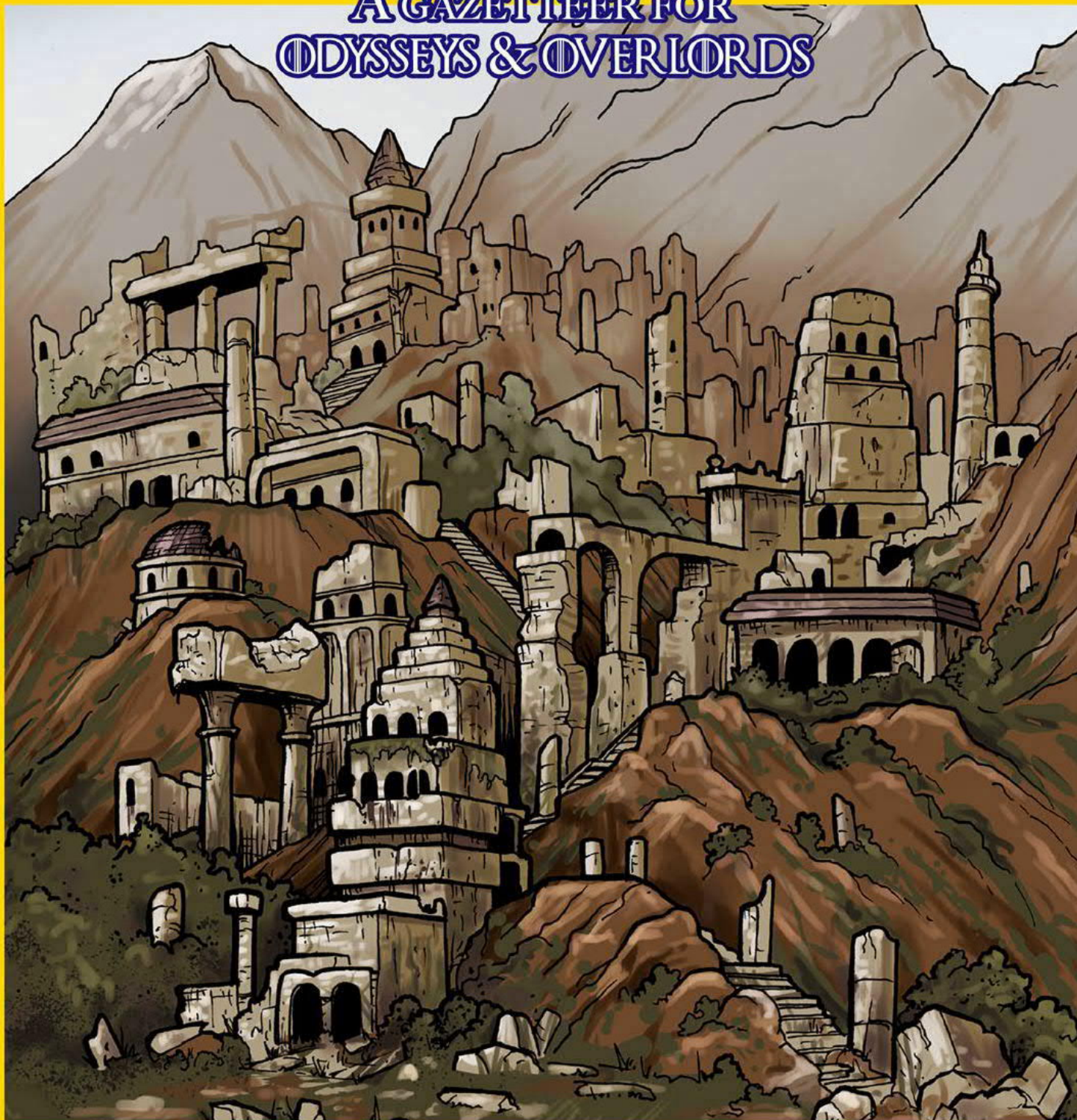


Designed for use with the **Basic Fantasy** Role-Playing Game

# THE RUINED LANDS OF SHAYMAR



## A GAZETTEER FOR ODYSSEYS & OVERLORDS



### BONES OF A FALLEN KINGDOM

# THE RUINED LANDS OF SHAYMAR

A GAZETTEER FOR ODYSSEYS & OVERLORDS

WRITTEN BY: WALTER SREBALUS

DEVELOPED BY: TRAVIS LEGGE

EXECUTIVE PRODUCER: STEVE HEIDEN

COVER ART: © GARY DUPUIS

INTERIOR ARTWORK: P. 6 COPYRIGHT CLAUDIO CASINI ART

CARTOGRAPHY ANNE GREGERSEN

SOME ARTWORK J.M. WOIAK & HEATHER SHINN OF THE STINKYGOBLIN

**The Ruined Lands of Shaymar** contains Open Game Content in accordance with the Open Game License v1.0a. (Hereafter referred to as OGL) The text of the OGL can be found on pages 9-10 of this book.

