

FOR 2-6 PLAYERS



AGE 12+

# ESSENTIALS KIT



DUNGEONS & DRAGONS®

Everything you need to create characters and play new adventures  
in this introduction to the world's greatest roleplaying game



AGE 12+



# ESSENTIALS KIT

RULEBOOK

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# RULEBOOK

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# WELCOME TO DUNGEONS & DRAGONS

DRIVEN BY IMAGINATION, THE DUNGEONS & DRAGONS roleplaying game is about storytelling in worlds of swords and spells. This rulebook gives you the rules for creating a character in those worlds, and it provides all the rules you need to start adventuring. The other book in this set contains an adventure for you to play. Everyone who plays may read this rulebook, but the adventure is just for the eyes of the Dungeon Master (DM), who will run it.

## GAME OVERVIEW

In the D&D game, each player creates a character who is an adventurer and teams up with other adventurers (played by friends). One player, however, takes on the role of the DM, the game's lead storyteller and referee. The DM runs adventures for the characters, who navigate its hazards and decide which paths to explore. The DM describes the locations and creatures that the adventurers face, and the players decide what they want their characters to do. Then the DM determines the results of the adventurers' actions and narrates what they experience. Because the DM can improvise to react to anything the players attempt, D&D is infinitely flexible, and each adventure can be unexpected.

Here's an example of the DM describing a scene, with two players responding:

**Dungeon Master (DM):** The castle stands among the trees, the crumbling ruins of seven round towers jutting up from it like broken teeth. An archway littered with twisted shards of rusted metal gapes open at the top of a short flight of steps. Two of the towers, speckled with dark arrow slits, loom beside the entryway, and a dark hall yawns beyond.

**Phillip (cleric):** Let's send the rogue up ahead to look in and make sure it's safe.

**Amy (rogue):** OK, I'll move to the side and sneak along the wall of the tower until I can peer in through the entrance.

The game's rules give structure to your D&D stories, a way of determining the consequences of the adventurers' action. Players roll dice to resolve whether their attacks hit or miss, whether they escape from a danger, or whether they pull off some other dangerous task. Anything is possible, but the dice make some outcomes more probable than others. Here's an example of dice in action:

**DM:** All right, Amy, let's see how sneaky you are. Make a Dexterity check.

**Amy:** With my Stealth skill, right?

**DM:** You bet.

**Amy (rolling a d20):** I'm pretty sneaky—that's a 17.

**DM:** OK, there's no sign that anyone notices you. And you're looking inside?

The game ends only when your group decides it does; when one story or quest wraps up, another one can begin, creating an ongoing story called a **campaign**. Many people who play the game keep their campaigns going for months or years, meeting with their friends a few times a month to pick up the story where they left off. The adventurers grow in might as the campaign continues. Each monster defeated, each adventure completed, and each treasure recovered not only adds to the continuing story, but also earns the adventurers new capabilities. This increase in power is reflected by an adventurer's level.

There's no winning and losing in the D&D game—at least, not the way those terms are usually understood. Together, the DM and the players create an exciting story of bold adventurers who confront deadly perils. Sometimes an adventurer might come to a grisly end, torn apart by ferocious monsters or done in by a nefarious villain. Even so, the other adventurers can search for powerful magic to revive their fallen comrade, or the player might choose to create a new character to carry on. The group might fail to complete an adventure successfully, but if everyone had a good time and created a memorable story, they all win.

## HOW TO PLAY

The play of the DUNGEONS & DRAGONS game unfolds according to this basic pattern.

**1. The DM describes the environment.** The DM tells the players where their adventurers are and what's around them, presenting the basic scope of options that present themselves (how many doors lead out of a room, what's on a table, who's in the tavern, and so on).

**2. The players describe what they want to do.** Sometimes one player speaks for the whole party, saying, "We'll take the east door," for example. Other times, different adventurers do different things: one adventurer might search a treasure chest while a second examines an esoteric symbol engraved on a wall and a third keeps watch for monsters. The players don't need to take turns, but the DM listens to every player and decides how to resolve those actions.

Sometimes, resolving a task is easy. If an adventurer wants to walk across a room and open a door, the DM might just say that the door opens and describe what lies beyond. But the door might be locked, the floor might hide a deadly trap, or some other circumstance might make it challenging for an adventurer to complete a task. In those cases, the DM decides what happens, often relying on the roll of a die to determine the results of an action.

**3. The DM narrates the results of the adventurers' actions.** Describing the results often leads to another decision point, which brings the flow of the game right back to step 1.

This pattern holds whether the adventurers are cautiously exploring a ruin, talking to a devious prince, or locked in mortal combat against a dragon. In certain situations, particularly combat, the action is more structured and the players (and DM) do take turns choosing and resolving actions. But most of the time, play is fluid and flexible, adapting to the circumstances of the adventure.





## GAME DICE

The game uses polyhedral dice with different numbers of sides. In these rules, the different dice are referred to by the letter *d* followed by the number of sides: d4, d6, d8, d10, d12, and d20. For instance, a d6 is a six-sided die (the typical cube that many games use).

Percentile dice, or d100, work a little differently. You generate a number between 1 and 100 by rolling two different ten-sided dice numbered from 0 to 9. One die (designated before you roll) gives the tens digit, and the other gives the ones digit. If you roll a 7 and a 1, for example, the number rolled is 71. Two 0s represent 100.

When you need to roll dice, the rules tell you how many dice to roll of a certain type, as well as what modifiers to add. For example, “3d8 + 5” means you roll three eight-sided dice, add them together, and add 5 to the total.

## THE CORE RULE

When the outcome of an action is uncertain, the game relies on the roll of a d20 to determine success or failure.

Every character and monster in the game has capabilities defined by six **ability scores**. The abilities are Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma, and they typically range from 3 to 18 for most adventurers. (Monsters might have scores as low as 1 or as high as 30.) These ability scores, and the **ability modifiers** derived from them, are the basis for almost every d20 roll that a player makes on a character’s or monster’s behalf.

Ability checks, attack rolls, and saving throws are the three main kinds of d20 rolls, forming the core of the game’s rules. All three follow these simple steps.

**1. Roll the die and add a modifier.** Roll a d20 and add the relevant modifier. This is typically the modifier derived from one of the six ability scores, and it sometimes includes a proficiency bonus to reflect a character’s particular skill. (See chapter 1 for details on each ability and how to determine an ability’s modifier.)

**2. Apply circumstantial bonuses and penalties.** A class feature, a spell, a particular circumstance, or some other effect might give a bonus or penalty to the check. Also, the roll might have advantage or disadvantage, explained on page 28.

**3. Compare the total to a target number.** If the total equals or exceeds the target number, the ability check, attack roll, or saving throw is a success. Otherwise, it’s a failure. The DM is usually the one who determines target

numbers and tells players whether their ability checks, attack rolls, and saving throws are successful.

The target number for an ability check or a saving throw is called a **Difficulty Class (DC)**. The target number for an attack roll is called an **Armor Class (AC)**.

This simple rule governs the resolution of most tasks in D&D play. Chapter 2 provides more detailed rules for using the d20 in the game.

## OTHER RULES TO REMEMBER

### THE DM ADJUDICATES THE RULES

The DM is the final authority on how the rules work in play. If there’s ever a question about how something functions in the game, the DM provides the answer. This helps keep the game moving. If you’re the DM, remember this: D&D is a co-op game, so make rules decisions that enhance the enjoyment of your group.

### ROUND DOWN

Whenever you divide a number in the game, round down if you end up with a fraction, even if the fraction is one-half or greater.

### SPECIFIC BEATS GENERAL

This book contains rules that govern how the game plays. That said, many things in the game (racial traits, class features, spells, magic items, monster abilities, and other game elements) break the general rules in some way, creating an exception to how the rest of the game works. If a specific rule contradicts a general rule, the specific rule wins.

For example, you always round down when you end up with a fraction in D&D, but you might have a class feature that tells you to round a particular fraction up. That feature creates a minor exception in the game.

### EFFECTS WITH THE SAME NAME DON’T STACK

Different effects in the game can affect a target at the same time. For example, two different benefits can give you a bonus to your Armor Class. But when two or more effects have the same proper name, only one of them applies while the durations of the effects overlap (a duration is a time span of 1 round or more). The most potent effect—such as the highest bonus—is the one that applies, or the most recent effect applies if the effects are equally potent. For example, if *bless* spell is cast on you when you’re still under the effect of an earlier *bless*, you gain the benefit of only one casting.

### WHAT’S NEXT?

This set is a complete D&D experience, enough to provide hours of play. You can even play through the adventure book multiple times. You might be surprised at how differently things can turn out! But one of the most rewarding things about D&D is that it provides the opportunity to create characters, and even worlds, of your own.

If you want to create a greater variety of characters or populate your adventures with other monsters, check out the fifth edition *Player’s Handbook*, *Monster Manual*, and *Dungeon Master’s Guide*. These advanced rulebooks introduce you to the vast multiverse of D&D and invite you to create unique characters and worlds within it.





## CHAPTER 1: CREATING A CHARACTER

YOUR FIRST STEP IN PLAYING AN ADVENTURER IN THE DUNGEONS & DRAGONS game is to create a character of your own. Your character is a combination of game statistics, roleplaying hooks, and your imagination. You choose a race (such as human or elf) and a class (such as fighter or wizard). You also invent the personality, appearance, and backstory of the character.

### CREATION STEPS

Follow these suggested steps, making decisions that reflect the character you want. Your conception of your character might evolve with each choice you make.

In this section, we use the term **character sheet** to mean whatever you use to track your character, whether it's a formal character sheet (like the one that comes with this rulebook), some form of digital record (such as on D&D Beyond, [dndbeyond.com](https://dndbeyond.com)), or a plain piece of paper.

#### 1. CHOOSE A RACE

Every character belongs to a race, one of the many humanoid species in D&D. The most common player character races are dwarves, elves, halflings, and humans. Each race is detailed in the "Races" section (page 7).

Your character's race grants particular racial traits, such as special senses. Record all these traits on your character sheet. Your race also increases one or more of your ability scores, which you determine in step 3. Note these increases and remember to apply them later.

#### 2. CHOOSE A CLASS

Every adventurer is a member of a character class. Class broadly describes a character's vocation, special talents, and the tactics the character is most likely to employ when exploring a dungeon, fighting monsters, or engaging in a tense negotiation. Each class is detailed in the "Character Classes" section (page 11).

Your character receives many benefits from your choice of class. These benefits are **class features**—capabilities (including spellcasting) that set your character apart from members of other classes. You also gain a number of **proficiencies**: armor, weapons, skills, saving throws, and sometimes tools. Your proficiencies define many of the things your character can do particularly well, from using certain weapons to telling a convincing lie.

On your character sheet, record all the features that your class gives you at 1st level.

#### LEVEL

Your character starts at 1st level and advances in level by adventuring and gaining **experience points** (XP). You start with 0 XP.

#### HIT POINTS AND HIT DICE

Your character's hit points define how tough your character is in combat and other dangerous situations. Your hit points are determined by your Hit Dice (short for Hit Point Dice).



At 1st level, your character has 1 Hit Die, and the die type is determined by your class. You start with hit points equal to the highest roll of that die, as indicated in your class description. (You also add your Constitution modifier, which you'll determine in step 3.) This is also your **hit point maximum**.

Record your character's hit points on your character sheet. Also record the type of Hit Die your character uses and the number of Hit Dice you have. After you rest, you can spend Hit Dice to regain hit points (see page 33).

### PROFICIENCY BONUS

The table that appears in your class description shows your proficiency bonus, which is +2 for a 1st-level character and gets better as you gain levels. The rules tell you when the bonus applies. Here are the most common times you'll use it:

- Ability checks using skills you're proficient in
- Ability checks using tools you're proficient with
- Attack rolls using weapons you're proficient with
- Attack rolls with spells you cast
- Saving throws you're proficient in
- Saving throw DCs for spells you cast (explained in each spellcasting class)

**Proficiencies.** Your class determines your weapon and your saving throw proficiencies, and some of your skill and tool proficiencies. (Skills are described in chapter 2, tools in chapter 3.) Your background, which you choose in step 4, gives you additional proficiencies, and some races give you more. Be sure to note all your proficiencies, as well as your proficiency bonus, on your character sheet.

**Using the Bonus.** Your proficiency bonus can't be added to a die roll or other number more than once. For example, if two different rules say you can add your proficiency bonus to a Wisdom saving throw, you nevertheless add the bonus only once when you make the save.

Occasionally, your proficiency bonus might be multiplied or divided (doubled or halved, for example) before you apply it. For example, the rogue's Expertise feature doubles the proficiency bonus for certain ability checks. If a circumstance suggests that your proficiency bonus applies more than once to the same roll, you still add it only once and multiply or divide it only once.

## 3. DETERMINE ABILITY SCORES

Much of what your character does relies on six abilities:

**Strength**, measuring physical power

**Dexterity**, measuring agility

**Constitution**, measuring endurance

**Intelligence**, measuring reasoning and memory

**Wisdom**, measuring perception and insight

**Charisma**, measuring force of personality

Each ability has a score, which is a number you record on your character sheet. The six abilities and their use in the game are detailed in chapter 2.

You generate your character's six ability scores randomly. Roll four 6-sided dice and record the total of the highest three dice on a piece of scratch paper. Do this five more times, so that you have six numbers. If you don't like the idea of randomly determining ability scores, you can use the following scores instead: 15, 14, 13, 12, 10, 8.

A score of 10 or 11 is the human average, but adventurers and monsters are above average in some abilities. A score of 18 is the highest that a person usually reaches. Adventurers can have scores as high as 20, and monsters and divine beings can have scores as high as 30.

Now take your six numbers and assign them to your Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma. Afterward, make any changes to your ability scores as a result of your race choice.

After assigning your ability scores, determine your **ability modifiers** using the Ability Scores and Modifiers table. Write the modifier next to each of your scores.

### ABILITY SCORES AND MODIFIERS

Score	Modifier	Score	Modifier
1	-5	16-17	+3
2-3	-4	18-19	+4
4-5	-3	20-21	+5
6-7	-2	22-23	+6
8-9	-1	24-25	+7
10-11	+0	26-27	+8
12-13	+1	28-29	+9
14-15	+2	30	+10

## 4. DESCRIBE YOUR CHARACTER

Once you know the basic game aspects of your character, it's time to flesh out a backstory and a personality. Your character also needs a name. Spend a few minutes thinking about what the character's behavior and looks. You choose your character's age and the color of their hair, eyes, and skin. To add a touch of distinctiveness, you might want to give your character a memorable physical characteristic, such as a scar, a limp, or a tattoo.

### GENDER

Choose your character's gender. Your choice has no effect on game statistics. Think about how your character relates to the broader culture's expectations of gender. Your character's sexual orientation is also for you to decide.

### BACKGROUND

Look at the "Backgrounds" section (page 24), and choose a background for your character. A background describes your original occupation. It also gives your character a background feature (a general benefit) and proficiency in two skills, and it might also give you additional languages or proficiency with certain kinds of tools. Record this information on your character sheet.

### ALIGNMENT

Choose your character's alignment, which broadly describes moral and personal attitudes. Alignment is a combination of two factors: one identifies morality (good, evil, or neutral), and the other describes attitudes toward society and order (lawful, chaotic, or neutral). Thus, nine distinct alignments define the possible combinations.

These summaries of the nine alignments describe the typical behavior of a creature with that alignment. Individuals might vary significantly from that behavior.

**Lawful good (LG)** creatures can be counted on to do the right thing as expected by society. Gold dragons, many paladins, and most dwarves are lawful good.



**Neutral good** (NG) folk do the best they can to help others according to their needs. Many celestials, some cloud giants, and most gnomes are neutral good.

**Chaotic good** (CG) creatures act as their conscience directs, with little regard for what others expect. Copper dragons, many elves, and unicorns are chaotic good.

**Lawful neutral** (LN) individuals act in accordance with law, tradition, or personal codes. Many monks and some wizards are lawful neutral.

**Neutral** (N) is the alignment of those who prefer to steer clear of moral questions and don't take sides, doing what seems best at the time. Lizardfolk, most druids, and many humans are neutral.

**Chaotic neutral** (CN) creatures follow their whims, holding their personal freedom above all else. Many barbarians and rogues, and some bards, are chaotic neutral.

**Lawful evil** (LE) creatures methodically take what they want, within the limits of a code of tradition, loyalty, or order. Devils, blue dragons, and hobgoblins are lawful evil.

**Neutral evil** (NE) is the alignment of those who do whatever they can get away with, without compassion or qualms. Many drow, some cloud giants, and yugoloths are neutral evil.

**Chaotic evil** (CE) creatures act with arbitrary violence, spurred by their greed, hatred, or bloodlust. Demons, red dragons, and orcs are chaotic evil.

Most creatures that lack the capacity for rational thought don't have alignments—they are **unaligned**. Such a creature is incapable of making a moral or ethical choice and acts according to its bestial nature. Sharks are savage predators, for example, but they aren't evil.

## PERSONAL CHARACTERISTICS

Fleshing out your character's personality will help you bring him or her to life as you play the game. Four categories of characteristics are presented here: personality traits, ideals, bonds, and flaws. Beyond those categories, think about your character's favorite words or phrases, habitual gestures, vices and pet peeves, and whatever else you can imagine.

Each background presented later in this chapter includes suggested characteristics that you can use to spark your imagination. You're not bound to those options, but they're a good starting point.

**Personality Traits.** Give your character two personality traits, which should tell you something interesting and fun about your character. They should be specific about what makes your character stand out. "I'm smart" isn't a good trait, because it describes many characters. "I've read every book in Candlekeep" tells you something specific about your character's interests and disposition.

Personality traits might describe the things your character likes, past accomplishments, things your character dislikes or fears, or your character's mannerisms.

A useful place to start thinking about personality traits is to look at your highest and lowest ability scores and define one trait related to each. Either one could be positive or negative: you might work hard to overcome a low score, for example, or be cocky about your high score.

**Ideals.** Describe one ideal that drives your character. Your ideals are the things that you believe in most. Ideals might answer any of these questions: What are the principles that you will never betray? What would prompt you

to make sacrifices? What drives you to act and guides your goals and ambitions? What is the most important thing you strive for?

You can choose any ideals you like, but your character's alignment is a good place to start defining them. Each background in this chapter includes suggested ideals. Five of them are linked to aspects of alignment: law, chaos, good, evil, and neutrality.

**Bonds.** Create one bond for your character. Bonds represent a character's connections to people, places, and events in the world. They tie you to things from your background. They might inspire you to heights of heroism, or lead you to act against your own best interests if they are threatened. They can work very much like ideals, driving a character's motivations and goals.

Bonds might answer any of these questions: Whom do you care most about? To what place do you feel a special connection? What is your most treasured possession?

Your bonds might be tied to your class, your background, your race, or some other aspect of your character's history or personality. You might also gain new bonds over the course of your adventures.

**Flaws.** Choose a flaw for your character. Your character's flaw represents some vice, fear, or weakness—in particular, anything that someone else could exploit to bring you to ruin or cause you to act against your best interests. More significant than negative personality traits, a flaw might answer any of these questions: What enrages you? What's the one person, concept, or event that you are terrified of? What are your vices?

## HEIGHT AND WEIGHT

You determine your character's height and weight. Your race description includes suggestions for them. If you want to, you can roll randomly for them using the Random Height and Weight table. The dice roll given in the Height Modifier column determines the character's extra height (in inches) beyond the base height. That same number multiplied by the dice roll or quantity given in the Weight Modifier column determines the character's extra weight (in pounds) beyond the base weight.

### RANDOM HEIGHT AND WEIGHT

Race	Base Height	Height Modifier	Base Weight	Weight Modifier
Human	4'8"	+2d10	110 lb.	× (2d4) lb.
Dwarf, hill	3'8"	+2d4	115 lb.	× (2d6) lb.
Dwarf, mountain	4'	+2d4	130 lb.	× (2d6) lb.
Elf, high	4'6"	+2d10	90 lb.	× (1d4) lb.
Elf, wood	4'6"	+2d10	100 lb.	× (1d4) lb.
Halfling	2'7"	+2d4	35 lb.	× 1 lb.

## 5. CHOOSE EQUIPMENT

Your class and background determine your character's **starting equipment**. Record this equipment on your character sheet. All such items are detailed in chapter 3.

### ARMOR CLASS

Your **Armor Class** (AC) represents how well your character avoids being wounded in battle. Things that contribute to your AC include the armor you wear, the shield you carry, and your Dexterity modifier. Not all characters



wear armor or carry shields, however. As explained in chapter 3, your character needs to be proficient with armor and shields to wear and use them effectively, and your armor and shield proficiencies are determined by your class.

Without armor or a shield, your character's AC equals 10 + his or her Dexterity modifier. If your character wears armor, carries a shield, or both, calculate your AC using the rules in chapter 3. Record your AC on your character sheet.

Some spells and class features give you a different way to calculate your AC. If you have multiple features that give you different ways to calculate your AC, you can use only one of them, and you choose which one.

## WEAPONS

For each weapon your character wields, calculate the modifier you use when you attack with the weapon and the damage you deal when you hit.

When you make an attack with a weapon, you roll a d20 and add your proficiency bonus (but only if you are proficient with the weapon) and the appropriate ability modifier.

For attacks with **melee weapons**, use your Strength modifier for attack and damage rolls. A weapon that has the finesse property, such as a rapier, can use your Dexterity modifier instead.

For attacks with **ranged weapons**, use your Dexterity modifier for attack and damage rolls. A melee weapon that has the thrown property, such as a handaxe, can use your Strength modifier instead.

## 6. COME TOGETHER

D&D characters don't work alone. Each character plays a role within a **party**, a group of adventurers working together for a common purpose. Talk to your fellow players and your DM to decide whether your characters know one another, how they met, and what sorts of quests the group might undertake.

## GAINING LEVELS

As characters go on adventures, each character gains experience, represented by experience points. A character who reaches a specified experience point total advances in capability. This advancement is called gaining a level.

### CHARACTER ADVANCEMENT

Experience Points	Level	Proficiency Bonus
0	1	+2
300	2	+2
900	3	+2
2,700	4	+2
6,500	5	+3
14,000	6	+3

The Character Advancement table specifies the XP you need to advance to a level and the proficiency bonus for a character of that level.

Each time you gain a level, you gain 1 additional Hit Die. Roll that Hit Die, add your Constitution modifier to the roll, and add the total (minimum of 1) to your hit

point maximum. Alternatively, you can use the fixed value shown in your class entry, which is the average result of the die roll (rounded up).

When your Constitution modifier increases by 1, your hit point maximum increases by 1 for each level you have attained. For example, when Bruenor reaches 8th level as a fighter, he increases his Constitution score from 17 to 18, thus increasing his Constitution modifier from +3 to +4. His hit point maximum then increases by 8.

Consult your character's class description to see what other improvements you gain at each level.

## RACES

Humans are the most common people in the worlds of D&D, but they live and work alongside dwarves, elves, halflings, and countless other fantastic species. Your character belongs to one of these peoples.

## DWARF

Kingdoms rich in ancient grandeur, halls carved into the roots of mountains, the echoing of picks and hammers in deep mines and blazing forges, and a commitment to clan and tradition—these common threads unite all dwarves.

### LONG MEMORY, LONG GRUDGES

Dwarves can live to be more than 400 years old. They respect the traditions of their clans, tracing their ancestry back to the founding of their most ancient strongholds in the youth of the world, and don't abandon those traditions lightly. Part of those traditions is devotion to the gods of the dwarves, who uphold the dwarven ideals of industrious labor, skill in battle, and devotion to the forge.

### CLANS AND KINGDOMS

Dwarven kingdoms stretch deep beneath the mountains where the dwarves mine gems and precious metals and forge items of wonder. They love the beauty and artistry of precious metals and fine jewelry, and in some dwarves this love festers into avarice. Whatever wealth they can't find in their mountains, they gain through trade.

The chief unit of dwarven society is the clan. Even dwarves who live far from their own kingdoms cherish their clan affiliations, recognize related dwarves, and invoke their ancestors' names in oaths and curses. To be clanless is the worst fate that can befall a dwarf.

Dwarves in other lands are typically artisans, especially weaponsmiths, armorers, and jewelers. Some become mercenaries or bodyguards, highly sought after for their courage and loyalty.

### GODS, GOLD, AND CLAN

Dwarves who take up the adventuring life might be motivated by a desire for treasure. Other dwarves are driven by the inspiration of a deity, a direct calling or simply a desire to bring glory to one of the dwarf gods. Clan and ancestry are also important motivators. A dwarf might seek to restore a clan's lost honor, avenge an ancient wrong the clan suffered, or earn a new place within the clan after having been exiled. Or a dwarf might search for the axe wielded by a mighty ancestor long ago.



## DWARF TRAITS

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Your dwarf character has the following traits.

**Ability Score Increase.** Your Constitution score increases by 2.

**Age.** Dwarves mature at the same rate as humans, but they're considered young until they reach the age of 50. On average, they live about 350 years.

**Alignment.** Most dwarves are lawful, believing firmly in the benefits of a well-ordered society. They tend toward good as well, with a strong sense of fair play and a belief that everyone deserves to share in the benefits of a just order.

**Size.** Dwarves stand between 4 and 5 feet tall and average about 150 pounds. Your size is Medium.

**Speed.** Your base walking speed is 25 feet. Your speed isn't reduced by wearing heavy armor.

**Darkvision.** Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

**Dwarven Resilience.** You have advantage on saving throws against poison, and you have resistance against poison damage (see page 38 for the resistance rule).

**Dwarven Combat Training.** You have proficiency with the battleaxe, handaxe, light hammer, and warhammer.

**Tool Proficiency.** You gain proficiency with the artisan's tools of your choice: smith's tools, brewer's supplies, or mason's tools.

**Stonecunning.** Whenever you make an Intelligence (History) check related to the origin of stonework, you are considered proficient in the History skill and add double your proficiency bonus to the check, instead of your normal proficiency bonus.

**Languages.** You can speak, read, and write Common and Dwarvish. Dwarvish is full of hard consonants and guttural sounds, and those characteristics spill over into whatever other language a dwarf might speak.

**Subrace.** Two main subraces of dwarves populate the worlds of D&D: hill dwarves and mountain dwarves. Choose one of these subraces, and add its traits to your other racial traits.

### HILL DWARF

As a hill dwarf, you have keen senses, deep intuition, and remarkable resilience. The gold dwarves of the Forgotten Realms are hill dwarves.

**Ability Score Increase.** Your Wisdom score increases by 1.

**Dwarven Toughness.** Your hit point maximum increases by 1, and it increases by 1 every time you gain a level.

### MOUNTAIN DWARF

As a mountain dwarf, you're strong and hardy, accustomed to a difficult life in rugged terrain. You're probably on the tall side (for a dwarf), and tend toward lighter coloration. The shield dwarves of the North in the Forgotten Realms are mountain dwarves.

**Ability Score Increase.** Your Strength score increases by 2.

**Dwarven Armor Training.** You have proficiency with light and medium armor.

## ELF

A people of otherworldly grace, elves dwell in places of ethereal beauty, in the midst of ancient forests or in spires glittering with faerie light, where soft music drifts through the air and gentle fragrances waft on the breeze.

Elves encountered outside their own lands are commonly traveling minstrels, artists, or sages. Human nobles compete for the services of elf instructors to teach swordplay or magic to their children.

### A TIMELESS PERSPECTIVE

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Elves can live well over 700 years. They are more often amused than excited and more likely to be curious than greedy. They tend to remain aloof and unfazed by petty happenstance. When pursuing a goal, however, whether adventuring on a mission or learning a new skill or art, elves can be focused and relentless. They are slow to make friends and enemies, and even slower to forget them. They reply to petty insults with disdain and to serious insults with vengeance.

Like the branches of a young tree, elves are flexible in the face of danger. They trust in diplomacy and compromise to resolve differences before they escalate to violence. They have been known to retreat from intrusions into their woodland homes, confident that they can simply wait the invaders out. But when the need arises, elves reveal a stern martial side, demonstrating skill with sword, bow, and strategy.

### EXPLORATION AND ADVENTURE

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Elves take up adventuring out of wanderlust. Since they are so long-lived, they can enjoy centuries of exploration and discovery. Elves also enjoy exercising their martial prowess or gaining greater magical power, and adventuring allows them to do so.

### ELF NAMES

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Elves are considered children until they declare themselves adults, some time after the hundredth birthday, and before this period they are called by child names. Little distinction exists between male names and female names for elves of any age.

On declaring adulthood, an elf selects a new name, although family and friends might continue to use the child name. In addition, every elf bears a family name, typically a combination of other Elvish words. Some elves traveling among humans translate their family names into Common, but others retain the Elvish version.

### ELF TRAITS

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Your elf character has the following traits.

**Ability Score Increase.** Your Dexterity score increases by 2.

**Age.** Although elves reach physical maturity at about the same age as humans, the elven understanding of adulthood goes beyond physical growth to encompass worldly experience. An elf typically claims adulthood and an adult name around the age of 100 and can live to be 750 years old.

**Alignment.** Elves love freedom, variety, and self-expression, so they lean strongly toward the gentler aspects



of chaos. They value and protect others' freedom as well as their own, and they are more often good than not.

**Size.** Elves range from under 5 to over 6 feet tall and have slender builds. Your size is Medium.

**Speed.** Your base walking speed is 30 feet.

**Darkvision.** Accustomed to twilight forests and the night sky, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

**Keen Senses.** You have proficiency in the Perception skill.

**Fey Ancestry.** You have advantage on saving throws against being charmed, and magic can't put you to sleep.

**Trance.** Elves don't need to sleep. Instead, they meditate deeply, remaining semiconscious, for 4 hours a day. (The Common word for such meditation is "trance.")

While meditating, you can dream after a fashion; such dreams are actually mental exercises that have become reflexive through years of practice. After resting in this way, you gain the same benefit that a human does from 8 hours of sleep.

**Languages.** You can speak, read, and write Common and Elvish. Elvish is fluid, with subtle intonations and intricate grammar. Elven literature is rich and varied, and their songs and poems are famous among other races. Many bards learn their language so they can add Elvish ballads to their repertoires.

**Subrace.** Ancient divides among elves resulted in three main subraces: high elves, wood elves, and dark elves, who are commonly called drow. This rulebook presents two of these subraces to choose from: high elves and wood elves. Choose one of these subraces, and add its traits to your other racial traits.

### HIGH ELF

As a high elf, you have a keen mind and a mastery of at least the basics of magic. In many of the worlds of D&D, there are two kinds of high elves. One type (which includes the sun elves of the Forgotten Realms) is haughty and reclusive, believing themselves to be superior to non-elves and even other elves. The other type (including the moon elves of the Forgotten Realms) are more common and more friendly, and often encountered among humans and other races.

The sun elves of the Forgotten Realms (also called gold elves or sunrise elves) have bronze skin and hair of copper, black, or golden blond. Their eyes are golden, silver, or black. Moon elves (also called silver elves or gray elves) are much paler, with alabaster skin sometimes tinged with blue. They often have hair of silver-white, black, or blue, but various shades of blond, brown, and red aren't uncommon. Their eyes are blue or green and flecked with gold.

**Ability Score Increase.** Your Intelligence score increases by 1.

**Elf Weapon Training.** You have proficiency with the longsword, shortsword, shortbow, and longbow.

**Cantrip.** You know one cantrip of your choice from the wizard spell list. Intelligence is your spellcasting ability for it.

**Extra Language.** You can speak, read, and write one extra language of your choice.



### WOOD ELF

As a wood elf, you have keen senses and intuition, and your fleet feet carry you quickly and stealthily through your native forests. In the Forgotten Realms, wood elves (also called wild elves, green elves, or forest elves) are reclusive and distrusting of non-elves.

Wood elves' skin tends to be copperish in hue, sometimes with traces of green. Their hair tends toward browns and blacks, but it is occasionally blond or copper-colored. Their eyes are green, brown, or hazel.

**Ability Score Increase.** Your Wisdom score increases by 1.

**Elf Weapon Training.** You have proficiency with the longsword, shortsword, shortbow, and longbow.

**Fleet of Foot.** Your base walking speed increases to 35 feet.

**Mask of the Wild.** You can attempt to hide even when you are only lightly obscured by foliage, heavy rain, falling snow, mist, and other natural phenomena.

### HALFLING

The comforts of home are the goals of most halflings: a place to settle in peace and quiet, far from marauding monsters and clashing armies; a blazing fire and a generous meal; fine drink and fine conversation. Though some halflings live out their days in remote agricultural communities, others form nomadic bands that travel constantly, lured by the open road and the wide horizon to discover the wonders of new lands and peoples.

### SMALL AND PRACTICAL

The diminutive halflings survive in a world full of larger creatures by avoiding notice or, barring that, avoiding offense. Standing about 3 feet tall, they appear relatively harmless and so have managed to survive for centuries in the shadow of empires and on the edges of wars.



Halflings like to wear practical clothes, favoring bright colors. Halfling practicality extends beyond their clothing. They're concerned with basic needs and simple pleasures and have little use for ostentation. Even the wealthiest of halflings keep their treasures locked in a cellar rather than on display for all to see. They have a knack for finding the most straightforward solution to a problem, and have little patience for dithering.

## KIND AND CURIOUS

Halflings are an affable and cheerful people. They cherish the bonds of family and friendship as well as the comforts of hearth and home. Even adventurers among them usually venture into the world for reasons of community, friendship, wanderlust, or curiosity. They love discovering new things, even simple things, such as an exotic food or an unfamiliar style of clothing.

Halflings are easily moved to pity and hate to see any living thing suffer. They are generous, happily sharing what they have even in lean times.

## HALFLING TRAITS

Your halfling character has the following traits.

**Ability Score Increase.** Your Dexterity score increases by 2.

**Age.** A halfling reaches adulthood at the age of 20 and generally lives into the middle of his or her second century.

**Alignment.** Most halflings are lawful good. As a rule, they are good-hearted and kind, hate to see others in pain, and have no tolerance for oppression. They are also very orderly and traditional, leaning heavily on the support of their community and the comfort of their old ways.

**Size.** Halflings average about 3 feet tall and weigh about 40 pounds. Your size is Small.

**Speed.** Your base walking speed is 25 feet.

**Lucky.** When you roll a 1 on the d20 for an attack roll, ability check, or saving throw, you can reroll the die and must use the new roll.

**Brave.** You have advantage on saving throws against being frightened.

**Halfling Nimbleness.** You can move through the space of any creature that is of a size larger than yours.

**Languages.** You can speak, read, and write Common and Halfling. The Halfling language isn't secret, but halflings are loath to share it with others. They write very little, so they don't have a rich body of literature. Their oral tradition, however, is very strong. Almost all halflings speak Common to converse with the people in whose lands they dwell or through which they are traveling.

**Subrace.** The two main kinds of halfling, lightfoot and stout, are more like closely related families than true subraces. Choose one of these subraces, and add its traits to your other racial traits.

## LIGHTFOOT

As a lightfoot halfling, you can easily hide from notice, even using other people as cover. You're inclined to be especially affable. In the Forgotten Realms, lightfoot halflings have spread the farthest and thus are the most common variety.

**Ability Score Increase.** Your Charisma score increases by 1.

**Naturally Stealthy.** You can attempt to hide even when you are obscured only by a creature that is at least one size larger than you.

## STOUT

As a stout halfling, you're hardier than average. In the Forgotten Realms, these halflings are called strong-hearts, and they're most common in the south.

**Ability Score Increase.** Your Constitution score increases by 1.

**Stout Resilience.** You have advantage on saving throws against poison, and you have resistance against poison damage.

## HUMAN

In the reckonings of most worlds, humans are the youngest of the common races, short-lived in comparison to dwarves, elves, and dragons. Perhaps it is because of their shorter lives that they strive to achieve as much as they can in the years they are given. Or maybe they feel they have something to prove to the elder species, and that's why they build their mighty empires. Whatever drives them, humans are the innovators, the achievers, and the pioneers of the worlds.

## VARIETY IN ALL THINGS

Humans are the most adaptable and ambitious people among the common races. They have widely varying tastes, morals, and customs in the many different lands where they have settled. When they settle, though, they stay: they build cities to last for the ages. An individual human might have a relatively short life span, but a human nation or culture preserves traditions and institutions—temples, governments, libraries, and codes of law—with origins far beyond the reach of any single human's memory. They live fully in the present—making them well suited to the adventuring life—but also plan for the future, striving to leave a lasting legacy. Individually and as a group, humans are adaptable opportunists, and they stay alert to changing political and social dynamics.

## HUMAN TRAITS

Your human character has the following traits.

**Ability Score Increase.** Your ability scores each increase by 1.

**Age.** Humans reach adulthood in their late teens and live less than a century.

**Alignment.** Humans tend toward no particular alignment. The best and the worst are found among them.

**Size.** Humans vary widely in height and build, from barely 5 feet to well over 6 feet tall. Regardless of your position in that range, your size is Medium.

**Speed.** Your base walking speed is 30 feet.

**Languages.** You can speak, read, and write Common and one extra language of your choice. Humans typically learn the languages of other peoples they deal with, including obscure dialects. They are fond of sprinkling their speech with words borrowed from other tongues: Orc curses, Elvish musical expressions, Dwarvish military phrases, and so on.



# CHARACTER CLASSES

Five classes—bard, cleric, fighter, rogue, and wizard—are presented here. See the *Player's Handbook* for expanded versions of these classes and for whole other classes.

## BARD

Whether poet, scholar, or scoundrel, a bard weaves magic through words and music to inspire allies, demoralize foes, manipulate minds, and heal wounds. The bard is a master of song, speech, and the magic they contain. Bards say that the multiverse was spoken into existence, that the words of the gods gave it shape, and that echoes of these primordial Words of Creation still resound throughout the cosmos. The music of bards is an attempt to snatch and harness those echoes, subtly woven into their spells and powers.

### THE INSPIRATIONS OF ADVENTURE

Rarely do bards settle in one place for long, and their desire to travel—to find new tales to tell—makes an adventuring career a natural calling. Every adventure is an opportunity to learn, practice a variety of skills, enter long-forgotten tombs, discover lost works of magic, decipher old tomes, travel to strange places, or encounter exotic creatures.

Bards love to accompany heroes to witness their deeds firsthand. A bard who can tell an awe-inspiring story from personal experience earns renown among other bards. Indeed, after telling so many stories about heroes accomplishing mighty deeds, many bards take these themes to heart and assume heroic roles themselves.

### CREATING A BARD

What's the story of your past? Were you an apprentice, following another bard until you were ready to strike out on your own? Or did you attend a college where you studied bardic lore and practiced musical magic? Perhaps you were a runaway or an orphan, befriended by a wandering bard who became your mentor. Or you might have been a noble child tutored by a master. Perhaps you stumbled into the clutches of a hag, making a bargain for a musical gift in addition to your life and freedom, but at what cost?

#### QUICK BUILD

You can make a bard quickly by following these suggestions. First, Charisma should be your highest ability score, followed by Dexterity. Second, choose the entertainer background. Third, choose the



*dancing lights* and *vicious mockery* cantrips, along with the following 1st-level spells: *charm person*, *detect magic*, *healing word*, and *thunderwave*.

## CLASS FEATURES

As a bard, you gain the following class features.

### HIT POINTS

**Hit Dice:** 1d8 per bard level

**Hit Points at 1st Level:** 8 + your Constitution modifier

**Hit Points at Higher Levels:** 1d8 (or 5) + your Constitution modifier per bard level after 1st

### PROFICIENCIES

**Armor:** Light armor

**Weapons:** Simple weapons, hand crossbows, longswords, rapiers, shortswords

**Tools:** Three musical instruments of your choice

**Saving Throws:** Dexterity, Charisma

**Skills:** Choose any three

### EQUIPMENT

You start with the following equipment, in addition to the equipment granted by your background:

- (a) rapier, (b) longsword, or (c) any simple weapon
- (a) diplomat's pack or (b) entertainer's pack
- A musical instrument
- Leather armor and a dagger

## THE BARD

Level	Proficiency		Cantrips Known	Spells Known	— Spell Slots per Spell Level —								
	Bonus	Features			1st	2nd	3rd	4th	5th	6th	7th	8th	9th
1st	+2	Spellcasting, Bardic Inspiration (d6)	2	4	2	—	—	—	—	—	—	—	—
2nd	+2	Jack of All Trades, Song of Rest (d6)	2	5	3	—	—	—	—	—	—	—	—
3rd	+2	Bard College, Expertise	2	6	4	2	—	—	—	—	—	—	—
4th	+2	Ability Score Improvement	3	7	4	3	—	—	—	—	—	—	—
5th	+3	Bardic Inspiration (d8), Font of Inspiration	3	8	4	3	2	—	—	—	—	—	—
6th	+3	Countercharm, Bard College feature	3	9	4	3	3	—	—	—	—	—	—



## SPELLCASTING

You have learned to reshape reality in harmony with your wishes and music. Your spells are part of your vast repertoire, magic that you can tune to different situations. See chapter 4 for the general rules of spellcasting.

### BARD SPELL LIST

Here's the list of spells you consult when you learn a bard spell. The list is organized by spell level, not character level. If a spell can be cast as a ritual, the ritual tag appears after the spell's name. See the *Player's Handbook* for an expanded version of this list.

#### CANTRIPS (0 LEVEL)

<i>light</i>	<i>longstrider</i>
<i>mage hand</i>	<i>silent image</i>
<i>mending</i>	<i>sleep</i>
<i>minor illusion</i>	<i>thunderwave</i>
<i>prestidigitation</i>	
<i>vicious mockery</i>	

#### 1ST LEVEL

<i>charm person</i>	<i>lesser restoration</i>
<i>comprehend languages (ritual)</i>	<i>shatter</i>
<i>cure wounds</i>	<i>silence (ritual)</i>
<i>detect magic (ritual)</i>	<i>suggestion</i>
<i>disguise self</i>	
<i>faerie fire</i>	
<i>feather fall</i>	
<i>healing word</i>	
<i>identify (ritual)</i>	

#### CANTRIPS

You know two cantrips of your choice from the bard spell list. You learn additional bard cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Bard table.

#### SPELL SLOTS

The Bard table shows how many spell slots you have to cast your bard spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

For example, if you know the 1st-level spell *cure wounds* and have a 1st-level and a 2nd-level spell slot available, you can cast *cure wounds* using either slot.

#### SPELLS KNOWN OF 1ST LEVEL AND HIGHER

You know four 1st-level spells of your choice from the bard spell list.

The Spells Known column of the Bard table shows when you learn more bard spells of your choice. Each of these spells must be of a level for which you have spell slots, as shown on the table. For instance, when you reach 3rd level in this class, you can learn one new spell of 1st or 2nd level.

Additionally, when you gain a level in this class, you can choose one of the bard spells you know and replace it with another spell from the bard spell list, which also must be of a level for which you have spell slots.

## SPELLCASTING ABILITY

Charisma is your spellcasting ability for your bard spells. You use your Charisma whenever a spell refers to your spellcasting ability. In addition, you use your Charisma modifier when setting the saving throw DC for a bard spell you cast and when making an attack roll with one, as explained in chapter 4.

### RITUAL CASTING

You can cast any bard spell you know as a ritual if that spell has the ritual tag. See chapter 4 for how rituals work.

### SPELLCASTING FOCUS

You can use a musical instrument (see chapter 3 for examples) as a spellcasting focus for your bard spells.

## BARDIC INSPIRATION

You can inspire others through stirring words or music. To do so, you use a bonus action on your turn to choose one creature other than yourself within 60 feet of you who can hear you. That creature gains one Bardic Inspiration die, a d6.

Once within the next 10 minutes, the creature can roll the die and add the number rolled to one ability check, attack roll, or saving throw it makes. The creature can wait until after it rolls the d20 before deciding to use the Bardic Inspiration die, but must decide before the DM says whether the roll succeeds or fails. Once the Bardic Inspiration die is rolled, it is lost. A creature can have only one Bardic Inspiration die at a time.

You can use this feature a number of times equal to your Charisma modifier (a minimum of once). You regain any expended uses when you finish a long rest.

Your Bardic Inspiration die becomes a d8 when you reach 5th level in this class.

## JACK OF ALL TRADES

Starting at 2nd level, you can add half your proficiency bonus, rounded down, to any ability check you make that doesn't already include your proficiency bonus.

## SONG OF REST

Beginning at 2nd level, you can use soothing music or oration to help revitalize your wounded allies during a short rest. If you or any friendly creatures who can hear your performance regain hit points at the end of the short rest by spending one or more Hit Dice, each of those creatures regains an extra 1d6 hit points.

## BARD COLLEGE

At 3rd level, you delve into the advanced techniques of a bard college of your choice: the College of Lore or the College of Valor, both detailed at the end of the class description. Your choice grants you features at 3rd level and again at 6th.

## EXPERTISE

At 3rd level, choose two of your skill proficiencies. Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.



## ABILITY SCORE IMPROVEMENT

When you reach 4th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## FONT OF INSPIRATION

Beginning when you reach 5th level, you regain all of your expended uses of Bardic Inspiration when you finish a short or long rest.

## COUNTERCHARM

At 6th level, you gain the ability to use musical notes or words of power to disrupt mind-influencing effects. As an action, you can start a performance that lasts until the end of your next turn. During that time, you and any friendly creatures within 30 feet of you have advantage on saving throws against being frightened or charmed. A creature must be able to hear you to gain this benefit. The performance ends early if you are incapacitated or silenced or if you voluntarily end it (no action required).

## BARD COLLEGES

Bards form loose associations, which they call colleges, to facilitate their gatherings and preserve their traditions.

### COLLEGE OF LORE

Bards of the College of Lore know something about most things, collecting bits of knowledge from sources as diverse as scholarly tomes and peasant tales. Whether singing folk ballads in taverns or elaborate compositions in royal courts, these bards use their gifts to hold audiences spellbound.

#### BONUS PROFICIENCIES

When you join the College of Lore at 3rd level, you gain proficiency with three skills of your choice.

#### CUTTING WORDS

Also at 3rd level, you learn how to use your wit to distract, confuse, and otherwise sap the confidence and competence of others. When a creature that you can see within 60 feet of you makes an attack roll, an ability check, or a damage roll, you can use your reaction to expend one of your uses of Bardic Inspiration, rolling a Bardic Inspiration die and subtracting the number rolled from the creature's roll. You can choose to use this feature after the creature makes its roll, but before the DM determines whether the attack roll or ability check succeeds or fails, or before the creature deals its damage. The creature is immune if it can't hear you or if it's immune to being charmed.

#### ADDITIONAL MAGICAL SECRETS

At 6th level, you learn two spells of your choice from any class. A spell you choose must be of a level you can cast, as shown on the Bard table, or a cantrip. The chosen spells count as bard spells for you but don't count against the number of bard spells you know.

## COLLEGE OF VALOR

The daring bards of the College of Valor keep alive the memory of the great heroes of the past, and thereby inspire a new generation of heroes. They travel the land to witness great events firsthand and to ensure that the memory of those events doesn't pass from the world.

#### BONUS PROFICIENCIES

When you join the College of Valor at 3rd level, you gain proficiency with medium armor, shields, and martial weapons.

#### COMBAT INSPIRATION

Also at 3rd level, you learn to inspire others in battle. A creature that has a Bardic Inspiration die from you can roll that die and add the number rolled to a weapon damage roll it just made. Alternatively, when an attack roll is made against the creature, it can use its reaction to roll the Bardic Inspiration die and add the number rolled to its AC against that attack, after seeing the roll but before knowing whether it hits or misses.

#### EXTRA ATTACK

Starting at 6th level, you can attack twice, instead of once, whenever you take the Attack action on your turn.

## CLERIC

Clerics are intermediaries between the mortal world and the distant planes of the gods. As varied as the gods they serve, clerics strive to embody the handiwork of their deities and are imbued with magic.

## HEALERS AND WARRIORS

Divine magic, as the name suggests, is the power of the gods, flowing from them into the world. Clerics are conduits for that power, manifesting it as miraculous effects. Harnessing divine magic doesn't rely on study or training. A cleric might learn formulaic prayers and ancient rites, but the ability to cast cleric spells relies on devotion and an intuitive sense of a deity's wishes.

Clerics combine the helpful magic of healing and inspiring their allies with spells that harm and hinder foes. They can provoke awe and dread, lay curses of plague or poison, and even call down flames from heaven to consume their enemies. For those evildoers who will benefit most from a mace to the head, clerics depend on their combat training to let them wade into melee with the power of the gods on their side.

## DIVINE AGENTS

Not every acolyte or officiant at a temple or shrine is a cleric. Some priests are called to a simple life of temple service, carrying out their gods' will through prayer and sacrifice, not by magic and strength of arms. In some cities, priesthood amounts to a political office, involving no communion with a god at all. True clerics are rare.

When a cleric takes up an adventuring life, it is usually because a god demands it. This path often involves braving dangers beyond the walls of civilization. Many clerics are also expected to protect their deities' worshippers, which can mean fighting rampaging monsters, negotiating peace between nations, or sealing a fiendish portal.



## THE CLERIC

Level	Proficiency		Features	Cantrips		—Spell Slots per Spell Level—								
	Bonus			Known	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	
1st	+2		Spellcasting, Divine Domain	3	2	—	—	—	—	—	—	—	—	—
2nd	+2		Channel Divinity (1/rest), Divine Domain feature	3	3	—	—	—	—	—	—	—	—	—
3rd	+2	—		3	4	2	—	—	—	—	—	—	—	—
4th	+2		Ability Score Improvement	4	4	3	—	—	—	—	—	—	—	—
5th	+3		Destroy Undead (CR 1/2)	4	4	3	2	—	—	—	—	—	—	—
6th	+3		Channel Divinity (2/rest), Divine Domain feature	4	4	3	3	—	—	—	—	—	—	—

## CREATING A CLERIC

As you create a cleric, the most important question to consider is which deity to serve. The Divine Domains section at the end of this class description suggests some gods that your cleric might serve.

Once you've chosen a deity, consider your cleric's relationship to that god. Did you enter this service willingly? Or did the god choose you? What are your ultimate goals? Does your deity have a special task in mind for you?

### QUICK BUILD

You can make a cleric quickly by following these suggestions. First, Wisdom should be your highest ability score, followed by Strength or Constitution. Second, choose the acolyte background.

## CLASS FEATURES

As a cleric, you gain the following class features.

### HIT POINTS

**Hit Dice:** 1d8 per cleric level

**Hit Points at 1st Level:** 8 + your Constitution modifier

**Hit Points at Higher Levels:** 1d8 (or 5) + your Constitution modifier per cleric level after 1st

### PROFICIENCIES

**Armor:** Light armor, medium armor, shields

**Weapons:** Simple weapons

**Tools:** None

**Saving Throws:** Wisdom, Charisma

**Skills:** Choose two from History, Insight, Medicine, Persuasion, and Religion

### EQUIPMENT

You start with the following equipment, in addition to the equipment granted by your background:

- (a) mace or (b) warhammer (if proficient)
- (a) scale mail, (b) leather armor, or (c) chain mail (if proficient)
- (a) light crossbow and 20 bolts or (b) any simple weapon
- (a) priest's pack or (b) explorer's pack
- A shield and a holy symbol

## SPELLCASTING

As a conduit for divine power, you can cast cleric spells. See chapter 4 for the general rules of spellcasting.

## CLERIC SPELL LIST

Here's the list of spells you consult when you learn a cleric cantrip or prepare a cleric spell of 1st level or higher. The list is organized by spell level, not character level. If a spell can be cast as a ritual, the ritual tag appears after the spell's name. See the *Player's Handbook* for an expanded version of this list.

### CANTRIPS (0 LEVEL)

*guidance*  
*light*  
*mending*  
*resistance*  
*sacred flame*  
*thaumaturgy*

### 1ST LEVEL

*bles*  
*command*  
*cure wounds*  
*detect magic* (ritual)  
*guiding bolt*  
*healing word*  
*inflict wounds*  
*sanctuary*  
*shield of faith*

### 2ND LEVEL

*aid*  
*augury* (ritual)  
*hold person*  
*lesser restoration*  
*silence* (ritual)  
*spiritual weapon*  
*warding bond*

### 3RD LEVEL

*beacon of hope*  
*dispel magic*  
*mass healing word*  
*remove curse*  
*revivify*  
*spirit guardians*

### CANTRIPS

At 1st level, you know three cantrips of your choice from the cleric spell list. You learn additional cleric cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Cleric table.

### PREPARING AND CASTING SPELLS

The Cleric table shows how many spell slots you have to cast your cleric spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

You prepare the list of cleric spells that are available for you to cast, choosing from the cleric spell list. When you do so, choose a number of cleric spells equal to your Wisdom modifier + your cleric level (minimum of one spell). The spells must be of a level for which you have spell slots.

For example, if you are a 3rd-level cleric, you have four 1st-level and two 2nd-level spell slots. With a Wisdom of 16, your list of prepared spells can include six spells of 1st or 2nd level, in any combination. If you prepare the 1st-level spell *cure wounds*, you can cast it using a 1st-level or 2nd-level slot. Casting the spell doesn't remove it from your list of prepared spells.



You can change your list of prepared spells when you finish a long rest. Preparing a new list of cleric spells requires time spent in prayer and meditation: at least 1 minute per spell level for each spell on your list.

### SPELLCASTING ABILITY

Wisdom is your spellcasting ability for your cleric spells. The power of your spells comes from your devotion to your deity. You use your Wisdom whenever a cleric spell refers to your spellcasting ability. In addition, you use your Wisdom modifier when setting the saving throw DC for a cleric spell you cast and when making an attack roll with one, as explained in chapter 4.

### RITUAL CASTING

You can cast a cleric spell as a ritual if that spell has the ritual tag and you have the spell prepared. See chapter 4 for how rituals work.

### SPELLCASTING FOCUS

You can use a holy symbol (found in chapter 3) as a spellcasting focus for your cleric spells.

## DIVINE DOMAIN

Choose one domain related to your deity: Life or War, both of which are detailed at the end of the class description. See the *Player's Handbook* for more domains.

Your choice grants you domain spells and other features when you choose it at 1st level. It also grants you additional ways to use Channel Divinity when you gain that feature at 2nd level, and an additional benefit at 6th level.

### DOMAIN SPELLS

Each domain has a list of spells—its domain spells—that you gain at the cleric levels noted in the domain description. Once you gain a domain spell, you always have it prepared, and it doesn't count against the number of spells you can prepare each day.

If you have a domain spell that doesn't appear on the cleric spell list, the spell is nonetheless a cleric spell for you.

## CHANNEL DIVINITY

At 2nd level, you gain the ability to channel divine energy directly from your deity, using that energy to fuel magical effects. You start with two such effects: Turn Undead and an effect determined by your domain. Some domains grant you additional effects as you advance in levels, as noted in the domain description.

When you use your Channel Divinity, you choose which effect to create. You must then finish a short or long rest to use your Channel Divinity again.

Some Channel Divinity effects require saving throws. When you use such an effect from this class, the DC equals your cleric spell save DC.

Beginning at 6th level, you can use your Channel Divinity twice between rests. When you finish a short or long rest, you regain your expended uses.

### CHANNEL DIVINITY: TURN UNDEAD

As an action, you present your holy symbol and speak a prayer censuring the undead. Each undead that can see



or hear you within 30 feet of you must make a Wisdom saving throw. If the creature fails its saving throw, it is turned for 1 minute or until it takes any damage.

A turned creature must spend its turns trying to move as far away from you as it can, and it can't willingly move to a space within 30 feet of you. It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If there's nowhere to move, the creature can use the Dodge action.

## ABILITY SCORE IMPROVEMENT

When you reach 4th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## DESTROY UNDEAD

Starting at 5th level, when an undead fails its saving throw against your Turn Undead feature, the creature is instantly destroyed if its challenge rating is 1/2 or lower. (Its challenge rating appears in its stat block.)

## DIVINE DOMAINS

In a pantheon, every deity has influence over different aspects of mortal life and civilization, called a deity's domain. All the domains over which a deity has influence are called the deity's portfolio. As a cleric, you choose one aspect of your deity's portfolio to emphasize, and you are granted powers related to that domain.

### LIFE DOMAIN

The gods of the Life domain promote vitality through healing the sick and wounded, caring for those in need,



and destroying the forces of undeath. Almost any non-evil deity can claim influence over this domain, particularly agricultural deities (such as Chauntea, Arawai, and Demeter), sun gods (such as Lathander, Pelor, and Re-Horakhty), gods of healing or endurance (such as Ilmater, Mishakal, Apollo, and Diancecht), and gods of home and community (such as Hestia, Hathor, and Boldrei).

### LIFE DOMAIN SPELLS

Cleric Level	Spells
1st	<i>bless, cure wounds</i>
3rd	<i>lesser restoration, spiritual weapon</i>
5th	<i>beacon of hope, revivify</i>

### BONUS PROFICIENCY

When you choose this domain at 1st level, you gain proficiency with heavy armor.

### DISCIPLE OF LIFE

Also starting at 1st level, your healing spells are more effective. Whenever you use a spell of 1st level or higher to restore hit points to a creature, the creature regains additional hit points equal to 2 + the spell's level.

### CHANNEL DIVINITY: PRESERVE LIFE

Starting at 2nd level, you can use your Channel Divinity to heal the badly injured.

As an action, you present your holy symbol and evoke healing energy that can restore a number of hit points equal to five times your cleric level. Choose any creatures within 30 feet of you, and divide those hit points among them. This feature can restore a creature to no more than half of its hit point maximum. You can't use this feature on an undead or a construct.

### BLESSED HEALER

Beginning at 6th level, the healing spells you cast on others heal you as well. When you cast a spell of 1st level or higher that restores hit points to a creature other than you, you regain hit points equal to 2 + the spell's level.

## WAR DOMAIN

War has many manifestations. It can make heroes of ordinary people. It can be desperate and horrific. In either case, the gods of war inspire warriors to excellence. The clerics of such gods excel in battle themselves. Gods of war include champions of honor (such as Torm, Heironeous, and Kiri-Jolith) as well as gods of destruction (such as Erythnul, the Fury, Gruumsh, and Ares) and gods of domination (such as Bane, Hextor, and Maglubiyet). Other war gods (such as Tempus, Nike, and Nuada) take a more neutral stance.

### WAR DOMAIN SPELLS

Cleric Level	Spells
1st	<i>divine favor, shield of faith</i>
3rd	<i>magic weapon, spiritual weapon</i>
5th	<i>crusader's mantle, spirit guardians</i>

### BONUS PROFICIENCIES

At 1st level, you gain proficiency with martial weapons and heavy armor.

## WAR PRIEST

From 1st level, your god delivers bolts of inspiration to you while you're in battle. When you use the Attack action, you can make one weapon attack as a bonus action.

You can use this feature a number of times equal to your Wisdom modifier (a minimum of once). You regain all expended uses when you finish a long rest.

### CHANNEL DIVINITY: GUIDED STRIKE

Starting at 2nd level, you can use your Channel Divinity to strike with supernatural accuracy. When you make an attack roll, you can use your Channel Divinity to gain a +10 bonus to the roll. You make this choice after you see the roll, but before the DM says whether the attack hits or misses.

### CHANNEL DIVINITY: WAR GOD'S BLESSING

At 6th level, when a creature within 30 feet of you makes an attack roll, you can use your reaction to grant that creature a +10 bonus to the roll, using your Channel Divinity. You make this choice after you see the roll, but before the DM says whether the attack hits or misses.

## FIGHTER

Questing knights, mighty champions, elite soldiers, and cunning mercenaries—as fighters, they all share an unparalleled mastery with weapons and armor. And they are well acquainted with death, staring it defiantly in the face as they defend their friends and destroy their foes.

## WELL-ROUNDED SPECIALISTS

Every fighter can pick up a weapon and wield it ably. Likewise, a fighter is adept with shields and every form of armor. Beyond that basic degree of familiarity, each fighter specializes in a certain style of combat. Some concentrate on archery, some on fighting with two weapons at once, and some on augmenting their martial skills with magic. This combination of broad general ability and extensive specialization makes fighters superior combatants.

## CREATING A FIGHTER

As you build your fighter, think about two related elements of your character's background: Where did you get your combat training, and what set you apart from the mundane warriors around you? Were you particularly brave? Did you get extra help from a mentor? What drove you to this training in the first place?

Perhaps you trained in a war academy, learning strategy, tactics, and military history. Or you might be self-taught. Did you take up the sword as a way to escape the limits of life on a farm, or are you following a proud family tradition? Where did you get your weapons and armor? They might have been heirlooms or military issue, or perhaps you scrimped and saved to buy them.

### QUICK BUILD

You can make a fighter quickly by following these suggestions. First, make Strength or Dexterity your highest ability score, depending on whether you want to focus on melee weapons or on archery (or finesse weapons). Your next-highest score should be Constitution. Second, choose the soldier background.



## THE FIGHTER

Level	Proficiency Bonus	Features
1st	+2	Fighting Style, Second Wind
2nd	+2	Action Surge (one use)
3rd	+2	Martial Archetype
4th	+2	Ability Score Improvement
5th	+3	Extra Attack
6th	+3	Ability Score Improvement

## CLASS FEATURES

As a fighter, you gain the following class features.

### HIT POINTS

**Hit Dice:** 1d10 per fighter level

**Hit Points at 1st Level:** 10 + your Constitution modifier

**Hit Points at Higher Levels:** 1d10 (or 6) + your Constitution modifier per fighter level after 1st

### PROFICIENCIES

**Armor:** All armor, shields

**Weapons:** Simple weapons, martial weapons

**Tools:** None

**Saving Throws:** Strength, Constitution

**Skills:** Choose two skills from Acrobatics, Animal Handling, Athletics, History, Insight, Intimidation, Perception, and Survival

### EQUIPMENT

You start with the following equipment, in addition to the equipment granted by your background:

- (a) chain mail or (b) leather armor, longbow, and 20 arrows
- (a) martial weapon and a shield or (b) two martial weapons
- (a) light crossbow and 20 bolts or (b) two handaxes
- (a) dungeoneer's pack or (b) explorer's pack

## FIGHTING STYLE

Choose one of these options as your specialty: Archery, Defense, Dueling, Great Weapon Fighting, Protection, or Two-Weapon Fighting. You can't take a Fighting Style option more than once, even if you later get to choose again.

### ARCHERY

You gain a +2 bonus to attack rolls you make with ranged weapons.

### DEFENSE

While you are wearing armor, you gain a +1 bonus to AC.

### DUELING

When you are wielding a melee weapon in one hand and no other weapons, you gain a +2 bonus to damage rolls with that weapon.

### GREAT WEAPON FIGHTING

When you roll a 1 or 2 on a damage die for an attack you make with a melee weapon that you are wielding with two hands, you can reroll the die and must use the new roll, even if the new roll is a 1 or a 2. The weapon must have the two-handed or versatile property for you to gain this benefit.



### PROTECTION

When a creature you can see attacks a target other than you that is within 5 feet of you, you can use your reaction to impose disadvantage on the attack roll. You must be wielding a shield.

### TWO-WEAPON FIGHTING

When you engage in two-weapon fighting, you can add your ability modifier to the damage of the second attack.

## SECOND WIND

You have a limited well of stamina that you can draw on to protect yourself. On your turn, you can use a bonus action to regain hit points equal to 1d10 + your fighter level.

Once you use this feature, you must finish a short or long rest before you can use it again.

## ACTION SURGE

Starting at 2nd level, you can push yourself beyond your normal limits for a moment. On your turn, you can take one additional action.

Once you use this feature, you must finish a short or long rest before you can use it again.

## MARTIAL ARCHETYPE

At 3rd level, you choose an archetype that you strive to emulate in your combat styles and techniques. The Champion and Eldritch Knight archetypes are detailed at the end of the class description; see the *Player's Handbook* for more information on martial archetypes.



## ABILITY SCORE IMPROVEMENT

When you reach 4th level and again at 6th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## EXTRA ATTACK

Beginning at 5th level, you can attack twice, instead of once, whenever you take the Attack action on your turn.

## MARTIAL ARCHETYPES

Different fighters choose different approaches to perfecting their fighting prowess. The martial archetype you choose to emulate reflects your approach.

### CHAMPION

The archetypal Champion hones battlefield prowess to deadly perfection.

### IMPROVED CRITICAL

Beginning when you choose this archetype at 3rd level, your weapon attacks score a critical hit on a roll of 19 or 20.

### ELDRITCH KNIGHT

The archetypal Eldritch Knight combines the martial mastery common to all fighters with a study of magic. They focus their study on two of the eight schools of magic: abjuration and evocation. These knights learn a small number of spells, committing them to memory instead of keeping them in a spellbook.

### SPELLCASTING

When you reach 3rd level, you augment your martial prowess with the ability to cast spells. See chapter 4 for the general rules of spellcasting. You learn your Eldritch Knight spells from the wizard spell list (page 22).

### ELDRITCH KNIGHT SPELLCASTING

Fighter Level	Cantrips Known	Spells Known	—Spell Slots per Spell Level—			
			1st	2nd	3rd	4th
3rd	2	3	2	—	—	—
4th	2	4	3	—	—	—
5th	2	4	3	—	—	—
6th	2	4	3	—	—	—

**Cantrips.** You learn two cantrips of your choice from the wizard spell list.

**Spell Slots.** The Eldritch Knight Spellcasting table shows how many spell slots you have to cast your wizard spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

For example, if you know the 1st-level spell *shield* and have a 1st-level and a 2nd-level spell slot available, you can cast *shield* using either slot.

**Spells Known of 1st-Level and Higher.** You know three 1st-level wizard spells of your choice, two of which you must choose from the abjuration and evocation spells on the wizard spell list.

The Spells Known column of the Eldritch Knight Spellcasting table shows when you learn more wizard spells of 1st level or higher. Each of these spells must be an abjuration or evocation spell of your choice, and must be of a level for which you have spell slots. For instance, when you reach 4th level in this class, you can learn one new spell of 1st level.

Whenever you gain a level in this class, you can replace one of the wizard spells you know with another spell of your choice from the wizard spell list. The new spell must be of a level for which you have spell slots, and it must be an abjuration or evocation spell, unless you're replacing the spell you gained at 3rd level from any school of magic.

