

GODS AND MONSTERS



A WORLD OF
ADVENTURE FOR

FATE
CORE SYSTEM

CHRIS LONGHURST

This adventure was made awesome thanks to our Patreon patrons at patreon.com/evilhat—thanks guys!

Alan Bartholet	Christopher Gunning	Edward MacGregor	Jason Colton	Jordan Dennis	Marty Chodorek	Nick Reale	Richard	Timothy Carroll
Alexander Keane	Christopher Corbett	eneko zaraz	Jason F Broadley	Juanma Barranquero	Matt and Nykki Boersma	Nicola Urbinati	Bellingham	Troy Ray
Alexander R.	Stilson	Eric Bontz	Jeff Chaffee	Katie Berger	Matt Anderson	Nicolas Marjanovic	Richard Ruane	Tyler Hunt
Andrew Sier	Dan Moody	Eric Willisson	Jeremiah McCoy	Tremaine	Matthew Broome	Osye Pritchett	Richard	Will Goring
Anne-Sylvie	Daniel	Frank	Jeremy DeVore	Katie Ramsey	Matthew Dickson	Pablo Martfinez	Robert Hanz	William J. White
Betsch	Daniel Gallant	Frédéri POCHARD	Jeremy Tidwell	Keith Stanley	Matthew Orwig	Merino	Robert Kemp	William Lee
Antero Garcia	Daniel Linder	Garrett Rooney	Jim Hart	Ken	Matthew	Patrick Ewing	Roek Meek	William McDuff
Ario B Evans	Krauliks	Gavran	Jim Nicholson	Ken Ditto	Whiteacre	Patrick	Robert Edge	Woodrow Jarvis
Brett Abbott	David Dorward	Glenn Mochon	Jim Shei	Ken Jelinek	Micah Davis	Mueller-Best	Ryan Singer	Zach
brian allred	David E Ferrell	Graham Willis	Joakim	Kenji Ikiryu	Michael Bowman	Paul Shawley	Sanchit	
Brian Chase	David Ellis	Griffin Mitchell	Johannes K.	Kieren Martin	Michael Gambata	Paulo Rafael	Sarah Vakos	
C. J. Hunter	David L Kinney	Haakon	Rasmusussen	Laura	Michael Green	Guariqia	Scott Hamilton	
C.K. Lee	David Reed	Thunestvedt	John Beattie	LeSquide	Michael	Escanhoela	Sean	
Cerity	Demian Buckle	Harry Lewis	John Black	Liifluff	Michael Pedersen	Pavel Zhukov	Sean O'Dell	
Charlton Wilbur	Dustin Evermore	James F	John Rogers	Luke Green	Mitchell Evans	peter burczyk	Sean Smith	
Chris	Edgardo A	Thunberg	John Rudd	MAINGUET	Francois	Peter Gates	Selene O'Rourke	
Christian	Montes	Jamie Smith	John Wyatt	Nick	Morgan Ellis	Philip Nicholls	Stephen Rider	
Svalander	Rosa	Jason	Jon	Marc Mundet	Nick	Randy Oest	Thom Terrific	
		Jason Blalock	Jon-Pierre Gentil	Nick Bate			Tim L Nutting	

ADVENTURERS

Adam Gutschentritter	Bryan Gillispie	David S	Gozua	Jeremy Kostiew	Kevin Veale	Michael McCully	Remy Sanchez	Stefan Feltmann
Adam M. Coleman	Bryan Hilburn	David Silberstein	Graham Meinert	Jeremy Wong	Kris Vanhoyland	Michael Shumate	Renzo Crispieri	Stefan Livingstone
Adam Makey	Bryce Perry	David Stern	Greg Matyola	Jerico Johnston	Krista	Michael Thompson	Richard Green	Shirley
Al Billings	Caleb Figgers	Decean Feeney	Gregg Workman	JF Paradis	Krzysztof Chyła	Mighty Meep	Richard Lock	Stephan
Alan Hernández	Carl McLaughlin	Declan Feeney	Gregory Fisher	Joanna	Kurt Zdanio	Miguel	Richard Warren	Stephan A. Terre
Rodriguez	Garl-William	Denis Ryan	Gregory Hirsch	Joe	Kyle	Mike de Jong	Riggah	Stephanie Bryant
Alan Phillips	Carlos Martin	Derek Wayne	Gustavo Campanelli	Joe.D	Larry Hollis	Mike Devonald	Rishi	(Mortaine)
Alan Timothy	Charles Evans	Devon Apple	Hans Messersmith	Joel Beally	Leif Erik Furmyr	Mike Vermont	Robb Voss	Stephen Figgins
Rogers	Charles Kirk	Dianne	Heather	Joel Beebe	Leonardo Paiva	Mikey	Robb Neumann	Stephen Holder
Alan Twigg	Chip Dunning	Didier Bretin	Herman Duyker	Johannes	Lester Ward	Misdirected Mark	Robert Busch	Stephen Hood
Alex Norris	Chirag	Dillard	HFB	Oppermann	Lisa Hartjes	Productions	Robert Biskin	Stephen Waugh
Alexander	Chris Caporaso	Dirk Methner	Hillary Brannon	John	Lisa M	Mishy Stellar	Robert Daines	Steve Discort
Alexander Gräfe	Chris Heilman	Don Arnold	Howard M	John Bogart	Lobo	Mitch Christov	Robert Huss	Steve Gilman
Alexander Permann	Chris Jourdain	Don Bisdorf	Thompson	John Buczek	Loren Norman	Mitchell Smallman	Robert Rees	Steve Kuncic
Alexis Lee	Chris Kurts	Doug Blakelee	Ian Charlton	John Clayton	Lowell Francis	Mook	Robert Zyllo	Steve Radabaugh
Alistair	Chris Lock	Doye Testerman	Ian Noble	John Fiala	Lucas Agosto	Nathan Barnes	Robert Rydo	Steve Code
Allan Bray	Chris Mitchell	Drew Shiel	Indi Latrani	John Halsey	Lucas Bell	Nathan Reed	Rocco Pier Luigi	Steven D Warble
Alloyed	Chris Nolen	Duane Cathey	Irene Strauss	John Hawkins	Lukar	Nekolinardine	Rodrigo	Steven DesJardis
Andrew Betts	Christian Lajoie	Duncan	Isaac Carroll	John Hildebrand	M Kenny	Nessalantha	Roger Carbol	Steven K. Watkins
Andrew Dacey	Christopher Thill	Dylan Sinnott	Ismael	John Lambert	M. Alan Thomas II	Nicholas Pilon	Ron Blessing	Steven Markley
Andrew Grant	Christopher Allen	Earl Butler	Istrian Gray	John Petritis	m.h.	Nicholas Keland	Ron Müller	Steven Sims
Andrew Loch	Christopher Nobles	J. Brandon	John Portley	John Taber	Manfred	Nikke	Stuart Dollar	Svend Andersen
Andy Arminio	Christopher Smith	Ebenezer Arviginius	Jack Gulick	John Tobin	Marc Kevin Hall	Olav Müller	Theresa O	Terry Willitts
Angus MacDonnald	Adair	Edward Schmidt	Jack Gulick	John William	Marc Magelli	Oliver Scholes	Ryan C. Christiansen	Level Drinkwater
Anthony Popowski	Dolunt	Erich Mascariata	Jacob	McDonald	Marcel Lotz	Oliver Nisole	Ryan D. Kruse	The Roach
Anthony Wright	Chuck	Elsa S. Henry	Jake Linfood	Johnathan Wright	Marcel Wittram	Owen Cooper	Ryan Gligoliti	Thomas
Antoine Pempie	Cody Marbach	Elsidar	Jake Rides Again	Jon Smejkal	Marius	Owen Duffy	Ryan Lee	Thomas Balls-Thies
Arlene Medder	Cole Busse	Emmanuel	Jakob Hallberg	Jonas Matser	Mark	Palacio Palacios	Ryan Olson	Thomas Erskine
ArthurDent	Colin	Enrique Esturillo	James	Jonas Richter	Mark A. Schmidt	paolo castelli	Samuel Hart	Thomas Maud
athalbert	Colin Matter	Cano	James Boldock	Jonathan	Mark Diaz Truman	Patrice Hédé	Samuel	Thomas Ryan
Aviv	Craig Andersa	Eric I	James Endcott	Jonathan Dietrich	Mark Harris	Patrice Mermoud	Steinbock-Pratt	Thomas Wilkinson
B. Bredthauer	Craig Mason	Erik Poulton	James Husum	Jonathan Finke	Mark Mealman	Patrick Gambin	Sammie Crider	Tim
Barac Wiley	Craig Wright	Eric Steen	James Rouse	Jonathan Hobbs	Mark Widner	Paul	Sarah Williams	Tim Popeler
Bastien Daugas	Curt Meyer	Eric Lichnock	James Schultz	Jonathan Korman	Markus Haberstock	Paul Arezina	Sasha	Timothy Seiger
beket	Cyrano Jones	Erik	James Winfield	Jonathan Rose	Markus Schoenlau	Paul Bendall	Schubacca	Todd Estabrook
Ben Howard	Dain	Erik Ingersen	Ernie Sawyer	Jonathan Young	Markus Wagner	Paul Olson	Scott Ryder	Todd Grotenhuis
Benjamin Cush	Dan Behlings	Daniel Byrne	Ernie Sawyer	Jonathan Deal	Marley Griffin	Paul Stelfo	Scott Acker	Tony Ewing
Benjamin Wandio	Daniel Chapman	daniel hagglund	Etienne Olieu	Jan Stals	Martin Cumming	Paul Yurgin	Scott Dexter	Torolf de Merriba
Benjamin Welke	daniel hagglund	Daniel Kraemer	Ezekiel Norton	Janet	Joseph Formoso	Pete	Scott Diehl	Travis
Bill	Björn Steffen	Blake Hutchins	Fabio Emilio Costa	Jason	Josh Rensch	Mason	Scott Greenleaf	Travis B.
Blake Hutchins	Daniel Ley	Bo Bertelsen	Fabrice Breau	Jason Bean	Joshua	Mathias Exner	Scott Puckett	Trevor Crosse
Bo Bertelsen	Daniel M Perez	Bo Madsen	FelTK	Jason Best	Joshua Ramsey	Matt Clay	Scott Thede	Tyson Monagle
Bo Madsen	Daniel Maberry	Bob	Daniel Markwig	Jason Hestia	Joshua Reubens	Matt Landis	Scott Underwood	Udo Ferni
Bob Hiestand	Daniel Taylor	Brad Davies	Daniel Gall	Francisco Castillo	Florian Greß	Matthew J. Hanson	Scott Wachter	Urs Blumentritt
Brad Robins	Darren Lute	Brad Robins	Frank	Jason Paschi	Francisco Castillo	Matthew Miller	Sean M. Durstan	Victor Allen
Bradley Eng-Kohn	Dave	Brandon Metcalf	Dave Joria	Frank G. Pitt	Juliana Backer	Phillippe Saner	Sean Smith	Ville Lavonics
Brandon Wiley	Dave	Brandt Bjornsen	David	Javier Gaspoz	Julien Delabre	Phillip Webb	Seth Clayton	Vincent Arebalo
Brandt Bjornsen	David Bellinger	Brendan Clougherty	David Bowers	Jürgen Rudolph	Justin Beah	Piers Beckley	Seth Hartley	Vladimir Filipović
Brendan Clougherty	David Bellinger	Brendan Conway	David	Frédéric Périogord	Justin Hall	Max	Shadownmyre Kalyn	Volker Mantel
Brent Rich	Buswell-Wible	Brett Ritter	David Fergman	Galen Pejeau	Jeff Vincent	Max Kaehn	Shawn Fike	Warren P. Nelson
Brian Bentley	David Goodwin	Brian Creswick	David Griffith	Geoff	Garrett	Michael Barrett	Wayne Peacock	Wes Fournier
Brian Koehler	David Maple	Brian Kurtz	David Morrison	David Olson	David Rezak	Michael Bradford	William Johnson	WinterKnight
Brian Kurtz	David Millians	Brian S. Holt	David Olson	David Rezak	Glynn Stewart	Michael Brewer	Simon White	William Johnson
Bruno Pereira	David Olson	Bryan	David Rezak	Glynn Stewart		Michael D.	Simon Withers	Wolf
Bryan						Blanchard	Sion Rodriguez y	Yonatan Munk
						Michael D. Ranalli Jr.	Stabson	Z Eskate
						Michael Hill	Raun Sedock	Zeb Walker
						Michael Hopcroft	Raymond Toghil	Zed Lopez
							Red Dice Diaries	Spencer Williams

GODS AND MONSTERS

A WORLD OF
ADVENTURE FOR

FATE[™]
CORE SYSTEM

WRITING & ADVENTURE DESIGN
CHRIS LONGHURST

DEVELOPMENT
ROB DONOGHUE

EDITING
JOSHUA YEARSLEY

PROJECT MANAGEMENT
SEAN NITTNER

ART DIRECTION
MARISSA KELLY

LAYOUT
FRED HICKS

INTERIOR & COVER
ARTWORK
MANUEL CASTAÑÓN

MARKETING
CARRIE HARRIS

BUSINESS DEVELOPMENT
CHRIS HANRAHAN



An Evil Hat Productions Publication
www.evilhat.com • feedback@evilhat.com
@EvilHatOfficial on Twitter
facebook.com/EvilHatProductions

Gods and Monsters

Copyright © 2015 Evil Hat Productions, LLC and Chris Longhurst.
All rights reserved.

First published in 2015 by Evil Hat Productions, LLC.
10125 Colesville Rd #318, Silver Spring, MD 20901.

Evil Hat Productions and the Evil Hat and Fate logos are trademarks
owned by Evil Hat Productions, LLC. All rights reserved.

No part of this publication may be reproduced, stored in a
retrieval system, or transmitted in any form or by any means,
electronic, mechanical, photocopying, recording, or otherwise,
without the prior express permission of the publisher.

That said, if you're doing it for personal use, knock yourself
out. That's not only allowed, we encourage you to do it.
For those working at a copy shop and not at all sure if this means
the person standing at your counter can make copies of this thing, they can.
This is "express permission." Carry on.

This is a game where people make up stories about wonderful,
terrible, impossible, glorious things. All the characters and events
portrayed in this work are fictional. Any resemblance to real people,
ancient supernatural powers, gods, monsters, or primal creators
of the universe is purely coincidental, but kinda hilarious.

CONTENTS

Introduction	2
The World	3
Who You Are	4
How Play Works.....	5
Time	5
Creating the World.....	6
Regions	6
Sub-Regions.....	6
Communities.....	7
A Basic World and Its Gods	9
Characters.....	14
Aspects	15
Stunts and Refresh	16
The Divine Mantle	17
Godly Power.....	22
Intention and Power	23
Stations.....	25
Boons.....	27
Geasa	29
Monsters.....	30
Becoming a Monster.....	30
Monsters In Action	31
Telling Your Tales, Changing the World.....	32
Changing and Creating Regions	34
Changing Communities.....	36
Changing Yourself	36
Changing Your Mantle.....	37
Sample Monsters.....	41
From the Depths of the Earth.....	44
The Vanishing of the Light	44
Zarivya's Golden Citadel	47
Passage to the Underworld	51
The Gravegarden.....	51
A New Sun	55
Intention in 30 Seconds	57



INTRODUCTION

In the beginning was everything. A boiling, heaving mass of all that could be. All-encompassing as it was, the everything contained a mind, and that mind contained thoughts. It beheld part of everything and thought “that part is the land,” and it was so. It considered a different part of infinite possibility and thought “that is an ocean; that, a sky,” and they were so. In this way the mind piece by piece comprehended and codified the chaos into the world of forms—it was still everything, just more ordered than it had been before.

And when the world was ordered the mind turned its attention on itself and shattered into a thousand thousand pieces.

This is the world of *Gods and Monsters*: a bright, clean place fresh from the creator’s palette. The landscape resounds with majesty—plains sweep, mountains tower, storms split the sky with elemental fury—and although humans have advanced in great leaps and bounds, with their clever tools and their fire, they still hide behind their walls at night. This is a wild world ruled by wild things, and human dominance of the environment is a long way off.

But humans are not the only things that think and walk upon the earth. There are also the gods.

Although they may pretend otherwise to mortals, the gods all know what they are: scattered fragments of the chaos from before time, raw bundles of possibility manifesting as humanlike minds in humanlike bodies. Their psyches rule their forms, their shapes warping to match their demeanors, and the world is yet young enough to mold itself to the whims and wills of these immortal beings.

But despite all their power, even the gods know fear—the fear of losing control, of losing themselves in the rush of their power and crossing the line from god to monster. Once identity is lost, it does not return.



THE WORLD

The world of *Gods and Monsters* is untamed and primeval, and in a certain sense allegorical—it's the sort of world where the sun is a ball of nuclear fire, a golden chariot, or just that thing where light comes from, depending on which story is being told. The wild places of the world are just *more* than their modern equivalents: the mountains are more rugged, the forests are darker and more tangled, the ocean is more capricious and full of sea monsters. Human civilization takes the form of scattered villages or nomadic tribes, with the occasional town where the population is dense enough to warrant one, working hard to push back the boundaries of the wilderness and bring more of the world under their control.