**ODYSSEYS & OVERLORDS**, the **ODYSSEYS & OVERLORDS** game setting, all artwork and design elements, specific layout and trade dress, Chandra, Ragnar, Abyss-Kissed, Spellscorched, settlement and geographic names, and specific race and class descriptions apart from game system & rules information, are hereby defined as Product Identity in accordance with the OGL and are Copyright ©2020 Aegis Studios.

All charts, systems, and rules modifications are hereby designated as Open Game Content in accordance with the OGL.

**The Ruined Lands of Shaymar** Copyright© 2020 [Aegis Studios](https://www.aegisstudios.com/). All Rights Reserved.

More work from Travis Legge at

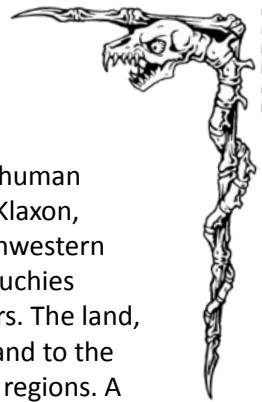
Dungeon Masters Guild: <https://www.dmsguild.com/browse.php?author=Travis%20Legge>

Storytellers Vault: <https://www.storytellersvault.com/browse.php?author=Travis%20Legge>

**ODYSSEYS & OVERLORDS** was created through the support of my Patrons, whom I would like to thank:

arcadia666, Alejandro Rodriguez, Andy Foster, Ben, Mx. Corey Frang, Chris Walz, Collegium Arcanum, Denis J Mc Carthy, Hiten Dave, Howard Jabroni, Jen Douglas, Kobayashi, Lewis L Harris II, Larry Scharnweber, Matt, Rhel, Richard Watkins, Ryan Davis, Sarah Stewart, Sean Holman & Thomas L. Vaultonburg

You can support my work and get exclusive Behind the Scenes access, info & discounts at <http://patreon.com/travislegge>



# ODYSSEYS & OVERLORDS

In the ancient times, the Gods watched over humankind. This was a golden age of learning and peace. Humans revered the Gods, living in harmony with the divine and the companion beasts. Magic flowed freely allowing the learned and the faithful to alter their forms, prevent aging, and preserve health. The wild folk were born of this time as humans and companion beasts united in love. While most of the Gods rejoiced at this development, Ragnar, the God of Conquest was jealous and appalled by the humans choosing the animal companions as mates instead of the Gods. This caused a divine war during which the Gods who agreed with Ragnar tried to kill the other Gods. The first casualty of this war was Ember, the Goddess of knowledge. When Ember died, her scholar-priests, the Keepers of the Arcane were caught in a magical backlash creating the spellscorched. This war of Gods, called the Schism, raged for 1000 years, during which time the followers of Ragnar courted the worship and love of as many humans as they could. From these unions, the Abyss-kissed were born. After a long and bloody conflict, Ragnar and his followers were defeated. The Gods who fought them dragged Ragnar's followers into the Abyss where they are believed to still be fighting to this day. Only Ragnar and Chandra, the Goddess of the moon and nature remained among mortals. Declaring a cease fire, Ragnar retreated with a small retinue of cultists to the Tower of Wretched Wroth. Chandra and her highest clerics went to the Crystal Library on the surface of the northern Moon. Mortals were left to determine their own fates. The magic that had bound the souls of humans and the companion beasts shattered, though wild folk were already numerous enough to persevere. The spellscorched taught the ways of arcane magic sparingly, protecting the art nearly to extinction. Clerics of Chandra and Ragnar spoke of worship, but most mortal kingdoms rejected all gods and magic, relying on steel and blood to determine righteousness and rulership.

Now, the mortal lands are divided. A dozen kingdoms lie scattered across the world, separated by dangerous wilds filled with bandits and monsters. The bravest mortals act as adventurers, guiding travelers between the kingdoms, killing monsters to thin their numbers, and plundering ruins in search of the lost treasures of the golden age. This is the world of **Odysseys & Overlords!**



## THE RUINED LANDS OF SHAYMAR

**Official Name:** Territory of Shaymar

**Capital City:** Rulix

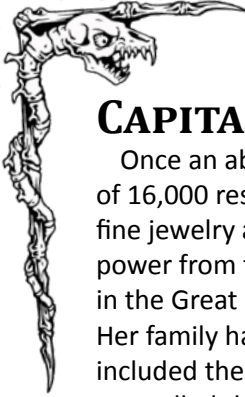
**Ruler:** Formerly Baroness Marlin Shay, Now various vemlin warlords

The region that stretches the northwestern coastal line of the Untamed Gauntlet, with southern border of mountains, is referred to the Ruined Lands of Shaymar by those seeking lost treasure. It once had a population of over 20,000 individuals, with a majority living in the capital city of Rulix. This territory was known for its abundance of gems and a port that catered to shipping merchants looking to capture a share of the fortune. The wealth in this territory was mostly generated from the state-run gem mines located in the southern mountain range. These mines operated in continuous shifts with all mined materials transported to Rulix to be cut and polished. Once this process was completed, gems were either traded or forged into fine jewelry. Shaymar had the reputation of crafting jewelry imbued with magic and the Baroness would go to great lengths to hire skilled artisans to create such items.

