgment. A campaign focused on adventure can be in any of these styles.

## ON THE BORDERS

A number of other genres have some kinship to fantasy. Some have clearly fantastic elements, but aren't usually classified as fantasy and may appeal to different audiences. Others appeal to fantasy audiences and are classified as fantasy, but lack one or more typical elements.

# INDEX

- Absolute Direction advantage, 128.  
Absurdist fantasy, 13.  
Accounting skill, 220.  
Acute Senses advantages, 128.  
Adamant, 22, 40, 68, 192, 193.  
Addiction disadvantage, 132.  
Advantages, 128-132, 219.  
Adventure seeds, 175-185, 231.  
Adventures, 174-194.  
Afterworlds, 35, 37, 40;  
  *see also Dead*.  
Agrarian magic, 95.  
Agriculture, 70, 71, 93-94, 137.  
Air spells, 168-169.  
Air vehicles, 143.  
Alchemy, 152, 156; *internal*, 156; *making gold*, 156; *skill*, 18, 23.  
All-heal, 22.  
Allies advantage, 128, 132.  
Allure talent, 132.  
Alternate histories, 12, 41, 75, 78; *see also Jumper*.  
Amphisbaena, 211.  
Ancestor worship, 37, 90, 112, 202.  
Angels, 31.  
Animals, 46, 105, 211-212;  
  *animal languages*, 47; *King of Beasts*, 47; *mythical beasts in combat*, 193.  
Animistic magic, 19.  
Anthropophagy, 57.  
Ants, 48, 109.  
Appearance, 128.  
Arc campaigns, 15.  
Arcani, 226.  
Archer template, 114.  
Archetypal realms, 36.  
Arctic, 42.  
Area campaigns, 15.  
Area Knowledge skill, 134.  
Aristodoulos, 230.  
Armies, *see Warfare*.  
Armor, 97; *Roman*, 223.  
Armorer job, 138.  
Artificer template, 114.  
Ascension, 38.  
Aspected mana, 43.  
Aspidochelon, 211.  
Assassin template, 115.  
Astrological magic, 163.  
Astrology, 210, 229.  
Atlantis, 23, 74, 77.  
Automata, 25, 66, 67.  
Bacchus, cult of, 205.  
Bahjam, 226.  
Bandit template, 116.  
Barbarian template, 116.  
Bards and bardic gifts, 11, 79, 99, 152; *bardic magic*, 156; *Bard talent*, 132; *Bard template*, 117.  
Barmaid job, 138.  
Base and mission campaigns, 15, 175.  
Battle wizards, 190; *Battle Wizard template*, 118.  
Beast races, 58.  
Beggar "job," 139.  
Berdaches, 57.  
Bibliography, 233-237;  
  *Roma Arcana*, 232.  
Biotech, 67.  
Bird of Paradise, 47.  
Birds, 47.  
Bless Plant spell, 172.  
Blessed advantage, 128.  
Blizzards, 87.  
Blood magic, 167.  
Bracing technique, 220.  
Brontes, 55.  
Brontophonos, 227.  
Burdigala, 224-231; *arcani*, 226; *enemies*, 227-231; *map*, 225; *schools*, 225-226; *temples and cults*, 225.  
Cabal, 12, 196.  
Caesarion, 200.  
Camilla Rufa, 228.  
Campaigns, 21, 29, 41, 174;  
  *character creation*, 127; *planning*, 4; *style*, 16.  
Cannibalism, 57.  
Cannon, 144.  
Carnivorous plants, 47.  
Castes, 73.  
**Castle Falkenstein**, 9, 12.  
Castles, 100.  
Catastrophes, 83.  
Cave-ins, 86.  
Caves, 42.  
Centaur template, 105.  
Chaldea, 196.  
Characters, 213-224.  
Chariot Archery technique, 136.  
Charismatic rulers, 69.  
Chi as magic, 157.  
Chimera, 51-52.  
Chlodowic, 228.  
Christian supernaturalism, 8.  
Christianity, *in Roma Arcana*, 211.  
Churches, 101, 102.  
Cities, 94, 96, 138, 199;  
  *capital*, 96.  
City-states, 80.  
Classics, 233.  
Clerical Investment, 148, 149.  
