

Issue Three
OPTIONAL MATERIAL ADDENDUM

CROWN COMPENDIUM



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Using Backgrounds

Characters were someone before the game. If a character's class reflects what the player wants their character to do and how they want to play them in the game, the character's background is where the character came from.

CHOOSING BACKGROUNDS

Choosing a background is similar to choosing a rogue's skills. Imagine a concept for the character and use it to inform their background. Is the character the disgraced child of a noble? A farmhand? A merchant's get?

The background represents a broad group of capabilities, information, and connections directly related to what a character did before they became an adventurer. Generally this means that the background is a profession of some sort, or if not a profession a lifestyle.

Whenever a character attempts a task that is directly related to their background they gain advantage or disadvantage based on their background. The Game Master will determine if a specific background should grant advantage or disadvantage (or do nothing) for any situations where it is not immediately clear.

Rogue Skills and Backgrounds

In the core rules it cautions players to avoid choosing a skill and background that cover the same area of expertise because the overlap doesn't benefit them. If you want to play using backgrounds and also don't want the rogue's skills to be devalued, allow them to stack. When a situation where the rogue would have two sources of advantage occurs, let them roll three dice and take the highest. A kind of "super advantage."

If a background would be disadvantageous to the rogue, let their (relevant) skills counter that disadvantage. A street-urchin has disadvantage in noble courts, but given the right training (skill) they can overcome it.

SOCIAL CLASSES

A character with a background also has a social class. Their social class is inherently implied by their background. There are three social classes to consider: Lowborn, Middling, and Highborn. A Game Master may want a character's starting wealth to reflect their social class; in this case substitute the appropriate value on the table for how much coin the character begins the game with.

1d6	CLASS	STARTING CROWNS
1-3	Lowborn	$(1d6+3) \times 10$
4-5	Middling	$(2d6+3) \times 10$
6	Highborn	$(3d6+3) \times 10$

Characters in one social class have disadvantage dealing with individuals from other classes. This is ignored for inter-party communication (if the party has characters of different classes) and in cases where the character and individual in question know each other (a highborn patron that knows the party well does not trigger disadvantage like a random noble would).

Starting Social Class

Most games and most characters in an old school setting assume that the characters are of the lowest social class. Lowborn individuals are usually the only ones willing to risk life and limb in search of wealth and a better life.

Lowborn characters start with less funds, and are less prepared in general for adventuring. In many settings, lowborn are forbidden many types of weapons (like swords, crossbows, etc.) and armor. These restrictions can make a game interesting, forcing the players to work around them. Lowborn have many reasons to adventure; it may be impossible to advance through society any other way, wealth is limited to the highborn (and what few middling there may be) and the laws of the land weigh heavily in favor of the already powerful. Adventurers are looked at warily because their profession is often one of last resort.

Middling and Highborn characters need a bit of motivation to become adventurers. Perhaps they were the third, fourth, or fifth child of a wealthy individual and they stand to inherit nothing. Perhaps some great wrong was done to their family/house, leaving them nothing except a lust for vengeance. Or maybe they are the financier of the group, having hired the other characters to go on adventures with them.

CHARACTER BONDS

Character backgrounds are more than just the stuff they know, they also define the connections that a character might have to the world. In a game that takes place in or near a character's past home, these connections can take the form of non-player characters that they can interact with. If the players are interested in this, and you are willing to incorporate it, let them make some NPCs with whom they are familiar.

Lowborn Bonds

Lowborn characters know people in their village or neighborhood. They worked alongside people, and learned the quirks of their home. A lowborn character should choose a few (3-5) people with whom they share a significant bond. These can be friends, family, mentors, employers, etc. These are common people, the peasants, the (usually) numerous and unnamed NPCs that fill the game world.

Middling Bonds

Middling characters come from wealth, but not the landed, insane wealth of nobility. Merchants, barristers, and wealthy retired mercenaries make up the minuscule middle class. The connections that a middling character has connections, but a few stand apart. A middling character should choose a couple (2-3) people with whom they share a bond. These are individuals of some minor importance, a retired adventurer, a banker, a traveling merchant, etc. These are still common people, but well-off or worldly enough to be known of. Local people have probably heard of them, even if they have never personally met them. The nobility might deign to even acknowledge such folk.