Rulix having a major port to facilitate merchant ship traffic had only one major road leading into the city from inland. This single road called Mazefare was used by many to travel to the mines and the smaller towns residing in the southern portion of the territory. While it was well traveled and maintained prior to Schism, it is now nothing more than a large dirt trail. From years of little use and the harsh environment, almost all remnants of the road have disappeared. The area between the ocean and mountains was once abundant with flora and animals, until the Schism. During the war, battles raged across the land, mostly occurring high in the mountains leaving behind a devastating effect. The mountains now supply a constant flow of poisoned water and toxic air through the lower lands. Most of the area has become barren due to plants or creatures unable to adapt to their new environment. Any creatures encountered should be measured with caution as they usually have found ways to harness the toxic environment to their advantage. Adventurers traveling to this area should always pack double the provisions planned. If the environment does not kill them, the lack of food and water will.

### FOLK

While the Baroness was human, fair-skinned, freckled with black hair, the people that resided in Shaymar ranged from all types due to many immigrating for work in the mines and access to the port. The population was made up of 80% human and 20% Wild Folk, with majority of the Wild Folk residing near the mines.



## CAPITAL CITY: RULIX

Once an abundant city with wealth, it had a population of 16,000 residents. Rulix was known for its gem market, fine jewelry and crafting items that were imbued with power from the gods. The Baroness ruling the land resided in the Great Castle that overlooked the port operations. Her family had ruled these lands for over a century which included the operations of the gem mines. The Baroness controlled the day to day functions of the city and all the business dealings of the gem market. She would decide on the quantities and types of gems that would be released for sale, maintaining strict control over the trade. To uphold the fluctuation of the gems, the Great Castle housed a giant vault where many of the jewels were stored until the right time. Utilizing this strategy kept the demand and value of the gems at a higher rate, which contributed to the wealth of the city.

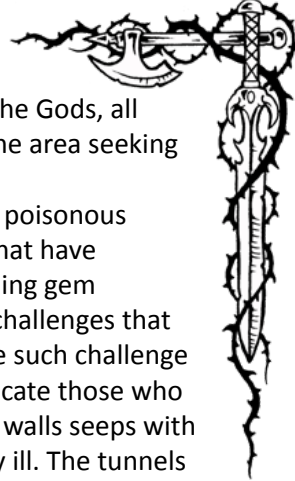
Rulix was successful until the war. When the Schism began, it was evident that the citizens wouldn't have a favorable outcome and began to flee. To protect the years of acquired craftsmanship of gem cutting, jewelry making and magic-crafting, the Baroness ordered all recorded tomes containing knowledge of the art to be locked in the vault under the Great Castle and sealed. The artisans were also entombed under the castle to prevent their skills from being utilized elsewhere. The vault was said to be as large as the castle with catacombs leading under the city. The Baroness stood watch from the Great Castle as the city was destroyed by the war. In the end, she refused to leave her watch and her body was lost under the ruins of the castle.

### ENCOUNTERS / CREATURES

No creatures have taken up permanent residence in the city and it's been left empty except for the remaining ruins. It wouldn't be uncommon to witness an exploration party sent by the Kingdom of Luxania, looking for an entrance to the vault of the Great Castle. **Gargoyles** have taken a fondness to the area as it is easy for them to hide among the ruins and prey on the unsuspecting passerby and occasionally spirits of the casualties of the war can be seen roaming the remnants as **ghosts** or **specters**.

## THE MAZE – GEM MINES OF SHAYMAR

In the southern mountain range was the location of numerous mines, operated at the direction of the baroness. There was a labyrinth of tunnels through the mountains which led to the rich deposits of gems. It was common for the mines to be referred to as "The Maze" and those that worked there as "Mazers". Few mazers were able to navigate these tunnels and worked with lead lines so they could find their way through the network. Wild Folk were the favored individuals for this type of work for their keen sight in the dark. Those that worked the tunnels were paid well and it was considered honest



work by many. When the war began with the Gods, all operations ceased with everyone fleeing the area seeking refuge.

The tunnels now lay dormant due to the poisonous effect left behind by the Schism. The few that have returned attempting to harvest the remaining gem deposits have been faced with numerous challenges that have prohibited successful operations. One such challenge is a lingering toxic mist that begins to suffocate those who inhale it and the water that drips from the walls seeps with a poison that can make a person extremely ill. The tunnels have become home to many ooze creatures that roam the corridors looking for mineral deposits to feed upon.

### ENCOUNTERS / CREATURES

The Maze is now home to many ooze creatures that lurk through the corridors feeding on minerals or have materialized from the toxic environment. One can encounter many types of oozes or slimes that currently exist, and occasionally a sentient ooze may appear that has never been seen before.