Code of Honor disadvantage, 132, 219.  
Combat Art and Sport skills, 135.  
Comic books, 8, 237.  
Common tongue, 14.  
Communication and Empathy spells, 169.  
Communism, 70.  
Complex Illusion spell, 170.  
Compulsive Behavior disadvantage, 219.  
Conan, 7.  
Contacts advantage, 128.  
Contagion, Law of, 19.  
Corporeal Undead meta-traits, 133.  
Correspondence magic, 160;  
  *see also Three Laws of Magic*.  
Cosmic forces, 6.  
Cost of living, 137.  
Counting coup, 57.  
Courtesan template, 214.  
Courtier job, 139.  
Courts, *see Kings*.  
Craft and trade magic, 147, 162.  
Criminology skill, 135.  
Critical studies of fantasy, 233.  
Crossover campaigns, 9.  
Cults, 205-206, 225.  
Cure Disease spell, 170.  
Current Affairs skill, 135.  
Curses, 54, 182.  
Cyberpunk, 9, 13, 36, 67, 158, 166.  
Dark ages, 84.  
Dark fantasy, 7, 21, 46, 82, 162, 179.  
Dawn ages, 79.  
Dead, the, 37-38, 40, 230;  
  *thanatocracy*, 69.  
**Deadlands**, 9.  
Death, *see Dead*.  
Death-aspected mana, 44.  
Decadence, 81, 96.  
Deification, 38; *see also Gods*.  
Demons, 32, 36, 38, 148.  
Dependency disadvantage, 132.  
Deserts, 42.  
Devilfish, 105; *magic*, 168; *template*, 105.  
Devotion talent, 132.  
Diamond, 22.  
Dinosaurs, 195, 212, 227.  
Diplomacy, 177.  
Disadvantages, 132-133, 219.  
Disease, 32, 88, 95; *see also Medicine*.  
Disturbances, 85-90.  
Divination, 150, 179, 203.  
Divine punishments, 89.  
Djinn, 25, 30, 61; *djinn lamp*, 25; *template*, 107.  
Dragons, 56, 61, 137, 176, 181; *blood*, 22; *template*, 107.  
Dread disadvantage, 133.  
Dreaming skill, 204.  
Dreamlands, 34.  
Droughts, 87.  
Druids, 197, 208, 229;  
  *and satire*, 209.  
Drunkenness talent, 205.  
Dryads, 45, 49, 101, 133.  
Duels, 11, 146, 180, 181, 187.  
**Dungeons & Dragons**, 7, 15, 63, 84, 174.  
Dungeons, 100.  
Duration of magic, 154.  
Dwarves, 41, 56, 58, 62;  
  *template*, 107.  
Earth spells, 169.  
Earthquakes, 86.  
Eidetic Memory advantage, 128, 219.  
Elves, 56, 58, 62;  
  *template*, 108.  
Empires, 73, 81, 95, 96;  
  *imperial capitals*, 96.  
Enchantment and enchantment spells, 23-25, 149.  
Enclaves, 73.  
End of the world, 77.  
Engineer template, 215.  
Enthrallment skill, 135.  
Epidemics, 88; *see also Disease*.  
Equipment, 140-145, 223.  
Espionage, 9, 177.  
Evil, *and good*, 21;  
  *evil gods*, 32, 33.  
Exhaustion, 82.  
Exotic lands, 8.  
Expert Skill skills, 135.  
Faeries, 56, 132, 168;  
  *realms*, 35; *template*, 108.  
Familiars, 26.  
Famines, 88.  
Fantasy worlds, 10.  
Farmer job, 139.  
Fear spell, 171.  
Fetishes, 26, 128, 130.  
Fiction, 234-235.  
Films, 236.  
Fires, 88, 95.  
Fisherman job, 139.  
Fixed magic, 161.  
Flight spell, 171.  
Floods, 87.  
Foci, 28.  
Folklore, 99, 233.  
Food, 99, 137; *spells*, 169;  
  *see also Agriculture*.  
Fools, 11, 70.  
Forests, 42, 46; *forest fires*, 88.  
Formulaic magic, 148.  
Fortresses, 191-192, 198;  
  *legionary*, 198; *Vauban (star) fortresses*, 191-192.  
Fortune-Telling skill, 135, 150, 220.  
Fossils, 41, 46.  
Frenzy talent, 205.  
Future fantasy, 10.  
Games skills, 135.  
Games, 237.  
Garumna, 230.  
Genealogies, 90.  
Genres, 6-9.  
Germanic tribes, 196.

