

# THE CHRONICLES OF NARNIA



UNOFFICIAL TRUE20 ROLE PLAYING GAME SUPPLEMENT  
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## CHOOSING ABILITY SCORES

Abilities work just as they do in the True20 core rules, with the exception of a smaller beginning point total and ability limit.

Narnia characters, children, only have 3 points to use to raise Abilities. In fact, one stat must be a negative, to simulate the fact that the characters are children.

However, once the character reaches 6<sup>th</sup> level, and can now choose adult careers (ie Warrior, Expert, or Adept) they gain the additional 3 points to raise or lower abilities.

Those who are adepts, only ever use their adept levels when figuring power bonuses.

## BACKGROUND- TYPE OF CHILD

Choose one

Each background gives the bonus to skills/abilities as listed

Each child gets one extra feat at first level

### **Bully**

Bullies are always trying to get there way, however their methods may differ. Some use physical violence, others simple use scare tactics. No matter what, they are the ones that seem far to grown up for Narnia. But Aslan bids them come to, because he knows that their aggression is needed if evil in his Kingdom is to be thwarted.

+1 Strength, -1 Charisma

Bonus Feats: Taunt, Run

Bonus Skills: Intimidate

### **Athlete**

Often these children have found a better way to fuel their aggression than the bullies. They have learned the rigors of discipline, and perhaps often taste the victories of Narnia even in this world.

+1 Constitution, -1 Intelligence

Bonus Feats: Canny Dodge, Endurance

Bonus Skills: Knowledge (sports)

### **Nerd**

Of all the types of children these have most throughouly devoted themselves to study and reflection. Their highly disciplined minds make

them of value to the armies of Narnia whenever they need direction.

+1 Intelligence, -1 Strength

Bonus Feats: Skill Focus, Skill Training, Dedication

Bonus Skill: none

### **Loner**

While at first it may seem that Aslan has no use for those who children who often can not get along with other children, he does. Their ability to slip unseen through life makes them excellent at spying on the enemy and returning with valuable news about the enemies movements so that together those children called to Narnia may win the day through wisdom gained by faith in Aslan's directions.

+1 Charisma, -1 Wisdom

Bonus Feats: Trackless Step, Assessment

Bonus Skill: Sleight of hand

### **Dreamer**

This dear child holds the very keys of Narnia in hand. They of all types of children can most readily enter Narnia. It is often they who discover the way in, and encourage the other children to beckon to Aslan's call.

+1 Wisdom, -1 Constitution

Bonus Feats: Animal Empathy, Wildwalk

Bonus Skill: Perform (any)

### **Tinkerer**

Always playing, always devising, always breaking. These children never stop trying to figure out how things work, or don't work. At their heart they are the creators of our world. In the ranks of these children are future artists, engineers, and mechanics.

+1 Dexterity, -1 Strength

Bonus Feats: Set-up, Talented

Bonus Skill: Craft (any)

## THE ONLY ROLE IN NARNIA

Children are at the heart of adventures in Narnia. And so they are the only role that exists in this supplement. With your own tinkering you could allow other races, but this supplement focuses solely on creating a child character.

Most all basic stats have a defined number. However, when it comes to savings throws, the child gets to pick 2 that are Good and 1 that is normal. This means that each child can be different

in ways that are at the heart of who they are. Mechanically it means that one player could have a good Reflex and Fortitude save while another player chooses a good Will and Fortitude save. Having a clear concept of the kind of child you wish to play will help when choosing your characters savings throws.

After 6<sup>th</sup> level a player can choose to multi-class into the Warrior, Expert, or Adept class from the basic True20 rules.

This mechanic reinforces the basic premise of Narnia: that of being a child. The standard roles of True20 represent *adult* careers or paths, and thus have no *initial* place in Narnia, at least for Sons of Adam and Daughters of Eve.

Skills: Choose any 4 + Intelligence Score  
 Feats: Choose any 2 from General

Children are Small creatures and thus gain a +1 to their combat rolls.

about slinging great magic. In most cases the players should be recipients of magic, not users of magic.