**Spellcasting Ability.** Intelligence is your spellcasting ability for your wizard spells. You use your Intelligence whenever a spell refers to your spellcasting ability. In addition, you use your Intelligence modifier when setting the saving throw DC for a wizard spell you cast and when making an attack roll with one, as explained in chapter 4.

## ROGUE

Rogues rely on skill, stealth, and their foes' vulnerabilities to get the upper hand in any situation. They have a knack for finding the solution to just about any problem, demonstrating a resourcefulness and versatility that is the cornerstone of any successful adventuring party.

### SKILL AND PRECISION

Rogues have a broad expertise that few other characters can match. Many rogues focus on stealth and deception, while others refine skills like climbing, finding and disarming traps, and opening locks.

When it comes to combat, rogues prioritize cunning over brute strength. A rogue would rather make one precise strike, placing it exactly where the attack will hurt the target most, than wear an opponent down.

### CREATING A ROGUE

As you create your rogue character, consider the character's relationship to the law. Do you have a criminal past? Are you on the run from the law or from an angry thieves' guild master? Or did you leave your guild in search of bigger risks and bigger rewards? Is it greed that drives you in your adventures, or some other desire or ideal?

What led you away from your previous life? Did a con or heist gone terribly wrong cause you to reevaluate your career? Maybe a successful robbery gave you the coin you needed to escape the squalor of your life. Did wanderlust finally call you away from your home?

### QUICK BUILD

You can make a rogue quickly by following these suggestions. First, Dexterity should be your highest ability score. Make Intelligence your next-highest if you want to excel at Investigation. Choose Charisma instead if you plan to emphasize deception and social interaction. Second, choose the criminal background.



## THE ROGUE

Level	Proficiency Bonus	Sneak Attack	Features
1st	+2	1d6	Expertise, Sneak Attack, Thieves' Cant
2nd	+2	1d6	Cunning Action
3rd	+2	2d6	Roguish Archetype
4th	+2	2d6	Ability Score Improvement
5th	+3	3d6	Uncanny Dodge
6th	+3	3d6	Expertise

## CLASS FEATURES

As a rogue, you have the following class features.

### HIT POINTS

**Hit Dice:** 1d8 per rogue level

**Hit Points at 1st Level:** 8 + your Constitution modifier

**Hit Points at Higher Levels:** 1d8 (or 5) + your Constitution modifier per rogue level after 1st

### PROFICIENCIES

**Armor:** Light armor

**Weapons:** Simple weapons, hand crossbows, long-swords, rapiers, short-swords

**Tools:** Thieves' tools

**Saving Throws:** Dexterity, Intelligence

**Skills:** Choose four from Acrobatics, Athletics, Deception, Insight, Intimidation, Investigation, Perception, Performance, Persuasion, Sleight of Hand, and Stealth

### EQUIPMENT

You start with the following equipment, in addition to the equipment granted by your background:

- (a) rapier or (b) shortsword
- (a) shortbow and quiver of 20 arrows or (b) shortsword
- (a) burglar's pack, (b) dungeoneer's pack, or (c) explorer's pack
- Leather armor, two daggers, and thieves' tools

### EXPERTISE

At 1st level, choose two of your skill proficiencies, or one of your skill proficiencies and your proficiency with thieves' tools. Your proficiency bonus is doubled for any ability check you make that uses either of the chosen proficiencies.

At 6th level, you can choose two more of your proficiencies (in skills or with thieves' tools) to gain this benefit.

### SNEAK ATTACK

Beginning at 1st level, you know how to strike subtly and exploit a foe's distraction. Once per turn, you can deal an extra 1d6 damage to one creature you hit with an attack if you have advantage on the attack roll. The attack must use a finesse or a ranged weapon.

You don't need advantage on the attack roll if another enemy of the target is within 5 feet of it, that enemy isn't incapacitated, and you don't have disadvantage on the attack roll.

The amount of the extra damage increases as you gain levels in this class, as shown in the Sneak Attack column of the Rogue table.

## THIEVES' CANT

During your rogue training you learned thieves' cant, a secret mix of dialect, jargon, and code that allows you to hide messages in seemingly normal conversation. Only another creature that knows thieves' cant understands such messages. It takes four times longer to convey such a message than it does to speak the same idea plainly.

In addition, you understand a set of secret signs and symbols used to convey short, simple messages, such as whether an area is dangerous or the territory of a thieves' guild, whether loot is nearby, or whether the people in an area are easy marks or will provide a safe house for thieves on the run.

## CUNNING ACTION

Starting at 2nd level, your quick thinking and agility allow you to move and act quickly. You can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

## ROGUISH ARCHETYPE

At 3rd level, you choose an archetype that you emulate in the exercise of your rogue abilities. The Arcane Trickster and Thief archetypes are detailed at the end of the class description. See the *Player's Handbook* for more archetype options.





## ABILITY SCORE IMPROVEMENT

When you reach 4th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## UNCANNY DODGE

Starting at 5th level, when an attacker that you can see hits you with an attack, you can use your reaction to halve the attack's damage against you.

## ROGUISH ARCHETYPES

Rogues steer their talents in varying directions, embodied by the rogue archetypes.

### THIEF

You hone your skills in the larcenous arts. Burglars, bandits, cutpurses, and other criminals typically follow this archetype, but so do rogues who prefer to think of themselves as professional treasure seekers, explorers, and investigators.

#### FAST HANDS

Starting at 3rd level, you can use the bonus action granted by your Cunning Action to make a Dexterity (Sleight of Hand) check, use your thieves' tools to disarm a trap or open a lock, or take the Use an Object action.

#### SECOND-STORY WORK

When you choose this archetype at 3rd level, you gain the ability to climb faster than normal; climbing no longer costs you extra movement.

In addition, when you make a running jump, the distance you cover increases by a number of feet equal to your Dexterity modifier.

## ARCANE TRICKSTER

Some rogues enhance their fine-honed skills of stealth and agility with magic, learning tricks of enchantment and illusion. These rogues include pickpockets and burglars, but also performers and mischief-makers.

### SPELLCASTING

When you reach 3rd level, you gain the ability to cast spells. See chapter 4 for the general rules of spellcasting. You learn your Arcane Trickster spells from the wizard spell list (page 22).

#### ARCANE TRICKSTER SPELLCASTING

Rogue Level	Cantrips Known	Spells Known	—Spell Slots per Spell Level—			
			1st	2nd	3rd	4th
3rd	3	3	2	—	—	—
4th	3	4	3	—	—	—
5th	3	4	3	—	—	—
6th	3	4	3	—	—	—

**Cantrips.** You learn three cantrips: *mage hand* and two other cantrips of your choice from the wizard spell list.

**Spell Slots.** The Arcane Trickster Spellcasting table shows how many spell slots you have to cast your wizard spells of 1st level and higher. To cast one of these spells,

you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

For example, if you know the 1st-level spell *charm person* and have a 1st-level and a 2nd-level spell slot available, you can cast *charm person* using either slot.

**Spells Known of 1st-Level and Higher.** You know three 1st-level wizard spells of your choice, two of which you must choose from the enchantment and illusion spells on the wizard spell list.

The Spells Known column of the Arcane Trickster Spellcasting table shows when you learn more wizard spells of 1st level or higher. Each of these spells must be an enchantment or illusion spell of your choice, and must be of a level for which you have spell slots. For instance, when you reach 4th level in this class, you can learn one new spell of 1st level.

Whenever you gain a level in this class, you can replace one of the wizard spells you know with another spell of your choice from the wizard spell list. The new spell must be of a level for which you have spell slots, and it must be an enchantment or illusion spell, unless you're replacing the spell you gained at 3rd level from any school of magic.

**Spellcasting Ability.** Intelligence is your spellcasting ability for your wizard spells. You use your Intelligence whenever a spell refers to your spellcasting ability. In addition, you use your Intelligence modifier when setting the saving throw DC for a wizard spell you cast and when making an attack roll with one, as explained in chapter 4.

### MAGE HAND LEGERDEMAIN

Starting at 3rd level, when you cast *mage hand*, you can make the spectral hand invisible, and you can perform the following additional tasks with it:

- You can stow one object the hand is holding in a container worn or carried by another creature.
- You can retrieve an object in a container worn or carried by another creature.
- You can use thieves' tools to pick locks and disarm traps at range.

You can perform one of these tasks without being noticed by a creature if you succeed on a Dexterity (Sleight of Hand) check contested by the creature's Wisdom (Perception) check.

In addition, you can use the bonus action granted by your Cunning Action to control the hand.

## WIZARD

Drawing on the subtle weave of magic that permeates the cosmos, wizards cast spells of explosive fire, arcing lightning, subtle deception, and brute-force mind control.

### SCHOLARS OF THE ARCANE

Wild and enigmatic, varied in form and function, the power of magic draws students who seek to master its mysteries. Some aspire to become like the gods, shaping reality itself. Though the casting of a typical spell requires merely the utterance of a few strange words, fleeting gestures, and sometimes a pinch or clump of exotic materials, these surface components barely hint at the expertise attained after years of apprenticeship and countless hours of study.



## THE WIZARD

Level	Proficiency		Cantrips Known	—Spell Slots per Spell Level—								
	Bonus	Features		1st	2nd	3rd	4th	5th	6th	7th	8th	9th
1st	+2	Spellcasting, Arcane Recovery	3	2	—	—	—	—	—	—	—	—
2nd	+2	Arcane Tradition	3	3	—	—	—	—	—	—	—	—
3rd	+2	—	3	4	2	—	—	—	—	—	—	—
4th	+2	Ability Score Improvement	4	4	3	—	—	—	—	—	—	—
5th	+3	—	4	4	3	2	—	—	—	—	—	—
6th	+3	Arcane Tradition feature	4	4	3	3	—	—	—	—	—	—

Wizards live and die by their spells. Everything else is secondary. They learn new spells as they experiment and grow in experience. They can also learn them from other wizards, from ancient tomes or inscriptions, and from ancient creatures (such as the fey) that are steeped in magic.

### THE LURE OF KNOWLEDGE

Wizards' lives are seldom mundane. The closest a wizard is likely to come to an ordinary life is working as a sage or lecturer in a library or university, teaching others the secrets of the multiverse. But the lure of knowledge and power calls even the most unadventurous wizards out of the safety of their libraries and laboratories and into crumbling ruins and lost cities. Most wizards believe that their counterparts in ancient civilizations knew secrets of magic that have been lost to the ages, and discovering those secrets could unlock the path to a power greater than any magic available in the present age.

### CREATING A WIZARD

How did your character first come into contact with magic? How did you discover you had an aptitude for it? Do you have a natural talent, or did you simply study hard and practice incessantly? Did you encounter a magical creature or an ancient tome that taught you the basics of magic?

What drew you forth from your life of study? Did your first taste of magical knowledge leave you hungry for more? Have you received word of a secret repository of knowledge not yet plundered by any other wizard? Perhaps you're simply eager to put your newfound magical skills to the test in the face of danger.

#### QUICK BUILD

You can make a wizard quickly by following these suggestions. First, Intelligence should be your highest ability score, followed by Constitution or Dexterity. Second, choose the sage background. Third, choose the *light*, *mage hand*, and *ray of frost* cantrips, along with the following 1st-level spells for your spellbook: *burning hands*, *charm person*, *mage armor*, *magic missile*, *shield*, and *sleep*.

### CLASS FEATURES

As a wizard, you gain the following class features.

#### HIT POINTS

**Hit Dice:** 1d6 per wizard level

**Hit Points at 1st Level:** 6 + your Constitution modifier

**Hit Points at Higher Levels:** 1d6 (or 4) + your Constitution modifier per wizard level after 1st

#### PROFICIENCIES

**Armor:** None

**Weapons:** Daggers, darts, slings, quarterstaves, light crossbows

**Tools:** None

**Saving Throws:** Intelligence, Wisdom

**Skills:** Choose two from Arcana, History, Insight, Investigation, Medicine, and Religion

#### EQUIPMENT

You start with the following equipment, in addition to the equipment granted by your background:

- (a) quarterstaff or (b) dagger
- (a) component pouch or (b) arcane focus
- (a) scholar's pack or (b) explorer's pack
- A spellbook

#### SPELLCASTING

As a student of arcane magic, you have a spellbook containing spells that show the first glimmerings of your true power. See chapter 4 for the general rules of spellcasting.





## WIZARD SPELL LIST

Here's the list of spells you use when you learn a wizard cantrip or add a wizard spell of 1st level or higher to your spellbook. The list is organized by spell level, not character level. Each spell belongs to a school of magic, which is identified after the spell's name. If a spell can be cast as a ritual, the ritual tag also appears after its name. See the *Player's Handbook* for an expanded version of this list.

### CANTRIPS (0 LEVEL)

*acid splash* (conjuration)  
*dancing lights* (evocation)  
*fire bolt* (evocation)  
*light* (evocation)  
*mage hand* (conjuration)  
*minor illusion* (illusion)  
*poison spray* (conjuration)  
*prestidigitation* (transmutation)  
*ray of frost* (evocation)  
*shocking grasp* (evocation)

### 1ST LEVEL

*burning hands* (evocation)  
*charm person* (enchantment)  
*comprehend languages* (divination, ritual)  
*detect magic* (divination, ritual)  
*disguise self* (illusion)  
*feather fall* (transmutation)  
*identify* (divination, ritual)  
*longstrider* (transmutation)  
*mage armor* (abjuration)  
*magic missile* (evocation)  
*shield* (abjuration)  
*silent image* (illusion)  
*sleep* (enchantment)  
*thunderwave* (evocation)

### 2ND LEVEL

*arcane lock* (abjuration)  
*blur* (illusion)  
*darkness* (evocation)  
*flaming sphere* (conjuration)  
*hold person* (enchantment)  
*invisibility* (illusion)  
*knock* (transmutation)  
*levitate* (transmutation)  
*magic weapon* (transmutation)  
*misty step* (conjuration)  
*shatter* (evocation)  
*spider climb* (transmutation)  
*suggestion* (enchantment)  
*web* (conjuration)

### 3RD LEVEL

*dispel magic* (abjuration)  
*fear* (illusion)  
*fireball* (evocation)  
*fly* (transmutation)  
*haste* (transmutation)  
*lightning bolt* (evocation)  
*major image* (illusion)

## CANTRIPS

At 1st level, you know three cantrips of your choice from the wizard spell list. You learn additional wizard cantrips of your choice at higher levels, as shown in the Cantrips Known column of the Wizard table.

## SPELLBOOK

At 1st level, you have a spellbook containing six 1st-level wizard spells of your choice. Your spellbook is the repository of the wizard spells you know, except your cantrips, which are fixed in your mind.

## PREPARING AND CASTING SPELLS

The Wizard table shows how many spell slots you have to cast your wizard spells of 1st level and higher. To cast one of these spells, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

You prepare the list of wizard spells that are available for you to cast. To do so, choose a number of wizard spells from your spellbook equal to your Intelligence modifier + your wizard level (minimum of one spell). The spells must be of a level for which you have spell slots.

For example, if you're a 3rd-level wizard, you have four 1st-level and two 2nd-level spell slots. With an In-

## YOUR SPELLBOOK

The spells that you add to your spellbook as you gain levels reflect the research you conduct on your own, as well as intellectual breakthroughs you have had about the nature of the multiverse. You might find other spells during your adventures. You could discover a spell recorded on a scroll, for example, or in a dusty tome in an ancient library.

**Copying a Spell into the Book.** When you find a wizard spell of 1st level or higher, you can add it to your spellbook if it is of a spell level you can prepare and if you can spare the time to decipher and copy it.

Copying a spell into your spellbook involves reproducing the basic form of the spell, then deciphering the unique system of notation used by the wizard who wrote it. You must practice the spell until you understand the sounds or gestures required, then transcribe it into your spellbook using your own notation.

For each level of the spell, the process takes 2 hours and costs 50 gp. The cost represents material components you expend as you experiment with the spell to master it, as well as the fine inks you need to record it. Once you have spent this time and money, you can prepare the spell just like your other spells.

**Replacing the Book.** You can copy a spell from your own spellbook into another book—for example, if you want to make a backup copy of your spellbook. This is just like copying a new spell into your spellbook, but faster and easier, since you understand your own notation and already know how to cast the spell. You need spend only 1 hour and 10 gp for each level of the copied spell.

If you lose your spellbook, you can use the same procedure to transcribe the spells that you have prepared into a new spellbook. Filling out the remainder of your spellbook requires you to find new spells to do so, as normal. For this reason, many wizards keep backup spellbooks in a safe place.

**The Book's Appearance.** Your spellbook is a unique compilation of spells, with its own decorative flourishes. It might be a plain, functional leather volume that you received as a gift from your master, a finely bound tome you found in an ancient library, or even a loose collection of notes scrounged together after you lost your previous spellbook.

telligence of 16, your list of prepared spells can include six spells of 1st or 2nd level, in any combination, chosen from your spellbook. If you prepare the 1st-level spell *magic missile*, you can cast it using a 1st-level or a 2nd-level slot. Casting the spell doesn't remove it from your list of prepared spells.

You can change your list of prepared spells when you finish a long rest. Preparing a new list of wizard spells requires time spent studying your spellbook and memorizing the incantations and gestures you must make to cast the spell: at least 1 minute per spell level for each spell on your list.

## SPELLCASTING ABILITY

Intelligence is your spellcasting ability for your wizard spells, since you learn your spells through dedicated study and memorization. You use your Intelligence whenever a spell refers to your spellcasting ability. In addition, you use your Intelligence modifier when setting the saving throw DC for a wizard spell you cast and when making an attack roll with one, as explained in chapter 4.

## RITUAL CASTING

You can cast a wizard spell as a ritual if that spell has the ritual tag and you have the spell in your spellbook.



You don't need to have the spell prepared. See chapter 4, "Spells," for how rituals work.

### SPELLCASTING FOCUS

You can use an arcane focus (found in chapter 3) as a spellcasting focus for your wizard spells.

### LEARNING SPELLS OF 1ST LEVEL AND HIGHER

Each time you gain a wizard level, you can add two wizard spells of your choice to your spellbook for free. Each of these spells must be of a level for which you have spell slots, as shown on the Wizard table. On your adventures, you might find other spells that you can add to your spellbook (see the "Your Spellbook" sidebar).

### ARCANE RECOVERY

You have learned to regain some of your magical energy by studying your spellbook. Once per day when you finish a short rest, you can choose expended spell slots to recover. The spell slots can have a combined level that is equal to or less than half your wizard level (rounded up), and none of the slots can be 6th level or higher.

For example, if you're a 4th-level wizard, you can recover up to two levels worth of spell slots. You can recover either a 2nd-level spell slot or two 1st-level spell slots.

### ARCANE TRADITION

When you reach 2nd level, you choose an arcane tradition, shaping your practice of magic: Evocation or Transmutation, both of which are detailed at the end of the class description. See the *Player's Handbook* for more information on arcane traditions.

Your choice grants you features at 2nd level and again at 6th level.

### ABILITY SCORE IMPROVEMENT

When you reach 4th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## ARCANE TRADITIONS

The most ancient arcane traditions in the multiverse revolve around the schools of magic. Wizards through the ages have cataloged thousands of spells, grouping them into eight categories called schools, as described in chapter 4. In some places, these traditions are literally schools. Elsewhere, they are more like academic departments, with rival faculties competing for students.

### SCHOOL OF EVOCATION

Your studies focus on magic that creates powerful elemental effects such as bitter cold, searing flame, rolling thunder, crackling lightning, and burning acid. Some evokers find employment in military forces, serving as artillery to blast enemy armies from afar. Others use their spectacular power to protect the weak or to conquer.

#### EVOCATION SAVANT

Beginning when you select this school at 2nd level, the gold and time you must spend to copy an evocation spell into your spellbook is halved.

### SCULPT SPELLS

Beginning at 2nd level, you can create pockets of relative safety within the effects of your evocation spells. When you cast an evocation spell that affects other creatures that you can see, you can choose a number of them equal to 1 + the spell's level. The chosen creatures automatically succeed on their saving throws against the spell, and they take no damage if they would normally take half damage on a successful save.

### POTENT CANTRIP

Starting at 6th level, your damaging cantrips affect even creatures that avoid the brunt of the effect. When a creature succeeds on a saving throw against your cantrip, the creature takes half the cantrip's damage (if any) but suffers no additional effect from the cantrip.

### SCHOOL OF TRANSMUTATION

You are a student of spells that modify energy and matter. To you, the world isn't a fixed thing, but eminently mutable, and you delight in being an agent of change.

#### TRANSMUTATION SAVANT

Beginning when you select this school at 2nd level, the gold and time you must spend to copy a transmutation spell into your spellbook is halved.

### MINOR ALCHEMY

Starting at 2nd level when you select this school, you can temporarily alter the physical properties of one nonmagical object, changing it from one substance into another. You perform a special alchemical procedure on one object composed entirely of wood, stone (but not a gemstone), iron, copper, or silver, transforming it into a different one of those materials. For each 10 minutes you spend performing the procedure, you can transform up to 1 cubic foot of material. After 1 hour, or until you lose your concentration (as if you were concentrating on a spell), the material reverts to its original substance.

#### TRANSMUTER'S STONE

Starting at 6th level, you can spend 8 hours creating a transmuter's stone that stores transmutation magic. You can benefit from the stone yourself or give it to another creature. A creature gains a benefit of your choice as long as the stone is in the creature's possession. When you create the stone, choose the benefit from the following options:

- Darkvision out to a range of 60 feet (this functions like the darkvision of a dwarf or an elf)
- An increase to speed of 10 feet while the creature is unencumbered
- Proficiency in Constitution saving throws
- Resistance to acid, cold, fire, lightning, or thunder damage (your choice whenever you choose this benefit; see page 38 for how resistance works)

Each time you cast a transmutation spell of 1st level or higher, you can change the effect of your stone if the stone is on your person.

If you create a new transmuter's stone, the previous one ceases to function.



## BACKGROUNDS

Your character's background reveals where you came from. Choose one of the following backgrounds: acolyte, criminal, entertainer, sage, or soldier. Then ask yourself why your character left that occupation for a life of adventure.

A background includes the following elements:

**Proficiencies.** Each background gives a character proficiency in two skills (see page 29). In addition, most backgrounds give a character proficiency with one or more tools. Tools and tool proficiencies are detailed in chapter 3. If a 1st-level character would gain the same proficiency from two different sources, choose a different proficiency of the same kind (skill or tool) instead.

**Equipment.** A background provides equipment.

**Feature.** Your background gives you a feature, a special ability that members of your background share.

**Suggested Characteristics.** A background suggests personal characteristics for your character. You can pick characteristics, roll dice to determine them randomly, or use the suggestions as inspiration for characteristics of your own creation.

Some backgrounds allow you to learn more languages.

### ACOLYTE

You have spent your life in the service of a temple to a god or a pantheon. You perform sacred rites in order to conduct worshipers into the presence of the divine. You aren't necessarily a cleric—performing sacred rites isn't the same thing as channeling divine power.

Choose a god, a pantheon, or some other quasi-divine being, and work with your DM to detail the nature of your religious service. Were you a lesser functionary in a temple, raised from childhood to assist the priests in the sacred rites? Or were you a priest who suddenly experienced a call to serve your god in a different way?

**Skill Proficiencies:** Insight, Religion

**Languages:** Two of your choice

**Equipment:** A holy symbol (a gift to you when you entered the priesthood), a prayer book or prayer wheel, 5 sticks of incense, vestments, a set of common clothes, and a pouch containing 15 gp

### FEATURE: SHELTER OF THE FAITHFUL

As an acolyte, you command the respect of those who share your faith, and you can perform the religious ceremonies of your deity. You and your adventuring companions can expect to receive free healing and care at a temple, shrine, or other established presence of your faith, though you must provide any material components needed for spells. Those who share your religion will support you (but only you) at a modest lifestyle.

You might also have ties to a specific temple dedicated to your chosen deity or pantheon, and you have a residence there. This could be the temple where you used to serve, if you remain on good terms with it, or a temple where you have found a new home. While near your temple, you can call upon the priests for assistance, provided the assistance you ask for isn't hazardous and you remain in good standing with your temple.

## SUGGESTED CHARACTERISTICS

### d8 Personality Trait

- 1 I idolize a particular hero of my faith, and constantly refer to that person's deeds and example.
- 2 I can find common ground between the fiercest enemies, empathizing with them and always working toward peace.
- 3 I see omens in every event and action. The gods try to speak to us, we just need to listen.
- 4 Nothing can shake my optimistic attitude.
- 5 I quote (or misquote) sacred texts and proverbs in almost every situation.
- 6 I am tolerant (or intolerant) of other faiths and respect (or condemn) the worship of other gods.
- 7 I've enjoyed fine food, drink, and high society among my temple's elite. Rough living grates on me.
- 8 I've spent so long in the temple that I have little experience dealing with people in the outside world.

### d6 Ideal

- 1 **Tradition.** The ancient traditions of worship and sacrifice must be preserved and upheld. (Lawful)
- 2 **Charity.** I always try to help those in need, no matter what the personal cost. (Good)
- 3 **Change.** We must help bring about the changes the gods are constantly working in the world. (Chaotic)
- 4 **Power.** I hope to one day rise to the top of my faith's religious hierarchy. (Lawful)
- 5 **Faith.** I trust that my deity will guide my actions. I have faith that if I work hard, things will go well. (Lawful)
- 6 **Aspiration.** I seek to prove myself worthy of my god's favor by matching my actions against his or her teachings. (Any)

### d6 Bond

- 1 I would die to recover an ancient relic of my faith that was lost long ago.
- 2 I will someday get revenge on the corrupt temple hierarchy who branded me a heretic.
- 3 I owe my life to the priest who took me in when my parents died.
- 4 Everything I do is for the common people.
- 5 I will do anything to protect the temple where I served.
- 6 I seek to preserve a sacred text that my enemies consider heretical and seek to destroy.

### d6 Flaw

- 1 I judge others harshly, and myself even more severely.
- 2 I put too much trust in those who wield power within my temple's hierarchy.
- 3 My piety sometimes leads me to blindly trust those that profess faith in my god.
- 4 I am inflexible in my thinking.
- 5 I am suspicious of strangers.
- 6 Once I pick a goal, I become obsessed with it to the detriment of everything else in my life.



## CRIMINAL

You are an experienced criminal and still have contacts within the criminal underworld.

**Skill Proficiencies:** Deception, Stealth

**Tool Proficiencies:** One type of gaming set, thieves' tools

**Equipment:** A crowbar, a set of dark common clothes including a hood, and a pouch containing 15 gp

### CRIMINAL SPECIALTY

There are many kinds of criminals, and within a thieves' guild or similar organization, members have specialties. Choose the role you played in your criminal life, or roll on the table below.

d8 Specialty	d8 Specialty
1 Blackmailer	5 Highway robber
2 Burglar	6 Hired killer
3 Enforcer	7 Pickpocket
4 Fence	8 Smuggler

### FEATURE: CRIMINAL CONTACT

You have a reliable and trustworthy contact who acts as your liaison to a network of other criminals. You know how to get messages to and from your contact, even over great distances; specifically, you know the local messengers, corrupt caravan masters, and seedy sailors who can deliver messages for you.

### SUGGESTED CHARACTERISTICS

d8 Personality Trait
1 I always have a plan for what to do when things go wrong.
2 I am always calm, no matter what the situation. I never raise my voice or let my emotions control me.
3 The first thing I do in a new place is note the locations of everything valuable—or where such things could be hidden.
4 I would rather make a new friend than a new enemy.
5 I am incredibly slow to trust. Those who seem the fairest often have the most to hide.
6 I don't pay attention to the risks in a situation. Never tell me the odds.
7 The best way to get me to do something is to tell me I can't do it.
8 I blow up at the slightest insult.

d6 Ideal
1 <b>Honor.</b> I don't steal from others in the trade. (Lawful)
2 <b>Freedom.</b> Chains are meant to be broken, as are those who would forge them. (Chaotic)
3 <b>Charity.</b> I steal from the wealthy so that I can help people in need. (Good)
4 <b>Greed.</b> I'll do whatever it takes to become wealthy. (Evil)
5 <b>People.</b> I'm loyal to my friends, not to any ideals, and everyone else can take a trip down the Styx for all I care. (Neutral)
6 <b>Redemption.</b> There's good in everyone. (Good)

### d6 Bond

- 1 I'm trying to pay off a debt I owe to a kind benefactor.
- 2 My ill-gotten gains go to support my family.
- 3 Something important was taken from me, and I aim to steal it back.
- 4 I will become the greatest thief that ever lived.
- 5 I'm guilty of a terrible crime and want to redeem myself.
- 6 Someone I loved died because of I mistake I made. That will never happen again.

### d6 Flaw

- 1 When I see something valuable, I can't think about anything but how to steal it.
- 2 When faced with a choice between money and my friends, I usually choose the money.
- 3 If there's a plan, I'll forget it. If I don't forget it, I'll ignore it.
- 4 I have a "tell" that reveals when I'm lying.
- 5 I turn tail and run when things look bad.
- 6 An innocent person is in prison for a crime that I committed. I'm okay with that.

## ENTERTAINER

You thrive in front of an audience. You know how to entrance them, amuse them, and even inspire them. Whatever techniques you use, your art is your life.

**Skill Proficiencies:** Acrobatics, Performance

**Tool Proficiencies:** Disguise kit, one type of musical instrument

**Equipment:** A musical instrument (one of your choice), the favor of an admirer (love letter, lock of hair, or trinket), a costume, and a pouch containing 15 gp

### ENTERTAINER ROUTINES

A good entertainer is versatile, spicing up a performance with a variety of routines. Choose one to three routines or roll on the table below to define your specialties.

d10 Entertainer Routine	d10 Entertainer Routine
1 Actor	6 Instrumentalist
2 Dancer	7 Poet
3 Fire-eater	8 Singer
4 Jester	9 Storyteller
5 Juggler	10 Tumbler

### FEATURE: BY POPULAR DEMAND

You can always find a place to perform, usually in an inn or tavern but possibly with a circus, at a theater, or even in a noble's court. At such a place, you receive free lodging and food of a modest or comfortable standard (depending on the quality of the establishment), as long as you perform each night. In addition, your performance makes you something of a local figure. When strangers recognize you in a town where you have performed, they typically take a liking to you.



## SUGGESTED CHARACTERISTICS

### d8 Personality Trait

- 1 I know a story relevant to almost every situation.
- 2 Whenever I come to a new place, I collect local rumors and spread gossip.
- 3 I'm a hopeless romantic, always searching for that "special someone."
- 4 Nobody stays angry at me or around me for long, since I can defuse any amount of tension.
- 5 I love a good insult, even one directed at me.
- 6 I get bitter if I'm not the center of attention.
- 7 I'll settle for nothing less than perfection.
- 8 I change my mood as quickly as I change key in a song.

### d6 Ideal

- 1 **Beauty.** When I perform, I make the world better than it was. (Good)
- 2 **Tradition.** The stories, legends, and songs of the past must never be forgotten, for they teach us who we are. (Lawful)
- 3 **Creativity.** The world is in need of new ideas and bold action. (Chaotic)
- 4 **Greed.** I'm only in it for the money and fame. (Evil)
- 5 **People.** I like seeing the smiles on people's faces when I perform. That's all that matters. (Neutral)
- 6 **Honesty.** Art should reflect the soul; it should come from within and reveal who we really are. (Any)

### d6 Bond

- 1 My instrument is my most treasured possession, and it reminds me of someone I love.
- 2 Someone stole my precious instrument, and someday I'll get it back.
- 3 I want to be famous, whatever it takes.
- 4 I idolize a hero of the old tales and measure my deeds against that person's.
- 5 I will do anything to prove myself superior to my rival.
- 6 I would do anything for the other members of my old troupe.

### d6 Flaw

- 1 I'll do anything to win fame and renown.
- 2 I'm a sucker for a pretty face.
- 3 A scandal prevents me from ever going home again. That kind of trouble seems to follow me around.
- 4 I once satirized a noble who still wants my head. It was a mistake that I will likely repeat.
- 5 I have trouble keeping my true feelings hidden. My sharp tongue lands me in trouble.
- 6 Despite my best efforts, I am unreliable to my friends.

## SAGE

You spent years learning the lore of the multiverse. You scoured manuscripts, studied scrolls, and listened to the greatest experts on the subjects that interest you. Your efforts have made you a master in your fields of study.

**Skill Proficiencies:** Arcana, History

**Languages:** Two of your choice

**Equipment:** A bottle of black ink, a quill, a small knife, a letter from a dead colleague posing a question you have not yet been able to answer, a set of common clothes, and a pouch containing 10 gp

## SPECIALTY

To determine the nature of your scholarly training, roll a d8 or choose from the options in the table below.

d8	Specialty	d8	Specialty
1	Alchemist	5	Professor
2	Astronomer	6	Researcher
3	Discredited academic	7	Wizard's apprentice
4	Librarian	8	Scribe

## FEATURE: RESEARCHER

When you attempt to learn or recall a piece of lore, if you don't know that information, you often know where and from whom you can obtain it. Usually, this information comes from a library, scriptorium, university, or a sage or other learned person or creature. Your DM might rule that the knowledge you seek is secreted away in an almost inaccessible place, or that it simply can't be found. Unearthing the deepest secrets of the multiverse can require an adventure or even a whole campaign.

## SUGGESTED CHARACTERISTICS

### d8 Personality Trait

- 1 I use polysyllabic words that convey the impression of great erudition.
- 2 I've read every book in the world's greatest libraries—or I like to boast that I have.
- 3 I'm used to helping out those who aren't as smart as I am, and I patiently explain anything and everything to others.
- 4 There's nothing I like more than a good mystery.
- 5 I'm willing to listen to every side of an argument before I make my own judgment.
- 6 I... speak ... slowly ... when talking ... to idiots, which almost everyone is compared to me.
- 7 I am horribly, horribly awkward in social situations.
- 8 I'm convinced that people are always trying to steal my secrets.

### d6 Ideal

- 1 **Knowledge.** The path to power and self-improvement is through knowledge. (Neutral)
- 2 **Beauty.** What is beautiful points us beyond itself toward what is true. (Good)
- 3 **Logic.** Emotions must not cloud our logical thinking. (Lawful)
- 4 **No Limits.** Nothing should fetter the infinite possibility inherent in all existence. (Chaotic)
- 5 **Power.** Knowledge is the path to power. (Evil)
- 6 **Self-Improvement.** The goal of a life of study is the betterment of oneself. (Any)



#### d6 Bond

- 1 It is my duty to protect my students.
- 2 I have an ancient text that holds terrible secrets that must not fall into the wrong hands.
- 3 I work to preserve a library, university, scriptorium, or monastery.
- 4 My life's work is a series of tomes related to a specific field of lore.
- 5 I've been searching my whole life for the answer to a certain question.
- 6 I sold my soul for knowledge. I hope to do great deeds and win it back.

#### d6 Flaw

- 1 I am easily distracted by the promise of information.
- 2 Most people scream and run when they see a demon. I stop and take notes on its anatomy.
- 3 Unlocking an ancient mystery is worth the price of a civilization.
- 4 I overlook obvious solutions in favor of complicated ones.
- 5 I speak without really thinking through my words, invariably insulting others.
- 6 I can't keep a secret to save my life, or anyone else's.

## SOLDIER

War has long been your life. You might have been part of a national army or a mercenary company, or perhaps a member of a local militia.

When you choose this background, work with your DM to determine which military organization you were a part of, how far through its ranks you progressed, and what kind of experiences you had during your military career.

**Skill Proficiencies:** Athletics, Intimidation

**Tool Proficiencies:** One type of gaming set, vehicles (land)

**Equipment:** An insignia of rank, a trophy taken from a fallen enemy (a dagger, broken blade, or piece of a banner), a set of bone dice or deck of cards, a set of common clothes, and a pouch containing 10 gp

## SPECIALTY

During your time as a soldier, you had a specific role to play in your unit or army. Roll a d8 or choose from the options in the table below to determine your role:

#### d8 Specialty

- 1 Officer
- 2 Scout
- 3 Infantry
- 4 Cavalry
- 5 Healer

#### d8 Specialty

- 6 Quartermaster
- 7 Standard bearer
- 8 Support staff (cook, blacksmith, or the like)

## FEATURE: MILITARY RANK

You have a military rank from your career as a soldier. Soldiers loyal to your former military organization still recognize your authority and influence, and they defer to

you if they are of a lower rank. You can invoke your rank to exert influence over other soldiers and requisition simple equipment or horses for temporary use. You can also usually gain access to friendly military encampments and fortresses where your rank is recognized.

## SUGGESTED CHARACTERISTICS

#### d8 Personality Trait

- 1 I'm always polite and respectful.
- 2 I'm haunted by memories of war. I can't get the images of violence out of my mind.
- 3 I've lost too many friends, and I'm slow to make new ones.
- 4 I'm full of inspiring and cautionary tales from my military experience relevant to almost every combat situation.
- 5 I can stare down a hell hound without flinching.
- 6 I enjoy being strong and like breaking things.
- 7 I have a crude sense of humor.
- 8 I face problems head-on. A simple, direct solution is the best path to success.

#### d6 Ideal

- 1 **Greater Good.** Our lot is to lay down our lives in defense of others. (Good)
- 2 **Responsibility.** I do what I must and obey just authority. (Lawful)
- 3 **Independence.** When people follow orders blindly, they embrace a kind of tyranny. (Chaotic)
- 4 **Might.** In life as in war, the stronger force wins. (Evil)
- 5 **Live and Let Live.** Ideals aren't worth killing over or going to war for. (Neutral)
- 6 **Nation.** My city, nation, or people are all that matter. (Any)

#### d6 Bond

- 1 I would still lay down my life for the people I served with.
- 2 Someone saved my life on the battlefield. To this day, I will never leave a friend behind.
- 3 My honor is my life.
- 4 I'll never forget the crushing defeat my company suffered or the enemies who dealt it.
- 5 Those who fight beside me are those worth dying for.
- 6 I fight for those who can't fight for themselves.

#### d6 Flaw

- 1 The monstrous enemy we faced in battle still leaves me quivering with fear.
- 2 I have little respect for anyone who isn't a proven warrior.
- 3 I made a terrible mistake in battle that cost many lives—and I would do anything to keep that mistake secret.
- 4 My hatred of my enemies is blind and unreasoning.
- 5 I obey the law, even if the law causes misery.
- 6 I'd rather eat my armor than admit when I'm wrong.





## CHAPTER 2: PLAYING THE GAME

THIS CHAPTER GIVES YOU THE MAIN RULES YOU NEED TO play. The foundation of these rules are your six abilities, whether you're exploring, engaging in social interaction, or fighting for your life. Here you'll learn more about the three main ways to use your abilities: saving throws, ability checks, and attack rolls, all of which can be affected by advantage and disadvantage.

### ADVANTAGE AND DISADVANTAGE

Sometimes a special ability or spell tells you that you have advantage or disadvantage on an ability check, a saving throw, or an attack roll. When that happens, you roll a second d20 when you make the roll. Use the higher of the two rolls if you have advantage, and use the lower roll if you have disadvantage. For example, if you have disadvantage and roll a 17 and a 5, you use the 5. If you instead have advantage and roll those numbers, you use the 17.

If multiple situations affect a roll and each one grants advantage or imposes disadvantage on it, you don't roll more than one additional d20. If two favorable situations grant advantage, for example, you still roll only one additional d20.

If circumstances cause a roll to have both advantage and disadvantage, you are considered to have neither of them, and you roll one d20. This is true even if multiple circumstances impose disadvantage and only one grants

advantage or vice versa. In such a situation, you have neither advantage nor disadvantage.

When you have advantage or disadvantage and something in the game, such as the halfling's Lucky trait, lets you reroll or replace the d20, you can reroll or replace only one of the dice. You choose which one. For example, if a halfling has advantage or disadvantage on an ability check and rolls a 1 and a 13, the halfling could use the Lucky trait to reroll the 1.

You usually gain advantage or disadvantage through the use of special abilities, actions, or spells. The DM can also decide that circumstances influence a roll in one direction or the other and grant advantage or impose disadvantage as a result.

### SAVING THROWS

A saving throw—also called a save—represents an attempt to resist a spell, a trap, a poison, a disease, or a similar threat. You don't normally decide to make a saving throw; you are forced to make one because your character or monster is at risk of harm.

To make a saving throw, roll a d20 and add the appropriate ability modifier. For example, you use your Dexterity modifier for a Dexterity saving throw.

A saving throw can be modified by a situational bonus or penalty and can be affected by advantage and disadvantage, as determined by the DM.

Each class gives proficiency in at least two saving throws. The wizard, for example, is proficient in Intelli-



gence saves. Proficiency in a saving throw lets a character add their proficiency bonus to saving throws made using a particular ability score. Some monsters have saving throw proficiencies as well.

The Difficulty Class for a saving throw is determined by the effect that causes it. For example, the DC for a saving throw allowed by a spell is determined by the caster's spellcasting ability modifier and proficiency bonus.

The result of a successful or failed saving throw is also detailed in the effect that allows the save. Usually, a successful save means that a creature suffers no harm, or reduced harm, from an effect.

## ABILITY CHECKS

An ability check tests a character's or monster's innate talent and training in an effort to overcome a challenge. The DM calls for an ability check when a character or monster attempts an action (other than an attack) that has a chance of failure. When the outcome is uncertain, the dice determine the results.

For every ability check, the DM decides which of the six abilities is relevant to the task at hand and the difficulty of the task, represented by a Difficulty Class. The more difficult a task, the higher its DC. The Typical Difficulty Classes table shows the most common DCs.

### TYPICAL DIFFICULTY CLASSES

Task Difficulty	DC	Task Difficulty	DC
Very easy	5	Hard	20
Easy	10	Very hard	25
Medium	15	Nearly impossible	30

To make an ability check, roll a d20 and add the relevant ability modifier. As with other d20 rolls, apply bonuses and penalties, and compare the total to the DC. If the total equals or exceeds the DC, the ability check is a success. Otherwise, it's a failure, which means the character or monster makes no progress toward the objective or makes progress combined with a setback determined by the DM.

## CONTESTS

Sometimes one character's or monster's efforts are directly opposed to another's. This can occur when both of them are trying to do the same thing and only one can succeed, such as attempting to snatch up a magic ring on the floor. This situation also applies when one of them is trying to prevent the other one from accomplishing a goal—for example, when a monster tries to force open a door that an adventurer is holding closed. In situations like these, the outcome is determined by a special form of ability check, called a contest.

Both participants in a contest make ability checks appropriate to their efforts. They apply all appropriate bonuses and penalties, but instead of comparing the total to a DC, they compare the totals of their two checks. The participant with the higher check total wins the contest. That character or monster either succeeds at the action or prevents the other one from succeeding.

If the contest results in a tie, the situation remains the same as it was before the contest. Thus, one contestant

might win the contest by default. If two characters tie in a contest to snatch a ring off the floor, neither character grabs it. In a contest between a monster trying to open a door and an adventurer trying to keep the door closed, a tie means that the door remains shut.

## SKILLS

Each ability covers a range of capabilities, including skills that a character or a monster can be proficient in. A skill represents a specific aspect of an ability score, and an individual's proficiency in a skill demonstrates a focus on that aspect. (A character's starting skill proficiencies are determined at character creation, and a monster's skill proficiencies appear in the monster's stat block.)

For example, a Dexterity check might reflect a character's attempt to pull off an acrobatic stunt, to palm an object, or to stay hidden. Each of these aspects of Dexterity has an associated skill: Acrobatics, Sleight of Hand, and Stealth, respectively. So a character who has proficiency in the Stealth skill is particularly good at Dexterity checks related to sneaking and hiding.

The skills related to each ability score are shown in the following list. (No skills are related to Constitution.) See an ability's description in the later sections of this chapter for examples of how to use a skill.

Ability	Skills
Strength	Athletics
Dexterity	Acrobatics Sleight of Hand Stealth
Intelligence	Arcana History Investigation Nature Religion
Wisdom	Animal Handling Insight Medicine Perception Survival
Charisma	Deception Intimidation Performance Persuasion

Sometimes, the DM might ask for an ability check using a specific skill—for example, "Make a Wisdom (Perception) check." At other times, a player might ask the DM if proficiency in a particular skill applies to a check. In either case, proficiency in a skill means an individual can add their proficiency bonus to ability checks that involve that skill. Without proficiency in the skill, the individual makes a normal ability check.

For example, if a character attempts to climb up a dangerous cliff, the Dungeon Master might ask for a Strength (Athletics) check. If the character is proficient in Athletics, the character's proficiency bonus is added to the Strength check. If the character lacks that proficiency, he or she just makes a Strength check.



## WORKING TOGETHER

Sometimes two or more characters team up to attempt a task. The character who's leading the effort—or the one with the highest ability modifier—can make an ability check with advantage, reflecting the help provided by the other characters. In combat, this requires the Help action (page 35).

A character can only provide help if the task is one that they could attempt alone. For example, trying to open a lock might require proficiency with thieves' tools, so a character who lacks that proficiency couldn't help another character in that task. Moreover, a character can help only when two or more individuals working together would actually be productive. Some tasks, such as threading a needle, are no easier with help.

## STRENGTH CHECKS

Strength measures the extent to which you can exert raw physical force. A Strength check can model any attempt to lift, push, pull, or break something. The Athletics skill reflects aptitude in certain kinds of Strength checks.

**Athletics.** Your Strength (Athletics) check covers difficult situations you encounter while climbing, jumping, or swimming. Examples include the following:

- You attempt to climb a sheer or slippery cliff, avoid hazards while scaling a wall, or cling to a surface while something is trying to knock you off.
- You try to jump an unusually long distance or pull off a stunt midjump.
- You struggle to swim or stay afloat in treacherous currents, storm-tossed waves, or areas of thick seaweed. Or another creature tries to push or pull you underwater or otherwise interfere with your swimming.

## LIFTING AND CARRYING

Your Strength score determines the amount of weight you can bear. The following terms define what you can lift or carry.



**Carrying Capacity.** Your carrying capacity is your Strength score multiplied by 15. This is the weight (in pounds) that you can carry, which is high enough that most characters don't usually have to worry about it.

**Push, Drag, or Lift.** You can push, drag, or lift a weight in pounds up to twice your carrying capacity (or 30 times your Strength score). While pushing or dragging weight in excess of your carrying capacity, your speed drops to 5 feet.

**Size and Strength.** Larger creatures can bear more weight, whereas Tiny creatures can carry less. For each size category above Medium, double the creature's carrying capacity and the amount it can push, drag, or lift. For a Tiny creature, halve these weights.

## DEXTERITY CHECKS

Dexterity measures agility, reflexes, and balance. A Dexterity check can model any attempt to move nimbly or quietly or to keep from falling on tricky footing. The Acrobatics, Sleight of Hand, and Stealth skills reflect aptitude in certain kinds of Dexterity checks.

**Acrobatics.** Your Dexterity (Acrobatics) check covers your attempt to stay on your feet in a tricky situation, such as when you're trying to run across a sheet of ice, balance on a tightrope, or stay upright on a rocking ship's deck. The DM might also call for a Dexterity (Acrobatics) check to see if you can perform acrobatic stunts, including dives, rolls, somersaults, and flips.

### HIDING

The DM decides when circumstances are appropriate for hiding. When you try to hide, make a Dexterity (Stealth) check. Until you are discovered or you stop hiding, that check's total is contested by the Wisdom (Perception) check of any creature that actively searches for signs of your presence.

You can't hide from a creature that can see you clearly, and you give away your position if you make noise, such as shouting a warning or knocking over a vase. An invisible creature can't be seen, so it can always try to hide. Signs of its passage might still be noticed, however, and it still has to stay quiet.

In combat, most creatures stay alert for signs of danger all around, so if you come out of hiding and approach a creature, it usually sees you. However, under certain circumstances, the Dungeon Master might allow you to stay hidden as you approach a creature that is distracted, allowing you to gain advantage on an attack before you are seen.

**Passive Perception.** When you hide, there's a chance someone will notice you even if they aren't searching. To determine whether such a creature notices you, the DM compares your Dexterity (Stealth) check with that creature's passive Wisdom (Perception) score, which equals 10 + the creature's Wisdom modifier, as well as any other bonuses or penalties. If the creature has advantage, add 5. For disadvantage, subtract 5.

For example, if a 1st-level character (with a proficiency bonus of +2) has a Wisdom of 15 (a +2 modifier) and proficiency in Perception, he or she has a passive Wisdom (Perception) of 14.

**What Can You See?** One of the main factors in determining whether you can find a hidden creature or object is how well you can see in an area, which might be **lightly** or **heavily obscured**, as explained on page 32.



**Sleight of Hand.** Whenever you attempt an act of legerdemain or manual trickery, such as planting something on someone else or concealing an object on your person, make a Dexterity (Sleight of Hand) check. The DM might also call for a Dexterity (Sleight of Hand) check to determine whether you can lift a coin purse off another person or slip something out of another person's pocket.

**Stealth.** Make a Dexterity (Stealth) check when you attempt to conceal yourself from enemies, slink past guards, slip away without being noticed, or sneak up on someone without being seen or heard.

## CONSTITUTION CHECKS

Constitution measures health, stamina, and vital force. Constitution checks are uncommon, and no skills apply to such checks, because the endurance this ability represents is largely passive. A Constitution check can model your attempt to push beyond normal limits, however.

## INTELLIGENCE CHECKS

Intelligence measures mental acuity, accuracy of recall, and the ability to reason. An Intelligence check comes into play when you need to draw on logic, education, memory, or deductive reasoning. The Arcana, History, Investigation, Nature, and Religion skills reflect aptitude in certain kinds of Intelligence checks.

**Arcana.** Your Intelligence (Arcana) check measures your ability to recall lore about spells, magic items, eldritch symbols, magical traditions, the planes of existence, and the inhabitants of those planes.

**History.** Your Intelligence (History) check measures your ability to recall lore about historical events, legendary people, ancient kingdoms, past disputes, recent wars, and lost civilizations.

**Investigation.** When you look around for clues and make deductions based on those clues, you make an Intelligence (Investigation) check. You might deduce the location of a hidden object, discern from the appearance of a wound what kind of weapon dealt it, or determine the weakest point in a tunnel that could cause it to collapse. Poring through ancient scrolls in search of a hidden fragment of knowledge might also call for an Intelligence (Investigation) check.

**Nature.** Your Intelligence (Nature) check measures your ability to recall lore about terrain, plants and animals, the weather, and natural cycles.

**Religion.** Your Intelligence (Religion) check measures your ability to recall lore about deities, rites and prayers, religious hierarchies, holy symbols, and the practices of secret cults.

## WISDOM CHECKS

Wisdom reflects how attuned you are to the world around you and represents perceptiveness and intuition. A Wisdom check might reflect an effort to read body language, understand someone's feelings, notice things about the environment, or care for an injured person. The Animal Handling, Insight, Medicine, Perception, and Survival skills reflect aptitude in certain kinds of Wisdom checks.

**Animal Handling.** When there is any question whether you can calm down a domesticated animal, keep a mount from getting spooked, or intuit an animal's intentions, the

## FINDING A HIDDEN OBJECT

When your character searches for a hidden object such as a secret door or a trap, the DM typically asks you to make a Wisdom (Perception) check. Such a check can be used to find hidden details or other information and clues that you might otherwise overlook.

In most cases, you need to describe where you are looking in order for the DM to determine your chance of success. For example, a key is hidden beneath a set of folded clothes in the top drawer of a bureau. If you tell the DM that you pace around the room, looking at the walls and furniture for clues, you have no chance of finding the key, regardless of your Wisdom (Perception) check result. You would have to specify that you were opening the drawers or searching the bureau in order to have any chance of success.

DM might call for a Wisdom (Animal Handling) check. You also make a Wisdom (Animal Handling) check to control your mount when you attempt a risky maneuver.

**Insight.** Your Wisdom (Insight) check decides whether you can determine the true intentions of a creature, such as when searching out a lie or predicting someone's next move. Doing so involves gleaning clues from body language, speech habits, and changes in mannerisms.

**Medicine.** A Wisdom (Medicine) check lets you try to stabilize a dying companion or diagnose an illness.

**Perception.** Your Wisdom (Perception) check lets you spot, hear, or otherwise detect the presence of something. It measures your general awareness of your surroundings and the keenness of your senses. For example, you might try to hear a conversation through a closed door, eavesdrop under an open window, or hear monsters moving stealthily in the forest. Or you might try to spot things that are obscured or easy to miss, whether they are orcs lying in ambush on a road, thugs hiding in the shadows of an alley, or candlelight under a closed secret door.

**Survival.** The DM might ask you to make a Wisdom (Survival) check to follow tracks, hunt wild game, guide your group through frozen wastelands, identify signs that owlbears live nearby, predict the weather, or avoid quicksand and other natural hazards.

## CHARISMA CHECKS

Charisma measures your ability to interact effectively with others. It includes such factors as confidence and eloquence. A Charisma check might arise when you try to influence or entertain others, when you try to make an impression or tell a convincing lie, or when you are navigating a tricky social situation. The Deception, Intimidation, Performance, and Persuasion skills reflect aptitude in certain kinds of Charisma checks.

**Deception.** Your Charisma (Deception) check determines whether you can convincingly hide the truth, either verbally or through your actions. This deception can encompass everything from misleading others through ambiguity to telling outright lies. Typical situations include trying to fast-talk a guard, con a merchant, earn money through gambling, pass yourself off in a disguise, dull someone's suspicions with false assurances, or maintain a straight face while telling a blatant lie.

**Intimidation.** When you attempt to influence someone through overt threats, hostile actions, and physical violence, the DM might ask you to make a Charisma (Intimidation) check. Examples include trying to pry information



out of a prisoner, convincing street thugs to back down from a confrontation, or using the edge of a broken bottle to convince a sneering vizier to reconsider a decision.

**Performance.** Your Charisma (Performance) check determines how well you can delight an audience with music, dance, acting, storytelling, or some other form of entertainment.

**Persuasion.** When you attempt to influence someone or a group of people with tact, social graces, or good nature, the DM might ask you to make a Charisma (Persuasion) check. Typically, you use persuasion when acting in good faith, to foster friendships, make cordial requests, or exhibit proper etiquette. Examples of persuading others include convincing a chamberlain to let your party see the king, negotiating peace between warring tribes, or inspiring a crowd of townsfolk.

## THE ENVIRONMENT

By its nature, adventuring involves delving into places that are dark, dangerous, and full of mysteries to be explored. The rules in this section cover some of the most important ways in which adventurers interact with the environment in such places. The *Dungeon Master's Guide* has rules covering more unusual situations.

### TRAVEL

Over the course of an adventure, the characters might travel across wide areas, on trips that could take days. The DM can summarize this travel without calculating exact distances or travel times: "You travel through the forest and find the old ruin late in the evening of the third day." Characters can walk about 24 miles in a day.

### SPECIAL TYPES OF MOVEMENT

Movement through dungeons or wilderness areas often involves more than walking. Adventurers might have to climb, crawl, swim, or jump to get where they need to go.

#### CLIMBING, SWIMMING, AND CRAWLING

Each foot of movement costs 1 extra foot (2 extra feet in difficult terrain) when you're climbing, swimming, or crawling. You ignore this extra cost if you have a climbing speed and use it to climb or a swimming speed and use it to swim. At the DM's option, climbing a slippery vertical surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

#### JUMPING

**Long Jump.** When you make a long jump, you cover a number of feet up to your Strength score if you move at least 10 feet on foot immediately before the jump. When you make a standing long jump, you can leap only half that distance. Either way, each foot you clear on the jump costs a foot of movement.

This rule assumes that the height of your jump doesn't matter, such as a jump across a stream or chasm. At your DM's option, you must succeed on a DC 10 Strength (Athletics) check to clear a low obstacle (no taller than a quarter of the jump's distance), such as a hedge or low wall. Otherwise, you hit it.

When you land in difficult terrain, you must succeed on a DC 10 Dexterity (Acrobatics) check to land on your feet. Otherwise, you land prone.

**High Jump.** When you make a high jump, you leap into the air a number of feet equal to 3 + your Strength modifier (minimum of 0 feet) if you move at least 10 feet on foot immediately before the jump. When you make a standing high jump, you can jump only half that distance. Either way, each foot you clear on the jump costs a foot of movement. In some circumstances, your DM might allow you to make a Strength (Athletics) check to jump higher than you normally can.

You can extend your arms half your height above yourself during the jump. Thus, you can reach above you a distance equal to the height of the jump plus 1½ times your height.

### FALLING

At the end of a fall, a creature takes 1d6 bludgeoning damage for every 10 feet it fell, to a maximum of 20d6. The creature lands prone, unless it avoids taking damage from the fall.

### SUFFOCATING

A creature can hold its breath for a number of minutes equal to 1 + its Constitution modifier (minimum of 30 seconds).

When a creature runs out of breath or is choking, it can survive for a number of rounds equal to its Constitution modifier (minimum of 1 round). At the start of its next turn, it drops to 0 hit points and is dying, and it can't regain hit points or be stabilized until it can breathe again.

### VISION AND LIGHT

The most fundamental tasks of adventuring—noticing danger, finding hidden objects, hitting an enemy in combat, and targeting a spell, to name just a few—rely heavily on a character's ability to see. Darkness and other effects that obscure vision can prove a significant hindrance.

A given area might be lightly or heavily obscured. In a **lightly obscured** area, such as dim light, patchy fog, or moderate foliage, creatures have disadvantage on Wisdom (Perception) checks that rely on sight.

A **heavily obscured** area—such as darkness, opaque fog, or dense foliage—blocks vision entirely. A creature effectively suffers from the blinded condition (see appendix B) when trying to see something in that area.

The presence or absence of light in an environment creates three categories of illumination: bright light, dim light, and darkness.

**Bright light** lets most creatures see normally. Even gloomy days provide bright light, as do torches, lanterns, fires, and other sources of illumination within a specific radius.

**Dim light**, also called shadows, creates a lightly obscured area. An area of dim light is usually a boundary between a source of bright light, such as a torch, and surrounding darkness. The soft light of twilight and dawn also counts as dim light. A particularly brilliant full moon might bathe the land in dim light.

**Darkness** creates a heavily obscured area. Characters face darkness outdoors at night (even most moonlit



nights), within the confines of an unlit dungeon or a subterranean vault, or in an area of magical darkness.

## INTERACTING WITH OBJECTS

A character's interaction with objects in an environment is simple to resolve in the game. The player tells the DM that his or her character is doing something, such as moving a lever, and the DM describes what, if anything, happens.

Characters can also damage objects with their weapons and spells. Objects are immune to poison and psychic damage, but otherwise they can be affected by physical and magical attacks much like creatures can. The DM determines an object's Armor Class and hit points, and might decide that certain objects have resistance or immunity to certain kinds of attacks. (It's hard to cut a rope with a club, for example.) Objects always fail Strength and Dexterity saving throws, and they are immune to effects that require other saves. When an object drops to 0 hit points, it breaks.

A character can also attempt a Strength check to break an object. The DM sets the DC for any such check.

## SOCIAL INTERACTION

Exploring dungeons, overcoming obstacles, and slaying monsters are key parts of D&D adventures. No less important, though, are the social interactions that adventurers have with other inhabitants of the world.

Interaction takes on many forms. You might need to convince an unscrupulous thief to confess to some malfeasance, or you might try to flatter a dragon so that it will spare your life. The DM assumes the roles of any characters who are participating in the interaction that don't belong to another player at the table. Any such character is called a **nonplayer character** (NPC).

In general terms, an NPC's attitude toward you is described as friendly, indifferent, or hostile. Friendly NPCs are predisposed to help you, and hostile ones are inclined to get in your way. It's easier to get what you want from a friendly NPC, of course.

Social interactions have two primary aspects: roleplaying and ability checks.

## ROLEPLAYING

Roleplaying is, literally, the act of playing out a role. In this case, it's *you* as a player determining how your character thinks, acts, and talks.

Roleplaying is part of every aspect of the game, and it comes to the fore during social interactions. Your character's quirks, mannerisms, and personality influence how interactions resolve.

The DM uses your character's actions and attitudes to determine how an NPC reacts. A cowardly NPC buckles under threats of violence. A stubborn dwarf refuses to let anyone badger her. A vain dragon laps up flattery.

When interacting with an NPC, pay close attention to the DM's portrayal of the NPC's mood, dialogue, and personality. You might be able to determine an NPC's personality traits, ideals, flaws, and bonds, then play on them to influence the NPC's attitude.

Interactions in D&D are much like interactions in real life. If you can offer NPCs something they want, threaten

them with something they fear, or play on their sympathies and goals, you can use words to get almost anything you want. On the other hand, if you insult a proud warrior or speak ill of a noble's allies, your efforts to convince or deceive will fall short.

## ABILITY CHECKS

In addition to roleplaying, ability checks can be key in determining the outcome of an interaction.

Your roleplaying efforts can alter an NPC's attitude, but there might still be an element of chance in the situation. For example, your DM can call for a Charisma check at any point during an interaction if they want the dice to play a role in determining an NPC's reactions. Other checks might be appropriate in certain situations, at your DM's discretion.

Pay attention to your skill proficiencies when thinking of how you want to interact with an NPC, and stack the deck in your favor by using an approach that relies on your skills. If the group needs to trick a guard into letting them into a castle, the rogue who is proficient in Deception is the best bet to lead the discussion. When negotiating for a hostage's release, the cleric with Persuasion should do most of the talking.

## RESTING

Adventurers, as well as other creatures, can take short rests in the midst of a day and a long rest to end it.

### SHORT REST

A short rest is a period of downtime, at least 1 hour long, during which a character does nothing more strenuous than eating, drinking, reading, and tending to wounds.

A character can spend one or more Hit Dice at the end of a short rest, up to the character's maximum number of Hit Dice, which is equal to the character's level. For each Hit Die spent in this way, the player rolls the die and adds the character's Constitution modifier to it. The character regains hit points equal to the total (minimum of 0). The player can decide to spend an additional Hit Die after each roll. A character regains some spent Hit Dice upon finishing a long rest, as explained below.

### LONG REST

A long rest is a period of extended downtime, at least 8 hours long, during which a character sleeps for at least 6 hours and performs no more than 2 hours of light activity, such as reading, talking, eating, or standing watch. If the rest is interrupted by a period of strenuous activity—at least 1 hour of walking, fighting, casting spells, or similar adventuring activity—the characters must begin the rest again to gain any benefit from it.

At the end of a long rest, a character regains all lost hit points. The character also regains spent Hit Dice, up to a number of dice equal to half of the character's total number of them (minimum of one die). For example, if a character has eight Hit Dice, he or she can regain four spent Hit Dice upon finishing a long rest.

A character can't benefit from more than one long rest in a 24-hour period, and a character must have at least 1 hit point at the start of the rest to gain its benefits.



# COMBAT

This section provides the rules you need for your characters and monsters to engage in combat. The rules address you, the player or Dungeon Master. “You” can also mean the character or monster that you control.

## THE ORDER OF COMBAT

A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes combat into a cycle of rounds and turns. A **round** represents about 6 seconds in the game world. During a round, each participant in a battle takes a **turn**. The order of turns is determined at the beginning of a combat encounter, when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round if neither side is defeated.

### COMBAT STEP BY STEP

- 1. Determine surprise.** The DM determines whether anyone involved in the combat encounter is surprised.
- 2. Establish positions.** The DM decides where all the characters and monsters are located. Given the adventurers’ marching order or their stated positions in the room or other location, the DM figures out where the adversaries are—how far away and in what direction.
- 3. Roll initiative.** Everyone involved in the combat encounter rolls initiative, determining the order of combatants’ turns.
- 4. Take turns.** Each participant in the battle takes a turn in initiative order.
- 5. Begin the next round.** When everyone involved in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

### SURPRISE

A band of adventurers sneaks up on a bandit camp, springing from the trees to attack them. A gelatinous cube glides down a hallway, unnoticed by the adventurers until the cube engulfs one of them. In these situations, one side of the battle gains surprise over the other.

The DM determines who might be surprised. If neither side tries to be stealthy, they automatically notice each other. Otherwise, the DM compares the Dexterity (Stealth) checks of anyone hiding with the passive Wisdom (Perception) score of each creature on the opposing side. Any character or monster that doesn’t notice a threat is surprised at the start of the encounter.

If you’re surprised, you can’t move or take an action on your first turn of the combat, and you can’t take a reaction until that turn ends. A member of a group can be surprised even if the other members aren’t.

### INITIATIVE

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The check total is called a combatant’s initiative count, or initiative for short. The DM makes one roll for a group of identical creatures, so each member of the group acts at the same time.

The DM ranks the combatants in order, from the one with the highest initiative to the one with the lowest. This

is the order in which they act during each round. The initiative order remains the same from round to round.

If a tie occurs, the DM decides the order among tied DM-controlled creatures, and the players decide the order among their tied characters. The DM decides the order if the tie is between a monster and a player character, or the DM can have the tied characters and monsters each roll a die and go in order from highest roll to lowest.

### YOUR TURN

On your turn, you can **move** a distance up to your speed and **take one action**. You decide whether to move first or take your action first. Your speed—sometimes called your walking speed—is noted on your character sheet.

The actions you can take are described in the “Actions in Combat” section later in this chapter. The “Movement and Position” section later in this chapter gives the rules for your move.

You can forgo moving, taking an action, or doing anything at all on your turn. If you can’t decide what to do on your turn, consider taking the Dodge or Ready action, as described in “Actions in Combat.”

**Bonus Actions.** Various class features, spells, and other abilities let you take an additional action on your turn called a bonus action. The Cunning Action feature, for example, allows a rogue to take a bonus action. You can take a bonus action only when a special ability, spell, or other feature of the game states that you can do something as a bonus action. You otherwise don’t have a bonus action to take.

You can take only one bonus action on your turn, so you must choose which bonus action to use when you have more than one available.

You choose when to take a bonus action during your turn, unless the bonus action’s timing is specified, and anything that deprives you of your ability to take actions also prevents you from taking a bonus action.

**Other Activity on Your Turn.** Your turn can include a variety of flourishes that require neither your action nor your move.

You can communicate however you are able, through brief utterances and gestures, as you take your turn.