- Ghosts, 37, 38, 40, 90, 197; *lens*, 113.
- Ghouls, 58; template, 108.
- Giants, 50, 51.
- Gladiator template, 215.
- Glamour, 69, 168; *see also Illusion*.
- Gliders, 104.
- Glorantha, 12.
- Gods, 6, 30, 31, 40, 45, 57, 96, 101, 102, 148, 151, 164, 201, 209; *divine punishments*, 89; *evil gods*, 32, 33; *offspring of gods*, 32, 55; *theophagy*, 57.
- Gold, 137, 156, 221.
- Golems, 25, 26, 53, 72, 131.
- Good and evil, 21, 58, 194.
- Goodwife talent, 132.
- Governments, 69-70, 95.
- Grace talent, 205.
- Gryphons, 173.
- Guilds, 72, 94, 130.
- GURPS** Third Edition, 237.
- Half-breeds, 32, 58.
- Halflings, 61; template, 109.
- Half-mortals, 32.
- Hang from Saddle technique, 136.
- Hazardous Materials skill, 135.
- Head of Orpheus, 28.
- Heal Plant spell, 171.
- Healers and healing, 11, 98, 176; *spells*, 169-170.
- Heaven, 35, 76, 176.
- Hedge wizards, 102, 103; *template*, 119.
- Hell, 36, 134, 175, 176, 182, 202.
- Herb Lore skill, 18.
- Herbal magic, 158.
- Herecine, 47.
- Hide spell, 170.
- High fantasy, 6, 46, 79.
- High magic, 151.
- Hippocampus, 211.
- History, 90; *historical beliefs about magic*, 151; *historical settings*, 10.
- Holy Man template, 120.
- Holy places, 101-102; *see also Sanctity*.
- Horror, 8.
- Horses, 105, 132, 225; *superior horse*, 105.
- Hunting, 176.
- Hurricanes, 87.
- Hybrids, 51, 67; *see also Half-Breeds*.
- Identify Plant spell, 171.
- Illuminated fantasy, 13.
- Illuminati, 70.
- Illusion Disguise spell, 170.
- Illusion Shell spell, 170.
- Illusion spells, 170.
- Illusions, 20, 108, 185; *see also Glamour*.
- Imp template, 109.
- Impossible environments, 42, 68.
- Income, 138.
- Independent Income advantage, 140.
- Industrial magic, 67.
- Infestations, 88.
- Infinite Worlds, 195.
- Infinity Patrol, 196, 217.
- Information, 99.
- Inns, 98.
- Insects, 48, 53, 109.
- Insubstantiality advantage, 128.
- Internal alchemy, 156.
- Intrinsic magic, 18.
- Investigations, 179.
- Invisibility advantage, 129; *spell*, 170.
- Isis, 207.
- Isolates, 93.
- Jobs, 138-139.
- Jumper advantage, 129.
- Jungles, 42.
- Kabbalah, 27, 157-158, 161.
- King of Beasts, 47.
- Kings, 68, 70, 90, 95, 100, 137; *The King's Two Bodies advantage*, 128; *True King template*, 125.
- Knight template, 121.
- Lackey job, 139.
- Landslides, 86.
- Languages, 64; *animal*, 47.
- Larvae, 213.
- Law of Similarity, 44.
- Laws of magic, 19, 154, 163.
- Laws, 72, 74, 85, 93, 100, 216.
- Legends, 46; *see also Mythology*.
- Legionary template, 216.
- Legions, Roman, 198, 200.
- Lenses, 163.
- Levitation spell, 171.
- Ley lines, 44-45.
- Libraries, 99.
- Lich template, 113.
- Light and Darkness spells, 170.
- Light fantasy, 7, 46.
- Lighten Burden spell, 171.
- Lilith, 54, 132, 164.
- Limes, 196, 198, 204.
- Linguistics skill, 135.
- Loot, 91, 137, 140, 174, 189.
- Lord of the Rings*, *see J.R.R. Tolkien*.
- Low fantasy, 6.
- Low magic, 147.
- Lycanthropes, 49, 59, 60, 111, 131, 133, 180, 196, 208; *Werewolf template*, 111.
- Maenads, 205.
- Magery, 18, 67, 129, 130; *frequency*, 103; *racial*, 165, 167-168; *special types of magery*, 129.
- Mages in Black, 20.
- Magic, 17; *agrarian*, 95; *alchemy as*, 156; *alternative and multiple systems*, 155-168, 172; *animistic*, 19; *astrological*, 163; *bardic*, 156; *chi as*, 157; *correspondence*, 160, 163; *craft*, 147, 162; *devilfish*, 168; *duration*, 154; *fixed*, 161; *formulaic*, 148; *industrial*, 67; *intrinsic*, 18; *herbal*, 158; *high*, 151; *historical beliefs*, 151; *laws of magic*, 19; *low*, 147; *meditative*, 151, 161; *modular*, 162; *power levels*, 153; *psionics as*, 158; *range*, 154; *ritualization*, 155, 158; *sacrifical*, 165; *schools*, 102, 183; *shapeshifting as*, 159; *single-spell*, 148; *skill levels*, 153; *speed*, 154; *superpowers as*, 159; *systems*, 155; *talents as*, 159; *theistic*, 19; *and technology*, 64-67; *trance*, 151; *and warfare*, 190-194; *see also Alchemy, Enchantment, Runes*.
- Magical, *afflictions*, 133; *attributes*, 18, 21; *beings*, 29; *correspondences*, 19, 21; *disasters*, 89; *energy*, *see Mana*; *items*, 131; *landscapes*, 41; *networks*, 45; *objects*, 22-29; *realms*, 34-36; *technology*, 64-67; *see also Enchantment*.
- Magistrate template, 216.
- Magivores, 48.