## BANED FOREST

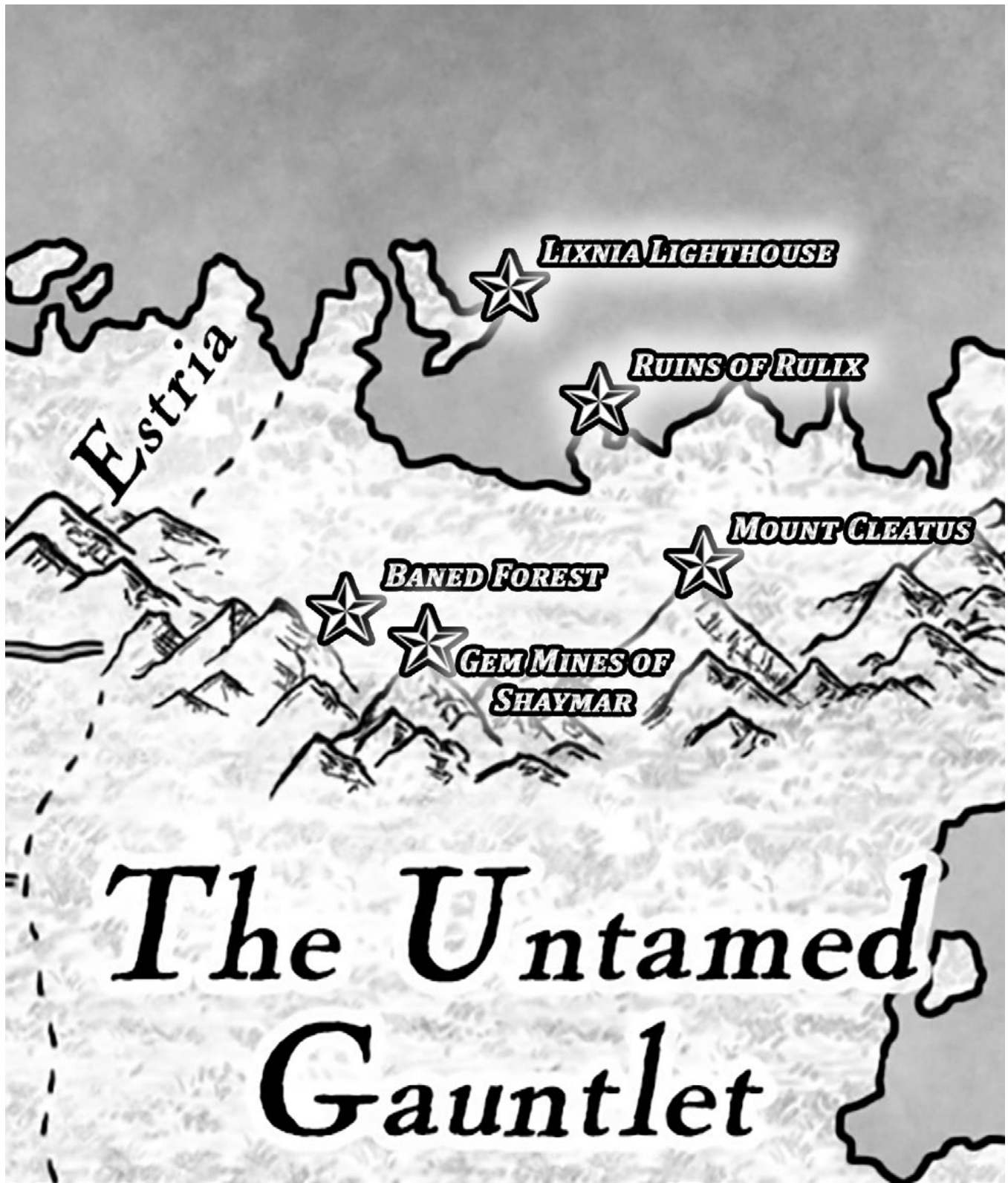
After years of trees and shrubbery dying from the toxicity generated from the mountains, a forested area has taken root, adapting to the environment. The flora in this area has found a way to adapt by becoming toxic itself and developing ways to neutralize the poison conditions present. Many of the plants are desired by alchemists for crafting potions to aid in healing or anti-toxins. Attempting to gain the proper ingredients for these healing aids does come with its risks. This dense forest made up of evergreen trees, ferns and shrubbery are inhabited by small humanoid creatures called **Vemlins**. **Vemlins** are territorial creatures that will attack trespassers of the forest. The **Vemlins** that populate this forest work in small clans organized by warlords, all with a common goal of protecting their land. While conflict between rival warlords rarely occurs, dispute of claiming bodies of intruders can occur.

### ENCOUNTERS/ CREATURES

Baned Forest is home to many creatures with the **vemlin** being the most prevalent. Other creatures commonly found in the forest are giant snakes, spiders and carnivorous plant life.