You can also interact with one object or feature of the environment for free, during either your move or your action. For example, you could open a door during your move as you stride toward a foe, or you could draw your weapon as part of the same action you use to attack.

If you want to interact with a second object, you need to use your action. Some magic items and other special objects always require an action to use, as stated in their descriptions.

The DM might require you to use an action for any of these activities when it needs special care or when it presents an unusual obstacle. For instance, the DM could reasonably expect you to use an action to open a stuck door or turn a crank to lower a drawbridge.

### REACTIONS

Certain special abilities, spells, and situations allow you to take a special action called a reaction. A reaction is an instant response to a trigger of some kind, which can occur on your turn or on someone else’s. The opportunity attack, described later in this chapter, is the most common type of reaction.



When you take a reaction, you can't take another one until the start of your next turn. If the reaction interrupts another creature's turn, that creature can continue its turn right after the reaction.

## MOVEMENT AND POSITION

On your turn, you can move a distance up to your speed. You can use as much or as little of your speed as you like on your turn, following the rules here.

Your movement can include jumping, climbing, and swimming (see "Special Types of Movement," page 32). These different modes of movement can be combined with walking, or they can constitute your entire move. However you're moving, you deduct the distance of each part of your move from your speed until it is used up or until you are done moving.

### BREAKING UP YOUR MOVE

You can break up your movement on your turn, using some of your speed before and after your action. For example, if you have a speed of 30 feet, you can move 10 feet, take your action, and then move 20 feet.

Similarly, if you take an action that includes more than one weapon attack, you can break up your movement even further by moving between those attacks.

If you have more than one speed, such as your walking speed and a flying speed, you can switch back and forth between your speeds during your move. Whenever you switch, subtract the distance you've already moved from the new speed. The result determines how much farther you can move. If the result is 0 or less, you can't use the new speed during the current move.

For example, if you have a speed of 30 and a flying speed of 60 because a wizard cast the *fly* spell on you, you could fly 20 feet, then walk 10 feet, and then leap into the air to fly 30 feet more.

### DIFFICULT TERRAIN

Combatants are often slowed down by difficult terrain. Low furniture, rubble, undergrowth, steep stairs, snow, and shallow bogs are examples of difficult terrain. The space of another creature, whether hostile or not, also counts as difficult terrain.

Every foot of movement in difficult terrain costs 1 extra foot. This rule is true even if multiple things in a space count as difficult terrain.

### BEING PRONE

Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone, a condition described in appendix B.

You can **drop prone** without using any of your speed. **Standing up** takes more effort; doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0.

To move while prone, you must **crawl** (see page 32) or use magic such as teleportation.

## MOVING AROUND OTHER CREATURES

You can move through a friend's space. In contrast, you can move through an enemy's space only if the foe is at least two sizes larger or smaller than you. Remember that another creature's space is difficult terrain for you.

Whether a creature is a friend or an enemy, you can't willingly end your move in its space.

If you leave an enemy's reach during your move, you provoke an opportunity attack (see page 37).

### FLYING MOVEMENT

Flying creatures enjoy many benefits of mobility, but they must also deal with the danger of falling. If a flying creature is knocked prone, has its speed reduced to 0, or is otherwise deprived of the ability to move, the creature falls, unless it has the ability to hover or it is being held aloft by magic, such as by the *fly* spell.

## ACTIONS IN COMBAT

When you take your action on your turn, you can take one of the actions presented here. When you describe an action not detailed here, the DM tells what kind of roll you need to make, if any, to determine success or failure.

### ATTACK

The most common action to take in combat is the Attack action, whether you are swinging a sword, firing an arrow from a bow, or brawling with your fists.

With this action, you make one melee or ranged attack. See the "Making an Attack" section for the rules that govern attacks.

### CAST A SPELL

Most spells require an action to cast. See chapter 4 for the rules on casting a spell.

### DASH

When you take the Dash action, you gain extra movement for the current turn. The increase equals your speed, after applying any modifiers. With a speed of 30 feet, for example, you can move up to 60 feet on your turn if you dash.

Any increase or decrease to your speed changes this additional movement by the same amount.

### DISENGAGE

If you take the Disengage action, your movement doesn't provoke opportunity attacks for the rest of the turn.

### DODGE

When you take the Dodge action, you focus on avoiding attacks. Until the start of your next turn, any attack roll made against you has disadvantage if you can see the attacker, and you make Dexterity saving throws with advantage. You lose this benefit if you are incapacitated (as explained in appendix B) or if your speed drops to 0.

### HELP

You can lend your aid to another creature in the completion of a task. When you take the Help action, the creature you aid gains advantage on the next ability check it makes to perform the task you are helping with, provided that it makes the check before the start of your next turn.

Alternatively, you can aid an ally in attacking a creature within 5 feet of you. You feint, distract the target, or in



some other way team up to make your ally's attack more effective. If your ally attacks the target before your next turn, the first attack roll is made with advantage.

## HIDE

When you take the Hide action, you make a Dexterity (Stealth) check in an attempt to hide, following the rules on page 30 for hiding. If you succeed, you gain certain benefits, as described in the "Unseen Attackers and Targets" section below.

## READY

Sometimes you want to get the jump on a foe or wait for a particular circumstance before you act. To do so, you can take the Ready action on your turn, which lets you act using your reaction before the start of your next turn.

First, you decide what perceivable circumstance will trigger your reaction. Then, you choose the action you will take in response to that trigger, or you choose to move up to your speed in response to it. Examples include "If the cultist steps on the trapdoor, I'll pull the lever that opens it," and "If the goblin steps next to me, I move away."

When the trigger occurs, you can either take your reaction right after the trigger finishes or ignore the trigger.

When you ready a spell, you cast it as normal but hold its energy, which you release with your reaction when the trigger occurs. To be readied, a spell must have a casting time of 1 action, and holding onto the spell's magic requires concentration (explained in chapter 4). If your concentration is broken, the spell dissipates without taking effect. For example, if you are concentrating on the *web* spell and ready *magic missile*, your *web* spell ends, and if you take damage before you release *magic missile* with your reaction, your concentration might be broken.

## SEARCH

When you take the Search action, you devote your attention to finding something, and the DM might have you make a Wisdom (Perception) check or an Intelligence (Investigation) check.

## USE A MAGIC ITEM

If you have a magic item that requires an action to use, you take the Use a Magic Item action.

## USE AN OBJECT

You normally interact with an object while doing something else, such as when you draw a sword as part of an attack. When a nonmagical object requires your action, you take the Use an Object action. This action is also useful when you want to interact with more than one object on your turn.

## USE A SPECIAL ABILITY

Many class features give you special ways to use your action. Monsters also have their own special actions, as detailed in their stat blocks.

## MAKING AN ATTACK

Whether you're striking with a melee weapon, firing a weapon at range, or making an attack roll as part of a spell, an attack has the following structure:

- 1. Choose a target.** Pick a target within your attack's range: a creature, an object, or a location.
- 2. Determine modifiers.** The DM determines whether the target has cover and whether you have advantage or disadvantage against the target. In addition, spells, special abilities, and other effects can apply penalties or bonuses to your attack roll.
- 3. Resolve the attack.** You make the attack roll. On a hit, you roll damage, unless the particular attack has rules that specify otherwise. Some attacks cause special effects in addition to or instead of damage.

If there's ever any question whether something you're doing counts as an attack, the rule is simple: if you're making an attack roll, you're making an attack.

## ATTACK ROLLS

When you make an attack, your attack roll determines whether the attack hits or misses. To make an attack roll, roll a d20 and add the appropriate modifiers. If the total of the roll plus modifiers equals or exceeds the target's Armor Class (AC), the attack hits.

When a character makes an attack roll, the two most common modifiers to the roll are an ability modifier and the character's proficiency bonus. When a monster makes an attack roll, it uses whatever modifier is provided in its stat block.

**Ability Modifier.** The ability modifier used for a melee weapon attack is Strength, and the ability modifier used for a ranged weapon attack is Dexterity.

Some spells also require an attack roll. The ability modifier used for a spell attack depends on the spellcasting ability of the spellcaster, as explained in chapter 4.

**Proficiency Bonus.** You add your proficiency bonus to your attack roll when you attack using a weapon with which you have proficiency, as well as when you attack with a spell.

## ROLLING 1 OR 20

If the d20 roll for an attack is a 20, the attack hits regardless of any modifiers or the target's AC. This is called a critical hit, which is explained later in this chapter.

If the d20 roll for an attack is a 1, the attack misses regardless of any modifiers or the target's AC.

## UNSEEN ATTACKERS AND TARGETS

When you make an attack roll against a target you can't see, you have disadvantage on the roll. This is true whether you're guessing the target's location or you're targeting a creature you can hear but not see. If the target isn't in the location you targeted, you automatically miss, but the DM typically just says that the attack missed, not whether you guessed the target's location correctly.

When a creature can't see you, you have advantage on attack rolls against it.

If you are hidden—both unseen and unheard—when you make an attack, you give away your location when the attack hits or misses.

## COVER

Walls, trees, creatures, and other obstacles can provide cover, making a target more difficult to harm. A target can benefit from cover only when an attack or other effect originates on the opposite side of the cover.





HALF COVER AND THREE-QUARTERS COVER

There are three degrees of cover. If a target is behind multiple sources of cover, only the most protective degree of cover applies; the degrees aren't added together. For example, if a target is behind a creature that gives half cover and a tree trunk that gives three-quarters cover, the target has three-quarters cover.

A target with **half cover** has a +2 bonus to AC and Dexterity saving throws. A target has half cover if an obstacle blocks at least half of its body. The obstacle might be a low wall, a large piece of furniture, a narrow tree trunk, or a creature, whether that creature is an enemy or a friend.

A target with **three-quarters cover** has a +5 bonus to AC and Dexterity saving throws. A target has three-quarters cover if about three-quarters of it is covered by an obstacle. The obstacle might be a portcullis, an arrow slit, or a thick tree trunk.

A target with **total cover** can't be targeted directly by an attack or a spell, although some spells can reach such a target by including it in an area of effect. A target has total cover if it is completely concealed by an obstacle.

## RANGED ATTACKS

When you make a ranged attack, you fire a bow or a crossbow, hurl a handaxe, or otherwise send projectiles to strike a foe at a distance. Many spells also involve making a ranged attack.

### RANGE

You can make ranged attacks only against targets within a specified range. If a ranged attack, such as one made with a spell, has a single range, you can't attack a target beyond this range.

Some ranged attacks, such as those made with a longbow or a shortbow, have two ranges. The smaller number is the normal range, and the larger number is the long range. Your attack roll has disadvantage when your target is beyond normal range, and you can't attack a target beyond the long range.

## RANGED ATTACKS IN CLOSE COMBAT

Aiming a ranged attack is more difficult when a foe is next to you. When you make a ranged attack with a weapon, a spell, or some other means, you have disadvantage on the attack roll if you are within 5 feet of an enemy who can see you and who isn't incapacitated.

## MELEE ATTACKS

Used in hand-to-hand combat, a melee attack allows you to attack a foe within your reach. A melee attack typically uses a handheld weapon. A typical monster makes a melee attack when it strikes with its claws, horns, teeth, tentacles, or other body part. A few spells also involve making a melee attack.

Most creatures have a 5-foot **reach** and can thus attack targets within 5 feet of them when making a melee attack. Certain creatures have melee attacks with a greater reach than 5 feet, as noted in their descriptions.

Instead of using a weapon to make a melee weapon attack, you can use an **unarmed strike**: a punch, kick, head-butt, or similar forceful blow. On a hit, an unarmed strike deals bludgeoning damage equal to 1 + your Strength modifier. You are proficient with your unarmed strikes. They aren't considered weapons by the rules, but they nonetheless work for melee weapon attacks.

## OPPORTUNITY ATTACKS

In a fight, everyone is constantly watching for enemies to drop their guard. You can rarely move heedlessly past your foes without putting yourself in danger; doing so provokes an opportunity attack.

You can make an opportunity attack when an enemy that you can see moves out of your reach. To make the opportunity attack, you use your reaction to make one melee attack against the provoking creature. The attack occurs right before the creature leaves your reach.

You can avoid provoking an opportunity attack by taking the Disengage action. You also don't provoke an opportunity attack when you teleport or when someone or something moves you without using your movement, action, or reaction. For example, you don't provoke an opportunity attack if an explosion hurls you out of a foe's reach or if gravity causes you to fall past an enemy.

## TWO-WEAPON FIGHTING

When you take the Attack action and attack with a light melee weapon that you're holding in one hand, you can use a bonus action to attack with a different light melee weapon that you're holding in the other hand. You don't add your ability modifier to the damage of the bonus attack, unless that modifier is negative.

If either weapon has the thrown property, you can throw the weapon, instead of making a melee attack with it.

## GRAPPLING

When you want to grab a creature or wrestle with it, you can use the Attack action to make a special melee attack, a grapple. If you're able to make multiple attacks with the Attack action, this attack replaces one of them.

The target of your grapple must be no more than one size larger than you, and it must be within your reach. Using at least one free hand, you try to seize the target



by making a grapple check, a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). You succeed automatically if the target is incapacitated. If you succeed, you subject the target to the grappled condition (see appendix B). The condition specifies the things that end it, and you can release the target whenever you like (no action required).

**Escaping a Grapple.** A grappled creature can use its action to escape. To do so, it must succeed on a Strength (Athletics) or Dexterity (Acrobatics) check contested by your Strength (Athletics) check.

**Moving a Grappled Creature.** When you move, you can drag or carry the grappled creature with you, but your speed is halved, unless the creature is two or more sizes smaller than you.

## SHOVING A CREATURE

Using the Attack action, you can make a special melee attack to shove a creature, either to knock it prone or push it away from you. If you're able to make multiple attacks with the Attack action, this attack replaces one of them.

The target of your shove must be no more than one size larger than you, and it must be within your reach. You make a Strength (Athletics) check contested by the target's Strength (Athletics) or Dexterity (Acrobatics) check (the target chooses the ability to use). You succeed automatically if the target is incapacitated. If you succeed, you either knock the target prone or push it 5 feet away from you.

## DAMAGE AND HEALING

On adventures, injury and death are constant threats.

### HIT POINTS

Hit points represent a combination of physical and mental durability, the will to live, and luck. Creatures with more hit points are more difficult to kill. Those with fewer hit points are more fragile.

A creature's current hit points (usually just called hit points) can be any number from the creature's hit point maximum down to 0. This number changes frequently as a creature takes damage or receives healing.

Whenever a creature takes damage, that damage is subtracted from its hit points. The loss of hit points has no effect on a creature's capabilities until the creature drops to 0 hit points.

### DAMAGE ROLLS

Each weapon, spell, and harmful monster ability specifies the damage it deals. You roll the damage die or dice, add any modifiers, and apply the damage to your target. Magic weapons, special abilities, and other factors can grant a bonus to damage.

When attacking with a **weapon**, you add your ability modifier—the same modifier used for the attack roll—to the damage. A **spell** tells you which dice to roll for damage and whether to add any modifiers.

If a spell or other effect deals damage to **more than one target** at the same time, roll the damage once for all of them. For example, when a wizard casts *fireball* or a cleric casts *flame strike*, the spell's damage is rolled once for all creatures caught in the blast.

### CRITICAL HITS

When you score a critical hit, you get to roll extra dice for the attack's damage against the target. Roll all of the attack's damage dice twice and add them together. Then add any relevant modifiers as normal. To speed up play, you can roll all the damage dice at once.

For example, if you score a critical hit with a dagger, roll 2d4 for the damage, rather than 1d4, and then add your relevant ability modifier. If the attack involves other damage dice, such as from the rogue's Sneak Attack feature, you roll those dice twice as well.

### DAMAGE TYPES

Different attacks and damaging spells deal different types of damage. Damage types have no rules of their own, but other rules, such as damage resistance, rely on the types.

The types are acid, bludgeoning, cold, fire, force, lightning, necrotic, piercing, poison, psychic, radiant, slashing, and thunder.

### DAMAGE RESISTANCE AND VULNERABILITY

Some creatures and objects are exceedingly difficult or unusually easy to hurt with certain types of damage.

If a creature or an object has **resistance** to a damage type, damage of that type is halved against it. If a creature or an object has **vulnerability** to a damage type, damage of that type is doubled against it.

Resistance and then vulnerability are applied after all other modifiers to damage. For example, a creature has resistance to bludgeoning damage and is hit by an attack that deals 25 bludgeoning damage. The creature is also within a magical aura that reduces all damage by 5. The 25 damage is first reduced by 5 and then halved, so the creature takes 10 damage.

Multiple instances of resistance or vulnerability that affect the same damage type count as only one instance. For example, if a creature has resistance to fire damage as well as resistance to all nonmagical damage, the damage of a nonmagical fire is reduced by half against the creature, not reduced by three-quarters.

### HEALING

Unless it results in death, damage isn't permanent. Even death is reversible through powerful magic. Rest can restore a creature's hit points (see page 33), and magical methods such as a *cure wounds* spell or a *potion of healing* can remove damage in an instant.

When a creature receives healing of any kind, hit points regained are added to its current hit points. A creature's hit points can't exceed its hit point maximum, so any hit points regained in excess of this number are lost. For example, a druid grants a ranger 8 hit points of healing. If the ranger has 14 current hit points and has a hit point maximum of 20, the ranger regains 6 hit points from the druid, not 8.

A creature that has died can't regain hit points until magic such as the *revivify* spell has restored it to life.

### DROPPING TO 0 HIT POINTS

When you drop to 0 hit points, you either die outright or fall unconscious, as explained in the following sections.

**Instant Death.** Massive damage can kill you instantly. When damage reduces you to 0 hit points and there is



damage remaining, you die if the remaining damage equals or exceeds your hit point maximum.

For example, a cleric with a maximum of 12 hit points currently has 6 hit points. If she takes 18 damage from an attack, she is reduced to 0 hit points, but 12 damage remains. Because the remaining damage equals her hit point maximum, the cleric dies.

**Falling Unconscious.** If damage reduces you to 0 hit points and fails to kill you, you fall unconscious (see appendix B). This unconsciousness ends if you regain any hit points.

**Death Saving Throws.** Whenever you start your turn with 0 hit points, you must make a special saving throw, called a death saving throw, to determine whether you creep closer to death or hang onto life. Unlike other saving throws, this one isn't tied to any ability score. You are in the hands of fate now, aided only by spells and features that improve your chances of succeeding on a saving throw.

Roll a d20. If the roll is 10 or higher, you succeed. Otherwise, you fail. A success or failure has no effect by itself. On your third success, you become stable (see below). On your third failure, you die. The successes and failures don't need to be consecutive; keep track of both until you collect three of a kind. The number of both is reset to zero when you regain any hit points or become stable.

When you make a death saving throw and roll a 1 on the d20, it counts as two failures. If you roll a 20 on the d20, you regain 1 hit point.

**Damage at 0 Hit Points.** If you take any damage while you have 0 hit points, you suffer a death saving throw failure. If the damage is from a critical hit, you suffer two failures instead. If the damage equals or exceeds your hit point maximum, you suffer instant death.

**Stabilizing a Creature.** The best way to save a creature with 0 hit points is to heal it. If healing is unavailable, the creature can at least be stabilized so that it isn't killed by a failed death saving throw.

You can use your action to administer first aid to an unconscious creature and attempt to stabilize it, which requires a successful DC 10 Wisdom (Medicine) check.

A **stable** creature doesn't make death saving throws, even though it has 0 hit points, but it does remain unconscious. The creature stops being stable, and must start making death saving throws again, if it takes any damage. A stable creature that isn't healed regains 1 hit point after 1d4 hours.

## MONSTERS AND DEATH

Most DMs have a monster die the instant it drops to 0 hit points, rather than having it fall unconscious and make death saving throws.

Mighty villains and special nonplayer characters are common exceptions; the DM might have them fall unconscious and follow the same rules as player characters.

## KNOCKING A CREATURE OUT

Sometimes an attacker wants to incapacitate a foe, rather than deal a killing blow. When an attacker reduces a creature to 0 hit points with a **melee attack**, the attacker can knock the creature out. The attacker can make this choice the instant the damage is dealt. The creature falls unconscious and is stable.

## MOUNTED COMBAT

A willing creature that is at least one size larger than you and that has an appropriate anatomy can serve as a mount, using the following rules.

### MOUNTING AND DISMOUNTING

Once during your move, you can mount a creature that is within 5 feet of you or dismount. Doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to mount a horse. Therefore, you can't mount it if you don't have 15 feet of movement left or if your speed is 0.

If an effect moves your mount against its will while you're on it, you must succeed on a DC 10 Dexterity saving throw or fall off the mount, landing prone in a space within 5 feet of it. If you're knocked prone while mounted, you must make the same saving throw.

If your mount is knocked prone, you can use your reaction to dismount it as it falls and land on your feet. Otherwise, you are dismounted and fall prone in a space within 5 feet of it.

### CONTROLLING A MOUNT

While you're mounted, you have two options. You can either control the mount or allow it to act independently. Intelligent creatures, such as dragons, act independently.

You can control a mount only if it has been trained to accept a rider. Domesticated horses, donkeys, and similar creatures are assumed to have such training. The initiative of a controlled mount changes to match yours when you mount it. It moves as you direct it, and it has only three action options: Dash, Disengage, and Dodge. A controlled mount can move and act even on the turn that you mount it.

An independent mount retains its place in the initiative order. Bearing a rider puts no restrictions on the actions the mount can take, and it moves and acts as it wishes. It might flee from combat, rush to attack and devour a badly injured foe, or otherwise act against your wishes.

In either case, if the mount provokes an opportunity attack while you're on it, the attacker can target you or the mount.

## UNDERWATER COMBAT

When adventurers pursue sahuagin back to their undersea homes, fight off sharks in an ancient shipwreck, or find themselves in a flooded dungeon room, they must fight in a challenging environment. Underwater the following rules apply.

When making a **melee weapon attack**, a creature that doesn't have a swimming speed (either natural or granted by magic) has disadvantage on the attack roll unless the weapon is a dagger, javelin, shortsword, spear, or trident.

A **ranged weapon attack** automatically misses a target beyond the weapon's normal range. Even against a target within normal range, the attack roll has disadvantage unless the weapon is a crossbow or a weapon that is thrown like a javelin (including a spear, trident, or dart).

Creatures and objects that are fully immersed in water have resistance to fire damage.





## CHAPTER 3: EQUIPMENT

THIS CHAPTER DETAILS THE MUNDANE AND EXOTIC merchandise that adventurers commonly find useful in the face of the threats that the worlds of D&D present.

### COINAGE

Common coins come in several different denominations based on the relative worth of the metal from which they are made. The three most common coins are the gold piece (gp), the silver piece (sp), and the copper piece (cp). The gold piece is the standard unit of measure for wealth, even if the coin itself is not commonly used. In addition, unusual coins made of other precious metals sometimes appear in treasure hoards. The electrum piece (ep) and the platinum piece (pp) originate from fallen empires and lost kingdoms, and they sometimes arouse suspicion and skepticism when used in transactions.

A standard coin weighs about a third of an ounce, so fifty coins weigh a pound.

#### STANDARD EXCHANGE RATES

Coin	cp	sp	ep	gp	pp
Copper (cp)	1	1/10	1/50	1/100	1/1,000
Silver (sp)	10	1	1/5	1/10	1/100
Electrum (ep)	50	5	1	1/2	1/20
Gold (gp)	100	10	2	1	1/10
Platinum (pp)	1,000	100	20	10	1

### SELLING TREASURE

As a general rule, undamaged weapons, armor, and other equipment fetch half their cost when sold in a market. Weapons and armor used by monsters are rarely in good enough condition to sell.

Gems, jewelry, and art objects retain their full value in the marketplace.

In most places, magic items are priceless.

### ARMOR AND SHIELDS

The Armor table collects types of armor found in the game and separates them into three categories:

**Light Armor.** If you wear light armor, you add your Dexterity modifier to the base number from your armor type to determine your Armor Class.

**Medium Armor.** If you wear medium armor, you add your Dexterity modifier, to a maximum of +2, to the base number from your armor type to determine your Armor Class.

**Heavy Armor.** Heavy armor doesn't let you add your Dexterity modifier to your Armor Class, but it also doesn't penalize you if your Dexterity modifier is negative.

If the Armor table shows "Str 13" or "Str 15" in the Strength column for an armor type, the armor reduces the wearer's speed by 10 feet unless the wearer has a Strength score equal to or higher than the listed score.



## ARMOR

Armor	Cost	Armor Class (AC)	Strength	Stealth	Weight
<i>Light Armor</i>					
Leather	10 gp	11 + Dex modifier	—	—	10 lb.
Studded leather	45 gp	12 + Dex modifier	—	—	13 lb.
<i>Medium Armor</i>					
Hide	10 gp	12 + Dex modifier (max 2)	—	—	12 lb.
Chain shirt	50 gp	13 + Dex modifier (max 2)	—	—	20 lb.
Scale mail	50 gp	14 + Dex modifier (max 2)	—	Disadvantage	45 lb.
Breastplate	400 gp	14 + Dex modifier (max 2)	—	—	20 lb.
Half plate	750 gp	15 + Dex modifier (max 2)	—	Disadvantage	40 lb.
<i>Heavy Armor</i>					
Ring mail	30 gp	14	—	Disadvantage	40 lb.
Chain mail	75 gp	16	Str 13	Disadvantage	55 lb.
Splint	200 gp	17	Str 15	Disadvantage	60 lb.
Plate	1,500 gp	18	Str 15	Disadvantage	65 lb.
<i>Shield</i>					
Shield	10 gp	+2	—	—	6 lb.

## ARMOR PROFICIENCY

Anyone can put on a suit of armor or strap a shield to an arm. Only those proficient in the armor's use know how to wear it effectively, however. Your class gives you proficiency with certain types of armor. If you wear armor that you lack proficiency with, you have disadvantage on any ability check, saving throw, or attack roll that involves Strength or Dexterity, and you can't cast spells.

## STEALTH

If the Armor table shows "Disadvantage" in the Stealth column, the wearer has disadvantage on Dexterity (Stealth) checks.

## SHIELDS

Many warriors supplement their armor with a shield. A shield is made from wood or metal and is carried in one hand. Wielding a shield increases your Armor Class by 2. You can benefit from only one shield at a time.

## WEAPONS

The Weapons table shows weapons, their price and weight, the damage they deal when they hit, and any special properties they possess. Every weapon is classified as either melee or ranged. A **melee weapon** is used to attack a target within 5 feet of you, whereas a **ranged weapon** is used to attack a target at a distance.

## WEAPON PROFICIENCY

Your race and class can grant you proficiency with certain weapons or categories of weapons. The two categories are **simple** and **martial**.

Proficiency with a weapon allows you to add your proficiency bonus to the attack roll for any attack you make with that weapon.

## WEAPON PROPERTIES

Many weapons have special properties related to their use, as shown in the Weapons table.

**Ammunition.** You can use a weapon that has the ammunition property to make a ranged attack only if you have ammunition to fire from the weapon. Each time you attack with the weapon, you expend one piece of ammunition. Drawing the ammunition from a quiver, case, or other container is part of the attack (you need a free hand to load a one-handed weapon). At the end of the battle, you can recover half your expended ammunition by taking a minute to search the battlefield.

If you use a weapon that has the ammunition property to make a melee attack, you treat the weapon as an improvised weapon (see "Improvised Weapons" later in the section). A sling must be loaded to deal any damage when used in this way.

**Finesse.** When making an attack with a finesse weapon, you use your choice of your Strength or Dexterity modifier for the attack and damage rolls. You must use the same modifier for both rolls.

**Heavy.** Small creatures have disadvantage on attack rolls with heavy weapons. A heavy weapon's size and bulk make it too large for a Small creature to use effectively.

**Light.** A light weapon is small and easy to handle, making it ideal for use when fighting with two weapons. See the rules for two-weapon fighting in chapter 2.

**Loading.** Because of the time required to load this weapon, you can fire only one piece of ammunition from it when you use an action, bonus action, or reaction to fire it, regardless of the number of attacks you can normally make.

**Range.** A weapon that can be used to make a ranged attack has a range shown in parentheses after the ammunition or thrown property. The range lists two numbers. The first is the weapon's normal range in feet, and the second indicates the weapon's long range. When attacking a target beyond normal range, you have disadvantage on the attack roll. You can't attack a target beyond the weapon's long range.

**Reach.** This weapon adds 5 feet to your reach when you attack with it, as well as when determining your reach for opportunity attacks with it (see chapter 2).



**Thrown.** If a weapon has the thrown property, you can throw the weapon to make a ranged attack. If the weapon is a melee weapon, you use the same ability modifier for that attack roll and damage roll that you would use for a melee attack with the weapon. For example, if you throw a handaxe, you use your Strength, but if you throw a dagger, you can use either your Strength or your Dexterity, since the dagger has the finesse property.

**Two-Handed.** This weapon requires two hands when you attack with it.

**Versatile.** This weapon can be used with one or two hands. A damage value in parentheses appears with the property—the damage when the weapon is used with two hands to make a melee attack.

### IMPROVISED WEAPONS

Sometimes characters don't have their weapons and have to attack with whatever is close at hand. An improvised weapon includes any object you can wield in one or two hands, such as broken glass, a table leg, a frying pan, a wagon wheel, or a dead goblin.

In many cases, an improvised weapon is similar to an actual weapon and can be treated as such. For example, a

table leg is akin to a club. At the DM's option, a character proficient with a weapon can use a similar object as if it were that weapon and use his or her proficiency bonus.

An object that bears no resemblance to a weapon deals 1d4 damage (the DM assigns a damage type appropriate to the object). If a character uses a ranged weapon to make a melee attack, or throws a melee weapon that does not have the thrown property, it also deals 1d4 damage. An improvised thrown weapon has a normal range of 20 feet and a long range of 60 feet.

## ADVENTURING GEAR

The Adventuring Gear table lists various useful items.

### EQUIPMENT PACKS

The starting equipment of each class includes a special pack. The contents of these packs are listed here:

**Burglar's Pack:** Includes a backpack, a bag of 1,000 ball bearings, 10 feet of string, a bell, 5 candles, a crowbar, a hammer, 10 pitons, a hooded lantern, 2 flasks of oil, 5 days rations, a tinderbox, and a waterskin. The pack also has 50 feet of hempen rope strapped to it.

### WEAPONS

Name	Cost	Damage	Weight	Properties
<i>Simple Melee Weapons</i>				
Club	1 sp	1d4 bludgeoning	2 lb.	Light
Dagger	2 gp	1d4 piercing	1 lb.	Finesse, light, thrown (range 20/60)
Greatclub	2 sp	1d8 bludgeoning	10 lb.	Two-handed
Handaxe	5 gp	1d6 slashing	2 lb.	Light, thrown (range 20/60)
Javelin	5 sp	1d6 piercing	2 lb.	Thrown (range 30/120)
Light hammer	2 gp	1d4 bludgeoning	2 lb.	Light, thrown (range 20/60)
Mace	5 gp	1d6 bludgeoning	4 lb.	—
Quarterstaff	2 sp	1d6 bludgeoning	4 lb.	Versatile (1d8)
Spear	1 gp	1d6 piercing	3 lb.	Thrown (range 20/60), versatile (1d8)
<i>Simple Ranged Weapons</i>				
Crossbow, light	25 gp	1d8 piercing	5 lb.	Ammunition (range 80/320), loading, two-handed
Dart	5 cp	1d4 piercing	1/4 lb.	Finesse, thrown (range 20/60)
Shortbow	25 gp	1d6 piercing	2 lb.	Ammunition (range 80/320), two-handed
Sling	1 sp	1d4 bludgeoning	—	Ammunition (range 30/120)
<i>Martial Melee Weapons</i>				
Battleaxe	10 gp	1d8 slashing	4 lb.	Versatile (1d10)
Flail	10 gp	1d8 bludgeoning	2 lb.	—
Greataxe	30 gp	1d12 slashing	7 lb.	Heavy, two-handed
Greatsword	50 gp	2d6 slashing	6 lb.	Heavy, two-handed
Halberd	20 gp	1d10 slashing	6 lb.	Heavy, reach, two-handed
Longsword	15 gp	1d8 slashing	3 lb.	Versatile (1d10)
Maul	10 gp	2d6 bludgeoning	10 lb.	Heavy, two-handed
Morningstar	15 gp	1d8 piercing	4 lb.	—
Rapier	25 gp	1d8 piercing	2 lb.	Finesse
Scimitar	25 gp	1d6 slashing	3 lb.	Finesse, light
Shortsword	10 gp	1d6 piercing	2 lb.	Finesse, light
Trident	5 gp	1d6 piercing	4 lb.	Thrown (range 20/60), versatile (1d8)
Warhammer	15 gp	1d8 bludgeoning	2 lb.	Versatile (1d10)
<i>Martial Ranged Weapons</i>				
Crossbow, hand	75 gp	1d6 piercing	3 lb.	Ammunition (range 30/120), light, loading
Crossbow, heavy	50 gp	1d10 piercing	18 lb.	Ammunition (range 100/400), heavy, loading, two-handed
Longbow	50 gp	1d8 piercing	2 lb.	Ammunition (range 150/600), heavy, two-handed



## ADVENTURING GEAR

Item	Cost	Weight
Abacus	2 gp	2 lb.
<i>Ammunition</i>		
Arrows (20)	1 gp	1 lb.
Crossbow bolts (20)	1 gp	1½ lb.
Sling bullets (20)	4 cp	1½ lb.
<i>Arcane focus</i>		
Crystal	10 gp	1 lb.
Orb	20 gp	3 lb.
Rod	10 gp	2 lb.
Staff	5 gp	4 lb.
Wand	10 gp	1 lb.
<i>Artisan's tools</i>		
Brewer's supplies	20 gp	9 lb.
Calligrapher's supplies	10 gp	5 lb.
Carpenter's tools	8 gp	6 lb.
Cartographer's tools	15 gp	6 lb.
Cobbler's tools	5 gp	5 lb.
Cook's utensils	1 gp	8 lb.
Jeweler's tools	25 gp	2 lb.
Leatherworker's tools	5 gp	5 lb.
Mason's tools	10 gp	8 lb.
Painter's supplies	10 gp	5 lb.
Smith's tools	20 gp	8 lb.
Tinker's tools	50 gp	10 lb.
Weaver's tools	1 gp	5 lb.
Woodcarver's tools	1 gp	5 lb.
Backpack	2 gp	5 lb.
Ball bearings (bag of 1,000)	1 gp	2 lb.
Barrel	2 gp	70 lb.
Barding	×4	×2
Basket	4 sp	2 lb.
Bedroll	1 gp	7 lb.
Bell	1 gp	—
Blanket	5 sp	3 lb.
Book	25 gp	5 lb.
Bottle, glass	2 gp	2 lb.
Bucket	5 cp	2 lb.
Candle	1 cp	—
Case, crossbow bolt (up to 20)	1 gp	1 lb.
Case, map or scroll	1 gp	1 lb.
Chalk (1 piece)	1 cp	—
Chest	5 gp	25 lb.
Clothes, common	5 sp	3 lb.
Clothes, costume	5 gp	4 lb.
Clothes, fine	15 gp	6 lb.
Clothes, traveler's	2 gp	4 lb.
Component pouch	25 gp	2 lb.
Crowbar	2 gp	5 lb.
Disguise kit	25 gp	3 lb.
<i>Gaming set</i>		
Dice set	1 sp	—
Dragonchess set	1 gp	1½ lb.
Playing card set	5 sp	—
Three-Dragon Ante set	1 gp	—
Hammer	1 gp	3 lb.

Item	Cost	Weight
Healer's kit	5 gp	3 lb.
<i>Holy symbol</i>		
Amulet	5 gp	1 lb.
Emblem	5 gp	—
Reliquary	5 gp	2 lb.
Holy water (flask)	25 gp	1 lb.
Hourglass	25 gp	1 lb.
Ink (1 ounce bottle)	10 gp	—
Ink pen	2 cp	—
Ladder (10-foot)	1 sp	25 lb.
Lamp	5 sp	1 lb.
Lantern, bullseye	10 gp	2 lb.
Lantern, hooded	5 gp	2 lb.
Lock	10 gp	1 lb.
Mess kit	2 sp	1 lb.
Mirror, steel	5 gp	1½ lb.
<i>Musical instrument</i>		
Bagpipes	30 gp	6 lb.
Drum	6 gp	3 lb.
Flute	2 gp	1 lb.
Lute	35 gp	2 lb.
Lyre	30 gp	2 lb.
Horn	3 gp	2 lb.
Pan flute	12 gp	2 lb.
Oil (flask)	1 sp	1 lb.
Paper (one sheet)	2 sp	—
Parchment (one sheet)	1 sp	—
Perfume (vial)	5 gp	—
Pick, miner's	2 gp	10 lb.
Piton	5 cp	1¼ lb.
Pole (10-foot)	5 cp	7 lb.
<i>Potion of healing</i> (see page 47)	50 gp	1½ lb.
Pouch	5 sp	1 lb.
Quiver	1 gp	1 lb.
Rations (1 day)	5 sp	2 lb.
Saddle, riding	10 gp	25 lb.
Robes	1 gp	4 lb.
Rope, hempen (50 feet)	1 gp	10 lb.
Rope, silk (50 feet)	10 gp	5 lb.
Sack	1 cp	1½ lb.
Sealing wax	5 sp	—
Shovel	2 gp	5 lb.
Signal whistle	5 cp	—
Signet ring	5 gp	—
Soap	2 cp	—
Spellbook	50 gp	3 lb.
Spikes, iron (10)	1 gp	5 lb.
Tent, two-person	2 gp	20 lb.
Thieves' tools	25 gp	1 lb.
Tinderbox	5 sp	1 lb.
Torch	1 cp	1 lb.
Vial	1 gp	—
Waterskin	2 sp	5 lb. (full)
Whetstone	1 cp	1 lb.



**Diplomat's Pack:** Includes a chest, 2 cases for maps and scrolls, a set of fine clothes, a bottle of ink, an ink pen, a lamp, 2 flasks of oil, 5 sheets of paper, a vial of perfume, sealing wax, and soap.

**Dungeoneer's Pack:** Includes a backpack, a crowbar, a hammer, 10 pitons, 10 torches, a tinderbox, 10 days of rations, and a waterskin. The pack also has 50 feet of hempen rope strapped to the side of it.

**Entertainer's Pack:** Includes a backpack, a bedroll, 2 costumes, 5 candles, 5 days of rations, a waterskin, and a disguise kit.

**Explorer's Pack:** Includes a backpack, a bedroll, a mess kit, a tinderbox, 10 torches, 10 days of rations, and a waterskin. The pack also has 50 feet of hempen rope strapped to the side of it.

**Priest's Pack:** Includes a backpack, a blanket, 10 candles, a tinderbox, an alms box, 2 blocks of incense, a censer, vestments, 2 days of rations, and a waterskin.

**Scholar's Pack:** Includes a backpack, a book of lore, a bottle of ink, an ink pen, 10 sheets of parchment, a little bag of sand, and a small knife.

## SPECIAL ITEMS

Here items that have special rules or need explanation.

**Arcane Focus.** An arcane focus is a special item—an orb, a crystal, a rod, a specially constructed staff, a wand-like length of wood, or some similar item—designed to channel the power of arcane spells. A wizard can use such an item as a spellcasting focus.

**Artisan's Tools.** These special tools include the items needed to pursue a craft or trade. The table shows examples of types of tools, each providing items related to a single craft. Proficiency with a set of artisan's tools lets you add your proficiency bonus to any ability checks you make using the tools in your craft. Each type of artisan's tools requires a separate proficiency.

**Ball Bearings.** As an action, you can spill these tiny metal balls from their pouch to cover a level, square area that is 10 feet on a side. A creature moving across the covered area must succeed on a DC 10 Dexterity saving throw or fall prone. A creature moving through the area at half speed doesn't need to make the saving throw.

**Barding.** Barding is armor designed to protect an animal's head, neck, chest, and body. Any type of armor shown on the Armor table in this chapter can be purchased as barding. The cost is four times the equivalent armor made for humanoids, and it weighs twice as much.

**Candle.** For 1 hour, a candle sheds bright light in a 5-foot radius and dim light for an additional 5 feet.

**Component Pouch.** A component pouch is a small, watertight leather belt pouch that has compartments to hold all the material components and other special items you need to cast your spells, except for those components that have a specific cost (as indicated in a spell's description).

**Crowbar.** Using a crowbar grants advantage to Strength checks where the crowbar's leverage can be applied.

**Disguise Kit.** This pouch of cosmetics, hair dye, and small props lets you create disguises that change your physical appearance. Proficiency with this kit lets you add your proficiency bonus to any ability checks you make to create a visual disguise.



**Gaming Set.** This item encompasses a wide range of game pieces, including dice and decks of cards (for games such as Three-Dragon Ante). A few common examples appear on the Tools table, but other kinds of gaming sets exist. If you are proficient with a gaming set, you can add your proficiency bonus to ability checks you make to play a game with that set. Each type of gaming set requires a separate proficiency.

**Healer's Kit.** This kit is a leather pouch containing bandages, salves, and splints. The kit has ten uses. As an action, you can expend one use of the kit to stabilize a creature that has 0 hit points, without needing to make a Wisdom (Medicine) check.

**Holy Symbol.** A holy symbol is a representation of a god or pantheon. It might be an amulet depicting a symbol representing a deity, the same symbol carefully engraved or inlaid as an emblem on a shield, or a tiny box holding a fragment of a sacred relic. The *Player's Handbook* lists many gods in the multiverse and their typical symbols. A cleric can use a holy symbol as a spellcasting focus. To use the symbol in this way, the caster must hold it in hand, wear it visibly, or bear it on a shield.

**Holy Water.** As an action, you can splash the contents of this flask onto a creature within 5 feet of you or throw it up to 20 feet, shattering it on impact. In either case, make a ranged attack against a target creature, treating the holy water as an improvised weapon. If the target is a fiend or undead, it takes 2d6 radiant damage.

A cleric can create holy water by performing a special ritual. The ritual takes 1 hour to perform, uses 25 gp worth of powdered silver, and requires the caster to expend a 1st-level spell slot.

**Lamp.** A lamp casts bright light in a 15-foot radius and dim light for an additional 30 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil.

**Lantern, Bullseye.** A bullseye lantern casts bright light in a 60-foot cone and dim light for an additional 60 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil.

**Lantern, Hooded.** A hooded lantern casts bright light in a 30-foot radius and dim light for an additional 30 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil. As an action, you can lower the hood, reducing the light to dim light in a 5-foot radius.



**Lock.** A key is provided with this lock. Without the key, a creature proficient with thieves' tools can pick this lock with a successful DC 15 Dexterity check.

**Mess Kit.** This tin box contains a cup and simple cutlery. The box clamps together, and one side can be used as a cooking pan and the other as a plate or shallow bowl.

**Musical Instrument.** Several of the most common types of musical instruments are shown on the table as examples. If you have proficiency with a given musical instrument, you can add your proficiency bonus to any ability checks you make to play music with the instrument. Each type of musical instrument requires a separate proficiency.

**Oil.** Oil usually comes in a clay flask that holds 1 pint. As an action, you can splash the oil in this flask onto a creature within 5 feet of you or throw it up to 20 feet, shattering it on impact. Make a ranged attack against a target creature or object, treating the oil as an improvised weapon. On a hit, the target is covered in oil. If the target takes any fire damage before the oil dries (after 1 minute), the target takes an additional 5 fire damage from the burning oil. You can also pour a flask of oil on the ground to cover a 5-foot-square area, provided that the surface is level. If lit, the oil burns for 2 rounds and deals 5 fire damage to any creature that enters the area or ends its turn in the area. A creature can take this damage only once per turn.

**Quiver.** A quiver can hold up to 20 arrows.

**Rations.** Rations consist of dry foods suitable for extended travel, including jerky, dried fruit, hardtack, and nuts.

**Rope.** Rope, whether made of hemp or silk, has 2 hit points and can be burst with a DC 17 Strength check.

**Spellbook.** Essential for wizards, a spellbook is a leather-bound tome with 100 blank vellum pages suitable for recording spells.

**Thieves' Tools.** This set of tools includes a small file, a set of lock picks, a small mirror mounted on a metal handle, a set of narrow-bladed scissors, and a pair of pliers. Proficiency with these tools lets you add your proficiency bonus to any ability checks you make to disarm traps or open locks.

**Tinderbox.** This small container holds flint, fire steel, and tinder (usually dry cloth soaked in light oil) used to kindle a fire. Using it to light a torch—or anything else with abundant, exposed fuel—takes an action. Lighting any other fire takes 1 minute.

**Torch.** A torch burns for 1 hour, providing bright light in a 20-foot radius and dim light for an additional 20 feet. If you make a melee attack with a burning torch and hit, it deals 1 fire damage.

## MOUNTS AND SERVICES

### MOUNTS

Item	Cost	Speed	Carrying Capacity
Donkey or mule	8 gp	40 ft.	420 lb.
Horse, draft	50 gp	40 ft.	540 lb.
Horse, riding	75 gp	60 ft.	480 lb.
Pony	30 gp	40 ft.	225 lb.
Warhorse	400 gp	60 ft.	540 lb.

## FOOD, DRINK, AND LODGING

Item	Cost
<b>Ale</b>	
Gallon	2 sp
Mug	4 cp
<b>Inn stay (per day)</b>	
Squalid	7 cp
Poor	1 sp
Modest	5 sp
Comfortable	8 sp
Wealthy	2 gp
Aristocratic	4 gp
<b>Meals (per day)</b>	
Squalid	3 cp
Poor	6 cp
Modest	3 sp
Comfortable	5 sp
Wealthy	8 sp
Aristocratic	2 gp
Stabling (per day)	5 sp
<b>Wine</b>	
Common (pitcher)	2 sp
Fine (bottle)	10 gp

## OTHER SERVICES

Service	Pay
<b>Coach cab</b>	
Between towns	3 cp per mile
Within a city	1 cp
<b>Hireling</b>	
Skilled	2 gp per day
Untrained	2 sp per day
Messenger	2 cp per mile
Road or gate toll	1 cp
Ship's passage	1 sp per mile

## MAGIC ITEMS

Every adventure holds the promise—but not a guarantee—of finding one or more magic items. The DM decides when such items fall into the characters' hands. See the *Dungeon Master's Guide* for many more items.

### USING A MAGIC ITEM

A magic item's description explains how the item works. Handling a magic item is enough to give a character a sense that something is extraordinary about the item. Casting the *identify* spell on the item then reveals its properties. Alternatively, a character can concentrate on the item during a short rest, while being in physical contact with the item. At the end of the rest, the character learns the item's properties. Potions are an exception; a little taste is enough to tell the taster what the potion does.

Certain magic items require a user to **attune** to them before their magical properties can be used. Attuning to a magic item requires that you spend an entire short rest concentrating on it (this can't be the same short rest used to learn an item's properties). Once you are attuned to an item, you can use its magical properties.



An item can be attuned to only one creature at a time. A creature can be attuned to no more than three magic items at any given time, and you can attune yourself to only one item during a short rest.

Your attunement to an item ends if it has been more than 100 feet away from you for 24 hours or if you die. You can also voluntarily end your attunement to an item with another short rest.

## ITEM DESCRIPTIONS

These items are in alphabetical order. Under an item's name is a line that tells you the type of the item, its rarity, and whether you must attune to it.

### BOOTS OF ELVENKIND

*Wondrous item, uncommon*

While you wear these boots, your steps make no sound, regardless of the surface you are moving across. You also have advantage on Dexterity (Stealth) checks that rely on moving silently.

### CLOAK OF BILLOWING

*Wondrous item, common*

While wearing this cloak, you can use a bonus action to make it billow dramatically.

### CLOAK OF MANY FASHIONS

*Wondrous item, common*

While wearing this cloak, you can use a bonus action to change the style, color, and apparent quality of the garment. The cloak's weight doesn't change. Regardless of its appearance, the cloak can't be anything but a cloak. Although it can duplicate the appearance of other magic cloaks, it doesn't gain their magical properties.

### CLOCKWORK AMULET

*Wondrous item, common*

This copper amulet contains tiny interlocking gears and is powered by magic from Mechanus, a plane of clockwork predictability. A creature that puts an ear to the amulet can hear faint ticking and whirring noises coming from within.

When you make an attack roll while wearing the amulet, you can forgo rolling the d20 to get a 10 on the die. Once used, this property can't be used again until the next dawn.

### DRAGON SLAYER

*Weapon (any sword), rare*

You gain a +1 bonus to attack and damage rolls made with this magic weapon.

When you hit a dragon with this weapon, the dragon takes an extra 3d6 damage of the weapon's type. For the purpose of this weapon, "dragon" refers to any creature with the dragon type.

### DREAD HELM

*Wondrous item, common*

This fearsome steel helm makes your eyes glow red while you wear it.

### DUST OF DISAPPEARANCE

*Wondrous item, uncommon*

Found in a small packet, this powder resembles very fine sand. There is enough of it for one use. When you use an action to throw the dust into the air, you and each creature and object within 10 feet of you become invisible for 2d4 minutes. The duration is the same for all subjects, and the dust is consumed when its magic takes effect. If a creature affected by the dust attacks or casts a spell, the invisibility ends for that creature.

### GAUNTLETS OF OGRE POWER

*Wondrous item, uncommon (requires attunement)*

Your Strength score is 19 while you wear these gauntlets. They have no effect on you if your Strength is 19 or higher without them.

### GOGGLES OF NIGHT

*Wondrous item, uncommon*

While wearing these dark lenses, you have darkvision out to a range of 60 feet. If you already have darkvision, wearing the goggles increases its range by 60 feet.

### HAT OF WIZARDRY

*Wondrous item, common (requires attunement by a wizard)*

While you are wearing this hat, you gain the following benefits:

- You can use the hat as a spellcasting focus for your wizard spells.
- You can try to cast a cantrip that you don't know. The cantrip must be on the wizard spell list, and you must make a DC 10 Intelligence (Arcana) check. If the check succeeds, you cast the spell. If the check fails, so does the spell, and the action used to cast the spell is wasted. In either case, you can't use this property again until you finish a long rest.

### IMMOVABLE ROD

*Rod, uncommon*

This flat iron rod has a button on one end. You can use an action to press the button, which causes the rod to become magically fixed in place. Until you or another creature uses an action to push the button again, the rod doesn't move, even if it is defying gravity. The rod can hold up to 8,000 pounds of weight. More weight causes the rod to deactivate and fall. A creature can use an action to make a DC 30 Strength check, moving the fixed rod up to 10 feet on a success.

### INSTRUMENT OF ILLUSIONS

*Wondrous item, common (requires attunement)*

While you are playing this musical instrument, you can create harmless, illusory visual effects within a 5-foot-radius sphere centered on the instrument. If you are a bard, the radius increases to 15 feet. Sample visual effects include luminous musical notes, a spectral dancer, butterflies, and gently falling snow. The magic effects have neither substance nor sound, and they are obviously illusory. The effects end when you stop playing.



## MITHRAL ARMOR

*Armor (medium or heavy, but not hide), uncommon*

Mithral is a light, flexible metal. A mithral chain shirt or breastplate can be worn under normal clothes. If the armor normally imposes disadvantage on Dexterity (Stealth) checks or has a Strength requirement, the mithral version of the armor doesn't.

## MYSTERY KEY

*Wondrous item, common*

A question mark is worked into the head of this key. The key has a 5 percent chance of unlocking any lock into which it's inserted. Once it unlocks something, the key disappears.

## NECKLACE OF FIREBALLS

*Wondrous item, rare*

This necklace has 1d6 + 3 beads hanging from it. You can use an action to detach a bead and throw it up to 60 feet away. When it reaches the end of its trajectory, the bead detonates as a 3rd-level *fireball* spell (save DC 15).

You can hurl multiple beads, or even the whole necklace, as one action. When you do so, increase the level of the *fireball* by 1 for each bead beyond the first.

## POLE OF COLLAPSING

*Wondrous item, common*

While holding this 10-foot pole, you can use an action to speak a command word and cause it to collapse into a 1-foot-long rod, for ease of storage. The pole's weight doesn't change. You can use an action to speak a different command word and cause the rod to revert to a pole; however, the rod will elongate only as far as the surrounding space allows.

## POTION OF HEALING

*Potion, rarity varies*

You regain hit points when you drink this potion. The number of hit points depends on the potion's rarity, as shown in the Potions of Healing table. Whatever its potency, the potion's red liquid glimmers when agitated.

## POTIONS OF HEALING

Potion of ...	Rarity	HP Regained
Healing	Common	2d4 + 2
Greater healing	Uncommon	4d4 + 4
Superior healing	Rare	8d4 + 8

## POTION OF INVULNERABILITY

*Potion, rare*

For 1 minute after you drink this potion, you have resistance to all damage. The potion's syrupy liquid looks like liquified iron.

## POTION OF WATER BREATHING

*Potion, uncommon*

You can breathe underwater for 1 hour after drinking this potion. Its cloudy green fluid smells of the sea and has a jellyfish-like bubble floating in it.

## SENDING STONES

*Wondrous item, uncommon*

*Sending stones* come in pairs, with each smooth stone carved to match the other so the pairing is easily recognized. While you touch one stone, you can use an action to cast the *sending* spell from it. The target is the bearer of the other stone. If no creature bears the other stone, you know that fact as soon as you use the stone and don't cast the spell.

Once *sending* is cast through the stones, they can't be used again until the next dawn. If one of the stones in a pair is destroyed, the other one becomes nonmagical.

## SHIELD, +1

*Armor (shield), uncommon*

While holding this shield, you have a +1 bonus to AC. This bonus is in addition to the shield's normal bonus to AC.

## STAFF OF BIRDCALLS

*Staff, common*

This wooden staff is decorated with bird carvings. It has 10 charges. While holding it, you can use an action to expend 1 charge from the staff and cause it to create one of the following sounds out to a range of 60 feet: a finch's chirp, a raven's caw, a duck's quack, a chicken's cluck, a goose's honk, a loon's call, a turkey's gobble, a seagull's cry, an owl's hoot, or an eagle's shriek.

The staff regains 1d6 + 4 expended charges daily at dawn. If you expend the last charge, roll a d20. On a 1, the staff explodes in a harmless cloud of bird feathers and is lost forever.

## WAND OF PYROTECHNICS

*Wand, common*

This wand has 7 charges. While holding it, you can use an action to expend 1 of its charges and create a harmless burst of multicolored light at a point you can see up to 60 feet away. The burst of light is accompanied by a crackling noise that can be heard up to 300 feet away. The light is as bright as a torch flame but lasts only a second.

The wand regains all expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand erupts in a harmless pyrotechnic display and is destroyed.

## WAND OF SECRETS

*Wand, uncommon*

The wand has 3 charges. While holding it, you can use an action to expend 1 of its charges, and if a secret door or trap is within 30 feet of you, the wand pulses and points at the one nearest to you. The wand regains 1d3 expended charges daily at dawn.

## WEAPON, +1

*Weapon (any), uncommon*

You have a +1 bonus to attack and damage rolls made with this magic weapon.





## CHAPTER 4: SPELLS

MAGIC PERMEATES THE WORLDS OF D&D AND MOST often appears in the form of a spell. This chapter provides the rules for casting spells. Spells can be versatile tools, weapons, or protective wards. They can deal damage or undo it, impose or remove conditions (see appendix B), drain life energy away, and restore life to the dead.

### WHAT IS A SPELL?

A spell is a discrete magical effect, a single shaping of the magical energies that suffuse the multiverse into a specific, limited expression. In casting a spell, a character carefully plucks at the invisible strands of raw magic suffusing the world, pins them in place in a particular pattern, sets them vibrating in a specific way, and then releases them to unleash the desired effect—in most cases, all in the span of seconds.

### SCHOOLS OF MAGIC

Scholars who study the workings of magic group spells into eight categories called schools of magic. The schools help describe spells; the schools have no game rules of their own, although some other rules refer to them.

**Abjuration** spells are protective, often creating barriers or warding off trespassers. **Conjuration** spells transport objects or creatures from one location to another. **Divination** spells reveal glimpses of the future, the locations of hidden things, or visions of distant people or places. **Enchantment** spells affect the minds of oth-

ers, influencing or controlling their behavior. **Evocation** spells tap mystical sources of energy to create a variety of effects, including blasts of fire and channeling positive energy to heal wounds. **Illusion** spells deceive the senses or minds of others. **Necromancy** spells manipulate the energies of life and death. **Transmutation** spells change the properties or physical form of a creature or object.

### SPELL LEVEL

Every spell has a level from 0 to 9. A spell's level is a general indicator of how powerful it is, with the lowly (but still impressive) *magic missile* at 1st level and the incredible *time stop* at 9th. Cantrips—simple but powerful spells that characters can cast almost by rote—are level 0. The higher a spell's level, the higher level a spellcaster must be to use that spell.

Spell level and character level don't correspond directly. Typically, a character has to be at least 17th level, not 9th level, to cast a 9th-level spell.

### KNOWN AND PREPARED SPELLS

Before a spellcaster can use a spell, he or she must have the spell firmly fixed in mind, or must have access to the spell in a magic item. Members of a few classes have a limited list of spells they know that are always fixed in mind. The same thing is true of many magic-using monsters. Other spellcasters, such as clerics and wizards, undergo a process of preparing spells. This process varies for different classes, as detailed in their descriptions.



## SPELL SLOTS

Regardless of how many spells a caster knows or prepares, he or she can cast only a limited number of spells before resting. Manipulating the fabric of magic and channeling its energy into even a simple spell is physically and mentally taxing, and higher-level spells are even more so. Thus, each spellcasting class's description includes a table showing how many spell slots of each spell level a character can use at each character level. For example, the 3rd-level wizard Umara has four 1st-level spell slots and two 2nd-level slots.

When a character casts a spell, he or she expends a slot of that spell's level or higher, effectively "filling" a slot with the spell. You can think of a spell slot as a groove of a certain size—small for a 1st-level slot, larger for a spell of higher level. A 1st-level spell fits into a slot of any size, but a 3rd-level spell fits only in a slot that's at least 3rd level. So when Umara casts *magic missile*, a 1st-level spell, she spends one of her four 1st-level slots and has three remaining.

Finishing a long rest restores any expended spell slots (see page 33 for the rules on resting).

Some characters and monsters have special abilities that let them cast spells without using spell slots.

### CASTING A SPELL AT A HIGHER LEVEL

When a spellcaster casts a spell using a slot that is of a higher level than the spell, the spell assumes the higher level for that casting. For instance, if Umara casts *magic missile* using one of her 2nd-level slots, that *magic missile* is 2nd level. Effectively, the spell expands to fill the slot it is put into.

Some spells, such as *magic missile* and *cure wounds*, have more powerful effects when cast at a higher level, as detailed in a spell's description.

## CANTRIPS

A cantrip is a spell that can be cast without using a spell slot and without being prepared in advance. Repeated practice has fixed the spell in the caster's mind and infused the caster with the magic needed to produce the effect over and over. A cantrip's spell level is 0.

## RITUALS

Certain spells have a special tag: "ritual." Such a spell can be cast following the normal rules for spellcasting, or the spell can be cast as a ritual. The ritual version of a spell takes 10 minutes longer to cast than normal. It also doesn't expend a spell slot, which means the ritual version of a spell can't be cast at a higher level.

To cast a spell as a ritual, a spellcaster must have a feature that grants the ability to do so. The cleric and the druid, for example, have such a feature. The caster must also have the spell prepared or on his or her list of spells known, unless the character's ritual feature specifies otherwise, as the wizard's does.

## CASTING A SPELL

When a character casts any spell, the same basic rules are followed, regardless of the character's class or the spell's effects.

Each spell description in this chapter begins with a block of information, including the spell's name, level, school of magic, casting time, range, components, and duration. The rest of a spell entry describes the spell's effect.

## CASTING IN ARMOR

Because of the mental focus and precise gestures required for spellcasting, you must be proficient with the armor you are wearing to cast a spell. You are otherwise too distracted and physically hampered by your armor for spellcasting.

## CASTING TIME

Most spells require a single action to cast, but some spells require a bonus action, a reaction, or much more time to cast.

### BONUS ACTION

A spell cast with a bonus action is especially swift. You must use a bonus action on your turn to cast the spell, provided that you haven't already taken a bonus action this turn. You can't cast another spell during the same turn, except for a cantrip with a casting time of 1 action.

### REACTIONS

Some spells can be cast as reactions. These spells take a fraction of a second to bring about and are cast in response to some event. If a spell can be cast as a reaction, the spell description tells you exactly when you can do so.

### LONGER CASTING TIMES

Certain spells (including spells cast as rituals) require more time to cast: minutes or even hours. When you cast a spell with a casting time longer than a single action or reaction, you must spend your action each turn casting the spell, and you must maintain your concentration while you do so (see "Concentration" below). If your concentration is broken, the spell fails, but you don't expend a spell slot. If you want to try casting the spell again, you must start over.

## RANGE

The target of a spell must be within the spell's range. For a spell like *magic missile*, the target is a creature. For a spell like *fireball*, the target is the point in space where the ball of fire erupts.

Most spells have ranges expressed in feet. Some spells can target only a creature (including you) that you touch. Other spells, such as the *shield* spell, affect only you. These spells have a range of self.

Spells that create cones or lines of effect that originate from you also have a range of self, indicating that the origin point of the spell's effect must be you (see "Areas of Effect" later in this chapter).

Once a spell is cast, its effects aren't limited by its range, unless the spell's description says otherwise.

## COMPONENTS

A spell's components are the physical requirements you must meet in order to cast it. Each spell's description indicates whether it requires verbal (V), somatic (S), or material (M) components. If you can't provide one or more of a spell's components, you are unable to cast the spell.



## VERBAL (V)

Most spells require the chanting of mystic words. The words themselves aren't the source of the spell's power; rather, the particular combination of sounds, with specific pitch and resonance, sets the threads of magic in motion. Thus, a character who is gagged or in an area of silence, such as one created by the *silence* spell, can't cast a spell with a verbal component.

## SOMATIC (S)

Spellcasting gestures might include a forceful gesticulation or an intricate set of gestures. If a spell requires a somatic component, the caster must have free use of at least one hand to perform these gestures.

## MATERIAL (M)

Casting some spells requires particular objects, specified in parentheses in the component entry. A character can use a **component pouch** or a **spellcasting focus** (found in chapter 3) in place of the components specified for a spell. But if a cost is indicated for a component, a character must have that specific component before he or she can cast the spell.

If a spell states that a material component is consumed by the spell, the caster must provide this component for each casting of the spell.

A spellcaster must have a hand free to access these components—or to hold a spellcasting focus—but it can be the same hand that he or she uses to perform somatic components.

## DURATION

A spell's duration is the length of time the spell persists. A duration can be expressed in rounds, minutes, hours, or even years. Some spells specify that their effects last until the spells are dispelled or destroyed.

## INSTANTANEOUS

Many spells are instantaneous. The spell harms, heals, creates, or alters a creature or an object in a way that can't be dispelled, because its magic exists only for an instant.

## CONCENTRATION

Some spells require you to maintain concentration in order to keep their magic active. If you lose concentration, such a spell ends.

If a spell must be maintained with concentration, that fact appears in its Duration entry, and the spell specifies how long you can concentrate on it. You can end concentration at any time (no action required).

Normal activity, such as moving and attacking, doesn't interfere with concentration. The following factors can break concentration:

- **Casting another spell that requires concentration.** You lose concentration on a spell if you cast another spell that requires concentration. You can't concentrate on two spells at once.
- **Taking damage.** Whenever you take damage while you are concentrating on a spell, you must make a Constitution saving throw to maintain your concentration. The DC equals 10 or half the damage you take, whichever number is higher. If you take damage from multiple

sources, such as an arrow and a dragon's breath, you make a separate saving throw for each source of damage.

- **Being incapacitated or killed.** You lose concentration on a spell if you are incapacitated or if you die.

The DM might also decide that certain environmental phenomena, such as a wave crashing over you while you're on a storm-tossed ship, require you to succeed on a DC 10 Constitution saving throw to maintain concentration on a spell.

## TARGETS

A typical spell requires you to pick one or more targets to be affected by the spell's magic. A spell's description tells you whether the spell targets creatures, objects, or a point of origin for an area of effect (described below).

Unless a spell has a perceptible effect, a creature might not know it was targeted by a spell at all. An effect like crackling lightning is obvious, but a more subtle effect, such as an attempt to read a creature's thoughts, typically goes unnoticed, unless a spell says otherwise.

### A CLEAR PATH TO THE TARGET

To target something, you must have a clear path to it, so it can't be behind total cover.

If you place an area of effect at a point that you can't see and an obstruction, such as a wall, is between you and that point, the point of origin comes into being on the near side of that obstruction.

### TARGETING YOURSELF

If a spell targets a creature of your choice, you can choose yourself, unless the creature must be hostile or specifically a creature other than you. If you are in the area of effect of a spell you cast, you can target yourself.

## AREAS OF EFFECT

Spells such as *burning hands* and *cone of cold* cover an area, allowing them to affect multiple creatures at once.

A spell's description specifies its area of effect, which typically has one of five different shapes: cone, cube, cylinder, line, or sphere. Every area of effect has a **point of origin**, a location from which the spell's energy erupts. The rules for each shape specify how you position its point of origin. Typically, a point of origin is a point in space, but some spells have an area whose origin is a creature or an object.

A spell's effect expands in straight lines from the point of origin. If no unblocked straight line extends from the point of origin to a location within the area of effect, that location isn't included in the spell's area. To block one of these imaginary lines, an obstruction must provide total cover (see page 36).

### CONE

A cone extends in a direction you choose from its point of origin. A cone's width at a given point along its length is equal to that point's distance from the point of origin. A cone's area of effect specifies its maximum length.

A cone's point of origin is not included in the cone's area of effect, unless you decide otherwise.



## CUBE

You select a cube's point of origin, which lies anywhere on a face of the cubic effect. The cube's size is expressed as the length of each side.

A cube's point of origin is not included in the cube's area of effect, unless you decide otherwise.