- Mana, 18, 21, 30, 44, 67, 71, 132; *mana basins*, 43; *mana levels*, 29, 101; *mana organs*, 22, 48.
- Manorialism and manors, 93.
- Manticores, 48, 177.
- Maps, 41, 42, 91, 92; *creating*, 41.
- Marine talent, 132.
- Market villages, 93-94.
- Martial arts, 8.
- Master Builder talent, 132.
- Mathematics skill, 220.
- Matriarchy, 70.
- Matrilineality, 57.
- Medicine, *see Healers and Healing*.
- Meditative magic, 151, 161.
- Megalogyphontes, 195, 212, 227.
- Mercenary job, 139.
- Merchant template, 121.
- Meta-Spells, 170-171.
- Meta-traits, 133-134.
- Mind Control spells, 171.
- Mind-Sending spell, 169.
- Miracles, 151.
- Mistletoe, 22.
- Mithraea, 199, 206-207.
- Mithril, 65.
- Modular Abilities advantage, 130.
- Modular magic, 162.
- Moly, 23, 48.
- Money, 137, 221; *see also Loot*.
- Monsters, 49-52, 89, 197.
- Moral attributes, 46.
- Motifs, 11, 14.
- Mountain ants, 48.
- Mountains, 42.
- Movement spells, 171.
- Multiple magic systems, 172.
- Myrmidons, 109.
- Mysteries, 179, 181-182.
- Mystery cults, 205-206.
- Mythic time, 75-76.
- Mythology, 6, 46, 77, 233.
- Named objects, 26, 132, 164.
- Named Possessions perk, 132.
- Names, Law of, 19.
- Naming magical arts, 150.
- Natural disasters, 86-87.
- Natural laws, 65.
- New beginnings, 85.
- Night Vision advantage, 130; *spell*, 170.
- No-Hands Riding technique, 136.
- Nonhumans, 14, 56, 230; *see also Races*.
- Nymphs, 45, 132, 202, 213, 230.
- Oaths, 70, 147, 179.
- Occupational templates, 114, 214-219.
- Oceans, 42.
- Omens, 150.
- Orcs, 56, 58, 62, 177; *template*, 110.
- Orichalcum, 23.
- Orpheus, *head of*, 28.
- Outlaws, 14.
- Oz, 10, 42, 43, 44, 46, 70.
- Panthers (mythical), 49.
- Paranormal romance, 8.
- Parliament of Fowls, 47.
- Parthian Empire, 196.
- Patron advantage, 130.
- Peasant Adventurer template, 122.
- Peregrin template, 217.
- Perks, 132.
- Persian Empire, 9.
- Petards, 143.
- Pharmacy skill, 135.
- Philosopher template, 218.
- Philosophy, 210.
- Plagues, 88.
- Plains, 42.
- Planes, other, 12.
- Planetary spirits, 45.
- Planets, 10, 39-40.
- Plant spells, 171.