## THE NATURE OF A CHILD

Every child has an inner struggle, a virtue and a vice, something that defines them, and with which they constantly battle.

At character creation the player must pick their characters virtue and its associated vice. This is because the children's strength is also their weakness.

Whenever the player acts according to their character's virtuous nature their character gains a point of Steadfastness. Whenever they act according to their vice nature they lose a point of Steadfastness.

Steadfastness works exactly as Conviction does in the True 20 core rules.

In the table are listed the seven Old Western virtues. They are discussed in the chapter, Campaigning in Narnia.

| THE CHILD       |        |         |            |             |            |
|-----------------|--------|---------|------------|-------------|------------|
| Level           | Combat | Defense | Good Saves | Normal Save | Reputation |
| 1st             | +0     | +1      | +2         | +0          | +1         |
| 2 <sup>nd</sup> | +1     | +1      | +3         | +0          | +1         |
| 3 <sup>rd</sup> | +1     | +2      | +3         | +1          | +1         |
| 4 <sup>th</sup> | +2     | +2      | +4         | +1          | +2         |
| 5 <sup>th</sup> | +2     | +3      | +4         | +1          | +2         |
| 6 <sup>th</sup> | +3     | +3      | +5         | +2          | +2         |

## SKILLS

Are treated the same as in the True20 core rules.

Skills should not be a problem, but be watchful that players do not take skills (like some craft or knowledge skills) that are completely out of the league of children. However, as with feats, if players can justify why their character would know that information, allow it.

## FEATS

Feats should be chosen just as in a regular game of True20. This means that most characters will start the game out with a couple of feats from their background as well ask their class.

The Narrator will probably want to keep a very tight control on the Supernatural feats. Narnia is not

| Virtues and Vices |              |
|-------------------|--------------|
| Faith             | Faithless    |
| Hope              | Hopeless     |
| Charity           | Hate         |
| Courage           | Cowardice    |
| Wisdom            | Foolishness  |
| Justice           | Injustice    |
| Temperance        | Intemperance |

Obviously these are open to wide interpretation and it is the in the realm of the GM to decide when the player acts in accordance with Faith or Faithless. It is best for the group to decide that for themselves. Regardless the player regains Steadfastnes each and every time they act in accordance with his virtue. On the flip side, every time the character acts in accordance with his vice, he loses a point of steadfastness (yes this number can be a negative number.)

## STEADFASTNESS

Works exactly like conviction in the True20 core rules, except it is only gained by following Virtue.

Following the vice in their nature, the child loses a point of Steadfastness.

Once a point of Steadfastness is spent it is gone forever. This means that the villains in your story must rely solely on themselves. They have no Steadfastness with which to help them.

Steadfastness is only gained when the characters does something in accord with their Virtuous nature. It is not gained automatically day by day.

It can be passed out to players as the Narrator thinks appropriate, especially if the player can find ways to incorporate a number of virtues into their actions.

Steadfastness provides the same types of benefits as Conviction in True20

Children in Narnia start off with 6 points of steadfastness (they will need it). Their maximum points of steadfastness are twice the number of conviction listed in the True20 rules.

## CAMPAINING IN NARNIA CREATURES OF NARNIA

### **Centaur**

**Size:** Large Monstrous Humanoid

**Speed:** 50 ft.

**Abilities:** Str +4, Dex +2, Con +2, Int -1, Wis +1, Cha +0

**Skills:** Notice +8, Stealth +9, Survival +1, Knowledge (Astrology) +6

**Feats:** Dodge, Weapon Focus (hooves)

**Traits:** Darkvision

**Combat:** Attack +4 (Longsword +6 to hit, +7 dmg) (Hooves +6 to hit, +4 dmg) (Longbow +6, +7dmg), Dodge 16, Parry 17, Initiative +2

**Saving Throws:** Toughness +2, Fortitude +3, Reflex +6, Will +5

These creatures of mythology are strong, powerful and dedicated servants of Aslan.