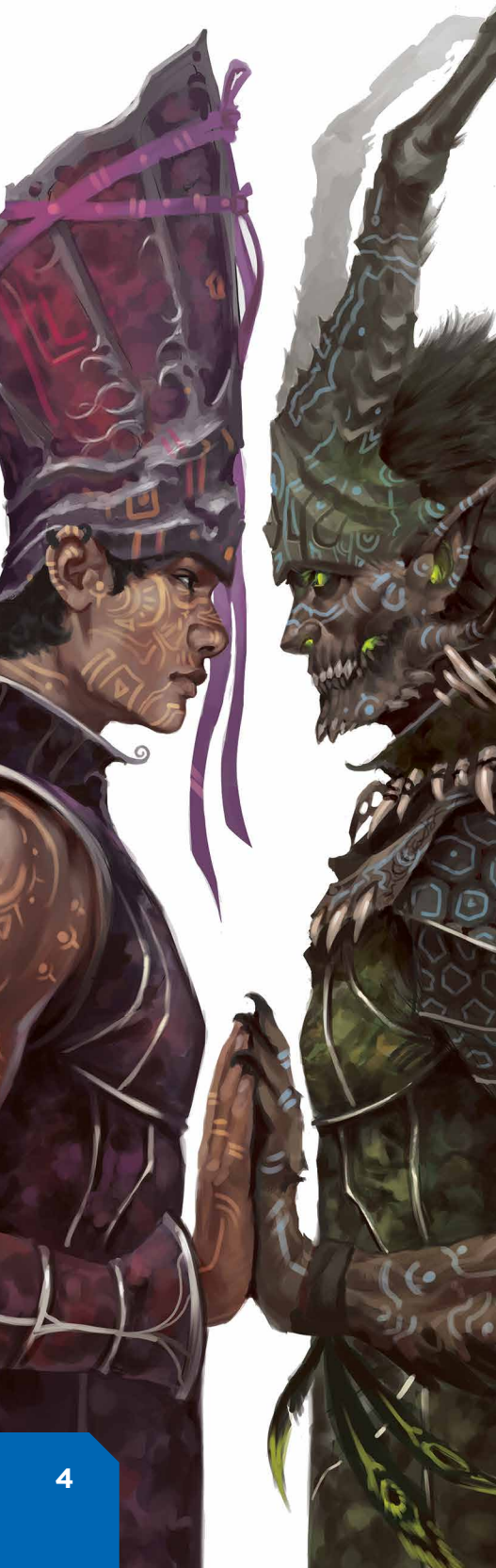
Technology varies from place to place. Bronze-working is common, and iron is the cutting edge; settlements that trade in iron ore or worked iron goods find wealth of all kinds flowing their way, and they are at the forefront of science and engineering. Food comes mainly from small-scale agriculture, with farmers both growing crops and raising domesticated animals, supplemented by hunting. What little surplus food exists usually goes to feeding the local blacksmith, if there is one, or to trading for iron goods or other necessities if there is not.

Most trade is done through itinerant tinkers, who wander between villages carrying news and various useful oddments, or at market if the seller is close enough to the nearest town. Trade is done by barter, although in some larger towns luxury items like jewelry circulate as a form of proto-coinage.

THE TRUTH

So is the sun a ball of nuclear fire, a golden chariot, a hard-working beetle of apocalyptic size, the eye of the Creator, or what?

The answer depends on the needs of your game. The world of *Gods and Monsters* is a vehicle for telling mythological stories, and the true nature of things is important only as far as it affects the story being told. Don't worry about what the true nature of the sun is until someone wants to steal the golden sky-chariot or visit the courts of fire that dwell in the sky—and from then on, whatever you decide, that's the truth in your game.



WHO YOU ARE

In *Gods and Monsters* you play a god, a locus of power that wears a form and walks the world. You and the other player characters will form a pantheon, a loose alliance of gods across a particular part of the land. You do not require the worship of mortals to survive but they nevertheless embody a useful resource and source of power, so you will often bicker and skirmish with pantheons from other areas, who serve different communities.

Gods in *Gods and Monsters* derive their form from their self-identity, so this game has room for almost any kind of deity you can imagine: from “human strengths and flaws, writ large” as inspired by Greek or Viking mythology, to monstrous creatures that humans placate rather than worship, to beast-headed deities built out of all the pieces left over from other gods, to alien creatures who skirt the edge of what is comprehensible by humans. The concept comes first, and then the god bends reality to accommodate that.

You will perform mythic acts that leave the world reshaped in your wake, inspiring stories that will be told for thousands of years. You are also changeable in turn, your form and appearance shifting to better match the expression of your power. Like a river, your nature cuts a channel through which your power flows. The more power you wield, the deeper the channel becomes—your nature turns more and more extreme—and the deeper the channel becomes, the more power you are able to wield. But there is a waterfall in the path of this river: if you become too powerful, your consciousness will become unable to control the torrent. The river will break its banks and your identity will be obliterated in the flood, leaving behind only a powerful and destructive expression of your particular nature: a *monster*.

HOW PLAY WORKS

Play in *Gods and Monsters* is separated into **tales**: discrete stories featuring the same cast of characters. Each tale tells the story of how a particular facet of the world came to be—where carnivorous plants come from, or how heaven was built, or why that mountain is shaped like a skull—but because this is roleplaying rather than storytelling, you don't have to decide what that is until the tale is over and you can look back on what happened.

The world is separated into **regions**, which start out as broad geographic areas but become split into an increasing variety of **sub-regions** as gods exert their power and change the world around them. With each tale told in *Gods and Monsters*, the world changes: the regions change and new sub-regions proliferate, they will not only reflect the history of the characters, but will also possess their own mythology explaining every feature.

Time

The basic unit of mythic storytelling is the tale: the complete story of how something came to be, from the opening cause to the “...and that's why...” explanation at its conclusion. In game terms, a tale lasts until a major or significant milestone. Within a tale, time tends to flex to suit the needs of the story. Impossible actions like moving a mountain one boulder at a time take “a long time,” but that time is measured in weeks or months rather than the geological time scales it would normally take; they're remarkably quick undertakings for what they are. Conversely, when mythic characters display their prowess, they often do so by doing something normal—sword-fighting, running, sleeping, carousing—for extreme lengths of time.

Given these conventions, when describing mythic actions and framing mythic scenes, remember that an epic duel might go on for days, and counting the grains of sand on a beach might take a whole *year*. The time it takes to do something can still be adjusted using the rules in *Fate Core* (page 197), just bear in mind that the basic unit of time you're dealing with may be much larger or smaller than you would expect.



CREATING THE WORLD

At the start of the game, the world of *Gods and Monsters* is a blank slate. You can either use the default map provided on page 8 or sketch a new one with the six basic regions. If anyone wants to add some additional details along the lines of “here there be monsters,” go right ahead, but you don’t have to. As you create your gods, you’ll add a few more details—places sacred to your gods and the people who worship them—but you’ll come up with most of the fine details as you play the game and tell the tales of your gods’ actions.

At a minimum, your world starts with **sub-regions** equal to the number of player characters, along with one **community**.

Regions

Regions begin as large, homogenous areas with either one or two aspects, but no more: a **concept** and an optional **refinement**. These aspects can be invoked by anyone within the region. During play, the gods can change these aspects, creating **sub-regions** by adjusting the refinement, or even redefining the region entirely by changing its concept.

In the beginning, the regions are quite bland; this is intentional, as it provides a blank slate for the players to scribble all over. Also, the list of regions we give here is not exhaustive; make up your own during play to support the stories you tell.

If the world has responded to a character’s power once, it can be persuaded to do so again. Each region has a **regional stunt**, which can be used only by gods who have **marked** the region—see “*Changing and Creating Regions*” on page 34 for more.

If a region is changed beyond all recognition, such as if the Forest Primeval is clear-cut, then the group should either amend the flavor of the regional stunt to reflect the new state of things or create a new stunt to replace the old one.

Sub-Regions

Sub-regions are smaller areas within regions where conditions are broadly the same but different in one or two particulars. A sub-region has the same concept and regional stunt as its parent region, but a different refinement. If the parent region doesn’t have a refinement, then when it gains a refinement, it can split off into a sub-region. A region can have any number of sub-regions.

GODS MOVE IN MYSTERIOUS WAYS

Generally, your god—and all others—can go anywhere in the world with minimal effort unless someone or something is actively trying to block you. This someone might even be yourself, as long as your god has an appropriate aspect to compel and there are interesting consequences to failing to arrive on time.

Communities

As part of shaping the world around them characters will often interact with **communities**: cohesive groups of people who can be led, manipulated or fought as a unit. When a community acts as a whole or you need some approximate stats for one of its members, use its community skills. Not all communities have all skills; if one is missing, assume it is Mediocre (+0). The community skills are:

- **Culture** covers the appeal of the community’s arts and “ambience” to outsiders.
- **Integrity** is used to resist the forces of change both internal and external.
- **Subtlety** reflects the level of skulduggery that the community engages in, including spying, stealth, and theft.
- **Technology** is the overall level of technical advancement. Technology rarely begins at a rank higher than Average (+1), but it can change over the course of the game.
- **Warfare** covers how many soldiers the community can round up and what level of training they have received.
- **Wealth** is self-explanatory: how rich does the community tend to be in material possessions? However, it says nothing about how those riches are distributed.

Communities also have a stress track and a set of consequences, used to resist raids, environmental destruction, depopulation by disease or misfortune, social pressure to change their ways, or other forces of change. Some communities also have stunts or other special powers, but these are rare.

It’s important to note that, in *Gods and Monsters*, the PCs are powerful enough to operate on the community scale if they want to; you can sway a town’s opinions with a single speech by rolling to overcome the community’s Integrity, or you can fight an army by rolling to attack against their Warfare. Sometimes you’ll scale down your interactions and deal with individual members of a community, who will have their own skills and aspects, but if you want to work in broad strokes, you can.

Communities have the same aspects of the region or sub-region they lie within, and each can gain a third aspect that reflects some unique trait. Most communities won’t begin with this trait aspect—unless someone has a really good idea for it—but time and the actions of the PCs are bound to change that.

Gods of the Trackless Desert might be...

- The one who Comes only at Night
- Far-Wandering Storyteller
- Living Sandstorm



Gods of the First City might be...

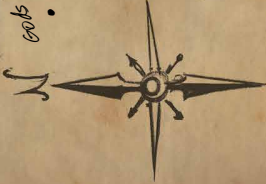
- Golden-Eyed Lord of Coin
- The Disease That Walks
- Relentless Futurist

Gods of the Sweeping Plains might be...

- The King of the Sky, All Herds
- King of Mysterious Wanderer

Gods of the ocean might be...

- Creative from the Abyssal Depths
- Untamable Explorer
- Keen-Eyed Explorer

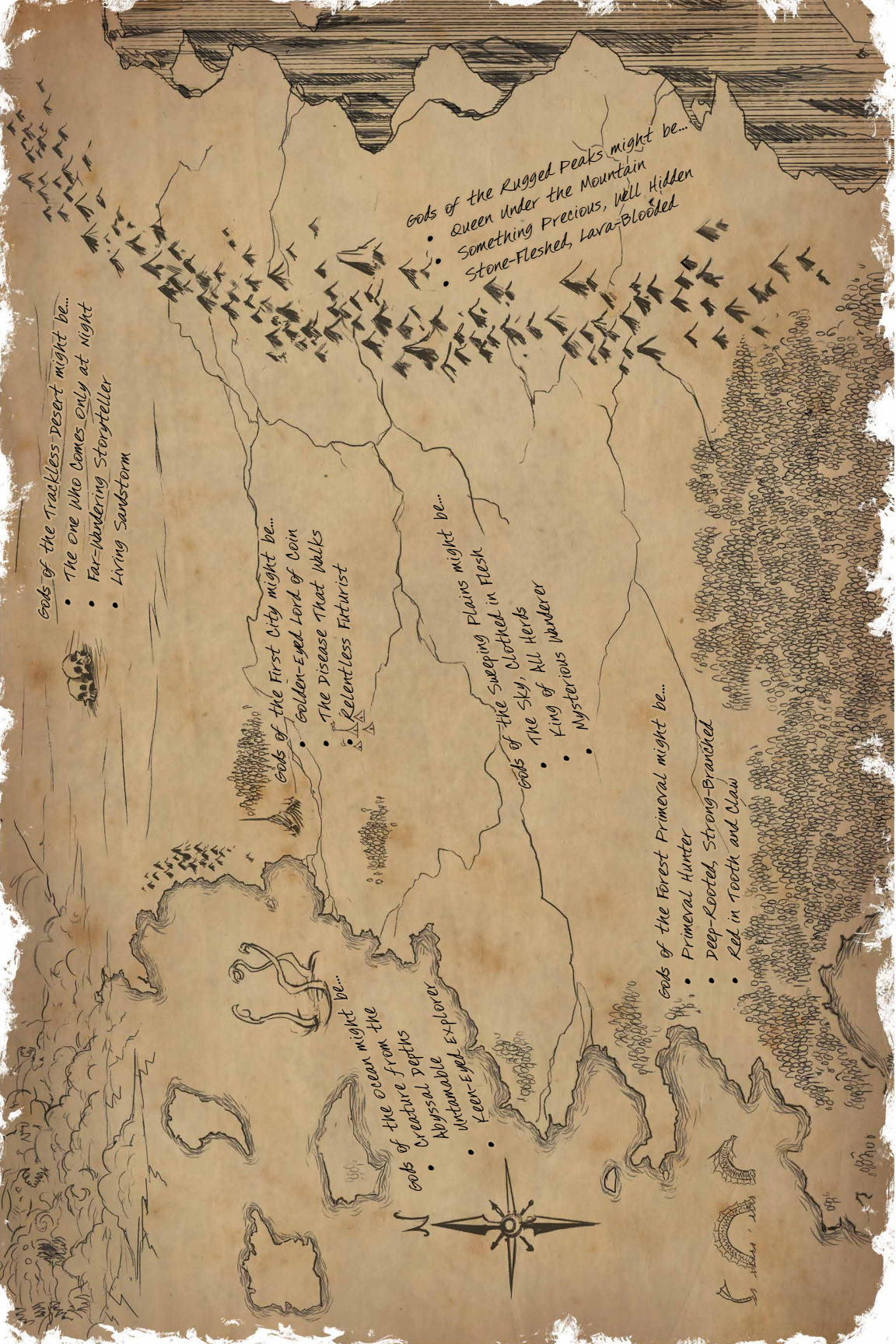


Gods of the Forest Primal might be...

- Primal Hunter
- Deep-Rooted, Strong-Branched
- Red in Tooth and Claw

Gods of the Rugged Peaks might be...

- Queen under the Mountain
- Something Precious, Well Hidden
- Stone-Fleshed, Lava-Blooded



A Basic World and Its Gods

The Forest Primeval

The forest primeval is a place of massive, ancient trees and a shrouding canopy that lets little light through. The gloom beneath the leaves throngs with life—everywhere there is birdsong and rustling in the thick undergrowth—but only the bravest or most desperate hunters dare to ply their trade any deeper than the fringes of the wood; the animals of the forest are quick, cunning, and more than happy to supplement their diet with human flesh.

The Forest Primeval

Concept: *Pre-Human Forest*

Refinement: *Life In All Its Forms*

STUNTS

Ancient Heart of the Forest: The heart of the forest is thick with forgotten secrets, vine-wrapped and overgrown. Once per game session you can banish a secret here—something known by yourself and no more than two others; when you do, the knowledge will vanish from the world, buried amid the ancient roots of the forest primeval. Normal investigation cannot uncover this knowledge, but a suitable quest into the heart of the forest might be able to find it and return it to the world.

The Rugged Peaks

The rugged peaks are mountains from the dawn of time—pure expressions of the earth's might, heaved up to unthinkable heights to make a forbidding landscape of stone cliff faces, chasms, and steep slopes. The few people who live among them are a hardy lot, used to dealing with the unforgiving environment on a daily basis.

The Rugged Peaks

Concept: *Falling Down Is Easy, Getting Up Is Hard*

STUNTS

Proud and Unassailable: The peaks refuse to be conquered, and any who challenge them leave their broken bodies littering the mountainside. Once per session you can ignore all stress from one attack—you are like the mountains, not to be moved by the actions of your inferiors. However, if you then go on to concede the conflict, or you are taken out, the GM will begin the next scene with an additional fate point—in the harsh realm of the rugged peaks, failure finds no mercy, and the mountains punish weakness by turning the world against you.

The Ocean

The ocean is a trackless, bottomless wilderness where ship and sailors remain at the mercy of the elements. Sea monsters the size of villages—of towns!—lurk in the impossible depths, and ships roll in the waves like ants drowning in a glass of water. But the bold and the insane continue to chase rumors of islands wondrous and enchanted out in the waters, where those brave and skillful may find wealth, power, sorcery, or whatever else haunts their dreams.

The Ocean

Concept: *Elemental Fury*

Refinement: *Wonders and Terrors in Equal Measure*

STUNTS

Terror from the Deep: Once per session you can call for a monster from the deep to aid you. The exact intervention is up to the GM: a thick tentacle might snatch an enemy off a ship's deck; the island-turtle might shift in the water, shaking and crumbling a key part of the arcane device which binds you. Whatever happens, it will solve a short-term problem for you, but long-term you will still have work to do: the snatched enemies will escape and swim to shore; even with your bindings gone, you will still have to win your way to freedom.

The Trackless Desert

The desert is the archetypal harsh environment, with its scorching heat, freezing cold, scarce food, and scarcer water. What life persists there is hostile and dangerous; yet life does persist there, including humanity, searching for something—wealth, enlightenment, or just the next meal—amid the baking temperatures and choking dust.

The Trackless Desert

Concept: *Unforgiving*

STUNTS

Dust to Dust: Once per session you can vanish from the current scene in a sudden howl of wind and stinging sand. Somewhere else a sudden wind whips the dunes into a cloud—and there you are. This power has no practical limit on range, but the destination must be in the desert, and it can be defeated if your foes go to lengths to confine you somewhere from which a whirl of sand could not escape, such as a cave with its mouth firmly boarded up.