## LIXNIA LIGHTHOUSE

On the small island off the coast of Shaymar, there is a lighthouse which was used by Rulix to help guide ships into port prior to the Schism. The lighthouse, untouched from the war, still stands with buildings extending from it. This 100-foot-tall stone lighthouse is still in use. Instead of guiding merchant ships to port, the lighthouse now guides pirates to a sanctuary of repose and opportunities to extend their dubious dealings.



Lixnia Lighthouse is run by Roglin-Zort, an Abyss-kissed retired adventurer, who retired from the life of treasure seeking when he discovered the lighthouse was intact and unoccupied. He seized the opportunity to cater to those making a living on the sea. He quickly added onto the current lighthouse with additional buildings to maintain a business that would serve those desiring a place to rest or searching for entertainment.

While the lighthouse may have no laws to be abided, all seafaring individuals docking at port know the unspoken code of "Zero Blood". Any person guilty of shedding blood on land, will deal with sentinels employed by Rogin-Zort. When the code is broken, the guilty are banished from port with a bounty placed upon them, resulting in all patrons looking for an opportune time to collect.

## ENCOUNTERS/ CREATURES

At any time there can be 1d4 ships docked, with all of them being pirate or privateer vessels. Most of the time crews from these vessels will head into port for entertainment, with a small portion of the crew members remaining on the vessel to keep watch.

## MOUNT CLEATUS

Mt. Cleatus is the highest point in the mountain range stretching above the clouds and out of sight. With the mountaintop slicing through the clouds, it has become the source of endless storms, bringing poisonous rain and lethal lightning to the land below. No one has ever made it to the top to know what may lie there, but the peak seems to be the source of the toxicity polluting the surrounding lands.

At the base of the mountain is a shrine dedicated to Velenu, the deceased God of Poison. It was recently positioned there by the Cult of Silent Death as a place of pilgrimage to bathe in the mountain waters and offer prayer.

## CULT OF SILENT DEATH

Velenu fell in battle fighting alongside Ragnar on top of Mount Cleatus. As she died, her body was absorbed into the mountain allowing her essence to merge with the mountain. Members of the Cult of Silent Death are Abyss-kissed born from Velenu's bloodline. It is believed by the cult that when the right opportunity arises, Velenu will respawn in a cult member as they bathe in the waters coming from the mountain. Until then, their prayers are answered by Ragnar.

## ENCOUNTERS/ CREATURES

Silent Death Pilgrims can usually be seen traveling in caravans of horse drawn wagons to and from the base of Mt. Cleatus. The pilgrims would be led by 2-5 (1d4+1) **Clerics** of levels 1d4 (rolling for each). The caravan would also require a certain level of protection with 2-5 (1d4+1) **Fighters** of levels 1d4 (rolling for each) armed with longswords and wearing chainmail escorting the party. The remainder of the pilgrim party will be composed of 3-18 (3d6) noncombative individuals.

## MONSTERS

### VEMLINS

With tempers much larger than their size, these small humanoid creatures stand 3-4 feet tall with beady red eyes, with an average weight between 45-50 pounds. They are void of hair and fur with leathery skin that ranges in color from dark green to light brown. Vemlins have claw-like hands that make formable weapons that contain a mild poison. They occasionally will be wearing armor made of wood.

Their spoken language is a series of clicks and whistles, making it difficult for any creature to communicate with them. The origins of the vemlins are