They are also keenly aware of the movement of the stars. Not only are they aware of these movements but they often understand the very meanings of these movements.

Therefore they are often bearers of prophecy to those in Narnia.

### **Faun**

**Size:** Medium Fey

**Speed:** 40 ft.

**Abilities:** Str +0, Dex +1, Con +1, Int +1, Wis +1, Cha +1

**Skills:** Diplomacy +9, Stealth +9, Knowledge (Nature) Notice +9, Notice +12

**Feats:** Dodge

**Traits:** Darkvision, Toughness +1 (cold), Pan Pipes (Calm +6)

**Combat:** Attack +2 (Head butt to hit, +3 to hit, +2 dmg) (Shortbow +3 to hit, +2 dmg), Dodge 12, Parry 10, Initiative +1

**Saving Throws:** Toughness +1, Fortitude +2, Reflex +5, Will +5

These beings have the legs, horns (and some say) the personality of a goat. They often are quite gentle, but can be naughty.

Those in the service of evil are often called Satyrs but statistically are no different from the base line faun. Usually Satyrs have a few levels of warrior or expert. Fauns however, seem to disdain formal education and so are quite wild and hence usually have no levels in any other role.

As a special attack the Faun can use its Pan pipes to supernaturally calm those around it. This is the same as the Calm power. Satyrs give up this power to pursue a more civilized form of battle, as they seek arms and armor.

### **Dryad**

**Size:** Medium Fey

**Speed:** 30 ft.

**Abilities:** Str +0, Dex +5, Con +0, Int +2, Wis +2, Cha +4

**Skills:** Diplomacy +9, Stealth +9, Knowledge (Nature) Notice +9, Notice +12

**Feats:** Great Fortitude, Weapon Finess

**Traits:** Darkvision, Toughness +1 (cold), Supernatural Powers (Plant Healing +7, Dominate +7), Tree Dependent

**Combat:** Attack +2 (Dagger to hit, +7 to hit, +1 dmg) (Shortbow +7 to hit, +2 dmg), Dodge 15, Parry 10, Initiative +4

**Saving Throws:** Toughness +0, Fortitude +2, Reflex +5, Will +5

A dryad's delicate features are much like a female elf's, though her flesh is like bark or fine wood, and her hair is like a canopy of leaves that changes color with the seasons.

Although they are generally solitary, up to seven dryads have been encountered in one place on rare occasions.

Shy, intelligent, and resolute, dryads are as elusive as they are alluring—they avoid physical combat and are rarely seen unless they wish to be. If threatened, or in need of an ally, a dryad uses *domination*, attempting to gain control of the attacker(s) who could help the most against the rest. Any attack on her tree, however, provokes the dryad into a frenzied defense.

## Giant

**Size:** Large Giant

**Speed:** 40 ft.

**Abilities:** Str +7, Dex -1, Con +5 Int -2, Wis +0, Cha -2

**Skills:** Climb +19, Jump +19, Listen +12, Spot +10

**Feats:** Cleave, Spirited Charge, Improved Sunder, Weapon Focus x2 (great club)

**Traits:** Rock Throwing

**Combat:** Attack +8/Grapple +18 (Great Club to hit +8, +8 dmg) (Slam +7 to hit, +5 dmg) (Rocks to hit +7, dmg +6), Dodge 9, Parry 17, Initiative +4

**Saving Throws:** Toughness +7, Fortitude +12, Reflex +3, Will +4

Skin color among hill giants ranges from light tan to deep ruddy brown. Their hair is brown or black, with eyes the same color. Hill giants wear layers of crudely prepared hides with the fur left on. They seldom wash or repair their garments, preferring to simply add more hides as their old ones wear out.

Adults are about 10-1/2 feet tall and weigh about 1,100 pounds. Hill giants can live to be 200 years old.