The Sweeping Plains

They go by many names—steppe, taiga, veldt, savannah—and vary slightly in the details, but the defining feature of the plains is that they are *open*. The grasslands seem to stretch forever beneath a colossal sky, broken here and there by trees or other plants, and it is home to thundering herds of wild horses, cattle, and other creatures. Humanity thrives here too, building settlements from mud bricks or stone blocks hewn from the earth, farming the fertile soil and taming the local fauna.

The Sweeping Plains

Concept: *Wide Open*

STUNTS

Majesty: Once per tale you can call on the majesty of the plains to give another person a sense of their true place in the world. This person gains a new purpose in life, a dream to follow which will lead to new horizons and greater fulfillment. By itself this feeling of oneness with the universe doesn't have any mechanical effects, and the feeling will fade with time, but the subject may choose to change one of their aspects to reflect what they carry forward from the experience.



The First City

In the fork where two rivers join to make a third, there sits the grandest achievement of human civilization: the first city, where for the first time a select class of people can rise above the everyday struggle to survive and style themselves as rulers. Wealth flows here, driven by trade, and pools in the hands of those who seize it. Following the wealth come the bright-eyed seekers from the outlying villages, swelling the city's population and squabbling over what resources they can claim. The first city could become the template for a great civilization or a disastrous footnote in history—you'll find out which in the tales you tell.

The First City

Concept: *Heaving With Humanity*

Refinement: *The Start of Something Big*

The first city contains a minimum of three communities (page 7): the poor working classes, who are numerous and disorganized; the smaller merchant class, who have access to greater wealth and influence; and the tiny ruling class, who have emerged from the merchant class as the best and most ruthless, and who will in a few generations become the first kings and queens.

STUNTS

Crowdsourcing: Once per session you can ask the city for an item or piece of information that it possesses; by the end of the scene, a series of coincidences will have brought that item or information to you. If what you seek is rare, unique, long forgotten, or tightly guarded, it will not be delivered to you directly; instead, the GM will give you an opportunity to claim it. If what you seek does not exist, you learn this instead.



THE SECOND CITY?

Far away, where the harsh mountains meet the harsher desert, a second city takes shape—carved into rock faces and mountainsides to escape the heat, home to a people hardened by hours beneath the earth extracting rare minerals and precious gems, and to a people seasoned by hours beneath the sun coaxing crops from the barren soil.

Or perhaps the second city rises in the thick woods of the south, where the natural bounty of the forest fuels the growth of a civilization in harmony with nature—and just as hungry for meat. Maybe the second city rises among the islands of the trackless oceans, a floating metropolis of boats lashed together where life is cheap and individual freedom is prized beyond measure.

Whatever form the second city takes, and wherever it stands, its purpose is to create conflict with the First City. It lets you tell tales of war, over and above the tribal skirmishes the gods may be used to, and presents a “mini-setting” within the greater whole where the PCs can see how other gods have shaped the world in their wake.

Of course, if you like the added complexity, you may find use in third and fourth cities hiding in unexplored areas or beyond any of the many natural barriers to exploration. A clash of warring pantheons might even be the perfect excuse to introduce a twilight of the gods (page 21) if you’re ready to run the game toward its end.

CHARACTERS

Characters in *Gods and Monsters* are **gods**—pieces of the unformed chaos from the time before creation, similar in many ways to humans but less limited in their individual potential. They are creatures of volition more than flesh; their bodies twist to match the spirits within, the world itself responds to their will, and the limits of each god's physical prowess are set more their own self-image than by the petty physical laws that constrain everybody else. However, for all their power, gods are just as susceptible to anger, foolishness, and general poor decision-making as regular human beings. Throughout this book, we refer to gods and player characters interchangeably.

Moreover, gods face the constant threat of losing themselves and becoming creatures of mindless instinct and fury—**monsters** so heavy with power that the world around them warps to reflect their nature, the landscape blighted by their simple presence. Possessing the powers of a god with little inclination to listen to reason, a single monster can pose a significant threat to an entire region.

THINKING MYTHIC

When creating characters, bear in mind the nature of the source material. Gods and demigods in myths and legends tend to have overwhelming physical prowess, are no more (or less) intelligent than an average human being, and exhibit the emotional maturity of an angry six-year-old. They make mistakes, give in to pride or anger, and follow through on every course of action, no matter how poorly judged, like a force of nature.

They behave this way partly because mythic figures exist to teach lessons—like “pride comes before a fall” or “punching people only makes it worse”—and partly because bad decisions make for more entertaining stories.

Which is all a wordy way of encouraging you to embrace the epic flaws and terrible decision-making common to mythic stories when making your character. Be impulsive. Get into trouble. Get elbow-deep in other people's messes, even if you think it's a bad idea—especially if you think so! It's all true to genre; mythic stories and roleplaying games alike thrive on misadventure and huge failures.

Aspects

Mythic characters, just like all other Fate characters, have a **high concept** and a **trouble**. The high concept should reflect the god's self-image—are you a *Thunder Goddess*, a *Thing of the Wild Places*, or *One Who Dances at the End of Time*?

A god's trouble, on the other hand, might be anything. It could be something as human as a *Weakness for Alcohol*, something slightly supernatural like being *Subject to Summoning*, or the sort of thing that ties directly into the nature of godly existence like being a *Power Sink* or having *No Fine Control* or an *Unstable Form*. Whatever it is, make sure it can come back again and again to make your life difficult.

Next, make up three more aspects with the phase trio from *Fate Core* (page 38) with two small modifications. First, when telling the stories of your characters' previous adventures, think *big*. These are the stories of how gods founded civilization, stole fire, killed an unkillable beast, or sealed the evil giants beneath the earth.

All of the PCs and many of the NPCs are part of the same **pantheon**: a collection of gods who have developed pseudo-familial relationships. They cannot be an *actual* family—their origins are nothing so biological—but if they choose to see themselves as a family, then they will naturally begin to resemble one another as their appearances adjust to match their ideations.

The upshot of this for character generation is that it's natural for a god to think of the other gods as their brothers and sisters, parents, aunts, uncles, and so on. The aspect *Me Against My Sister, Me and My Sister Against Our Father* is perfectly okay despite your character not really having a sister or father.

Approaches

Gods use the six approaches from *Fate Accelerated Edition*, but here they have different names to better suit the genre, and they are arranged into three opposing pairs.

- **Bold** covers the doing of deeds with great fanfare, and generally making yourself the center of attention. It replaces the Flashy approach.
- **Subtle** is the opposite partner to Bold; it encompasses hiding, sneaking, subtle manipulation, and otherwise getting what you want by remaining unnoticed. It replaces Sneaky.
- **Clever** is the approach of quick thinking, fast talking, and improvisation. It is the same as the usual Clever approach.
- **Mighty** is the brute force approach, and the opposite of Clever. Whether you're lifting, pulling, throwing, or smashing, Mighty is the approach to use. It replaces Forceful.
- **Wise** is action that relies on planning, preparedness, and knowledge of the world. It replaces Careful.
- **Swift** is the opposed partner of Wise, and deals with physical speed and precision. It replaces the Quick approach.

Just like in *Fate Accelerated*, you choose one approach to be rated at Good (+3), two at Fair (+2), two at Average (+1), and one at Mediocre (+0). Remember that your character's abilities—especially their physical abilities—are several notches above those of mundane mortals. A scholarly god who only has a Mediocre rank in Mighty can still swordfight an entire village at once with a decent chance of success; she just won't be the engine of destruction that a god with a Good rank in Mighty would be.

In each pair of approaches, one approach is **ascendant**☀ and one is **subordinate**. A god's ascendant approaches are those that reinforce the god's **mantle**, the shell of identity they have constructed to hold their power. For now, just mark the higher approach in each pair as ascendant, and the other as subordinate. If the two approaches are rated the same, choose which you wish to be ascendant. We'll talk more about the divine mantle soon.

Stunts and Refresh

Each god starts with 3 refresh and 3 free stunts. If you want to buy more stunts, you can do so by spending refresh, as normal. When choosing stunts, think about the epic scale and flavor of *Gods and Monsters*. Stunts that just give specific +2 bonuses to rolls often don't do justice to the world; usually the PCs are better served by stunts which let you "make something true, do something cool, or otherwise ignore the usual rules in some way" (*Fate Accelerated*, page 32). That's not to say that +2 bonuses don't have their place, just that part of being a mythic figure is being able to do things impossible for anyone else.

Example Stunts

- Because I can see the **threads of destiny**, once per session I can arrive in a scene at a moment of great import, even if it would be impossible for me to get there in time (or at all).
- Because I have buried a portion of myself **under the Rugged Peaks**, once per session I can bleed off excess intention into that region instead of my immediate environs.
- Because I am the **inventor of archery**, once per session I can turn one of my missed ranged attacks into a 2-shift hit.
- Because the blood in my veins is the **blood of the earth**, once per session when I take stress from a physical attack I can choose to spout lava everywhere, adding an appropriate situation aspect.
- Because I live in symbiotic union with a **thorned vine**, once per session I can make a melee attack into an adjacent zone.
- Because I am a **god of war**, I get a +2 bonus whenever a community opposes my actions with Warfare.

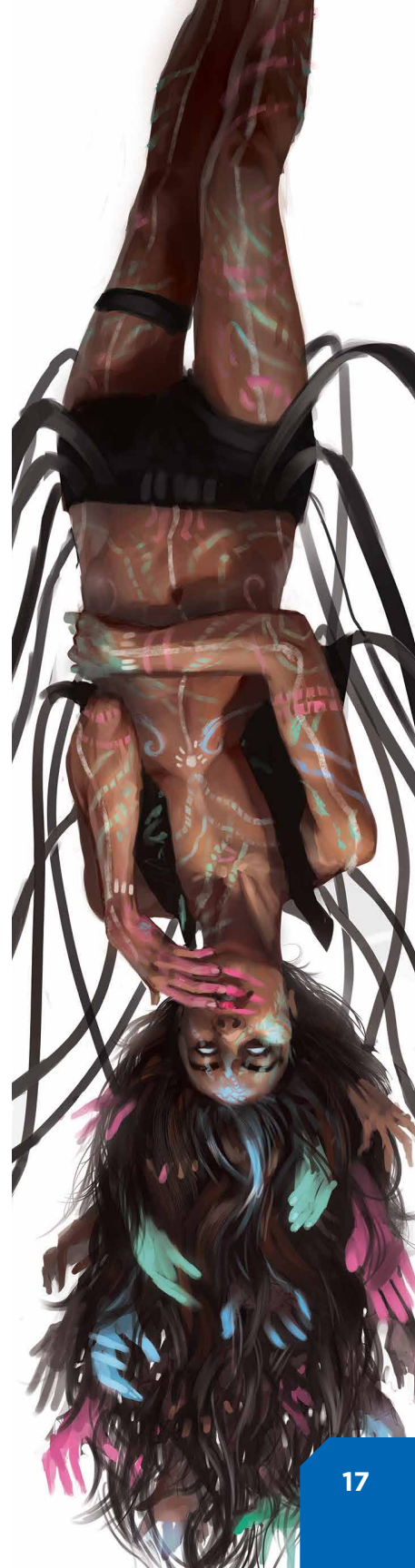
The Divine Mantle

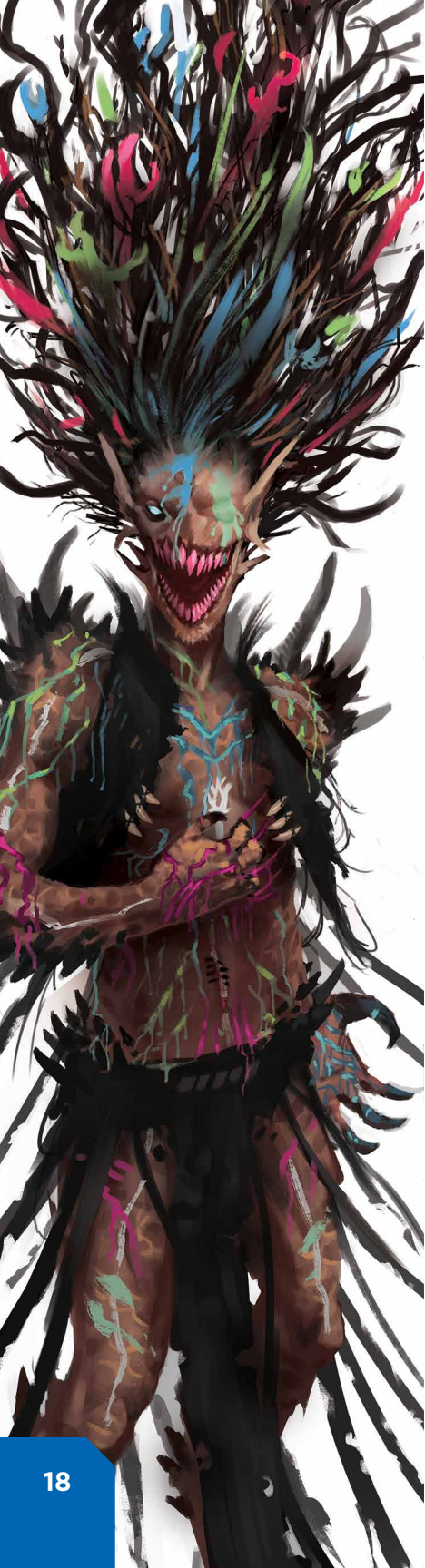
The gods are creatures made from leftover pieces of the great primordial everything. This means that, along with their great physical might and their ability to attune portions of the world to their own natures, their bodies warp to match the nature of the mind that drives them—it was a spontaneously arising mind that shaped the chaos into form, after all, and in a similar fashion the gods too are shaped by their own thoughts.

But this kind of fluid existence is untenable. A god needs a touchstone, an anchor to hold their self steady against the whims and urges that threaten to rewrite their identity with every fleeting thought. This is their **mantle**: a loose shell of ideals and concepts that contains and channels the torrent of their consciousness, acting both as a bulwark for their identity and a source of power tied to that identity. A god's mantle is a blending of self-image, the beliefs of mortals, and the nature of the world. A dedicated god can manage all of these elements and become exactly what they wish to be, but most drift among the range of identities encompassed by their mantle as their actions shape themselves and the world around them.

In game terms, a god's mantle is a combination of their identity, the powers they wield, their link to the land, and their connection to the people of the world. A mantle offers **boons** but also comes with a **geas**—a limitation that comes with the god's adopted identity.

As a god uses their approaches, they generate a weight of **intention**, which can cause their aspects—their physical and mental selves—to flex, in order to reflect their new outlook. And just as a river flowing in its course becomes deeper, faster, and stronger, a god's intentions shape their own being into vehicles for expressing that intention. A god who solves problems with violence and feats of strength will find themselves becoming muscular and direct, able to crack stone by shouting or to part the sea with their bare hands—adaptations which favor solving problems through violence and feats of strength. Likewise, a god who favors a patient, considered approach might develop a third eye which can see the future, encouraging them to be even more patient in their planning.





This might seem like a limitless cycle of self-improvement, but there are drawbacks. Even as a god's power grows, they accumulate strange defects of body, mind, and spirit—the detritus of their character writ large across their physical form. Given enough of these flaws, a god passes some mystic threshold and their nature dramatically changes; they fall into the well of their power and, upon being consumed by it, become a **monster**.

Transformation into a monster is quick, dramatic, and cataclysmic. The god loses themselves in their own power, and their body undergoes a violent metamorphosis as it seeks the ideal form with which to express its nature. Change bursts from them in an uncontrolled flood, devastating the immediate scenery, and their mind is irredeemably warped as the god's mantle, intention, and self fuse into something new. Some monsters are intelligent, some are bestial, but none really think like people any more—they are near-perfect vehicles for their nature, and their behavior tends toward exaggerated versions of the traits that drove them to monsterhood in the first place.

Even then there are plenty of monsters who could be safely ignored, left to make their own way in the wilderness far from civilization, but without a mantle to mediate their will and power they constantly bleed their nature into their surroundings. Wherever a monster stays comes to resemble that monster over time—and this is never good.

Creating the Mantle

A god's mantle is the meeting of their nature—shown through their aspects—and their actions, as shown by their approaches. To create your god's mantle, take each of their ascendant approaches and link them to one of their aspects. Every ascendant approach must be linked to only one aspect and vice versa. An aspect linked with an ascendant approach is known as an **ascendant aspect** and should reflect the approach it is linked to. If necessary, adjust the name of the ascendant aspect to follow the ascendant approach. If your god's ascendant approaches change during play, their ascendant aspects will change to match.

Intention

On the character sheet for your god, you'll see three scales, one for each of the opposed approach pairs.

BOLD 3 2 1 0 1 2 3 **SUBTLE**
CLEVER 3 2 1 0 1 2 3 **MIGHTY**
WISE 3 2 1 0 1 2 3 **SWIFT**

These scales measure how far your god's behavior is pulling them toward the different elements of their nature. This is their **intention**, a reflection of the way they approach the world that shapes their body to match the spirit within.

When you create your god, place a token, called an **intention token**, on the "1" space on the side of your god's ascendant approach for each approach pair. The numbered spaces represent the **tiers** of each approach pair. At the start of each tale, mark the positions of your intention tokens on the track itself.

Your god's intention will change as you play. **Every time you spend a fate point to affect a roll for an action**—whether to get a +2 bonus, to reroll, to power a stunt, or to do anything else—move the token one step toward the approach you are using on the appropriate track.