Highborn Bonds

The bonds of Highborn are formal and often complicated by obligation and reputation. A highborn's strongest bond is to their family, even if that bond isn't one of fondness. For good or ill, a highborn will be associated with their family in all things. In addition to their family, a highborn character should choose one other bond. This could be a close ally, a favored servant, a bodyguard, etc. The bond of a highborn often has significant importance themselves. A direct servant to a noble is not a nobody. They have a name, and connections themselves. If the highborn's bond is with another of the nobility the connection is even more complex - family feuds, grudges, and connections have to be considered.

PLAYER CHARACTER BONDS

Bonds exist between characters and NPCs to connect them to the world. You can use bonds to connect your characters to each other. Sometimes it is fun to roleplay the characters meeting for the first time in a tavern or on the job. But other times it is better to get straight into the action and just say that everyone already knows each other. You can use character bonds to flesh out their relations with each other. The players should work together to decide how their characters know each other and their relationships.

Prompting Bonds

It can be difficult to create bonds from nothing, so you can encourage the players to use the prompts on the next page to make their bonds. Each player should choose one to three of the questions and ask them to another player. The questions and answers will inform the bonds between these two characters.

The simplest method (assuming you are sitting around a circular table) is to form a bond with the player to your right; by the end everyone will have a bond to two others in the group. On the next page there are two sets of example bonds, a simple fill-in-the-name set and a slightly more open question set.

Fill-in-the-Name Bonds

Fill-in-the-name bonds are the simplest type of bond to use. They define a relationship with a specific character in a single sentence. These are better for games where you want to get started fast. Simply choose one of the bonds below (or randomly determine it with a d66 roll) and fill in the name of the appropriate character. Once you've done that you have finished creating the bond.

One sentence is a good start for a bond, but many of these sentences imply more about the situation. Make sure that you and the player whose character you have a bond with agree on the interpretation or fallout from whatever bond that you have chosen. If you need to, you can choose or roll again so that a more appropriate bond is chosen. As always, feel free to create your own bonds if you wish.

d66	FILL-IN-THE-NAME BONDS
11	[Name] and I are siblings.
12	This is not my first adventure with [Name].
13	[Name] and I worked for the same company of mercenaries.
14	[Name] knows of my greatest shame, I will redeem myself in their eyes.
15	I will teach [Name] about proper decorum and manners if it kills me.
16	[Name] and I were bound together by a sacred oath.
21	I am distantly related to [Name], family loyalty has brought us together.
22	I am the black sheep of our family, [Name] is the only one who associates with me.
23	[Name] and I are part of the same guild.
24	[Name] and I are from the same town, we were practically neighbors!
25	I owe [Name] a blood debt.
26	[Name] and I are the only survivors of a great tragedy.
31	[Name] and I are friendly rivals.
32	[Name] and I witnessed the same vile crime, the perpetrator is searching for us.
33	[Name] and I want revenge on the same person.
34	I have heard of [Name]'s exploits and they impress me.
35	[Name] helped me when I had nothing.
36	I still owe [Name] a favor from a previous misadventure.
41	I have seen [Name] before in a dream.
42	I am in love with [Name].
43	I have intervened on [Name]'s behalf and they owe me.
44	[Name] has gotten mixed up in something unsavory, I must help them.
45	[Name] and I were childhood friends.
46	I trusted [Name] with a personal secret.
51	When things get tough, I know [Name] has my back and I have theirs.
52	I must protect [Name], they are too good for this cruel world.
53	[Name] forgets to relax and enjoy life, I will remind them.
54	[Name] and I used to be enemies, but we have reconciled and are now allies.
55	I know [Name]'s family.
56	[Name] and I are in love with the same person.
61	I worked with [Name] some years ago.
62	[Name] and I were trained by the same master.
63	[Name] and I are partners in crime.
64	[Name] has my respect for their righteous deeds.
65	[Name] and I are a part of the same cult.
66	Someone I trust introduced me to [Name].