Hill giants prefer to fight from high, rocky outcroppings, where they can pelt opponents with rocks and boulders while limiting the risk to themselves.

Hill giants love to make overrun attacks against smaller creatures when they first join battle.

Thereafter, they stand fast and swing away with their massive clubs.

## Minotaur

**Size:** Large Monstrous Humanoid

**Speed:** 30 ft.

**Abilities:** Str +5, Dex +0, Con +2, Int -1, Wis +0, Cha -1

**Skills:** Intimidate +5, Listen +6, Search +6, Spot +6

**Feats:** Great Fortitude, Weapon Focus (Horns)

**Traits:** Spirited Charge, DarkVision, Track (Scent)

**Combat:** Attack +6 (Great Axe to hit, +11 to hit, +7 dmg) (Gore +12 to hit, +5 dmg), Dodge 16, Parry 21, Initiative +4

**Saving Throws:** Toughness +2, Fortitude +6, Reflex +5, Will +5

## TALKING ANIMALS

Many of the creatures of the forest talk in Narnia. They are on equal terms with humans and cannot be eaten. They are free.

Mechanically these Talking Animals are the same as their non talking counter parts. In some cases (as with Beavers) they can actually use their hands like those of a human. But this talent is mostly the domain of those animals that are similar in build to humans. Horses, pigs, and other hooved creatures don't have the ability to manipulate objects with their hands, since they don't have any.

## THEMES OF NARNIA

If you try to use all of these, every game you will most likely be very frustrated. Decide on the ones you want to include, but try to include all of them at least once in your campaign. After all, this is what Narnia is made of, it just wouldn't be the same without them.

## ROLE OF ASLAN

Aslan is the true king of Narnia. All others are usurpers or co-rulers with him. His word is law, he has the power of life and death in his mane. He comforts, rebukes, and encourages the children as he wants. He is no tame lion. But he is good. His very name evokes terror, His presence dread, at least in the hearts of those who have rebelled against his kingdom. For those who have not, there is a sense of peace, comfort, but most of all strength. He often sends the children that have

entered Narnia on dangerous missions through dark and dank to save Narnia from the threats of evil, but always with the promise of his power to overcome the evil.

### USE OF STOCK SYMBOLISM

In creating your adventures in Narnia, you will want to rely on Stock Symbolisms in your game. These usually are in reference to the concepts of Good and Evil. Light represents goodness, shadows evil. Height is associated with worship and diety. Virtue is lovely, death bitter. Endurance is praiseworthy.

Often it will require the use of archetypes in your narrative. These archetypes can be images or symbols, and might involve a number of things including plot and characters.

Some archetypes of Good are: a garden, grove, fertile plain, farm, easily traveled road, places of natural defense (rocky hills, peaks), or mountain tops.

Some archetypes of Evil are: a dark forest, wilderness, wasteland, dark valley, tomb, dungeon, a cave, or a pit.

The use of these archetypes will reinforce the feelings of the Old Western values discussed in the next session.

### OLD WESTERN VALUES.

These are expressed in the seven virtues and vices. They represent the values that are the foundation of all civilization, and that the modern world has left behind.

As the Narrator you need to decide what they mean in concrete terms in your own game and explain those to the players. In your games you should often construct your adventures with these values in mind, because they often are at the core of the stories in Narnia. They are also often the very things that the Villains of your story are attacking.

By including them you will more readily evoke the feel of the Land of Narnia, whose rules are the values expressed by the seven Virtues.

### NATURALISM VS SUPERNATURALISM.

This thematic element pits the idea of naturalism (what you see is what you get) against the idea of supernaturalism (there is more than meets the eye).

Often the Villains of Narnia have no belief in the Supernatural. They are consumed by their own power, or the power they can put a hand upon. Those who love Aslan know that their must be more to the world than just what can be seen and handled. As such these ideas constantly clash as the Villains seek to establish themselves as Kings or Queens and cannot do so until the idea of Aslan and the supernatural are banished.