During a session, the positions of your intention tokens only matter if you push a token off its track, turning your god into a monster (page 30). At milestones, however, their positions determine your **milestone tier** (page 36), which affects your god's **boons** and **geas**. Upon creating your god, you begin at milestone tier 1.

FREE INTENTION?

As an optional rule, also move the token every time you use a free invoke. This will accelerate the intention engine, which can be a good thing! If it feels like too much, count all free invokes on the same roll as one.

Stations

A god's mantle also starts with two **stations**, sacred places in the world which act as touchstones of power. The act of storing power in stations allows gods to delay transformation into monsters, and the power stored there can be used to fuel the boons of their mantle. There are two types of stations: **marked sub-regions** and **communities**. As you determine your stations, mark them on the map.

Your first station is a sub-region that you feel reflects your link to the world at large; you can choose the refinement aspect or leave it up to the GM. This sub-region begins play as marked by you, meaning you can use its regional stunt.

Your second station is a community to which you have a strong connection. Again, you can make the community by assigning its approaches as if it was a PC (one Good, two Fair, two Average, one Mediocre) or leave it to the GM. A single community can act as a station for any number of gods.

It's best if the whole pantheon is linked to the same community, or at least to a collection of communities close enough together that you can focus tales near the same place. However, if the gods have other strong reasons to work as a group, you can get away with scattering the communities of interest.

Boons

As part of their mantle, a god has a set of boons, powerful advantages that befit their godhood. When you create your god, though, you only need to invent the least of their gifts: their tier 1 boon.

First, choose a low-level persistent benefit related to your god's overall concept: for example, the ability to see in pitch darkness, minor illusory cantrips, deep pockets filled with odds and ends, or invulnerability to naked flames.

Then, create a boon stunt following this template:

Because I am **[something related to your god's concept]**, I can spend a power point stored in my stations to get a +1 bonus when I **[pick one: Boldly, Subtly, Mightily, Swiftly, Wisely, Cleverly]** **[pick one: attack, defend, overcome, create an advantage]** while **[describe a circumstance]**.

This boon stunt is weaker than a stunt, but as your god grows in power, you will receive more powerful boon stunts.

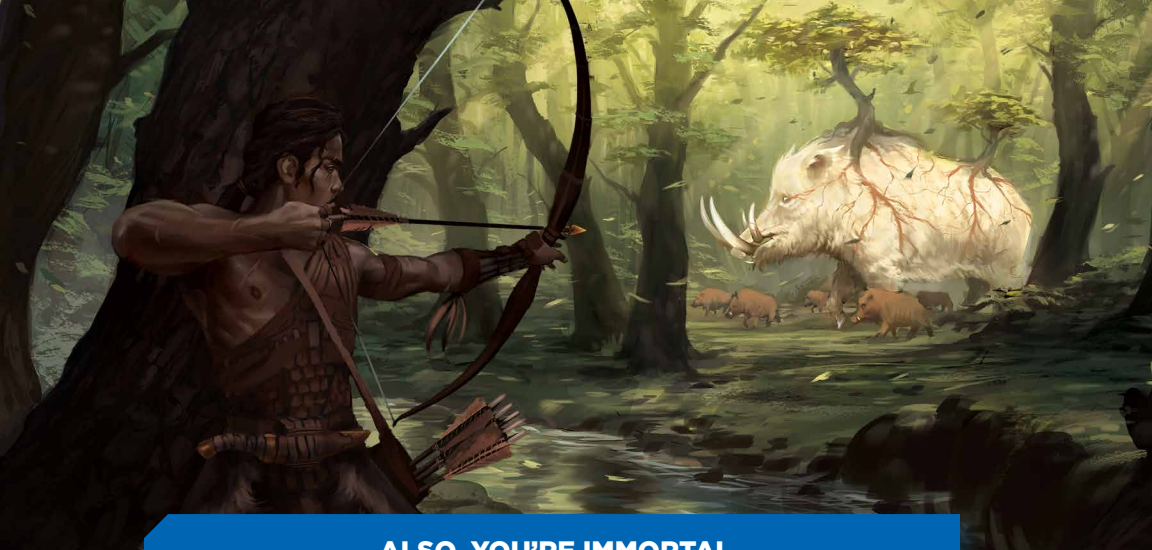
Boons and power points are described in more detail in the next chapter, *Godly Power*, starting on page 27.

Geasa

Each god also has a weakness called a geas. This is something they struggle with, a restriction or weakness antithetical to their nature that worsens as they grow in power. For now, choose one:

- Your god takes a -1 penalty when doing something that their nature resists. The circumstances for this penalty are often broader than a stunt, covering all actions done with a certain intent regardless of approach or action. For example, a god of war might take a penalty to peaceful negotiation, or a sun god might take a penalty to concealing their presence.
- Your god is entirely barred from a certain course of action unless there is an aspect in the scene that allows them to do it. For example, trickster god might be unable to attack until they have created an advantage on their target, or a god of destruction might be unable to do anything creative until they have created a situation aspect that reflects how the god has ruined of their surroundings.

As with boons, we'll talk more about geasa in the next chapter, *Godly Power*, starting on page 29.



ALSO, YOU'RE IMMORTAL

Your gods—and the monsters they can become—are *immortal*. Your character is a sentient, living piece of the fabric of reality, and as such is beyond mortal concerns like...well, mortality.

This doesn't help you much in conflicts, as you can still be taken out like any other character. It just means that, if you *are* taken out, your opponent can't kill you. They can chain you to a rock for eternity with only a liver-eating eagle for company. They can tie you up beneath a tree with poison dripping in your eyes. They can cut you into seven parts and seal your soul in a clay jar hidden beyond your sight. But they can't kill you.

Mechanically, this means there is always a way back—whatever happens to you when you are taken out can be overcome later. It just means that your opponent gets what they want *right now* and will seriously inconvenience you in the process.

It might also affect the sort of consequences you choose to take in a physical conflict, depending on exactly where your character falls on the scale between “human but louder” and “numinous alien bodhisattva.” A god who simply fights with the sword or hammer might get a *Broken Collarbone*, but a more abstract being might be more likely to start *Leaking Hope into the World* when injured.

...EXCEPT WHEN YOU'RE NOT

Eventually, most mythologies end with a “twilight of the gods”—a retreat from the world, or a final battle, or some other explanation of why the gods no longer interfere in the world of humankind. When such a twilight is in progress—perhaps to clear the way for future adventures of mortals in the world your gods have shaped—your immortality no longer applies. This vulnerability can have reasons as varied as the number of games anyone's played—but, however it comes about, there will always come a time when gods and monsters alike can be slain, imprisoned forever, or otherwise made a static part of the world.

GODLY POWER

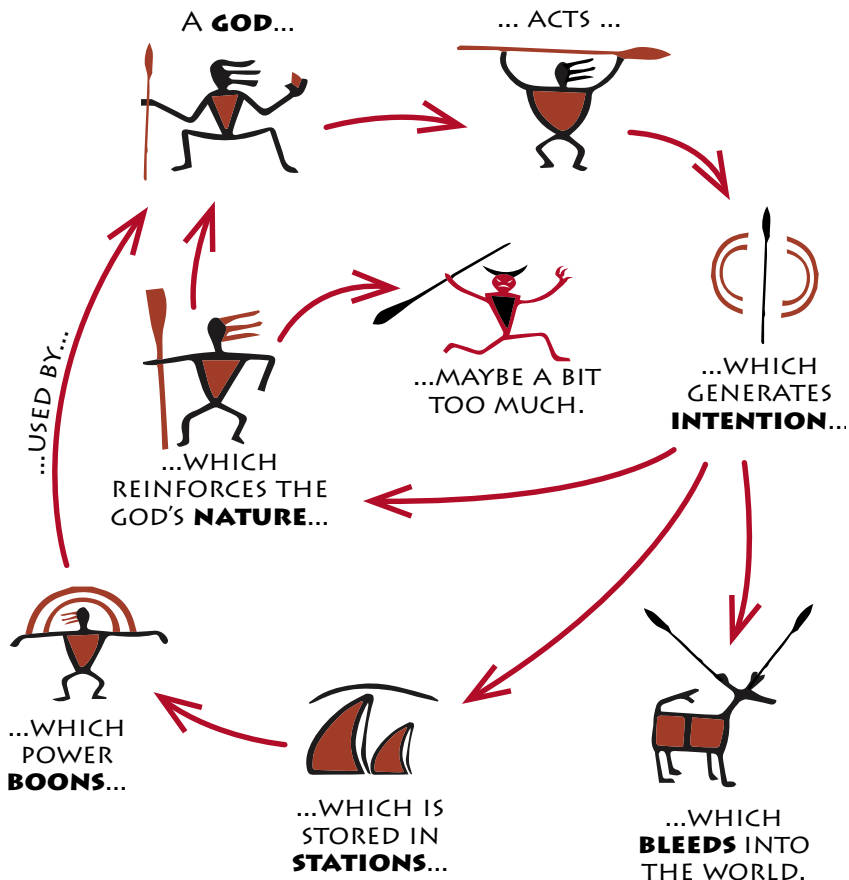
A god gains power through increasing their **intention** and storing it in **stations** in the form of **power points**, which are spent to power their **boons**.

If a god's intention grows to such a point that it cannot be controlled, the god transforms into a monster. If the god cannot stave off an increase of intention by storing it in a station, they can **bleed off** intention into the land—but this could have consequences.

At each milestone, you'll evaluate your intention and set your **milestone tier** (page 36), which determines the strength of your god's boons and the severity of their **geasa**, a divine weakness.

All mentions of tiers in later sections on boons and geasa refer to your god's milestone tier, not the positions of your intention tokens.

If you need a quick reference on intention during play, read *Intention in 30 Seconds* on page 57.



Intention and Power

Intention is the main measure of a god's power: The more they favor their strengths, the stronger they become, and if they act against their nature, their power will leach away. One might conclude that the gods want to push themselves as far toward their nature as possible in order to maximize their powers—and this is true, to an extent. But this is not a boundless cycle of improvement and ever-increasing power. If their flow of power becomes too great, a god will inevitably lose themselves in it and become a monster.

This happens in the game when spending a fate point pushes your intention token off the end of one of the scales. At that point your character immediately succumbs to their power and becomes a monster, with deleterious consequences for everyone and everything nearby (page 30).

Fortunately, gods have two ways of managing the build-up of intention. They can **store the power** in their stations, or they can **bleed it off** into the world.

Storing Intention

A god can store intention in their stations, using the metaphysical connection between themselves and the world as a buffer. Even better, once grounded in the world like this, this “refined” intention can be used to fuel the god's boons in a way that raw intention cannot.

Stored intention takes the form of **power points**, and a god can store 1 power point in each of their stations. Whenever you would move an intention token **toward a higher tier** of your ascendant approach, you can instead store 1 power point and keep the token where it is. If you have no empty stations, you must either move the token or bleed the intention into your surroundings.

At the beginning of a tale, all your stations begin empty. Any stored intention vanishes between tales with no ill effects.

If you want to spontaneously fill a station with a power point, you can do so at any time by spending a fate point.

Bleeding Off Intention

Rather than storing intention in their stations, a god can **bleed off** the excess power into their immediate surroundings. By diverting the resonance of their nature through the sympathetic link between themselves and the underlying material of the world, a god can force their surroundings to warp in place of their bodies. This keeps them in control of their power, but the changes in the local landscape are uncontrolled and almost always unwanted.

A god can bleed off intention just before they would move one of their tokens. Unlike with storing intention, a god can bleed off intention no matter which direction the token would move. In this way a god can prevent themselves from weakening at an inopportune time, but can also stall their transition into monstrosity if needs be.

Bleeding off intention is simple: the god's intention token doesn't move, and the GM changes the refinement of the local region or sub-region, either changing the current sub-region or creating a new one.

The new aspect should reflect the events that caused it to occur, the nature of the god who created it, and the kind of intention that was bled off, and it should be “bad” in some way—either directly and immediately hostile, or likely to present a long-term problem, or laced with enough poetic irony that it makes you want to wince. It’s more art than science, though, so if a particular aspect feels right but doesn’t meet these criteria go with your instincts.

When bleeding off more than one step of intention at a time, the created aspect is more intense or covers a wider region. In particularly egregious cases it might apply to all regions of that kind in the world.

On the plus side, bleeding off intention marks that region or sub-region, giving you access to the regional stunt.

MAKING THINGS WORSE

If the characters hang around in a particular area for a while they’ll probably bleed off a lot of intention there. As a general rule, rather than stacking extra aspects on a region, try to limit yourself to one or two and just keep making them less helpful and more antagonistic. Eventually the characters will have to either fix the fallout from their actions or just move on, leaving a trail of ruined landscape behind them.

As an example, consider the following progression of refinements for a sub-region:

- *“Justice Comes Swiftly to the Evildoer!”*
- *“Punish the Evildoers!”*
- *“Death to the Outsiders!”*
- *“DEATH!”*

Cassia is proud of her *Implacable Strength* (Mighty) and she takes care to keep her Mighty at tier 3 to make the most use of her power. However, while helping Herakhty in a wicked village she has to display uncharacteristic cleverness and her token is about to slide one step down toward tier 2. Cassia decides to bleed that intention into the village instead of letting it affect her directly.

The GM pauses for a moment to have a think. She puts together the events of the story with the Clever intention that Cassia is bleeding off and comes up with the idea that the villagers are scared of a return to their old, wicked ways and have become suspicious and mistrustful. She adds *Inquisition!* as an aspect on the village, and describes how the headman approaches Herakhty and Cassia with a list of so-called “subversives” he believes have not fully given up the old ways.

We’ll talk more about the effects of bleeding off intention in *“Changing and Creating Regions”*, starting on page 34.

Stations

A god's self functions as a conduit for intention, but it is too unstable to store that intention for long without warping. However, the world at large is a much less fluid place; the gods can tap into that to store power for future use. These bastions of stability, whether places or communities, are called **stations**. Gods are always dimly aware of events in their stations, and people present at a sacred place or who are members of a sacred community can deliver messages through prayer. A god might not be able to *answer* these prayers unless their mantle allows them to communicate over a distance, but they can always hear them.

A station that takes the form of a place is a sub-region—usually an extremely small one consisting of a single sacred location, feature, or building—which reflects some truth about how the god sees themselves. Anyone in the station can sense its sacred nature but has no special knowledge about which god claims it.

A station in the form of a community does not have to worship the god in question—they may leave worship to priests, invoke the god's name to avoid misfortune, or actively revile their divine patron—but they think of the deity often and their idea of the god forms a stable repository of power. Communities don't have the same sacred aura as places, so it is not immediately obvious who the patron god might be. Even so, the citizens might erect shrines or churches that proclaim their allegiance—and of course, you can just ask someone about their religious beliefs.

A place can support one god, unless two deities are so similar that one place could speak to the truth of both. A community can support any number of gods. However, changing the nature of a community can change the nature of all the gods worshipped there, so pantheons often diversify their stations.

Gaining Stations

New places are harder to find and vulnerable to desecration, but easier to claim—all a god needs to do is find or create a sub-region that reflects some truth about them or their power, and claim it. Bleeding off intention is easy but risky: the created sub-region may not express enough truth about the god to qualify as a station, and its refinement will be hostile. A surer way is to create a sub-region with an explanation (page 32), and surer still is to explore the world for the perfect place.

The actual claiming process is a symbolic ritual that varies from god to god but usually takes about five minutes. It could be a religious ceremony, bestial scent-marking, a rainbow touching down from a clear sky to burn arcane sigils into the ground, or anything appropriate to the god in question. Claiming a sub-region as a station marks it.

New communities are easier to find—any community will do—but harder to claim. To claim a community, a god must first take it out in an ideological conflict or convince them to concede with the consequence that they worship her. However, for each exchange a god wishes to begin for this intent, she must have done something noteworthy nearby. Naturally, gods who act Boldly have an easier time with this.

Losing Stations

Places can be desecrated and communities can be converted to new forms of worship; stations can be lost as well as gained. When a god loses a station, they can no longer store their power in it, and any power they had stored there vanishes into the fabric of the world with no further effect.

Desecrating a place is as simple as changing the refinement of the sub-region associated with the station so that it no longer reflects the prior god. This is usually a simple matter of bleeding intention into it—this chaotic outpouring is highly unlikely to favor the old owner. A god can restore the station by returning there and changing the refinement back. Because places are fragile, gods who favor places over people tend to be extremely territorial, never straying far from their power sources for fear that an enemy will sneak in and wreak havoc before they can return.

Desecrating a community is considerably more difficult. The people who make up the community must be convinced to turn away from their previous patron—not just to hate them, but to forget them altogether. One way to do this is by displacing the patron’s presence in the community’s belief system with your own, done in the same way as claiming a community as a station. Another method is by wiping the community off the map entirely—whether one by one on the edge of your axe, or all at once with a landslide or firestorm—but this invites savage retribution from the patron of those people you destroyed.

Corruption

Communities offer a way to drive them against their patron deities: corruption. Because the community’s idea of the god is what stores the power, a subtle god can quietly amend the community’s view of their patron in order to get leverage over them. This is done by creating an advantage against the community’s Integrity. The resulting aspect can be invoked and compelled by anyone as if it were an aspect of the community’s patron god, and it can be “healed” as if it were a moderate consequence. A god can carry a maximum of one such aspect per community station they lay claim to.

The fearsome nature goddess Thorn wants to teach Herakhty the folly of favoring civilization over the wilderness. Disguising herself as Herakhty, she visits the once-wicked village that Herakhty has since claimed as a station, and counsels them to place more trust in their emotions and indulge their animal sides. She attempts to Subtly create an advantage against the village’s Integrity and succeeds, making the community **Emotionally Driven**.