Question Bonds

Question bonds are a bit more complicated than the fill-in-the-name bonds. Ask the player whose character you want to have a bond with the question that you chose (or randomly determined by a d66 roll). Then their answer informs the nature of the bond. The questions are open ended (yes-no questions do not often make an interesting or strong bond between characters) and may have complicated answers.

Question bonds are strongest when they directly relate to the campaign or setting that you are playing in. So while these generic questions are a good start, you should talk with the other players about the world of the game and create your own questions from that. Involve some of the different factions or places that will be in the game. Talk about the faiths or creeds that are relevant. Involve the world in your bonds.

d66	QUESTION BONDS
11	Why do you regard me with suspicion?
12	Why do you trust me?
13	How did we meet?
14	Why do I know your real name?
15	Why do I feel safe around you?
16	Why do we quarrel all the time?
21	Why was I warned that you were a danger to all of your allies?
22	How do we know exactly how the other will move in the heat of battle?
23	Why are you angry with me after our last adventure?
24	What made you decide to give me a second chance after our last adventure?
25	How did you forgive me after the way we met?
26	What is it about me that you find pleasant?
31	Why do you let me do all the talking?
32	What is it about me that sets you on edge?
33	Why did you meet my family?
34	How do you know where my favorite place to hide as a child was?
35	Why does my family think you are a good influence on me?
36	Why does my family think you are a bad influence on me?
41	What does your family think of me after our last escapade?
42	We used to be rivals, why are we now friends?
43	We used to be enemies, how did we reconcile?
44	Why did you help me when no one else would?
45	How do we show our affection for each other?
46	What happened last time we went on an adventure together?
51	Who is the person who wronged us both?
52	Who is the person who introduced us?
53	Why do you put up with me despite all the stress I cause you?
54	Why did you decide to stick around when you had a chance at a life of luxury?
55	Why did you give up your wealth to help me?
56	Who are we avenging?
61	What caused us to be less close than we used to be?
62	When was the last time you laughed with me?
63	When did we decide that you should be the one to hold the money?
64	Why do I have to keep saving you from situations of your own making?
65	Where was the last place we met?
66	Where did we decide to start working together?

Religion in the Game

Religion is a term that has no definite meaning. Scholars still argue over it. If you don't have any clerics in your game you can simply hand-wave religion away with temples of generic-ness and simple rituals or superstitions that peasants have. No need to worry. But if you have a cleric, you owe it to them and yourself to think a little bit deeper on the issue.

EVERYONE IS RELIGIOUS

In a fantasy world that has gods, everyone is religious. The natural forces of the world are driven by the divine. Even if competing cults or religions argue over what the divine is, or how to best appease it, everyone agrees something is out there. Whatever "religions" you have in the setting is something that affects everyone, not just the cleric. Religion is a group belief (and if you have a cleric in the group, probably a driver of the adventure).

Religions arise from a need, and the structures and beliefs are a result of trying to meet that need. The needs are mundane; good harvests, safe childbirth, cool rains. Things that are beyond the individual. How can the individual affect these forces? They beseech the gods.

Polytheism

The usual assumption is that there are many deities. There is a patron god for the city. A god of the northern mountains. A goddess of the dead and gold and things under the earth. And they are all real. They all require appeasement.

The average character or NPC knows that they need to observe the proper etiquette when they deal with the gods. Are you praying for victory in battle? Well the goddess of war, and childbirth, and family, and fear requires you to make a small sacrifice of blood when you do so. A nick on the hand is all you need. Are you praying for clear weather while sailing? Well drop some gold coins into the sea to appease the father of waves and the moon.

Failing to appease deities can cause misfortune. A town may be cursed because they failed to plant three fields of barley in honor of the goddess. An oath made in the name of a god has weight to it, breaking that oath will bring upon a curse.

Deities are not simple. Assign them forces that align in the eyes of the culture that worships them. Give them paradoxical themes; a desert god who is also the god of water (a people who live in the desert worship a desert god, and they want water). Superstitions are about the themes and appeasement of gods. Misfortune is often-times not bad luck, but divine punishment for failing to do something correctly. One god might reign supreme over a certain city, but if you travel only a few days away another god might be supreme. Knowing the local superstitions can be important because you don't want to offend the local deities.