## CYLINDER

A cylinder's point of origin is the center of a circle of a particular radius, as given in the spell description. The circle must either be on the ground or at the height of the spell effect. The energy in a cylinder expands in straight lines from the point of origin to the perimeter of the circle, forming the base of the cylinder. The spell's effect then shoots up from the base or down from the top, to a distance equal to the height of the cylinder.

A cylinder's point of origin is included in the cylinder's area of effect.

## LINE

A line extends from its point of origin in a straight path up to its length and covers an area defined by its width.

A line's point of origin is not included in the line's area of effect, unless you decide otherwise.

## SPHERE

You select a sphere's point of origin, and the sphere extends outward from that point. The sphere's size is expressed as a radius in feet that extends from the point.

A sphere's point of origin is included in the sphere's area of effect.

## SAVING THROWS

Many spells specify that a target can make a saving throw to avoid some or all of a spell's effects. The spell specifies the ability that the target uses for the save and what happens on a success or failure.

**Spell save DC** = 8 + your proficiency bonus + your spellcasting ability modifier

## ATTACK ROLLS

Some spells require the caster to make an attack roll to determine whether the spell effect hits the intended target.

**Spell attack modifier** = your proficiency bonus + your spellcasting ability modifier

## SPELL DESCRIPTIONS

The spells are presented in alphabetical order.

### ACID SPLASH

*Conjuration cantrip*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S

**Duration:** Instantaneous

You hurl a bubble of acid. Choose one or two creatures you can see within range. If you choose two, they must

be within 5 feet of each other. A target must succeed on a Dexterity saving throw or take 1d6 acid damage.

This spell's damage increases by 1d6 when you reach 5th level (2d6), 11th level (3d6), and 17th level (4d6).

### AID

*2nd-level abjuration*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, S, M (a tiny strip of white cloth)

**Duration:** 8 hours

Your spell bolsters your allies with toughness and resolve. Choose up to three creatures within range. Each target's hit point maximum and current hit points increase by 5 for the duration.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, a target's hit points increase by an additional 5 for each slot level above 2nd.

### ARCANE LOCK

*2nd-level abjuration*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (gold dust worth at least 25 gp, which the spell consumes)

**Duration:** Until dispelled

You touch a closed door, window, gate, chest, or other entryway, and it becomes locked for the duration. You and the creatures you designate when you cast this spell can open the object normally. You can also set a password that, when spoken within 5 feet of the object, suppresses this spell for 1 minute. Otherwise, it is impassable until it is broken or the spell is dispelled or suppressed. Casting *knock* on the object suppresses *arcane lock* for 10 minutes.

While affected by this spell, the object is more difficult to break or force open; the DC to break it or pick any locks on it increases by 10.

### AUGURY

*2nd-level divination (ritual)*

**Casting Time:** 1 minute

**Range:** Self

**Components:** V, S, M (specially marked sticks, bones, or similar tokens worth at least 25 gp)

**Duration:** Instantaneous

By casting gem-inlaid sticks, rolling dragon bones, laying out ornate cards, or employing some other divining tool, you receive an omen from an otherworldly entity about the results of a specific course of action that you plan to take within the next 30 minutes. The DM chooses from the following possible omens:

*Weal*, for good results

*Woe*, for bad results

*Weal and woe*, for both good and bad results

*Nothing*, for results that aren't especially good or bad

The spell doesn't take into account any possible circumstances that might change the outcome, such as the casting of additional spells or the loss or gain of a companion.





If you cast the spell two or more times before completing your next long rest, there is a cumulative 25 percent chance for each casting after the first that you get a random reading. The DM makes this roll in secret.

### BEACON OF HOPE

*3rd-level abjuration*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, S

**Duration:** Concentration, up to 1 minute

This spell bestows hope and vitality. Choose any number of creatures within range. For the duration, each target has advantage on Wisdom saving throws and death saving throws, and regains the maximum number of hit points possible from any healing.

### BLESS

*1st-level enchantment*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, S, M (a sprinkling of holy water)

**Duration:** Concentration, up to 1 minute

You bless up to three creatures of your choice within range. Whenever a target makes an attack roll or a saving throw before the spell ends, the target can roll a d4 and add the number rolled to the attack roll or saving throw.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

### BLUR

*2nd-level illusion*

**Casting Time:** 1 action

**Range:** Self

**Components:** V

**Duration:** Concentration, up to 1 minute

Your body becomes blurred, shifting and wavering to all who can see you. For the duration, any creature has disadvantage on attack rolls against you. An attacker is immune to this effect if it doesn't rely on sight, as with blindsight, or can see through illusions, as with truesight.

### BURNING HANDS

*1st-level evocation*

**Casting Time:** 1 action

**Range:** Self (15-foot cone)

**Components:** V, S

**Duration:** Instantaneous

As you hold your hands with thumbs touching and fingers spread, a thin sheet of flames shoots forth from your outstretched fingertips. Each creature in a 15-foot cone must make a Dexterity saving throw. A creature takes 3d6 fire damage on a failed save, or half as much damage on a successful one.

The fire ignites any flammable objects in the area that aren't being worn or carried.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

### CHARM PERSON

*1st-level enchantment*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, S

**Duration:** 1 hour

You attempt to charm a humanoid you can see within range. It must make a Wisdom saving throw, and does so with advantage if you or your companions are fighting it. If it fails the saving throw, it is charmed by you until the spell ends or until you or your companions do anything harmful to it. The charmed creature regards you as a friendly acquaintance. When the spell ends, the creature knows it was charmed by you.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

### COMMAND

*1st-level enchantment*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V

**Duration:** 1 round

You speak a one-word command to a creature you can see within range. The target must succeed on a Wisdom saving throw or follow the command on its next turn. The spell has no effect if the target is **undead**, if it doesn't



understand your language, or if your command is directly harmful to it.

Some typical commands and their effects follow. You might issue a command other than one described here. If you do so, the DM determines how the target behaves. If the target can't follow your command, the spell ends.

**Approach.** The target moves toward you by the shortest and most direct route, ending its turn if it moves within 5 feet of you.

**Drop.** The target drops whatever it is holding and then ends its turn.

**Flee.** The target spends its turn moving away from you by the fastest available means.

**Grovel.** The target falls prone and then ends its turn.

**Halt.** The target doesn't move and takes no actions. A flying creature stays aloft, provided that it is able to do so. If it must move to stay aloft, it flies the minimum distance needed to remain in the air.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, you can affect one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

## COMPREHEND LANGUAGES

*1st-level divination (ritual)*

**Casting Time:** 1 action

**Range:** Self

**Components:** V, S, M (a pinch of soot and salt)

**Duration:** 1 hour

For the duration, you understand the literal meaning of any spoken language that you hear. You also understand any written language that you see, but you must be touching the surface on which the words are written. It takes about 1 minute to read one page of text.

This spell doesn't decode secret messages in a text or a glyph, such as an arcane sigil, that isn't part of a written language.

## CRUSADER'S MANTLE

*3rd-level evocation*

**Casting Time:** 1 action

**Range:** Self

**Components:** V

**Duration:** Concentration, up to 1 minute

Holy power radiates from you in an aura with a 30-foot radius, awakening boldness in friendly creatures. Until the spell ends, the aura moves with you, centered on you. While in the aura, each nonhostile creature in the aura (including you) deals an extra 1d4 radiant damage when it hits with a weapon attack.

## CURE WOUNDS

*1st-level evocation*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S

**Duration:** Instantaneous

A creature you touch regains a number of hit points equal to 1d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d8 for each slot level above 1st.

## DANCING LIGHTS

*Evocation cantrip*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S, M (a bit of phosphorus or wychwood, or a glowworm)

**Duration:** Concentration, up to 1 minute

You create up to four torch-sized lights within range, making them appear as torches, lanterns, or glowing orbs that hover in the air for the duration. You can also combine the four lights into one glowing vaguely humanoid form of Medium size. Whichever form you choose, each light sheds dim light in a 10-foot radius.

As a bonus action on your turn, you can move the lights up to 60 feet to a new spot within range. A light must be within 20 feet of another light created by this spell, and a light winks out if it exceeds the spell's range.

## DARKNESS

*2nd-level evocation*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, M (bat fur and a drop of pitch or piece of coal)

**Duration:** Concentration, up to 10 minutes

Magical darkness spreads from a point you choose within range to fill a 15-foot-radius sphere for the duration. The darkness spreads around corners. A creature with darkvision can't see through this darkness, and nonmagical light can't illuminate it.

If the point you choose is on an object you are holding or one that isn't being worn or carried, the darkness emanates from the object and moves with it. Completely covering the source of the darkness with an opaque object, such as a bowl or a helm, blocks the darkness.

If any of this spell's area overlaps with an area of light created by a spell of 2nd level or lower, the spell that created the light is dispelled.

## DETECT MAGIC

*1st-level divination (ritual)*

**Casting Time:** 1 action

**Range:** Self

**Components:** V, S

**Duration:** Concentration, up to 10 minutes

For the duration, you sense the presence of magic within 30 feet of you. If you sense magic in this way, you can use your action to see a faint aura around any visible creature or object in the area that bears magic, and you learn its school of magic, if any.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.



## DISGUISE SELF

*1st-level illusion*

**Casting Time:** 1 action

**Range:** Self

**Components:** V, S

**Duration:** 1 hour

You make yourself—including your clothing, armor, weapons, and other belongings on your person—look different until the spell ends or until you use your action to dismiss it. You can seem 1 foot shorter or taller and can appear thin, fat, or in between. You can't change your body type, so you must adopt a form that has the same basic arrangement of limbs. Otherwise, the extent of the illusion is up to you.

The changes wrought by this spell fail to hold up to physical inspection. For example, if you use this spell to add a hat to your outfit, objects pass through the hat, and anyone who touches it would feel nothing or would feel your head and hair. If you use this spell to appear thinner than you are, the hand of someone who reaches out to touch you would bump into you while it was seemingly still in midair.

To discern that you are disguised, a creature can use its action to inspect your appearance and must succeed on an Intelligence (Investigation) check against your spell save DC.

## DISPEL MAGIC

*3rd-level abjuration*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S

**Duration:** Instantaneous

Choose one creature, object, or magical effect within range. Any spell of 3rd level or lower on the target ends. For each spell of 4th level or higher on the target, make an ability check using your spellcasting ability. The DC equals 10 + the spell's level. On a successful check, the spell ends.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, you automatically end the effects of a spell on the target if the spell's level is equal to or less than the level of the spell slot you used.

## DIVINE FAVOR

*1st-level evocation*

**Casting Time:** 1 bonus action

**Range:** Self

**Components:** V, S

**Duration:** Concentration, up to 1 minute

Your prayer empowers you with divine radiance. Until the spell ends, your weapon attacks deal an extra 1d4 radiant damage on a hit.

## FAERIE FIRE

*1st-level evocation*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V

**Duration:** Concentration, up to 1 minute

Each object in a 20-foot cube within range is outlined in blue, green, or violet light (your choice). Any creature in the area when the spell is cast is also outlined in light if it fails a Dexterity saving throw. For the duration, objects and affected creatures shed dim light in a 10-foot radius.

Any attack roll against an affected creature or object has advantage if the attacker can see it, and the affected creature or object can't benefit from being invisible.

## FEAR

*3rd-level illusion*

**Casting Time:** 1 action

**Range:** Self (30-foot cone)

**Components:** V, S, M (a white feather or the heart of a hen)

**Duration:** Concentration, up to 1 minute

You project a phantasmal image of a creature's worst fears. Each creature in a 30-foot cone must succeed on a Wisdom saving throw or drop whatever it is holding and become frightened for the duration.

While frightened by this spell, a creature must take the Dash action and move away from you by the safest available route on each of its turns, unless there is nowhere to move. If the creature ends its turn in a location where it doesn't have line of sight to you, the creature can make a Wisdom saving throw. On a successful save, the spell ends for that creature.

## FEATHER FALL

*1st-level transmutation*

**Casting Time:** 1 reaction, which you take when you or a creature within 60 feet of you falls

**Range:** 60 feet

**Components:** V, M (a small feather or piece of down)

**Duration:** 1 minute

Choose up to five falling creatures within range. A falling creature's rate of descent slows to 60 feet per round until the spell ends. If the creature lands before the spell ends, it takes no falling damage and can land on its feet, and the spell ends for that creature.

## FIREBALL

*3rd-level evocation*

**Casting Time:** 1 action

**Range:** 150 feet

**Components:** V, S, M (a tiny ball of bat guano and sulfur)

**Duration:** Instantaneous

A bright streak flashes from your pointing finger to a point you choose within range and then blossoms with a low roar into an explosion of flame. Each creature in a 20-foot-radius sphere centered on that point must make a Dexterity saving throw. A target takes 8d6 fire damage on a failed save, or half as much damage on a successful one.

The fire spreads around corners. It ignites flammable objects in the area that aren't being worn or carried.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.



## FIRE BOLT

*Evocation cantrip*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S

**Duration:** Instantaneous

You hurl a mote of fire at a creature or object within range. Make a ranged spell attack against the target. On a hit, the target takes 1d10 fire damage. A flammable object hit by this spell ignites if it isn't being worn or carried.

This spell's damage increases by 1d10 when you reach 5th level (2d10), 11th level (3d10), and 17th level (4d10).

## FLAMING SPHERE

*2nd-level conjuration*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S, M (a bit of tallow, a pinch of brimstone, and a dusting of powdered iron)

**Duration:** Concentration, up to 1 minute

A 5-foot-diameter sphere of fire appears in an unoccupied space of your choice within range and lasts for the duration. Any creature that ends its turn within 5 feet of the sphere must make a Dexterity saving throw. The creature takes 2d6 fire damage on a failed save, or half as much damage on a successful one.

As a bonus action, you can move the sphere up to 30 feet. If you ram the sphere into a creature, that creature must make the saving throw against the sphere's damage, and the sphere stops moving this turn.

When you move the sphere, you can direct it over barriers up to 5 feet tall and jump it across pits up to 10 feet wide. The sphere ignites flammable objects not being worn or carried, and it sheds bright light in a 20-foot radius and dim light for an additional 20 feet.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d6 for each slot level above 2nd.



## FLY

*3rd-level transmutation*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (a wing feather from any bird)

**Duration:** Concentration, up to 10 minutes

You touch a willing creature. The target gains a flying speed of 60 feet for the duration. When the spell ends, the target falls if it is still aloft, unless it can stop the fall.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, you can target one additional creature for each slot level above 3rd.

## GUIDANCE

*Divination cantrip*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S

**Duration:** Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one ability check of its choice. It can roll the die before or after making the ability check. The spell then ends.

## GUIDING BOLT

*1st-level evocation*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S

**Duration:** 1 round

A flash of light streaks toward a creature of your choice within range. Make a ranged spell attack against the target. On a hit, the target takes 4d6 radiant damage, and the next attack roll made against this target before the end of your next turn has advantage, thanks to the mystical dim light glittering on the target until then.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

FLAMING SPHERE





## HASTE

*3rd-level transmutation*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, S, M (a shaving of licorice root)

**Duration:** Concentration, up to 1 minute

Choose a willing creature that you can see within range. Until the spell ends, the target's speed is doubled, it gains a +2 bonus to AC, it has advantage on Dexterity saving throws, and it gains an additional action on each of its turns. That action can be used only to take the Attack (one weapon attack only), Dash, Disengage, Hide, or Use an Object action.

When the spell ends, the target can't move or take actions until after its next turn, as a wave of lethargy sweeps over it.

## HEALING WORD

*1st-level evocation*

**Casting Time:** 1 bonus action

**Range:** 60 feet

**Components:** V

**Duration:** Instantaneous

A creature of your choice that you can see within range regains hit points equal to 1d4 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d4 for each slot level above 1st.

## HOLD PERSON

*2nd-level enchantment*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S, M (a small, straight piece of iron)

**Duration:** Concentration, up to 1 minute

Choose a humanoid that you can see within range. The target must succeed on a Wisdom saving throw or be paralyzed for the duration. At the end of each of its turns, the target can make another Wisdom saving throw. On a success, the spell ends on the target.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, you can target one additional humanoid for each slot level above 2nd. The humanoids must be within 30 feet of each other when you target them.

## IDENTIFY

*1st-level divination (ritual)*

**Casting Time:** 1 minute

**Range:** Touch

**Components:** V, S, M (a pearl worth at least 100 gp and an owl feather)

**Duration:** Instantaneous

You choose one object that you must touch throughout the casting of the spell. If it is a magic item or some other magic-imbued object, you learn its properties and how to use them, whether it requires attunement to use, and how many charges it has, if any. You learn whether any spells

are affecting the item and what they are. If the item was created by a spell, you learn which spell created it.

If you instead touch a creature throughout the casting, you learn what spells, if any, are currently affecting it.

## INFLECT WOUNDS

*1st-level necromancy*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S

**Duration:** Instantaneous

Make a melee spell attack against a creature you can reach. On a hit, the target takes 3d10 necrotic damage.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d10 for each slot level above 1st.

## INVISIBILITY

*2nd-level illusion*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (an eyelash encased in gum arabic)

**Duration:** Concentration, up to 1 hour

A creature you touch becomes invisible until the spell ends. Anything the target is wearing or carrying is invisible as long as it is on the target's person. The spell ends for a target that attacks or casts a spell.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

## KNOCK

*2nd-level transmutation*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V

**Duration:** Instantaneous

Choose an object that you can see within range. The object can be a door, a box, a chest, a set of manacles, a padlock, or another object that contains a mundane or magical means that prevents access.

A target that is held shut by a mundane lock or that is stuck or barred becomes unlocked, unstuck, or unbarred. If the object has multiple locks, only one of them is unlocked.

If you choose a target that is held shut with *arcane lock*, that spell is suppressed for 10 minutes, during which time the target can be opened and shut normally.

When you cast the spell, a loud knock, audible from as far away as 300 feet, emanates from the target object.

## LESSER RESTORATION

*2nd-level abjuration*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S

**Duration:** Instantaneous

You touch a creature and can end either one disease or one condition afflicting it. The condition can be blinded, deafened, paralyzed, or poisoned.



## LEVITATE

2nd-level transmutation

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S, M (either a small leather loop or a piece of golden wire bent into a cup shape with a long shank on one end)

**Duration:** Concentration, up to 10 minutes

One creature or loose object of your choice that you can see within range rises vertically, up to 20 feet, and remains suspended there for the duration. The spell can levitate a target that weighs up to 500 pounds. An unwilling creature that succeeds on a Constitution saving throw is unaffected.

The target can move only by pushing or pulling against a fixed object or surface within reach (such as a wall or a ceiling), which allows it to move as if it were climbing. You can change the target's altitude by up to 20 feet in either direction on your turn. If you are the target, you can move up or down as part of your move. Otherwise, you can use your action to move the target, which must remain within the spell's range.

When the spell ends, the target floats gently to the ground if it is still aloft.

## LIGHT

Evocation cantrip

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, M (a firefly or phosphorescent moss)

**Duration:** 1 hour

You touch one object that is no larger than 10 feet in any dimension. Until the spell ends, the object sheds bright light in a 20-foot radius and dim light for an additional 20 feet. The light can be colored as you like. Completely covering the object with something opaque blocks the light. The spell ends if you cast it again or dismiss it as an action.

If you target an object held or worn by a hostile creature, that creature must succeed on a Dexterity saving throw to avoid the spell.

## LIGHTNING BOLT

3rd-level evocation

**Casting Time:** 1 action

**Range:** Self (100-foot line)

**Components:** V, S, M (a bit of fur and a rod of amber, crystal, or glass)

**Duration:** Instantaneous

A stroke of lightning forming a line 100 feet long and 5 feet wide blasts out from you in a direction you choose. Each creature in the line must make a Dexterity saving throw. A creature takes 8d6 lightning damage on a failed save, or half as much damage on a successful one.

The lightning ignites flammable objects in the area that aren't being worn or carried.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.



## LONGSTRIDER

1st-level transmutation

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (a pinch of dirt)

**Duration:** 1 hour

You touch a creature. The target's speed increases by 10 feet until the spell ends.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

## MAGE ARMOR

1st-level abjuration

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (a piece of cured leather)

**Duration:** 8 hours

You touch a willing creature who isn't wearing armor, and a protective magical force surrounds it until the spell ends. The target's base AC becomes 13 + its Dexterity modifier. The spell ends if the target dons armor or if you dismiss the spell as an action.



## MAGE HAND

*Conjuration cantrip*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, S

**Duration:** 1 minute

A spectral, floating hand appears at a point you choose within range. The hand lasts for the duration or until you dismiss it as an action. The hand vanishes if it is ever more than 30 feet away from you or if you cast this spell again.

You can use your action to control the hand. You can use the hand to manipulate an object, open an unlocked door or container, stow or retrieve an item from an open container, or pour the contents out of a vial. You can move the hand up to 30 feet each time you use it.

The hand can't attack, activate magic items, or carry more than 10 pounds.

## MAGIC MISSILE

*1st-level evocation*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S

**Duration:** Instantaneous

You create three glowing darts of magical force. Each dart hits a creature of your choice that you can see within range. A dart deals 1d4 + 1 force damage to its target. The darts all strike simultaneously, and you can direct them to hit one creature or several.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the spell creates one more dart for each slot level above 1st.

## MAGIC WEAPON

*2nd-level transmutation*

**Casting Time:** 1 bonus action

**Range:** Touch

**Components:** V, S

**Duration:** Concentration, up to 1 hour

You touch a nonmagical weapon. Until the spell ends, that weapon becomes a magic weapon with a +1 bonus to attack rolls and damage rolls.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, the bonus increases to +2. When you use a spell slot of 6th level or higher, the bonus increases to +3.

## MAJOR IMAGE

*3rd-level illusion*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S, M (a bit of fleece)

**Duration:** Concentration, up to 10 minutes

You create the image of an object, a creature, or some other visible phenomenon that is no larger than a 20-foot cube. The image appears at a spot that you can see within range and lasts for the duration. It seems completely real, including sounds, smells, and temperature appropriate to the thing depicted. You can't create sufficient heat or cold to cause damage, a sound loud enough

to deal thunder damage or deafen a creature, or a smell that might sicken a creature (like a troglodyte's stench).

As long as you are within range of the illusion, you can use your action to cause the image to move to any other spot within range. As the image changes location, you can alter its appearance so that its movements appear natural for the image. For example, if you create an image of a creature and move it, you can alter the image so that it appears to be walking. Similarly, you can cause the illusion to make different sounds at different times, even making it carry on a conversation, for example.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image, and its other sensory qualities become faint to the creature.

**At Higher Levels.** When you cast this spell using a spell slot of 6th level or higher, the spell lasts until dispelled, without requiring your concentration.

## MASS HEALING WORD

*3rd-level evocation*

**Casting Time:** 1 bonus action

**Range:** 60 feet

**Components:** V

**Duration:** Instantaneous

As you call out words of restoration, up to six creatures of your choice that you can see within range regain hit points equal to 1d4 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, the healing increases by 1d4 for each slot level above 3rd.

## MENDING

*Transmutation cantrip*

**Casting Time:** 1 minute

**Range:** Touch

**Components:** V, S, M (two lodestones)

**Duration:** Instantaneous

This spell repairs a single break or tear in an object you touch, such as a broken chain link, two halves of a broken key, a torn cloak, or a leaking wineskin. As long as the break or tear is no larger than 1 foot in any dimension, you mend it, leaving no trace of the former damage.

This spell can physically repair a magic item or construct, but the spell can't restore magic to such an object.

## MINOR ILLUSION

*Illusion cantrip*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** S, M (a bit of fleece)

**Duration:** 1 minute

You create a sound or an image of an object within range that lasts for the duration. The illusion also ends if you dismiss it as an action or cast this spell again.



If you create a sound, its volume can range from a whisper to a scream. It can be your voice, someone else's voice, a lion's roar, a beating of drums, or any other sound you choose. The sound continues unabated throughout the duration, or you can make discrete sounds at different times before the spell ends.

If you create an image of an object—such as a chair, muddy footprints, or a small chest—it must be no larger than a 5-foot cube. The image can't create sound, light, smell, or any other sensory effect. Physical interaction with the image reveals it to be an illusion, because things can pass through it.

If a creature uses its action to examine the sound or image, the creature can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the illusion becomes faint to the creature.

### MISTY STEP

*2nd-level conjuration*

**Casting Time:** 1 bonus action

**Range:** Self

**Components:** V

**Duration:** Instantaneous

Briefly surrounded by silvery mist, you teleport up to 30 feet to an unoccupied space that you can see.

### POISON SPRAY

*Conjuration cantrip*

**Casting Time:** 1 action

**Range:** 10 feet

**Components:** V, S

**Duration:** Instantaneous

You extend your hand toward a creature you can see within range and project a puff of noxious gas from your palm. The creature must succeed on a Constitution saving throw or take 1d12 poison damage.

This spell's damage increases by 1d12 when you reach 5th level (2d12), 11th level (3d12), and 17th level (4d12).

### PRESTIDIGITATION

*Transmutation cantrip*

**Casting Time:** 1 action

**Range:** 10 feet

**Components:** V, S

**Duration:** Up to 1 hour

This spell is a minor magical trick that novice spellcasters use for practice. You create one of the following magical effects within range:

- You create an instantaneous, harmless sensory effect, such as a shower of sparks, a puff of wind, faint musical notes, or an odd odor.
- You instantaneously light or snuff out a candle, a torch, or a small campfire.
- You instantaneously clean or soil an object no larger than 1 cubic foot.
- You chill, warm, or flavor up to 1 cubic foot of nonliving material for 1 hour.
- You make a color, a small mark, or a symbol appear on an object or a surface for 1 hour.

- You create a nonmagical trinket or an illusory image that can fit in your hand and that lasts until the end of your next turn.

If you cast this spell multiple times, you can have up to three of its non-instantaneous effects active at a time, and you can dismiss such an effect as an action.

### RAY OF FROST

*Evocation cantrip*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S

**Duration:** Instantaneous

A frigid beam of blue-white light streaks toward a creature within range. Make a ranged spell attack against the target. On a hit, it takes 1d8 cold damage, and its speed is reduced by 10 feet until the start of your next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

### REMOVE CURSE

*3rd-level abjuration*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S

**Duration:** Instantaneous

At your touch, all curses affecting one creature or object end. If the object is a cursed magic item, its curse remains, but the spell breaks its owner's attunement to the object so it can be removed or discarded.

### RESISTANCE

*Abjuration cantrip*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (a miniature cloak)

**Duration:** Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one saving throw of its choice. It can roll the die before or after making the saving throw. The spell then ends.

### REVIVIFY

*3rd-level necromancy*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (diamonds worth 300 gp, which the spell consumes)

**Duration:** Instantaneous

You touch a creature that has died within the last minute. That creature returns to life with 1 hit point. This spell can't return to life a creature that has died of old age, nor can it restore any missing body parts.

### SACRED FLAME

*Evocation cantrip*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S

**Duration:** Instantaneous



Flame-like radiance descends on a creature that you can see within range. The target must succeed on a Dexterity saving throw or take 1d8 radiant damage. The target gains no benefit from cover for this saving throw.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

### SANCTUARY

*1st-level abjuration*

**Casting Time:** 1 bonus action

**Range:** 30 feet

**Components:** V, S, M (a small silver mirror)

**Duration:** 1 minute

You ward a creature within range against attack. Until the spell ends, any creature who targets the warded creature with an attack or a harmful spell must first make a Wisdom saving throw. On a failed save, the creature must choose a new target or lose the attack or spell. This spell doesn't protect the warded creature from area effects, such as the explosion of a fireball.

If the warded creature makes an attack, casts a spell that affects an enemy, or deals damage to another creature, this spell ends.

### SENDING

*3rd-level evocation*

**Casting Time:** 1 action

**Range:** Unlimited

**Components:** V, S, M (a short piece of fine copper wire)

**Duration:** 1 round

You send a short message of twenty-five words or less to a creature with which you are familiar. The creature hears the message in its mind, recognizes you as the sender if it knows you, and can answer in a like manner immediately. The spell enables creatures with Intelligence scores of at least 1 to understand the meaning of your message.

You can send the message across any distance and even to other planes of existence, but if the target is on a different plane than you, there is a 5 percent chance that the message doesn't arrive.

### SHATTER

*2nd-level evocation*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S, M (a chip of mica)

**Duration:** Instantaneous

A sudden loud ringing noise, painfully intense, erupts from a point of your choice within range. Each creature in a 10-foot-radius sphere centered on that point must make a Constitution saving throw. A creature takes 3d8 thunder damage on a failed save, or half as much damage on a successful one. A creature made of inorganic material such as stone, crystal, or metal has disadvantage on this saving throw.

A nonmagical object that isn't being worn or carried also takes the damage if it's in the spell's area.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for each slot level above 2nd.

### SHIELD

*1st-level abjuration*

**Casting Time:** 1 reaction, which you take when you are hit by an attack or targeted by the *magic missile* spell

**Range:** Self

**Components:** V, S

**Duration:** 1 round

An invisible barrier of magical force appears and protects you. Until the start of your next turn, you have a +5 bonus to AC, including against the triggering attack, and you take no damage from *magic missile*.

### SHIELD OF FAITH

*1st-level abjuration*

**Casting Time:** 1 bonus action

**Range:** 60 feet

**Components:** V, S, M (a small parchment with a bit of holy text written on it)

**Duration:** Concentration, up to 10 minutes

A shimmering field appears and surrounds a creature of your choice within range, granting it a +2 bonus to AC for the duration.

### SHOCKING GRASP

*Evocation cantrip*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S

**Duration:** Instantaneous

Lightning springs from your hand to deliver a shock to a creature you try to touch. Make a melee spell attack against the target. You have advantage on the attack roll if the target is wearing armor made of metal. On a hit, the target takes 1d8 lightning damage, and it can't take reactions until the start of its next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

### SILENCE

*2nd-level illusion (ritual)*

**Casting Time:** 1 action

**Range:** 120 feet

**Components:** V, S

**Duration:** Concentration, up to 10 minutes

For the duration, no sound can be created within or pass through a 20-foot-radius sphere centered on a point you choose within range. Any creature or object entirely inside the sphere is immune to thunder damage, and creatures are deafened while entirely inside it. Casting a spell that includes a verbal component is impossible there.

### SILENT IMAGE

*1st-level illusion*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S, M (a bit of fleece)

**Duration:** Concentration, up to 10 minutes

You create the image of an object, a creature, or some other visible phenomenon that is no larger than a 15-foot



cube. The image appears at a spot within range and lasts for the duration. The image is purely visual; it isn't accompanied by sound, smell, or other sensory effects.

You can use your action to cause the image to move to any spot within range. As the image changes location, you can alter its appearance so that its movements appear natural for the image. For example, if you create an image of a creature and move it, you can alter the image so that it appears to be walking.

Physical interaction with the image reveals it to be an illusion, because things can pass through it. A creature that uses its action to examine the image can determine that it is an illusion with a successful Intelligence (Investigation) check against your spell save DC. If a creature discerns the illusion for what it is, the creature can see through the image.

### SLEEP

*1st-level enchantment*

**Casting Time:** 1 action

**Range:** 90 feet

**Components:** V, S, M (a pinch of fine sand, rose petals, or a cricket)

**Duration:** 1 minute

This spell sends creatures into a magical slumber. Roll 5d8; the total is how many hit points of creatures this spell can affect. Creatures within 20 feet of a point you choose within range are affected in ascending order of their current hit points (ignoring unconscious creatures).

Starting with the creature that has the lowest current hit points, each creature affected by this spell falls unconscious until the spell ends, the sleeper takes damage, or someone uses an action to shake or slap the sleeper awake. Subtract each creature's hit points from the total before moving on to the creature with the next lowest hit points. A creature's hit points must be equal to or less than the remaining total for that creature to be affected.

Undead and creatures immune to being charmed aren't affected by this spell.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, roll an additional 2d8 for each slot level above 1st.

### SPIDER CLIMB

*2nd-level transmutation*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (a drop of bitumen and a spider)

**Duration:** Concentration, up to 1 hour

Until the spell ends, one willing creature you touch gains the ability to move up, down, and across vertical surfaces and upside down along ceilings, while leaving its hands free. The target also gains a climbing speed equal to its walking speed.

### SPIRIT GUARDIANS

*3rd-level conjuration*

**Casting Time:** 1 action

**Range:** Self (15-foot radius)

**Components:** V, S, M (a holy symbol)

**Duration:** Concentration, up to 10 minutes

You call forth spirits to protect you. They flit around you to a distance of 15 feet for the duration. If you are good or neutral, their spectral form appears angelic or fey (your choice). If you are evil, they appear fiendish.

When you cast this spell, you can designate any number of creatures you can see to be unaffected by it. An affected creature's speed is halved in the area, and when the creature enters the area for the first time on a turn or starts its turn there, it must make a Wisdom saving throw. On a failed save, the creature takes 3d8 radiant damage (if you are good or neutral) or 3d8 necrotic damage (if you are evil). On a successful save, the creature takes half as much damage.

**At Higher Levels.** When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d8 for each slot level above 3rd.

### SPIRITUAL WEAPON

*2nd-level evocation*

**Casting Time:** 1 bonus action

**Range:** 60 feet

**Components:** V, S

**Duration:** 1 minute

You create a floating, spectral weapon within range that lasts for the duration or until you cast this spell again. When you cast the spell, you can make a melee spell attack against a creature within 5 feet of the weapon. On a hit, the target takes force damage equal to 1d8 + your spellcasting ability modifier.

As a bonus action on your turn, you can move the weapon up to 20 feet and repeat the attack against a creature within 5 feet of it.

The weapon can take whatever form you choose. Clerics of deities who are associated with a particular weapon (as St. Cuthbert is known for his mace and Thor for his hammer) make this spell's effect resemble that weapon.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for every two slot levels above the 2nd.

### SUGGESTION

*2nd-level enchantment*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V, M (a snake's tongue and either a bit of honeycomb or a drop of sweet oil)

**Duration:** Concentration, up to 8 hours

You suggest a course of activity (limited to a sentence or two) and magically influence a creature you can see within range that can hear and understand you. Creatures that can't be charmed are immune to this effect. The suggestion must be worded in such a manner as to make the course of action sound reasonable. Asking the creature to stab itself, throw itself onto a spear, immolate itself, or do some other obviously harmful act ends the spell.

The target must make a Wisdom saving throw. On a failed save, it pursues the course of action you described to the best of its ability. The suggested course of action can continue for the entire duration. If the suggested



activity can be completed in a shorter time, the spell ends when the subject finishes what it was asked to do.

You can also specify conditions that will trigger a special activity during the duration. For example, you might suggest that a knight give her warhorse to the first beggar she meets. If the condition isn't met before the spell expires, the activity isn't performed.

If you or any of your companions damage the target, the spell ends.

### THAUMATURGY

*Transmutation cantrip*

**Casting Time:** 1 action

**Range:** 30 feet

**Components:** V

**Duration:** Up to 1 minute

You manifest a minor wonder, a sign of supernatural power, within range. You create one of the following magical effects within range:

- Your voice booms up to three times as loud as normal for 1 minute.
- You cause flames to flicker, brighten, dim, or change color for 1 minute.
- You cause harmless tremors in the ground for 1 minute.
- You create an instantaneous sound that originates from a point of your choice within range, such as a rumble of thunder, the cry of a raven, or ominous whispers.
- You instantaneously cause an unlocked door or window to fly open or slam shut.
- You alter the appearance of your eyes for 1 minute.

If you cast this spell multiple times, you can have up to three of its 1-minute effects active at a time, and you can dismiss such an effect as an action.

### THUNDERWAVE

*1st-level evocation*

**Casting Time:** 1 action

**Range:** Self (15-foot cube)

**Components:** V, S

**Duration:** Instantaneous

A wave of thunderous force sweeps out from you. Each creature in a 15-foot cube originating from you must make a Constitution saving throw. On a failed save, a creature takes 2d8 thunder damage and is pushed 10 feet away from you. On a successful save, the creature takes half as much damage and isn't pushed.

In addition, unsecured objects that are completely within the area of effect are automatically pushed 10 feet away from you by the spell's effect, and the spell emits a thunderous boom audible out to 300 feet.

**At Higher Levels.** When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d8 for each slot level above 1st.

### VICIOUS MOCKERY

*Enchantment cantrip*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V

**Duration:** Instantaneous

You unleash a string of insults laced with subtle enchantments at a creature you can see within range. If the target can hear you (though it need not understand you), it must succeed on a Wisdom saving throw or take 1d4 psychic damage and have disadvantage on the next attack roll it makes before the end of its next turn.

This spell's damage increases by 1d4 when you reach 5th level (2d4), 11th level (3d4), and 17th level (4d4).

### WARDING BOND

*2nd-level abjuration*

**Casting Time:** 1 action

**Range:** Touch

**Components:** V, S, M (a pair of platinum rings worth at least 50 gp each, which you and the target must wear for the duration)

**Duration:** 1 hour

This spell wards a willing creature you touch and creates a mystic connection between you and the target until the spell ends. While the target is within 60 feet of you, it gains a +1 bonus to AC and saving throws, and it has resistance to all damage. Also, each time it takes damage, you take the same amount of damage.

The spell ends if you drop to 0 hit points or if you and the target become separated by more than 60 feet. It also ends if the spell is cast again on either of the connected creatures. You can also dismiss the spell as an action.

### WEB

*2nd-level conjuration*

**Casting Time:** 1 action

**Range:** 60 feet

**Components:** V, S, M (a bit of spiderweb)

**Duration:** Concentration, up to 1 hour

You conjure a mass of thick, sticky webbing at a point of your choice within range. The webs fill a 20-foot cube from that point for the duration. The webs are difficult terrain and lightly obscure their area.

If the webs aren't anchored between two solid masses (such as walls or trees) or layered across a floor, wall, or ceiling, the conjured web collapses on itself, and the spell ends at the start of your next turn. Webs layered over a flat surface have a depth of 5 feet.

Each creature that starts its turn in the webs or that enters them during its turn must make a Dexterity saving throw. On a failed save, the creature is restrained as long as it remains in the webs or until it breaks free.

A creature restrained by the webs can use its action to make a Strength check against your spell save DC. If it succeeds, it is no longer restrained.

The webs are flammable. Any 5-foot cube of webs exposed to fire burns away in 1 round, dealing 2d4 fire damage to any creature that starts its turn in the fire.



# APPENDIX A: SIDEKICKS

On your adventures, the DM might reveal that you've befriended a special character called a sidekick, who joins your party. This appendix presents the game statistics for sidekicks, of which there are three types:

**Expert**, an agile and exceedingly helpful jack of all trades  
**Spellcaster**, a magic-user who can cast spells to harm your foes or heal you and your friends

**Warrior**, a martial companion who specializes in striking your foes or defending you and your allies

The DM will either tell you which type of sidekick to use or let you choose one. It's up to you and the DM to decide who controls the sidekick in play.

## SIDEKICK STAT BLOCKS

A sidekick's game statistics are presented in a box called a stat block, which is essentially a mini character sheet. A stat block contains things like ability scores and hit points, as well as the actions a sidekick is most likely to take in combat. Like any character, a sidekick can use the action options in the combat section of chapter 2.

These stat blocks work with any character race. If you and the DM agree, you may enhance your sidekick with the appropriate racial traits from chapter 1.

For more information on stat blocks, see the "Creatures" section of the adventure booklet.

### SPELLCASTER

1st-level Medium humanoid

**Armor Class** 12 (leather)  
**Hit Points** 9 (2d8)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	12 (+1)	10 (+0)	15 (+2)	14 (+2)	13 (+1)

**Saving Throws** Wis +4  
**Skills** Arcana +4, Investigation +4, Religion +4  
**Senses** passive Perception 12  
**Languages** Common, plus one of your choice

**Magical Role.** Choose a role for the spellcaster: healer or mage. Your choice determines which Spellcasting trait to use below.

**Spellcasting (Healer).** The spellcaster's spellcasting ability is Wisdom (spell save DC 12, +4 to hit with spell attacks). The spellcaster has following cleric spells prepared:

Cantrips (at will): *guidance, sacred flame*  
1st level (2 slots): *cure wounds*

**Spellcasting (Mage).** The spellcaster's spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). The spellcaster has following wizard spells prepared:

Cantrips (at will): *fire bolt, light*  
1st level (2 slots): *sleep*

#### ACTIONS

**Quarterstaff.** *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 3 (1d6) bludgeoning damage, or 4 (1d8) bludgeoning damage if used with two hands.

### EXPERT

1st-level Medium humanoid

**Armor Class** 14 (studded leather)  
**Hit Points** 11 (2d8 + 2)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	12 (+1)	13 (+1)	10 (+0)	14 (+2)

**Saving Throws** Dex +4  
**Skills** Acrobatics +4, Performance +4, Persuasion +4, Sleight of Hand +4, Stealth +4  
**Senses** passive Perception 10  
**Languages** Common, plus one of your choice

**Helpful.** The expert can take the Help action as a bonus action.

**Tools.** The expert has thieves' tools and a musical instrument.

#### ACTIONS

**Shortsword.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

**Dagger.** *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.

**Shortbow.** *Ranged Weapon Attack:* +4 to hit, range 80/320 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.

### WARRIOR

1st-level Medium humanoid

**Armor Class** 16 (chain shirt, shield)  
**Hit Points** 13 (2d8 + 4)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	14 (+2)	10 (+0)	12 (+1)	10 (+0)

**Saving Throws** Con +4  
**Skills** Athletics +4, Perception +3, Survival +3  
**Senses** passive Perception 13  
**Languages** Common, plus one of your choice

**Martial Role.** The warrior has one of the following traits of your choice:

**Attacker.** The warrior gains a +2 bonus to attack rolls.

**Defender.** The warrior gains the Protection reaction below.

#### ACTIONS

**Longsword.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

**Longbow.** *Ranged Weapon Attack:* +3 to hit, range 150/600 ft., one target. *Hit:* 5 (1d8 + 1) piercing damage.

#### REACTIONS

**Protection (Defender Only).** The warrior imposes disadvantage on the attack roll of a creature within 5 feet of it whose target isn't the warrior. The warrior must be able to see the attacker.



## PROFICIENCIES

A sidekick is proficient with any armor, weapons, and tools included in its stat block. In addition, **experts** are proficient with simple weapons, rapiers, shortswords, and light armor; **spellcasters** are proficient with simple weapons and light armor; and **warriors** are proficient with simple and martial weapons, shields, and all armor.

## SIDEKICK LEVEL

Your sidekick starts as a 1st-level character. As you and your sidekick adventure together, your sidekick gains experience points and reaches new levels the same way a player character does, using the rules in chapter 1.

When a sidekick gains a level, look at the sidekick's table below, and consult the new level's row, which shows the sidekick's new hit point maximum and features.

The DM may start a sidekick at a level higher than 1st, using the hit point maximum for its level on the appropriate table below. Also, give the sidekick the features for its current level and any earlier levels on that table.

### EXPERTS BEYOND 1ST LEVEL

Level	Hit Points	New Features
2nd	16 (3d8 + 3)	<b>Cunning Action.</b> On the expert's turn in combat, it can take the Dash, Disengage, or Hide action as a bonus action.
3rd	22 (4d8 + 4)	<b>Expertise.</b> Choose two of the expert's skill proficiencies. The proficiency bonus is doubled for any ability check the expert makes that uses either of the chosen proficiencies.
4th	27 (5d8 + 5)	<b>Ability Score Improvement.</b> The expert's Dex. score increases by 2, raising the modifier by 1, so increase the following numbers by 1: the Dex. saving throw bonus; the Acrobatics, Sleight of Hand, and Stealth bonuses; and the bonuses to hit and damage of the expert's weapon attacks.
5th	33 (6d8 + 6)	<b>Proficiency Bonus.</b> The expert's proficiency bonus increases by 1, so make the following changes in the stat block: increase the bonuses in the Saving Throws and Skills entries by 1, and increase the bonuses to hit of the weapon attacks by 1.
6th	38 (7d8 + 7)	<b>Extra Attack.</b> The expert can attack twice, instead of once, whenever it takes the Attack action on its turn.

### SPELLCASTERS BEYOND 1ST LEVEL

Level	Hit Points	New Features
2nd	13 (3d8)	<b>Spellcasting.</b> The spellcaster learns another 1st-level spell: <i>bless</i> (healer) or <i>burning hands</i> (mage).
3rd	18 (4d8)	<b>Spellcasting.</b> The spellcaster gains one 1st-level spell slot. The spellcaster also learns another 1st-level spell: <i>shield of faith</i> (healer) or <i>shield</i> (mage).

Level	Hit Points	New Features
4th	22 (5d8)	<b>Ability Score Improvement.</b> The spellcaster's Int. (mage) or Wis. (healer) score increases by 2, raising the modifier by 1, so increase the following numbers by 1: the spellcaster's spell save DC and the bonus to hit of spell attacks, the bonuses in the Skills entry of the mage, the Wisdom saving throw bonus of the healer, and the passive Perception of the healer. <b>Spellcasting.</b> The spellcaster learns another cantrip: <i>resistance</i> (healer) or <i>mage hand</i> (mage).
5th	27 (6d8)	<b>Proficiency Bonus.</b> The spellcaster's proficiency bonus increases by 1, so make the following changes in the stat block: increase the bonuses in the Saving Throws and Skills entries by 1, and increase the bonuses to hit of its spell and weapon attacks by 1. <b>Spellcasting.</b> The spellcaster gains one 1st-level spell slot and two 2nd-level spell slots. The spellcaster also learns one 2nd-level spell: <i>aid</i> (healer) or <i>invisibility</i> (mage).
6th	31 (7d8)	<b>Potent Cantrips.</b> The spellcaster can add its spellcasting ability modifier to the damage it deals with any cantrip.

### WARRIORS BEYOND 1ST LEVEL

Level	Hit Points	New Features
2nd	19 (3d8 + 6)	<b>Second Wind.</b> The warrior can use a bonus action on its turn to regain hit points equal to 1d10 + its level. If it does so, it can't use this feature again until it finishes a short or long rest.
3rd	26 (4d8 + 8)	<b>Improved Critical.</b> The warrior's attack rolls now score a critical hit on a roll of 19 or 20 on the d20.
4th	32 (5d8 + 10)	<b>Ability Score Improvement.</b> The warrior's Str. score increases by 2, raising the modifier by 1, so increase the warrior's Athletics bonus by 1, and increase the bonuses to hit and damage of the warrior's melee weapon attack by 1.
5th	39 (6d8 + 12)	<b>Proficiency Bonus.</b> The warrior's proficiency bonus increases by 1, so make the following changes in the stat block: increase the bonuses in the Saving Throws and Skills entries by 1, increase the passive Perception by 1, and increase the bonuses to hit of the weapon attacks by 1.
6th	45 (7d8 + 14)	<b>Extra Attack.</b> The warrior can attack twice, instead of once, whenever it takes the Attack action on its turn.



## APPENDIX B: CONDITIONS

Conditions alter a creature's capabilities in a variety of ways and can arise as a result of a spell, a class feature, a monster's attack, or other effect. Most conditions, such as blinded, are impairments, but a few, such as invisible, can be advantageous.

A condition lasts either until it is countered (the prone condition is countered by standing up, for example) or for a duration specified by the effect that imposed the condition.

If multiple effects impose the same condition on a creature, each instance of the condition has its own duration, but the condition's effects don't get worse. A creature either has a condition or doesn't.

The following definitions specify what happens to a creature while it is subjected to a condition.

### BLINDED

- A blinded creature can't see and automatically fails any ability check that requires sight.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

### CHARMED

- A charmed creature can't attack the charmer or target the charmer with harmful abilities or magical effects.
- The charmer has advantage on any ability check to interact socially with the creature.

### DEAFENED

- A deafened creature can't hear and automatically fails any ability check that requires hearing.

### FRIGHTENED

- A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.
- The creature can't willingly move closer to the source of its fear.

### GRAPPLED

- A grappled creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- The condition ends if the grappler is incapacitated (see the condition).
- The condition also ends if an effect removes the grappled creature from the reach of the grappler or grappling effect, such as when a creature is hurled away by the *thunderwave* spell.

### INCAPACITATED

- An incapacitated creature can't take actions or reactions.

### INVISIBLE

- An invisible creature is impossible to see without the aid of magic or a special sense. For the purpose of hiding, the creature is heavily obscured. The creature's location can be detected by any noise it makes or any tracks it leaves.
- Attack rolls against the creature have disadvantage, and the creature's attack rolls have advantage.

### PARALYZED

- A paralyzed creature is incapacitated (see the condition) and can't move or speak.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

### PETRIFIED

- A petrified creature is transformed, along with any nonmagical object it is wearing or carrying, into a solid inanimate substance (usually stone). Its weight increases by a factor of ten, and it ceases aging.
- The creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- Attack rolls against the creature have advantage.
- The creature automatically fails Strength and Dexterity saving throws.
- The creature has resistance to all damage.
- The creature is immune to poison and disease, although a poison or disease already in its system is suspended, not neutralized.

### POISONED

- A poisoned creature has disadvantage on attack rolls and ability checks.

### PRONE

- A prone creature's only movement option is to crawl, unless it stands up and thereby ends the condition.
- The creature has disadvantage on attack rolls.
- An attack roll against the creature has advantage if the attacker is within 5 feet of the creature. Otherwise, the attack roll has disadvantage.

### RESTRAINED

- A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.
- The creature has disadvantage on Dexterity saving throws.

### STUNNED

- A stunned creature is incapacitated (see the condition), can't move, and can speak only falteringly.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.

### UNCONSCIOUS

- An unconscious creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- The creature drops whatever it's holding and falls prone.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

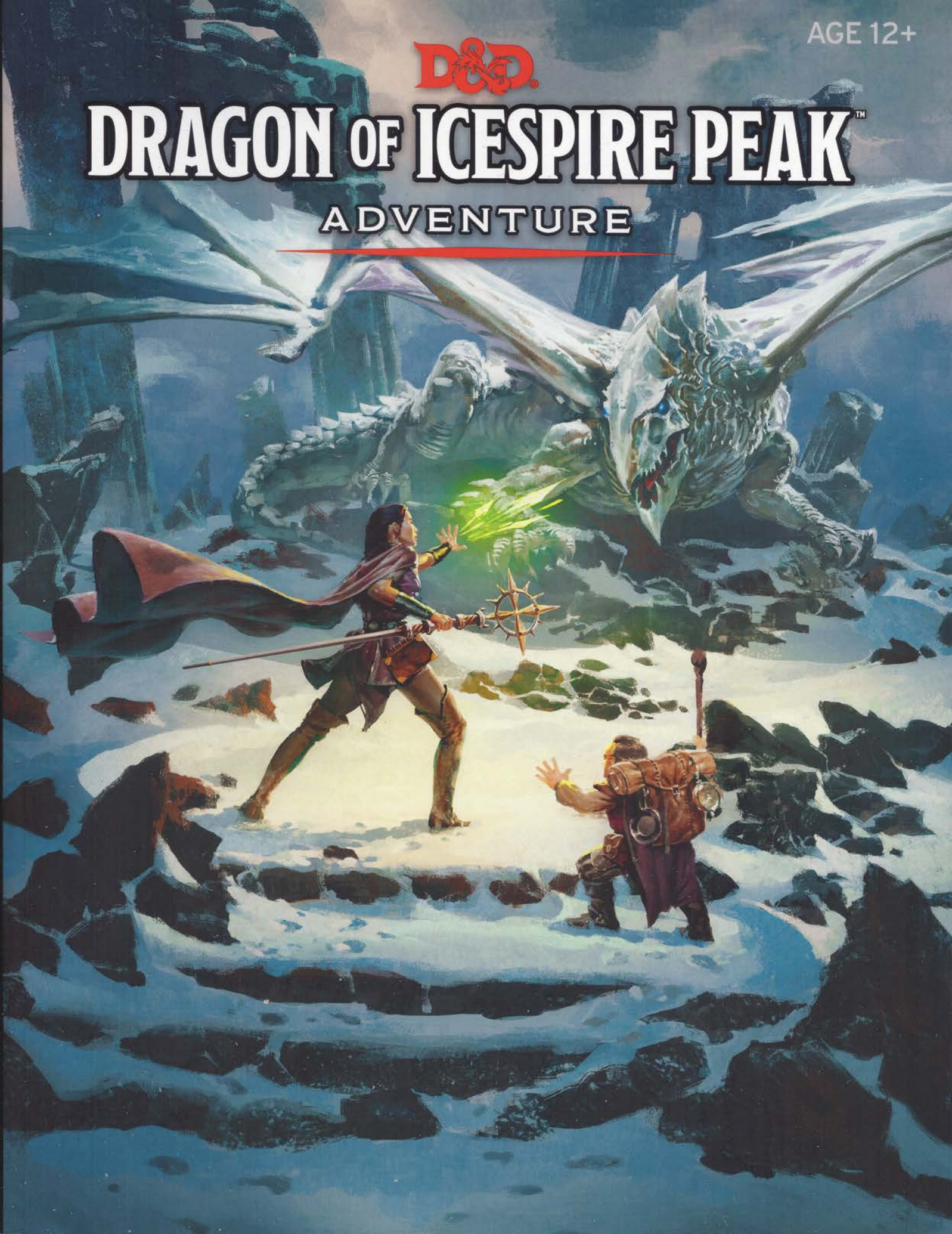


AGE 12+



# DRAGON OF ICESPIRE PEAK™

## ADVENTURE





# DRAGON OF ICESPIRE PEAK™



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## RUNNING THE ADVENTURE

THIS BOOK IS WRITTEN FOR THE DUNGEON MASTER. IT contains a complete DUNGEONS & DRAGONS adventure, as well as descriptions for every creature that appears in the adventure. It also teaches you how to run a D&D game.

The other book that accompanies this one (called “the rulebook”) contains the information the players need to create and advance their characters (the adventurers and heroes of the story), as well as the rules you need to adjudicate situations that arise during the adventure.

### OVERVIEW

A D&D adventure is a collection of locations, quests, and challenges that inspires you to tell a story. The outcome of that story is determined by the actions and decisions of the adventurers—and, of course, the luck of the dice. You can run *Dragon of Icespire Peak* for as few as one player or as many as five players. Each player starts with a 1st-level character.

The adventure is set a short distance from the city of Neverwinter in the Sword Coast region of the Forgotten Realms setting. The Sword Coast is part of the North—a vast realm of free settlements surrounded by lawless, untamed wilderness. You don’t need to be a Forgotten Realms expert to run the adventure, as everything you need to know about the setting is contained in this book.

If this is your first time running a D&D adventure, read the “Role of the Dungeon Master” section.

### ROLE OF THE DUNGEON MASTER

The Dungeon Master (also called “the DM”) has a special role in the D&D game.

The DM is a **referee**. When it’s not clear what ought to happen next, the DM decides how to apply the rules and keep the story going.

The DM is a **storyteller**. The DM sets the pace of the story and presents the various challenges and encounters that the players must overcome. The DM is the players’ interface to the D&D world, as well as the one who reads (and sometimes also writes) the adventure and describes what happens in response to the characters’ actions.

The DM is a **roleplayer**. The DM plays the monsters and villains in the adventure, choosing their actions and rolling dice for their attacks. The DM also plays the parts of all the other characters who the adventurers meet, including helpful ones.

The most important thing to remember about being a good DM is that the rules are a tool to help you and the players have fun. The rules aren’t in charge. You’re the DM—you’re in charge of the game.

### CHOOSING A DUNGEON MASTER

Who should be the DM for your gaming group? Whoever wants to be! The person who has the most drive to pull a group together and start up a game often ends up being the DM by default, but that doesn’t have to be the case.



## DM TIPS

As the DM, you are the final authority when it comes to rules questions or disputes during the game. Here are some guidelines to help you arbitrate issues as they arise.

**When in doubt, make it up.** It's better to keep the game moving than to get bogged down in the rules.

**Embrace the shared story.** D&D is about telling a story as a group, so let the players contribute to the outcome through the words and deeds of their characters. If some players are reluctant to speak up, remember to ask them what their characters are doing.

**It's not a competition.** The DM isn't competing against the player characters. Your job is to referee the rules, run monsters, and keep the story moving.

**Be consistent and fair.** If you decide that a rule works a certain way, make sure it works that way the next time it comes into play. Treat the rules and your players in a fair, impartial manner.

**Modify the adventure to suit your tastes.** The adventure has no prescribed outcome. You can alter any encounter to make it more interesting and fun for your particular group of players.

**Keep a notepad and some graph paper handy.** Use the notepad to keep track of details such as the characters' marching order. Graph paper will be helpful if you need to draw a quick map for your players.

## IMPROVISING ABILITY CHECKS

The adventure often tells you what ability checks characters might try in a certain situation, and the Difficulty Class (DC) of those checks. Sometimes characters try things that the adventure can't possibly anticipate. You decide whether their attempts are successful.

Ability checks only come into play if there's a genuine chance of succeeding or failing at the task. If it seems like anyone should have an easy time doing it, don't ask for an ability check. Just tell the player what happens. Conversely, if there's no way anyone could accomplish the task, just tell the player it doesn't work.

If and when you decide that an ability check is required, ask yourself these questions:

**What Kind of Ability Check?** Use the descriptions of the ability scores and their associated skills in the rulebook to help you decide what kind of ability check to use.

**How Hard Is It?** Decide whether the task's difficulty is easy, moderate, or hard, and use the appropriate DC.

**DC 10 (Easy).** An easy task requires a minimal level of competence or a modicum of luck to accomplish.

**DC 15 (Moderate).** A moderate task requires a higher level of competence to accomplish. A character with natural aptitude and specialized training can accomplish a moderate task more often than not.

**DC 20 (Hard).** Hard tasks include things beyond the capabilities of most people without aid or exceptional ability. Even with aptitude and training, a character needs some amount of luck—or a lot of specialized training—to pull off a hard task.

## OTHER COMPONENTS

The box containing this adventure includes components designed to help you as the Dungeon Master. In addition to the rulebook, these components are as follows:

## DM SCREEN

The inside of the folding screen has information that can help you while running the adventure. You can also use the screen to hide your notes and die rolls, thus keeping the players in suspense.

## POSTER MAP

When you're ready to begin the adventure, unfold the poster map so that the map of Phandalin faces up. Here is where the adventure begins. When it comes time for players to embark on quests, use the Sword Coast map on the reverse side to help chart their overland journey.

## CARDS

The box contains the following cards:

**Combat Step by Step Cards.** These identical cards outline the order of combat, as described in the rulebook.

**Condition Cards.** These cards describe various conditions that can affect creatures in the game. A player whose character is suffering from a condition can keep the card as a reminder, giving it back to you when the condition ends for that character.

**Initiative Cards.** After the characters and each group of monsters involved in a combat roll initiative, distribute these cards among the combat participants, from the highest to lowest initiative count. For example, whoever rolls the highest initiative gets the "1" card and acts first, whoever rolls the second highest initiative gets the "2" card, and so on. Keep the numbered cards for the creatures you're running.

**Magic Charm Card.** This card describes a special charm (see "Charm of the Storm," page 41). Give the card to the player whose character receives the charm. Collect the card when the charm ends for that character.

**Magic Item Cards.** When the characters acquire a magic item and identify it, give the players the card for that item. Let the player whose character has the item keep the card for reference until the item is expended or no longer in that character's possession.

**Quest Cards.** When a new quest becomes available to the characters, give that quest's card to the players. Collect the card if the characters complete the quest or decide they don't want to complete it.

**Sidekick Cards.** If you're running the game for a single player, give the player these cards and let them choose a sidekick. The sidekick's corresponding stat block can be found in the rulebook. If the sidekick dies, collect the card; the player can't choose that sidekick again.

## ADVENTURE MAPS

Maps that appear in this book are for the DM's eyes only. A map not only shows an adventure location in its entirety but also shows secret doors, hidden traps, and other elements the players aren't meant to see—hence the need for secrecy.

When the characters arrive at a location marked on a map, you can either rely on a verbal description to give them a clear mental picture of the location, or you can draw what they see on a piece of graph paper, copying what's on your map while omitting details as appropriate. It's not important that your hand-drawn map perfectly match what's in the printed adventure. Focus on getting the shape and dimensions correct, and leave the rest to the players' imaginations.



# THE FORGOTTEN REALMS

The world of the Forgotten Realms is one of high fantasy, populated by elves, dwarves, halflings, humans, and other folk. In the Realms, knights dare the crypts of the fallen dwarf kings of Delzoun, seeking glory and treasure. Rogues prowl the dark alleyways of teeming cities such as Neverwinter and Baldur's Gate. Clerics in the service of gods wield mace and spell, questing against the terrifying powers that threaten the land. Wizards plunder the ruins of the fallen Netherese empire, delving into secrets too dark for the light of day. Bards sing of kings, queens, heroes, and tyrants who died long ago.

On the roads and rivers of the Realms travel minstrels and peddlers, merchants and guards, soldiers and sailors. Steel-hearted adventurers from backcountry farmsteads and sleepy villages follow tales of strange, glorious, faraway places. Good maps and clear trails can take even an inexperienced youth with dreams of glory far across the world, but these paths are never safe. Fell magic and deadly monsters are the perils one faces when traveling in the Realms. Even farms and freeholds within a day's walk of a city can fall prey to monsters, and no place is safe from the sudden wrath of a dragon.

## MAP OF THE SWORD COAST

The map on the facing page shows a region of the Forgotten Realms called the Sword Coast. This is a place of adventure, where daring souls delve into ancient strongholds and explore the ruins of long-lost kingdoms. Amid a lawless wilderness of jagged, snow-capped peaks, alpine forests, bitter winds, and roaming monsters, the coast holds such great bastions of civilization as the city of Neverwinter, in the shadow of the fuming volcano known as Mount Hotenow.

This map is for the DM's eyes only, as it indicates the locations of places described later in this adventure. A larger, player-friendly version of the map appears on one side of the poster map included with this adventure. The poster map of the Sword Coast can be shared freely with the players as their characters explore the region.

Geographical locations marked on both the DM's map and the players' map are described below in alphabetical order. This information is not secret, and can be shared with players if they request details about a particular location.

### CONYBERRY

The Triboar Trail runs right through this abandoned town, which was sacked by barbarians years ago and now lies in ruins. A dirt road extending south of the town leads to a supposedly abandoned shrine dedicated to Savras (god of divination and fate). For more information on this location, see "Shrine of Savras" (page 38).

### CRAGS

These rocky, windswept hills are dotted with old mines that have become infested with monsters.

### HIGH ROAD

This highway hugs the coast, connecting Neverwinter to the coastal cities of Luskan to the north and Waterdeep to the south. For years, the stretch of road south of

Neverwinter fell into disuse because of frequent monster attacks. Of late, efforts have been made to keep the road safe, with light patrols of guards on horseback moving between Neverwinter and Leilon.

### KRYPTGARDEN FOREST

This ancient forest tucked behind the Sword Mountains contains the ruins of bygone dwarven civilizations.

### LEILON

This small town along the High Road is in the midst of rebuilding itself after being abandoned for years. Its inhabitants hail from Neverwinter and are in the paid service of the city's Lord Protector, who has tasked them with turning Leilon into a fortified settlement that can ward off threats from the Mere of Dead Men.

### MERE OF DEAD MEN

Travelers on the High Road, which skirts the mere to the east, must resist being lured into this cold and desolate swamp by bobbing will-o'-wisps. Countless adventurers have perished in the mere, drawn by tales of ruined castles half-sunk in the mire.

### NEVERWINTER

This city was badly damaged when Mount Hotenow erupted some fifty years ago. Now, the City of Skilled Hands works to rebuild under the watchful eye of its Lord Protector, Dagult Neverember, who rules in the absence of an heir to Neverwinter's crown. At present, no legitimate heirs to the old Alagondar royal line are known to exist, and many believe that the line is ended. Lord Neverember, taking no chances, quietly pays off or disposes of anyone claiming a connection to the rulers of old.

### NEVERWINTER WOOD

The forest east of Neverwinter seems to have a magical quality about it, or at least an air of mystical secrecy. Reclusive spellcasters are rumored to dwell deep within.

### PHANDALIN

This nondescript mining settlement, nestled in the foothills of the Sword Mountains, serves as the starting location for the adventure. For more information, see "Welcome to Phandalin" (page 7).

### STARMETAL HILLS

This range of rocky knolls is so named because the area has been the impact site of a number of meteor showers over millennia. The hills are haunted by ruthless barbarian tribes, giving others little reason to visit the area.

### SWORD MOUNTAINS

These steep, craggy, snow-capped mountains are home to scattered tribes of orcs as well as other monsters. Icespire Peak is the tallest among them. Their foothills are strewn with the ruins of bygone kingdoms, and more than a few half-forgotten dungeons and tombs.

### TRIBOAR TRAIL

This path south of Neverwinter Wood is the safest route between Neverwinter and the town of Triboar, located in the Dessarin Valley to the east (off the map). The trail is not patrolled, and monster attacks are commonplace.



# SWORD COAST

1 hex = 5 miles



- City
- Town
- Ruins
- Point of Interest
- Peak
- Road
- Trail
- River
- Forest
- Marsh
- Hills
- Mountains





## FIRST SESSION: CHARACTER CREATION

DUNGEONS & DRAGONS is a game that requires several hours to play, but you can stop the game at any time and continue it later. The first session should focus on character creation—one of the most fun aspects of the game. If the players create and equip their characters with time to spare, you can begin the adventure once they're ready to go. Otherwise, congratulate them on building their characters and begin the adventure with the next session.

During character creation, your role as the DM is to let your players build the characters they want, and to help them come up with explanations for how their characters came together to form an adventuring party. If you have only one player, work with that player to come up with their character's backstory, then let the player decide if they want the character to have a sidekick (see "Running for One Player" below).

### CHARACTER OPTIONS

Each player has options when it comes to choosing a character race, class, and background. These options are summarized in the Character Options table. If there are multiple players in the group, encourage them to choose different classes so that the party has a range of abilities. It's less important that the party include multiple races or backgrounds, as sometimes it's fun to play an all-dwarf party or a troupe of adventuring entertainers.