- Plants, 46; *carnivorous*, 47.  
Pocket universes, 36.  
Point campaigns, 15, 175.  
Point costs, 18.  
Police procedurals, 9, 81, 180.  
Portal fantasy, 13.  
Possessed creatures, 52.  
Postumus, 200.  
Potlatch, 57.  
Power levels, 153.  
Power sources, 65.  
Prayer, 148, 149, 167, 202, 203.  
Prices, *see Money*.  
Priests, 152; *Priest job*, 139.  
Printing press, 100.  
Projection advantage, 128.  
Prophecy, 75, 150.  
Psionics, 20; *as magic*, 158.  
Purify Earth spell, 169.  
Purse cutting technique, 136.  
*Pyramid Magazine*, 4.  
Quick March spell, 171.  
Races, 56, 58; *accursed*, 59; *beast races*, 58; *insect races (wugs)*, 59; *player-designed*, 113.  
Racial magery, 165, 167-168.  
Racial templates, 105.  
Rain spell, 168.  
Range of magic, 154.  
Rank advantage, 130.  
Rapier Wit advantage, 130, 209.  
Rats, 53, 180.  
Realism, 16.  
Reciprocity, 57.  
Reincarnation, 37.  
Relics, 26, 91; *relic fantasy*, 13.  
Religions, 37-38, 72, 90, 167; *Roman*, 201.  
Resurrection, 37.  
Retrotech, 9.  
Revenants, 38.  
Reversal of customs, 70.  
Riddles, 14.  
Riding skill, 135, 136; *techniques*, 136, 220.  
Ritual magic, 158; *ritualization of magic*, 155.  
Roma Arcana, 195-232; *adventure seeds*, 231; *bestiary*, 211-212; *bibliography*, 232; *and Christianity*, 211; *characters*, 213-224; *equipment*, 223; *ethnic traits*, 213; *glossary*, 232; *in the multiverse*, 196; *monsters*, 197; *occupational templates*, 214-219; *prayer*, 203; *rank*, 222; *religions and cults*, 201-206; *skin-turners*, 208; *sorcery*, 207-208; *spirits*, 197; *status*, 221; *wealth*, 221; *weapons*, 223.  
Roman Empire, *fall of*, 83; *map*, 199; *Roma Arcana*, 195-232.  
Romance, 8.  
Rukhs, 50.  
Rulers, *see Governments, Kings*.  
Runes and runic enchantment, 25, 68, 163.  
Sacred places, 149; *see also Sanctity*.  
Sacrifices, 7, 31, 62, 165, 201, 202; *sacrificial magic*, 165.  
Sage talent, 132.  
Sanctity, 101-102, 148, 149, 198, 204.  
Sandstorms, 87.  
Satyrs, 212.  
Savoir-Faire skill, 135.  
Scholar template, 123.  
Schools, 225; *of magic*, 102, 183.  
Science fiction, 40, 75, 78; *see also Planets*.  
Science, 20, 100.  
Scope, 15-16.  
Scribes, 99.  
Scryguard spell, 170.  
Security Clearance advantage, 130.  
See Invisible advantage, 131.  
Seek Plant spell, 171.  
Selkies, 59, 61; *template*, 110.  
Sense of Duty disadvantage, 133.  
Services, 97.  
Settings, 10-13.  
Shadow Form advantage, 131.  
*Shadowrun*, 7, 9.  
Shamanism, 149, 152, 209.  
Shape Stone spell, 169.  
Shapeshifting advantage, 131; *as magic*, 159; *see also Lycanthropy*.  
Shapur, 200.  
Sharp Turn technique, 136.  
Ships, 142-145.  
Shoot Backward technique, 136.  
Shoot Over Mount technique, 136.  
Shore leave adventures, 184-185.  
Sickness, *see Disease*.  
Sieges, 188, 189; *see also Fortresses*.  
Signature Gear advantage, 131, 132.  
Silence spell, 172.  
Silver, 137, 221.  
Similarity, Law of, 19.  
Simple Illusion spell, 170.  
Single-Minded advantage, 132.  
Single-spell magic, 148.  
Skeletons, 113.  
Skills, 134-136; *and Size Modifiers*, 137; *levels*, 153.  
Skin-turners, *see Lycanthropes*.  
Slaves, 73, 93.  
Slayer template, 123.  
Smith job, 139.  
Social Stigma disadvantage, 133, 219.  
Soothsaying, 150.  
Sorcery, 151, 207; *sorcerer template*, 218.  
Sound spells, 172.  
Space fantasy, *see Planets*.  
Spear of Longinus, 28.  
Speed of magic, 154.  
Spell creation, 167.  
Spellcaster template, 124.  