What are Clerics?

Clerics are individuals who have dedicated their lives to a specific deity. They haven't forsaken the others, they don't deny their existence, they are just dedicated to a particular one. Their insane devotion has been rewarded with access to divine power in the form of clerical prayers. See the Cleric section for more details.

Monotheism

Maybe your setting only has one deity. A supreme authority. The basic tenets of a deity are clear to everyone, but the interpretations may be different. One town reveres the Authority by fasting one day a week. Other towns may have particular festivals or superstitions. In a monotheistic setting the role of clerics becomes a bit easier (they have dedicated themselves to *the* goddess) and you don't have to tip-toe around the powers of many different deities. On the hand, monotheism can be restrictive to the kind of clerics your players want to make for the game.

CULT OF MEHAAN

Mehaan is both the name of the great desert and the god of the desert. Travelers pray to him. People of the desert beseech him. He is the Water-Bearer, the Wayfinder, and the Storm-lord. He fathered the sandstorm and the oasis. When he is moved to tears, the rains come. But he is a stoic god. He demands hard work and endurance; he expects perseverance and stoicism. Hardship builds esteem in the eyes of Mehaan the Traveler. His clerics are ascetic warriors, their journeys are many and their quests are never finished.

In the lands of Mehaan, you need to offer thanks before drinking from an oasis. Cool winds and rain are signs of his favor. When he blesses you, you find a hidden path or have a divine sense of direction. When he blesses a place, that place grows fruit trees and water pools in the sand.

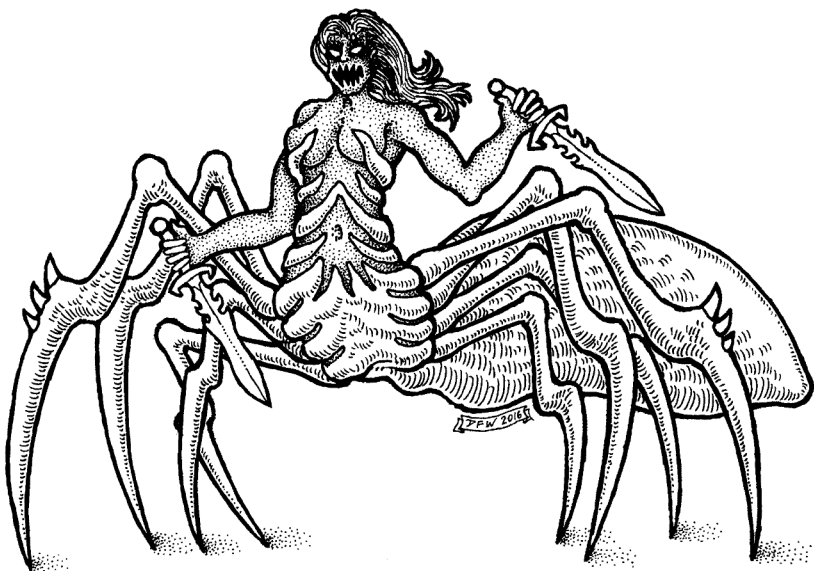
In the lands of Mehaan, you mustn't kill or eat the Buji Bird. Its bright plumage marks it as sacred to the Winged One Mehaan. Sandstorms and tornadoes are signs of his disfavor. When he curses you, you are blinded. When he curses a place, that place suffers drought.

GREAT SPIDER MOTHER

The Great Spider Mother is the goddess of the moon, fertility, spiders, family, and suffering. Wherever a child is born, the Great Spider Mother is watching. She is both the mother of the moon and the moon itself. Every grieving child feels her embrace. The cycle of her life and death is played out in the sky monthly as the moon appears and disappears. Mothers birthing under the full moon are safe from death. The Mother of the Moon knows that love and suffering are the same, and that family is both a source of strength and sap upon it. She demands filial piety but curses abusive parents. Loyalty is the ultimate virtue in her eyes, and she requires that all oaths are fulfilled.