#### CHARACTER OPTIONS

Races	Classes	Backgrounds
Dwarf	Bard	Acolyte
Elf	Cleric	Criminal
Halfling	Fighter	Entertainer
Human	Rogue	Sage
	Wizard	Soldier

While your players follow the steps of character creation as outlined in the rulebook, pay attention to the choices they make. The backgrounds they choose define who their characters were before becoming adventurers, and also include roleplaying hooks in the form of ideals, bonds, and flaws—things that you, as the DM, want to know. For example, if a player chooses the Criminal background, one of the options for the character's bond is, "I'm trying to pay off an old debt I owe to a generous benefactor." If that's the character's bond, work with the player to decide who that generous benefactor is.

### RUNNING FOR MULTIPLE PLAYERS

If you have two or more players, the easiest way to start the adventure is to assume that the characters know each other and have some sort of history together, however brief that history might be. The characters might have met in Neverwinter and traveled to Phandalin together, or they might have arrived in Phandalin separately and gotten to know each other while staying at the local inn.

### QUESTIONS TO ASK

Here are some questions you can ask the players as they create characters:

- Are any of the characters related to each other?
- What keeps the characters together as a party?
- What does each character like most about every other member of the adventuring party?

### RUNNING FOR ONE PLAYER

If you're running this adventure for a single player, you can give that player a sidekick as a secondary character. Let the player choose one of the pregenerated sidekicks from the selection of Sidekick Cards. Rules and stat blocks for sidekicks appear in the rulebook. You might need to help the player run the sidekick for the first few sessions. If a sidekick is lost or no longer needed, the character can return to Phandalin and acquire a new one.

### USING SIDEKICKS

Make sure the player understands the roles and limitations of sidekicks in this adventure:

- Sidekicks are stalwart companions who can perform tasks both in and out of combat, including things such as setting up camp and carrying gear.
- Ideally, a sidekick's abilities should complement those of the main character. For example, a spellcaster makes a good sidekick for a fighter or rogue.

### READING AHEAD

As the players familiarize themselves with the character options and adventuring gear described in the rulebook, take advantage of the opportunity to read ahead.

"The Adventure Begins" section tells you everything you need to know about what's happening in and around Phandalin. It also describes quests that characters can pursue, leading them to other locations. The adventure is built around these quests. Hopefully, the characters will find them tempting enough to undertake.

#### GLOSSARY

The adventure uses terms that might be unfamiliar to you. A few of these terms are described here. For descriptions of rules-specific terms, see the rulebook.

**Characters.** This term refers to the adventurers run by the players. They are the protagonists in any D&D adventure. A group of characters or adventurers is called a party.

**Nonplayer Characters (NPCs).** This term refers to characters run by the DM. How an NPC behaves is dictated by the adventure and by the DM.

**Boxed Text.** At various places, the adventure presents descriptive text that's meant to be read or paraphrased aloud to the players. This read-aloud text is offset in boxes. Boxed text is most commonly used to describe locations or present bits of scripted dialogue.

**Stat Block.** Any monster or NPC that is likely to be involved in combat requires game statistics so that the DM can run it effectively. These statistics are presented in a format called a stat block. You'll find the stat blocks needed for this adventure in the "Creatures" section (page 49).

**Tenday.** In the Forgotten Realms, a week is ten days long and called a tenday. Each month consists of three tendays—thirty days total.





## THE ADVENTURE BEGINS

The adventure begins in the mining town of Phandalin. There, the characters receive quests and can choose which ones to pursue.

The “Adventure Background” section describes the events leading up to the adventure and the main threats the characters will face. The “Welcome to Phandalin” and “Exploring Phandalin” sections describe the town where the adventure begins. Knowing Phandalin well will ensure a smooth start.

### ADVENTURE BACKGROUND

Driven from lands farther north by more powerful dragons, a young white dragon named Cryovain has descended upon the Sword Mountains, claiming the snow-capped range as its domain. Typical of its kind, Cryovain is dim-witted and cruel. The dragon patrols the skies around Icespire Peak, surveying its territory while hunting for food and easy treasure. With each passing day, the dragon’s domain grows as it ranges farther across the land, preying on anything it can catch with its claws or freeze to death with its icy breath. Sightings of the dragon are becoming more common, as are its attacks.

A crumbling fortress on the northeast spur of Icespire Peak serves as the dragon’s lair. Cryovain seized the icy fortress from a tribe of savage orcs, killing the orc war chief and forcing the tribe’s survivors to flee into the foothills and forests. Enraged by the death of their war chief, the orcs have called upon ancient allies—evil, shapechanging, half-orc spellcasters who bless and

advise them. These half-orcs worship Talos, an evil god of storms, and many dwell in the dark depths of Neverwinter Wood. In stormy weather, they gather on remote hilltops to summon Gorthok the Thunder Boar, a primal entity that serves Talos. Like the god it serves, Gorthok delights in destruction.

The orcs aren’t the only creatures thrown into upheaval by Cryovain’s sudden arrival. A manticores driven from its mountaintop nest by the roaming white dragon has migrated to the foothills and begun terrorizing folk living on the outskirts of the mining town of Phandalin. Other monsters in the region have been similarly displaced.

### WELCOME TO PHANDALIN

The frontier town of Phandalin is built on the ruins of a much older settlement. Hundreds of years ago, the old Phandalin was a thriving human town whose people were firmly allied with neighboring dwarves and gnomes. Then an orc horde swept through the area and laid waste to the settlement, and Phandalin was abandoned for centuries.

In the last three or four years, settlers from the cities of Neverwinter and Waterdeep have begun the hard work of reclaiming the ruins of Phandalin. The new settlement is home now to farmers, woodcutters, fur traders, and prospectors drawn by stories of gold and platinum in the foothills of the Sword Mountains. The arrival of a white dragon threatens to destroy all that they’ve worked to rebuild.





When you are ready for the adventure to get underway, show the poster map of Phandalin to the players and read the following boxed text aloud:

Nestled in the rocky foothills of the snow-capped Sword Mountains is the mining town of Phandalin, which consists of forty or fifty simple log buildings. Crumbling stone ruins surround the newer houses and shops, showing how this must have been a much larger town in centuries past.

Phandalin's residents are quiet, hard-working folk who came from distant cities to eke out a life amid the harsh wilderness. They are farmers, stonecutters, blacksmiths, traders, prospectors, and children. The town has no walls and no garrison, but most of the adults keep weapons within easy reach in case the need for arms should arise.

Visitors are welcome here, particularly if they have coin to spend or news to share. The Stonehill Inn at the center of town offers modest lodging and meals. A couple of doors down from the inn, posted outside the townmaster's hall, is a job board for adventurers.

When the adventurers are ready to inspect the job board, proceed to the "Townmaster's Hall" section (page 9).

## EXPLORING PHANDALIN

The characters might wish to explore key establishments within Phandalin. These locations are marked on the map of Phandalin and the corresponding poster map.

### STONEHILL INN

This modest, two-story roadhouse has six rooms for rent on the upper floor. A bed for the night costs 5 sp, while a meal costs 1 sp. The proprietor is a short, friendly male human named Toblen Stonehill. Toblen is a native of the town of Triboar to the east. He came to Phandalin to prospect, but soon realized that he knew a lot more about running an inn than he did about mining. If the characters talk to Toblen, he shares a brief tale told to him by one of his regular patrons. Roll a d6 and consult the Phandalin Tales table (page 9) to determine which tale Toblen knows, or pick a tale the characters haven't heard yet.

### BARTHEN'S PROVISIONS

The shelves of this general store stock most ordinary goods and supplies, including backpacks, bedrolls, rope, and rations. Barthen's doesn't stock weapons or armor, but characters can purchase other adventuring gear here, with the exception of items that cost more than 25 gp. (For prices, see the rulebook.) Characters in need of weapons or armor are directed to the Lionshield Coster. Those looking to buy *potions of healing* are urged to visit Adabra Gwynn at Umbrage Hill (see the "Potions of Healing" sidebar on page 9).



The proprietor, Elmar Barthen, is a lean and balding human man of fifty years. He employs a couple of young clerks (Ander and Thistle) who help load and unload wagons, and who wait on customers when Barthen isn't around. Characters who engage Barthen, Ander, or Thistle in friendly conversation are told a tale. Roll a d6 and consult the Phandalin Tales table, or pick a tale the characters haven't heard yet.

### LIONSHIELD COSTER

Hanging above the front door of this modest trading post is a sign shaped like a wooden shield with a blue lion painted on it.

This building is owned by the Lionshields, a merchant company based in the city of Yartar over a hundred miles to the east. The company ships finished goods to Phandalin and other small settlements throughout the region.

The master of the Phandalin post is a sharp-tongued human woman of thirty-five named Linene Graywind. Linene keeps a supply of armor and weapons, all of which are for sale to interested buyers. (For prices, see the rulebook.) Linene won't sell weapons to anyone she thinks might be a threat to the town. If the characters talk to her, she recalls a tale told to her by one of her neighbors. Roll a d6 and consult the Phandalin Tales table, or pick a tale the characters haven't heard yet.

### PHANDALIN MINER'S EXCHANGE

Miners come here to have their valuable finds weighed, measured, and paid out. The exchange also serves as an unofficial records office, registering claims to various streams and excavations around the area. Enough wealth is hidden in the nearby streams and valleys to support a good number of independent prospectors.

The exchange is a great place to meet people who spend a lot of time out and about in the countryside surrounding Phandalin. The guildmaster is a calculating human woman named Halia Thornton. She is also an agent of the Zhentarim, a shadowy organization that seeks to exert secret control over the North through wealth and influence. Halia is working slowly to bring Phandalin under her control, and she can become a valuable patron to adventurers who don't cross her. If the characters get on her good side, Halia tells them a tale. Roll a d6 and consult the Phandalin Tales table, or pick a tale the characters haven't heard yet.

### SHRINE OF LUCK

Phandalin's only temple is a shrine made of stones taken from the nearby ruins. It is dedicated to Tymora (goddess of luck and good fortune) and is normally in the care of a zealous elf acolyte named Sister Garaele. However, she is out of town for the duration of this adventure.

Sister Garaele is a member of the Harpers, a scattered network of adventurers and spies who advocate equality and covertly oppose the abuse of power. The Harpers gather information throughout the land to thwart tyrants. They aid the weak, the poor, and the oppressed. Sister Garaele regularly reports to her superiors on events

## PHANDALIN TALES

d6	Tale
1	"Once again, the orcs have come down from the mountains to prey on the lowlands! If Neverwinter doesn't send help soon, the orcs will overrun Phandalin and destroy everything we've worked so hard to rebuild."
2	"As the Triboar Trail runs east, it passes through the ruins of Conyberry, a town sacked by barbarians years ago. There's a ruined temple south of Conyberry where it's said the locals hid their gold." (If the characters visit the temple, see "Shrine of Savras" on page 38.)
3	"Strange magic pervades Neverwinter Wood, confounding navigators and obscuring the ancient ruins of bygone kingdoms lost in its depths."
4	"Falcon's Hunting Lodge is the only safe haven in Neverwinter Wood. It lies deep in the forest along a river's edge, and wealthy nobles venture there to hunt while under Falcon's protection. Falcon is a retired veteran of many wars, and it's said he'll offer free room and board to anyone who brings him a bottle of wine." (If the characters pay Falcon a visit, see "Falcon's Hunting Lodge" on page 24.)
5	"West of Phandalin, on the coast, is an old stone lighthouse. Ships are drawn to this gleaming tower like moths to a flame, and are doomed to crash upon its rocks. Their wrecks must be filled with treasure!" (If the characters visit the lighthouse, see "Tower of Storms" on page 40.)
6	"Some folk claim to have seen a dragon flying through the high clouds. At that distance, it's hard to gauge the creature's size, but some say it's as big as an elephant and has gleaming white scales."



in and around Phandalin, and is currently in Neverwinter doing exactly that. In her absence, the shrine is left untended.

### TOWNMASTER'S HALL

The townmaster's hall has sturdy stone walls, a pitched wooden roof, and a bell tower at the back. The job board next to the front door features a sparse number of notices, all written in Common and in the same hand.

If the characters inspect the notices on the job board, proceed to the "Phandalin Quests" section (page 10).

### POTIONS OF HEALING

No place in Phandalin sells *potions of healing*. However, characters who wish to purchase one or more such potions can do so at the Umbrage Hill windmill, located a few miles south of Phandalin. The windmill is home to a midwife and acolyte of Chauntea (goddess of agriculture) named Adabra Gwynn. For more information on this location, see "Umbrage Hill" (page 43).



## PHANDALIN QUESTS

The job board outside the townmaster's hall is where adventurers can learn about quests. Each quest is printed on a card, which you can give to the players when that quest becomes available (see "Starting Quests" and "Follow-Up Quests" below). Let the players choose which quest to complete first, second, third, and so on. If the players don't like a particular quest, they are under no obligation to complete it. However, completing quests helps the characters become more powerful (see "Leveling Up" on page 11).

### HARBIN WESTER, QUEST GIVER

All the notices on the job board are written by Harbin Wester, Phandalin's duly appointed townmaster. Harbin is a pompous, middle-aged banker who lives in a house east of the townmaster's hall. Reports of a white dragon in the area have turned him into a veritable shut-in, and he rarely goes outside except to get food and post new notices calling for adventurers.

Characters who knock on Harbin's door hear his voice on the other side say, "If you're a dragon, know that I'm far too thin and bony to make a good meal!" No matter what the adventurers do to allay his fears, Harbin refuses to open the door, preferring to talk through it. Other residents who trouble Harbin with complaints receive similar treatment.

If the characters ask him about a quest, Harbin sets them on the right track, offering payment upon their return. When the time comes to pay up, he slips the payment under the door one gold coin at a time.

### ADVENTURE LOCATIONS AND ENCOUNTERS

This adventure encourages characters to explore locations marked on the DM's map of the Sword Coast (page 5). When the characters embark on a journey to a location, flip to the section of this book that describes that location in detail. For example, if the players choose to undertake the Umbrage Hill Quest, go to the "Umbrage Hill" section (page 43). Each location includes an overview that briefly describes what characters can expect to find there. This overview is followed by information you'll need to run the encounters at that location.

**Running Encounters.** This adventure describes what the characters see when they first arrive at a location, and what they'll discover as they explore it. The adventure also tells you how the location's inhabitants react to the characters' arrival.

No encounter has a predetermined outcome. For example, characters who explore Umbrage Hill are likely to encounter a mantichore. Although fighting the monster is always an option, characters might decide to negotiate with the mantichore instead. Be flexible, particularly when dealing with intelligent monsters. If every encounter becomes a fight to the death, your players might get bored and miss out on some fun roleplaying opportunities. Whenever possible, reward players for being clever. For example, characters who disturb the ankhegs at the Loggers' Camp (page 34) might be able to escape from the burrowing monsters by jumping in the nearby river. Similarly, characters who are willing to negotiate with the wererats in the Mountain's Toe Gold Mine (page 36) might be able to forge a truce between the wererats and the miners, ending their conflict so that the mine can be reopened.

## STARTING QUESTS

When the characters first visit the job board, there are three quests posted. Give the players the cards for these quests so that they can choose which to pursue.

**Dwarven Excavation Quest.** "Dwarf prospectors found ancient dwarven ruins in the mountains southwest of here, and have been working an archaeological dig seeking treasure and relics. They need to be warned that a white dragon has moved into the area. Take the warning to them, then return to Townmaster Harbin Wester to collect a reward of 50 gp." If the characters undertake this quest, see "Dwarven Excavation" (page 22).

**Gnomengarde Quest.** "A clan of reclusive rock gnomes resides in a small network of caves in the mountains to the southeast. The gnomes of Gnomengarde are known for their magical inventions, and they might have something with which to defeat the dragon. Get whatever you can from them. If you bring back something useful and don't want to keep it for yourselves, Townmaster Harbin Wester will pay you 50 gp for it." If the characters undertake this quest, proceed with "Gnomengarde" (page 26).

**Umbrage Hill Quest.** "The local midwife—an acolyte of Chauntea named Adabra Gwynn—lives by herself in a stone windmill on the side of a hill a few miles south of Phandalin. With dragon sightings becoming more common, it's not safe for her to be alone. Urge Adabra to return to Phandalin. Once she's safe, visit Townmaster Harbin Wester to claim a reward of 25 gp." If the characters undertake this quest, proceed with "Umbrage Hill" (page 43).

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### GNOMENGARDE QUEST

A clan of reclusive rock gnomes resides in a small network of caves in the mountains to the southeast. The gnomes of Gnomengarde are known for their magical inventions. They might have something with which to defeat the dragon. Get whatever you can from them. If you bring back something useful and don't want to keep it for yourselves, Townmaster Harbin Wester will pay you 50 gp for it.

### DWARVEN EXCAVATION QUEST

Dwarf prospectors found ancient dwarven ruins in the mountains southwest of here and have begun an archaeological dig for treasure and relics. They need to be warned that a white dragon has moved into the area. Take the warning to them, then return to Townmaster Harbin Wester to collect a reward of 50 gp.



## FOLLOW-UP QUESTS

After the characters complete two starting quests, the following three quests are added to the job board:

**Butterskull Ranch Quest.** "Orcs have attacked Butterskull Ranch, five miles east of Conyberry along the Triboar Trail! Travel there with haste, assess the damage, and help any way you can. Ranch owner Alfonse "Big Al" Kalazorn is a retired sheriff who can reward you for your efforts. If he's dead, return to Townmaster Harbin Wester with proof of Kalazorn's demise to receive a reward of 100 gp." If the characters undertake this quest, proceed with "Butterskull Ranch" (page 16).

**Loggers' Camp Quest.** "Deep in Neverwinter Wood, along the river that flows west toward Neverwinter, is a logging camp. Every two months, Phandalin delivers fresh supplies to the camp, which is run by the half-brother of Phandalin's townmaster, Harbin Wester. Barthen, the local provisioner, has prepared a new delivery. He needs someone to bear the supplies safely to the camp. Return to Harbin Wester with a notice of delivery signed by his half-brother, Tibor Wester, to claim your reward of 100 gp." If the characters undertake this quest, proceed with "Loggers' Camp" (page 34).

**Mountain's Toe Quest.** "The Mountain's Toe Gold Mine lies fifteen miles northeast of Phandalin. The new overseer, Don-Jon Raskin, just made the trip from Neverwinter to Phandalin and needs to be escorted to the mine. There's no telling what dangers lie between here and there. Once you deliver Raskin safe and sound, return to Townmaster Harbin Wester to collect a reward of 100 gp." If the characters undertake this quest, proceed with "Mountain's Toe Gold Mine" (page 36).

After the characters complete two follow-up quests, another three follow-up quests are added to the job board:

**Axeholm Quest.** "Within a mountain fifteen miles south of Phandalin stands the ancient dwarven fortress of Axeholm, which has been sealed for years. If a dragon attack is imminent, the people of Phandalin might need to evacuate and take refuge in Axeholm. To that end, someone needs to open the fortress and make it safe for habitation. Once you accomplish these tasks, return to Townmaster Wester to collect a reward of 250 gp." If the characters undertake this quest, proceed with "Axeholm" (page 12).

**Dragon Barrow Quest.** "The dragon that besets us is not the first to threaten this region. Between here and Neverwinter lies the barrow mound of a warrior whose magical dragon-slaying sword helped fell a green dragon terrorizing the High Road a century ago. Rumor has it the *dragon slayer* sword is buried there too. Retrieve it, and let the sword be its own reward!" If the characters undertake this quest, proceed with "Dragon Barrow" (page 20).

**Woodland Manse Quest.** "The orcs have fallen under the sway of evil spellcasters in Neverwinter Wood, and have been sighted in growing numbers near Falcon's Hunting Lodge. The spellcasters dwell in a ruined manse. Falcon needs someone to make a preemptive strike against it. Destroy the evil in the manse, then expect him to reward you." If the characters undertake this quest, run "Falcon's Hunting Lodge" (page 24) followed by "Woodland Manse" (page 44).

## LEVELING UP

Characters advance in level by completing quests, using the guidelines for leveling up in the rulebook. Regardless of the number of characters in the party, the rate of advancement is as follows:

- Characters gain a level each time they complete a starting quest, until they reach 3rd level. Once they are 3rd level or higher, completing a starting quest has no effect on their level.
- Characters gain a level each time they complete two follow-up quests.
- Characters gain a level if they slay Cryovain the white dragon.

## WHERE'S THE WHITE DRAGON?

Cryovain the **young white dragon** (see page 64 for its stat block) is a roaming threat that can be encountered almost anywhere. Each time the characters arrive at a location tagged on the map of the Sword Coast (page 5) or prepare to leave that location, roll a d20 and consult the Dragon's Location table to determine Cryovain's current whereabouts. Make your first roll on the table when the adventurers leave Phandalin for the first time.

When the dragon visits a location that is not its lair, it surveys the location from the sky, beyond the reach of ranged weapon attacks. If it spots nothing it can eat, it flies off after circling the location for a minute or two. If it spots something tasty, such as a mule, a horse, or a character, the dragon swoops down and attacks it. Once the dragon kills something, it grabs the carcass and flies off with it. Whatever it takes is then eaten within the hour.

If Cryovain loses more than 10 hit points in battle, the dragon disengages from combat and retreats to its lair at Icespire Hold, remaining there until it finishes a long rest and regains all its hit points. Only at Icespire Hold does the dragon fight to the death.

### DRAGON'S LOCATION

d20	Location
1	Axeholm (page 12)
2	Butterskull Ranch (page 16)
3	Conyberry (page 4)
4	Dragon Barrow (page 20)
5	Dwarven Excavation (page 22)
6	Falcon's Hunting Lodge (page 24)
7	Gnomengarde (page 26)
8	High Road (page 4)
9	Icespire Hold (page 30)
10	Leilon (page 4)
11	Loggers' Camp (page 34)
12	Mountain's Toe Gold Mine (page 36)
13	Neverwinter (page 4)
14	Phandalin (page 8)
15	Shrine of Savras (page 38)
16	Starmetal Hills (page 4)
17	Tower of Storms (page 40)
18	Triboar Trail (page 4)
19	Umbrage Hill (page 43)
20	Woodland Manse (page 44)



# AXEHOLM

“AXEHOLM” IS BALANCED FOR CHARACTERS OF 5TH LEVEL, though characters of 3rd or 4th level can survive its perils if they are cautious and rest between encounters.

## LOCATION OVERVIEW

Axeholm is a dwarven fortress carved into the base of a mountain fifteen miles south of Phandalin. The site was abandoned and sealed up long years ago after being haunted by a banshee—the restless spirit of a moon elf ambassador named Vyldara who tried and failed to foment civil unrest among the dwarves. The dwarves imprisoned the elf and sent messages to her people, asking that they come to collect her. Before envoys could be sent, Vyldara killed two guards trying to escape, only to be cut down by dwarven axes before she could succeed.

When the elf’s evil spirit started filling Axeholm’s halls with deathly wails, the dwarves abandoned their stronghold, but not before several dwarves slain by the banshee arose as ghouls to feed on their kin. Ghouls and other creatures now prowl Axeholm, while the banshee continues to haunt the fortress’s upper halls. The banshee senses the arrival of adventurers with its Detect Life trait. In its twisted spectral mind, they are invaders who must be destroyed for their trespass.

## QUEST GOALS

To complete the Axeholm Quest (page 11), adventurers must kill or drive out all the monsters in the fortress.

### AXEHOLM FEATURES

In the dwarves’ absence, Axeholm has become a dark, sullen tomb, full of dust and bad memories. It’s quiet most of the time, except when the sorrowful wails of the banshee fill the place. The following features are common throughout.

**Arrow Slits.** When using an arrow slit for protection, a creature gains three-quarters cover (see the rulebook) against outside threats. A Medium character can’t squeeze through an arrow slit, but a Small character can with a successful DC 10 Dexterity (Acrobatics) check.

**Ballistas.** For its defense, Axeholm relied heavily on ballistas—massive crossbows that fire heavy bolts. A crew of three dwarves operated each ballista. Before it can be fired, a ballista must be loaded and aimed. It takes one action to load the weapon, one action to aim it, and one action to fire it. *Ranged Weapon Attack:* +6 to hit, range 120/480 ft., one target. *Hit:* 16 (3d10) piercing damage.

**Ceilings.** Ceilings throughout are fifteen feet high and flat, unless the text says otherwise.

**Chimneys.** Fireplaces throughout Axeholm have chimneys cut from seamless stone. Some of those chimneys can be used to gain access to the fortress.

**Doors.** Regular doors are made of thick, sturdy oak reinforced with iron bands and fitted with iron hinges and handles.

**Light.** The walls are lined with torch sconces, but the torches burned down long ago. Adventurers require darkvision or their own light sources to see inside.

**Stench.** A foul stench lingers in Axeholm, becoming stronger as one gets closer to the resident ghouls.

## TRAVEL TO AXEHOLM

The day-long journey to Axeholm from Phandalin takes the characters across grassy lowlands that skirt the rocky foothills of the Sword Mountains. The trek passes without incident, though cool winds and rain blowing in from the Sword Coast make the trip far from pleasant.

## ARRIVAL

When the adventurers arrive at Axeholm, read the following boxed text aloud:

Thrust out from the base of a dark gray mountain is the entrance to the dwarven fortress—a dark, fifteen-foot-wide passageway flanked by forty-foot-high bulwarks of smooth, seamless stone. An iron portcullis covered with rust blocks the entrance. Arrow slits carved into the bulwarks are dark, revealing no hint of occupation.

Entering the fortress is the characters’ first challenge. The portcullis in area A1 is too heavy to lift, and its bars are too narrowly spaced for even Small characters to squeeze through. However, a Small character can squeeze through an arrow slit into area A2 or A3, then attempt to raise the portcullis using the winches there. The winches are rusty and require a successful DC 15 Strength (Athletics) check to turn. Each successful check allows the portcullis to be raised 5 feet.

Characters who search for another entrance can attempt DC 15 Wisdom (Perception) checks. A successful check spots numerous stone chimneys protruding from the mountainside, but an earthquake after Axeholm was abandoned closed off most of those to anything but Tiny creatures. Only the chimneys leading down to area A21 and area A23 can be accessed by the adventurers. Scaling the mountain requires a successful DC 10 Strength (Athletics) check, as there are plenty of handholds and footholds.

Crawling down a chimney to area A21 or area A23 requires another successful DC 10 Strength (Athletics) check. If this check fails, the character falls 20 feet to the bottom of the chimney, landing in the sooty hearth and taking 2d6 bludgeoning damage. Characters who use climbing gear to scale the mountain and lower themselves down a chimney have advantage on their checks. See the rulebook for more information on advantage.

## KEYED LOCATIONS

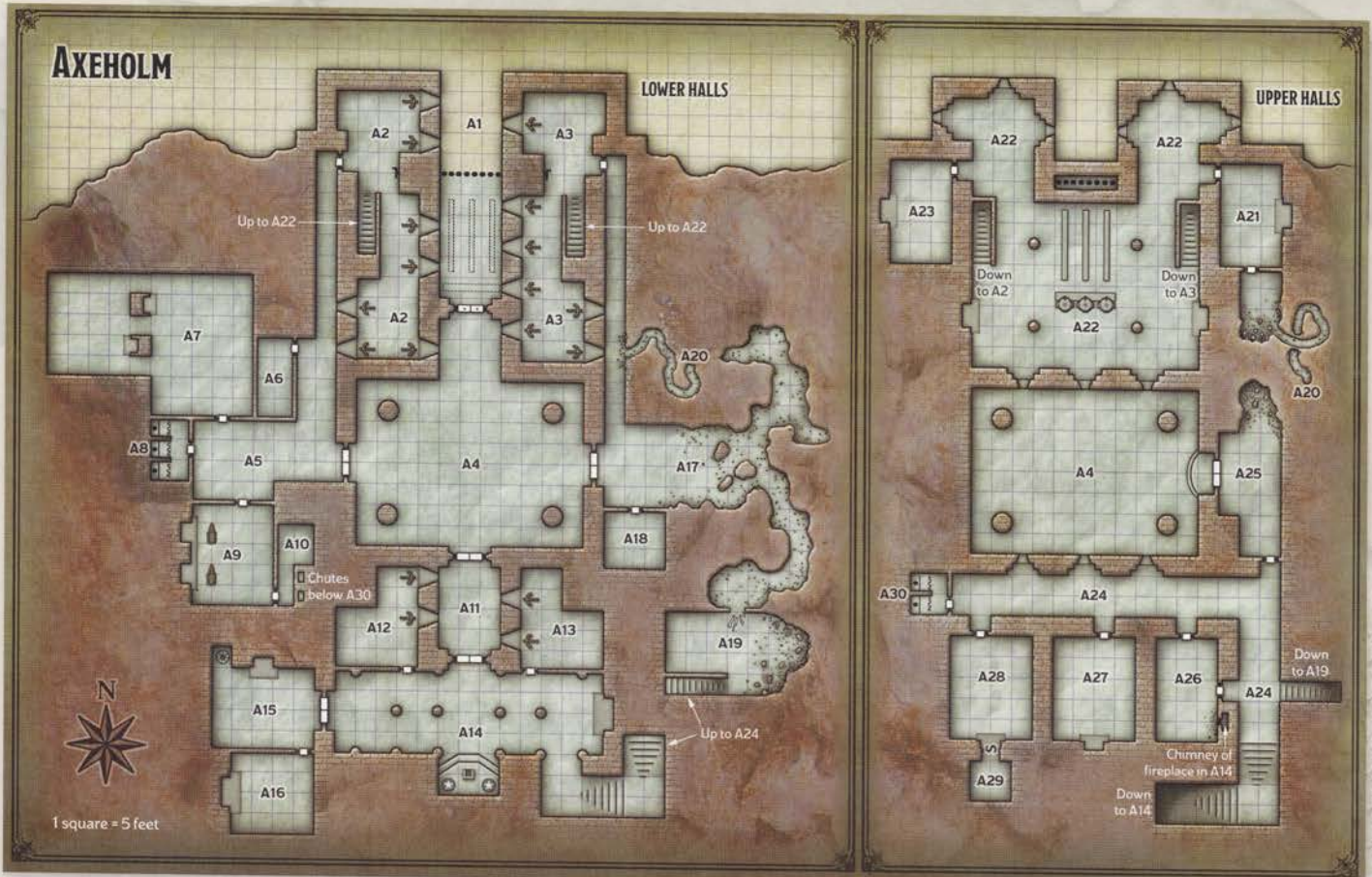
The following locations are keyed to the map of Axeholm.

### A1. OUTER GAUNTLET

Axeholm’s primary entrance and exit is this defensible passage, which is blocked by a sturdy portcullis (see “Arrival” above). Arrow slits are spaced along the walls and murder holes line the ceiling, enabling fortress defenders to shoot ballistas at invaders or pour boiling oil on top of them. With the dwarves gone, the only



# AXEHOLM



remaining defenses are the portcullis and the double doors to the south, which are barred shut.

Characters hoping to get through the double doors must break them down, which takes a single character 1 hour. Multiple characters working together can reduce the time proportionately. The noise created by smashing down the doors is loud enough to alert all the dwarf **ghouls** in the fortress, which gather in area A4 and attack once the doors fall. (See page 57 for the ghoule stat block.) The fortress contains three dwarf ghouls plus three additional ghouls for each character in the party, not including sidekicks. If these ghouls are killed here, the characters encounter no more of them in the fortress.

## A2. WESTERN BULWARK

This area contains seven ballistas pointed at arrow slits, a winch that raises and lowers the portcullis, and a stone staircase leading up to area A22. Each ballista is equipped with five bolts.

## A3. EASTERN BULWARK

This area has the same features as area A2.

## A4. MUSTERING HALL

This great hall has a 40-foot-high ceiling supported by four thick stone pillars. A thick layer of dust covers the flagstone floor. In the middle of each wall past the entrance is a double door. Arrow slits are set high up in the north and south walls, and a small stone balcony protrudes from the wall above the east exit, 20 feet above the floor. (See areas A22, A24, and A25 for details of these features.)

## A5. WEST HALL

The floor is strewn with bits of armor and the gnawed bones of dwarves who were killed and eaten by ghouls. Lurking in the hall is one **ghoul** (see page 57 for its stat block) for each member of the party, not including sidekicks. The ghouls pursue prey that flees.

## A6. ARMORY

The dwarves took all the weapons and armor from this area when they left. All that remains are empty stone weapon racks, wooden mannequins upon which armor once hung, and iron hooks in the walls that once bore shields.

## A7. MAIN BARRACKS

Dozens of meager cots lie scattered about the floor. A pair of fireplaces stand cold and dark, their rubble-choked chimneys rising 120 feet through the mountain.

## A8. PRIVIES

Tattered wool curtains conceal three neglected privies, each with a wooden bench set against the back wall.

## A9. STIRGE IN THE SMITHY

Standing before two blackened hearths are a pair of rusty anvils, which dwarves once used to fashion and repair their armor and weapons.

A fluttering noise can be heard coming from the southernmost fireplace, indicating the presence of a **stirge** (see page 63 for its stat block) near the bottom of the 200-foot-high chimney. If anyone shines a light up there, the stirge panics, flies out, and attacks the nearest character or sidekick. It ignores the characters otherwise.



#### A10. TOOL STORAGE

Dwarven armorsmiths and weaponsmiths stored their tools here, which still hang from hooks along the walls. Though a bit rusty, the tools are in serviceable shape if the characters wish to use them.

#### A11. INNER GAUNTLET

Four arrow slits line the walls of this corridor leading to Axeholm's throne room (area A14).

#### A12. WEST GUARD POST

Two ballistas point toward arrow slits in the east wall. Each ballista is equipped with five bolts. The guard post is otherwise empty.

#### A13. EAST GUARD POST

The gnawed bones, torn armor fragments, and rusty battleaxes of two dead dwarf guards lie in the middle of the room. The guards were trapped here by ghouls, killed, and eaten.

Two ballistas aimed at arrow slits in the west wall come equipped with five bolts apiece.

#### A14. THRONE ROOM

Read the following boxed text out loud to describe this area:

The stench of death hangs heavy in the air of this dusty, pillared hall, which has a dark, soot-stained fireplace at the east end. A deep alcove in the south wall contains a dais, atop which rests a limestone throne flanked by granite statues of dwarf warriors. Between the throne and the fireplace is a hallway with stairs leading up.

Hiding behind the throne is a **ghoul** (see page 57 for its stat block) with 40 hit points. This undead creature is all that remains of Axeholm's dwarf castellan, who stayed behind to seal up the fortress after most of the garrison fled. The ghoul is the source of the hall's foul stench, which gets stronger closer to the throne. The hidden ghoul can be detected with a successful DC 13 Wisdom (Perception) check.

If any character inspects the throne, the ghoul lets out a shriek and attacks. Its shriek is heard by the **ghouls** in area A26, which crawl down the chimney and clamber out of the fireplace. This group contains two soot-covered ghouls plus one additional ghoul for each member of the party, not including sidekicks. After all other creatures in the hall have taken a first turn in combat, these ghouls join the battle, acting on the same initiative count as the former castellan.

**Treasure.** The ghoulish castellan wears a gold signet ring that bears the Axeholm crest: a handaxe clutched in a dwarven gauntlet. The signet ring is worth 5 gp and unlocks the chest in area A29.

#### A15. DINING ROOM

In the middle of this room, a carved stone dining table (15 feet long by 5 feet wide) is flanked by a pair of equally long wooden benches. Above the table hang two iron chandeliers, their candles long since melted away. North

of the seating area is a sooty fireplace and an alcove containing a rough-hewn pit that descends 60 feet.

Abundant handholds and footholds allow a character to climb up or down the pit with a successful DC 10 Strength (Athletics) check. The bottom of the pit contains moldy animal bones and other refuse discarded by the dwarves after their meals.

#### A16. KITCHEN

The dusty room has all the trappings one expects to find in a dwarven kitchen, including metal dishware, utensils, and drinking mugs. A stone sink is equipped with a faucet which, when turned, spouts hot water channeled from a naturally heated underground spring.

#### A17. EAST HALL IN RUINS

The earthquake that hit Axeholm triggered a ceiling collapse that left this hall in ruins. The eastern half of the hall is strewn with debris and is difficult terrain (see the rulebook). The stench of death hangs heavy here, becoming stronger as the characters move toward area A19.

#### A18. EMPTY ROOM

This 15-foot-square room was cleaned out by the dwarves before they evacuated Axeholm. Only dust remains.

#### A19. GHOUL DEN

Characters can reach this area by following the naturally formed tunnel from area A17 or by descending the stone staircase from area A24. The door to the north has been smashed open, and its remains are strewn on the floor.

The stench of death and decay grows stronger as the characters approach this room, and they can hear the hisses and snarls of the **ghouls** (see page 57 for their stat block) that lair here. The room contains one ghoul plus one additional ghoul for each member of the party, not including sidekicks.

After dealing with the ghouls, the characters can inspect the room more closely. Describe it to the players as follows:

This chamber was once a shrine, as evidenced by wall carvings that depict dwarves carrying censers and observing religious rites. However, the eastern section of the room has collapsed, filling the area with rubble. Gnawed bones scattered among the debris are the remains of a number of dwarves.

**Treasure.** Characters who search through the rubble in the eastern portion of the room find two treasures:

- A platinum amulet on a thin but sturdy gold chain. This amulet is a holy symbol of Moradin (the dwarven god of creation) and bears his symbol: a hammer and anvil. Any dwarf character recognizes the symbol immediately, while a non-dwarf recognizes it with a successful DC 10 Intelligence (Religion) check.
- An unlocked steel coffer weighing 5 pounds. This small box is packed with silt, nestled in which is a *potion of superior healing*. Give the players the *Potion of Superior Healing* card when they find this magic item.



## A20. NARROW TUNNEL

Ghouls dug this winding, rubble-strewn tunnel connecting the upper and lower levels of Axeholm. The tunnel is 2 feet wide, 5 feet high, and 60 feet long.

## A21. EAST UPPER BARRACKS

The ghouls trashed this room, leaving behind wrecked cots, chairs, tables, and other furnishings. A blackened fireplace is set into the east wall, its chimney rising 20 feet to the outside. Characters can use this chimney to enter or exit the fortress (see “Arrival,” page 12).

## A22. UPPER BASTION

This large chamber extends over the outer gauntlet of the main entrance (area A1) and contains many former defensive measures. Arrow slits to the north allow outside light to enter, filling the northern half of the room with sunlight or moonlight depending on the time of day or night.

Thick webs are strung between the walls and pillars. Lurking among them are several **giant spiders** (see page 58 for their stat block)—three spiders plus one additional spider for each character in the party, not including sidekicks. The spiders are spread throughout the southern half of the room and move to attack all interlopers.

Other defenses include two fireplaces, which were used to heat cauldrons full of oil that the dwarves poured through narrow slits in the floor. Three empty cauldrons are lined up along one of these slits. Arrow slits along the south wall open up onto area A4, and stone staircases descend to areas A2 and A3.

## A23. WEST UPPER BARRACKS

A fireplace is built into the west wall of this room. Hanging from a hook above its mantelpiece is a nonmagical steel shield bearing the symbol of Axeholm: a dwarven gauntlet clutching a handaxe. Characters can use the fireplace’s soot-stained chimney to enter or exit the fortress (see “Arrival,” page 12).

The room’s other furnishings—cots, tables, chairs, and empty footlockers—are intact but covered in dust.

## A24. HAUNTED HALL

The **banshee** (see page 52 for its stat block) haunts the east–west stretch of this L-shaped hall. The creature floats in the middle of the hall, outside the door to area A27. Describe it to the players as follows:

The luminous, wispy form of a female elf floats in the dusty hallway before you, its face wreathed in a tangle of gossamer hair, its body clad in spectral rags that flutter around it. The apparition’s face becomes a mask of rage as it screams, “Get out of my house!”

If the characters flee the banshee’s presence of their own accord, it lets them go. If they advance toward the undead, attack it, or attempt to parley, it turns violent.

In the first round of combat, the banshee uses Horrifying Visage. On the second round, it uses Wail. After wailing, it withdraws to area A27, passing through the closed door as though it weren’t there. In area A27, the undead makes its final stand.

## A25. UPPER EAST HALL AND BALCONY

The earthquake caused part of this empty hall to collapse. A double door in the west wall leads to a small stone balcony overlooking area A4.

## A26. GHOUL BATH

Several **ghouls** (see page 57 for their stat block) gather here—a total of two ghouls plus one additional ghoul for each member of the party, not including sidekicks. The ghouls enter and leave the room through a 2-foot-diameter hole in the east wall, which breaks into the chimney of area A14.

In the middle of this room stands a carved stone tub filled with gnawed dwarven bones. The tub is equipped with a faucet which, when turned, spouts hot water channeled from a naturally heated underground spring. A stone plug seals the drain in the tub’s bottom.

## A27. BANSHEE’S BEDCHAMBER

This bedroom was set aside for honored guests, but its furnishings have decayed with age and are covered with dust and cobwebs. Vyl dara once stayed here, but the elf’s possessions were taken during her captivity, leaving nothing of value.

## A28. CASTELLAN’S BEDCHAMBER

A stone-framed bed with a moldy mattress stands in the middle of this room, covered in dust and cobwebs. Set into the south wall is a soot-stained fireplace.

**Stirges** (see page 63 for their stat block) nest in the rubble-choked chimney—a total of one per party member (including sidekicks). The stirges attack anyone who pokes around in the fireplace.

**Secret Door.** The back wall of the fireplace is a secret door. A character who searches the interior of the fireplace and succeeds on a DC 15 Wisdom (Perception) check notices dwarven hand prints in the soot on the back wall. Pushing on the secret door causes it to swing open on hidden stone hinges, revealing area A29 beyond.

## A29. SECRET VAULT

Against the south wall of this otherwise empty room rests a 80-pound iron chest with clawed feet. Its built-in lock bears a tiny circular indentation instead of a traditional keyhole. Close inspection of the indentation reveals a tiny symbol of a handaxe clutched in a gauntlet. This symbol matches the one on the castellan’s signet ring (found in area A14), albeit reversed. If the castellan’s signet ring is placed in the indentation, the chest unlocks and remains unlocked until its lid is closed tight. The chest can also be unlocked with a successful DC 20 Dexterity check using thieves’ tools, or by a *knock* spell or similar magic.

**Treasure.** The chest contains a *dread helm* and a pair of *gauntlets of ogre power*. Give the players the Dread Helm and Gauntlets of Ogre Power cards when they find and identify these two magic items.

## A30. PRIVIES

Rusty chain mail curtains conceal a pair of privies, each with a wooden bench set against the back wall. The chutes for these privies descend deep into the mountain, passing just east of area A10.



# BUTTERSKULL RANCH

"BUTTERSKULL RANCH" IS BALANCED FOR CHARACTERS of 3rd level, but characters of 2nd level can survive this quest if they avoid combat and focus on rescuing Alfonse Kalazorn, the ranch owner. Characters of 4th level or higher should be able to save Big Al and his ranch without hardship.

## LOCATION OVERVIEW

Alfonse Kalazorn used to be the sheriff of Triboar, a town to the east, where he was known as Big Al Kalazorn. He retired a decade ago, but retirement didn't sit well with him. Looking for a new challenge, he claimed a plot of fertile land five miles east of Conyberry and turned it into a cattle and horse ranch. Later, he added a pig farm, chicken coops, vegetable gardens, corn fields, and an apple orchard. Most of his money comes from the sale of butter skulls—lumps of butter cleverly molded into the shapes of humanoid skulls. He sells his butter skulls primarily in towns to the east, although a few make their way to Barthen's Provisions in Phandalin. Big Al's butter is made from the milk of Petunia, his prized cow.

When the white dragon Cryovain drove the orcs out of Icespire Hold, they descended into the lowlands. A tenday ago, a small band of them attacked the ranch, freeing the pigs before setting fire to the barn and the smithy. A few other animals, including a dozen horses and Petunia the cow, escaped during the blaze. Big Al and five of his ranch hands were not so lucky. In their attempt to fend off the orcs, Big Al was captured and the ranch hands were killed. The only surviving hand escaped on horseback, fled to Phandalin, and delivered news of the attack.

## QUEST GOALS

To complete the Butterskull Ranch Quest ("Follow-Up Quests," page 11), adventurers must rescue Alfonse Kalazorn and either convince him to return to Phandalin or rid his ranch of orcs. Alfonse also wants help finding his prized cow, promising a splendid reward in exchange.

## TRAVEL TO THE RANCH

The fastest and safest way to Butterskull Ranch from Phandalin is to follow the Triboar Trail northeast. The trek is 60 miles long, and characters can walk about 24 miles in a day. Thus, they can expect to take two long rests in the course of the journey.

## ENCOUNTERS ON THE WAY

The characters have the following encounters as they travel to the ranch.

### HORSES IN CONYBERRY

The abandoned town of Conyberry is eerily silent except for the whistling of the wind as it blows through the settlement's burned and crumbled-down structures. As the characters make their way through or around the ruins, they spot three unsaddled **riding horses** (see page 62 for their stat block) grazing near an old well. Anyone who succeeds on a DC 10 Wisdom (Perception) check sees

that the horses are branded with the letters BAK (for Big Al Kalazorn). A character who succeeds on a DC 15 Wisdom (Animal Handling) check can approach a horse without startling it, and can even ride it.

### PETUNIA THE COW

Between Conyberry and the ranch, the characters spot Petunia the **cow** (see page 55 for its stat block) in a field a few hundred feet off the Triboar Trail. Petunia wears a cowbell around her neck. Characters who approach her spot a brand on her hindquarters: the letters BAK. Petunia has a calm, unflappable demeanor. If treated well, she follows her new benefactors everywhere.

## ARRIVAL

The following locations are keyed to the map of Butterskull Ranch. When the adventurers come within sight of the ranch, read the following boxed text aloud:

Butterskull Ranch occupies a large plot of land on the north side of the Triboar Trail, nestled between two hills. Beyond a ramshackle wooden fence stand corn fields, an apple orchard, gardens, and pasture land. A path breaks off from the trail to lead to a two-story farmhouse next to a pond. West of the farmhouse are the charred remains of a barn and smithy that have been burned to the ground.

Pigs harmlessly wander the fields, gardens, and orchard. Between the farmhouse and the gutted barn lie the scattered corpses of two orcs and five humans (ranch hands) swarming with flies. The bodies carry nothing of value.

## EXPLORING THE FARMHOUSE

The farmhouse is a two-story log building with a pitched, shingled roof and a stone chimney. Its wooden doors are set with iron handles and hinges. Its windows are fitted with wooden shutters that can be bolted shut from inside. All the shutters are open when the characters arrive.

Raucous **orcs** (see page 62 for their stat block) dwell in the farmhouse, consuming Big Al's ale and food stores. There are three times as many orcs as there are characters in the party, not including sidekicks. Place the orcs in areas B1 through B9 as you see fit. The orcs are not expecting trouble, but they fight to the death.

### B1. KITCHEN

The front door of the house leads into this area, which holds a large butter churn, worktables, shelves of foodstuffs and ale, and hanging pots and pans. Atop a small table is a skull-shaped wooden butter mold.

### B2. EMPTY FOYER

A creaky wooden staircase ascends from here to area B5.

### B3. DINING ROOM

This room contains two wooden trestle tables flanked by benches. Cattle skulls on the walls add to the decor.





#### B4. DOWNSTAIRS CLOSET

This closet contains shelves holding dinnerware.

#### B5. COMMON ROOM

Padded chairs and game tables are arranged about this room. Scattered on the floor are Three-Dragon Ante playing cards and wooden Dragonchess pieces.

#### B6. BIG AL'S BEDROOM

A large bed and a bulky cedar wardrobe dominate this room, which also has framed paintings of landscapes hanging on the walls.

**Treasure.** Any character who searches the wardrobe and succeeds on a DC 15 Wisdom (Perception) check finds a secret compartment at the bottom, stuffed inside which is a suit of *mithral chain mail*. (If the characters acquire and identify this magic item, give them the Mithral Chain Mail card.)

#### B7. RANCH HANDS' BEDROOMS

Each of these rooms contains two beds and two footlockers. Each footlocker contains neatly folded clothing and worthless personal effects.

#### B8. BIG AL'S OFFICE

Big Al's desk is buried under stacks of ledgers and papers chronicling ten years' worth of business transactions.

**Treasure.** Characters who search the messy office find a small sack buried under the paperwork. It contains earnings and wages: a total of 65 gp, 145 sp, and 220 cp.

#### B9. UPSTAIRS CLOSET

This closet contains a mop, a broom, and a bucket.

#### B10. COLD STORAGE CELLAR

Wooden doors set against the north side of the farmhouse cover stone stairs leading down to the cellar. When the characters explore the cellar, read the following text:

The cellar has a dirt floor, walls of mortared stone, and an eight-foot-high plank ceiling braced by wooden pillars. Tied to a chair is a large figure with a burlap sack pulled over his head. Shelves along the walls are lined with skulls made of butter and protected by a thin coating of wax.

The bound figure is Alfonse Kalazorn, a human **veteran** (see page 63 for his stat block). It takes 1 minute for a character to free Big Al from his rope bonds. Having been beaten by the orcs, he has 9 hit points remaining and appreciates any healing the characters can provide. He is also without weapons and armor (AC 11).

Once liberated, Big Al can be convinced to abandon his ranch by any character who succeeds on a DC 10 Charisma (Intimidation or Persuasion) check. But he would rather stay, borrow a weapon, and kill any orcs that remain.

Big Al can't turn a profit without his prized cow. He offers his suit of *mithral chain mail* (hidden in area B6) as a reward for her safe return. If the characters didn't bring Petunia with them, they can scour the countryside for her. At the end of each hour spent searching, roll a d6. On a roll of 6, the party finds Petunia. If one or more characters search on horseback, they find Petunia on a roll of 5 or 6.



# CIRCLE OF THUNDER

“CIRCLE OF THUNDER” IS BALANCED FOR CHARACTERS of 6th level, though characters of 4th or 5th level can weather its challenges if they are cautious.

No quest leads the party to this location. However, characters who brave Dragon Barrow might come here with Xanth the centaur (see page 20), while those who raid the Woodland Manse (page 44) might be led here by Grannoc's map. In the aftermath of the counterattack on Falcon's Hunting Lodge (see “Counterattack!” on page 47), characters can follow Gorthok's trail back to the Circle of Thunder, where that creature was summoned.

## LOCATION OVERVIEW

The reclusive anchorites of the Circle of Thunder gather on this hill to make sacrifices to Talos the storm god. In stormy weather, the anchorites also perform rituals to summon Gorthok the Thunder Boar, a destructive force they can unleash against their enemies. A circle of standing stones atop the hill helps to focus the anchorites' magic to make the summoning of Gorthok possible.

Three anchorites—Flenz, Narux, and Yargath—defend the hill. When not performing rituals in the circle of standing stones, they patrol the surrounding woods, forage for food, and lurk in caves dug out of the hillside. When the characters arrive, the anchorites are gathered on the hilltop. If Gorthok has not been defeated yet, the anchorites are in the midst of summoning the great boar. Otherwise, they are conjuring a storm.

### CAVE DESCRIPTIONS

Three caves are set beneath the hilltop, each serving as the lair of an anchorite of Talos. The caves are dug out of the earth, with each cave mouth braced by two rectangular stone slabs topped with a heavy lintel stone. All the caves have 7-foot-high ceilings and crude wooden gates for doors. Each cave features a different layout but has similar contents.

**A: Entryway.** Situated in the middle of this intersection, facing the cave mouth, the skull of a boar rests atop a pile of humanoid and animal bones. A character who succeeds on a DC 10 Intelligence (Religion) check can ascertain that the bones are a warning to stay away.

**B: Boar Pen.** The gate to this room is lashed shut with rope. It holds a **boar** (see page 54 for its stat block) that is the anchorite's companion and garbage disposal. The boar can't harm anyone while trapped in this room. If the gate is opened by anyone other than an anchorite of Talos, the boar tries to flee the cave, attacking anyone in its path.

**C: Cell.** The gate to this cell is lashed shut with rope. The cell is used to hold animals doomed to be sacrificed in rituals to Talos. There's a 25 percent chance that a harmless deer is trapped inside. Otherwise, the cell is empty.

**D: Anchorite's Retreat.** This unfurnished room serves as the anchorite's quarters. Niches in the walls hold clay dishware, wooden utensils, gathered berries, bundled herbs, and creepy totems. In areas C2 and C3, the anchorites have hidden treasure buried under the earthen floor in a random 5-foot square. See those areas for details of the treasure.

**E: Secret Exit.** This tunnel slopes up to a secret trapdoor that is plainly visible from the underside.

## TRAVEL TO THE CIRCLE

Characters traveling to the Circle of Thunder have the following two encounters en route.

### TREE TRAP

This encounter can occur anywhere in Neverwinter Wood. Set the scene by reading the following boxed text:

You come upon a sixty-foot-wide forest clearing, in the middle of which is a black, needle-like spire—a forty-foot-tall pine tree ravaged by fire long ago, its limbs burned off. Tied to the dead tree near its base are several ghastly dolls made of twigs bound with black hair.

Ten twig dolls are bound to the charred tree, all within easy reach. A *detect magic* spell reveals an aura of transmutation magic emanating from the tree and the ground in a 60-foot radius around it.

Close examination of a twig doll reveals something wrapped inside it. By breaking a doll apart, characters can see that it contains a still-beating pig's heart. Any damage to a heart kills it and causes the dead tree's roots to magically animate and erupt from the ground.

When the constricting roots erupt, each creature standing in the clearing must succeed on a DC 12 Dexterity saving throw or take 5 (2d4) bludgeoning damage and be restrained. The creature takes this damage again at the start of each of its turns until it escapes. A creature can use an action to free itself or another creature within its reach with a successful DC 15 Strength (Athletics) check, or by dealing 5 or more slashing damage against a root with a single melee weapon attack. The roots have AC 13 and immunity to all damage except slashing.

### YARGATH'S PATROL

As they move through the forest, the characters are beset by Yargath, an **anchorite of Talos** (see page 51 for her stat block), and a band of **orcs** (see page 62 for their stat block)—two orcs per character in the party, including sidekicks. Set the scene as follows:

As you make your way across uneven ground rising to a ridge, several hulking orcs ascend a similar ridge across from you, separated from you by a sixty-foot-wide, ten-foot-deep gully. The orcs unleash terrible battle cries as they are joined by a humanoid with elongated claws.

On the first round of combat, Yargath casts *bless* on up to three orcs. Meanwhile, the orcs charge across the ravine and close to melee range.

**Treasure.** Yargath carries a *potion of greater healing*. If the characters acquire this potion, give the players the *Potion of Greater Healing* card.





## ARRIVAL

Characters coming from the Woodland Manse approach the Circle of Thunder from the south. Describe the location to the players as follows:

Ominous storm clouds gather in the sky as you approach a ninety-foot-tall hill with trees spreading across its slopes. Atop the hill is a large ring of standing stones. Two ghostly figures dance within this henge, surrounded by a number of smaller capering creatures.

The standing stones and the dancing figures are described in area C1. Characters who circle the hill before climbing it spot three caves (areas C2, C3, and C4) near the hilltop.

## CIRCLE OF THUNDER LOCATIONS

The following locations are keyed to the map of the Circle of Thunder.

### C1. HENGE

Atop the hill is a ring of eight upright stone structures, each one consisting of two 10-foot-high vertical stone slabs spaced 5 feet apart and topped with a 3-foot-thick flat lintel stone. These uprights can be toppled by creatures with a combined Strength score of 80 or higher.

In the middle of the circle, two humanoid figures dance around a deer carcass, each wearing the rotting head of a boar as a mask. These foes are Flenz and Narux, two **anchorites of Talos** (see page 51 for their stat block).

They are joined by frolicking **twig blights** (see page 53)—two blights for each character in the party, including sidekicks. Flenz and Narux are either performing a ritual to summon **Gorthok the Thunder Boar** (see page 58), or they are making a sacrifice to appease Talos and call forth a storm. If the characters have not yet defeated Gorthok, the boar arrives once both anchorites are dead, appearing out of nowhere in the middle of the circle with a thunderclap. Gorthok fights to the death.

**Secret Trapdoors.** Any character who searches the hilltop and succeeds on a DC 10 Wisdom (Perception) check finds one of three flimsy wooden trapdoors hidden under the grass and dirt. Below these trapdoors are tunnels leading to areas C2, C3, and C4.

### C2. NORTHWEST CAVE

Carved into the lintel stone above the cave mouth is a picture of a boar chasing after a stick-figure humanoid.

**Treasure.** Flenz hides a *potion of invulnerability* in his quarters, buried in a random square beneath the floor. If the characters obtain the potion, give the players the *Potion of Invulnerability* card.

### C3. NORTHEAST CAVE

The lintel stone above the mouth of this cave is bare.

**Treasure.** Narux hides a *+1 shield* in his quarters, buried beneath the floor. If the characters obtain and identify it, give the players the *+1 Shield* card.

### C4. SOUTHEAST CAVE

Carved into the lintel stone above the mouth of this cave is a pictograph depicting three stick-figure humanoids being struck by lightning. Yargath keeps no treasure here.



# DRAGON BARROW

“DRAGON BARROW” IS BALANCED FOR CHARACTERS OF 5th level, though characters of 4th level can survive this quest if they are cautious and rest between encounters. Characters of 6th level or higher should have no trouble plundering the barrow and surviving its challenges.

## LOCATION OVERVIEW

Lady Tanamere Alagondar was a royal scion of Neverwinter more than a century ago. Along with two parties of adventurers, she fought and killed Azdraka, a green dragon that had long terrorized the High Road. Lady Alagondar died in the battle and was laid to rest beneath a barrow near where the dragon fell. The remains of her fallen compatriots and the corpse of Azdraka were sealed in the barrow with her, in accordance with Lady Alagondar’s dying wishes.

## QUEST GOALS

To complete the Dragon Barrow Quest (page 11), the adventurers must retrieve Lady Alagondar’s *dragon slayer* longsword which, according to legend, was buried with her.

## TRAVEL TO THE BARROW

The barrow is roughly 40 miles northwest of Phandalin, amid the rolling hills and grasslands between the High Road and Neverwinter Wood. Since the characters can travel roughly 24 miles in a day, they should expect to take one long rest in the wilderness before arriving at the barrow on the second day of their trek. A cold wind blowing in from the coast assails them for most of the trip, bringing occasional rain.

## CENTAUR OF ATTENTION

After being driven from his home in Neverwinter Wood by marauding orcs, Xanth the **centaur** (see page 55 for its stat block) has taken refuge in the hills around the barrow. When he spots the characters, Xanth approaches peacefully and shares the following warnings:

- “Strange witchlights hover over Dragon Barrow at night. The hill is haunted by the restless spirits of the dead.”

### CATACOMBS FEATURES

A series of chambers and tunnels at ground level form the catacombs beneath the barrow mound. They reek of damp earth and stale, deathly air.

**Ceilings.** Ceilings throughout are 8 feet high and flat.

**Earthen Construction.** All tunnels and rooms have walls, floors, and roofs made of packed earth.

**Light.** There is no light within the barrow. Adventurers require darkvision or their own light sources to see inside.

**Sarcophagi.** The sarcophagi found throughout the catacombs are carved from solid blocks of granite and sealed with heavy granite lids. The seals are airtight. Lifting a lid requires a successful DC 20 Strength (Athletics) check. Each lid is a Medium object with AC 17, 12 hit points, and immunity to poison and psychic damage.

- “Neverwinter Wood has become overrun with orcs in league with half-orc spellcasters. Deep in the forest, atop a cave-riddled hill, is a circle of standing stones where the evil half-orcs perform their dark rites.”

Xanth avoids Dragon Barrow and would like to see the evil half-orc spellcasters of Neverwinter Wood driven off or killed. He offers to guide characters to the Circle of Thunder (page 18) if they wish to take on the half-orcs there, and is willing to wait until the characters are done exploring the barrow. The Circle of Thunder is roughly 40 miles away, deep within the forest.

## ARRIVAL

When the adventurers come within sight of the barrow, read the following boxed text aloud:

A thirty-foot-high hill rises ahead of you, its top too flat to be a natural occurrence. Jutting from the grassy hilltop is a row of ten-foot-tall, bone-white rocks that arc toward the stormy sky like outstretched talons.

Characters who climb to the top of the barrow and survey it notice its distinctive dragon-like shape with a successful DC 10 Wisdom (Insight) check. The pale rocks resemble spikes protruding from the dragon’s back.

At night, the will-o’-wisps in area D2 emerge from the hill using their Incorporeal Movement and float above the barrow, hoping to attract prey with their lights. If they detect characters nearby, the will-o’-wisps turn invisible and withdraw into the barrow.

## BARROW LOCATIONS

The following locations are keyed to the map of Dragon Barrow.

### D1. SECRET ENTRANCE

One of the white rocks atop the hill acts as a stone plug embedded in the earth. Characters searching the hilltop can spot a opening beneath the base of the rock with a successful DC 10 Wisdom (Perception) check. By lashing ropes around the top of the rock, the characters can topple it with a successful DC 19 Strength (Athletics) check. A *knock* spell also causes it to topple over. The opening beneath the rock reveals a 2-foot-wide spiral staircase with flagstone steps, descending 30 feet to area D2.

### D2. WILL-O’-WISPS

The tunnels around the spiral staircase are haunted by three **will-o’-wisps** (see page 63 for their stat block). The wisps are invisible until they hear intruders coming down the stairs, whereupon they illuminate and move to the far side of the three concealed pit traps (area D3), hoping to lure intruders to their doom. Each wisp has its own pit and attacks any character who falls into it. A wisp reduced to 7 hit points or fewer turns invisible on its next turn and flees to hide until the characters leave the barrow.



## DRAGON BARROW



### D3. CONCEALED PIT TRAPS

Each of these pits is 5 feet wide, 10 feet deep, and dug out of the earth. Rows of rusty swords are embedded into the floor of each pit, whose tops are covered by rotted wooden planks hidden under a thin layer of earth. A creature using a pole or similar tool to prod ahead detects the pit with a successful DC 10 Wisdom (Perception) check.

Any creature that steps onto a pit falls into it, taking 1d6 bludgeoning damage and impaling itself on 1d4 swords, each of which deals 1d6 piercing damage.

### D4. SKELETAL SURPRISE

The bones and rotting saddle of Lady Alagondar's horse lie in the southern niche of this cavern. When a creature approaches within 5 feet of the bones, they knit together and rise as a skeletal horse. This steed has the statistics of a **riding horse** (see page 62), except that it's undead. It bonds with any character who wants to ride it.

### D5. NARROW TUNNEL

This tunnel is only 2 feet wide. At the halfway point, a 5-foot-long pressure plate is hidden under a 2-inch-thick layer of earth. A character prodding ahead with a pole or similar tool can detect the plate with a successful DC 10 Wisdom (Perception) check. The first character to step on the plate causes the walls of the tunnel to collapse inward, burying all creatures in the tunnel. A buried creature is blinded and restrained, has total cover against attacks, and begins to suffocate when it runs out of breath (see "Suffocation" in the rulebook). Only a creature that is not trapped in the tunnel can clear away the collapse, using an action to open up the 5-foot-deep section of tunnel closest to it. A creature in that space is no longer buried.

### D6. FALSE TOMB

Two sealed stone sarcophagi rest in alcoves dug into the south wall here. Each sarcophagus releases a cloud of corrosive dust when opened, filling the 10-foot-by-10-foot area north of the sarcophagus. Any creature in the area must make a DC 15 Dexterity saving throw, taking 14 (4d6) acid damage on a failed save, or half as much damage on a successful one. The cloud then disappears. The sarcophagi contain nothing of interest.

### D7. ADVENTURERS' SEPULCHER

Four sarcophagi in alcoves contain the moldy bones of adventurers (a bard, a cleric, a fighter, and a wizard) who perished fighting Azdraka.

**Treasure.** The northwest sarcophagus contains the dead bard, who was buried with a *lute of illusions*. Sealed with the dead wizard in the southeast sarcophagus is a *necklace of fireballs*. If the characters acquire and identify these magic items, give them the Lute of Illusions and Necklace of Fireballs cards.

### D8. DRAGON SLAYER

Two sarcophagi in alcoves contain the moldy bones and rusty armor of Tanamere Alagondar and her faithful squire, but hold nothing of value. The area north of the sarcophagi has the bones of Azdraka, a Huge dragon, embedded in its walls. The dragon's skull rests on the floor and has a longsword set atop it.

**Treasure.** The sword is Lady Alagondar's *dragon slayer*. Give the Dragon Slayer card to whoever takes it. If the sword is taken, an **invisible stalker** (see page 59 for its stat block) appears and attacks anyone in this area until the sword is put back, or until that guardian is destroyed.



# DWARVEN EXCAVATION

“DWARVEN EXCAVATION” IS BALANCED FOR CHARACTERS of 1st level, though even characters of 2nd level will find certain elements of the quest challenging. Characters of 3rd level or higher should have an easy time clearing out the ruins and defeating the orcs that arrive later.

## LOCATION OVERVIEW

Dazlyn Grayshard and Norbus Ironrune are shield dwarf prospectors and business partners. While looking for gold in the mountains southwest of Phandalin, they decided to explore a nearby canyon and found evidence of an ancient dwarven settlement buried by an avalanche. They've spent the past several months clearing the rubble and scouring the ruins for treasure, but have found nothing of value so far.

Behind the settlement, carved into the back wall of the canyon, is an old temple of Abbathor, the evil dwarven god of greed. During solar eclipses, Abbathor is appeased with sacrifices of blood and gemstones. On one occasion, the god found the sacrifices of this temple's priests lacking, so he caused an earthquake and avalanche that collapsed parts of the temple and buried the settlement. The priests in the temple who were not killed outright were transformed into ochre jellies—debased reflections of Abbathor's hunger and greed.

## QUEST GOALS

To complete the Dwarven Excavation Quest (page 10), the adventurers need only to warn Dazlyn and Norbus of the white dragon. The grateful dwarves then tempt the adventurers with a quest of their own, offering their pair of *sending stones* as a reward if the characters rid the temple of the monsters within. If they stay long enough to help Dazlyn and Norbus, the characters encounter orcs before they leave (see “When Orcs Attack,” page 23).