### THE NUMINOUS

The players will at times meet with things that are awful, in the complete sense. Mostly however these times are related to Aslan. The characters reaction to the numinous is dictated by the amount of corruption they have.

There are two categories of Numinous.

**At the mere Mention of Aslan:** At the mention of Aslan all players must make a Numinous save. The current Steadfastness points are applied as a bonus or penalty to this Will save roll (DC 10).

If the player fails the roll they are shaken for a number of rounds equal to their current Steadfastness points.

Those players that make the Numinous save must describe the sensation they get at the mention of the name of Aslan. This sensation should be pleasant and be attached in some way to their Joy (see below)

**In the very presence of Aslan:** When Aslan visits the children, all players must make a Numinous save. The current Steadfastness points are applied as a bonus or penalty to this Will save roll (DC 15).

Negative Steadfastness Points: If the player fails the Numinous save they become nauseated. This condition lasts for as long as they are in the presence of Aslan.

Positive Steadfastness Points: If the player fails the Numinous save they are shaken. The shaken

condition lasts for as long as the character is in the presence of Aslan.

Those players that make the Numinous save, and have a positive Steadfastness total, must describe the sensation they get in the very presence of Aslan. This sensation should be pleasant and be attached in some way to their Joy (see below)

## JOY

The players should ensure that their character has some deep hearts desire. The narrator should provide at least one time per session where that character could fulfill the desires of their hearts.

This mechanically works very similar to a concept introduced in True20's cousin, Blue Rose. In Blue Rose this concept is not called Joy, it is named a calling.

But In Narnia, that is Joy. Below are some very broad kinds of Joy, or longing, or calling that your character may have in their very heart. Have each player choose one.

| Joys                 |
|----------------------|
| Adventure            |
| Justice              |
| Inner Peace          |
| Wealth               |
| Protecting Nature    |
| Artistic Mastery     |
| True Love            |
| Physical Perfection  |
| Atonement            |
| Common Life          |
| Stopping Evil        |
| Passing on Knowledge |

The Narrator should also take care to throw roadblocks in the way of attaining that desire. It would also be a good idea to make the desire far more easy to attain through vice than virtue. In this way you can model the reality of temptation and its consequences.

This will take some work, but could be a very rewarding role-playing experience as your players struggle to decide if they want their desire or their virtue. A tough question no doubt, and one at the very core of Narnia.

## EUCATASTROPHE

Literally a good disaster. This concept, coined by J.R.R Tolkien is essential to tales in or of Narnia. At some point in the Story, usually near the end, when all seems to be lost, a good disaster occurs.

In Narnia, this is connected directly with Aslan. This is so that there is no doubt about who really saves Narnia from destruction.

This does not mean that the trials, tribulations, and courage of your heroes is good for nothing, but it does mean that the heroes realize that their greatest efforts are not enough. But that they MUST try anyway.

While eucatastrophe saves all, it will never come without the heroes struggling against the very evil they can in no way defeat. In this way, the heroes have the chance to experience the Numinous, and that is a big part of Narnia.

## MEDIEVAL WORLD MODEL

Narnia is a world of directions. Very often dangers lurk or come from either the North or South. Keep this geographical idea in mind when creating adventures.

This doesn't mean that dangers don't exist within Narnia itself. But, true to the literature that exists of that Land, most of the dangers come from the North or South.

In your adventures, this should be reflected. The next section gives a brief description of the geography of the Land of Narnia, as well as a few points of particular interest.

## THE QUEST

Many of the stories of Narnia have at their very heart the concept of quests. A journey to find something, recover something, or save something.

As much as possible, your stories should be about a quest for something. That something could be a variety of things, and provided you are familiar with fantasy at all, you should understand this theme very well.

Of course there are lots of things that happen on quests so don't think of the quest theme as a Point A to Point B kind of deal. In a quest there are many

trials often which seem to have nothing at all to do with the quest itself.