The spider is her sacred animal, her blessings are heralded by webs of intricate design. High priests read the webs of rare and exotic spiders for glimpses of the future.

When she blesses you, you can hear lies and truths. When she curses you, your family suffers. Those who forsake oaths made in her name are transformed into monsters; both reviled by her and loved by her. They are her children and her slaves.



Using Clerics

A cleric is more than just someone affiliated with religion. A fighter might be pledged to a certain deity, a mage may work as a priest, and a rogue can be as ascetic a monk as any. A cleric is someone who has dedicated their life, gone above and beyond, to their beliefs. In return for their absolute devotion, clerics have been blessed with the ability to channel a spark of divinity in the form of prayers.

ABSOLUTE DEVOTION

Clerics have the least freedom of any character. They shape the game around them (and their faith), so including one in your game is definitely a decision you should carefully consider. The life of a cleric is one completely devoted to the furtherance of and adherence to their faith. The only reason a cleric would be out and adventuring is because of an omen or sign from their deity (or religious organization). They would work together with people of their faith - similarly faithful individuals who just might happen to not be clerics (whom are rare, given the lengths one has to go to to become one).

Games with Clerics

If you want to run an old school game about a group of vagabonds raiding tombs, killing monsters, and accumulating wealth and/or fame, clerics are not something you should include. Clerics are driven not by wealth or fame or worldly power, only by the divine. A cleric might set out with a band of heroes to slay a mighty dragon that has slaughtered the faithful. A cleric might recruit a band of mercenaries to cleanse an ancient barrow of undead. A cleric might be tasked with locating an artifact of the faith once thought lost and a company of volunteers has pledged themselves to the pilgrimage, come hell or high water. Clerics give the game a solid goal, which can be excellent! If you want to run a game with an overarching, classical plot involving a long dead evil and the mighty champions opposed to it, a cleric can go a long way to making that happen.

Once the task has been finished though, clerics return to their contemplation or ritual observances. They return to the church, temple, shrine, or hermitage that they came from until called on again. On an adventure they are focused, don't indulge in side-quests or off-track endeavors (unless it is somehow relevant, or perhaps if their deity would approve of it). To play a cleric is to play a character who is serious about their faith; that doesn't mean that they are a horrible fanatic, or puritanical menace. They may be kind and funny and clever, but at the root of their characterization is the adherence to faith.

CLERIC PRAYERS

All clerics share four prayers. The manifestation of these prayers is unique to their faith. In addition to these four, each faith should have two unique prayers. You can make these prayers the same way as you would create a spell, rite, or ritual. The prayer just needs to be focused around the "theme" of whatever faith the cleric has. Here are four sample prayers, two for each of the faiths previously discussed.

Sands of Mehaan: Ten minute hymn. Cast this only in an arid region. The cleric and companions are shrouded from all forms of tracking for $1d6 + \text{cleric level hours}$ by a massive sandstorm which only hinders enemies.

Voice of the Traveler: Ten second hymn. For the next ten minutes the cleric speaks the local language. Cast this only in a town, village, or city.

Rebirth of the Spider: Ten second hymn. An ally that the cleric can see that is currently at zero hit points is healed for $1d6$ hit points.

Mother of the Moon: Ten minute hymn. The cleric can see in the dark as if it were completely lit. Additionally, they and their allies cannot be surprised in combat. These effects last for the next $1d6 + \text{cleric level hours}$.

CLERIC

Clerics are warrior servants of the faith. A cleric relies heavily on the religions and deities of the game's setting; they are intricately linked with the mythology and institutions that define the setting. This class is not included in the base game because not every Game Master wants to make religion a central part of their setting, nor does everyone want to put the work in to make a cleric fit into that religion. Clerics can use any weapon or armor not forbidden by their faith.

Clerics function on faith. Whereas the other classes gain their boons by practice or study, the cleric simply receives their powers from a greater being. As such, should the cleric break one of their religion's covenants or betray their deity, they lose their powers.

Clerics use prayers to affect the world around them. The number of times per day that a cleric can use one of their prayers is listed as their Favor. At the start of each day a cleric should spend at least one hour praying, studying scripture, or communing with their deity in some way to regain the favor they have spent.