## ARRIVAL

The dwarven excavation lies due east of Leilon, 15 miles southwest of Phandalin, at the eastern end of a canyon (area E1). When the characters reach area E1 on the map, read the following boxed text aloud:

The canyon's rocky walls rise to a height of eighty feet. At the end of the canyon, a twenty-foot-high wall of black stone has a broken gate carved into it, with one stone door hanging precariously by a hinge and the other door missing. Beyond this open gate, in the shadow of a great mountain to the east, lies a ruined settlement. All is quiet.

If the characters announce their arrival, Dazlyn and Norbus come forth to greet them. Otherwise, the characters encounter the dwarves in area E3.

## EXCAVATION LOCATIONS

The following locations are keyed to the map of the dwarven excavation.

### E1. CANYON

The canyon floor is strewn with rubble and bereft of vegetation except for a few tough, scraggly weeds.

### E2. RUINED SETTLEMENT

All knowledge of this settlement, including its name, vanished along with its original inhabitants, who were killed by an avalanche. The rubble that once buried the settlement has been hauled away, leaving the outlines of stone buildings visible as collapsed walls. A stone well on the far side of the ruins is filled with rubble.

The settlement has been thoroughly ransacked. Characters who search the ruins find a few crushed dwarf bones and signs of recent campfires, but nothing of value.

### E3. COURTYARD AND TEMPLE FACADE

Describe this location as follows:

A partially collapsed, ten-foot-high wall separates this courtyard from the settlement west of it. Three heaps of rubble are piled high in this area. Hewn from the canyon's back wall, a thirty-foot-high temple facade features steps rising to a stone platform. Cut into this facade is a ten-foot-high open doorway flanked by crumbling, life-sized granite statues of cloaked dwarves. Evil grins can be seen on their weatherworn faces.

If they haven't been encountered yet, Dazlyn and Norbus are eating rations behind the easternmost rubble pile while keeping an eye on the temple entrance (area E4). Each is a shield dwarf **commoner** (see page 55 for its stat block) who speaks Common and Dwarvish, and who has darkvision out to a range of 60 feet. Dazlyn is forthright and honest to a fault. Norbus is gruff and excessively cautious. They banter like an old married couple.

Each dwarf has ten days of rations, a waterskin, mining tools, and one of two matching *sending stones*. The dwarves offer these magic items to anyone willing to kill the ochre jellies in area E5, search the temple for other obvious threats, and make it safe. If the characters obtain these stones, give the players both Sending Stone cards. Eager to resume their excavation, the dwarves offer to split what they find with characters who help them.

### TEMPLE FEATURES

The temple (areas E4 through E11) is smoothly hewn from solid rock. The following features are common throughout.

**Ceilings.** Ceilings throughout are 10 feet high and flat.

**Doors.** All doors are made of carved stone with stone pins for hinges. Secret doors blend in with the surrounding stonework. Finding a secret door requires a search of the wall and a successful DC 15 Wisdom (Perception) check. Dazlyn and Norbus have found one secret door thus far, in area E4. The others have yet to be discovered.

**Dust and Debris.** The temple is choked with dusty rubble. Rubble-filled squares are difficult terrain (see the rulebook).

**Light.** There are no light sources in the temple, since the dwarf priests of Abbathor relied on darkvision to see.



## DWARVEN EXCAVATION



### E4. DUSTY FOYER

Spikes hammered into the floor hold open two sets of double doors. A once-secret door to the north stands open, with a room beyond it holding nothing but rubble.

### E5. TEMPLE

This area contains five secret doors, including one that opens up into one of the stone pillars holding up the ceiling. A bloodstained limestone altar stands at the far end of the room. Dazlyn and Norbus got this far into the temple before an **ochre jelly** (see page 61 for its stat block) scared them off. It clings to the ceiling above the altar. If the party includes two or more characters (not counting sidekicks), a second ochre jelly clings to the south wall.

**Treasure.** The secret door in the pillar conceals a cavity packed with dwarf skulls that tumble out when the door is opened. At the bottom of the cavity is an unlocked stone coffer containing 15 gemstones worth 10 gp each.

### E6. PARTIALLY COLLAPSED ROOM

An earthquake collapsed part of this room, which holds nothing of value.

### E7. SECRET TUNNEL

Trapped behind the secret doors, an **ochre jelly** (see page 61 for its stat block) lurks in the rubble at the south end of this hall.

### E8. PRIESTS' BEDCHAMBER

Three stone bed frames stand against the east wall.

### E9. VESTRY

An empty stone font juts out of the southwest wall. A stone wardrobe against the east wall holds the rotted

remains of two suits of red leather armor (vestments worn by priests of Abbathor, now ruined and worthless).

### E10. PARTIALLY COLLAPSED ROOM

Half-buried in the rubble here is the skeleton of a dwarf priest wearing rotted red leather armor. The dwarf was killed when part of the room collapsed.

**Treasure.** Around the skeleton's neck hangs a holy symbol of Abbathor: a tiny jeweled dagger on a silver chain. The symbol is inscribed with Dwarvish runes that translate to "Greed is good," and is worth 50 gp.

### E11. HALL OF GREED

To reach this room, the characters must clear away the rubble that seals it off, which takes a single character 40 hours. Multiple characters working together can reduce the time proportionately.

An alcove in the south wall holds the rubble of a shattered statue. An alcove to the north holds a statue of a dwarf with horns, which stares greedily at a glowing green gem in its hands. If the gem is taken, it turns to dust and the statue explodes. Any creature within 10 feet of the exploding statue must make a DC 15 Dexterity saving throw, taking 22 (4d10) piercing damage on a failed save, or half as much damage on a successful one.

## WHEN ORCS ATTACK

**Orcs** (see page 62 for their stat block) arrive at area E1 as the characters conclude their business with the dwarves. The number of orcs is equal to the number of characters in the party, including sidekicks. Driven from their territory by Cryovain, the orcs are looking for a new lair and fight to the death.



# FALCON'S HUNTING LODGE

FALCON'S HUNTING LODGE IS A SANCTUARY IN THE HEART of Neverwinter Wood. This location is not connected to any quest, but the characters might come here while undertaking other quests or exploring the forest.

## LOCATION OVERVIEW

Falcon the Hunter maintains this hunting lodge to cater to nobles from Neverwinter. He offers his services as a guide to those nobles, most of whom wouldn't last long in the forest without his protection and survival skills. Falcon abhors city life, preferring a rustic existence and simple pleasures. His lodge has all the creature comforts he requires, though he never turns down a good bottle of wine (or even a bad one) from a visitor.

Falcon has two retainers: an elderly, world-weary cook named Corwin, and a mute twelve-year-old stablehand named Pell. Both are noncombatants.

In addition to the main house, the hunting lodge grounds include a guest house for visitors, a conjoined stable house and smithy, an outhouse, and pens to hold Falcon's livestock. Accustomed to long and lonely winters, Falcon keeps a season's worth of provisions in his pantry at all times, supplementing those stores with fresh game. He has also begun hunting orcs and mounting their heads in his trophy hall. Corwin has advised Falcon not to do this for fear of retaliation, but Falcon has a long history of killing orcs and can't abide them as neighbors.

Visitors are free to stay in the guest house and dine with Falcon at no charge. For discriminating guests, Falcon offers a comfortable private room in the main lodge (area F12) for 10 gp a night.

## ARRIVAL

The following description assumes that the characters approach the lodge from the west side of the river:

A thin fog surrounds a fortified compound standing in a clearing on the east side of a narrow river. A ten-foot-high log palisade surrounds the compound, whose main building is a two-story stone-and-wood affair with a high-pitched roof, gables, window shutters, and a stone chimney. Attached to the main building is a blocky tower of gray stone, its high roof lined with battlements. Other structures include a two-story stable house and a gatehouse whose flat roof is enclosed by iron railings. A stone bridge spans the river, ending before an oaken door set into the gatehouse's outer wall. Mounted next to the door is a bell with a short rope hanging from its clapper.

If the characters announce their arrival by ringing the bell or yelling over the walls, Corwin makes his way over to assess them from the gatehouse, slides back the heavy wooden bar securing the outside door, and lets them in. If the characters have horses or pack animals, Corwin has Pell look after them while he shows the characters to the

guest house (area F3) to store their gear. He then leads them to the dining and trophy hall (area F11) before fetching Falcon, who is usually in his quarters at area F13.

## ROLEPLAYING FALCON

**Falcon the Hunter** (see page 56 for his stat block) wears a fur-lined cloak over his studded leather armor. He stands 6 feet, 6 inches tall, and has black hair and broad shoulders. His eyes are as blue, cold, and sharp as ice, and he sports a neatly trimmed beard. Falcon moves with the casual confidence of one who fears nothing, and he greets every concern with nonplussed indifference. He loves good wine and treats other people as he would like to be treated—fairly and with patience.

Falcon's real name is Gustaf Stellern, but he has long since abandoned it. His hunting skills have earned him the name he now bears. Given the chance, he shares the following useful information with the characters:

- "I've seen more orcs in the woods of late. Ugly brutes."
- "The orcs appear to be in league with the evil half-orcs that dwell southeast of here. These half-orcs are often seen in the company of little stick creatures known to creep about these woods. All in all, a nasty lot."
- "The half-orcs dwell in a ruined stone manse overgrown with vines, roughly ten miles from here. Tales say that the manse was built by a scholar who studied the elven ruins scattered throughout these woods."

## WOODLAND MANSE QUEST

If the characters are eligible to undertake the Woodland Manse Quest, Falcon offers a pair of *boots of elvenkind* as a reward for completing it. Give the players the Boots of Elvenkind card once the boots are acquired.

Falcon politely declines any offer to join the characters on a quest, stating that he must remain at the lodge in case nobles from Neverwinter come looking for his services.

## LODGE FEATURES

The map of Falcon's Hunting Lodge shows the upper levels and main levels of the buildings, as well as the main level's two courtyards—one to the north and one to the south. Other features are summarized below.

**Animal Pens.** The pens extend east from the south yard and are divided by wooden fences. They hold two dozen chickens and a rooster, six pigs, and four goats. The animals are well treated and not dangerous.

**Ceilings.** Interior ceilings are 9 feet high and flat.

**Doors.** Doors are made of sturdy oak fitted with iron handles and hinges. Exterior doors are barred from the inside. A creature can use an action to force open a barred door with a successful DC 25 Strength (Athletics) check. Each door is a Medium object with AC 15, 30 hit points, and immunity to poison and psychic damage.

**Light.** At sundown, Corwin lights oil lanterns that hang from hooks on the walls in all interior locations.

**Palisade.** The log palisade is 10 feet high and designed to keep wild forest animals at bay, not hold off armies. A character can scale a palisade wall with a successful DC 15 Strength (Athletics) check.



## FALCON'S HUNTING LODGE



### LODGE LOCATIONS

The following locations are keyed to the map of Falcon's Hunting lodge.

#### F1. STONE BRIDGE

The 5-foot-wide stone bridge that spans the river is sturdy and newly built.

#### F2. GATEHOUSE

A wooden ladder climbs to a trapdoor in the ceiling that grants access to the gatehouse's 12-foot-high rooftop. A flagpole in the northeast corner of the roof sports a black banner with a silver falcon insignia.

#### F3. GUEST HOUSE

The guest house has a barn-like quality. A carpet of straw covers the dirt floor. Arranged about the room are nine cots that come with soft pillows and thick wool blankets.

#### F4. STABLES

Falcon's **riding horse** (see page 62 for its stat block), a reliable gray stallion named Baatorius, is usually lodged in the westernmost stall. The other stalls are empty.

#### F5. STORAGE

Riding gear is kept here, along with food for the animals.

#### F6. SMITHY

The smithy is mostly used to forge horseshoes, but guests can also use it to repair weapons and armor.

#### F7. PELL'S BEDROOM

The stablehand's bedroom is plainly furnished.

#### F8. CORWIN'S BEDROOM

Corwin likes to keep a fire always burning in the fireplace of his modestly outfitted bedroom.

#### F9. KITCHEN

Originally, Falcon's lodge consisted entirely of this stone building and the outhouse north of it. When the lodge grew in size, this building became the kitchen.

#### F10. PANTRY

Nonperishable foodstuffs and ale casks are stored here.

#### F11. DINING AND TROPHY HALL

A second-floor trophy gallery opens up above an oak dining table surrounded by tall-backed chairs on the main floor. Two iron chandeliers hang from the high rafters.

#### F12. DELUXE GUEST BEDROOM

For 10 gp a night, wealthy guests can enjoy the comforts of this luxurious bedchamber, including a washbasin, a box of pipeweed, and a down-stuffed mattress.

#### F13. FALCON'S BEDROOM

Falcon's bedroom is cozy and warm, but untidy.

#### F14. TOWER BASEMENT

This dirt-floored room is used for cold storage.

#### F15. TOWER GUARD POST

Arrow slits line the walls of this empty guard post.

#### F16. TOWER ROOF

This 30-foot-high roof offers an unobstructed view of the clearing around the lodge and the nearby woods.



# GNOMENGARDE

“GNOMENGARDE” IS BALANCED FOR CHARACTERS OF 1ST level, though characters of 2nd level might find certain traps and hazards challenging. Characters of 3rd level or higher should be able to deal with the unexpected trouble here and get what they need from the rock gnomes without having to expend many resources, though the role-playing in this quest should be fun regardless.

## LOCATION OVERVIEW

The caves of Gnomengarde are carved into the base of a mountain southeast of Phandalin, around a narrow waterfall. The rock gnome wizards who occupy these caves form strategic alliances with their human and dwarf neighbors as needs warrant. Reclusive and secretive, the gnomes craft minor magic items and useful, nonmagical inventions to pass the time. In these endeavors, their failures outnumber their successes. They seldom stray far from home, subsisting largely on the mushrooms that grow on misty islands outside their caves.

Gnomengarde has two married kings who rule in tandem—Gnerkli and Korboz. Korboz recently lost his mind and is keeping Gnerkli as his prisoner. Their subjects don't understand the nature of Korboz's affliction, and are at a loss as to what to do. They wish no harm to befall either king, but they acknowledge that Korboz has become a danger to himself and others.

In addition to the danger posed by the mad king, two gnomes have mysteriously vanished within the last tenday. No one except King Korboz knows that a shapechanging monster (a mimic) has crept into Gnomengarde and is feeding on the gnomes, changing its appearance as it makes its way through the complex. Korboz was attacked and almost killed by the creature, with that event inspiring his madness. He has sequestered himself and his beloved Gnerkli in their quarters because he doesn't want the monstrous shapechanger to devour them. Korboz hopes the creature will tire of eating gnomes and leave. Providing Korboz with evidence of the mimic's demise restores his sanity.

### GNOMENGARDE FEATURES

Gnomengarde's caves are hewn from solid rock and share the following features.

**Ceilings.** Ceilings throughout are 7 feet high and flat.

**Doors.** Normal doors are made of wood fitted with rusty iron handles and hinges. A locked door can be opened with a successful DC 10 Dexterity check using thieves' tools. A locked door can be forced open as an action with a successful DC 15 Strength (Athletics) check. Secret doors are made of stone and blend in with the surrounding stonework. Finding a secret door requires a search of the wall and a successful DC 10 Wisdom (Perception) check.

**Light.** All caves are illuminated by hanging oil lanterns attached to rope-and-pulley mechanisms that make it easy for the gnomes to lower the lanterns and refill them with oil.

**Waterfall.** The caves of Gnomengarde echo with the roar of the nearby waterfall. The sound is so loud that gnomes and visitors must shout to be heard unless there's a closed door between them and the waterfall.

## QUEST GOALS

To complete the Gnomengarde Quest (page 10), the characters must obtain at least one magic item from the gnomes. Of the items they can secure, only the *hat of wizardry* interests Townmaster Harbin Wester, who offers to buy it for 50 gp even though he knows no one who can attune to it. However, the gnomes won't hand over any magic items until the characters speak to Fibblestib and Dabledob in area G11.

### GNOME-MADE MAGIC ITEMS

If the characters rescue Gnerkli and end Korboz's madness, the grateful gnomes give them a *clockwork amulet* and *pole of collapsing* (from area G13). The characters also receive a gift from each king: a *wand of pyrotechnics* from Gnerkli and a *hat of wizardry* from Korboz. Give the players the Clockwork Amulet, Hat of Wizardry, Pole of Collapsing, and Wand of Pyrotechnics cards as their characters obtain and identify each item.

## ARRIVAL

A stream leads the characters to a pool fed by a waterfall that tumbles down the mountainside. Describe Gnomengarde's location to the players as follows:

You follow a stream uphill to the base of the mountain, where waterfall erosion has carved out a natural concavity. The roaring waterfall creates a cloud of mist as it plunges into a shallow pool of water, within which rise two small islands covered with two-foot-tall red, green, and purple mushrooms. Several cave openings overlook the pool from rocky ledges twenty to thirty feet above. The mountain blocks any sunlight from reaching this place.

Gnomengarde has five cave entrances perched atop ledges with sheer, rocky slopes. Climbing to a cave requires a successful DC 13 Strength (Athletics) check. A narrow footpath ascends the northeast slope, making it an easy climb to that cave entrance without a check.

## GNOMENGARDE ROSTER

Twenty **rock gnome recluses** (see page 62 for their stat block) dwell in Gnomengarde, including King Gnerkli and King Korboz. The gnomes' names and locations are described in the “Gnomengarde Locations” section.

### MYSTERY MONSTER

There used to be twenty-two gnomes living in the caves, but a **mimic** (see page 60 for its stat block) devoured two gnomes—named Orryn and Warryn—in the past tenday. The creature is currently disguised as a barrel in area G8, but it will devour more gnomes once its hunger returns unless it is dealt with. It can move around and adopt other disguises as needed, though its forms are limited to Medium objects such as chairs, large chests, lecterns, and weird gnomish inventions of the mimic's



# GNOMENGARDE



size and mass. The mimic can also disguise itself as a door, a false section of wall, or a rocky bulge on the floor.

After speaking to Korboz and learning about the presence of a shapechanging monster, the characters' primary goal should be to find and slay the creature. When it attacked Korboz, it looked like a 10-foot-square rug in the throne room (area G14), but it has since moved elsewhere and changed its appearance.

If pressed, the rock gnomes help the characters find the mimic by poking objects with nonmagical wands to see if they fight back. The gnomes aren't adventurers, however, and they flee at the first sign of danger (real or imagined).

The mimic completely devours and dissolves its victims, leaving no trace behind and relocating after each kill. It won't leave Gnomengarde of its own accord, as it's taken a liking to the taste of gnome flesh.

If you want a more interesting antagonist, make the mimic one of the rare varieties that can carry on simple conversations in Common. Characters who corner the talking mimic can negotiate with it, and can compel it to leave Gnomengarde with a successful DC 15 Charisma (Intimidation or Persuasion) check.

## WILD MAGIC

Wild magic is a kind of magic that can't be controlled, and Gnomengarde has long been a source of it. When a creature anywhere on the Gnomengarde map expends a spell slot to cast a spell of 1st level or higher, an additional effect might occur. Roll a d20 and consult the following table to determine the effect, if any. This wild magic effect lasts for 1 hour, or until ended with a *remove curse* spell or similar magic.

### d20 Wild Magic Effect

1–6	None
7–10	The caster's skin turns a vibrant shade of blue.
11–14	Tiny, insubstantial motes of light circle the caster, shedding bright light in a 10-foot radius and dim light for an additional 10 feet.
15–17	The caster sprouts wings like those of a butterfly. The wings give the caster a flying speed of 30 feet.
18–19	The caster teleports up to 60 feet to a random unoccupied space of the DM's choice.
20	A whimsical effect of the DM's invention.

## GNOMENGARDE LOCATIONS

The following locations are keyed to the map of Gnomengarde.

### G1. MISTY POOL AND MUSHROOM ISLANDS

The gnomes subsist on 2-foot-tall mushrooms that grow atop two small islands in the middle of this 3-foot-deep pool. The islands are perpetually shrouded in mist from the waterfall. Magic bestowed upon the islands by Gnomengarde's first settlers causes the mushrooms to grow to abnormally large size. This same magic is the source of Gnomengarde's wild magic (see above).

The mushrooms come in three colors. Red mushrooms provide oil that the gnomes use to fuel their lanterns and other mechanical devices. Green mushrooms are ground into flour and used to make a tasty green bread. Purple mushrooms are crushed and fermented to make mushroom wine, which tastes as good as it sounds.



## G2. WATERFALL AND ROPE BRIDGE

The waterfall plunges 60 feet, its mist lightly obscuring a 35-foot-long rope bridge firmly anchored to 20-foot-high ledges. The bridge is difficult terrain (see the rulebook), and sags so that its midpoint is only 15 feet above the water. A creature that falls or jumps from the bridge takes no damage if it lands in the water, which is 5 feet deep in the area below the bridge. The bridge has AC 11, 30 hit points, and immunity to poison and psychic damage. The barrel crab contraptions in area G6 are too clumsy to cross the bridge without getting tangled in its ropes.

## G3. DINING ROOM

This room contains several dining tables and chairs sized for Small folk. A stout wooden cabinet against the east wall holds tin dishware and utensils.

## G4. KITCHEN

This kitchen is furnished with gnomes in mind, so everything is either close to the floor or readily reachable by tugging on an overly complicated rope-and-pulley mechanism. Five **rock gnome recluses** (see page 62 for their stat block) busy themselves here:

- Joybell (female) uses a poker to stoke the fire of a hot iron stove standing against the east wall.
- Dimble (male) uses a complicated press-like contraption to squeeze oil out of a big red mushroom and filter the liquid into four oil flasks.
- Panana (female) stands atop a low table and uses a mechanical rolling pin contraption to kneed green bread dough. The severed caps of several big green mushrooms are set around her.
- Uppendown (male) forms the dough into loaves of green bread, his tongue sticking out as he carefully shapes each loaf like a master sculptor.
- Tervaround (female) teeters on a stool as she stuffs a big purple mushroom into a barrel, so that it can ferment and be turned into mushroom wine.

Characters who question the gnomes are urged to speak to Fibblestib or Dabledob in the workshop (area G11), as they know more about what's going on than any other gnomes in the complex. These gnomes won't leave the kitchen, but they can point characters in the right direction. The gnomes avoid talking about the missing gnomes or Mad King Korboz.

## G5. PANTRY

This room is piled high with small wooden crates. Each contains loaves of green mushroom bread and other foodstuffs collected and kept by the gnomes.

## G6. BARREL CRABS

Parked in alcoves in this otherwise empty room are two gnomish contraptions. Each resembles a crab with a barrel for a shell, six articulated metal legs, and a pair of forward-facing pincer claws. A hatch on the top of each barrel opens to reveal an interior compartment equipped with a small, leather-padded seat surrounded by levers, pedals, and gears. The barrels are not airtight.

The gnomes built these crablike contraptions to grip and move other objects, rather like crude forklifts. However, the contraptions are so clumsy that they are useless

for delicate work. They are just small enough to navigate Gnomengarde's 5-foot-wide passageways.

Each barrel crab is a Large object with AC 15, 30 hit points, a Strength score of 10, and immunity to poison and psychic damage. It is designed to hold a single Small humanoid, though a Medium humanoid can fit inside with some discomfort. While in the barrel with the hatch closed, a creature has total cover against attacks from outside the contraption. It can use its action to make the contraption scuttle across the ground at a walking speed of 15 feet or make one attack with its pincer claws.

**Claws.** *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 5 (2d4) piercing damage, and the target is grappled (escape DC 10).

## G7. AUTOLOADING CROSSBOW PLATFORM

Bolted to the floor of this room is a rotating platform equipped with four heavy crossbows that reload automatically. Each crossbow comes with twenty bolts. Mounted above the crossbows at a height of 6 feet is a chair equipped with pedals that causes the entire contraption to spin counterclockwise, and with levers that reload and fire the crossbows. This clanking, clattering contraption is a Large object with AC 13, 45 hit points, and immunity to poison and psychic damage. Every time it loses 10 hit points, one of its crossbows breaks.

A creature sitting in the chair can use an action to rotate the device up to 360 degrees counterclockwise and fire up to two of its crossbows in any direction. Each crossbow makes the following attack.

**Heavy Crossbow.** *Ranged Weapon Attack:* +5 to hit, range 50/200 ft., one target. *Hit:* 5 (1d10) piercing damage.

Sitting in the chair when the characters first enter this area is the device's inventor, a **rock gnome recluse** (see page 62) named Facktoré. When she sees strangers, Facktoré decides to test out the contraption on them. She stands down only when she or her contraption cease to function, or when she can no longer see any targets. Being deranged and utterly consumed by her work, she can barely string together a cohesive sentence, let alone advise visitors on where to go or whom to talk to.

## G8. MIMIC AND MUSHROOM WINE

This room contains twelve forty-gallon barrels set into wide alcoves. Each barrel is secured by a wooden brace. The barrels in the south alcove have been tapped with wooden spigots. Two of those barrels are half full, and two are nearly empty.

Seven of the eight barrels in the north and east alcoves are untapped and full of mushroom wine. The eighth barrel is the **mimic** (see page 60 for its stat block). You can decide where the mimic is, or roll a d8 to randomly determine which barrel is the fake one. See "Mystery Monster" (page 26) for more information on the mimic and its behavior when discovered.

## G9. GNOME GUARD POST

Mist from the waterfall dampens this empty cave, which has a 10-foot-high ledge overlooking it to the south. The ledge can be reached by following the curved tunnel to the east, or by scaling the slick rock wall with a successful DC 12 Strength (Athletics) check.



Two **rock gnome recluses** (see page 62 for their stat block) stand on the ledge—a female named Ulla and a male named Pog. When anyone enters the cave, Ulla calls out, “Who goes there?” in Gnomish, then Pog repeats the question in Common. Their orders are to “attack shapechangers on sight.” Since anyone might be a shapechanger, they attack anyone who can’t prove they are who they claim to be. Characters who don’t want to be attacked must succeed on one of the following checks:

- A DC 10 Charisma (Deception) check to trick the gnomes into thinking the characters have an audience with the kings of Gnomengarde.
- A DC 10 Charisma (Intimidation) check to scare the gnomes into thinking that any harm visited upon the characters will result in Gnomengarde’s destruction.
- A DC 10 Charisma (Persuasion) check to convince the gnomes that the characters can’t be shapechangers, as shapechangers would surely take less conspicuous forms.

### G10. SPINNING BLADES

This area is lightly obscured by mist from the waterfall. The larger eastern part of the room contains two rapidly spinning devices that look like turnstiles fitted with stacks of long, sharp blades spaced 1 foot apart. The northern turnstile spins counterclockwise, while the southern one spins clockwise. Any creature that enters or starts its turn in the eastern part of the room while the blades are spinning must make a DC 15 Dexterity saving throw, taking 18 (4d8) slashing damage on a failed save, or half as much damage on a successful one.

Set into the south wall of the smaller western part of the room is a brass lever in the down position. Pulling the lever up causes the turnstiles to stop spinning, allowing safe passage through the chamber. The rock gnomes bypass this trap by using the *mage hand* cantrip to move the lever from the east doorway.

### G11. INVENTORS’ WORKSHOP

As the characters approach this area, they overhear an argument in Gnomish between two **rock gnome recluses** (see page 62 for their stat block)—a male named Fibblestib and a female named Dabledob. As Gnomengarde’s foremost inventors, they are trying to dream up an invention that will cure King Korboz’s madness. Fibblestib’s proposal is a “sanity ray.” Dabledob thinks that’s dumb, and wants to build something called a “straitjacket” instead. If the characters interrupt them, the gnomes realize that the new arrivals might have another solution, so they fill in what’s been happening and ask for any advice on how they might help cure Korboz and rescue King Gnerkli.

Fibblestib and Dabledob consider the mystery of the vanishing gnomes of secondary importance to their mission of aiding their kings. They focus on Korboz and Gnerkli to the exclusion of all else, promising magical rewards in exchange for aid (see “Gnome-Made Magic Items,” page 26).

The workshop is cluttered with half-completed gnomish inventions that serve no purpose, as well as worktables strewn with tinker’s tools. A 10-foot-high ledge overlooks the room, set with a wooden pedestal on which sits a leather-bound book.

**Treasure.** The book on the pedestal is a spellbook that the rock gnomes of Gnomengarde share. Its cover describes its title as *Magick of Gnomengarde* (in Common and Gnomish), and it contains the wizard spells *burning hands*, *detect magic*, *identify*, *mage armor*, *magic missile*, *shield*, and *sleep*.

### G12. GNOME DOMICILES

The floor of this cave is strewn with the remnants of old campfires. Four side caves serve as sleeping areas, with five small wooden cots crammed into each one. Eight **rock gnome recluses** (see page 62 for their stat block) sleep soundly here when the characters first arrive, with two gnomes in each side cave—Caramip, Jabby, Nyx, and Quippy (females), and Anverth, Delebean, Pallabar, and Zook (males). Characters can move through the area without waking the sleeping gnomes, who defend themselves if attacked but pose no danger otherwise. They avoid talking about the recent troubles, but advise visitors to speak with Fibblestib and Dabledob (see area G11), Gnomengarde’s two most gifted rock gnome inventors.

### G13. TREASURY

The door to this room is locked, and Fibblestib and Dabledob (see area G11) carry the keys. The room contains a jumble of nonfunctional gnomish gizmos, as well as loose gears, twisted bits of metal, and other scraps that the gnomes use to cobble together new inventions.

**Treasure.** Amid the clutter, the characters can find a *clockwork amulet* and a *pole of collapsing*, most easily by scanning the room with a *detect magic* spell. It otherwise takes 1 hour to find each item. Give the players the Clockwork Amulet and Pole of Collapsing cards if their characters acquire and identify these magic items.

### G14. THRONE ROOM

Situated atop a stone dais are two squat thrones made of scrap metal and sized for gnomes. A secret door in the north wall conceals a short tunnel leading to area G15. Only the gnome kings know of this secret passage.

### G15. GNOME KINGS’ BEDROOM

King Korboz has locked himself and King Gnerkli in their bedroom, forgetting that there’s a secret door that others could find and use to gain entry. Only Korboz and Gnerkli have keys to the locked main door. If the characters knock on the door or otherwise announce their arrival, Korboz speaks to them from inside the room and warns of a “shapechanger” in their midst. Korboz doesn’t regain his senses until the characters assure him that the monster has been found and killed. Whether the mimic is truly killed or not, convincing Korboz that it’s dead requires a successful DC 12 Charisma (Persuasion) check.

Korboz and Gnerkli are **rock gnome recluses** (see page 62 for their stat block), each wearing a jagged metal crown and a patchwork cloak. Gnerkli is glued to a chair and restrained. Korboz carries a flask of solvent that dissolves the glue on contact. Their room contains all the trappings of a nicely appointed gnome bedroom.

**Treasure.** A small unlocked chest under the gnomes’ bed contains a *hat of wizardry* and a fully charged *wand of pyrotechnics*. Give the players the Hat of Wizardry and Wand of Pyrotechnics cards if their characters acquire and identify these magic items.



# ICESPIRE HOLD

ICESPIRE HOLD IS WHERE ADVENTURERS CAN EXPECT TO find Cryovain if they haven't defeated the young white dragon elsewhere. This location is designed for characters of 6th level, though lower-level characters can defeat the dragon if they're cunning and cautious.

## LOCATION OVERVIEW

Icespire Hold is a stone fortress perched on the icy northeast spur of Icespire Peak. A warlord named Delsendra Amzarr built the stronghold, and dwelled there for many years while she and her soldiers kept the orcs of the Sword Mountains in check. When supply lines were cut off by heavy snow and blizzards during a brutal winter, Delsendra and her followers starved to death. Orcs later took over the fortress, which was damaged by an earthquake ten years ago and never repaired.

When Cryovain decided to make Icespire Hold its lair, it stormed the fortress through the crumbled southwest section and ate several orcs before settling on the roof. With a terrible roar, the gorged dragon drove the remaining orcs out of Icespire Hold.

Recently, evil mercenaries calling themselves the Stone-Cold Reavers infiltrated the gatehouse and escaped Cryovain's notice. They assume (incorrectly) that the dragon has amassed a hoard and hidden it in the fortress. The next time the dragon flies off, they plan to steal it. They treat adventurers as they would any other competitors—either trying to scare them off or killing them.

### ICESPIRE HOLD FEATURES

Icespire Hold is situated at an altitude of 2,500 feet and surrounded by sheer, icy cliffs. Other features of the location are summarized below.

**Arrow Slits.** When using an arrow slit for protection, a creature gains three-quarters cover (see the rulebook) against outside threats. A Medium character can't squeeze through an arrow slit, but a Small character can with a successful DC 10 Dexterity (Acrobatics) check.

**Ceilings.** Rooms and passageways in the gatehouse and fortress have 15-foot-high, arched ceilings. Ceilings in the undercroft are 8 feet high and flat.

**Doors.** Normal doors are made of wood fitted with rusty iron handles and hinges. Secret doors are made of stone and blend in with the surrounding walls. Finding a secret door requires a search of the wall and a successful DC 15 Wisdom (Perception) check.

**Light.** Interior areas with no natural light to illuminate them are completely dark.

**Temperature.** The temperature is slightly above freezing during the day and plunges at night. Whenever the temperature is at or below 0 degrees Fahrenheit, a creature exposed to the cold must make a DC 10 Constitution saving throw at the end of each hour. Creatures with resistance or immunity to cold damage automatically succeed on the saving throw, as do creatures wearing cold weather gear and creatures naturally adapted to cold climates. On a failed saving throw, the creature has disadvantage on ability checks, attack rolls, and saving throws, and its speed is halved. The creature freezes to death if it suffers these effects for six consecutive hours. These effects end on the creature after it spends at least an hour in a place of warmth.

## FINDING ICESPIRE HOLD

Icespire Hold is so tucked away in the mountains that few people know of its existence, let alone anything about its history or current state. Characters might learn of it after experiencing a vision at the Shrine of Savras (page 38), or they might search for it on their own. In the latter case, let the players use the poster map of the Sword Coast to plot a search. Icespire Hold is marked on the DM's map (page 5). Characters spot Icespire Hold if they come within 1 hex of it.

If the characters are ready to confront the dragon but need help finding its lair, use one of the following hooks to get them to Icespire Hold:

**Captured Orc.** A dozen orcs (see page 62 for their stat block) attack Phandalin. If the characters are not present during the attack, the townsfolk repel the orcs but suffer losses. One wounded orc is captured alive. This orc speaks Common and knows where the dragon's lair is. The characters can also capture an orc themselves and get the information they need from it.

**Tymora's Luck.** A sidekick or friendly NPC suggests that the characters pray for Tymora's blessing at the Shrine of Luck (page 9). If one or more characters do so, Tymora's blessing comes after a long rest when a mysterious, cloaked man arrives in town on a **riding horse** (see page 62 for its stat block) to gather supplies for his companions. The man's name is Dobin Noreth, a neutral evil member of the Stone-Cold Reavers (see the sidebar on page 32). Both he and the horse know the way to the dragon's lair, having come from there. Dobin's steed is a retired, well-behaved race horse named Four-Leaf Clover.

## TRAVEL TO ICESPIRE HOLD

Icespire Hold is more than 30 miles from Phandalin. En route to the dragon's lair, the characters have the following encounter.

### FROZEN OGRE

Set the scene by reading the following boxed text aloud:

As you make your way across the cold, windblown foothills of the Sword Mountains, you happen upon a large, prone creature frozen in ice.

The frozen creature is an ogre (see page 61) that the white dragon killed with its cold breath. The ogre's corpse was too big to carry off, so the dragon left it. A character who examines the scene closely and succeeds on a DC 15 Wisdom (Survival) check can ascertain that the ogre was killed within the past 24 hours. The cold of the foothills has kept the ice from thawing.

Frozen in the ice with the ogre is a hefty sack, but it can't be reached or searched until the characters chip or melt away the ice that covers it. The sack contains a rusty dwarven helm, two halves of a splintered wooden shield,



# ICESPIRE HOLD



a tumbleweed, a crumpled-up cowboy hat, and a sackcloth doll in desperate need of restitching.

**Treasure.** If the characters are low on healing magic, they find three *potions of healing* in the ogre's sack along with the worthless items above. (Give the players three Potions of Healing cards.)

## ARRIVAL

As the characters approach Icespire Hold, read the following boxed text aloud to the players to set the scene:

Clouds partly obscure a stone fortress situated atop the icy spur of a jagged, snow-covered mountain that you recognize as Icespire Peak, a landmark so enormous as to be visible from Phandalin on a clear day. The mountain dwarfs the fortress, which consists of two separate structures joined together by a stone bridge. A narrow, winding path corkscrews up the mountainside to the smaller of the two structures, and appears to be the only safe way to reach it by land. It's an unwelcome path, but not as unwelcome as the cold, howling wind that buffets you.

If Cryovain is alive, the **young white dragon** (see page 64 for its stat block) is sleeping on the rooftop of the main fortress (area H20), where it can enjoy the cold mountain air while surveying its domain from over the battlements. It sleeps in a 10-foot-square area in the middle of the roof, away from obstacles, and awakes if one of the following things occurs:

- The dragon is targeted by a spell or takes damage.
- Someone or something makes a noise loud enough to interrupt the dragon's slumber. Noises that qualify include the clap of a *thunderwave* spell, sounds of combat in areas not completely sealed off from the outside by doors, or a whisper in the dragon's ear.

If the dragon realizes intruders are near but can't determine their whereabouts, it lets out a roar and takes to the air. As it circles the fortress, it glances around for signs of intrusion. If it finds nothing to attack, it returns to the rooftop and waits for intruders to come to it. The dragon is small enough that it can squeeze through doorways and passageways, but it needs an incentive to enter the fortress because it dislikes confined spaces. Like most white dragons, Cryovain is slow-witted and easily baited.

The howling of the wind prevents Cryovain from hearing intruders who remain relatively quiet. The wind also silences the characters as they follow the icy path (area H1) that leads to and from the gatehouse (areas H2 through H6).

## ICESPIRE HOLD LOCATIONS

The following locations are keyed to the map of Icespire Hold.

### H1. NARROW TRAIL

This narrow trail clings to the mountainside as it twists around and up to the gatehouse. Tracks from horses coming and going along the trail are clearly visible. Characters must traverse the trail in single file. If there's more than one character, determine their marching order and how far apart they're spaced in case it becomes relevant.



The trail is safe, though a 20-foot-long stretch of it is buried under rubble that is difficult terrain (see the rulebook).

**Reaching the Gatehouse.** The trail ends at the outer door of the gatehouse. This door can be barred shut from within, but its heavy wooden crossbar isn't in place when the characters arrive. They must let themselves in, as no one answers the door if they knock.

The mercenary stationed in area H6 watches the trail and alerts her companions in area H4 if she sees strangers approaching the gatehouse. Careful not to wake the dragon, the mercenaries allow characters to enter the gatehouse unchallenged. See the "Stone-Cold Reavers" sidebar for more information about the mercenaries.

## H2. STABLES

Four saddled **riding horses** (see page 62 for their stat block) are kept in stalls. A fifth stall stands empty. The horses belong to the mercenaries in areas H4 and H6.

## H3. STORAGE

This room contains empty wooden barrels and crates that are so old and brittle they fall apart if disturbed.

### STONE-COLD REAVERS

The Stone-Cold Reavers are neutral evil human **veterans** (see page 63 for their stat block) who speak Common. When they can't find work as sellswords, they resort to brigandry and thievery. After spotting the white dragon, they decided to follow it back to its lair. They're now waiting for it to go hunting so they can plunder Icespire Hold during its absence. Until the dragon leaves, the reavers do everything they can to avoid attracting its attention. If the characters killed the dragon elsewhere, assume that the mercenaries searched the fortress, found nothing, and are now angrily waiting for a companion named Dobin Noreth to return with supplies (see "Tymora's Luck" on page 30).

The Reavers threaten the characters with bodily harm to scare them away, turning to violence if their threats fall on deaf ears. If the characters try to bribe them, the mercenaries realize that it would be easier to rob the characters than accept the bribe. If two or more Reavers are killed or incapacitated, the others stand down and try to negotiate a truce to ensure their own survival.

Characters encounter the following four Stone-Cold Reavers in Icespire Hold:

**Syleen Wintermoon.** The leader of the Stone-Cold Reavers is a lean, brash woman who hails from Neverwinter and keeps her red hair pulled back in a ponytail. Syleen enjoys taking risks, living as though each day will be her last. She lies compulsively and always assumes she's being lied to.

**Runa Vokdottir.** A muscular woman with black hair and cold blue eyes, Runa hails from Icewind Dale far to the north. A lifetime of sunless days and frigid nights falsely taught her that cruelty is natural, not evil. Runa speaks few words but is armed with a biting sense of humor.

**Brakkis Elspaar.** An unshapely man whose best years are behind him, Brakkis is an opportunist who likes following orders, as it frees his mind to think about retirement and dogs—two topics he can't stop talking about.

**Jabarl the Orc-Biter.** Jabarl is a rugged, sullen brute with a criminal past that never manages to catch up to him. He's good at scaring people, caving in skulls, and tending to the horses, around which he seems more at ease.

## H4. GATEHOUSE BARRACKS

Wooden cots lie in broken heaps against the walls, leaving a clear space in the middle of the room where the Stone-Cold Reavers have laid out bedrolls and other gear. If warned that strangers are near, all the mercenaries greet the new arrivals in the open area between this room and the stables. If the characters reach this area without being spotted, Syleen Wintermoon sits on a stool and sings quietly to herself while sharpening a knife. Sleeping under threadbare blankets nearby are Brakkis Elspaar and Jabarl the Orc-Biter. See the "Stone-Cold Reavers" sidebar for more information on these ne'er-do-wells.

The mercenaries' supplies include enough water and rations to sustain four people for one day.

## H5. SMITHY

An anvil rests on the floor near a fireplace that hasn't been lit in years. To one side of the hearth is a bellows so old that it falls apart if handled. Scattered about the floor are rusty tools and old horseshoes.

## H6. BARBICAN

Arrow slits look down on the trail that winds around the gatehouse, and an unlit fireplace stands to the south.

Runa Vokdottir (see the "Stone-Cold Reavers" sidebar) uses the arrow slits to watch the trail. If she sees strangers, Runa leaves the room and alerts her companions in area H4.

## H7. STONE BRIDGE, IRON BELL

This solid stone bridge spans the 35-foot gap between the gatehouse and the main fortress, 50 feet above the trail that passes underneath it. The bridge is edged by 3-foot-high stone railings.

Mounted to the fortress wall north of the door to area H8 is an iron bell with a short, rusty chain dangling from it. Ringing the bell wakes the dragon in area H20. The door to area H8 stands ajar, its crossbar broken. Damage to the door suggests it was forced open at some point.

## H8. FORTRESS ENTRANCE

This short, empty corridor has arrow slits in the north and south walls.

## H9. OUTER DEFENSES

These cold, empty halls are hidden behind secret doors and have arrow slits along their outer walls. The orcs never entered or inhabited these areas.

## H10. RUBBLE

Years ago, an earthquake caused two corners of the fortress to collapse into great piles of rubble. This rubble is difficult terrain (see the rulebook).

## H11. ABANDONED GUARD POST

Between piles of rubble stands an empty hall with arrow slits lining the outer wall. Cryovain smashed through the east door to get inside but found nothing of interest here.

## H12. AUDIENCE CHAMBER

Three **stirges** (see page 63 for their stat block) flutter anxiously about this cold and dismal hall. The stirges are thirsty for blood and heedlessly attack any warm-blooded creature that attempts to cross the room.



Shields, weapons, and tapestries once festooned the walls here, but orcs tore down and destroyed the decor. A dozen humanoid skeletons in rusty armor lie scattered amid the debris. (All died of hunger.) Painted on the stone floor is a 10-foot-diameter, shield-shaped crest that features a black tower being struck by a golden bolt of lightning—the emblem of the warlord Delsendra Amzarr.

**Secret Door.** This room has two secret doors. The east secret door pushes open to reveal area H9. The west secret door pulls open to reveal a 3-foot-wide staircase descending 10 feet to area H21. Cryovain is too big to enter this staircase.

### H13. DINING ROOM

Orcs destroyed everything in this room, going as far as to pull down a pair of chandeliers that once hung by chains from the ceiling. Smashed furnishings include a long wooden dining table and a dozen wooden chairs. Lying in the sooty fireplace is the stuffed and mounted head of a large white wolf with glassy blue eyes. The head once hung from hooks above the mantelpiece.

### H14. KITCHEN

The orcs trashed this room, destroying its furnishings and scattering debris everywhere. A cold breeze blows out of the twin fireplaces built into the south wall.

### H15. PANTRY

This room has been ransacked, leaving nothing but smashed shelves, broken barrels, torn sacks, and other detritus lying about. Amid the detritus, the characters find the skeletal remains of a male humanoid clad in a rusty breastplate. On the verge of starvation, this guard was killed trying to steal rations.

### H16. ARMORY

Weapon racks that once stood against the north and south walls lie smashed on the floor amid the remains of wooden mannequins. Rusty hooks on the walls once held armor, shields, and helmets.

### H17. WARLORD'S QUARTERS

As her soldiers were dying from starvation, Delsendra Amzarr was forced to quell a revolt by a handful of followers. After slaying them, the warlord took her own life by drinking poison from a goblet. Skeletons scattered about the room testify to these events:

- Three humanoid skeletons in rusty suits of chain mail lie on the floor near rusty longswords.
- A fourth humanoid skeleton in rusty plate armor lies slumped in a chair that faces the fireplace. A steel goblet lies on the floor between the legs of the chair. (The orc war chief stole the dead warlord's greataxe, which the characters can find in area H19.)

In the middle of the room stands a sturdy oak table around which Delsendra and her officers would plan battles. Tiny, carved wooden figures of soldiers are strewn about, as are the torn-up remains of old maps.

**Secret Door.** The secret door in the east wall pulls open to reveal a 3-foot-wide staircase that descends 10 feet to area H21. Cryovain is too big to enter this staircase.

### H18. ORC BARRACKS

Orcs have long laired here, as evidenced by the filth in the room. The furnishings that were once here have all been burned in the fireplace. Characters can chart the dragon's rampage through the fortress by following a series of smashed doors up the stairwell to the east, and to areas H19 and H20.

**Treasure.** Characters who search through the filth find a leather sack containing 450 cp and 182 sp, and a cracked spyglass worth 100 gp.

### H19. ORC WAR CHIEF'S LAIR

Kra, the orc war chief, dwelled here until Cryovain ate him. All that remains of Kra is a severed right hand still clutching the haft of an elegant-looking nonmagical great-axe, which the war chief found in area H17. The room is decorated with the spoils of war, including impressive-looking furniture that was mostly destroyed when Cryovain attacked. Also heaped about the room are furs, antlers, the rotting heads of Kra's enemies (dwarves, humans, and rival orcs mostly), as well as other trophies.

**Treasure.** Characters who search the room find an ornate wooden chair missing one of its arms. Crafted by sea elves as a gift to their land-dwelling cousins, it has six branches of red coral worked into its design. The branches can be detached and are worth 25 gp each.

### H20. ROOF

If the characters haven't defeated Cryovain yet, the final encounter with the **young white dragon** (see page 64 for its stat block) occurs here as it stubbornly defends its new home. The rooftop is enclosed by a 3-foot-high battlement, except in the corners where the wall has collapsed. Cylindrical stone chimneys jut 5 feet above the rooftop but are too narrow for even Small characters to squeeze through. These chimneys connect to the fireplaces in areas H12, H13, H14, and H17.

**Slippery Ice.** Slippery ice covers the rooftop. The ice is difficult terrain (see the rulebook). When a creature other than Cryovain moves on the ice for the first time on a turn, it must succeed on a DC 10 Dexterity (Acrobatics) check or fall prone.

### H21. UNDERCROFT

This empty room is deathly cold. Chiseled into the lintel above each door is the word "CRYPTS" in Common.

### H22. CRYPTS

These rough-hewn passageways contain unmarked stone caskets in alcoves. Sealed within each casket are the bones, rusty armor, and rusty weapons of warriors who fell in battle under Delsendra Amzarr's command.

### H23. EMPTY CRYPT AND SECRET EXIT

Of the five unmarked stone caskets in this tomb, four are empty. The middle casket contains a dismantled toboggan that takes 10 minutes to assemble. The toboggan was designed for barreling down the mountainside—a last-ditch escape route that was never used.

**One-Way Secret Door.** The secret door in the south wall is designed so that it can be opened only from inside the room by pulling on a hidden handle. A *knock* spell or similar magic can open it from the outside. The door opens onto a ledge overlooking an icy mountain slope.



# LOGGERS' CAMP

"LOGGERS' CAMP" IS BALANCED FOR CHARACTERS OF 3RD level, though characters of 2nd level can survive the perils of this quest if they are cautious and clever. Characters of 4th level or higher should have an easy time dealing with the threats to the camp.

## LOCATION OVERVIEW

Years after the eruption of Mount Hotenow, the city of Neverwinter continues to rebuild itself after the destruction wrought by that event. Loggers have set up camps along the river that flows out of Neverwinter Wood, using the river to transport logs to the city.

One particular camp, located on the south side of the river, is run by a craven opportunist named Tibor Wester, the half-brother of Phandalin's townmaster, Harbin Wester. Tibor employs skilled loggers to find the best trees, chop them down, and haul them back to the camp to be sent downriver. He gets his supplies from Phandalin so that he doesn't have to pay the outlandish "devastation tax" that Neverwinter applies on essential goods. The challenge lies in getting the supplies safely through Neverwinter Wood, which is why Harbin uses adventurers to make deliveries.

Tibor has a bigger problem than supply lines, however. His loggers have drawn the ire of anchorites of Talos (see page 51), who resent intrusions into their territory in Neverwinter Wood. The anchorites have hidden a totem in his camp that has attracted ankhegs. The burrowing monsters caught the loggers by surprise, killing all twelve of them. Tibor survived by locking himself in his office, where he intends to remain until someone rescues him.

## QUEST GOALS

To complete the Loggers' Camp Quest (page 11), the adventurers must deliver supplies to the camp and have Tibor Wester sign for them. Tibor's signature assures Harbin Wester that the supplies reached their intended destination.

## PREPARATIONS

The characters need to pick up the supplies for the loggers' camp before setting out. Harbin Wester has made the necessary arrangements with Barthen's Provisions in Phandalin (described on page 8). When the characters arrive to pick up the supplies, read the following boxed text aloud:

Barthen tells you that his clerks have filled two crates with supplies as he hands you a sheet of parchment, upon which is written an inventory of the crates' contents: food-stuffs such as dried meat, blocks of cheese, and loaves of bread, as well as casks of ale and flasks of oil. The two heavy crates are loaded onto a two-wheeled cart pulled by an ox. "The ox's name is Vincent," says Barthen. "I'll expect to see him and the cart returned, thanks."

The ox (use the **cow** stat block on page 55) is a reliable beast. Each full crate holds enough provisions to sustain twelve people for a month, as long as the supplies are supplemented with fish and fresh water from the camp.

If the characters tell Barthen that they intend to visit Falcon's Hunting Lodge (see page 24) on the way, Barthen suggests they buy a bottle of fine wine (10 gp) and give it to Falcon as a gift.

## TRAVEL TO THE CAMP

The characters can travel 24 miles in a day, and the loggers' camp is roughly 50 miles north of Phandalin. The characters will need to take a long rest near the halfway point in their journey. They can choose to camp in the woods or veer eastward and spend their long rest at Falcon's Hunting Lodge.

The party member with the highest Wisdom (Survival) modifier is the most qualified to navigate Neverwinter Wood. Use the map of the Sword Coast (page 5) to chart the characters' progress through the forest. Whenever the characters enter a new hex on the map, have the navigator make a DC 10 Wisdom (Survival) check. If the check succeeds, the party stays on course. If the check fails, the party gets back on course after wasting 1d4 miles of movement going in the wrong direction.

## A BOAR-ING ENCOUNTER

Shortly after entering the woods, the characters have an encounter that is not what it seems. Read the following boxed text aloud:

About sixty feet ahead of you, a wild boar stands in a small clearing. The boar glares at you suspiciously.

The boar is actually a female **anchorite of Talos** (see page 51 for her stat block) in boar form. The anchorite, Drethna, attacks only in self-defense. If the characters circle around the boar or otherwise avoid a confrontation, they can continue on their way. If the boar is spared, it darts off to warn the anchorites at the Woodland Manse (page 44) that strangers have entered the forest.

## ARRIVAL

If the characters follow the river from Falcon's Hunting Lodge, they arrive from the east. If they come straight from Phandalin, they approach from the south. When they arrive, read the following boxed text aloud:

The logging camp spreads along the south shore of the river, where a dozen tents are arranged on a sandy beach. Near a dock stands a cabin with logs stacked under an awning. Older cabins close by have been torn down to leave only stone chimneys and foundations. A grim silence hangs over the camp, and you see no one around.





The ankhegs hide underground and rely on their tremorsense to detect prey. They burst out of the ground in the squares marked “ankheg eruption” on the map when certain conditions are met, as described in areas L3 and L6. If you’re running this scenario for one character, only one ankheg can be encountered at a time.

## CAMP LOCATIONS

The following locations are keyed to the map of the loggers’ camp.

### L1. CABINS ON THE ROCKS

These cabins have been mostly torn down, but their ruins stand atop a 10-foot-high escarpment of rock that the ankhegs can’t burrow through.

### L2. OLD CABIN AND CHIMNEY

All that remains of this cabin is a ruined fireplace whose chimney has mostly collapsed, and a stone foundation that the ankhegs can’t burrow through.

**Totem.** A character who searches the chimney finds a totem buried in its debris: thirteen tiny, androgynous stick figures dipped in pig’s blood, inscribed with tiny lightning bolt symbols, and tied together in a bundle with hair. A character who succeeds on a DC 15 Intelligence (Religion) check can discern that the totem’s purpose is to bring ill fortune to all who reside near it. Destroying the totem causes any ankhegs that haven’t attacked yet to lose interest in the camp and burrow away.

### L3. OFFICE AND TOOL STORAGE

This cabin has a wooden floor and is divided into two rooms. The larger room is cluttered with logging equip-

ment (saws, leather harnesses for climbing trees, and so on). An **ankheg** (see page 51 for its stat block) is hidden under the floor. The first time a character crosses the room, the ankheg bursts through the floorboards in the square marked “ankheg eruption” and attacks.

Tibor Wester, a human **commoner** (see page 55 for his stat block), has barricaded himself in the smaller office to the north. He has pushed his desk against the door and huddles atop it. When faced with any decision, Tibor makes the most cowardly, self-serving choice.

### L4. RIVER DOCK

Rowboats and river barges can be moored here, though there are none present when the characters arrive.

### L5. NORTH CAMP

A dead campfire is surrounded by six tents, each containing a bedroll and a mess kit. Further inspection reveals that the tents and bedrolls have been partially dissolved by some kind of acid spray. Footprints and strange marks in the sand suggest several humanoids were attacked here and dragged away. Any character who succeeds on a DC 10 Intelligence (Investigation) check can deduce that the humanoids were killed and dragged down into the sand by burrowing monsters. Ankhegs collapse their tunnels behind them, leaving no way to follow them.

### L6. SOUTH CAMP

This camp is similar to area L5, but three **ankhegs** (see page 51 for their stat block) are hidden underneath it. When a creature steps within 20 feet of a square marked “ankheg eruption” on the map, a hostile ankheg bursts out of the ground in that square and fights until slain.



# MOUNTAIN'S TOE GOLD MINE

"MOUNTAIN'S TOE GOLD MINE" IS DESIGNED FOR characters of 4th level, but characters of 3rd level can survive if they avoid unnecessary combat or possess a magic weapon. Characters of 5th level or higher will face less peril but should enjoy the roleplaying opportunities.

## LOCATION OVERVIEW

The Mountain's Toe Gold Mine, owned by a business consortium in Neverwinter, has been troubled by recent productivity problems. The owners have hired a no-nonsense overseer named Don-Jon Raskin to sort things out. But neither Raskin nor the owners know that the troubled mine has recently been taken over by a band of wererats calling itself the Whiskered Gang.

## QUEST GOALS

To complete the Mountain's Toe Quest (page 11), the adventurers must escort Don-Jon Raskin safely to the mine. Once he sees that wererats have infested it, Raskin urges the characters to eradicate the "varmints." If the characters refuse, Raskin is left to negotiate a truce with the wererats on his own—and is quickly turned into one.

## ROLEPLAYING DON-JON RASKIN

Full of bluster and stories of his great exploits, **Don-Jon Raskin** (see page 56 for his stat block) walks and talks like a giant. He has worked as a gold prospector, miner, fur trader, privateer, and whaler. He even ran a trading post on the outskirts of Neverwinter for a few seasons. If the characters take up the quest to escort Raskin to the Mountain's Toe Gold Mine, they'll find him staying at the Stonehill Inn in Phandalin. Townmaster Harbin Wester has an agreement with Raskin's employers to ensure the overseer reaches the mine safely.

If his employers didn't insist on providing an escort, Raskin would just as soon make the trip alone. That being said, he expects that young adventurers will delight in his recounting the tales of his exploits, and he secretly looks forward to the company.

## TRAVEL TO THE MINE

The fastest way to reach the mine from Phandalin is to head northeast, skirting the foothills of the Sword Mountains. The mine is only 15 miles from Phandalin, so if the characters leave at dawn, they'll be there before sunset.

### MINE FEATURES

All tunnels and caverns in the mine are hewn from rock that has thin veins of gold ore running through it. Other common features are described below.

**Ceilings.** Ceilings throughout are 8 feet high and braced at regular intervals by wooden pilasters and beams.

**Doors.** All doors are made of wood with iron hinges and handles. The doors are fitted with locks, but none of them are locked. The keys needed to unlock and lock them are gone—stolen by a previous overseer who fled the mine.

**Light.** Oil lanterns hang from ceiling hooks in every room and tunnel.

## DEAD ORCS

When the party gets within five miles of the mine, read the following boxed text aloud:

A low ridge rises to your right, beyond which you see the Sword Mountains scrape the gray sky. But closer in, something is strewn across the rocky ground ninety feet ahead.

"Well, ain't that something," says Don-Jon, pointing at what appear to be six dead orcs.

The orcs were killed by Cryovain the white dragon. They are clad in hide armor, and their greataxes and javelins litter the ground around them. Any character who examines the corpses and succeeds on a DC 12 Wisdom (Medicine) check can determine that extreme cold killed the orcs about three days ago. If the players can't piece together what happened, Don-Jon says, "Looks like a white dragon saved us from some trouble."

## ARRIVAL

The characters arrive at the west entrance to the mine, which you can describe as follows:

Hidden among bushes, a tunnel burrows into the foot of a soaring, snow-capped mountain. Above the mouth of the tunnel is a wooden plank with the words "Mountain's Toe" carved into it in Common.

Don-Jon doesn't have a map of the mine and has never visited it before, so he knows nothing about its layout.

## MINE LOCATIONS

The following locations are keyed to the map of the Mountain's Toe Gold Mine.

### M1. GUARD POST

This cave is guarded by two female **wererats** (see page 64 for their stat block) in hybrid form. They offer to escort new arrivals to the mine's overseer, Zeleen Varnaster, in area M4.

### M2. WOODEN POSTS

Wooden posts used for shoring up tunnels and caves lean against the walls here.

### M3. CRATES AND CASKS

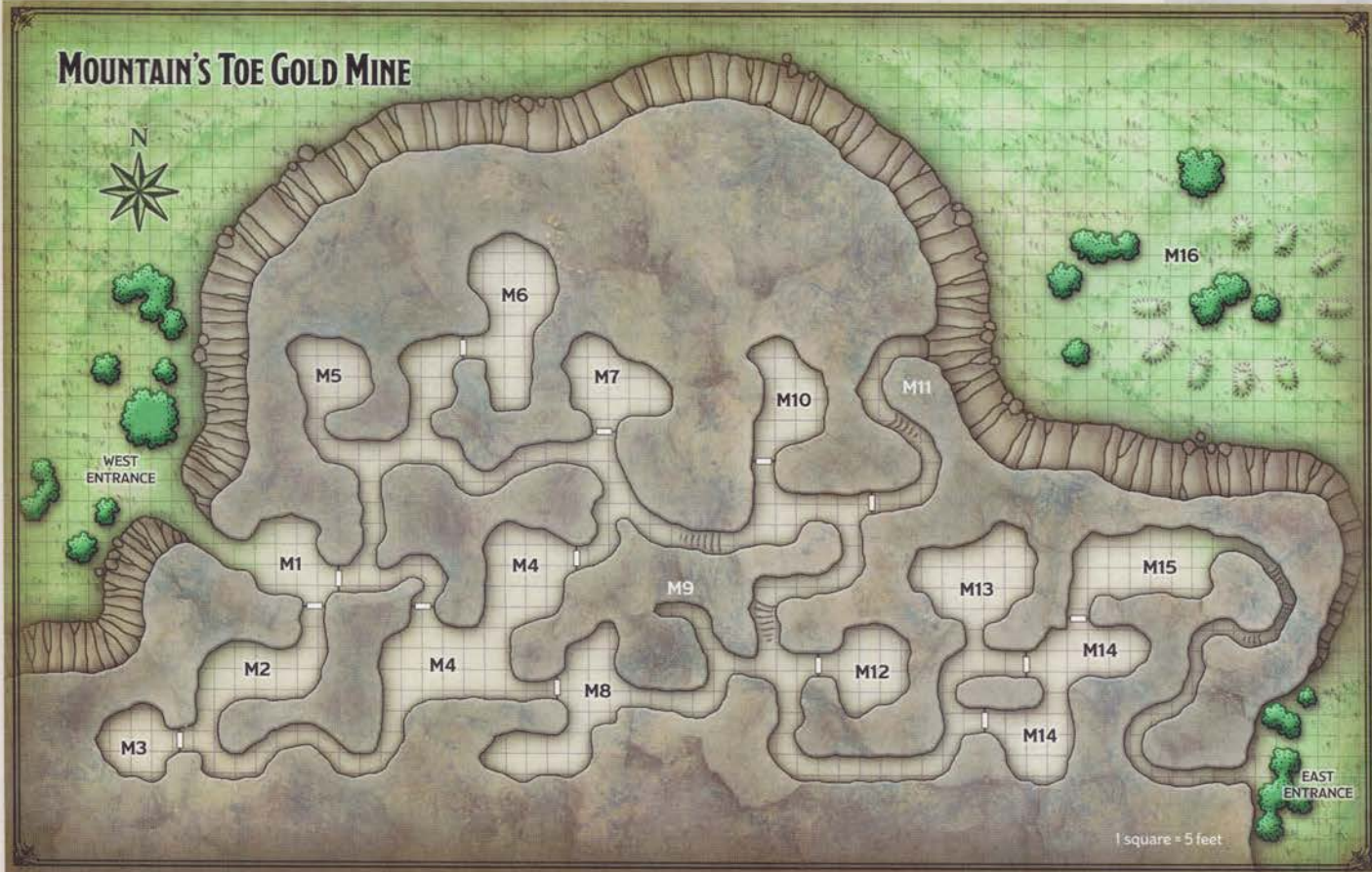
Stacked against the walls of this storage area are a dozen empty crates and a similar number of empty casks.

### M4. WERERAT DEN

Scattered about this cave are pickaxes, shovels, and other mining tools. The northeast section contains four **giant rats** (see page 57 for their stat block). The southwest section contains **wererats** (see page 64) in human form: one male wererat for each party member



## MOUNTAIN'S TOE GOLD MINE



(including Don-Jon Raskin but not sidekicks) plus a female wererat named Zeleen Varnaster—the leader of the Whiskered Gang. If Zeleen dies, another wererat takes over as leader as long as any of them survive.

The wererats invaded the mine after orcs pushed them out of their previous lair—an old shrine near Conyberry (see “Shrine of Savras,” page 38). The wererats say they’ll go back to their old lair if the characters get rid of the orcs at the shrine, but this is only a ploy. The wererats have no intention of abandoning the mine.

**Treasure.** Characters who search the cave find two sacks hidden under debris. One sack contains ten fist-sized chunks of gold ore worth 10 gp each. The other holds 82 sp, 450 cp, and a pair of *goggles of night*. If the characters obtain and identify the goggles, give the Goggles of Night card to the players.

### M5. STOREROOM

A dozen crates of dry foodstuffs and nine casks of drinking water are stacked in the middle of this cave.

### M6. SLEEPING QUARTERS

This cave contains a dozen wooden cots.

### M7. GOLD STORAGE

This cave contains two wheelbarrows and an empty bin.

### M8. EQUIPMENT STORAGE

Picks, shovels, and wheelbarrows are stored here.

### M9. DEAD END

Leaning against the back wall of this tunnel is a dead human miner with a pickaxe. Inspection of the corpse reveals that the miner was stabbed to death.

### M10. OVERSEER'S OFFICE

The wererats ransacked this cave, whose furnishings include a desk, a chair, an empty wooden chest, and a cot.

### M11. CARRION CRAWLER

A **carrion crawler** (see page 54 for its stat block) lairs in this tunnel, the north end of which is 20 feet up the mountain's rocky slope. Characters can scale the slope with a successful DC 10 Strength (Athletics) check. The crawler can't open the door at the south end of the tunnel, so it clings to the ceiling in the middle of the tunnel and attacks anyone who approaches from either direction.

### M12. SLEEPING QUARTERS

This cave holds six wooden cots.

### M13. RAT-INFESTED CAVE

This cave contains five **giant rats** (see page 57 for their stat block) that attack anyone who opens the doors to area M14.

### M14–M15. MINERS' RETREAT

These caves are home to five hungry dwarf miners. They are **commoners** (see page 55 for their stat block) who speak Common and Dwarvish, and who have darkvision out to a range of 60 feet. The miners refuse to surrender the mine to a bunch of “filthy rats.” The wererats assume these miners will flee or die of starvation eventually.

### M16. GRAVEYARD

This field contains a ring of earthen graves with pickaxes sticking out of the ground where headstones ought to be. Buried here are ten miners who died fighting the wererats for control of the mine.



# SHRINE OF SAVRAS

“SHRINE OF SAVRAS” IS BALANCED FOR CHARACTERS of 1st to 6th level. This location is not connected to any quest, though one of the entries in the Phandalin Tales table (page 9) might lure adventurers here. Characters might also visit the shrine after hearing of it from the wererats in the Mountain’s Toe Gold Mine (page 36).