As the community’s perception of Herakhty shifts, his nature warps to accommodate it: **Emotionally Driven** appears on Herakhty’s character sheet, and it can be invoked or compelled as normal. Because Thorn successfully created an advantage, she gets a free invoke on **Emotionally Driven** for either Herakhty or the community.



Boons

A god's boons are the powers provided by their divine mantle, which reflect their essential nature and become more powerful as their weight of intention grows. Boons come in three tiers, showing how closely god and mantle are aligned. Each tier offers different gifts, and the gifts vary from god to god. When designing your god's mantle, think carefully about what each boon says about your god's nature. At any given time, your god will have boons equal to your milestone tier.

If you are at tier 0 you cannot use your boons at all.

Tier 1

At tier 1, you can expect to receive a constant low-level benefit related to your concept: the ability to see in pitch darkness, minor illusory cantrips, deep pockets filled with odds and ends, invulnerability to naked flames, and so on. These benefits tend to take two forms:

- It offers no mechanical advantages but lets you do things you might not otherwise be able to, such as produce a valuable gem from your deep pockets, or use your illusions to display silent messages.
- It offers a mechanical advantage over a limited scope, such as being invulnerable to fire damage or immune to compels on darkness-related aspects.

At tier 1 and above, a god can spend a power point to grant a bonus to a roll equal to their tier, but within limited circumstances, similar to those of a stunt, that must relate directly to the god's concept. When you created your god, you created a boon with a +1 bonus because all new gods start at tier 1. As your tier rises, so too will your boon's bonus.

Julian is a god of lightning. At tier 1 he cannot be hurt by lightning. Also, because lightning is fast, he can spend a power point to add his tier to any Swift roll related to covering ground quickly.

Oyalede is a goddess of quiet, still death. At tier 1 she can tell on sight how a mortal died. Also, because her kind of death steals up unnoticed, she can spend a power point to add her tier to any Subtle roll related to entering a place unseen.

Tier 2

At tier 2 and above, a god can spend power points as if they were fate points, but only while invoking one of their ascendant aspects. Spending power points in this way does not affect intention.

Second, the bonus of the god's tier 1 boon increases to +2.

Finally, the god gains another boon that is roughly equivalent to a stunt, offering either a +2 bonus under limited circumstances or an overall expansion of capability. Like regular stunts and fate points, a particularly powerful tier 2 boon might require you to spend power points. If a god gains an approach-based power, the approach of that power must be one of the god's ascendant approaches. If an ascendant approach linked to a power ever becomes subordinate, wording of the power changes to reflect the new ascendant approach.

Arroy is an entity which transforms pain into transcendence. At tier 2, whenever ze suffers stress or a consequence, ze can rename another's consequence so it begins healing, or purge a dangerous or harmful aspect in the scene.

Yul-Terra is the goddess of the lizard kings and has an appropriately reptilian head, with teeth to match. At tier 2, she gets a +2 bonus whenever she Mightily attacks someone with her bite.

Tier 3

At tier 3, a god gains the most powerful boon: they can spend power to make something just *happen*, as long as it relates to the god's overall concept and identity.

Also, the bonus of the god's tier 1 boon increases to +3.

Ellisa is a goddess of evil. At tier 3 she can spend a power point to give physical expression and form to a mortal's evil, populating the world with twisted beasts spawned from and preying on humanity.

Surut is a god of semiotics and meaning. At tier 3 he can spend a power point to imbue a symbolic connection between two things, making one a stand-in for the other.

Geasa

A god's mantle also comes with a geas: a cost associated with the identity they have assumed that grows greater as their power waxes. Geasa can be physical in nature—a fire goddess who increasingly resembles a walking inferno as she falls further into her own power—or something more subtle, such as a god so beautiful he cannot conceal his presence or one so subtle she threatens to fade from existence altogether.

Geasa normally do one of two things: it gives a penalty equal to the god's current tier on some activity that runs contradictory to their nature, or it prevents a course of action until the scene has one or more aspects that allow it. Other options are possible, such as taking extra stress or being flat unable to perform particular actions, but those are harder to balance. Talk with your GM about these.

As your god's tier increases, the severity of their geas increases as well. For a geas that gives a penalty to an action, that penalty equals the god's tier. For a geas that requires aspects to “unlock” the god's actions, the number of aspects required equals their tier. The more powerful a god becomes, the harder it is to act against their nature.

For homebrewed geasa, a good starting point is to look for patterns of three and tie them into the tiers at increasing severity. For example, a moon god vulnerable to silver might, when touched by it, take a mild consequence at tier 1, moderate at tier 2, and severe at tier 3.

If your god is at tier 0, then you do not suffer from a geas. By reducing your power to that of a mere demigod, you can avoid its demands on your nature.





MONSTERS

Becoming a Monster

A god becomes a monster when they lose themselves in their own power. This happens when spending a fate point pushes their intention token off the end of the track, and they are unable or unwilling to store or bleed off the excess. Also, a god with an ascendant approach at tier 3 can choose to transform themselves into a monster at any time—it's simple for them to tip over the edge and become something both greater and lesser than they were before.

When your god becomes a monster, you lose control of them immediately. In the space of moments their power erupts and they transform into something twisted, powerful, yet still recognizable as the being they once were. The precise nature of the new monster, and what they do now, is up to the GM—you will need a new god.

However, there is one benefit to becoming a monster: you get to dictate how the current scene ends. You could defeat and imprison your enemies, or scatter them far and wide, or sink an island beneath the waves. You could blast a village into glass statues, raise up a spontaneous cyclopean temple engraved with unreadable runes, or just fly off and leave everyone to their lives. You could even become something of unspeakable beauty, so radiant that everyone who sees it is inspired to live their lives in harmony with nature and their fellow human beings.

You can effectively shape the landscape, freely changing the local area's concept or refinement and creating new regions or sub-regions accordingly (page 34).



Anyone you choose to aggress upon must accept defeat and be taken out or must flee for their lives, in which case they suffer an immediate consequence but can otherwise escape the area unharmed. In this case “aggress upon” can also include acts of supernatural persuasion or mind control, like the inspirational beauty example above.

Monsters In Action

Once the initial transformation has stabilized, monsters operate using more or less the same rules as gods—their identity and form have found a new equilibrium, and they will never tap into that kind of power again. Monsters are often extremely powerful in their own right, however, so they should not be underestimated because they fail to be unstoppable forces of nature.

A monster doesn’t have a mantle and need not worry about intention, ascendant approaches and aspects, stations, or anything like that. Any powers they have that require spending intention to use can be activated by spending a fate point instead. They have no geas other than “being a monster,” although that no longer feels like a restriction to them—instead, it is simply their nature.

In addition, monsters constantly bleed their twisted power into the world around them. For every tale that passes where the threat of a monster goes unaddressed, they mark the region or sub-region where they lurk as if they were a god. Monsters that stay in one place slowly transform their surroundings into a blighted land that reflects their own corruption. Monsters that move around spread their corruption wherever they go.

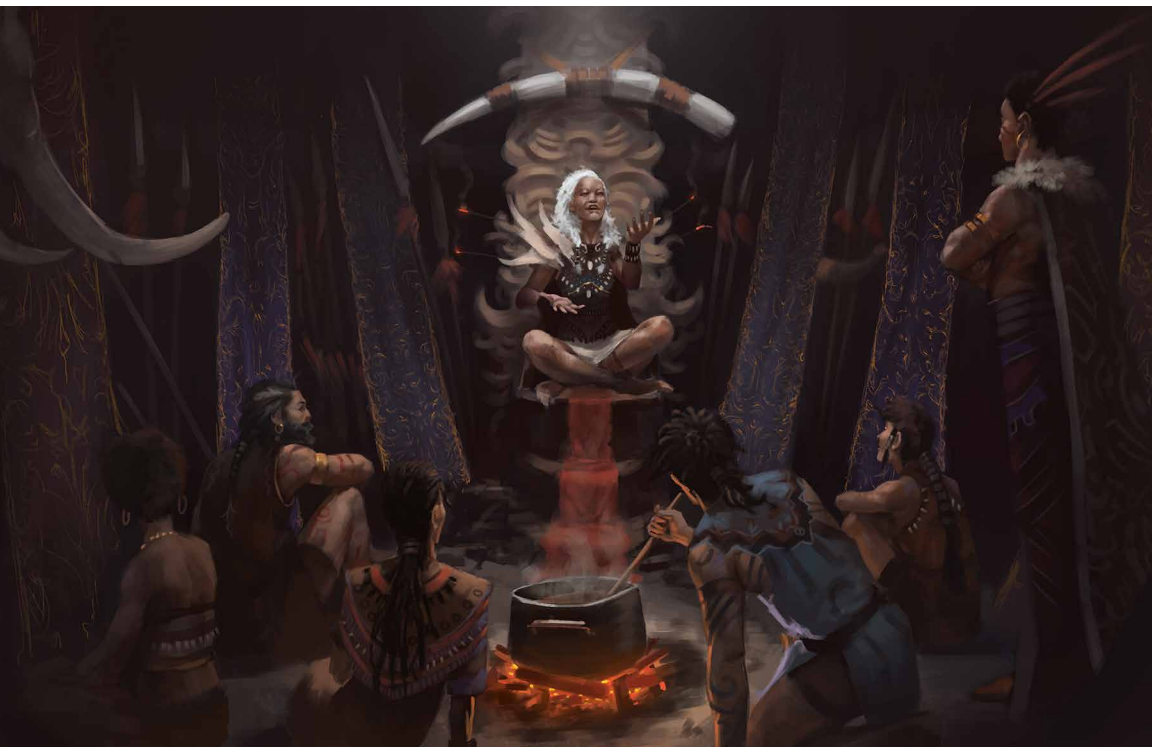
TELLING YOUR TALES, CHANGING THE WORLD

One of the key features of mythic stories is that they describe how the world gained its many qualities. They answer the question of “Why is that the way it is?”

In *Gods and Monsters*, the mythic feel remains but the order of events is reversed: The world responds to the potential for change at the heart of every god, so your gods’ actions leave lasting effects on the world around them. When you tell a story in *Gods and Monsters*, you’re telling the story of how something came to be, but you won’t know what that something is until you’re finished.

When your tale has reached a conclusion, think back over everything that occurred. As a group, come up with a fact about the world that their adventure explains. This is the **explanation**: the “...and that’s why...” that comes at the end of most mythic tales. Some examples might be:

- “...and that’s why crows are black.”
- “...and that’s where owlbears come from.”
- “...and that’s why no-one sails the Sea of Glass.”



When choosing an explanation, you have three broad options: something cosmetic with a global scope, something more potent but more local in effect, or something potent and global but that other parties will contest.

Cosmetic: Cosmetic changes are things like why crows are black, why roses have thorns, or why people speak different languages in different places. These things might affect the background of the world, but aren't significant enough to function as aspects, nor do they count as marking. On the plus side, these changes can have global scope; if you determine that crows are red because they got soaked in carrion following a huge battle, then all crows everywhere are now red. Alternatively, you could declare that only the crows of this particular region are red, while others remain black. It's up to you.

Potent and Local: The potent-but-local option makes a major change in a region or sub-region by creating or changing the region's refinement aspect. The character most responsible for the change is considered to have marked the region, and gains access to its regional stunt (page 35).

Global: The "biggest" option is to create an aspect that applies to the entire world as a result of your actions, reflecting the outcome of your tale. Going forward, this aspect acts as a situation aspect in every scene, but it comes with two important conditions: First, this aspect doesn't affect individual regions or sub-regions, so it doesn't count as marking anything. Second, people will notice, and they won't like it.

When you make a change this big, the next tale or two will focus on how others—gods, mortals, monsters, or some combination—attempt to undo your meddling. The tale after that will be about people seeking a new equilibrium in a changed world, and the problems it causes you. After that, the aspect you created fades into the background of "the way things are," becoming just a fact of the world that people take for granted.

MULTIPLE ENDINGS

Sometimes the tale you've told won't have a single clear explanation. Perhaps each god gained something different from it. Perhaps multiple events of note transpired and you want to make sure that each has the proper impact on the world. Maybe you just want a world where different cults take different lessons from the same myths. At times like these, it's not the end of the world if you let more than one explanation ride on a single tale, but only let one of these explanations generate a new aspect. There can be other explanations, but those are only cosmetic.

Changing and Creating Regions

It is in the nature of gods to change the world with their actions. During play, the gods will split the world's regions into a patchwork of sub-regions by **marking** them, done either by bleeding off intention (page 23) or using a tale's explanation (page 32).

Whenever a god creates or changes a region's refinement, this creates a new sub-region within that region. If a god marks a region or sub-region that has been marked by another god, the previous god loses their mark.

Thorn is in the Forest Primeval when she is forced to bleed off some intention to avoid becoming a monster. In doing this, she narrates how the forest around her becomes a darker, more predatory place, and creates the Wild Wood, a sub-region of the Forest Primeval. Within the Wild Wood, the refinement ***Life In All Its Forms*** is replaced with ***Life Hungers for Life***.

Whenever a god changes the refinement aspect of a sub-region, they can either alter the nature of the entire sub-region or create a new sub-region inside the old—their choice.

Herakhty and Cassia tell the tale of how they drove a road through the Wild Wood as part of their goal to create and bolster civilisation. When they do this, they could replace the refinement aspect ***Life Hungers for Life*** with ***The Wilderness Bows Before Mankind*** across the entire sub-region—which would effectively replace the Wild Wood with The Road, which remains a sub-region of the Forest Primeval. Otherwise, they could choose to make The Road a sub-region of the Wild Wood, creating the fairy-tale situation where the road is safe, but the moment you set foot off it you're in mortal danger. Naturally, they choose the latter.

If the actions of the story support it, and the GM agrees, you can use an explanation of a tale to change the concept of a sub-region, splitting off from its parent region to become a completely new region. In this case, the group will need to invent a new regional stunt.

Regional Stunts

When your god has marked a sub-region, you gain access to the regional stunt of the parent region. If someone wipes out the marked sub-region—by changing its refinement aspect and choosing to replace the sub-region with a new one—then your god loses access to the stunt. Creating multiple sub-regions within one region doesn't change how you use the regional stunt, but it does make it more difficult to cut you off from using it; you wouldn't lose access to it until all of your sub-regions in that region were destroyed.

If your god uses an explanation to create a new region by changing the concept of an existing one, then you get access to whatever the new regional stunt turns out to be. In this case, the regional stunt will be much harder to take away from you because the entire region would have to be wiped off the map.

Destroying the Status Quo

At the end of a tale, you can choose to bleed off all the intention your god has accumulated, returning the tokens to where they were at the start of the tale—unless they became a monster, in which case they cannot be saved.

If you do this, count the number of steps on the track that each token moves, and note which approach the token moves *away from*. Bleeding off this energy has the usual effects—changing a region's refinement aspect in an uncontrolled and negative way—but the intensity depends directly on the total number of steps the tokens moved:

- **1–2 steps:** As normal. You mark the region, and the refinement aspect becomes something unpleasant based on the approaches you've bled off.
- **3–4 steps:** This is bad. The refinement aspect on the region jumps straight to something hostile—coming here in future is going to be difficult and dangerous, and the mortal population will be starkly affected.
- **5–6 steps:** Really bad. It's just like 3–4 steps, except that either you affect a very large sub-region, or you hit multiple smaller sub-regions. Also, the power you create in the sub-region hates you and anything that reminds it of you.
- **7+ steps:** Grossly irresponsible. Your drive to avoid the consequences of your actions by pouring your power back into the world causes numerous large sub-regions to spring up all over the region you affect and any other similar regions in the world—all forests, all oceans, all mountain ranges, and so on. All these sub-regions have the same hostile refinement aspect, and the creatures they spawn bear a special hatred for you and anything like you. Nice work.

This list is only guidance, of course. If you have a better idea of how to ruin a god's day with the unintended consequences of their reckless use of power, go with that.

Changing Communities

While gods can influence the scenery, they can also influence the communities of the world. Gods can change a community's refinement aspect by bleeding off intention there or by using an explanation, just as if the community were a sub-region. They can also create a community's trait aspect in the same manners. Note that communities are not sub-regions, even if you change their refinement aspect.

When a god uses their explanation to change a community's refinement or trait aspect, they can instead improve one of the community's approaches by one rank. In this way, a technologically minded god can drive the advancement of human knowledge.

MEDDLING

As a general rule, communities inherit their concept and refinement from their parent region or sub-region. If someone adjusts the refinement aspect of the sub-region, then all communities of that sub-region change theirs to match.

There is one exception: do not change the community's refinement aspect if it has already been changed to something different from its parent region or sub-region's. In this case, a god has invested time and effort into shaping that community according to their will—they have made it narratively important—and it's poor form to let that get wiped out by someone bleeding off intention twenty miles away.

As communities are active participants in the world, there are other ways to change them. They can be engaged in conflicts and pick up consequences, allowing the deity in a hurry to apply temporary aspects to them by pounding them into submission—socially or physically, as necessary. A community that concedes a conflict may offer social changes as part of the concession; these do not have the mechanical weight of aspects, but could still get the god what they want.

Changing Yourself

The gods in *Gods and Monsters* are fluid entities, stabilized by their connection to the world and their careful management of their own power. Change is less something they choose to do and more something that happens to them as they exercise their will on the world. **At every milestone**, in addition to gaining the usual benefits of the milestone, reassess your god's mantle and the locations of their intention tokens.

First, slide each token that isn't on a numbered space toward the tier 0 space until it arrives on a numbered tier space, where it stops.