### METAMORPHOSIS

This theme is about the willingness of the being to change physically. Often this is the direct providence of mystical beings such as Aslan, who becomes a lamb or the Green Witch, who appears as a serpent.

Find ways to incorporate this at some point in your campaign. This can easily be accomplished thru your villains use of illusions, or in meeting Aslan at some point.

### TRANSFORMATION

While similar to metamorphosis there is a key difference, the being changed is changed from without, by some other source than themselves. The White Witch turns things to stone, Eustace is changed to a dragon, and Aslan makes the animals to talk.

No doubt you will find it easier to incorporate Transformations as your villains will most likely employ illusions and the type to misdirect your players.

### PROPHECY

This is tricky, but can be rewarding. However, in Narnia, prophecy is not about the inevitable onslaught of fate.

Prophecy is about divine intervention often in the form of Aslan. Thus it portends the intelligent movements of a divine being, as opposed to the random acts of fate.

### RECOVERY OR RESTORATION

Often in Narnia something has been taken away, lost or ruined. This theme, one which is in almost every story we have from Narnia, is important. And it is one in which your heroes should play a big part, whether they know it or not.

It may involve the destruction of Cair Paravel (and the heroes rebuilding of the Capital). Or perhaps

one of the characters is a unknown prince, princess, or noble of Narnia (and learns of his or her identity through the campaign). Then again, there just may be a 100 years winter, and the heroes, as High King Peter and his siblings did, must return Narnia to its verdant lushness again.

### HEALING

This is very similar Recovery, but in ways is different.

For example, Lucy was given the potion to heal, and often at the very most important time. Similarly your heroes ought to experience some form of healing, just in the nick of time.





# BRIEF GEOGRAPHY OF NARNIA

Just enough to get your started



## LANTERN WASTE

This is a portal point from our world to Narnia. High King Peter and his siblings entered from this point.

It is here that a Victorian Era lamppost grows. It grew, like all things at creation, to become an important land mark in Narnia.

## BEAVER'S DAM

This is located on the wide upper reaches of the Great River. It is located in a steep valley, and eventually a town is built there. This town becomes an important market place.

## CAULDRON POOL

This is an odd sort of pool that bubbles and churns like a cauldron.

## TELMAR RIVER

This river leads to the Western Mountains that form the boundary between Narnia and the country of Telmar. This country is formed from a group of pirates that from our world that ended up finding their way to Narnia.

## ANAVARD

Capital city of Archenland. There, at least in the time of High King Peter, King Lune reigned with his sons Corrin and Cor (that is the naming convention of Archenland for sons)

Anavard has no mote, is made of a curious red brown rock, and a green lawn runs straight up to the walls of the castle. The castle itself is a many towered splendor.

## ETTINSMOOR

As its name, Ettinsmoor is a desolate moorland that no doubt contains many a evil. Pasted this point is the land of Giants, and there are some giants even here. Particularly stone giants, or ettins.

## RIVER SHRIBBLE

This river forms the Northern Boundary of between the Northern Marshes and Ettinsmoor. Here you will most likely find some Marshwiggles.

## STORMNESS HEAD

This unique peak lets the inhabitants of Anavard and surrounding environs know when storms are

coming. When the clouds surround the peaks bad weather is on the way. Also the Stormness Gap, is the main pass between Archenland and Narnia.

### WIND ARROW RIVER

This river marks the northern fringes of the Great Desert and the border of the nation of Calormen.

### MOUNT PIRE

Was created when a great hero slew a great two headed giant and that giant turned to stone. It is so prominent that it can be used as a guide marker to travel from the nation of Calormen.

### CASTLE OF THE WHITE WITCH

This is the once home of Jadis, witch who froze Narnia for 100 years. Her castle is made of large stone blocks, has many a dungeon, and reeks of fear.

### CAIR PARAVEL

Capital city of Narnia. Here the Kings and Queens of Narnia have ruled, and here despots have crushed. At times a bright jewel at other times a ruined wreck.

### Sources

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Map of Narnia- ?