Clerics have an aura of divine might around them that only creatures abhorrent to their faith can sense. For typical clerics these are undead and demons. A creature of this type with HD less than or equal to the cleric's level must make a saving throw when they first enter combat with a cleric. If they fail they have disadvantage on attacks against the cleric. A creature that critically fails this saving throw will flee.

There are four basic prayers common to all clerics, and the Game Master should make two additional prayers that are unique to your cleric's faith. Your cleric starts the game knowing every prayer. Each prayer has a hymn that must be sung when it is cast, this time is equivalent to the casting time of a spell. The outcome of the prayer takes a form relevant to the religion of the cleric using it.

Blessing: One minute hymn. The cleric may heal an ally that they are touching for 1d6 hit points; this is considered magical healing. If that ally is affected by a curse, disease, drug, or poison they may immediately attempt a saving throw with advantage to end that effect.

Guidance: Ten second hymn. If the cleric uses this prayer during combat they will have a +2 bonus to their AV for the duration of the rest of that combat. Outside of combat this prayer will grant the cleric advantage on attribute checks for the next 1d3 minutes.

Judgment: Ten second hymn. The cleric will choose a creature within their line of sight to target with this ability. That creature makes a saving throw. If they pass their saving throw they take 1d6 + 1 damage. If they fail they take 2d6 + cleric level damage.

Martyr: Instant hymn. The cleric may use this immediately as one of their allies within line drops to zero hit points. The cleric takes 1d3 damage and their ally retains one hit point.

LEVEL	XP	HD	AV	FAVOR	RAISES
1	0	1+1	11	2	-
2	2000	2	12	2	1
3	4000	2+1	12	3	-
4	8000	3	13	3	1
5	16,000	3+1	13	4	-
6	32,000	4	14	4	1
7	64,000	4+1	14	5	-
8	128,000	5	15	5	1
9	256,000	5+1	15	6	-
10	512,000	6	16	6	1

Demihuman Characters

The core rules imply a setting where either there are no demihuman characters, or that demihumans have only cosmetic differences from humans. The term itself means half-human, implying a connection between those species described by the term and humans. Playing this way, with either no demihumans or demihumans in name only is the easiest way to play. But sometimes the players desperately want to play an elf or dwarf or halfling or what-have-you and *feel* different from a human.

DEMIHUMAN BACKGROUND

The simplest way to deal with demihumans is to substitute it for the character's background. Rather than whatever benefits their background would normally give their character, they get it for their species instead. Advantage when dealing with other members of their same species, disadvantage otherwise. Tasks related to what members of that species are good at have advantage; conversely tasks that members of the species would be bad at have disadvantage. Quick and simple to implement.

DEMIHUMAN MECHANICS

In the optional material from the core rules, demihumans have mechanical differences as compared to humans. This is a more traditional approach (if a more complicated one) to the issue of demihuman characters.

A demihuman characters determine their starting attribute scores slightly different than human characters. Attributes for which a demihuman species is advantaged (+) they will roll 3d6 (drop the lowest) and add three to determine their score. This gives the same range of scores as a human character, but tips the balance towards having a high score. In attributes for which a demihuman species is disadvantaged (-) they will roll 3d6 (drop the highest) and add three to determine their score. In all other attributes (o) they determine their scores in the same way as a human character.

In addition to the slight change in how the attributes for a demihuman character are determined, demihumans have special abilities beyond what a human can do. This will make them, in some ways, superior to humans (if you play humans without modification after adding demihumans into the game).

Making Demihumans

Choose a number of attributes (no more than 3) that members of that species are advantaged in. Then choose the same number of attributes that members of that species are disadvantaged in. Remember that this is on average, the range of possible attribute scores for a demihuman is the exact same as a human.

SPECIES	CHA	CON	DEX	INT	STR	WIS
Dwarf	-	+	o	o	+	-
Elf	o	-	o	+	-	+
Gnome	+	-	o	o	-	+
Goblin	-	o	+	+	-	o
Halfling	+	o	+	o	-	-
Orc	o	+	-	-	+	o

Once you have chosen those, create the special abilities related to the demihuman species. The amount of demihuman species throughout the OSR-sphere is huge (saying nothing about the RPG-sphere as a whole) and should provide plenty of inspiration for interesting or archetypal abilities for any given demihuman species. A good rule of thumb is to have two or three special abilities specific to each species.