## LOCATION OVERVIEW

Five miles south of Conyberry is a shrine dedicated to Savras, god of divination and fate. Many years ago, the shrine’s priest-seers foresaw a barbarian attack on Conyberry, giving the townsfolk time to escape. Not all the townsfolk chose to flee, but those who did went to the shrine and brought much of the town’s gold with them.

The barbarians eventually tracked the townsfolk to the shrine, besieged it, and slaughtered everyone inside. In the days leading up to this final battle, the priest-seers helped the townsfolk hide their gold in plain sight. They melted down the coins and recast them into a bell, which they painted and hung in the shrine’s belfry (replacing the old iron bell). The gold bell hangs there to this day.

Over the years, many other creatures have occupied the shrine. Most recently, a gang of wererats laired here until they were driven out by orcs displaced by Cryovain the white dragon. Recently, ogres wandered by the shrine, saw the orcs, and decided to join them.

## ARRIVAL

An old dirt trail stretches from the outskirts of Conyberry to the shrine, which characters first see from a distance. Read the following boxed text aloud:

A ruin stands in the middle of a vast field north of the rocky foothills of the Sword Mountains. An old stone temple with a belfry jutting from its peaked roof is enclosed by stone walls, many sections of which have collapsed.

The trail ends at a crumbling gatehouse, the doors to which were sundered long ago. Three of the four towers that once stood at the corners of the outer walls have collapsed. Only the northeast tower remains, and a guard stands atop it.

The guard spotted atop the northeast tower (area S6) is an **orc** (see page 62 for its stat block). During the day, the characters can’t approach the shrine without being seen by this sentry, as there are no places to hide in the level field surrounding the shrine. If the characters wait until nightfall, clouds obscure the moon and enable them to approach unseen, as long as they stay outside the 60-foot range of the orc’s darkvision. If the orc spots the characters, it cries out, rousing the shrine’s other occupants. Once roused, all those occupants attack.

The Enemy Roster table adjusts the number of **orcs** and **ogres** (see page 61 for the ogre stat block) in the shrine based on the level of the characters and the number of characters in the party, not counting sidekicks.

## ENEMY ROSTER

Character Level	Number of Orcs and Ogres
1st	2 orcs per character plus 1 ogre in the courtyard (area S2), 1 orc atop the northeast tower (area S6)
2nd–3rd	3 orcs per character plus 2 ogres in the courtyard (area S2), 1 orc atop the northeast tower (area S6)
4th–5th	4 orcs per character plus 3 ogres in the courtyard (area S2), 1 orc atop the northeast tower (area S6)
6th	4 orcs per character plus 4 ogres in the courtyard (area S2), 1 orc atop the northeast tower (area S6)

When rolling initiative for these foes, roll once for all the orcs and once for all the ogres.

## SHRINE LOCATIONS

The following locations are keyed to the map of the Shrine of Savras. Squares filled with rubble are difficult terrain (see the rulebook).

### S1. GATEHOUSE

The gatehouse is 20 feet high, and its outer doors have been smashed to flinders. A rusty iron portcullis blocks the south exit, but is bypassed by a rubble-filled hole in the southwest corner of the gatehouse. The winch to raise the portcullis has been destroyed, but the portcullis can be lifted manually with a successful DC 25 Strength (Athletics) check if desired.

### S2. COURTYARD

The orcs and ogres camp in this grassy courtyard, which is littered with bones, broken weapons, and shattered armor from past battles. The courtyard has four quadrants. The ogres claim the southeast quadrant, while the orcs claim the remaining quadrants. See the Enemy Roster table for the number of orcs and ogres present.

The courtyard’s northwest and northeast quadrants contain rotted wooden troughs and posts that were once used to feed, water, and tether horses.

### S3. NORTHWEST TOWER

This tower is open to the sky and strewn with rubble.

### S4. SOUTHWEST TOWER

This roofless tower has a rubble-filled break in its southeast wall.

### S5. SOUTHEAST TOWER

Little remains of this tower. Lying amid the debris is a rusty iron bell that weighs 500 pounds.

### S6. NORTHEAST TOWER

This tower is the only one of the shrine’s four towers that has not fallen. An iron ladder inside the tower climbs to a stone trapdoor in the ceiling, through which characters can reach the tower’s battlemented rooftop. An **orc** (see page 62 for its stat block) watches the surrounding countryside from atop the tower.



## SHRINE OF SAVRAS



### S7. MAIN HALL AND BELFRY

Rows of crumbling pillars support the 40-foot-high vaulted ceiling of this hall. Humanoid bones litter the dusty floor, and a 10-foot-square hole in the ceiling leads to the belfry. No rope hangs from the bell, which appears to be made of untarnished copper. The belfry can be reached from outside by climbing the outer walls and rooftop, which requires a successful DC 15 Strength (Athletics) check. Characters can reach the belfry from inside using magic such as a *spider climb* or *fly* spell.

**Treasure.** Close examination of the bell reveals that it's thin sides are solid gold covered with peeling copper paint. The bell, which is 3 feet wide and weighs 50 pounds, hangs from an iron fixture bolted to a wooden crossbeam. A character with carpenter's tools or smith's tools can use them to detach the bell from the beam in 1 minute. Any creature under the bell when it falls must succeed on a DC 12 Dexterity check to get out of the way, or take 14 (4d6) bludgeoning damage. The gold bell is worth 2,500 gp.

### S8. VISITORS' SANCTUARY

Guests of the shrine were housed here. Later, the wererats used this area as a lair. The room contains six beds with moldy mattresses, the shattered remains of a wooden table and six chairs, and a soot-stained fireplace containing a rusty cauldron hanging from a spit. A narrow break in the north wall provides an alternative exit.

### S9. PRIEST-SEERS' SANCTUARY

The priest-seers of Savras slept and cooked their meals here. All the furnishings in this area have been destroyed, and part of the south wall has collapsed.

### S10. ALTAR OF FATE

Six stone pillars brace the vaulted ceiling of this temple, the floor of which is buried under a thick layer of dust. Also covered in dust are four humanoid skeletons in tattered priestly vestments, lying near a stone altar situated in an alcove under four narrow windows. Carved into the front of the altar is a humanoid eye.

A *detect magic* spell reveals an aura of divination magic around the altar. If Cryovain has been slain, nothing happens when a character touches the altar. Otherwise, any character touching the altar experiences a vision lasting 1 minute, during which time the character is incapacitated. In the vision, the character floats through the roof of the shrine, soars toward Icespire Hold (page 30), and sees the white dragon asleep on the fortress's rooftop. (The divination power of the altar is effectively telling the characters where they must go to defeat the dragon.) A character receives this vision only once. Nothing happens to a character who touches the altar a second time.

**Treasure.** Any character who searches the altar and succeeds on a DC 10 Wisdom (Perception) check realizes that the altar's base doesn't quite touch the floor. The altar has stone rollers built into it and can be pushed 3 feet to the south, revealing an unlocked wooden coffer tucked inside a 1-foot-square cavity in the floor. This coffer contains 57 gp and a *mystery key*. If the characters acquire and identify the *mystery key*, give the players the Mystery Key card.



# TOWER OF STORMS

“TOWER OF STORMS” IS NOT CONNECTED TO ANY QUEST, though one of the entries in the Phandalin Tales table (page 9) might lure the adventurers here. This location is balanced for characters of 3rd level, but lower-level characters can survive if they’re cautious and rest often.

Before running this location, review the underwater combat rules in the rulebook.

## LOCATION OVERVIEW

The Tower of Storms is more than just a lighthouse—it’s a temple dedicated to Talos, the evil god of storms. Moesko, the half-orc anchorite who guards the lighthouse, uses its pulsing beacon to draw ships to their doom, for the light acts as an irresistible lure to passing seafarers who sail too close to shore. The source of the beacon’s eerie green light is Moesko’s own heart, which was torn from his chest in a ritual. If the heart is destroyed, the beacon’s light goes out.

The lighthouse is built atop a barren, 80-foot-high outcropping of rock. At low tide, a narrow causeway extends from the shore to this outcropping, allowing easy access to the lighthouse. This causeway is 5 feet above sea level at low tide. At high tide, the causeway and the sandy beach are submerged under 5 feet of water.

## TRAVEL TO THE LIGHTHOUSE

The Tower of Storms stands along the coast roughly 35 miles west of Phandalin. If the characters leave Phandalin at dawn, they can reach the High Road by nightfall and spend a long rest camping nearby. As the characters travel west of the High Road the next day, they see a storm brewing out to sea. By the time they reach the 100-foot-high cliffs overlooking the lighthouse and the Sea of Swords, the thunderstorm has reached the coast.

## ARRIVAL

The characters arrive at low tide, when the causeway leading to the lighthouse is above sea level. Describe the location to the players as follows:

Below the high cliff that hugs the coastline, an outcropping of rock is nearly surrounded by water, with only a narrow causeway connecting it to the beach below. Atop this outcropping is a stone building surmounted by a lighthouse tower. An eerie green light pulses from this beacon, shining westward out to sea. With each green pulse of light, you hear the thump of a slow-beating heart.

Characters searching for a safe way down the cliffs discover a staircase carved into a narrow fissure. They can follow these steps all the way down to the shore just east of area T1. Crawling along the beach as they arrive there is a **giant crab** (see page 57 for its stat block).

The giant crab waves its claws at the characters, who can interpret this behavior as a friendly gesture with a successful DC 13 Wisdom (Animal Handling) check. A

sea elf named Miraal used magic to imbue this creature with an Intelligence of 10 and the ability to speak Common. If the characters approach it peacefully, the crab says, “Well met!” and tries to strike up a conversation, during which it imparts the following information:

- “Evil harpies nest atop the rocky outcropping.”
- “There are sharks in these waters, but the one to fear is a mean old brute named Daggermaw. She’ll bite your head off and take pleasure in it.”
- “Five shipwrecks are spread around the rock beneath the lighthouse. I’ll fetch treasure from one of these wrecks if you help me.”

## HELPING THE GIANT CRAB

If the characters agree to help the giant crab, it asks them to lay to rest its dead sea elf master, Miraal, whose spirit haunts a nearby cave (area T1). If the characters do so, the crab thanks them and makes good on its promise, retrieving the *+1 weapon* from the wreck of the *Star-Crossed Lover* (see the Shipwrecks table on page 42).

## TOWER OF STORMS LOCATIONS

The following locations are keyed to the map of the Tower of Storms.

### T1. HAUNTED CAVE

Rough-hewn steps climb a 7-foot-high tunnel that passes all the way through a 30-foot-tall natural pillar of rock. A damp, 8-foot-high cave encrusted with lichen is connected to this tunnel. The cave remains above sea level at high tide and is haunted by a **banshee** (see page 52 for its stat block). The banshee, Miraal, manifests as a ghostly elf with gills, webbed hands, and webbed feet. It wears spectral garments that sway as though the undead is floating underwater. The banshee can’t travel farther than 100 feet from this cave, and thus can’t reach the lighthouse.

Miraal was a sea elf killed by Moesko, who took her spellcasting focus—an opalescent conch—as a trophy. The banshee demands that the characters retrieve the conch and bring it to the cave, which will set her spirit to rest. It tries to kill the characters if they refuse, pursuing them as far as it can if they flee.

### T2. PLATEAU

Rough-hewn stairs climb the eastern face of the rocky outcropping. The **harpies** in area T5 (see page 59 for their stat block) accost the characters as they climb these steps. See area T5 for details.

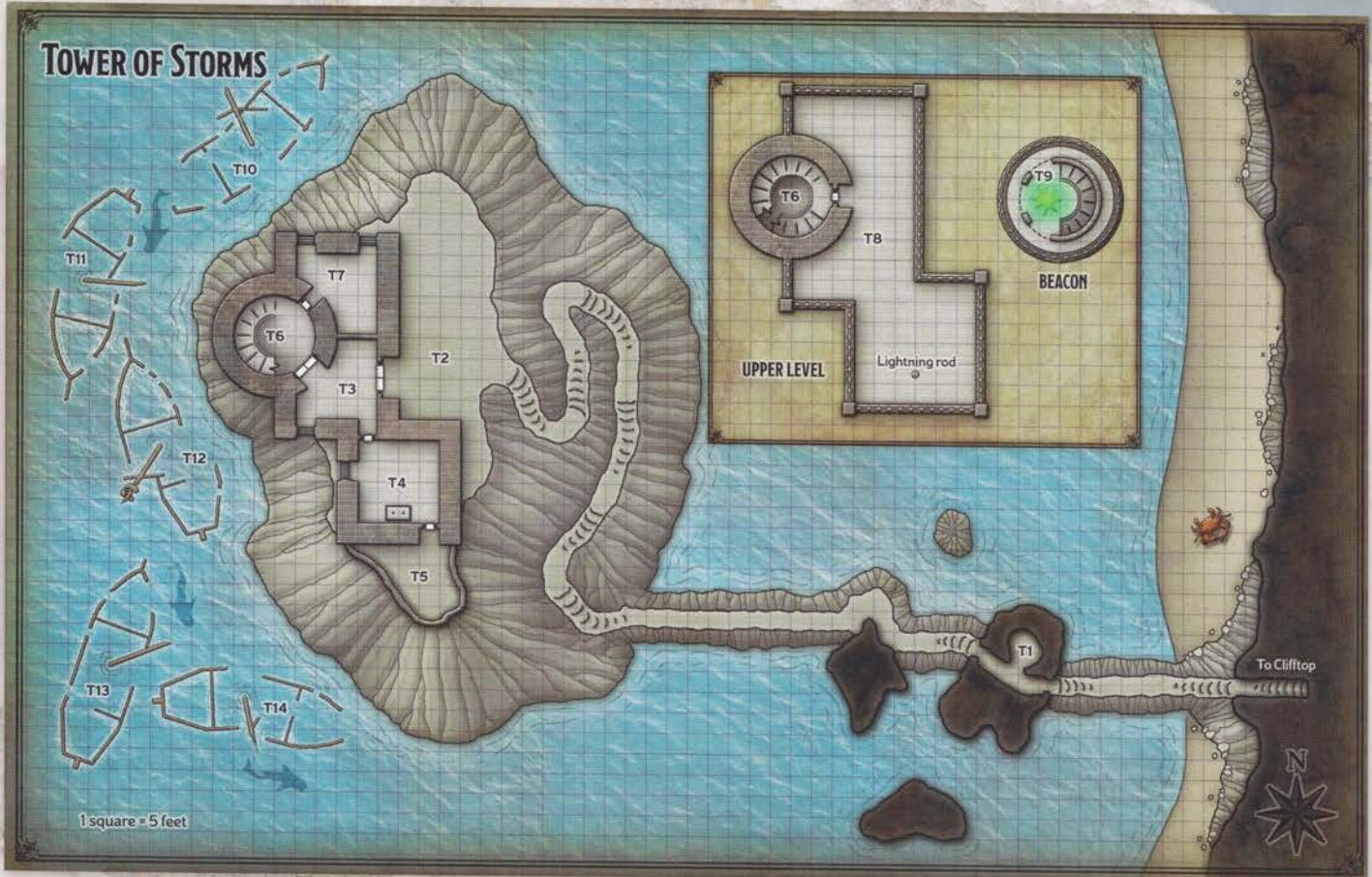
At the top of the stairs, a rocky plateau spreads out some 80 feet above the water. Wooden doors leading to area T3 have rusty iron hinges and handles, as well as decorative lightning bolts carved into them. All other doors in the Tower of Storms are of similar construction and ornamentation. None of the doors are locked.

### T3. FOYER

This 15-foot-high room is empty. Through a dirty window in the south wall, the characters can see two ships’ masts jutting crookedly from the water.



# TOWER OF STORMS



## T4. SHRINE OF TALOS

Describe this location to the players as follows:

The walls of this fifteen-foot-high room are adorned with frescoes that depict ships being tossed on stormy seas, with a dark and terrible god looming above them and smiling. Set into the west wall is a dirty, salt-encrusted window. A stone altar with lightning bolts carved into it stands against the south wall. A metal rod descends from the ceiling above the altar, splitting in two before it embeds itself into the stone.

The smiling figure depicted in the frescoes is the chaotic evil storm god Talos, who can be recognized with a successful DC 15 Intelligence (Religion) check. Clerics of the Tempest domain succeed on the check automatically.

Through the window, the characters can see the broken masts of several sunken shipwrecks jutting up from the water.

**Altar.** The lightning rod on the roof (area T8) channels electricity into the altar, which converts that raw elemental power into magical energy. The first character to touch the altar gains the Charm of the Storm, described below. Give that character's player the Charm of the Storm card.

**Charm of the Storm.** You become charged with the power of the storm, to the extent that tiny sparks crackle in your eyes. You can cast the *lightning bolt* spell (3rd-level version) as an action. Once used three times, the charm vanishes from you.

Once the altar bestows this benefit, it can't do so again until it recharges. The altar recharges when the lightning rod on the roof (see area T8) is struck by three bolts of lightning from a storm and channels that energy down into the altar. Lightning from other sources doesn't count.

## T5. HARPIES' AERIE

A ledge enclosed by a 3-foot-high stone retaining wall serves as a nest for **harpies** (see page 59 for their stat block). The harpies line their nest with rotting vegetation and the bones of previous meals, which they hunt up and down the coast. The number of harpies present equals the number of characters in the party, including sidekicks (maximum three harpies). A harpy reduced to 10 hit points or fewer tries to fly away on its next turn, hoping to live to fight another day.

**Treasure.** Characters who search through the harpies' nest find a *potion of water breathing*. If the characters acquire this potion, give them the *Potion of Water Breathing* card.

## T6. LIGHTHOUSE INTERIOR

A spiral staircase with an ornate stone railing climbs up the inside wall of this round stone tower. Each staircase landing is 20 feet higher than the one below it.

## T7. MOESKO THE ANCHORITE

This 15-foot-high room has two north-facing windows. A barnacle-encrusted chair stands against the south wall. Sitting in the chair is Moesko, an **anchorite of Talos** (see page 51 for his stat block) clad in armor made from giant octopus hide. Resting in his lap is an opalescent conch he took from Miraal the sea elf (see area T1).



Beneath his armor, Moesko has a hole in his chest where his heart used to be. If his heart (located in area T9) has been destroyed, Moesko is dead and slumped in the chair. Otherwise, he's alive and demands that intruders leave the Tower of Storms at once or face his wrath. He attacks those who defy him, confident in his ability to defend the lighthouse.

If Moesko is killed but his heart has not yet been destroyed, his body reforms in 24 hours, regaining all its hit points and becoming active again. The new body appears within 5 feet of the heart.

**Treasure.** Returning the opalescent conch to area T1 dismisses the banshee as its spirit is set free. The characters are then free to sell the conch. Linene Graywind of the Lionshield Coster (see page 9) offers 125 gp for it, or it can be sold for 250 gp in a city such as Neverwinter.

## T8. ROOFTOP AND LIGHTNING ROD

From this vantage point, the characters can see the shattered masts of the five shipwrecks west of the lighthouse (areas T10 to T14). Enclosing the rooftop is a 1-foot-high stone wall with a 2-foot-high iron railing atop it. A similar railing circles the walkway of the lighthouse beacon (area T9), which is 20 feet above this area.

**Lightning Rod.** A 10-foot-tall, wrought-iron lightning rod reaches toward the sky. During a thunderstorm, lightning strikes the rod at random intervals as determined by the DM, and is channeled through the roof to the altar in area T4. A creature that happens to be in contact with the lightning rod when it's struck by a bolt of lightning must succeed on a DC 15 Dexterity saving throw, taking 22 (4d10) lightning damage on a failed save, or half as much damage on a successful one.

## T9. MOESKO'S HEART

The pinnacle of the lighthouse beacon is partly open to the elements and surrounded by a narrow walkway topped by an iron railing. Three open archways allow the beacon's pulsating green light to spill westward over the sea. This light is so bright that any character who dares look directly at it is blinded for 1 minute.

The light originates from Moesko's still-beating heart, which floats in the air 5 feet off the floor. The heart has

been magically enlarged to ten times its normal size, and is considered a Small object with AC 10, 10 hit points, and immunity to psychic damage. The heart can't be moved. If reduced to 0 hit points, the heart's light goes out as the organ implodes and is destroyed, leaving no trace behind. Attacks made against the heart have disadvantage unless the attacker is immune to the blinded condition or the heart's light is blotted out (by throwing a blanket over it, for example).

## T10–T14. SHIPWRECKS

The crews aboard these five vessels perished when the beacon's evil light compelled them to crash into the rocky outcropping. Fish have picked clean their skeletal remains, which lie scattered throughout the doomed vessels. Three sharks patrol the wreckage (see the "Exploring the Wrecks" sidebar).

The Shipwrecks table below gives the name of each ship and the treasure that can be found within it. A character can spend an action searching the inside of a shipwreck. As part of that action, the character makes a DC 15 Wisdom (Perception) check, finding the ship's treasure on a success. Once a ship's treasure is found, nothing else of value can be retrieved from that wreck.

If the item found is a locked chest, a character can use an action to search the wreck for the key to the chest, finding it with a successful DC 20 Wisdom (Perception) check. Conversely, a character can pick the chest's sturdy lock with a successful DC 15 Dexterity check using thieves' tools.

When a magic item is found and identified, give the players the corresponding magic item card. In the case of the *+1 weapon* in area T10, choose from among the weapons available (*+1 battleaxe*, *+1 longbow*, *+1 mace*, or *+1 shortsword*). Only one *+1 weapon* can be found, so choose a weapon with which at least one party member has proficiency.

### SHIPWRECKS

Area	Ship Name	Treasure
T10	<i>Star-Crossed Lover</i>	<i>+1 weapon</i> of your choice, found in the grip of a skeleton that used to be the ship's captain
T11	<i>Sea Urchin</i>	Starfish clinging to a locked chest filled with straw, within which is packed a delicate, 9-inch-tall, blue quartz statuette of a mermaid (75 gp)
T12	<i>Vainglory</i>	<i>Cloak of many fashions</i> worn by the skeleton of the ship's captain
T13	<i>Golden Gull</i>	Locked chest containing 120 ep and six pearls (100 gp each) in a black silk pouch
T14	<i>Orca</i>	Locked chest that holds a fully charged <i>wand of secrets</i> and a leather-bound spellbook that contains the wizard spells <i>blur</i> , <i>charm person</i> , <i>comprehend languages</i> , <i>hold person</i> , <i>mage armor</i> , <i>sleep</i> , and <i>spider climb</i>

### EXPLORING THE WRECKS

West of the Tower of Storms are five sunken shipwrecks (areas T10 through T14), with only their masts visible. Characters intent on searching the ships for treasure will need darkvision or magical light sources to see, as the wrecks are submerged in murky, 20-foot-deep water.

Characters atop the 80-foot-high lighthouse outcropping might try to climb down its slope to reach the water. The slope has abundant handholds but is wet, so that ascending or descending it requires a successful DC 10 Strength (Athletics) check. A character who fails the check slips and falls, landing in the water below and taking 1d6 bludgeoning damage per 10 feet fallen.

Three 15-foot-long **hunter sharks** (see page 59 for their stat block) glide among the wrecks. Daggermaw is the meanest and hungriest of the three, and it attacks characters without provocation after they finish searching two of the wrecks. If Daggermaw wounds a character, that character's blood in the water attracts the other two sharks, which join the fray on Daggermaw's next turn.



# UMBRAGE HILL

“UMBRAGE HILL” IS BALANCED FOR CHARACTERS OF 3RD level or lower. Higher-level characters won’t face great peril here, but they might need to visit this location to buy *potions of healing* from Adabra Gwynn.

## LOCATION OVERVIEW

Umbrage Hill got its name after two feuding dwarf clans fought a pitched battle atop it. The cause of their umbrage is a tale lost to time, and only the cairns of the dead now remain. The stone windmill on the hill is a later addition, but is still more than a hundred years old.

Adabra Gwynn, a midwife and apothecary devoted to Chauntea (goddess of agriculture), resides here. A **manticore** (see page 60 for its stat block) driven out of the mountains by Cryovain the white dragon attacks the windmill shortly before the adventurers arrive. Read the following boxed text to set the scene:

Built on the slope of Umbrage Hill is an old stone windmill surrounded by an iron fence. A large winged monster with a spiky tail is trying to knock down the windmill’s front door. A woman appears in a second-floor window, waves at you, and yells, “A little help?!”

Adabra uses the **commoner** stat block (see page 55). Characters can fight or negotiate with the manticore, which ceases its attack and flies away if given at least 25 gp in treasure or a few pounds of meat.

If it’s not killed, the manticore could return with its mate to make more trouble in the future.

## QUEST GOALS

Adabra declines to return to Phandalin, but the characters can complete the Umbrage Hill Quest (page 10) by asking her for a note for Harbin Wester confirming her safety. Adabra also gives her saviors one *potion of healing* for dealing with the manticore (see below).

## UMBRAGE HILL LOCATIONS

The following locations are keyed to the map of Umbrage Hill.

### U1. DWARVEN CAIRNS

Dwarves were buried under these rock piles, but their bones, armor, and weapons disintegrated long ago.

### U2. RUINS OF A HOUSE

A fireplace is all that remains of this old stone house.

### U3–U5. STONE WINDMILL

Adabra uses the millstone on the ground floor (area U3) to grind herbs and other ingredients for poultices and potions. Her quarters are on the second floor (area U4). The third floor (area U5) is a loft where guests can stay.

**Treasure.** Adabra sells *potions of healing* for 50 gp. Give a *Potion of Healing* card to any player whose character acquires one of these potions. If you run out of cards, Adabra has no potions left to sell.

## UMBRAGE HILL





# WOODLAND MANSE

“WOODLAND MANSE” IS BALANCED FOR CHARACTERS OF 5th or 6th level, though characters of 3rd or 4th level can survive the challenges of this quest if they rest between encounters.

## LOCATION OVERVIEW

Many years ago, a half-elf wizard interested in the exploration of ancient elven ruins built a stone house in Neverwinter Wood, not far from several ruins that piqued her interest. In the course of her explorations, the wizard disappeared, and the protective magical wards on her home expired. The house fell into disrepair, then eventually into ruin. Ivy has all but engulfed it in the years since.

Recently, a half-orc anchorite of Talos named Grannoc took over the ruined house and planted seeds at the bottom of its well. From these seeds, a malignant tree grew to fill the well and began spawning evil plant monsters called blights (see page 52). The blights obey Grannoc, who uses them to defend his woodland manse and kill trespassers within the forest.

## QUEST GOALS

To complete the Woodland Manse Quest (page 11), the adventurers must eradicate the evil dwelling in and around the manse. Their reward awaits them at Falcon’s Hunting Lodge (page 24).

## ARRIVAL

Characters who come here from Falcon’s Hunting Lodge (page 24) arrive from the west. Those coming from the Circle of Thunder (page 18) arrive from the north.

### WOODLAND MANSE FEATURES

The manse is a dilapidated stone villa enveloped in ivy. Its common features are described below.

**Ceilings.** Ceilings on the ground floor are 8 feet high and flat. Second-floor ceilings are 15 feet high and peaked, with wooden rafters crossing below them at a height of 10 feet.

**Doors.** Normal doors are made of wood, and are so rotted as to be soft and easily breakable (no ability check required). Secret doors are made of stone and blend in with the surrounding walls. A secret door can be found by a character who searches the surrounding wall and succeeds on a DC 10 Wisdom (Perception) check.

**Ivy.** The ivy enveloping the manse is poisonous and makes the walls difficult to climb. Scaling a wall requires a successful DC 15 Strength (Athletics) check. A creature that comes into contact with ivy must succeed on a DC 12 Constitution saving throw or take 2 (1d4) poison damage.

**Light.** Most locations on the ground floor are dark, as the ivy blocks out the natural light except in areas that are open to the sky (such as the courtyard) or that have openings through which sunlight or moonlight can enter. Rooms and halls on the upper level are dimly lit by natural light that filters through holes in the roof.

**Windows.** Windows are 2½-foot wide, 5-foot-high apertures with wooden shutters but no glass. Those along the outside walls are covered with ivy, which must be cleared away before the shutters can be opened or closed.

Describe this location to the players by reading the following boxed text aloud:

Following a trail through the woods, you come to a foggy clearing, in the midst of which stands a crumbling two-story manse all but hidden beneath thorny ivy. The large house is set atop a six-foot-high stone foundation, and the main entrance has a balcony above it. Pumpkins grow wild in patches around the manse, with several wild boars feeding among them. The boars snort with contempt as you draw near.

The trail heading north off the map leads to the Circle of Thunder (page 18). The trail heading west leads to Falcon’s Hunting Lodge (page 24).

## WOODLAND MANSE LOCATIONS

The following locations are keyed to the map of the woodland manse.

### W1. PUMPKIN PATCHES

Nine boars graze in the pumpkin patches—one per patch. Of these, six are actual **boars** (see page 54 for their stat block). The other three are **anchorites of Talos** in boar form (see page 51). The anchorites ignore the characters until they try to leave (see “Leaving the Manse,” page 47). If the characters attack a boar, it flees on its turn by darting into the nearby woods. If the characters attack an anchorite, all of the boars and anchorites retaliate. If you need to determine whether a boar is an anchorite or not, roll a d6. On a 5 or 6, the boar is an anchorite in disguise.

**Pumpkins.** A *detect magic* spell reveals a dim aura of transmutation magic around each pumpkin. As an action, a character can carve open a pumpkin to reveal six servings of seeds within. Any creature that eats a serving of pumpkin seeds as an action regains 1 hit point. If a creature eats more than five servings of pumpkin seeds in 1 hour, it must succeed on a DC 12 Constitution saving throw or be poisoned for 1d4 hours.

### W2. PORTICO AND BALCONY

Describe the main entrance of the manse as follows:

Stone steps climb to a portico with a stone balcony overhanging it at a height of ten feet. Vines wrap around the balcony’s support pillars and its crumbling stone railing. The ground-floor entrance features a double door with a giant boar’s head crudely carved into it. An unmarred double door stands closed on the balcony.

A character can climb up to the balcony with a successful DC 15 Strength (Athletics) check. If another character assists, the check is made with advantage. Both sets of double doors are free of ivy and safe to open.



# WOODLAND MANSE



## W3. DOWNSTAIRS HALL

This undecorated hall features a creaky and moldy wooden staircase.

**Trapped Stairs.** The staircase climbs 10 feet to area W14. Its upper half has been weakened to the extent that it collapses under 50 pounds or more of weight. A creature on the collapsing stairs must make a DC 15 Dexterity saving throw to avoid falling onto a bed of wooden spikes planted underneath the staircase. On a failed save, the creature lands on 1d6 wooden spikes, each one dealing 1d6 piercing damage.

## W4. PARLOR

The door to this parlor has been smashed to pieces. The room is strewn with broken furniture—the remains of chairs, side tables, and a wine cabinet. A moldy circular rug covers most of the stone floor.

## W5. DINING ROOM

The walls are covered with crude drawings in blood that depict boars chasing stick-figure humanoids. A fireplace dominates the south side of the room, and a smashed wooden dining table lies in a heap in the eastern half of the room, surrounded by six broken chairs.

If the characters met the shapechanged anchorite of Talos on the way to the loggers' camp and let it get away (see "A Boar-ing Encounter," page 34), small twig figures rest on the mantelpiece—one representing each party member (including sidekicks). These are **twig blights** (see page 53 for their stat block) that attack if they are touched or harmed.

**Treasure.** Amid the ruined furnishings is a tarnished silver candelabrum worth 25 gp.

## W6. KITCHEN

Nature has run roughshod over this kitchen, whose furnishings are wholly decayed. The outside door was broken down years ago, and rats have chewed holes in the bottom of the door leading to the pantry (area W7).

## W7. PANTRY

Much of the roof above this chamber has collapsed, leaving debris scattered across the floor. Birds have made nests on the wooden shelves that line the north and south walls. Rats long ago devoured anything they could reach, and all other foodstuffs have rotted away.

## W8. COURTYARD

Describe this area to the players as follows:

Stone steps lead down to a flagstoned courtyard that has a pillared arcade to the east. Seven windows on the upper level overlook the courtyard, in the middle of which is a five-foot-wide stone well with thick vines erupting from it.

If the orcs in area W18 have not yet been dealt with, add the following:

Guttural snorts and yells erupt from the southeast corner of the manse, signaling the presence of orcs nearby.

Characters who understand the Orc language can overhear the orcs planning some sort of attack.



**Gulthias Tree.** The well, which is 30 feet deep, contains a Gulthias tree, the roots of which extend deep underground. With little room to spread out, the tree has grown into a malformed column of twisted wood with narrow gaps between its curling branches.

Hidden in the shaft are a number of **vine blights** (see page 53 for their stat block)—one blight plus one additional blight for each member of the party, not including sidekicks (maximum five blights). The blights form a descending column, with the closest one 5 feet below the well's mouth. With their blindsight, they can sense intruders in the courtyard. However, they emerge to attack only when they or the Gulthias tree take damage, or when Grannoc (see area W10) commands them to do so. Once the blights are out of the shaft, a Medium or smaller character can climb down it, slipping between the branches of the tree with ease (no ability check needed).

The Gulthias tree is a Huge plant with blood for sap. It has AC 15, 250 hit points, vulnerability to fire damage, and no actions, reactions, or defenses. Like an ordinary tree, it's immobile. Unless it's completely uprooted, however, it regrows from its roots even if it's reduced to 0 hit points, regaining 1 hit point every 24 hours.

On any night when the moon is blood red, the Gulthias tree can spawn 2d6 twig blights, 1d6 needle blights, or 1d4 vine blights. These blights split from the tree and crawl out of the well, ready to do Grannoc's bidding.

**Sounding the Alarm.** Any loud noise in the courtyard alerts the creatures in areas W10 and W18. Roll initiative for these creatures and the vine blights in the well, and have them react as follows:

- Grannoc and the twig blights in area W10 investigate immediately. On their first turn, they enter the courtyard, whereupon Grannoc commands the vine blights to emerge from the well. Grannoc and the blights then use their actions to attack their nearest foes.
- The orcs in area W18 use their first turn to drop down into area W9. They barge through the door and join the battle on their second turn.

## W9. APPRENTICES' ROOM

Describe this area to the players as follows:

This room was once a bedchamber, kitchen, and dining room rolled into one. Four beds stand along the south wall, with shuttered windows and nightstands between them. Against the west wall are four wardrobes and a cabinet full of plain dishware and cutlery. Four chairs surround a small dining table in the northeast corner, and a trestle table strewn with pots and cooking utensils stands near a blackened fireplace. All the furnishings are made of wood.

The ceiling in the southwest corner of the room has collapsed, filling the area below with debris and leaving a jagged hole through which the room above is visible.

The wizard who built the manse had four apprentices. When it became clear that the wizard wasn't coming back, the apprentices pillaged the library (area W11) and fled, taking their personal belongings with them.

Any loud noise in this area alerts the orcs in area W18. On their first turn, they drop down through the hole in the ceiling. On the following turn, they attack.

Adventurers can move tall furniture underneath the hole and climb up it to reach area W18 without having to make an ability check.

## W10. WIZARD'S LABORATORY

The door on the east side of this room has been smashed down, but any light from the courtyard isn't enough to illuminate the room. Characters with darkvision or a light source see the following:

What used to be some sort of laboratory lies in ruins, its furnishings broken and heaped against the walls. In the middle of the room, painted on the floor with mud, is a ten-foot-wide symbol depicting three lightning bolts joined at their tips.

Any character who succeeds on a DC 15 Intelligence (Religion) check recognizes the symbol as that of Talos, the evil god of storms. A cleric with the Tempest domain succeeds on the check automatically.

If the characters manage to get this far without alerting Grannoc, they catch him performing a ritual:

Where the lightning bolts converge, a half-orc wearing hide armor performs an eerie dance while consuming the entrails of a dead possum. Standing around the half-orc are several small twig figures.

The half-orc, Grannoc, is an **anchorite of Talos** (see page 51 for his stat block). Under his command are a number of **twig blights** (see page 53)—three blights for each character in the party, not including sidekicks. Characters who watch Grannoc without alerting or interrupting him can determine that he's performing a ritual with a successful DC 15 Intelligence (Religion) check. Grannoc hopes Talos will answer his prayers and rain destruction down upon Falcon's Hunting Lodge. Any interruption by the characters spoils the ritual and incurs Grannoc's wrath.

**Map.** Grannoc has a map scrawled on the torn-off flap of a leather satchel. It shows Neverwinter Wood and marks the location of the Circle of Thunder (page 18).

## W11. LIBRARY

This area extends through both floors of the house. Describe it to the players as follows:

This room has a ten-foot-high wooden balcony forming its upper level, reached by a wooden spiral staircase curling down to the flagstone floor. Tall, empty bookcases line the walls, their shelves mostly bowed and broken. On the lower level, east of two pillars, are four old desks with chairs tucked behind them. A few moldy books are scattered about.



**Secret Door.** One of the bookcases on the balcony conceals a secret door into area W12. Tugging on the bookcase causes it and the secret door to swing open.

**Treasure.** The books found here are old texts written in Elvish that describe long-lost elven kingdoms and civilizations. They are too damaged to be worth anything. Additionally, one desk has a small book tucked under one of its back legs to level it off. The book is titled *Elvish Idioms*, and its pages have been cut out to conceal a tiny leather packet containing *dust of disappearance*. If the characters find the packet and identify the dust, give the players the Dust of Disappearance card.

#### W12. MASTER BEDROOM

A four-poster bed stands between two shuttered windows against the west wall. Other furnishings include a desk and chair against the north wall and an empty wardrobe against the east wall. A fireplace built into the south wall features an elegantly carved mantelpiece.

**Treasure.** A *detect magic* spell reveals an aura of conjuration magic emanating from the fireplace mantel. Any character who searches it and succeeds on a DC 10 Wisdom (Perception) check discovers that the mantelpiece is actually a lid concealing a long, hidden compartment. The wizard who built the manse hid her *staff of birdcalls* here. If the characters obtain and identify the staff, give the players the Staff of Birdcalls card.

#### W13. MAGIC ITEM VAULT

This room has been sealed for years behind its secret door. When the characters open the secret door, describe the room's features as follows:

Hanging on a hook on the far wall is a handsome cloak that billows softly as the door opens. Against the north wall sits a wooden chest with tiny clawed feet.

The chest weighs 30 pounds and is magically locked. A *knock* spell unlocks it, or the chest can be smashed open. It's a Small object with AC 15, 20 hit points, and immunity to poison and psychic damage.

**Treasure.** The garment hanging on the hook is a *cloak of billowing*, and the chest contains an *immovable rod* wrapped in a black cloth. If the characters acquire and identify these magic items, give the players the Cloak of Billowing and Immovable Rod cards.

#### W14. UPSTAIRS HALL

Describe this area to the players as follows:

The walls of this L-shaped hall are lined with closed doors and shuttered windows. Between them are hooks where decorations once hung. A fireplace along one wall has a large insectoid head mounted above it. Natural light enters through a hole in the roof at the east end of the hall. The floor beneath the collapsed roof is strewn with debris.

The wooden staircase that leads downstairs is trapped (see area W3).

The head mounted above the fireplace is that of an ankheg (see page 51 for an illustration).

The hallway leading to area W12 is dark. **Stirges** (see page 63 for their stat block) hang from the rafters here—three stirges per party member, not including sidekicks (maximum twelve stirges). The hungry stirges attack any warm-blooded creature that enters the area.

#### W15. BATHROOM

This room has a conical roof and an open window to the north, through which ivy grows. A cast-iron tub with clawed feet stands in the middle of the room. Next to the tub is a rusty iron water pump that still works, drawing water from a hot spring under the house.

#### W16. SLANTED ROOFTOP

Sections of this wood-shingled roof have collapsed into area W7, leaving gaping holes. The westernmost 15-foot-square section of roof collapses if 50 pounds or more of weight is placed on it. Any creature standing on this section of the roof when it collapses must succeed on a DC 10 Dexterity saving throw or fall into area W7 below, taking 3 (1d6) bludgeoning damage on impact.

#### W17. UPPER ARCADE

This corridor is enclosed by two double doors and four open windows. Characters can easily sidestep the ivy growing in through the windows to the east. If the orcs in area W18 haven't been dispatched yet, the characters hear their raucous talk through the southern double door.

#### W18. GUEST ROOM

This room has been claimed by hostile **orcs** (see page 62 for their stat block) in league with Grannoc. Four orcs are here, plus an additional orc for each character in the party, not including sidekicks. The orcs are sharpening their weapons in anticipation of an attack on Falcon's Hunting Lodge. The orcs have destroyed this room's once-fine furnishings, leaving nothing of value. A hole in the southwest corner of the floor leads to area W9 below.

## LEAVING THE MANSE

When the characters finish exploring the manse, they are attacked as they make their exit. The attacking force consists of any **anchorites of Talos** and **boars** in area W1 that were not previously killed or forced to flee. In addition, **needle blights** (see page 53 for their stat block) emerge from the woods to join the battle—two blights for each character in the party, not including sidekicks.

## COUNTERATTACK!

The day after the characters attack the manse, dark clouds settle over Neverwinter Wood as the anchorites of Talos stage a counterattack against Falcon's Hunting Lodge (page 24). **Gorthok the Thunder Boar** (see page 58 for its stat block) smashes through the lodge's palisade, allowing twenty **orcs** (see page 62 for their stat block) to storm the lodge.

If the characters aren't present when the lodge is attacked, Falcon and his servants flee on Falcon's riding horse and make their way to Phandalin, surrendering the lodge to the orcs.



# ENDING THE ADVENTURE

THE ADVENTURE CAN END IN ONE OF SEVERAL WAYS.

Ideally, it concludes with the defeat of Cryovain the white dragon, the completion of all the Phandalin quests, or both. By then, the characters should be 6th level. Give the players a chance to wrap up loose ends before declaring the adventure over. For example, the characters might need to return to Phandalin to collect an outstanding reward or notify townsfolk that the dragon has been dealt with. Armed with such good news, Townmaster Harbin Wester might plan a feast in the heroes' honor. What happens next is up to you.

If the worst happens and the characters die, their adventure is also over. You can let the players roll up new characters and pick up where their last ones left off, or you can also start over with new characters, tweaking quests as you see fit to surprise players who might be familiar with them.

You might also expand the adventure by inventing new quests and new locations. Another introductory product called the *D&D Starter Set* contains an adventure titled *Lost Mine of Phandelver*, which takes place in the same region as this adventure and is designed for characters of 1st through 5th level. You can add locations from that adventure to this one, giving your players and their characters even more places to explore.

Once you've exhausted all the content this adventure has to offer, you can run it again for different players, or you can find an adventure that takes the characters beyond 6th level. The "Where Next?" section below offers a few suggestions.

## WHERE NEXT?

If your players want to advance their characters beyond 6th level, they'll need the *Player's Handbook* or the *D&D Beyond* app ([www.dndbeyond.com](http://www.dndbeyond.com)) to do so.

If you plan to run more D&D for your players, you'll also need the *Dungeon Master's Guide*, the *Monster Manual*, and new adventures. Many DMs like to create their own adventures. Others prefer to run published adventures like this one. You'll find fun, inexpensive adventures for characters of all levels and groups of all sizes in the DMs Guild ([www.dmsguild.com](http://www.dmsguild.com)). Wizards of the Coast also publishes hardcover books that contain stand-alone adventures that can entertain you and your players for months. You can run these adventures as written, or you can do what many experienced DMs do: use the parts you like, ignore the rest, and add a few surprises of your own. Here are brief descriptions of some of these published adventures, to help you choose the one that's right for you.

**Curse of Strahd (for levels 1–10).** Eerie mist engulfs the adventurers and transports them to Barovia, a land of Gothic horror ruled by the vampire Strahd von Zarovich. To escape Barovia, the characters must confront and defeat the vampire in his terrifying castle.

**Hoard of the Dragon Queen (for levels 1–7) and The Rise of Tiamat (for levels 8–15).** Tiamat, the Queen of Evil Dragons, is trapped in the Nine Hells—but not for long if her servants amass enough treasure to buy her freedom. This adventure is split across two books.



ROCK GNOME RECLUSE

**Out of the Abyss (for levels 1–15).** Trapped in a vast subterranean labyrinth called the Underdark, the characters must fight monsters and forge alliances to survive. Along the way, they encounter wandering demons that are spreading madness wherever they go.

**Princes of the Apocalypse (for levels 1–15).** East of Phandalin lies the peaceful Dessarin Valley, where four evil elemental cults have gained a foothold. To protect the valley and its settlements, the characters must root out and destroy these cults and their leaders.

**Storm King's Thunder (for levels 1–10).** Evil giants seek to conquer the Sword Coast. If the characters can find Hekaton the storm giant king, he can put an end to the giants' rampage, but a secret enemy stands in their way.

**Tomb of Annihilation (for levels 1–11).** A trap-ridden tomb holds a device that is capturing and devouring the souls of the dead. To save these poor souls, the characters must cross a vast jungle, descend into the tomb, and defeat the horrors within.

**Waterdeep: Dungeon of the Mad Mage (for levels 5–20).** Beneath the city of Waterdeep lies the dungeon of Undermountain, ruled by the mad wizard Halaster Blackcloak. Many heroes enter, but few escape!

### PLAYTESTERS

Special thanks to our playtesters: Glen Ausse, Cory Barlog, Brandon Beck, Dave Bendit, Greg Broadmore, Jacob Defasio, Ian Fiebig, Ray Fisher, Daniel Garrett, Chad Gokey, Mark Greenberg, James Herbert, Doug Hopkins, Joe Hughes, Michael Jones, Ty Koebernick, Kevin Konieczko, Josh Mosqueira, Sebastian Ortiz, Bob Pursley, Jade Raymond, Jesse Robinson, Rebecca Robinson, David Steele, James A. Thompson, Morgan "The Sleeper" Webb.



# CREATURES

THIS SECTION CONTAINS STAT BLOCKS AND DESCRIPTIONS for the creatures that appear in *Dragon of Icespire Peak*.

## CREATURE STAT BLOCKS

A creature's stat block provides the essential information that you, as the DM, need to run the creature.

### SIZE

The Size Categories table shows how much space a creature of a particular size controls in combat. This space is not a measure of the creature's physical dimensions. For example, a typical Medium creature isn't 5 feet wide, but it controls a space that wide. If a Medium orc stands in a 5-foot-wide doorway, other creatures can't get through unless the orc lets them.

#### SIZE CATEGORIES

Size	Space
Tiny	2½ by 2½ ft.
Small	5 by 5 ft.
Medium	5 by 5 ft.
Large	10 by 10 ft.
Huge	15 by 15 ft.

### SQUEEZING INTO A SMALLER SPACE

A creature can squeeze through a space large enough for a creature one size smaller than itself. When squeezing through such a space, the creature's speed is halved. While squeezing, a creature has disadvantage on attack rolls and Dexterity saving throws, and attack rolls against it have advantage.

### TYPE

A creature's type speaks to its fundamental nature. The following types of creatures appear in this adventure.

- Beasts.** Nonhumanoid creatures that, like real-world animals, are a normal part of the world's ecology.
- Dragons.** Winged, reptilian creatures of ancient origin and tremendous power.
- Elementals.** Creatures comprised of one or more of the fundamental elements of air, earth, fire, and water.
- Giants.** Humanoid-like creatures that tower over humans and their kin.
- Humanoids.** Bipedal peoples of the civilized and savage world, including humans, dwarves, elves, and halflings.
- Monstrosities.** Frightening creatures that sometimes resemble beasts but that are often touched by magic and almost never benign.
- Oozes.** Gelatinous creatures that generally have no fixed shape. They are mostly subterranean.
- Plants.** Plant creatures, as opposed to ordinary plants, have some degree of sentience and mobility.
- Undead.** Once-living creatures brought to a horrifying state of undeath through the practice of necromantic magic or some unholy curse.

### TAGS

A creature might have one or more tags appended to its type, in parentheses. For example, a mimic has the monstrosity (shapechanger) type. These parenthetical tags provide an additional layer of categorization for certain creatures, but they have no bearing on how a creature is used in combat.

### ALIGNMENT

A creature's alignment reflects its disposition. Alignment indicates whether a creature leans toward law or chaos and good or evil, or whether a creature is neutral.

**Any Alignment.** Some creatures, such as the veteran, can have any alignment. In other words, you choose the creature's alignment. Depending on the creature, its alignment entry might indicate a tendency or aversion toward law, chaos, good, or evil.

**Unaligned.** Many creatures of low intelligence have no comprehension of law or chaos, good or evil. They don't make moral or ethical choices, but rather act on instinct. These creatures are unaligned, which means they don't have an alignment.

### ARMOR CLASS

A creature that wears armor or carries a shield has an AC that takes its armor, shield, and Dexterity into account. Otherwise, a creature's AC is based on its Dexterity modifier and any natural armor or supernatural resilience it might possess.

If a creature wears armor or carries a shield, the kind of armor it wears or shield it carries is noted in parentheses after its AC value.

### HIT POINTS

A creature usually dies or is destroyed when its hit points drop to 0. For more on hit points, see the rulebook.

### SPEED

A creature's speed tells you how far it can move on its turn. For more information on speed, see the rulebook.

All creatures have a walking speed; those that have no form of ground-based locomotion have a walking speed of 0 feet. Many of the creatures herein have one or more additional movement modes.

**Burrow.** A creature that has a burrowing speed can use all or part of its movement to move through sand, earth, mud, or ice. It can't burrow through solid rock unless it has a special trait that allows it to do so.

**Climb.** A creature that has a climbing speed can use all or part of its movement to move on vertical surfaces. The creature doesn't need to spend extra movement to climb.

**Fly.** A creature that has a flying speed can use all or part of its movement to fly. If the creature is incapacitated or knocked prone while flying, it falls unless it can hover.

**Swim.** A creature that has a swimming speed doesn't need to spend extra movement to swim.



## ABILITY SCORES

Every creature has six ability scores (Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma) and corresponding modifiers. For more information on ability scores and how they're used in play, see the rulebook.

## SAVING THROWS

The Saving Throws entry is reserved for creatures that are particularly adept at resisting certain kinds of effects.

## SKILLS

The Skills entry is reserved for creatures that are proficient in one or more skills. For example, a perceptive and stealthy creature might have higher-than-normal bonuses to Wisdom (Perception) and Dexterity (Stealth) checks.

Skills in a creature's stat block are shown with the total modifier—the creature's ability modifier plus its proficiency bonus. If a creature's stat block says "Stealth +6," roll a d20 and add 6 when the creature makes an ability check using Stealth.

## ARMOR, WEAPON, AND TOOL PROFICIENCIES

Assume a creature is proficient with its armor, weapons, and tools. If you swap out a creature's armor and weapons, you must decide whether the creature is proficient with its new equipment. See the rulebook for what happens when you use these items without proficiency.

## VULNERABILITIES, RESISTANCES, AND IMMUNITIES

Some creatures have vulnerability, resistance, or immunity to certain types of damage. Additionally, some creatures are immune to certain conditions and other game effects. These immunities are also noted here.

## SENSES

The Senses entry notes a creature's passive Wisdom (Perception) score, as well as any special senses the creature might have, such as the following senses.

**Blindsight.** A creature with blindsight can perceive its surroundings without having to rely on sight, within a specific radius.

**Darkvision.** A creature with darkvision can see in the dark within a specific radius. The creature can see in dim light within the radius as if it were bright light, and in darkness as if it were dim light. The creature can't discern color in darkness, only shades of gray.

**Tremorsense.** A creature with tremorsense can detect and pinpoint the origin of vibrations within a specific radius, provided that the creature and the source of the vibrations are in contact with the same ground or substance. Tremorsense can't be used to detect flying or incorporeal creatures. Many burrowing creatures, such as ankhegs, have this special sense.

## LANGUAGES

The languages that a creature can speak are listed in alphabetical order. Sometimes a creature can understand a language but not speak it, and this is noted in the entry.

## CHALLENGE

An appropriately equipped and well-rested party of four adventurers should be able to defeat a creature that has a challenge rating equal to their level without suffering any casualties. Creatures that are significantly weaker than 1st-level characters have challenge ratings lower than 1.

## EXPERIENCE POINTS (XP)

The number of experience points a creature is worth is based on its challenge rating. Typically, XP is awarded for defeating the creature, and characters gain levels as they accumulate XP.

In *Dragon of Icespire Peak*, you don't need to track experience points, as characters advance in level by completing quests instead of accumulating XP.

## TRAITS

Traits are special features of the creature that are likely to be relevant in a combat encounter.

## ACTIONS

When a creature takes its action, it can choose from the options in the "Actions" section of its stat block. The rulebook describes other actions available to all creatures.

## MELEE AND RANGED ATTACKS

The most common actions that a creature will take in combat are melee and ranged attacks. These can be spell attacks or weapon attacks, where the "weapon" might be a manufactured item or a natural weapon, such as a claw.

**Hit.** Any damage or other effects that occur as a result of an attack hitting a target are described here. As the DM, you can take average damage or roll the damage; for this reason, both the average damage and the die expression are presented. For example, a monster might deal 4 (1d8) slashing damage with its longsword. That notation means you can have the monster deal 4 damage, or you can roll 1d8 to determine the damage.

## REACTIONS

If a creature can do something unusual with its reaction, that information is contained here. Most creatures don't have special reactions, in which case this section is absent. Reactions are explained in the rulebook.

## LIMITED USAGE

Some special abilities—whether they are traits, actions, or reactions—have restrictions on the number of times they can be used.

**X/Day.** The notation "X/Day" means a special ability can be used a certain number of times and that a creature must finish a long rest to regain expended uses.

**Recharge X–Y.** The notation "Recharge X–Y" means a creature can use a special ability once and that the ability then has a random chance of recharging during each subsequent round of combat. At the start of each of the creature's turns, roll a d6. If the roll is one of the numbers in the recharge notation, the creature regains the use of that special ability. The ability also recharges when the creature finishes a short or long rest.



## CREATURE DESCRIPTIONS

The creatures that appear in the adventure are presented in this section in alphabetical order.

### ANCHORITE OF TALOS

These religious recluses are granted spellcasting power by Talos, the god of storms. Their human ancestors bred with orcs, and now all anchorites of Talos are half-orcs.



### ANCHORITE OF TALOS

Medium humanoid (half-orc, shapechanger), neutral evil

Armor Class 13 (hide armor)  
Hit Points 58 (9d8 + 18)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	13 (+1)	14 (+2)	9 (-1)	15 (+2)	12 (+1)

Skills Nature +1, Stealth +3, Survival +4  
Senses darkvision 60 ft., passive Perception 12  
Languages Common, Orc  
Challenge 3 (700 XP)

**Innate Spellcasting.** The anchorite's innate spellcasting ability is Wisdom (spell save DC 12). It can innately cast the following spells, requiring no material components:

1/day each: *augury*, *bless*, *lightning bolt* (8d6 damage), *revivify*  
3/day: *thunderwave* (2d8 damage)

**Shapechanger.** The anchorite can use its action to polymorph into a boar or back into its true form, which is humanoid. Its statistics are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

### ACTIONS

**Clawed Gauntlet (Humanoid Form Only).** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 5 (1d4 + 3) slashing damage.

**Tusk (Boar Form Only).** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

### ANKHEG

An ankheg resembles an enormous, many-legged insect that burrows underground while using its tremorsense to detect prey. When it detects movement above, it bursts from the ground and uses its mandibles to seize prey. From its maw, it secretes acidic enzymes that help dissolve a victim for easy swallowing. It can squirt these enzymes to take down foes beyond its reach.



### ANKHEG

Large monstrosity, unaligned

Armor Class 14 (natural armor), 11 while prone  
Hit Points 39 (6d10 + 6)  
Speed 30 ft., burrow 10 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	11 (+0)	13 (+1)	1 (-5)	13 (+1)	6 (-2)

Senses darkvision 60 ft., tremorsense 60 ft., passive Perception 11

Languages —  
Challenge 2 (450 XP)

### ACTIONS

**Bite.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 10 (2d6 + 3) slashing damage plus 3 (1d6) acid damage. If the target is a Large or smaller creature, it is grappled (escape DC 13). Until this grapple ends, the ankheg can bite only the grappled creature and has advantage on attack rolls to do so.

**Acid Spray (Recharge 6).** The ankheg spits acid in a line that is 30 feet long and 5 feet wide, provided that it has no creature grappled. Each creature in that line must make a DC 13 Dexterity saving throw, taking 10 (3d6) acid damage on a failed save, or half as much damage on a successful one.



## BANSHEE

A banshee is the hateful spirit of a once-beautiful female elf. It appears as a luminous, wispy form that vaguely recalls its mortal features. A banshee's face is wreathed in a wild tangle of hair, and its body is clad in wispy rags that flutter and stream around it.

A banshee is forever bound to the place of its demise. It abhors mirrors, for it can't bear to see the horror of its undead existence.

### BANSHEE

*Medium undead, chaotic evil*

**Armor Class** 12

**Hit Points** 58 (13d8)

**Speed** 0 ft., fly 40 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (-5)	14 (+2)	10 (+0)	12 (+1)	11 (+0)	17 (+3)

**Saving Throws** Wis +2, Cha +5

**Damage Resistances** acid, fire, lightning, thunder; bludgeoning, piercing, and slashing from nonmagical attacks

**Damage Immunities** cold, necrotic, poison

**Condition Immunities** charmed, exhaustion, frightened, grappled, paralyzed, petrified, poisoned, prone, restrained

**Senses** darkvision 60 ft., passive Perception 10

**Languages** Common, Elvish

**Challenge** 4 (1,100 XP)

**Detect Life.** The banshee can magically sense the presence of creatures up to 5 miles away that aren't undead or constructs. She knows the direction they're in but not their exact locations.

**Incorporeal Movement.** The banshee can move through other creatures and objects as if they were difficult terrain. She takes 5 (1d10) force damage if she ends her turn inside an object.

### ACTIONS

**Corrupting Touch.** *Melee Spell Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 12 (3d6 + 2) necrotic damage.

**Horrifying Visage.** Each non-undead creature within 60 feet of the banshee that can see her must succeed on a DC 13 Wisdom saving throw or be frightened for 1 minute. A frightened target can repeat the saving throw at the end of each of its turns, with disadvantage if the banshee is within line of sight, ending the effect on itself on a success. If a target's saving throw is successful or the effect ends for it, the target is immune to the banshee's Horrifying Visage for the next 24 hours.

**Wail (1/Day).** The banshee releases a mournful wail, provided that she isn't in sunlight. This wail has no effect on constructs and undead. All other creatures within 30 feet of her that can hear her must make a DC 13 Constitution saving throw. On a failure, a creature drops to 0 hit points. On a success, a creature takes 10 (3d6) psychic damage.



BANSHEE

## BLIGHTS

Blightes are malevolent, supernatural plant monsters that try to spread evil wherever they can. Three kinds of blights are described here.

### NEEDLE BLIGHT

In the shadows of a forest, needle blights might be mistaken at a distance for shuffling, hunched humanoids. Up close, these creatures reveal themselves as horrid plants whose conifer-like needles grow across their bodies in quivering clumps. A needle blight lashes out with these needles or launches them as an aerial assault that can punch through armor and flesh.

### TWIG BLIGHT

Twig blights can root in soil and resemble woody shrubs while rooted. When it pulls its roots free of the ground to move, a twig blight's branches twist together to form a humanoid-looking body with a head and limbs. Given how dry they are, twig blights are particularly susceptible to fire.

### VINE BLIGHTS

Appearing as masses of slithering creepers, vine blights can animate the plants around them, using these plants to entangle foes. Vine blights are the only blights capable of speech, which they use to taunt victims or bargain with powerful foes.



TWIG BLIGHT



NEEDLE BLIGHT



VINE BLIGHT



## NEEDLE BLIGHT

Medium plant, neutral evil

**Armor Class** 12 (natural armor)

**Hit Points** 11 (2d8 + 2)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	12 (+1)	13 (+1)	4 (-3)	8 (-1)	3 (-4)

**Condition Immunities** blinded, deafened

**Senses** blindsight 60 ft. (blind beyond this radius), passive Perception 9

**Languages** understands Common but can't speak

**Challenge** 1/4 (50 XP)

### ACTIONS

**Claws.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 6 (2d4 + 1) piercing damage.

**Needles.** *Ranged Weapon Attack:* +3 to hit, range 30/60 ft., one target. *Hit:* 8 (2d6 + 1) piercing damage.

## TWIG BLIGHT

Small plant, neutral evil

**Armor Class** 13 (natural armor)

**Hit Points** 4 (1d6 + 1)

**Speed** 20 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	13 (+1)	12 (+1)	4 (-3)	8 (-1)	3 (-4)

**Skills** Stealth +3

**Damage Vulnerabilities** fire

**Condition Immunities** blinded, deafened

**Senses** blindsight 60 ft. (blind beyond this radius), passive Perception 9

**Languages** understands Common but can't speak

**Challenge** 1/8 (25 XP)

**False Appearance.** While the blight remains motionless, it is indistinguishable from a dead shrub.

### ACTIONS

**Claws.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) piercing damage.

## VINE BLIGHT

Medium plant, neutral evil

**Armor Class** 12 (natural armor)

**Hit Points** 26 (4d8 + 8)

**Speed** 10 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	8 (-1)	14 (+2)	5 (-3)	10 (+0)	3 (-4)

**Skills** Stealth +1

**Condition Immunities** blinded, deafened

**Senses** blindsight 60 ft. (blind beyond this radius), passive Perception 10

**Languages** Common

**Challenge** 1/2 (100 XP)

**False Appearance.** While the blight remains motionless, it is indistinguishable from a tangle of vines.

### ACTIONS

**Constrict.** *Melee Weapon Attack:* +4 to hit, reach 10 ft., one target. *Hit:* 9 (2d6 + 2) bludgeoning damage, and a Large or smaller target is grappled (escape DC 12). Until this grapple ends, the target is restrained, and the blight can't constrict another target.

**Entangling Plants (Recharge 5–6).** Grasping roots and vines sprout in a 15-foot radius centered on the blight, withering away after 1 minute. For the duration, that area is difficult terrain for nonplant creatures. In addition, each creature of the blight's choice in that area when the plants appear must succeed on a DC 12 Strength saving throw or become restrained. A creature can use its action to make a DC 12 Strength check, freeing itself or another entangled creature within reach on a success.





CARRION CRAWLER

## BOAR

Boars are dim-witted omnivores that avoid combat unless they are particularly hungry or ornery. A boar attacks by charging and goring enemies with its tusks.

## CARRION CRAWLER

Carrion crawlers are large subterranean predators and scavengers that scour putrid flesh from carcasses and gobble the slimy bones that remain. They aggressively attack any creature that trespasses on their territory or disturbs their feasting.

### BOAR

*Medium beast, unaligned*

**Armor Class** 11 (natural armor)

**Hit Points** 11 (2d8 + 2)

**Speed** 40 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	11 (+0)	12 (+1)	2 (-4)	9 (-1)	5 (-3)

**Senses** passive Perception 9

**Languages** —

**Challenge** 1/4 (50 XP)

**Charge.** If the boar moves at least 20 feet straight toward a target and then hits it with a tusk attack on the same turn, the target takes an extra 3 (1d6) slashing damage. If the target is a creature, it must succeed on a DC 11 Strength saving throw or be knocked prone.

**Relentless (Recharges after a Short or Long Rest).** If the boar takes 7 damage or less that would reduce it to 0 hit points, it is reduced to 1 hit point instead.

### ACTIONS

**Tusk.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d6 + 1) slashing damage.

### CARRION CRAWLER

*Large monstrosity, unaligned*

**Armor Class** 13 (natural armor)

**Hit Points** 51 (6d10 + 18)

**Speed** 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	13 (+1)	16 (+3)	1 (-5)	12 (+1)	5 (-3)

**Skills** Perception +3

**Senses** darkvision 60 ft., passive Perception 13

**Languages** —

**Challenge** 2 (450 XP)

**Keen Smell.** The carrion crawler has advantage on Wisdom (Perception) checks that rely on smell.

**Spider Climb.** The carrion crawler can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

### ACTIONS

**Multiattack.** The carrion crawler makes two attacks: one with its tentacles and one with its bite.

**Tentacles.** *Melee Weapon Attack:* +8 to hit, reach 10 ft., one creature. *Hit:* 4 (1d4 + 2) poison damage, and the target must succeed on a DC 13 Constitution saving throw or be poisoned for 1 minute. Until this poison ends, the target is paralyzed. The target can repeat the saving throw at the end of each of its turns, ending the poison on itself on a success.

**Bite.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (2d4 + 2) piercing damage.



## CENTAUR

Reclusive wanderers and omen-readers of the wild, centaurs avoid conflict but fight fiercely when pressed. They roam the vast wilderness, keeping far from borders, laws, and the company of other creatures.

### COMMONER

Commoners include peasants, serfs, servants, pilgrims, merchants, artisans, and hermits.

## CENTAUR

Large monstrosity, neutral good

Armor Class 12

Hit Points 45 (6d10 + 12)

Speed 50 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	14 (+2)	14 (+2)	9 (-1)	13 (+1)	11 (+0)

Skills Athletics +6, Perception +3, Survival +3

Senses passive Perception 13

Languages Elvish, Sylvan

Challenge 2 (450 XP)

**Charge.** If the centaur moves at least 30 feet straight toward a target and then hits it with a pike attack on the same turn, the target takes an extra 10 (3d6) piercing damage.

### ACTIONS

**Multiattack.** The centaur makes two attacks: one with its pike and one with its hooves or two with its longbow.

**Pike.** *Melee Weapon Attack:* +6 to hit, reach 10 ft., one target. *Hit:* 9 (1d10 + 4) piercing damage.

**Hooves.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 11 (2d6 + 4) bludgeoning damage.

**Longbow.** *Ranged Weapon Attack:* +4 to hit, range 150/600 ft., one target. *Hit:* 6 (1d8 + 2) piercing damage.



CENTAUR

## Cow

Use the cow stat block to represent common varieties of cattle, including oxen.