Spies, 177.  
Spirits, 25, 30-33, 44, 101, 128, 130, 132, 148, 164; *ancestral*, 112, 197, 201; *of place*, 45; *planetary*, 45; *of time*, 78; *traits*, 134; *spirit worlds*, 35.  
Status, 137, 221.  
Steampunk, 9, 65.  
Stop Bleeding spell, 169.  
Striges, 212.  
Subjective magic, 19.  
Subplots, 185.  
Superheroes, 49; *superheroic adventures*, 8; *superpowers as magic*, 159.  
Superior Horse template, 105.  
Supernatural horror, *see Horror*.  
Supernatural, 17, *see also Magic*.  
Superpowers, *see Superheroes*.  
Surgeon template, 219.  
Swamps, 42.  
Swarms, 53.  
Swashbuckling, 9.  
Sword and sorcery, 7, 82, 176.  
Swamps, 42.  
Symbology, 53.  
Symbol Drawing skill, 220.  
Symbols, *see Runes*.  
Syntactic magic, 163.  
Systems of magic, 155.  
Talent advantage, 132.  
Talents as magic, 160.  
Tattoos, 166.  
Tavernkeeper job, 139.  
Taverns, 14, 98.  
Techniques, 136.  
Technology, 64-67.  
Tekumel, 64.  
Teleport spell, 171.  
Television, 236.  
Theistic magic, 19.  
Theocracy, 69.  
Theophagy, 57.  
Thieves, 177; *template*, 124.  
Thrown Weapon skills, 136.  
Thunderstones, 28, 55.  
Time, *spirits of*, 78.  
Tolkien, J.R.R., 10, 12, 16, 58, 63, 64, 65, 68, 77, 125.  
Tornadoes, 87.  
Towns, 94; *see also Cities, Villages*.  
Trade and craft magic, 162.  
Trance magic, 151.  
Transportation, 98.  
Triceratops, 195, 212, 227.  
Trickster gods, 46, 152.  
Troll template, 110.  
True Faith, 148.  
True King template, 125.  
True names, 7, 14, 164, 177.  
Tsunamis, 87.  
Undead, 133; *templates*, 112-113; *see also Vampires, The Dead*.  
Unicorns, 49.  
Unique beings, 61; *see also Monsters*.  
Valerian, 201.  
Vampires, 38, 56, 59, 60, 62-63, 90, 132, 133, 164, 167; *template*, 111.  
Vaulting technique, 220.  
Vehicles, 141-145; *enchanted*, 26.  
Vermin, 133.  
Village Sage template, 125.  
Villages, 93-94.  
Visions, 14.  
Volcanoes, 88, 101.  
Wainscot fantasy, 13.  
Walk Through Earth spell, 169.  
Wands, 26.  
Wardancer template, 126.  
Warfare, 89, 176, 186-194; *war in heaven*, 76, 178; *war stories*, 9.  
Wealth, 137, 221; *see also Loot*.  
Weapon Bond perk, 132.  
Weapons, 97, 223.  
Wendigo, 52.  
Werewolves, *see Lycanthropy; Werewolf template*, 112.  
Westerns, 9.  
Whirlpools, 87.  
Wight template, 113.  
Wildness talent, 205.  
Wizard of Oz, *see Oz*.  
Wizard templates, 118, 119, 123.  
Wolf, *giant*, 231.  
Women warriors, 14, 70.  
World War II, 194.  
Worlds, 10, 39-40.  
Wugs, 59, 133.  
Zeitgeists, 78.  
Zenobia, 201.  
Zombies, 38.  
Zoroastrianism, 9, 21, 81, 196, 201, 226, 227.



# STUCK FOR AN ADVENTURE? NO PROBLEM.

---

**Warehouse 23** sells high-quality  
game adventures and supplements  
in print and PDF formats.

- Free downloadable adventures for *GURPS* and *In Nomine*!
- Fun gaming accessories – shot glasses, shirts, specialty six-siders, and more!
- PDFs from Atlas Games, Amarillo Design Bureau, Goodman Games, and many others – plus gems from the up-and-comers.
- Original material for *Transhuman Space* and new *GURPS* supplements from Kenneth Hite, Phil Masters, David Pulver, Sean Punch, and William Stoddard!
- Fully searchable files of *GURPS Fourth Edition* supplements.
- Digital editions of out-of-print classics, from *Orcslayer* and the complete run of *ADQ* to *GURPS China* and *GURPS Ice Age*.
- Buy boardgames and roleplaying PDFs in the same order! Download digital purchases again whenever you need to.



**STEVE JACKSON GAMES**  
**warehouse23.com**