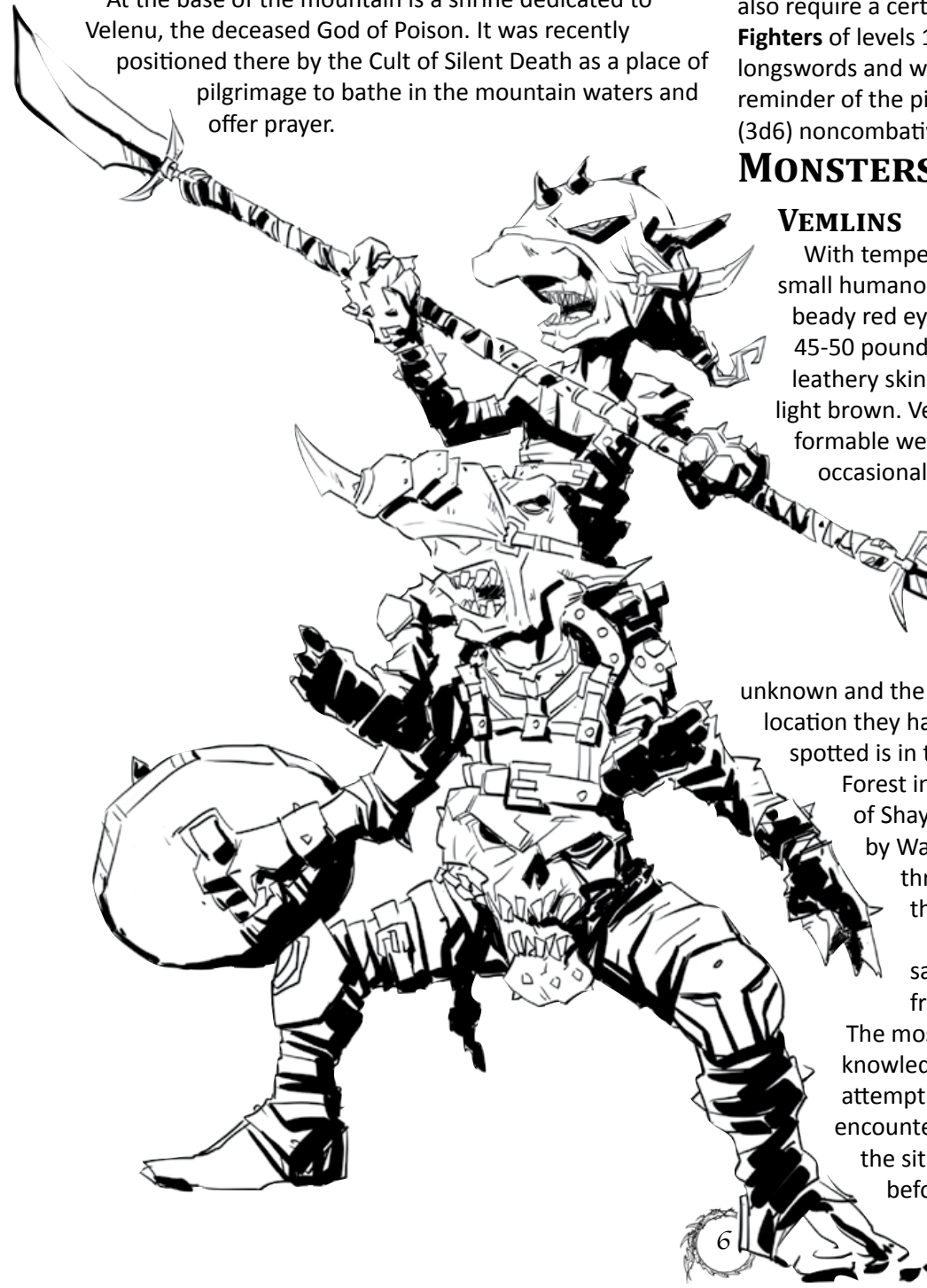
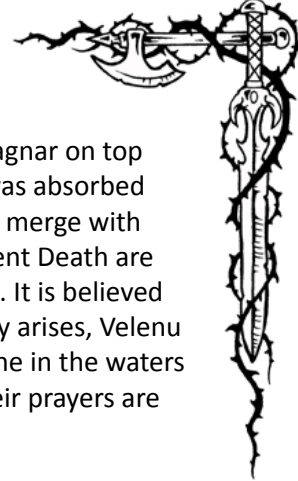
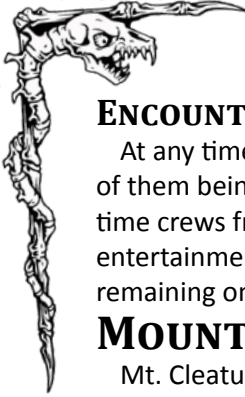
unknown and the only location they have been spotted is in the Banded

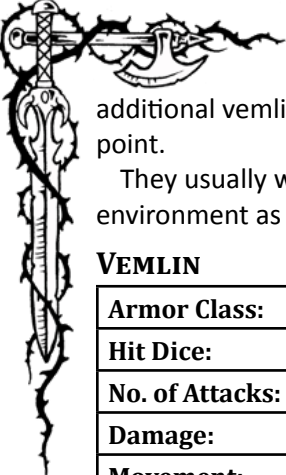
Forest in the Ruined Lands

of Shaymar. Vemlins live in clan societies led by Warlords. The vemlin views all others as a threat and use their untamed temper to rid their territories of intruding humanoids.

Those hit by the vemlin's claws must save vs. Poison or take 2 points of damage from their mild poison.

The most common of the vemlins have the basic knowledge for attack tactics and will usually attempt to mob their victims. If a solo vemlin is encountered, it will keep its distance surveilling the situation, until it is united with others before any attacks are attempted. For every



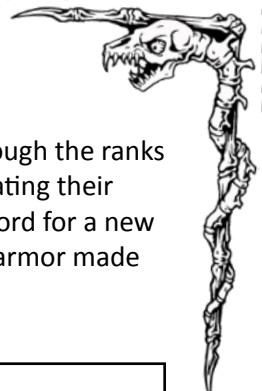


additional vemlin in the group add one additional Morale point.

They usually wearing items from the natural environment as clothing, they use their claws as weapons.