Keeping Humans Fun

If all of these other species get cool abilities and attribute-chance modifications, how can you keep humans looking like an interesting choice? The core rules offer little, so here are a few ideas you can easily implement:

- Humans can have an extra permanent injury.
- Humans can speak an additional language of their choice.
- Humans can re-arrange four of their attribute scores (instead of switching two).

Dwarves

Dwarves are short, stocky folk who tend to live underground. They have long, thick hair and the men tend to wear their beards long and elaborately braided. Their love for gold is only equaled by their skill at stonework. They are a practical, stubborn, and prideful people.

Dwarves speak dwarvish automatically in addition to common. Dwarves can see in the dark up to 30 feet. Dwarves have advantage on saving throws against magic. They also have advantage on attribute checks dealing with stonework, traps, secret doors, slanting passages, and shifting walls.

Elves

Elves are a lithe and fey folk typically living in great forests or other places associated with magic and nature. They have pointed ears and tend to wear their hair long and unadorned. They appreciate great artistry and can live for centuries without aging. They are an artistic, aloof, and conservative people.

Elves speak elvish automatically in addition to common. Elves can see in the dark up to 30 feet. Elves have advantage on saving throws that deal with mind-altering effects or paralysis. They also have advantage on attribute checks dealing with tracking, wilderness knowledge, and magical or mystic lore.

Gnomes

Gnomes are a petite and childlike folk who live under hills or in forests. Pointed ears, wild hair, and a small, bovine tail are the hallmarks of a gnome. They are mischievous but friendly with a love for practical jokes and witty repartee. They are an impish, kind, and wise people.

Gnomes speak gnommish automatically in addition to common. Gnomes can see in the dark up to 30 feet. Gnomes have advantage on saving throws that deal with illusions or invisibility. They also have advantage on attribute checks dealing with identifying magic items, magical lore, making traps, tinkering, or alchemy.

Goblins

Goblins are a cunning, sly folk who tend to live underground or in deep woods. They have green skin, large noses, and sharp, pointy teeth. Their quick wits are dedicated to practical things, like survival and wealth. Goblins prize wealth for its utility and shininess; their love for gold is only second to that of dwarves.

Goblins speak gobbeldygook in addition to common. Goblins can see in the dark up to 30 feet. Goblins have advantage on saving throws and attribute checks dealing with all types of mundane traps. If surprised and the Game Master allows Wisdom saves to negate that surprise, goblins always pass.

Halflings

Halflings are small folk that look remarkably like half-sized humans (thus their name). They have large, hairy feet and rarely wear shoes. They find joy in the everyday things; a hearty meal, a good drink, and fine company. They are a friendly, witty, and accepting people.

Halflings speak halfling (a language usually kept secret) automatically in addition to common. Halflings have advantage on attribute checks related to stealth, such as hiding and moving silently. They also have advantage on saving throws against being hit by area of effect attacks and traps that shoot projectiles.

Orcs

Orcs are a large and strong folk who live on the broad grasslands and arid steppe of the world. Green skin, wide shoulders, and large tusks identify an orc. Orcs embrace nature and strive to live as one with it. They are a competitive, prideful, and caring people.

Orcs speak orcish automatically in addition to common. Orcs have advantage on attribute checks relating to athletics or in any case where they are seriously competing for something (small, friendly competition isn't enough to trigger this). They also have advantage on saving throws against poison and disease.

CROWN COMPENDIUM is a collection of tools and advice for Game Masters and players. The material within each issue is optional; it can be dropped into an existing game, used for inspiration, or simply read for enjoyment.

In this issue, OPTIONAL MATERIAL ADDENDUM, you'll find a more in-depth explanation for using backgrounds, building the characters' bonds, playing demihuman characters or using clerics, and involving religion in your game. This is an expansion on the bare-bones optional material in the core rulebook.