Second, if any of the tokens have shifted to the subordinate side of a track during play, switch the subordinate and ascendant aspects of that pair; once you

do this, rewrite your corresponding ascendant aspect to better match the new ascendant approach of that pair. For example, a god with *Earth-Shaking Power* (Mighty) whose token moves onto the Clever side of the scale might replace that aspect with *Landslides and Sinkholes* (Clever). If you find your god switching back and forth between aspects, you can either stick with one or two that work well or choose a new one each time.

If the token is on tier 0, you can choose any aspect at all to describe the ascendant aspect, but both approaches of that pair are considered subordinate until you swing one way or the other.

Finally, find the highest tier of your ascendant approaches. This tier is your **milestone tier**, which determines the strength of your boons (page 27) and geas (page 29) until your next milestone.

After his trials—both metaphorical and literal—in a wicked village, Herakhty reaches a milestone. He’s a cerebral god, with Wise, Clever, and Bold as his ascendant approaches, but he’s been consistently using quick wits over strength, and behaving in a reckless and flashy manner.



First, his tokens slide toward tier 0, leaving him with Clever at tier 2, and Bold and Swift at tier 1.

Second, because his token on the Wise/Swift track is now in Swift, his ascendant approach changes from Wise to Swift and the linked ascendant aspect changes from *My Mind Contains Libraries* (Wise) to *Speed of Thought* (Swift). His other ascendant aspects and approaches remain the same.

Finally, he notes that his Clever has risen to tier 2, which is now his highest tier. Until his next milestone, his milestone tier is tier 2.

Changing Your Mantle

At a major or significant milestone, you can choose to adjust your god’s mantle to better reflect their current nature. Perhaps their tier 2 boon doesn’t make any sense now their ascendant approach has changed. Perhaps their tier 3 boon doesn’t feel big enough.

Whatever the reason, talk to the GM and the rest of the group and adjust your god’s mantle accordingly. The gods in *Gods and Monsters* are changeable, mercurial beings at the best of times, so clinging to a pre-set power framework that doesn’t quite fit makes no sense, in character or out.

Example Mantles

THORN

Thorn is a wrathful nature goddess, an embodiment of predation who can command the plants and animals of her domain.

Ascendant Aspects and Approaches:

- ✿ *Nature Holds the Answer* (Clever)
- ✿ *Apex Predator* (Swift)
- ✿ *Patient Hunter* (Subtle)

Boons:

At tier 1, Thorn can spend a power point to get a bonus equal to her tier on any roll to damage or destroy a sign or exemplar of “civilization”—buildings, roads, gods with strong ties to humanity, and so on. She can also cause thorned vines to sprout from her footprints, although these plants are merely aesthetic without using further powers.

At tier 2, Thorn gains a limited ability to shapeshift. She gains a +2 bonus whenever she uses Clever to create an advantage related to adopting animal characteristics—wings, gills, claws, and so on. If Thorn’s ascendant approach switches from Clever to Mighty, this stunt remains the same but the bonus applies instead when she uses Mighty.

At tier 3, Thorn needs not conduct her destruction in person. She can spend a power point to spawn a creature from the earth—or from a cloud of roiling smoke, if she desires—with a unique appearance and a singular purpose. If she spends two power points, she instead creates a mated pair of creatures that will breed true, adding a new form of life to the world.

Thorn’s spawned creatures function like powerful mooks. They are Good (+3) at their decreed purpose, and Terrible (-2) at anything else. They have one or two aspects, chosen by Thorn, and two stress boxes, and they unerringly obey the spirit of Thorn’s initial instructions to them.

Any offspring of these creatures are less powerful than they, and the offspring behave how normal animals of their type might: giant spider-serpents make regions unsafe, swarms of builder beetles assemble alien structures in isolated places, unicorns befriend the sexually inexperienced, and so on.

Geas: Thorn is at home in the wild; as she grows more powerful, the ways of people become ever-stranger to her. She suffers a penalty equal to her tier to any roll to persuade or manipulate humans or gods, except when she is using intimidation.

Stations: Thorn draws part of her stability from a grove in the Forest Primeval, a sub-region where *Life In All Its Forms* has given way to *Bloodthirsty Overgrowth*. This is her sacred place. Her sacred community is the treetop village of Haven not far from there, where the villagers often cast fearful glances toward the grove and take care not to break Thorn’s laws for living in harmony with nature. Thorn disdains people, so if she desires more power than she’ll likely lay claim to—or create—places that symbolize the dominion of wilderness over civilization and animals over people.

CASSIA

Cassia is a straightforward goddess of strength, fortitude, and nobility.

Ascendant Aspects and Approaches:

- ☀️ *Radiant Armiger* (Bold)
- ☀️ *When All You've Got's a Hammer...* (Mighty)
- ☀️ *Still Waters Run Deep* (Wise)

Boons:

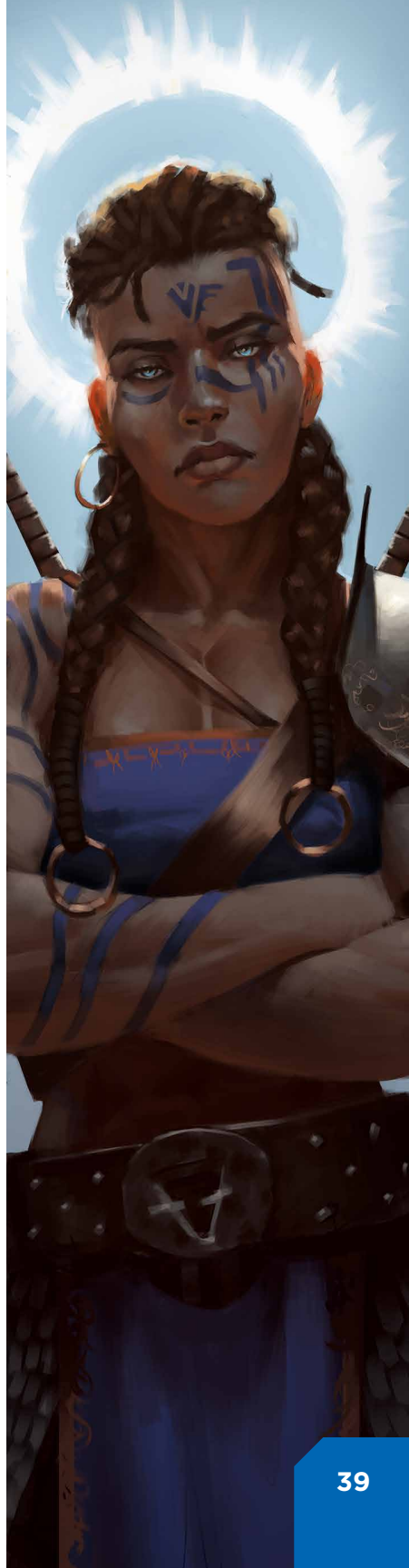
At tier 1, Cassia bears a halo that illuminates her surroundings. She can choose how brightly it shines, dimming it to nothing should she wish to be subtle, or brightening it until it is hard to look directly at her when she lets her true glory show. She can spend a power point to get a bonus equal to her tier on any roll related to resisting pain, bearing burdens, or displaying supreme endurance.

At tier 2, Cassia draws literal strength from adversity: she gains a +2 bonus when using Mighty to wrestle or subdue someone or something with a higher Mighty rank than herself. Should her ascendant approach change from Mighty to Clever, she will still find her deepest reserves of greatness when confronting someone superior; she will gain a +2 bonus to Clever rolls against someone with a higher Clever rank than hers.

At tier 3, Cassia is unassailable in her areas of competence. When she would roll to defend using one of her ascendant approaches, she can instead spend a power point to shrug off the attack with no further effects. No stress, no consequences—nothing.

Geas: Cassia endures. She does not back down, or show weakness, or bend before the storm. Once engaged in a conflict, she cannot concede unless she bears at least as many consequences as her tier.

Stations: Cassia is the patron goddess of Everlast, a village on the Sweeping Plains where the people revere their guardian and seek to emulate her stoic nature. At great pains to themselves, the villagers have raised a tor and erected a stone circle upon it, symbolizing the unyielding nature of their goddess and the halo she wears. This is her sacred place, a sub-region where the plains' *Wide Open* aspect is supplemented by a *Stone Circle, Redolent With Symbolism*.





SILVER

To call Silver's words poisonous is no metaphor; this snake-tongued charmer is toxic in every sense of the word.

Ascendant Aspects and Approaches:

- ✿ *Quicksilver* (Swift)
- ✿ *What They Want to Hear* (Subtle)
- ✿ *Serpent-kin* (Clever)

Boons:

At tier 1, Silver is obviously, inherently untrustworthy—yet when they speak, people can't help but listen. No matter how much someone might hate or mistrust them, they will always give Silver the chance to speak unless the scene has already descended into violence. Also, Silver can spend a power point to add their tier to any rolls intended to persuade someone that their ideas are worth listening to, or that they're worth trusting *this time*.

At tier 2, Silver's tongue all but drips with corrupting venom. They gain a +2 bonus whenever Subtly trying to convince someone of anything that's a bad idea to agree with. Should Silver's ascendant approach change from Subtle to Bold, this boon remains as it is, but it instead reflects glorious glamour rather than subtle manipulation, replacing any mentions of Subtle with Bold.

At tier 3, Silver is able to corrupt even the strongest wills with only a few moments of conversation. After chatting with someone briefly, Silver can spend a power point to bring out the darkest urges of their conversation partner along with an almost uncontrollable desire to act on them. The effects of this boon vary with the target: at minimum it acts as a compel on at least one of the target's aspects, but against the right target it could get as terrible as you can imagine. Whatever it does, though, it invariably works in Silver's favor; for some reason, the darkest urges of Silver's victims never seem to include Silver's destruction.

Geas: Silver's twisted thinking precludes the straightforward approach. During a conflict, Silver cannot attack unless they have created advantages on their target of a number at least equal to Silver's tier.

Stations: Silver has allied themselves with corruption, decadence, and poison—and such things can be found in plenty at the highest levels of society in the First City. Silver's community of choice is the nobility; they come to Silver for their distractions and their depravities, and Silver feeds off their addictions. When Silver seeks more stations, they'll likely start spreading their cult into the lower echelons of society. Silver's sacred place is a distant swamp they never visit: *The Origin of All Serpents*, where snakes of infinite variety crawl from cracks in the ground to spread their venom across the world.

Sample Monsters

The Sea Serpent

Once a mighty god of the oceans, the sea serpent gave in to his power and became a titanic monster that embodies the raw fury of the sea. Although no longer capable of coherent thought or speech, the sea serpent still understands the languages of humankind and might be calmed by a suitably charismatic speaker—if they can first survive his fury long enough to get close.

Any region in which the sea serpent makes its home slowly descends into anarchy and tribalism; its presence causes tempers to flare, emotions to run high, and people to be possessed by a strange desire to sacrifice objects of value to the sea. If the serpent is left alone for long enough, civilization around it will crumble and vanish.

The Sea Serpent

High Concept: *Titanic Sea Serpent*

Trouble: *Bestial Fury*

Other Aspects: *Limbless; Keeper of the Treasures of the Deep; Not Yet Lost*

APPROACHES

Bold: Great (+4)

Clever: Average (+1)

Mighty: Superb (+5)

Subtle: Poor (-1)

Swift: Good (+3)

Wise: Average (+1)

STUNTS

Vast: Because the sea serpent is so huge, weapons of human size have little effect. The sea serpent can take two extra mild physical consequences and one extra moderate physical consequence. However, if the sea serpent is attacked with a weapon of a scale similar to its own, such as a siege weapon, it can't use these bonus consequences to mitigate that stress.

Capsize: The sea serpent can use an action to capsize any ship it can reach, destroying the ship and throwing any on board into the water, there to contend with dramatically appropriate quantities of sharks. Any god who wishes to prevent this can enter a contest with the sea serpent, choosing an approach to oppose the sea serpent's Mighty.

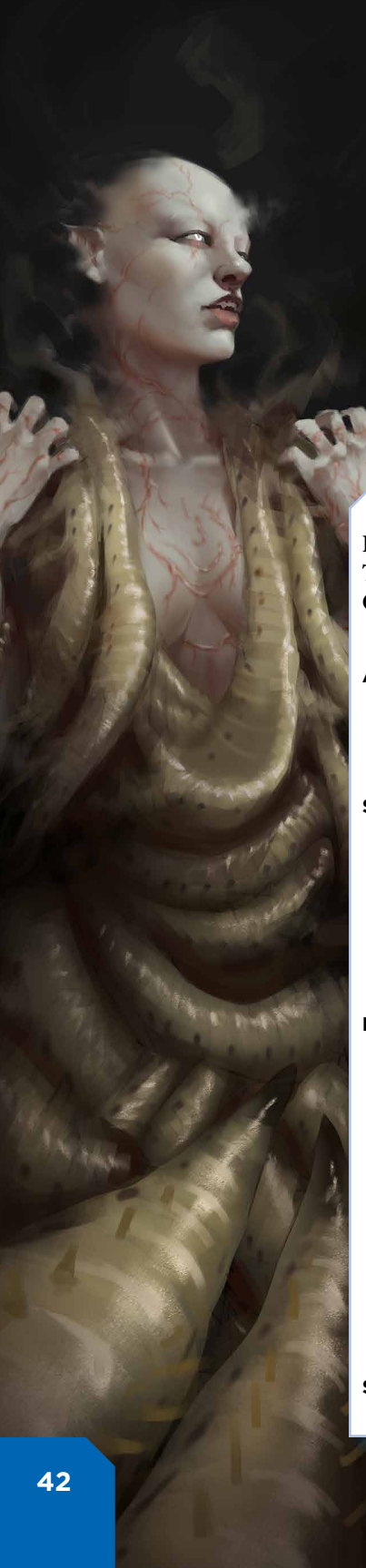
POWERS

Head and Tail: The sea serpent can act twice in a physical conflict—its head acts in regular turn order, with its Swift of Good (+3), and its tail strikes at the end of the exchange after all others have taken their actions.

Stormbringer: The sea serpent travels at the heart of its own typhoon; any scene it is in gains the *Apocalyptic Storm* situation aspect or a similar one.

STRESS

□□□ (□□□) (six consequences)



The Vampire

It was never clear exactly when the vampire—a goddess of the night and those who prowled within it—crossed the line from god to monster, but now she is a twisted creature of fear and sudden, predatory violence, who uses the shadows to conceal her nature and cannot abide the light that strips them away.

Where the vampire lurks, people become fearful and superstitious, animals become violent, and the light is always weak—even the sun is only ever seen through a layer of cloud.

The Vampire

High Concept: *Twisted Night Predator*

Trouble: *“The light reveals my true form!”*

Other Aspects: *Bloodthirsty; Locus of Dread; Strange Vulnerabilities*

APPROACHES

Bold: Poor (-1)

Clever: Fair (+2)

Mighty: Fair (+2)

Subtle: Great (+4)

Swift: Good (+3)

Wise: Fair (+2)

STUNTS

Burst of Speed: Because she has an unnatural grace, the vampire can spend a fate point to go first in any exchange.

Menacing: Because she exudes a supernatural menace, the vampire can use Subtle in place of Bold when attempting to inspire wordless dread.

POWERS

Night Sorcery: By spending a fate point and conducting a brief occult ritual, the vampire can use Wise to create an advantage against anyone in the same region, so long as she has a sample of the victim’s blood, skin, or hair. If the roll succeeds, she can forgo the advantage in order to learn the exact location of her target.

Fueled by Blood and Fear: Whenever the vampire inflicts a consequence related to bleeding or fear on someone, she immediately recovers a consequence of equal severity.

STRESS

□□□(□□□)

The Shapeless Ooze

No one knows who or what the shapeless ooze was before they succumbed to their own power. What it is now is a congeries of eyes and mouths and almost transparent flesh, organs of indefinable purpose dimly visible within its bulk. It roams with no discernible pattern, ruining anything in its path, leaving mutation and strange phenomena in its wake.

The mere presence of the shapeless ooze seems to warp natural processes and cause the world to unravel. Its passage creates mutations and insanity, and if left alone it can rapidly change a region beyond all recognition.

The Shapeless Ooze

High Concept: *Ever-Changing, Ever-Shifting*

Trouble: *Mindless Devourer*

Other Aspects: *Congeries of Eyes and Mouths; Transformative Presence; Uncertain Anatomy*

APPROACHES

Bold: Great (+4)

Clever: Average (+1)

Mighty: Great (+4)

Subtle: Poor (-1)

Swift: Fair (+2)

Wise: Poor (-1)

STUNTS

Lethal Touch: The shapeless ooze's touch leaves flesh warped and ruined. A slight brush is worth 2 stress. Also, if it succeeds on an attack, it inflicts 2 additional shifts of stress.

Resilient: The shapeless ooze is difficult to hurt; it can absorb an extra moderate and severe consequence.

POWERS

Bringer of Change: The shapeless ooze can add, remove, or change an aspect of anything in the same scene. For gods this change is temporary—their nature reasserts itself by the start of the next scene—but for anything else the change is permanent. The shapeless ooze can use this power once per scene for free, while every subsequent use costs a fate point.

Formless: The shapeless ooze can squeeze through any gap or crevice, even ones far too small for its obvious bulk—it can even ooze through the gaps between dimensions to bypass solid, seamless walls. Passing through a solid barrier costs an action, but not a roll—it just arrives on the opposite side.