**VEMLIN**

<b>Armor Class:</b>	12
<b>Hit Dice:</b>	1-1*
<b>No. of Attacks:</b>	2 claws
<b>Damage:</b>	1d4+2 poison/1d4+2poison
<b>Movement:</b>	30'
<b>No. Appearing:</b>	2d6/ lair 6d6
<b>Save As:</b>	Fighter 1
<b>Morale:</b>	7
<b>Treasure Type:</b>	R Each
<b>XP:</b>	30



**VEMLIN WARLORD**

When the strongest of the vemlins rise through the ranks of the clan, they occasionally break away creating their own clan in a nearby area becoming the warlord for a new clan. Warlords will usually be found wearing armor made of wood, banded together with twine.

**VEMLIN WARLORD**

<b>Armor Class:</b>	14
<b>Hit Dice:</b>	4
<b>No. of Attacks:</b>	2 claws
<b>Damage:</b>	1d6+2 poison/1d6+2 poison
<b>Movement:</b>	30'
<b>No. Appearing:</b>	1
<b>Save As:</b>	Fighter 5
<b>Morale:</b>	9
<b>Treasure Type:</b>	R Each
<b>XP:</b>	240



*Estria*

**LIXNIA LIGHTHOUSE**

**RUINS OF RULIX**

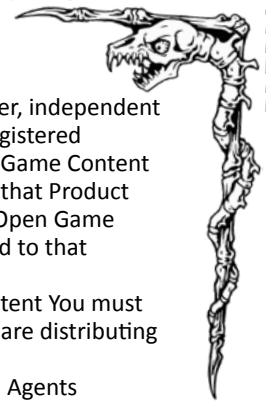
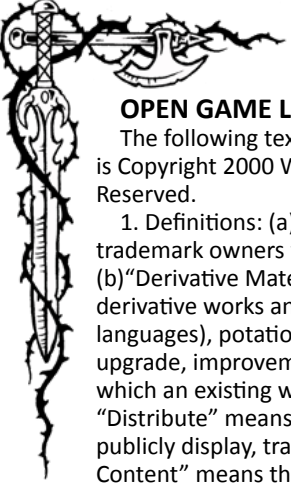
**MOUNT CLEATUS**

**BANED FOREST**

**GEM MINES OF SHAYMAR**

# The Untamed Gauntlet





## OPEN GAME LICENSE VERSION 1.0A

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open

Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

### 15. COPYRIGHT NOTICE

**Open Game License v 1.0** Copyright 2000, Wizards of the Coast, Inc.

**System Reference Document** Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, John D. Rateliff, Thomas Reid, James Wyatt, based on original material by E. Gary Gygax and Dave Arneson.

**Orcus from the Tome of Horrors**, Copyright 2002, Necromancer Games, Inc.; Author Scott Greene and Clark Peterson, based on original material by Gary Gygax.

**Scarecrow from the Tome of Horrors**, Copyright 2002, Necromancer Games, Inc.; Author Scott Greene, based on original material by Roger Musson.

**Castles & Crusades: Players Handbook**, Copyright 2004, Troll Lord Games; Authors Davis Chenault and Mac Golden.

**Castles & Crusades: Monsters Product Support**, Copyright 2005, Troll Lord Games.

**Sword & Board A Basic Fantasy Companion** Copyright © 2011 Dan Buterbaugh

**Basic Fantasy Role-Playing Game** Copyright © 2006-2016 Chris Gonnerman.

**Equipment Packs: A Basic Fantasy Supplement** Copyright © 2009 Shayne Power.

**Armor and Shields: A Basic Fantasy Supplement** Copyright © 2010 Jeff Johnson.

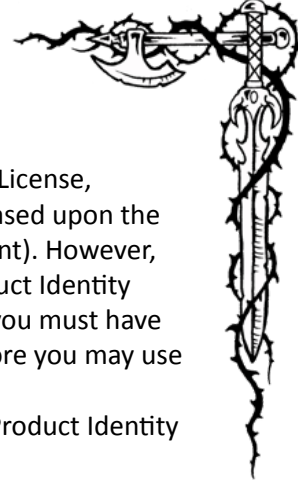
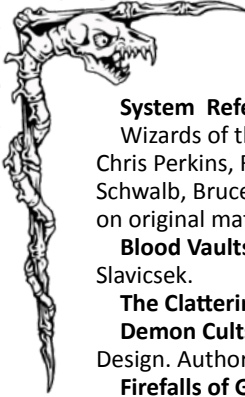
**Magic-User Options: A Basic Fantasy Supplement** Copyright © 2011 Tom Hoyt.

**Necromancers: A Basic Fantasy Supplement** Copyright © 2008-2010 R. Kevin Smoot.

**The Basic Fantasy Field Guide** Copyright © 2010-2016 Chris Gonnerman, R. Kevin Smoot, James Lemon, and Contributors.

**Adventuring** Copyright © 2015 Sean D. Spencer and contributors

**Equipment Emporium: A Basic Fantasy Supplement** Copyright © 2010-2018 Joe Ludlum, R. Kevin Smoot, and Alan Vetter



**System Reference Document 5.1** Copyright 2016, Wizards of the Coast, Inc.; Authors Mike Mearls, Jeremy Crawford, Chris Perkins, Rodney Thompson, Peter Lee, James Wyatt, Robert J. Schwalb, Bruce R. Cordell, Chris Sims, and Steve Townshend, based on original material by E. Gary Gygax and Dave Arneson.