## Cow

Large beast, unaligned

Armor Class 10

Hit Points 15 (2d10 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	10 (+0)	14 (+2)	2 (-4)	10 (+0)	4 (-3)

Senses passive Perception 10

Languages —

Challenge 1/4 (50 XP)

**Charge.** If the cow moves at least 20 feet straight toward a target and then hits it with a gore attack on the same turn, the target takes an extra 7 (2d6) piercing damage.

### ACTIONS

**Gore.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 7 (1d6 + 4) piercing damage.

## COMMONER

Medium humanoid (any race), any alignment

Armor Class 10

Hit Points 4 (1d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)

Senses passive Perception 10

Languages any one language (usually Common)

Challenge 0 (10 XP)

### ACTIONS

**Club.** *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 2 (1d4) bludgeoning damage.





## DON-JON RASKIN

Adventurers who undertake the Mountain's Toe Quest meet Don-Jon Raskin (see page 36), a fearless trouble-shooter who has experienced more than his fair share of adventures.

### DON-JON RASKIN

Medium humanoid (human), neutral

Armor Class 10  
Hit Points 44 (8d8 + 8)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	10 (+0)	13 (+1)	12 (+1)	10 (+0)	14 (+2)

**Saving Throws** Dex +2, Con +3  
**Skills** Deception +4, Persuasion +4  
**Senses** passive Perception 10  
**Languages** Common, Dwarvish  
**Challenge** 1/2 (100 XP)

**Brave.** Don-Jon has advantage on saving throws against being frightened.

**Not Dead Yet (Recharges after a Long Rest).** If damage reduces Don-Jon to 0 hit points, he drops to 1 hit point instead and gains advantage on attack rolls until the end of his next turn.

#### ACTIONS

**Multiattack.** Don-Jon makes three melee attacks.

**Dagger.** *Melee or Ranged Weapon Attack:* +2 to hit, reach 5 ft. or range 20/60 ft., one target. *Hit:* 2 (1d4) piercing damage.

**Sling.** *Ranged Weapon Attack:* +2 to hit, range 30/120 ft., one target. *Hit:* 2 (1d4) bludgeoning damage.



## FALCON THE HUNTER

Adventurers encounter Falcon the Hunter if they visit his hunting lodge in Neverwinter Wood (see page 24).

### FALCON THE HUNTER

Medium humanoid (human), neutral good

Armor Class 14 (studded leather)  
Hit Points 112 (15d8 + 45)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	15 (+2)	16 (+3)	11 (+0)	16 (+3)	15 (+2)

**Saving Throws** Dex +4, Wis +5  
**Skills** Athletics +4, Perception +7, Survival +5  
**Senses** passive Perception 17  
**Languages** Common  
**Challenge** 4 (1,100 XP)

**Archer.** A longbow or shortbow deals one extra die of its damage when Falcon hits with it (included in his longbow attack).

**Sharpshooter.** Falcon's ranged weapon attacks ignore half cover and three-quarters cover.

#### ACTIONS

**Multiattack.** Falcon makes three melee attacks or two ranged attacks.

**Longsword.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) slashing damage, or 7 (1d10 + 2) slashing damage if used with two hands.

**Longbow.** *Ranged Weapon Attack:* +4 to hit, range 150/600 ft., one target. *Hit:* 11 (2d8 + 2) piercing damage.



## GHOUL

Ghouls roam in packs, driven by an insatiable hunger for humanoid flesh. They thrive in places rank with decay and death. If they can't gorge on dead flesh and decomposing organs, they pursue living creatures and attempt to make corpses of them.

## GIANT CRAB

A giant crab weighs as much as an average adult human. Protected by a thick shell, it attacks with its pincer claws.

### GHOUL

*Medium undead, chaotic evil*

**Armor Class** 12  
**Hit Points** 22 (5d8)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	10 (+0)	7 (-2)	10 (+0)	6 (-2)

**Damage Immunities** poison  
**Condition Immunities** charmed, exhaustion, poisoned  
**Senses** darkvision 60 ft., passive Perception 10  
**Languages** Common  
**Challenge** 1 (200 XP)

### ACTIONS

**Bite.** *Melee Weapon Attack:* +2 to hit, reach 5 ft., one creature.  
*Hit:* 9 (2d6 + 2) piercing damage.

**Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 7 (2d4 + 2) slashing damage. If the target is a creature other than an elf or undead, it must succeed on a DC 10 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

### GIANT CRAB

*Medium beast, unaligned*

**Armor Class** 15 (natural armor)  
**Hit Points** 13 (3d8)  
**Speed** 30 ft., swim 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	11 (+0)	1 (-5)	9 (-1)	3 (-4)

**Skills** Stealth +4  
**Senses** blindsight 30 ft., passive Perception 9  
**Languages** —  
**Challenge** 1/8 (25 XP)

**Amphibious.** The crab can breathe air and water.

### ACTIONS

**Claw.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target.  
*Hit:* 4 (1d6 + 1) bludgeoning damage, and the target is grappled (escape DC 11). The crab has two claws, each of which can grapple only one target.



GHOUL

## GIANT RAT

Giant rats roam in packs through sewers, caves, and other dank places. They are often found in the company of wererats (see page 64).

### GIANT RAT

*Small beast, unaligned*

**Armor Class** 12  
**Hit Points** 7 (2d6)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	15 (+2)	11 (+0)	2 (-4)	10 (+0)	4 (-3)

**Senses** darkvision 60 ft., passive Perception 10  
**Languages** —  
**Challenge** 1/8 (25 XP)

**Keen Smell.** The rat has advantage on Wisdom (Perception) checks that rely on smell.

**Pack Tactics.** The rat has advantage on an attack roll against a creature if at least one of the rat's allies is within 5 feet of the creature and the ally isn't incapacitated.

### ACTIONS

**Bite.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 4 (1d4 + 2) piercing damage.





## GIANT SPIDER

To snare its prey, a giant spider spins elaborate webs or shoots sticky strands of webbing from its abdomen. Giant spiders are most commonly found underground, making their lairs on ceilings or in dark, web-filled crevices. Such lairs are often festooned with web cocoons holding past victims.

### GIANT SPIDER

*Large beast, unaligned*

**Armor Class** 14 (natural armor)

**Hit Points** 26 (4d10 + 4)

**Speed** 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	16 (+3)	12 (+1)	2 (-4)	11 (+0)	4 (-3)

**Skills** Stealth +7

**Senses** blindsight 10 ft., darkvision 60 ft., passive Perception 10

**Languages** —

**Challenge** 1 (200 XP)

**Spider Climb.** The spider can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

**Web Sense.** While in contact with a web, the spider knows the exact location of any other creature in contact with the same web.

**Web Walker.** The spider ignores movement restrictions caused by webbing.

### ACTIONS

**Bite.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 7 (1d8 + 3) piercing damage, and the target must make a DC 11 Constitution saving throw, taking 9 (2d8) poison damage on a failed save, or half as much damage on a successful one. If the poison damage reduces the target to 0 hit points, the target is stable but poisoned for 1 hour, even after regaining hit points, and is paralyzed while poisoned in this way.

**Web (Recharge 5–6).** *Ranged Weapon Attack:* +5 to hit, range 30/60 ft., one creature. *Hit:* The target is restrained by webbing. As an action, the restrained target can make a DC 12 Strength check, bursting the webbing on a success. The webbing can also be attacked and destroyed (AC 10; hp 5; vulnerability to fire damage; immunity to bludgeoning, poison, and psychic damage).



## GORTHOK THE THUNDER BOAR

Gorthok is a primal nature spirit that takes the form of a boar as big as an elephant, with lightning that dances along its tusks. Gorthok serves the will of Talos, god of storms, and can be summoned during stormy weather to do the bidding of Talos's evil followers. Like its patron deity, Gorthok revels in destruction.

### GORTHOK THE THUNDER BOAR

*Huge monstrosity, chaotic evil*

**Armor Class** 15 (natural armor)

**Hit Points** 73 (7d12 + 28)

**Speed** 50 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	11 (+0)	19 (+4)	6 (-2)	10 (+0)	14 (+2)

**Damage Resistances** bludgeoning, piercing, and slashing from nonmagical attacks

**Damage Immunities** lightning, thunder

**Senses** darkvision 60 ft., passive Perception 10

**Languages** —

**Challenge** 6 (2,300 XP)

**Relentless (Recharges after a Short or Long Rest).** If Gorthok takes 27 damage or less that would reduce it to 0 hit points, it is reduced to 1 hit point instead.

### ACTIONS

**Multiattack.** Gorthok makes two melee attacks: one with its lightning tusks and one with its thunder hooves.

**Lightning Tusks.** *Melee Weapon Attack:* +8 to hit, reach 10 ft., one target. *Hit:* 12 (2d6 + 5) slashing damage plus 7 (2d6) lightning damage.

**Thunder Hooves.** *Melee Weapon Attack:* +8 to hit, reach 10 ft., one target. *Hit:* 12 (2d6 + 5) bludgeoning damage plus 7 (2d6) thunder damage.

**Lightning Bolt (Recharge 6).** Gorthok shoots a bolt of lightning at one creature it can see within 120 feet of it. The target must make a DC 15 Dexterity saving throw, taking 18 (4d8) lightning damage on a failed save, or half as much damage on a successful one.





## HARPY

A harpy is always on the hunt for prey. Its sweet song has lured countless adventurers to their deaths, drawing them in close for the harpy to kill and then consume.

### HARPY

Medium monstrosity, chaotic evil

**Armor Class** 11

**Hit Points** 38 (7d8 + 7)

**Speed** 20 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	13 (+1)	12 (+1)	7 (-2)	10 (+0)	13 (+1)

**Senses** passive Perception 10

**Languages** Common

**Challenge** 1 (200 XP)

#### ACTIONS

**Multiattack.** The harpy makes two attacks: one with its claws and one with its club.

**Claws.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 6 (2d4 + 1) slashing damage.

**Club.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) bludgeoning damage.

**Luring Song.** The harpy sings a magical melody. Every humanoid and giant within 300 feet of the harpy that can hear the song must succeed on a DC 11 Wisdom saving throw or be charmed until the song ends. The harpy must take a bonus action on its subsequent turns to continue singing. It can stop singing at any time. The song ends if the harpy is incapacitated.

While charmed by the harpy, a target is incapacitated and ignores the songs of other harpies. If the charmed target is more than 5 feet away from the harpy, the target must move on its turn toward the harpy by the most direct route, trying to get within 5 feet. It doesn't avoid opportunity attacks, but before moving into damaging terrain, such as lava or a pit, and whenever it takes damage from a source other than the harpy, the target can repeat the saving throw. A charmed target can also repeat the saving throw at the end of each of its turns. If the saving throw is successful, the effect ends on it.

A target that successfully saves is immune to this harpy's song for the next 24 hours.

## HUNTER SHARK

A fully grown hunter shark is 15 to 20 feet long.

## INVISIBLE STALKER

An invisible stalker is a remorseless creature of elemental air. It's naturally invisible, hence its name.

### HUNTER SHARK

Large beast, unaligned

**Armor Class** 12 (natural armor)

**Hit Points** 45 (6d10 + 12)

**Speed** 0 ft., swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	13 (+1)	15 (+2)	1 (-5)	10 (+0)	4 (-3)

**Skills** Perception +2

**Senses** blindsight 30 ft., passive Perception 12

**Languages** —

**Challenge** 2 (450 XP)

**Blood Frenzy.** The shark has advantage on melee attack rolls against any creature that doesn't have all its hit points.

**Water Breathing.** The shark can breathe only underwater.

#### ACTIONS

**Bite.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target.

*Hit:* 13 (2d8 + 4) piercing damage.

### INVISIBLE STALKER

Medium elemental, neutral

**Armor Class** 14

**Hit Points** 104 (16d8 + 32)

**Speed** 50 ft., fly 50 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
16 (+3)	19 (+4)	14 (+2)	10 (+0)	15 (+2)	11 (+0)

**Skills** Perception +8, Stealth +10

**Damage Resistances** bludgeoning, piercing, and slashing from nonmagical attacks

**Damage Immunities** poison

**Condition Immunities** exhaustion, grappled, paralyzed, petrified, poisoned, prone, restrained, unconscious

**Senses** darkvision 60 ft., passive Perception 18

**Languages** Auran, understands Common but doesn't speak it

**Challenge** 6 (2,300 XP)

**Invisibility.** The stalker is invisible.

**Faultless Tracker.** The stalker is given a quarry by its summoner. The stalker knows the direction and distance to its quarry as long as the two of them are on the same plane of existence. The stalker also knows the location of its summoner.

#### ACTIONS

**Multiattack.** The stalker makes two slam attacks.

**Slam.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target.

*Hit:* 10 (2d6 + 3) bludgeoning damage.





## MANTICORE

Manticores are fierce killers that hunt far and wide for prey. They aren't particularly bright but can converse with intelligent prey. If a manticore sees an advantage to be gained by sparing a creature's life, it does so, asking for a tribute or sacrifice equal to the loss of food.

### MANTICORE

*Large monstrosity, lawful evil*

**Armor Class** 14 (natural armor)

**Hit Points** 68 (8d10 + 24)

**Speed** 30 ft., fly 50 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	16 (+3)	17 (+3)	7 (-2)	12 (+1)	8 (-1)

**Senses** darkvision 60 ft., passive Perception 11

**Languages** Common

**Challenge** 3 (700 XP)

**Tail Spike Regrowth.** The manticore has twenty-four tail spikes. Used spikes regrow when the manticore finishes a long rest.

### ACTIONS

**Multiattack.** The manticore makes three attacks: one with its bite and two with its claws or three with its tail spikes.

**Bite.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage.

**Claw.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

**Tail Spike.** *Ranged Weapon Attack:* +5 to hit, range 100/200 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage.

## MIMIC

Mimics are shapeshifting predators that can alter their outward texture to resemble wood, stone, and other basic materials. They do so to assume the appearance of inanimate objects that other creatures are likely to come into contact with. A mimic in its altered form is nearly unrecognizable until it sprouts pseudopods and attacks.

### MIMIC

*Medium monstrosity (shapechanger), neutral*

**Armor Class** 12 (natural armor)

**Hit Points** 58 (9d8 + 18)

**Speed** 15 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	15 (+2)	5 (-3)	13 (+1)	8 (-1)

**Skills** Stealth +5

**Damage Immunities** acid

**Condition Immunities** prone

**Senses** darkvision 60 ft., passive Perception 11

**Languages** —

**Challenge** 2 (450 XP)

**Shapechanger.** The mimic can use its action to polymorph into an object or back into its true, amorphous form. Its statistics are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

**Adhesive (Object Form Only).** The mimic adheres to anything that touches it. A Huge or smaller creature adhered to the mimic is also grappled by it (escape DC 13). Ability checks made to escape this grapple have disadvantage.

**False Appearance (Object Form Only).** While the mimic remains motionless, it is indistinguishable from an ordinary object.

**Grappler.** The mimic has advantage on attack rolls against any creature grappled by it.

### ACTIONS

**Pseudopod.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) bludgeoning damage. If the mimic is in object form, the target is subjected to its Adhesive trait.

**Bite.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage plus 4 (1d8) acid damage.





## OCHRE JELLY

Ochre jellies are yellowish blobs that can slip through narrow cracks in pursuit of creatures to devour. Their digestive enzymes dissolve flesh quickly but have no effect on other substances such as bone, wood, or metal.

### OCHRE JELLY

Large ooze, unaligned

**Armor Class** 8

**Hit Points** 45 (6d10 + 12)

**Speed** 10 ft., climb 10 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	6 (-2)	14 (+2)	2 (-4)	6 (-2)	1 (-5)

**Damage Resistances** acid

**Damage Immunities** lightning, slashing

**Condition Immunities** blinded, charmed, deafened, exhaustion, frightened, prone

**Senses** blindsight 60 ft. (blind beyond this radius), passive Perception 8

**Languages** —

**Challenge** 2 (450 XP)

**Amorphous.** The jelly can move through a space as narrow as 1 inch wide without squeezing.

**Spider Climb.** The jelly can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

### ACTIONS

**Pseudopod.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 9 (2d6 + 2) bludgeoning damage plus 3 (1d6) acid damage.

### REACTIONS

**Split.** When a jelly that is Medium or larger is subjected to lightning or slashing damage, it splits into two new jellies if it has at least 10 hit points. Each new jelly has hit points equal to half the original jelly's, rounded down. New jellies are one size smaller than the original jelly.



## OGRE

Ogres are as lazy of mind as they are strong of body. They live by raiding, scavenging, and killing for food and pleasure. The average adult specimen stands 9 to 10 feet tall and weighs close to a thousand pounds.

### OGRE

Large giant, chaotic evil

**Armor Class** 11 (hide armor)

**Hit Points** 59 (7d10 + 21)

**Speed** 40 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	8 (-1)	16 (+3)	5 (-3)	7 (-2)	7 (-2)

**Senses** darkvision 60 ft., passive Perception 8

**Languages** Common, Giant

**Challenge** 2 (450 XP)

### ACTIONS

**Greatclub.** *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 13 (2d8 + 4) bludgeoning damage.

**Javelin.** *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 30/120 ft., one target. *Hit:* 11 (2d6 + 4) piercing damage.





## ORC

Orcs are savage raiders with an unmatched lust for carnage. They worship a pantheon of evil gods, the mightiest being Gruumsh. While they regard dwarves as natural enemies, orcs hate elves above all, for the elven god Corellon Larethian half-blinded Gruumsh with a well-placed arrow to the orc god's eye. Since then, orcs have taken particular joy in slaughtering elves.

### ORC

*Medium humanoid (orc), chaotic evil*

**Armor Class** 13 (hide armor)  
**Hit Points** 15 (2d8 + 6)  
**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	16 (+3)	7 (-2)	11 (+0)	10 (+0)

**Skills** Intimidation +2  
**Senses** darkvision 60 ft., passive Perception 10  
**Languages** Common, Orc  
**Challenge** 1/2 (100 XP)

**Aggressive.** As a bonus action, the orc can move up to its speed toward a hostile creature that it can see.

### ACTIONS

**Greataxe.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 9 (1d12 + 3) slashing damage.

**Javelin.** *Melee or Ranged Weapon Attack:* +5 to hit, reach 5 ft. or range 30/120 ft., one target. *Hit:* 6 (1d6 + 3) piercing damage.

## RIDING HORSE

A character can purchase or sell a healthy riding horse in Phandalin for 75 gp.

## ROCK GNOME RECLUSE

Rock gnome recluses are skilled in the arcane arts. They use their magical talents to create all kinds of wondrous inventions, very few of which work as intended.

### RIDING HORSE

*Large beast, unaligned*

**Armor Class** 10  
**Hit Points** 13 (2d10 + 2)  
**Speed** 60 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	10 (+0)	12 (+1)	2 (-4)	11 (+0)	7 (-2)

**Senses** passive Perception 10  
**Languages** —  
**Challenge** 1/4 (50 XP)

### ACTIONS

**Hooves.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 8 (2d4 + 3) bludgeoning damage.

### ROCK GNOME RECLUSE

*Small humanoid (gnome), chaotic neutral*

**Armor Class** 10 (13 with *mage armor*)  
**Hit Points** 7 (2d6)  
**Speed** 25 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	11 (+0)	10 (+0)	15 (+2)	10 (+0)	13 (+1)

**Skills** Arcana +4, History +4  
**Senses** darkvision 60 ft., passive Perception 10  
**Languages** Common, Gnomish  
**Challenge** 1/4 (50 XP)

**Gnome Cunning.** The gnome has advantage on Intelligence, Wisdom, and Charisma saving throws against magic.

**Spellcasting.** The gnome is a 2nd-level spellcaster. Its spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). It has the following wizard spells prepared:

Cantrips (at will): *mage hand*, *prestidigitation*, *ray of frost* (see "Actions" below)

1st level (3 slots): *detect magic*, *mage armor*, *magic missile* (see "Actions" below), *shield*

### ACTIONS

**Magic Missile (Expend a 1st-Level Spell Slot).** The gnome creates three magical darts. Each dart hits a creature the gnome chooses within 120 feet of it and deals 3 (1d4 + 1) force damage.

**Ray of Frost.** *Ranged Spell Attack:* +4 to hit, range 60 ft., one creature. *Hit:* 4 (1d8) cold damage, and the target's speed is reduced by 10 feet until the start of the gnome's next turn.



## STIRGE

Stirges attach to living creatures and drain their blood. Packs of them can be a formidable threat, reattaching as quickly as their weakening prey can pluck them off.

### STIRGE

*Tiny beast, unaligned*

**Armor Class** 14 (natural armor)

**Hit Points** 2 (1d4)

**Speed** 10 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
4 (-3)	16 (+3)	11 (+0)	2 (-4)	8 (-1)	6 (-2)

**Senses** darkvision 60 ft., passive Perception 9

**Languages** —

**Challenge** 1/8 (25 XP)

### ACTIONS

**Blood Drain.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 5 (1d4 + 3) piercing damage, and the stirge attaches to the target. While attached, the stirge doesn't attack. Instead, at the start of each of the stirge's turns, the target loses 5 (1d4 + 3) hit points due to blood loss.

The stirge can detach itself by spending 5 feet of its movement. It does so after it drains 10 hit points of blood from the target or the target dies. A creature, including the target, can use its action to detach the stirge.

## VETERAN

*Medium humanoid (any race), any alignment*

**Armor Class** 17 (splint)

**Hit Points** 58 (9d8 + 18)

**Speed** 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	13 (+1)	14 (+2)	10 (+0)	11 (+0)	10 (+0)

**Skills** Athletics +5, Perception +2

**Senses** passive Perception 12

**Languages** any one language (usually Common)

**Challenge** 3 (700 XP)

### ACTIONS

**Multiattack.** The veteran makes two longsword attacks. If it has a shortsword drawn, it can also make a shortsword attack.

**Longsword.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) slashing damage, or 8 (1d10 + 3) slashing damage if used with two hands.

**Shortsword.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) piercing damage.

**Heavy Crossbow.** *Ranged Weapon Attack:* +3 to hit, range 100/400 ft., one target. *Hit:* 6 (1d10 + 1) piercing damage.



STIRGE

## VETERAN

Veterans include soldiers retired from military service and warriors who never served anyone but themselves.

## WILL-O'-WISP

Will-o'-wisp haunt lonely places and battlefields, where they feed on fear and despair. They look like wispy, bobbing lantern lights in the distance.

### WILL-O'-WISP

*Tiny undead, chaotic evil*

**Armor Class** 19

**Hit Points** 22 (9d4)

**Speed** 0 ft., fly 50 ft. (hover)

STR	DEX	CON	INT	WIS	CHA
1 (-5)	28 (+9)	10 (+0)	13 (+1)	14 (+2)	11 (+0)

**Damage Immunities** lightning, poison

**Damage Resistances** acid, cold, fire, necrotic, thunder; bludgeoning, piercing, and slashing from nonmagical attacks

**Condition Immunities** exhaustion, grappled, paralyzed, poisoned, prone, restrained, unconscious

**Senses** darkvision 120 ft., passive Perception 12

**Languages** the languages it knew in life

**Challenge** 2 (450 XP)

**Consume Life.** As a bonus action, the will-o'-wisp can target one creature it can see within 5 feet of it that has 0 hit points and is still alive. The target must succeed on a DC 10 Constitution saving throw against this magic or die. If the target dies, the will-o'-wisp regains 10 (3d6) hit points.

**Ephemeral.** The will-o'-wisp can't wear or carry anything.

**Incorporeal Movement.** The will-o'-wisp can move through other creatures and objects as if they were difficult terrain. It takes 5 (1d10) force damage if it ends its turn inside an object.

**Variable Illumination.** The will-o'-wisp sheds bright light in a 5- to 20-foot radius and dim light for an additional number of feet equal to the chosen radius. The will-o'-wisp can alter the radius as a bonus action.

### ACTIONS

**Shock.** *Melee Spell Attack:* +4 to hit, reach 5 ft., one creature. *Hit:* 9 (2d8) lightning damage.

**Invisibility.** The will-o'-wisp and its light magically become invisible until it attacks or uses its Consume Life, or until its concentration ends (as if concentrating on a spell).



## WERERAT

Wererats are cunning lycanthropes that operate much like a thieves' guild. Through its bite, a wererat can pass along the curse of lycanthropy—something it normally reserves for new gang recruits. A player character cursed with wererat lycanthropy becomes an NPC under the DM's control on nights of the full moon.

### WERERAT LYCANTHROPY

Any humanoid creature cursed with wererat lycanthropy retains its statistics except as follows:

- The creature gains the wererat's speed in rat form, as well as the wererat's damage immunities, traits, and actions that don't involve equipment. It can't speak while in rat form.
- The creature gains a Dexterity of 15 if its score isn't already higher.
- The creature is proficient with the wererat's bite attack. Attack and damage rolls for its bite are based on the creature's Strength or Dexterity, whichever is higher. The save DC for the creature's bite is 8 + the creature's proficiency bonus + the creature's Constitution modifier.



## WERERAT

Medium humanoid (human, shapechanger), lawful evil

Armor Class 12

Hit Points 33 (6d8 + 6)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	15 (+2)	12 (+1)	11 (+0)	10 (+0)	8 (-1)

**Skills** Perception +2, Stealth +4

**Damage Immunities** bludgeoning, piercing, and slashing from nonmagical attacks not made with silvered weapons

**Senses** darkvision 60 ft. (rat form only), passive Perception 12

**Languages** Common (can't speak in rat form)

**Challenge** 2 (450 XP)

**Shapechanger.** The wererat can use its action to polymorph into a rat-humanoid hybrid or into a giant rat, or back into its true form, which is humanoid. Its statistics, other than its size, are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

**Keen Smell.** The wererat has advantage on Wisdom (Perception) checks that rely on smell.

### ACTIONS

**Multiattack (Humanoid or Hybrid Form Only).** The wererat makes two attacks, only one of which can be a bite.

**Bite (Rat or Hybrid Form Only).** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage. If the target is a humanoid, it must succeed on a DC 11 Constitution saving throw or be cursed with wererat lycanthropy.

**Shortsword (Humanoid or Hybrid Form Only).** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

**Hand Crossbow (Humanoid or Hybrid Form Only).** *Ranged Weapon Attack:* +4 to hit, range 30/120 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

## YOUNG WHITE DRAGON

White dragons prefer cold climates. They are vicious, cruel reptiles driven by hunger and greed. Their bestial nature makes them the best hunters among dragonkind.

## YOUNG WHITE DRAGON

Large dragon, chaotic evil

Armor Class 17 (natural armor)

Hit Points 133 (14d10 + 56)

Speed 40 ft., burrow 20 ft., fly 80 ft., swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	10 (+0)	18 (+4)	6 (-2)	11 (+0)	12 (+1)

**Saving Throws** Dex +3, Con +7, Wis +3, Cha +4

**Skills** Perception +6, Stealth +3

**Damage Immunities** cold

**Senses** blindsight 30 ft., darkvision 120 ft., passive Perception 16

**Languages** Common, Draconic

**Challenge** 6 (2,300 XP)

**Ice Walk.** The dragon can move across and climb icy surfaces without needing to make an ability check. Additionally, difficult terrain composed of ice or snow doesn't cost it extra movement.

### ACTIONS

**Multiattack.** The dragon makes three attacks: one with its bite and two with its claws.





































**Bite.** *Melee Weapon Attack:* +7 to hit, reach 10 ft., one target. *Hit:* 15 (2d10 + 4) piercing damage plus 4 (1d8) cold damage.

**Claw.** *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 11 (2d6 + 4) slashing damage.

**Cold Breath (Recharge 5–6).** The dragon exhales an icy blast in a 30-foot cone. Each creature in that area must make a DC 15 Constitution saving throw, taking 45 (10d8) cold damage on a failed save, or half as much damage on a successful one.



# MAP KEY

	ALTAR		DOOR		PIT TRAP		STAIRS
	ANVIL		DOUBLE DOOR		PORTCULLIS		STANDING STONE
	ARROW SLIT		FENCE		PRIVY		STATUE
	BALLISTA		FIREPLACE		RAILING		STOVE
	BARRELS		GRAVE		ROUGH-HEWN STAIRS		STUMP
	BATTEMENT		LADDER		RUBBLE		TENT
	BROKEN DOOR		LEDGE		SARCOPHAGUS		THRONE
	CAMPSITE		PALISADE		SECRET DOOR		TRAPDOOR
	CART		PILLAR		SHRUB		WINDOW







INVERNA NIGHTBREEZE



GALANDRO LUNA



DONABELLA FIASCO



QUINN HIGHTOPPLE



PICKLED PETE



NIB ADDLESPUR



TALON THORNWILD



SHANJAN KWAN



RUBY HAMMERWHACKER



## DONNABELLA FIASCO

Human Spellcaster

Donnabella is a young magic-user who wears a papier-mâché unicorn mask because it makes her feel more magical. Use the Spellcaster sidekick stat block in the rulebook to represent her.

**Personality.** "I'd rather talk to a book than most people."

**Ideal.** "We all have a little magic in us. The trick is finding it and bringing it forth."

**Bond.** "I want to join a prestigious wizards' academy one day. I just hope they accept unicorns!"

**Flaw.** "I can't keep a secret to save my life—or anyone else's."

• SIDEKICK •

## GALANDRO LUNA

Human Expert

Galandro's most treasured possession is a fiddle that he tunes and plucks constantly. Use the Expert sidekick stat block in the rulebook to represent him.

**Personality.** "I love a good insult, even one directed at me."

**Ideal.** "I like seeing the smiles on people's faces when I perform. That plus their adoration is all that matters."

**Bond.** "My fiddle was gifted to me by a good friend. I cherish it above all other things."

**Flaw.** "I'll do anything to win fame and renown."

• SIDEKICK •

## INVERNA NIGHTBREEZE

Moon Elf Warrior

Inverna has a scar on her cheek where she was grazed by an orc's javelin. She is cautious by nature and suspicious of strangers. Use the Warrior sidekick stat block in the rulebook to represent her.

**Personality.** "I choose my words very carefully. Sarcasm, I'm told, is my sharpest weapon."

**Ideal.** "All people deserve to be treated with dignity, regardless of their station. Of course, orcs aren't people."

**Bond.** "Orcs are a blight on the land. For the sake of the natural and civilized worlds, I kill them on sight."

**Flaw.** "I can't admit when I'm wrong."

• SIDEKICK •

## NIB ADDLESPUR

Lightfoot Halfling Spellcaster

Nib is a happy-go-lucky gambler who keeps a deck of *Three-Dragon Ante* cards in her vest pocket. She also has a goldfinch named Lil. Use the Spellcaster sidekick stat block in the rulebook to represent her.

**Personality.** "I can't resist a sure bet or a friendly wager."

**Ideal.** "The more complicated the scheme, the better."

**Bond.** "I love birds and will do what I can to look after them."

**Flaw.** "Deep water terrifies me. I would rather be swallowed by a dragon than get in a boat or go for a swim."

• SIDEKICK •

## PICKLED PETE

Human Expert

Pete likes ale and tends to function better while tipsy. At his best, he's quite the handyman and comes up with all sorts of crazy ways to get things done. Use the Expert sidekick stat block in the rulebook to represent him.

**Personality.** "My friends know they can rely on me, no matter what."

**Ideal.** "I like coming up with new ways to do things. What problem can't be solved with a little ingenuity?"

**Bond.** "A full flask of wine is worth ten pockets full of gold."

**Flaw.** "All this drinking is bad for my memory. Seriously, I can't remember my last name."

• SIDEKICK •

## QUINN HIGHTOPPLE

Lightfoot Halfling Warrior

Quinn is a happy little scrapper who likes to punch people in the groin. Use the Warrior sidekick stat block in the rulebook to represent him.

**Personality.** "Nice set of teeth you got there. Be a shame if something bad happened to 'em."

**Ideal.** "No challenge is too big to overcome. As Papa Bartho always says, the bigger they are, the harder they fall."

**Bond.** "Nothing's more important than friendship. That's why I'll never leave a friend behind."

**Flaw.** "I can't resist punching tall folk in the groin. I call it the Halfling Hello."

• SIDEKICK •

## RUBY HAMMERWHACKER

Shield Dwarf Warrior

Ruby lacks the customary dwarven stoicism and greets every day with a warm smile and a renewed sense of optimism. Use the Warrior sidekick stat block in the rulebook to represent her.

**Personality.** "Nothing can shake my optimistic attitude."

**Ideal.** "We should all seek the betterment of ourselves. There's always room for improvement."

**Bond.** "I fight for those who cannot fight for themselves."

**Flaw.** "Tell me I can't do something, and I must prove you wrong."

• SIDEKICK •

## SHANJAN KWAN

Human Spellcaster

Kwan died and was raised from the dead as an infant, whereupon a tiny black glyph—the symbol of necromancy—appeared on his forehead. Use the Spellcaster sidekick stat block in the rulebook to represent him.

**Personality.** "I've cheated death once. I can do it again."

**Ideal.** "Great beauty can hide great ugliness. The reverse is also true."

**Bond.** "I've been searching my whole life for the answer to a simple question: Am I a god?"

**Flaw.** "I don't like mysteries. Unraveling them keeps me up at night."

• SIDEKICK •

## TALON THORNWILD

Human Expert

Talon loves gold and adventure, and dreams of being a famous gold prospector. Use the Expert sidekick stat block in the rulebook to represent them.

**Personality.** "Yes, I eat like a pig and have bad manners, but those are my only flaws, I swear. I'm darn near perfect otherwise."

**Ideal.** "The low are lifted up, and the high and mighty are brought down. Change is the nature of things."

**Bond.** "I like gold. I like its color, its texture, its majestic gleam."

**Flaw.** "It's not stealing if I need it more than someone else."

• SIDEKICK •



**QUEST**

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## DWARVEN EXCAVATION QUEST

Dwarf prospectors found ancient dwarven ruins in the mountains southwest of here and have begun an archaeological dig for treasure and relics. They need to be warned that a white dragon has moved into the area. Take the warning to them, then return to Townmaster Harbin Wester to collect a reward of 50 gp.

• QUEST •

## GNOMENGARDE QUEST

A clan of reclusive rock gnomes resides in a small network of caves in the mountains to the southeast. The gnomes of Gnomengarde are known for their magical inventions. They might have something with which to defeat the dragon. Get whatever you can from them. If you bring back something useful and don't want to keep it for yourselves, Townmaster Harbin Wester will pay you 50 gp for it.

• QUEST •

## UMBRAGE HILL QUEST

The local midwife—an acolyte of Chauntea named Adabra Gwynn—lives by herself in a stone windmill on the side of a hill a few miles south of Phandalin. With dragon sightings becoming common, it's not safe for her to be alone. Urge Adabra to return to Phandalin. Once she's safe, visit Townmaster Harbin Wester to claim a reward of 25 gp.

• QUEST •

## BUTTERSKULL RANCH QUEST

Orcs have attacked Butterskull Ranch, five miles east of Conyberry along the Triboar Trail! Travel there with haste, assess the damage, and help any way you can. Alfonse Kalazorn, the ranch owner, is a retired sheriff who can reward you for your efforts. If he's dead, return to Townmaster Harbin Wester with proof of Kalazorn's demise to receive a reward of 100 gp.

• QUEST •

## LOGGERS' CAMP QUEST

Deep in Neverwinter Wood, along the river that flows west toward Neverwinter, is a logging camp. Every two months, Phandalin delivers fresh supplies to the camp, which is run by the half-brother of Phandalin's townmaster, Harbin Wester. Barthen, the local provisioner, has prepared a new delivery. He needs someone to bear the supplies safely to the camp. Return to Harbin Wester with a notice of delivery signed by his half-brother, Tibor Wester, to claim your reward of 100 gp.

• QUEST •

## MOUNTAIN'S TOE QUEST

The Mountain's Toe Gold Mine lies fifteen miles northeast of Phandalin. The new overseer, Don-Jon Raskin, just made the trip from Neverwinter to Phandalin and needs to be escorted to the mine. There's no telling what dangers lie between here and there. Once you deliver Raskin safe and sound, return to Townmaster Harbin Wester to collect a reward of 100 gp.

• QUEST •

## AXEHOLM QUEST

Embedded in a mountain south of Phandalin is the ancient dwarven fortress of Axeholm, which has been sealed for years. If a dragon attack is imminent, the people of Phandalin can evacuate and take refuge in Axeholm. To that end, someone needs to open the fortress and make it safe for habitation. Once you accomplish these tasks, return to Townmaster Wester to collect a reward of 250 gp.

• QUEST •

## DRAGON BARROW QUEST

The dragon that besets us is not the first to threaten this region. Between here and Neverwinter lies the barrow mound of a warrior whose magical dragon-slaying sword helped fell a green dragon terrorizing the High Road a century ago. Rumor has it the *dragon slayer* sword is buried there, too. Retrieve it, and let the sword be its own reward!

• QUEST •

## WOODLAND MANSE QUEST

The orcs have fallen under the sway of evil spellcasters in Neverwinter Wood and have been sighted in growing numbers near Falcon's Hunting Lodge. The spellcasters dwell in a ruined manse. Falcon needs someone to make a preemptive strike against it. Destroy the evil in the manse, then expect him to reward you.

• QUEST •



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**INITIATIVE INITIATIVE INITIATIVE**





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**RESTRAINED**



**PRONE**



**POISONED**

**MAGIC  
CHARM**



**UNCONSCIOUS**



**STUNNED**



**COMBAT**

**COMBAT**

**COMBAT**





## POISONED

- A poisoned creature has disadvantage on attack rolls and ability checks.

• CONDITION •

## PRONE

- A prone creature's only movement option is to crawl, unless it stands up and thereby ends the condition.
- The creature has disadvantage on attack rolls.
- An attack roll against the creature has advantage if the attacker is within 5 feet of the creature. Otherwise, the attack roll has disadvantage.

• CONDITION •

## RESTRAINED

- A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.
- The creature has disadvantage on Dexterity saving throws.

• CONDITION •

## STUNNED

- A stunned creature is incapacitated (it can't take actions or reactions), can't move, and can speak only falteringly.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.

• CONDITION •

## UNCONSCIOUS

- An unconscious creature is incapacitated (it can't take actions or reactions), can't move or speak, and is unaware of its surroundings.
- The creature drops whatever it's holding and falls prone.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

• CONDITION •

## CHARM OF THE STORM

You become charged with the power of the storm, to the extent that tiny sparks crackle in your eyes. You can cast the *lightning bolt* spell (3rd-level version) as an action. Once used three times, the charm vanishes from you.

(This magical ability is bestowed by the altar in the Tower of Storms.)

• MAGIC CHARM •

## COMBAT STEP BY STEP

- 1. Determine surprise.** The DM determines whether anyone involved in the combat encounter is surprised.
- 2. Establish positions.** The DM decides where all the characters and monsters are located. Given the characters' marching order and their stated positions, the DM figures out where the adversaries are—how far away and in what direction.
- 3. Roll initiative.** Everyone involved rolls initiative, determining the order of combatants' turns.
- 4. Take turns.** Each participant in the combat takes a turn in the initiative order.
- 5. Begin the next round.** When every participant in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

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**DEAFENED**



**CHARMED**



**BLINDED**



**INCAPACITATED**



**GRAPPLED**



**FRIGHTENED**



**PETRIFIED**



**PARALYZED**



**INVISIBLE**



## BLINDED

- A blinded creature can't see and automatically fails any ability check that requires sight.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

• CONDITION •

## CHARMED

- A charmed creature can't attack the charmer or target the charmer with harmful abilities or magical effects.
- The charmer has advantage on any ability check to interact socially with the creature.

• CONDITION •

## DEAFENED

- A deafened creature can't hear and automatically fails any ability check that requires hearing.

• CONDITION •

## FRIGHTENED

- A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.
- The creature can't willingly move closer to the source of its fear.

• CONDITION •

## GRAPPLED

- A grappled creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- The condition ends if the grappler is incapacitated (it can't take actions or reactions).
- The condition also ends if an effect removes the grappled creature from the reach of the grappler or grappling effect, such as when a creature is hurled away by a *thunderwave* spell.

• CONDITION •

## INCAPACITATED

- An incapacitated creature can't take actions or reactions.

• CONDITION •

## INVISIBLE

- An invisible creature is impossible to see without the aid of magic or a special sense. For the purpose of hiding, the creature is heavily obscured. The creature's location can be detected by any noise it makes or any tracks it leaves.
- Attack rolls against the creature have disadvantage, and the creature's attack rolls have advantage.

• CONDITION •

## PARALYZED

- A paralyzed creature is incapacitated (it can't take actions or reactions) and can't move or speak.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

• CONDITION •

## PETRIFIED

- A petrified creature is transformed, along with any nonmagical object it is wearing or carrying, into a solid inanimate substance (usually stone). Its weight increases by a factor of ten, and it ceases aging.
- The creature is incapacitated (it can't take actions or reactions), can't move or speak, and is unaware of its surroundings.
- Attack rolls against the creature have advantage.
- The creature automatically fails Strength and Dexterity saving throws.
- The creature has resistance to all damage.
- The creature is immune to poison and diseases, although a poison or disease already in its system is suspended, not neutralized.

• CONDITION •



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## POTION OF HEALING

*Potion, common*

You regain 2d4 + 2 hit points when you drink this potion. The potion's red liquid glimmers when agitated.

• MAGIC ITEM •

## POTION OF INVULNERABILITY

*Potion, rare*

For 1 minute after you drink this potion, you have resistance to all damage. The potion's syrupy liquid looks like liquified iron.

• MAGIC ITEM •

## POTION OF SUPERIOR HEALING

*Potion, rare*

You regain 8d4 + 8 hit points when you drink this potion. The potion's red liquid glimmers when agitated.

• MAGIC ITEM •

## POTION OF WATER BREATHING

*Potion, uncommon*

You can breathe underwater for 1 hour after drinking this potion. Its cloudy green fluid smells of the sea and has a jellyfish-like bubble floating in it.

• MAGIC ITEM •

## SENDING STONE

*Wondrous item, uncommon*

*Sending stones* come in pairs, with each smooth stone carved to match the other so that the pairing is easily recognized. While you touch one stone, you can use an action to cast the *sending* spell from it. The target is the bearer of the other stone. If no creature bears the other stone, you know that fact as soon as you use the stone and don't cast the spell.

Once *sending* is cast through the stones, they can't be used again until the next dawn. If one of the stones in a pair is destroyed, the other one becomes nonmagical.

• MAGIC ITEM •

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• MAGIC ITEM •

## STAFF OF BIRDCALLS

*Staff, common*

This wooden staff is decorated with bird carvings. It has 10 charges. While holding it, you can use an action to expend 1 charge from the staff and cause it to create one of the following sounds out to a range of 60 feet: a finch's chirp, a raven's caw, a duck's quack, a chicken's cluck, a goose's honk, a loon's call, a turkey's gobble, a seagull's cry, an owl's hoot, or an eagle's shriek.

The staff regains 1d6 + 4 expended charges daily at dawn. If you expend the last charge, roll a d20. On a 1, the staff explodes in a harmless cloud of bird feathers and is lost forever.

• MAGIC ITEM •

## WAND OF PYROTECHNICS

*Wand, common*

This wand has 7 charges. While holding it, you can use an action to expend 1 of its charges and create a harmless burst of multicolored light at a point you can see up to 60 feet away. The burst of light is accompanied by a crackling noise that can be heard up to 300 feet away. The light is as bright as a torch flame but lasts only a second.

The wand regains all expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand erupts in a harmless pyrotechnic display and is destroyed.

• MAGIC ITEM •

## WAND OF SECRETS

*Wand, uncommon*

This wand has 3 charges. While holding it, you can use an action to expend 1 of its charges, and if a secret door or trap is within 30 feet of you, the wand pulses and points at the one nearest to you. The wand regains 1d3 expended charges daily at dawn.

• MAGIC ITEM •



**MAGIC  
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## MYSTERY KEY

*Wondrous item, common*

A question mark is worked into the head of this key. The key has a 5 percent chance of unlocking any lock into which it's inserted. Once it unlocks something, the key disappears.

• MAGIC ITEM •

## NECKLACE OF FIREBALLS

*Wondrous item, rare*

This necklace has  $1d6 + 3$  beads hanging from it. You can use an action to detach a bead and throw it up to 60 feet away. When it reaches the end of its trajectory, the bead detonates as a 3rd-level *fireball* spell (save DC 15).

You can hurl multiple beads, or even the whole necklace, as one action. When you do so, increase the level of the *fireball* by 1 for each bead beyond the first.

• MAGIC ITEM •

## POLE OF COLLAPSING

*Wondrous item, common*

While holding this 10-foot pole, you can use an action to speak a command word and cause it to collapse into a 1-foot-long rod, for ease of storage. The pole's weight doesn't change. You can use an action to speak a different command word and cause the rod to revert to a pole; however, the rod will elongate only as far as the surrounding space allows.

• MAGIC ITEM •

## POTION OF GREATER HEALING

*Potion, uncommon*

You regain  $4d4 + 4$  hit points when you drink this potion. The potion's red liquid glimmers when agitated.

• MAGIC ITEM •

## POTION OF HEALING

*Potion, common*

You regain  $2d4 + 2$  hit points when you drink this potion. The potion's red liquid glimmers when agitated.

• MAGIC ITEM •

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• MAGIC ITEM •



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## DRAGON SLAYER

Weapon (longsword), rare

You have a +1 bonus to attack and damage rolls made with this longsword.

When you hit a dragon with this weapon, the dragon takes an extra 3d6 slashing damage. For the purpose of this weapon, “dragon” refers to any creature with the dragon type.

• MAGIC ITEM •

## DREAD HELM

Wondrous item, common

This fearsome steel helm makes your eyes glow red while you wear it.

• MAGIC ITEM •

## DUST OF DISAPPEARANCE

Wondrous item, uncommon

Found in a small packet, this powder resembles very fine sand. There is enough of it for one use. When you use an action to throw the dust into the air, you and each creature and object within 10 feet of you become invisible for 2d4 minutes. The duration is the same for all subjects, and the dust is consumed when its magic takes effect. If a creature affected by the dust attacks or casts a spell, the invisibility ends for that creature.

• MAGIC ITEM •

## GAUNTLETS OF OGRE POWER

Wondrous item, uncommon

REQUIRES ATTUNEMENT

Your Strength score is 19 while you wear these gauntlets. They have no effect on you if your Strength is 19 or higher without them.

• MAGIC ITEM •

## GOGGLES OF NIGHT

Wondrous item, uncommon

While wearing these dark lenses, you have darkvision out to a range of 60 feet. If you already have darkvision, wearing the goggles increases its range by 60 feet.

• MAGIC ITEM •

## HAT OF WIZARDRY

Wondrous item, common

REQUIRES ATTUNEMENT BY A WIZARD

While you are wearing this hat, you gain the following benefits:

- You can use the hat as a spellcasting focus for your wizard spells.
- You can try to cast a cantrip that you don't know. The cantrip must be on the wizard spell list, and you must make a DC 10 Intelligence (Arcana) check. If the check succeeds, you cast the spell. If the check fails, so does the spell, and the action used to cast the spell is wasted. In either case, you can't use this property again until you finish a long rest.

• MAGIC ITEM •

## IMMOVABLE ROD

Rod, uncommon

This flat iron rod has a button on one end. You can use an action to press the button, which causes the rod to become magically fixed in place. Until you or another creature uses an action to push the button again, the rod doesn't move, even if it is defying gravity. The rod can hold up to 8,000 pounds of weight. More weight causes the rod to deactivate and fall. A creature can use an action to make a DC 30 Strength check, moving the fixed rod up to 10 feet on a success.

• MAGIC ITEM •

## LUTE OF ILLUSIONS

Wondrous item, common

REQUIRES ATTUNEMENT

While you are playing this magic lute, you can create harmless, illusory visual effects within a 5-foot-radius sphere centered on the instrument. If you are a bard, the radius increases to 15 feet. Sample visual effects include luminous musical notes, a spectral dancer, butterflies, and gently falling snow. The magic effects have neither substance nor sound, and they are obviously illusory. The effects end when you stop playing.

• MAGIC ITEM •

## MITHRAL CHAIN MAIL

Armor (chain mail), uncommon

Mithral is a light, flexible metal. Unlike normal chain mail, *mithral chain mail* doesn't have a Strength requirement and doesn't impose disadvantage on Dexterity (Stealth) checks.

• MAGIC ITEM •



**MAGIC  
ITEM**

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### +1 BATTLEAXE

Weapon (battleaxe), uncommon

This magic battleaxe was forged by dwarves. You have a +1 bonus to attack and damage rolls made with this weapon.

**Minor Property.** While the battleaxe is in your possession, you can speak and understand Dwarvish.

• MAGIC ITEM •

### +1 LONGBOW

Weapon (longbow), uncommon

This magic longbow was crafted by elves. You have a +1 bonus to attack and damage rolls made with this weapon.

**Minor Property.** While wielding the longbow, you can use an action to learn which way is north.

• MAGIC ITEM •

### +1 MACE

Weapon (mace), uncommon

You have a +1 bonus to attack and damage rolls made with this weapon.

**Minor Property.** While holding the mace, you can use an action to cause your voice to carry clearly for up to 300 feet until the end of your next turn.

• MAGIC ITEM •

### +1 SHIELD

Armor (shield), uncommon

While holding this shield, you have a +1 bonus to AC. This bonus is in addition to the shield's normal bonus to AC.

• MAGIC ITEM •

### +1 SHORTSWORD

Weapon (shortsword), uncommon

This magic shortsword is coveted by thieves and assassins alike. You have a +1 bonus to attack and damage rolls made with this weapon.

**Minor Property.** While holding the shortsword, you can use a bonus action to cause the weapon to shed bright light in a 10-foot radius and dim light for an additional 10 feet, or to extinguish the light.

• MAGIC ITEM •

### BOOTS OF ELVENKIND

Wondrous item, uncommon

While you wear these boots, your steps make no sound, regardless of the surface you are moving across. You also have advantage on Dexterity (Stealth) checks that rely on moving silently.

• MAGIC ITEM •

### CLOAK OF BILLOWING

Wondrous item, common

While wearing this cloak, you can use a bonus action to make it billow dramatically.

• MAGIC ITEM •

### CLOAK OF MANY FASHIONS

Wondrous item, common

While wearing this cloak, you can use a bonus action to change the style, color, and apparent quality of the garment. The cloak's weight doesn't change. Regardless of its appearance, the cloak can't be anything but a cloak. Although it can duplicate the appearance of other magic cloaks, it doesn't gain their magical properties.

• MAGIC ITEM •

### CLOCKWORK AMULET

Wondrous item, common

This copper amulet contains tiny interlocking gears and is powered by magic from Mechanus, a plane of clockwork predictability. A creature that puts an ear to the amulet can hear faint ticking and whirring noises coming from within.

When you make an attack roll while wearing the amulet, you can forgo rolling the d20 to get a 10 on the die. Once used, this property can't be used again until the next dawn.

• MAGIC ITEM •



DUNGEONS & DRAGONS

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AGE	HEIGHT	WEIGHT
EYES	SKIN	HAIR

CHARACTER NAME

CHARACTER APPEARANCE

ALLIES & ORGANIZATIONS

NAME

SYMBOL

CHARACTER BACKSTORY

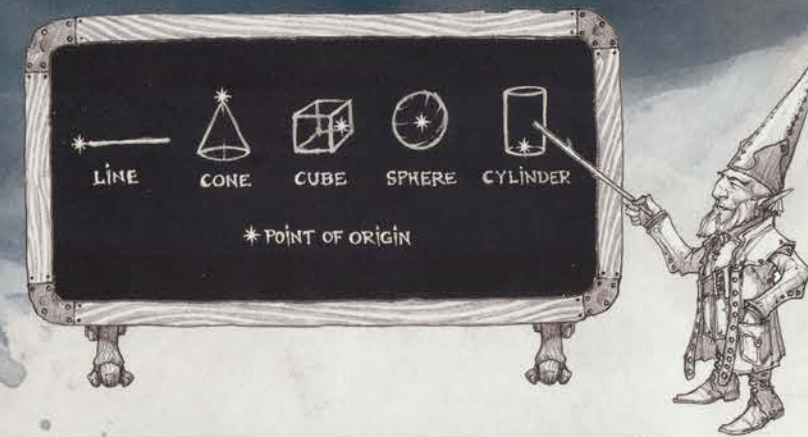
ADDITIONAL FEATURES & TRAITS

TREASURE









### LONG JUMP

Move 10+ feet, and then jump a number of feet up to your Strength score. When you make a standing long jump, you can leap only half that distance.

### HIGH JUMP

Move 10+ feet, and then jump a number of feet equal to 3 + your Strength modifier. When you make a standing high jump, you can jump only half that distance.

### CONCENTRATION

If a spell must be maintained with concentration, its description specifies how long you can concentrate on it. You can end concentration at any time (no action required). The following factors can break your concentration:

- You start casting another spell that requires concentration.
- You take damage. Succeed on a Constitution saving throw to maintain your concentration, with a DC equal to 10 or half the damage you take, whichever number is higher.
- You're incapacitated or killed.
- You're overwhelmed by an enormous distraction, such as a wave crashing into you. Succeed on a DC 10 Constitution saving throw to maintain your concentration.

### THINGS YOU CAN DO ON YOUR TURN

- Move up to your speed.
- Take one action.
- Communicate with speech, gestures, or both.
- Interact with one object or feature of the environment as you move or take your action. To interact with a second object, take the Use an Object action.

### HIDE

You make a Dexterity (Stealth) check in an attempt to become hidden—unseen and unheard.

### READY

You wait for a particular circumstance before you act, which lets you act using your reaction before the start of your next turn. You must decide in advance (a) what perceivable circumstance will trigger your reaction and (b) the action you will take in response to that trigger.

If you ready a spell, it must have a casting time of 1 action, and you must concentrate on it until you release it.

### SEARCH

You make a Wisdom (Perception) check or an Intelligence (Investigation) check to find something.

### USE A MAGIC ITEM

You use a magic item that requires your action for its use.

### USE AN OBJECT

You use an object, other than a magic item, that requires your action for its use.

### USE A SPECIAL ABILITY

You use a class feature or other special ability that requires your action for its use.

### ACTIONS IN COMBAT

#### ATTACK

You make a melee or ranged weapon attack.

#### CAST A SPELL

You cast a cantrip or a spell of 1st level or higher. See the spell's casting time.

#### DASH

You gain extra movement equal to your speed (plus any modifiers) for the current turn.

#### DISENGAGE

Your movement doesn't provoke opportunity attacks for the rest of the turn.

#### DODGE

Until the start of your next turn, any attack roll made against you has disadvantage if you can see the attacker, and you make Dexterity saving throws with advantage. You lose this benefit if you are incapacitated or if your speed drops to 0.

#### HELP

You help one creature with a task, giving that creature advantage on the next ability check it makes for that task. Or you distract one creature within 5 feet of you, and the next attack roll that an ally of yours makes against that creature has advantage.

Whichever option you choose, the advantage goes away once used or when your next turn starts.

### CONDITIONS

#### BLINDED

- A blinded creature can't see and automatically fails any ability check that requires sight.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

#### CHARMED

- A charmed creature can't attack the charmer or target the charmer with harmful abilities or magical effects.
- The charmer has advantage on any ability check to interact socially with the creature.

#### DEAFENED

- A deafened creature can't hear and automatically fails any ability check that requires hearing.

#### FRIGHTENED

- A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.
- The creature can't willingly move closer to the source of its fear.

#### GRAPPLED

- A grappled creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- The condition ends if the grappler is incapacitated (see the condition).
- The condition also ends if an effect removes the grappled creature from the reach of the grappler or grappling effect, such as when a creature is hurled away by the *thunderwave* spell.

#### INCAPACITATED

- An incapacitated creature can't take actions or reactions.

#### INVISIBLE

- An invisible creature is impossible to see without the aid of magic or a special sense. For the purpose of hiding, the creature is

heavily obscured. The creature's location can be detected by any noise it makes or any tracks it leaves.

- Attack rolls against the creature have disadvantage, and the creature's attack rolls have advantage.

#### PARALYZED

- A paralyzed creature is incapacitated (see the condition) and can't move or speak.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

#### PETRIFIED

- A petrified creature is transformed, along with any nonmagical object it is wearing or carrying, into a solid inanimate substance (usually stone). Its weight increases by a factor of ten, and it ceases aging.
- The creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- Attack rolls against the creature have advantage.

#### POISONED

- A poisoned creature has disadvantage on attack rolls and ability checks.

#### PRONE

- A prone creature's only movement option is to crawl, unless it stands up and thereby ends the condition.
- The creature has disadvantage on attack rolls.
- An attack roll against the creature has advantage if the attacker is within 5 feet of the creature. Otherwise, the attack roll has disadvantage.

#### RESTRAINED

- A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.
- The creature has disadvantage on Dexterity saving throws.

#### STUNNED

- A stunned creature is incapacitated (see the condition), can't move, and can speak only falteringly.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- An unconscious creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- The creature drops whatever it's holding and falls prone.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

### SETTING A DC

Difficulty	DC
Very easy	5
Easy	10
Moderate	15
Hard	20
Very hard	25
Nearly impossible	30

### TRACKING DCs

Ground Surface	DC
Soft surface such as snow	10
Dirt or grass	15
Bare stone	20
Each day since the creature passed	+5
Creature left a trail such as blood	-5

### DAMAGE BY LEVEL AND SEVERITY

Level	Setback	Dangerous	Deadly
1-4	1d10	2d10	4d10
5-10	2d10	4d10	10d10
11-16	4d10	10d10	18d10
17-20	10d10	18d10	24d10

### OBJECT ARMOR CLASS

Substance	AC	Substance	AC
Cloth, paper, rope	11	Iron, steel	19
Crystal, glass, ice	13	Mithral	21
Wood, bone	15	Adamantine	23
Stone	17		

### OBJECT HIT POINTS

Size	Fragile	Resilient
Tiny (bottle, lock)	2 (1d4)	5 (2d4)
Small (chest, lute)	3 (1d6)	10 (3d6)
Medium (barrel, chandelier)	4 (1d8)	18 (4d8)
Large (cart, 10-ft.-by-10-ft. window)	5 (1d10)	27 (5d10)

### SKILLS AND ASSOCIATED ABILITIES

Skill	Ability	Skill	Ability
Acrobatics	Dexterity	Medicine	Wisdom
Animal Handling	Wisdom	Nature	Intelligence
Arcana	Intelligence	Perception	Wisdom
Athletics	Strength	Performance	Charisma
Deception	Charisma	Persuasion	Charisma
History	Intelligence	Religion	Intelligence
Insight	Wisdom	Sleight of Hand	Dexterity
Intimidation	Charisma	Stealth	Dexterity
Investigation	Intelligence	Survival	Wisdom

### FOOD, DRINK, AND LODGING

Item	Cost
<i>Ale</i>	
Gallon	2 sp
Mug	4 cp
Banquet (per person)	10 gp
Bread, loaf	2 cp
Cheese, hunk	1 sp
<i>Inn stay (per day)</i>	
Squalid	7 cp
Poor	1 sp
Modest	5 sp
Comfortable	8 sp
Wealthy	2 gp
Aristocratic	4 gp
<i>Meals (per day)</i>	
Squalid	3 cp
Poor	6 cp
Modest	3 sp
Comfortable	5 sp
Wealthy	8 sp
Aristocratic	2 gp
<i>Meat, chunk</i>	3 sp
<i>Wine</i>	
Common (pitcher)	2 sp
Fine (bottle)	10 gp

### SERVICES

Service	Pay
<i>Coach cab</i>	
Between towns	3 cp per mile
Within a city	1 cp
<i>Hireling</i>	
Skilled	2 gp per day
Untrained	2 sp per day
<i>Messenger</i>	2 cp per mile
Road or gate toll	1 cp
<i>Ship's passage</i>	1 sp per mile

### TRAVEL PACE

Pace	Distance Traveled per ...			Effect
	Minute	Hour	Day	
Fast	400 feet	4 miles	30 miles	-5 penalty to passive Wisdom (Perception) scores
Normal	300 feet	3 miles	24 miles	—
Slow	200 feet	2 miles	18 miles	Able to use stealth

### OBSCURED AREAS

Obscureness	Effect	Examples
Lightly obscured	Creatures have disadvantage on Wisdom (Perception) checks that rely on sight.	Dim light, patchy fog, moderate foliage
Heavily obscured	Vision is blocked; creatures are effectively blinded.	Darkness, opaque fog, dense foliage

### ENCOUNTER DISTANCE

Terrain	Encounter Distance
Arctic, desert, farmland, or grassland	6d6 × 10 feet
Forest, swamp, or woodland	2d8 × 10 feet
Hills or wastelands	2d10 × 10 feet
Jungle	2d6 × 10 feet
Mountains	4d10 × 10 feet

### Audible Distance

Trying to be quiet	2d6 × 5 feet
Normal noise level	2d6 × 10 feet
Very loud	2d6 × 50 feet

### Visibility Outdoors

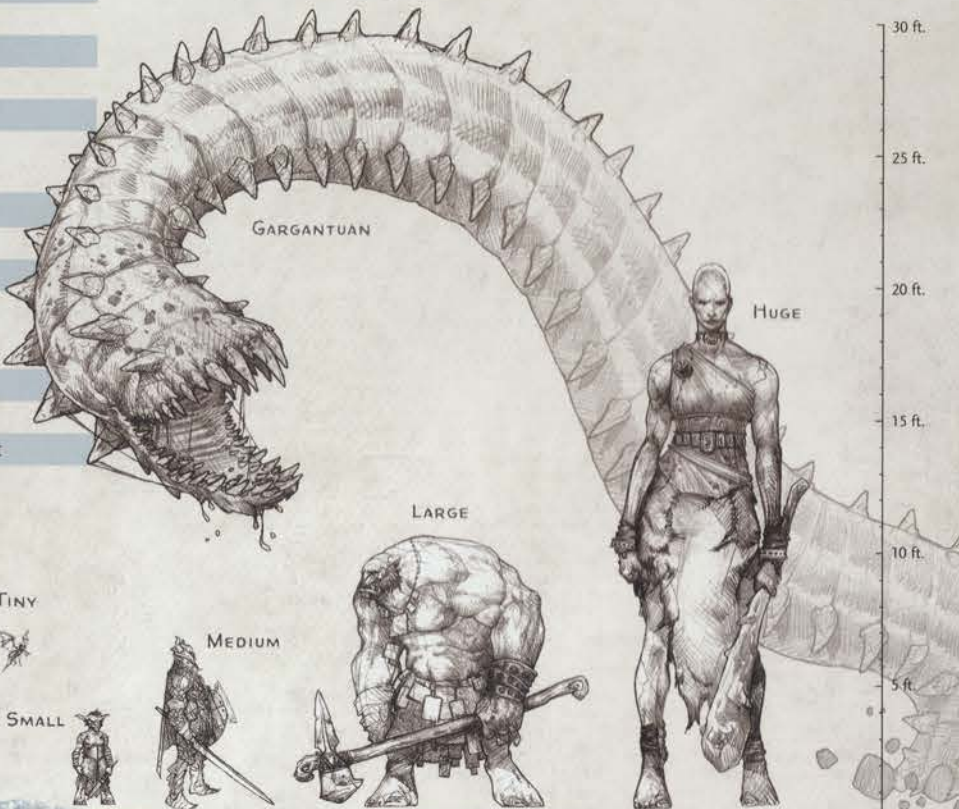
Clear day, no obstructions	2 miles
Rain	1 mile
Fog	100 to 300 feet
From a height	× 20

### COVER

Cover	Effect
Half cover	+2 bonus to AC and Dexterity saving throws against attacks and effects that originate on the opposite side of the cover
Three-quarters cover	+5 bonus to AC and Dexterity saving throws against attacks and effects that originate on the opposite side of the cover
Total cover	Can't be targeted directly by an attack or a spell

### LIGHT

Source	Bright Light	Dim Light	Duration
Candle	5 ft.	+ 5 ft.	1 hour
Lamp	15 ft.	+ 30 ft.	6 hours
Lantern, bullseye	60 ft. cone	+ 60 ft.	6 hours
Lantern, hooded	30 ft.	+ 30 ft.	6 hours
Lowered hood	—	+ 5 ft.	—
Torch	20 ft.	+ 20 ft.	1 hour





# SWORD COAST

1 hex = 5 miles



The Craggs

Mount Hotenow

Neverwinter Wood

Starmetal Hills

Neverwinter

Conyberry

The High Road

Triboar Trail

Icespire Peak

Phandalin

Sword Mountains

Leilon

Kryptgarden Forest

Mere of Dead Men

- City
- Town
- Ruins
- Point of Interest
- Peak
- Road
- Trail
- River
- Forest
- Marsh
- Hills
- Mountains





# PHANDALIN



To Tribobar Trail

Barthen's Provisions

Stonehill Inn

Townmaster's Hall

Harbin Wester's Home

Shrine of Luck

Lionshield Coster

Phandalin Miner's Exchange

Miner's Trail





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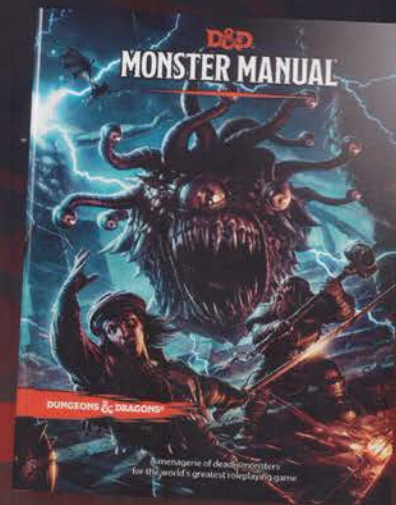
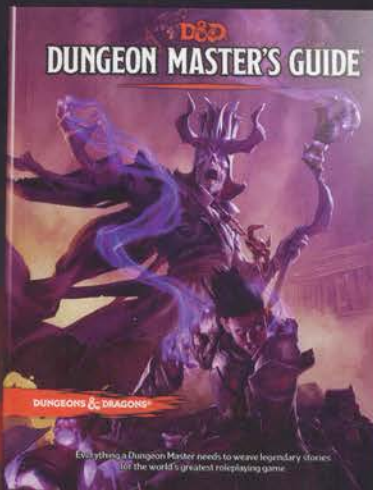
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