Unreal: Near the shapeless ooze, reality starts to break down, and people exposed to this unraveling find themselves struggling to understand the evidence given by their senses. Anyone in a scene with the shapeless ooze suffers an immediate consequence relating to their fraying faculties. This consequence fills in their lowest slot; if no slots are available, they suffer no effect—they have enough problems already that the disintegration of reality seems relatively minor.

STRESS

□□□ (□□□) (five consequences)

FROM THE DEPTHS OF THE EARTH

A long time ago—but not that long ago, for the world is still young—a goddess of stone and darkness trusted with a god of the sun in her caverns beneath the earth. The sun god's light sparked life from the stones, alien flowers in colors unknown to the surface world. He promised to return often so the goddess and flowers alike might know the warmth of the sun.

But the surface world is full of distractions; the sun god forgot his one-time lover and did not return to her caverns beneath the earth. And in her caverns the stone goddess grew bitter. She steeped in darkness and anger, drawing into herself all those other things that could not abide the light of the sun, and became something other than what she had been.

This is not that tale, but the tale which follows after. This is the tale of how the sun was eaten by a giant skull, and what the gods did about it.

“BUT I’M THE SUN GOD!”

By default, *Gods and Monsters* assumes that, while gods may claim kinship with certain forces of nature, they do not have sole ownership of them—in this case, there can be multiple sun gods who share kinship with and responsibility for the sun. They may cooperate, they may be rivals or even bitter enemies, but they’re all “sun gods.”

However, if you’d prefer that there’s no more than one god of any particular thing, it turns out Zarivya’s been *pretending* to be god of the sun. He’s found that potential lovers respond more to that than whatever he’s actually god of: flowers, illusions, physical attractiveness, or whatever you choose. In this case, the events of the tale play out more or less as written—with some changes necessary to Zarivya’s Golden Citadel—but Zarivya ends up as a much less sympathetic character.

The Vanishing of the Light

Stewing in her bitterness over being abandoned, the stone goddess Gothad-UI concocted a plan. The sun god Zarivya had promised her warmth and light, and if he was not going to uphold his promise then she would simply have to take what she was due. She shaped a gargantuan skull from the bones of the earth and worked a great magic to enliven it and bind it to her will, and when the working was finished it burst from the ground and *snap snap* ate the sun.

The player characters will likely become aware of all this about when everything goes dark not long after dawn. The moon and stars still await their appointed times to appear, so the sky is black from horizon to horizon and only the torches and bonfires of humanity light the world. Once the moon and stars do come out, they’re in no hurry to move along, so everything is blanketed in an *Eternal Haunted Night*.



The pantheon will naturally want to investigate this sudden change in ambient lighting, but they have more immediate threats to deal with first: Now that the sun resides in Gothad-Ul's underworld, the creatures there which detest its light have fled to the surface to make trouble among humanity. The **living shadow**, an avatar of corruption, has fallen upon one PC's sacred place or community, and the **ancestor-ghosts** are embittered spirits who want to force another PC's community to return to "the old ways"—or at least to pay the dead the honor they are due. The pantheon will need to deal with or stall these threats, or else they will pursue the missing sun while weakened by the loss or corruption of their stations.

The PCs might take to investigate the missing sun in various ways: they might seek out a sun god to question ("*Zarivya's Golden Citadel*", page 47) or they might pursue the sun by hunting it, seeking visions of it, calculating its position from the time of day when it vanished, or simply asking around until they find someone who saw it rise from the northern desert and tracking it that way ("*Passage to the Underworld*", page 51). They might even shrug their shoulders and get stuck straight into building a new sun to replace the old one ("*A New Sun*", page 55).

Living Shadow

High Concept: *Dark Mirror*

Trouble: *Hide from the Light*

Other Aspects: *Appetite for Corruption; Living Shadow; Force of Change*

APPROACHES

Bold: Poor (-1)

Clever: Fair (+2)

Mighty: Mediocre (+0)

Subtle: Good (+3)

Swift: Fair (+2)

Wise: Average (+1)

STUNTS

Intangible: Because the living shadow is not a fully physical being, it can defend against physical force with Subtle.

Darksight: Because the living shadow is made of darkness, it can see in any amount of light—even its complete absence.

Corrupter: Because the living shadow is an embodiment of corruption, when it succeeds in Subtly creating an advantage, it can forgo giving the target a new aspect to instead replace one of the target's aspects with a dark inversion. The living shadow still gets any free invokes it generates. Against gods or monsters this inversion lasts for only a scene. Against mortals the effect lasts until a god removes it, by overcoming the shadow's Subtle, or until the shadow is destroyed.

STRESS



Community: Angry Ancestor-Ghosts

Aspects: The concept of their home region, plus *Bound By Tradition*.

APPROACHES

Culture: Average (+1)

Integrity: Fair (+2)

Subtlety: Average (+1)

Technology: Mediocre (+0)

Warfare: Good (+3)

Wealth: Poor (-1)

Special Weakness

Daylight Powerlessness: The direct light of the sun renders these ghosts invisible and powerless. Their memories are eroded while they are trapped in this state, giving them a mild consequence after an hour, a moderate consequence after a day, a severe consequence after a week, and dissolving them entirely after a month. This forces them to seek lightless places to haunt and prevents them from organizing against the living—until now.

STRESS



Zarivya's Golden Citadel

Zarivya's Golden Citadel sits on a mountain peak in the east. It sprawls over a town-sized area, large enough for the palatial living quarters of Zarivya and his cult, gardens, works of art, and huge echoing empty spaces in which the sun god cannot decide what to display. Despite its location, the citadel is filled with *Sweltering Heat*. Zarivya and his followers tend to wear as little as possible, and place a corresponding importance on a well-sculpted physique.

But today Zarivya cannot relax and enjoy his palace. He knows exactly who would send a giant skull to eat the sun, and why. Even more, the dread knowledge that it's all his fault is accompanied by the tiny, insistent voice of guilt over the way he treated Gothad-Ul. Compounding all this is his long-time rival Gloria, now at his door, demanding that he relinquish his solar mantle and cede his cult and power to her.

When the PCs arrive at Zarivya's door, they find it sealed. Gloria waits there with inhuman patience. Zarivya will let the PCs in, but not Gloria under any circumstances, so she tries to convince them that Zarivya is an irresponsible child who has mislaid the sun and that his divine connection to the sun should pass to her.

Zarivya on the other hand sees the PCs as potential allies. If they promise to help, he'll spill the whole story; he has no idea what to do next other than "go to Gothad-Ul and try to get the sun back," but the moment he leaves the citadel Gloria will strip away all his power here and add it to her own. Could the PCs maybe see their way clear to helping him?

GLORIA'S PLAN

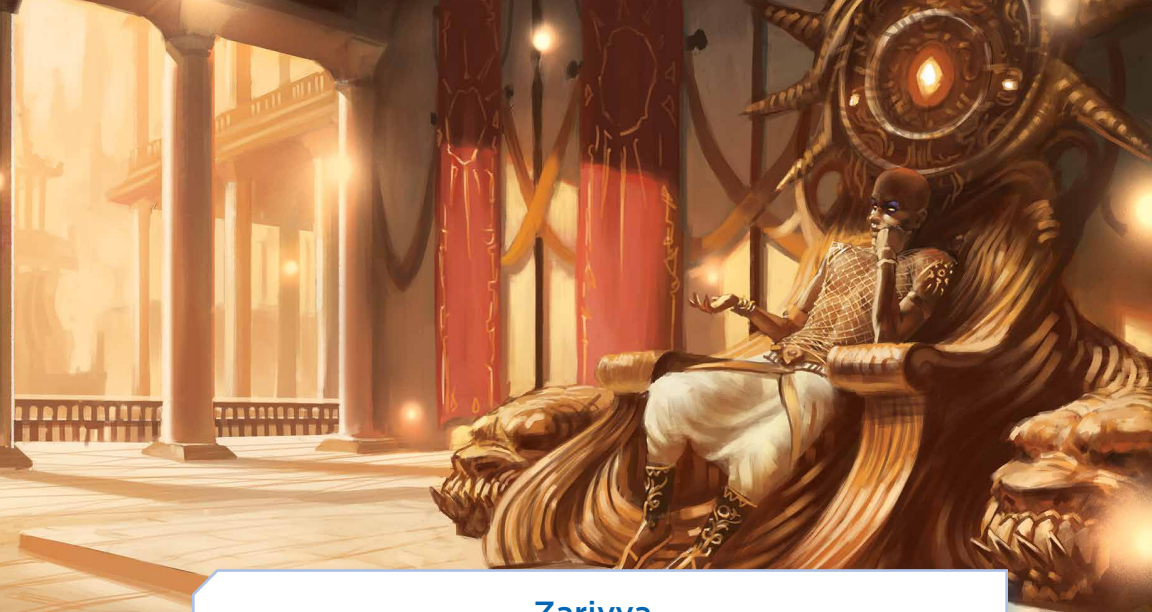
Gloria knows that the sun has been carried into the depths of the earth by a giant skull. She doesn't know *why*, but that doesn't really matter: this is just a golden opportunity for her to pursue her interminable and one-sided feud with Zarivya. She's sent Mazakal to watch over the cave where the sun was taken (see "Passage to the Underworld", page 51) and instructed Pharos to construct a new one (see "A New Sun", page 55).

And if the sun does spontaneously reappear in the sky, well now there's a backup sun should the one up there go missing again—and that's the sort of forward thinking that proves she'd make a better sun god than that layabout Zarivya.

NPC GODS

Although NPC gods can benefit from fully detailed mantles and stat blocks, we suggest you just give them 3 to 5 power points, which they can spend on their ascendant approaches and aspects as if they were fate points. When running an NPC god, GMs, you can spend fate points in place of the god's power points.

In addition, you can spend one of their power points (or one of your fate points) to have the god do something broadly related to their concept: fire gods set things on fire, sea gods drag things to the bottom of the ocean, and so on.



Zarivya

High Concept: *Hot In Every Sense* (Bold)

Trouble: “...I don’t understand.”

Other Aspects: *Sculpted Physique* (Mighty);

Short Attention Span (Swift); *Free Lover*

APPROACHES

Bold: Good (+3) 🌟

Clever: Poor (-1)

Mighty: Good (+3) 🌟

Subtle: Mediocre (+0)

Swift: Average (+1) 🌟

Wise: Average (+1)

STUNTS

No Harm Done?: Because Zarivya is wildly irresponsible, he has an extra mild consequence slot. This slot can only be used to store a consequence related to something he should have done but didn’t.

Lifegiver: Because Zarivya embodies the life-giving nature of the sun, he can cause flowers to grow and plants to bloom no matter how poor the soil. This is usually cosmetic, but if he creates an advantage in this way he can do it with Bold instead of some other approach.

Wrestler: Because Zarivya is a skilled wrestler, whenever he makes a Mighty attack or defense opposed by another god’s Mighty approach, he gets a +2 bonus.

Boons

Warm: Zarivya is immune to harm from fire or heat. Also, he can spend a power point or fate points to give a +2 bonus to someone else’s physical action; transform a consequence of any severity into something which can begin healing; create an aspect on a mortal person or community related to how much they like him; or do something else related to the life-giving, mood-soothing warmth of the sun.

POWER POINTS

□□□□

STRESS

□□□ (four consequences)

Gloria

High Concept: *Blinding Radiance* (Bold)

Trouble: *It's Only Pride If You're Not Actually Exceptional*

Other Aspects: *Cautious Planner* (Wise); *Clarity* (Clever); *The Light That Searches Out Weakness*

APPROACHES

Bold: Fair (+2) ✨

Clever: Fair (+2) ✨

Mighty: Average (+1)

Subtle: Mediocre (+0)

Swift: Average (+1)

Wise: Good (+3) ✨

STUNTS

Strategist: Because Gloria is always thinking ahead, when she succeeds in Wisely creating an advantage to reflect how she has prepared a battlefield in advance, she can spend a power point or fate point to immediately take an action which invokes the new aspect or boost.

The Light Which Burns: Because Gloria's heart is a blazing radiance which burns body and soul alike, whenever she takes a consequence the mortal person or community who inflicted it takes 2 stress.

Prideful: Because Gloria's certainty in her own brilliance is unassailable, she gets a +2 bonus when she Boldly defends herself from an attack meant to make her feel stupid or worthless.

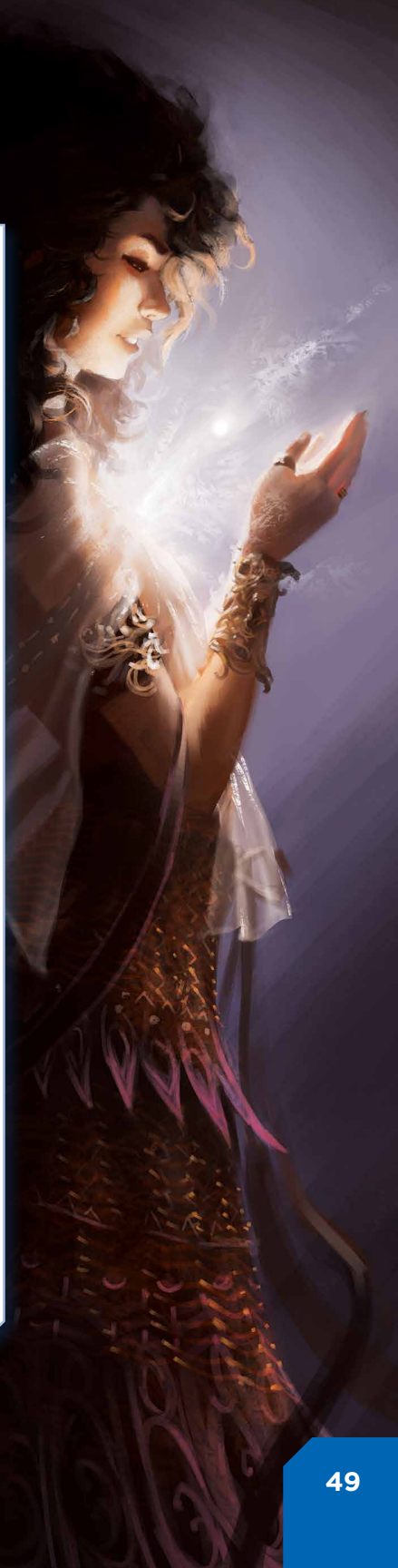
Boons

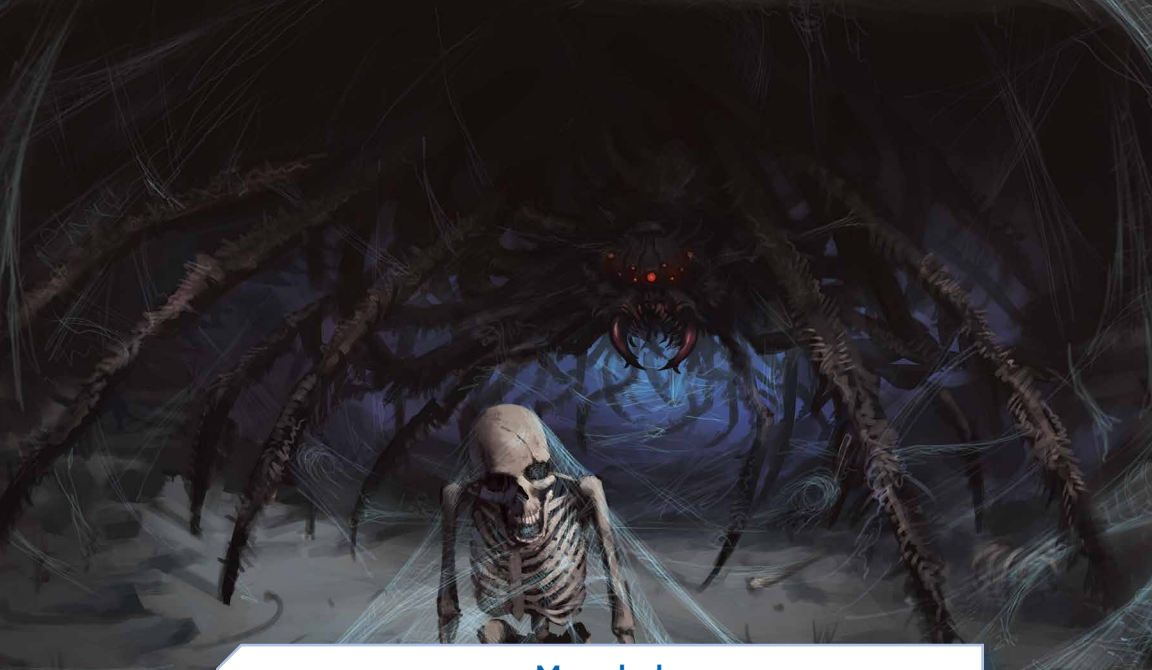
Radiant: Spend a power point or fate point to make someone who looks at her *Blinded*, lasting until the end of the scene for gods, and permanent for mortals; to travel instantly to anywhere she can see; to create a light-based situation aspect or remove a darkness-based one; or otherwise express the burning light she carries within her.

POWER POINTS



STRESS





Mazakal

High Concept: *Legalistic Spider God*

Trouble: *Binding Agreement*

Other Aspects: *All Webs Have Holes* (Clever); *Hidden Friend of Civilization* (Subtle); *Spider-Bodied* (Swift)

APPROACHES

Bold: Mediocre (+0)

Subtle: Fair (+2) ✨

Clever: Fair (+2) ✨

Swift: Good (+3) ✨

Mighty: Average (+1)

Wise: Average (+1)

STUNTS

Scuttle: Because Mazakal is a giant spider, when he tries to intimidate or startle someone, he can use Swift instead of Bold.