**Blood Vaults of Sister Alkava.** © 2016 Open Design. Author: Bill Slavicek.

**The Clattering Keep.** © 2017 Open Design. Author: Jon Sawatsky.

**Demon Cults & Secret Societies for 5th Edition.** © 2017 Open Design. Authors: Jeff Lee, Mike Welham, and Jon Sawatsky.

**Firefalls of Ghoss.** © 2018 Open Design LLC. Author: Jon Sawatsky.

**The Lamassu's Secrets.** © 2018 Open Design LLC. Author: Richard Green.

**Midgard Heroes Handbook.** © 2018 Open Design LLC; Authors: Chris Harris, Dan Dillon, Greg Marks, James Haeck, Jon Sawatsky, Michael Ohl, Richard Green, Rich Howard, Scott Carter, Shawn Merwin, and Wolfgang Baur.

**Midgard Worldbook.** Copyright © 2018 Open Design LLC. Authors: Wolfgang Baur, Dan Dillon, Richard Green, Jeff Grubb, Chris Harris, Brian Suskind, and Jon Sawatsky.

**The Raven's Call 5th Edition** © 2015 Open Design; Authors: Wolfgang Baur and Dan Dillon.

**Tome of Beasts.** © 2016 Open Design; Authors Chris Harris, Dan Dillon, Rodrigo Garcia Carmona, and Wolfgang Baur.

**Warlock Part 1.** Authors: Wolfgang Baur, Dan Dillon, Troy E. Taylor, Ben McFarland, Richard Green. © 2017 Open Design.

**Warlock 2: Dread Magic.** Authors: Wolfgang Baur, Dan Dillon, Jon Sawatsky, Richard Green. © 2017 Open Design.

**Warlock 3: Undercity.** Authors: James J. Haeck, Ben McFarland, Brian Suskind, Peter von Bleichert, Shawn Merwin. © 2018 Open Design.

**Warlock 4: The Dragon Empire.** Authors: Wolfgang Baur, Chris Harris, James J. Haeck, Jon Sawatsky, Jeremy Hochhalter, Brian Suskind. © 2018 Open Design.

**Zobeck Gazetteer for 5th Edition.** Copyright ©2018 Open Design LLC. Author: James Haeck.

**Creature Codex.** © 2018 Open Design LLC; Authors Wolfgang Baur, Dan Dillon, Richard Green, James Haeck, Chris Harris, Jeremy Hochhalter, James Introcaso, Chris Lockey, Shawn Merwin, and Jon Sawatsky.

**Odysseys & Overlords Player's Guide** Copyright © 2019 Aegis Studios

**Odysseys & Overlords Game Master's Guide** Copyright © 2019 Aegis Studios

**The Ruined Lands of Shaymar** Copyright © 2020 Aegis Studios

**END OF LICENSE**

## **BASIC FANTASY ROLE-PLAYING GAME PRODUCT IDENTITY LICENSE**

Subject to the terms of the Open Game License, above, you may create derivative works based upon the Basic Fantasy RPG core rules (this document). However, the Open Game License protects the Product Identity (explained and detailed above) such that you must have permission from the copyright holder before you may use any of the listed Product Identity.

You may use certain items of the listed Product Identity under the following conditions:

1. You must comply fully with the Open Game License, version 1.0a, as described above; and
2. The work may not be obscene in nature; in general, any work containing subject matter that would qualify for an NC-17 movie rating in the United States, or an R rating due to explicit sexual content, is considered obscene for purposes of this license.

If you comply with the above conditions, you may do either or both of the following:

1. Include the text "Designed for use with the Basic Fantasy Role-Playing Game" or "Designed for use with the Basic Fantasy RPG";

2. Use one or more of the official logos provided on the Basic Fantasy Role-Playing Game website:

<http://basicfantasy.org/logo.html>

A logo may be resized as needed but must not be distorted and may not be altered other than to resize it, except as specifically provided on that page.

If you wish to use other Product Identity from this work, you must request and receive explicit permission from the copyright holder.

In any of the above cases where the Basic Fantasy Role-Playing Game Product Identity is used in your work, you must also include the Basic Fantasy Role-Playing Game website address "**basicfantasy.org**" or "**www.basicfantasy.org**" in that work. You may place the website address adjacent to the logo and/or name, or you may include it on your title page, or place it in some other location where any reasonably observant person would expect to find it.

You may not under any circumstances describe your work as actually *being* the "Basic Fantasy Role-Playing Game" or some derivative thereof, nor may you identify it as being in any way an "official" publication of the Basic Fantasy Project without the express permission of the author of this work.