Webs: Because Mazakal is a web-spinner, whenever he tries to create an advantage related to entangling something or someone in his webs, he can use Subtle instead of Mighty.

Clarity: Because Mazakal has an exceptionally keen mind, he gets a +2 bonus whenever he Cleverly defends himself from a mental attack.

BOONS

Laws and Silk Unbreakable: Spend a power point or fate point to have Mazakal catch something in his webs that could not normally be caught; to transform physical entrapment into emotional entrapment or vice versa; to appear swiftly and silently behind someone who is trapped; or to do anything else that blurs the line between literal and metaphorical webbing.

POWER POINTS

□□□□

STRESS

□□□

Passage to the Underworld

In the desert to the north—where the red dust collects between low mesas and scrubby plants scratch out a meager living from what little water they can find—surrounded by a rough triangle of rocky outcroppings there is a crack that leads deep into the earth. This crack leads to Gothad-UI's underworld, and it is the only path she knows that is big enough for her sun-eating skull. The local communities all shun this place as *Haunted*, but since the sun vanished it has become even more dangerous: the spider-god Mazakal has established himself here, wrapping the place in his webs under the cover of its full darkness. Anyone trying to enter or leave the cave or its immediate environs will find themselves caught.

Mazakal is a member of the same pantheon as Gloria. He doesn't care much for the goddess of blinding light, and he finds her squabble with Zarivya tiresome in the extreme, but he owed her a favor and he is nothing if not exacting in his favor-trading. Gloria wants to ensure that nothing and no one passes through this passage to the underworld, whether entering or leaving, with an exception for the sun. To fulfill these wishes, Mazakal is her agent of choice. If questioned, Mazakal knows that Pharos has been sent to construct a new sun, but knows no details of Pharos' plan.

The Gravegarden

The desert cave descends at a steep angle, splits, branches, and splits again until the explorers find themselves in a strange and tangled network of underground caverns. Eerie plants sprout from the rock, their heavy flowers aglow in shades of blue, green, and violet. Albino centipedes scuttle amid the plants, ranging from finger-length to the height of a tall man, and all manner of things that shun the light lurk in the shadows.

Finding the skull—and the sun it contains—is not difficult. The simplest method is asking one of the many semi-solid ghosts that populate these caverns, but doubtlessly the gods have their own potent means to find the things they seek. The skull sits in the center of a colossal cave, sunlight streaming out of its eye sockets, from between its teeth, and through every chink and crack in its construction. In this *Patchy Illumination* grows a *Strange Garden* of plants that have never seen the surface, tended by the lumbering figure of Gothad-UI herself.

Gothad-UI is polite but wary—she knows her theft of the sun is likely to draw some attention and suspects the PCs want to steal it back. As far as Gothad-UI is concerned, she has a *right* to the sun based on Zarivya's promise, but she'll relinquish the sun if the PCs can get her another light source of equal potency, deliver Zarivya to her in chains, or both.



Region: The Gravegarden

Concept: *Life in Death*

Refinement: *Shrouded in Bitterness*

STUNTS

Bones of the Earth: Once per tale, you can call upon the earth to disgorge its ancient dead. Skeletons and ghosts burst from the ground, forming an immediate community where you are located. The living dead will perform a single service for you, but it is not their sole interest and they will not vanish once their service is discharged—once raised, the dead chart their own destiny.

Community: The Living Dead

Aspects: The concept of their home region, plus *Ghosts and Skeletons*.

APPROACHES

Culture: Average (+1)

Integrity: Fair (+2)

Subtlety: Average (+1)

Technology: Mediocre (+0)

Warfare: Fair (+2)

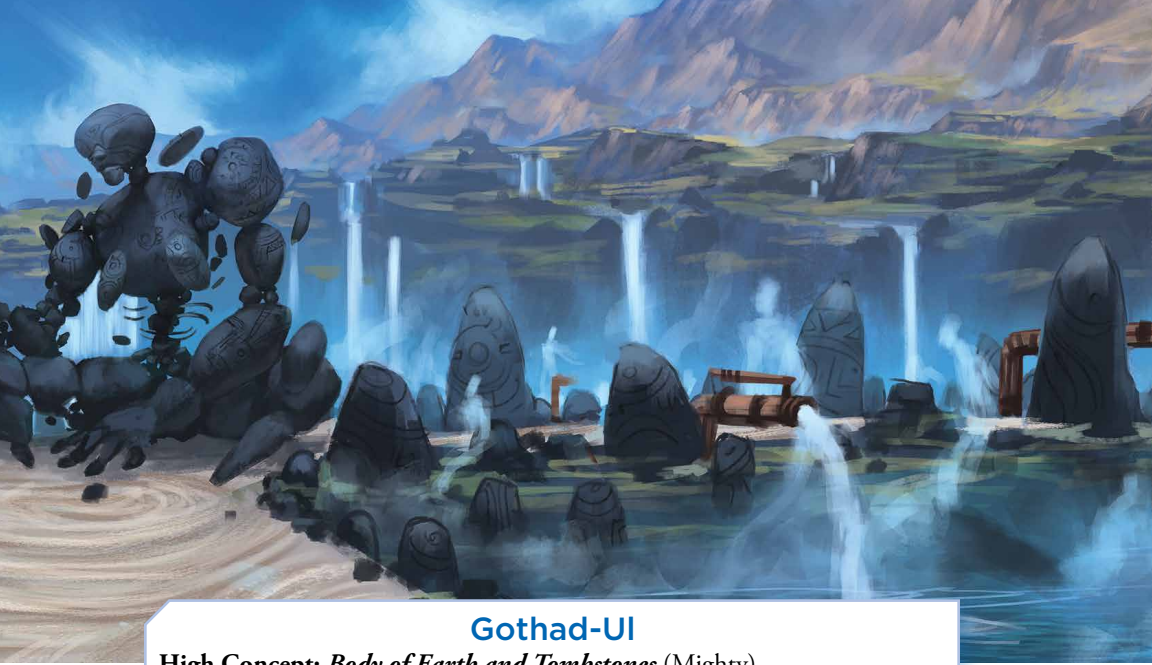
Wealth: Mediocre (+0)

NOTES

When you first summon this community, you can swap the values of any two of the living dead's approaches.

STRESS





Gothad-UI

High Concept: *Body of Earth and Tombstones* (Mighty)

Trouble: *Lumbering*

Other Aspects: *Patient Gardener* (Wise); *A Heart as Vulnerable as Anyone's*; *Stony Camouflage* (Subtle)

APPROACHES

Bold: Average (+1)

Clever: Average (+1)

Mighty: Great (+4) ✨

Subtle: Average (+1) ✨

Swift: Mediocre (+0)

Wise: Fair (+2) ✨

STUNTS

Tough: Because Gothad-UI has a stony body, she has an extra moderate consequence slot.

Poisoned Whispers of the Embittered Dead: Because Gothad-UI has spent too long taking the advice of ghosts twisted by hatred and jealousy, she suffers no stress or consequences from social attacks based on the idea that people—or gods—are good or decent.

Strength of the Earth: Because Gothad-UI is as inexorable as a landslide, whenever someone tries to Mightily defend against one of her attacks, she gets a +2 bonus to her attack.

BOONS

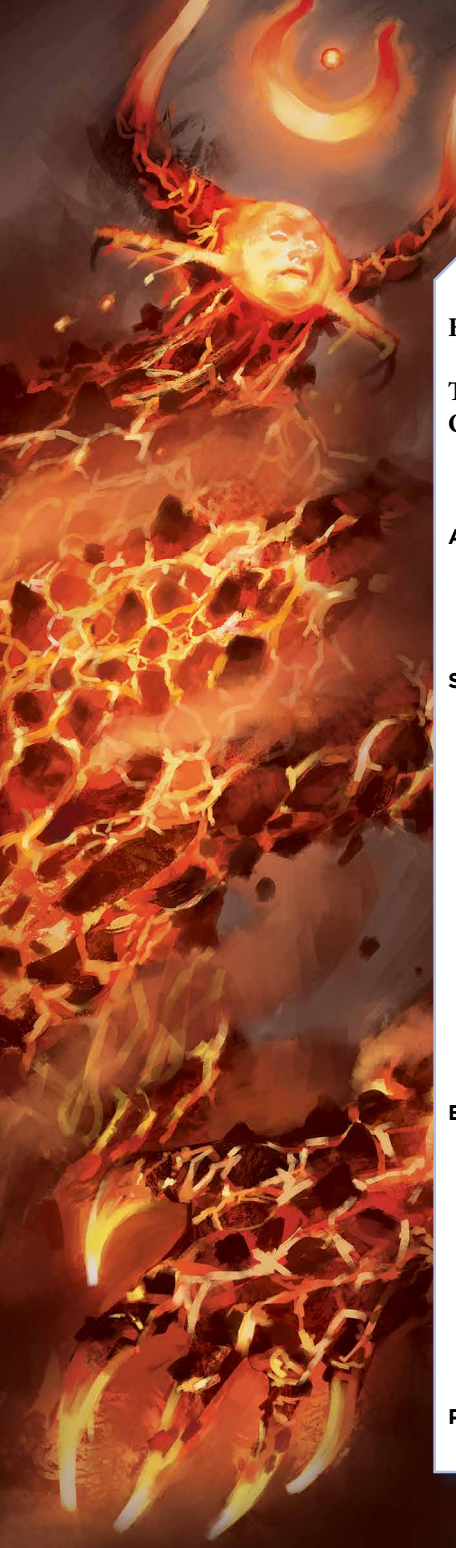
Earth Elemental: Spend a power point or fate point to have Gothad-UI ignore a physical attack; create a Good (+3) barrier or a situation aspect by shaping earth or stone; “glide” through walls or floors; produce a handful of gemstones or other precious items from beneath the earth, equivalent to Good (+3) Wealth for a community; or something else related to her command over earth, stone, and underground caves.

POWER POINTS

□□□□□

STRESS

□□□ (four consequences)



Pharos

High Concept:

A Cloud of Smoke and Molten Iron (Bold)

Trouble: *"I will not be outdone!"*

Other Aspects: *Obsessive Creator of Wonders*

(Clever); *A Transformative Flame; Never*

Destroy What Can Be Repurposed (Wise)

APPROACHES

Bold: Average (+1) ✨

Subtle: Average (+1)

Clever: Good (+3) ✨

Swift: Mediocre (+0)

Mighty: Fair (+2)

Wise: Fair (+2) ✨

STUNTS

Twisted Builder: Because Pharos uses whatever is nearby as raw materials, it can spend a power point or fate point to transform any situation aspect into a related but different one.

Smoke and Fire: Because Pharos' body is a cloud of smoke, heat, and molten iron, anyone coming into physical contact with it takes 1 stress.

Slave to Its Nature: Because Pharos cannot help but create, whenever it succeeds with style on a Clever roll, it can spend two shifts to create a new situation aspect. This aspect does not start with any free invokes.

BOONS

Creator: Spend a power point or fate point to have Pharos create a unique wonder from whatever materials are at hand. The wonder has an aspect, or has a stunt usable by its controller, or serves some sort of story purpose, such as making a new sun out of gold and fire. Every additional point spent at creation gives the wonder another of these properties.

POWER POINTS

□□□□

STRESS

□□□



A New Sun

If the PCs are unwilling or unable to recover the original sun from Gothad-Ul, another solution would be to copy Gloria's approach and craft a new one—or steal hers.

Building One

Cerebral PCs might work out how to construct a sun by themselves, and anyone might be able to learn Gloria's plans. However, if the pantheon is short of ideas, Zarivya knows what's needed to enchant a new sun—he just needs to realize that building one is an option at all.

The three ingredients of a new sun are a great quantity of gold, a flame of surpassing power, and the eye of a sun god to provide its proper divine charge. If the PCs build attempt to build a new sun, they will find themselves opposed by Pharos, a member of Gloria's pantheon who has the same objective. Pharos cares nothing for Gloria—its only love is creation, raw and wild—but she represents its best chance at getting the eye required to finish its new sun, and it's likely to consider the PCs its enemies because they are competing with it for the same resources.

A great quantity of gold can be acquired in a number of ways, but the simplest three are these:

- Stripping Zarivya's Golden Citadel of its golden decoration. This is simple and avoids conflict with Pharos, but will deprive Zarivya of one of his stations—a non-golden citadel doesn't properly embody his nature—and will tip off Gloria about what the PCs are trying to do.
- Taking a total of three levels of Wealth from communities. This avoids conflict with Pharos but puts the PCs in conflict with the communities whose resources they are liquidating.
- Finding a deposit under the mountains that will provide enough gold. This is where Pharos is focusing its efforts. It has constructed a *Twisted Arcane Framework* which when activated will invert a large portion of the mountain, exposing the gold and causing vast collateral damage.

Likewise, a flame of surpassing power can be collected from several locations:

- Pharos himself embodies a flame of surpassing power. It's not willing to sacrifice the core of its nature in order to become a new sun, but perhaps the PCs feel differently.
- If one of the PCs is a god invested in love or lust, a flame of intense enough passion would do the trick. Zarivya is an easy and symbolically important partner in this sort of plan, but he lacks the required intensity. Mortals can produce the right emotions at the right strength, but tearing these out will remove their ability to feel at all.
- Lightning isn't exactly fire, but it has enough in common that a god aligned with the storms might be able to bind it to the task. This is Pharos' plan, but it does not wish to deal with a storm god. Instead, from the material of the Sweeping Plains it has extruded another of its machines, one which will attract and concentrate the lightning into a sun-igniting spark.
- In the absence of other options, there is the Demon, one of the first monsters bound by the gods. He is chained in a ziggurat on the seabed, where his bottomless hatred can ignite nothing but the stones around him. The Demon will always uphold a bargain he makes, and he is more than willing to ignite the new sun if someone will just set him free—and Pharos will, if its plan to harness lightning is foiled.

Of the three parts, the sun god's eye is potentially the easiest to acquire: Zarivya and Gloria have four between them, but neither is willing to give one up without serious persuasion.

The PCs will probably come up with several other ideas about where to get the parts for a new sun. Generally, these plans will work, but with a twist, cost, or penalty—at the very least, Pharos is quite happy to sabotage its rivals in order to receive the glory of being the new sun's creator.

Stealing One

For PCs of an underhanded bent, an obvious plan is to wait for Pharos to finish constructing its replacement sun, then steal it. This scheme has many advantages, but any attempt to steal the sun will pit the characters against Pharos, Gloria, and Mazakal—because, despite the distances involved, the latter two gods can spend power points to arrive anywhere they need to be.

INTENTION IN 30 SECONDS

At the start of the tale, mark the current locations of your intention markers.

Every time you spend a fate point to affect a roll, choose one:

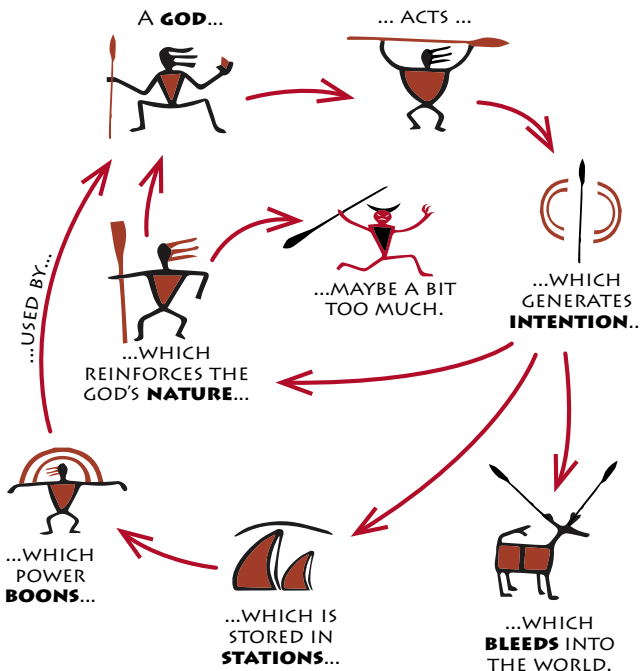
- If you are using an ascendant approach, imbue one of your stations with a power point.
- Bleed off the intention into the environment (page 23).
- Move your intention token one step toward the approach rolled.

If moving your token would push it off the end of the track, you must store the intention in a station, bleed it off, or turn into a monster and end the scene.

At every milestone, in addition to the regular parts of that milestone, do the following:

1. Move your intention tokens not covering a numbered tier space toward tier 0 until it covers the numbered space of the next lowest tier.
2. If any of your ascendant approaches have changed, adjust your ascendant aspects to reflect that.
3. Check if your highest tier, now your milestone tier, has changed. If so, adjust your boons and gas as appropriate.

At the end of the tale, you can choose to return your intention tokens to where they were at the start of the tale by bleeding off all the excess intention in one go. The more you bleed off, the worse things get.



Name

GODS AND MONSTERS

REFRESH

APPROACHES

BOLD + + **SUBTLE**

CLEVER + + **MIGHTY**

WISE + + **SWIFT**

ASPECTS

High Concept (Ascendant Approach)

Trouble (Ascendant Approach)

(Ascendant Approach)

(Ascendant Approach)

(Ascendant Approach)

STUNTS

MANTLE

MILESTONE TIER

Station

Station

Station

Station

BOONS

Boon Tier

GEAS

Geas Tier

INTENTION

BOLD 3 2 1 0 1 2 3 **SUBTLE**

CLEVER 3 2 1 0 1 2 3 **MIGHTY**

WISE 3 2 1 0 1 2 3 **SWIFT**

STRESS & CONSEQUENCES

STRESS 1 2 3 Mild 2 Moderate 4 Severe 6